

SCRIPT TITLE

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1 EXT. BISHOP'S STREET - CAR PARK/EXT. SPITALFIELDS STREET - 1
DAY 6

Drone on SUNNY getting out of his car, whilst talking to JESS on the phone.

Drone on JESS getting out of her car on the street where JULIET COOPER lives. We cut between the two.

SUNNY

He didn't have a name for the employee, but Fran's tracked down one of the old bar staff so that might throw up something.

JESS

Well I'm at the widow's house now so I'll also ask her.

SUNNY

(another call coming through)
Cool, speak later...
(flicking calls, smiles)
...Leanne, whassup?

LEANNE (O.S.)

Okay, massive breakthrough.

SUNNY

What?

LEANNE

Found a pub in King's Cross where you can actually hear yourself talk.

SUNNY

(grins)
Game changer.

And he walks on into the station as he and LEANNE continue to chat.

2 EXT. DEAL TOWN CENTRE - DAY 6

2

MARTY outside a hardware store, handing a scrumpled piece of A4 to a slightly bemused shopkeeper as he brings some stuff in.

MARTY

...and I'm a great team player who enjoys meeting new challenges on a daily basis.

And then MARTY walks on and in to the next shop.

3

INT. JULIET'S HOUSE - SITTING ROOM - DAY 6

3

PBS ALT TO BE SHOT

JESS perched on the edge of a sofa. JULIET opposite. Voice muted.

JESS

And so basically there's pretty good evidence to suggest the money was paid back.

JULIET

What evidence?

JESS

A bank record of a cash deposit in Markaj's account eight days before your husband went missing.

JULIET

Right.

JESS

We'll obviously check that, but for now we're pretty satisfied Mr Markaj is not a person of interest.

JULIET

Getting a strong sense of deja vu here.

JESS

One thing Sidhu *did* consider was the possibility the assault outside the pub was committed by a disgruntled employee?

JULIET

(frowns)

Which employee?

JESS

Some lad who'd not been given furlough?

JULIET
(thinks, then -)
I don't know anything about that.

JESS
No?

JULIET
(thinks again, then shakes
her head)
Sorry.

JESS
Okay...
(makes a note)
...and so then lastly, can I ask if
you ever thought your husband might
have been having an affair?

And JULIET stopped in her tracks, clearly very blindsided by that direct question. Brings her voice right down, TAYLOR in the kitchen.

JULIET
What the fuck sort of question is
that?

JESS
Sorry, it came out of the Markaj
interview, he said he'd seen him
with another woman in his car.

JULIET
I'm sure he did. No, I didn't.

JESS
No suspicions at all?

JULIET
No. Never.

She is lying.

JESS
(standing)
Thank you so much for your time,
Juliet.

4 EXT. JULIET'S HOUSE - DAY 6

4

JESS walking towards her car. JULIET at the door watching her go, trying to process what has just happened, and she is clearly quite unsettled.

And then she looks at her watch. She is late. She walks back into the house.

5 INT. JULIET'S HOUSE - KITCHEN - DAY 6

5

JULIET walking in to the kitchen, to where TAYLOR is at the kitchen table, scrolling through her phone and eating a bowl of Cheerios.

JULIET

I think I might postpone tonight.

TAYLOR

Was he?

JULIET

(frowns)

Sorry?

TAYLOR

Having an affair.

JULIET

(fuck)

No. Absolutely not, Jesus, you weren't meant to hear that...

(quiet, kind, smiles)

...no, he wasn't.

A beat, and then TAYLOR returns to her phone. JULIET looks at her, wonders whether to elaborate or not, but a quick look at the wall clock reminds her how late she is.

JULIET (CONT'D)

Did you hear what I said? About the therapy session?

TAYLOR

Yes.

JULIET

Just not in the right headspace today.

TAYLOR

And what about me?

JULIET

(a slight irritated weariness)

You've resisted this for three years and now you can't wait a few days?

TAYLOR

Different now though isn't it.

And she looks up again, her eyes slightly boring into her mum's now.

TAYLOR (CONT'D)

Stuff's coming out now.

And there is almost something provocative in her gaze. Which JULIET clearly feels uncomfortable holding. She turns away.

JULIET

I'll pick you up at seven.

And then she is walking out. And we go out on TAYLOR's uncompromising gaze.

6 EXT. JULIET'S HOUSE/INT. UNIVERSITY - VICE CHANCELLOR'S OFFICE - DAY 6 6

JULIET walking out to her car, when her mobile sounds. She looks at the caller ID, which says simply 'MERRICK'.

She debates whether or not to answer it, and then does. We cut between her and the Vice Chancellor's office.

JULIET

Paul.

MERRICK

Jules, I just wondered if you'd reconsidered what we discussed.

A beat, and then, wearily, defeated -

JULIET

Fine, I'll meet them.

And then she is getting into her car.

7 EXT. MELINDA'S HOUSE - KINHIDE - COUNTY CORK - DAY 6 7
Her lonely cottage.

8 INT. MELINDA'S HOUSE - KINHIDE - COUNTY CORK - DAY 6 8
MELINDA, typing into Google the words '**Gerry Cooper**'...'**death**'.

And immediately dozens of articles come up (all basically the same version of a local newspaper article in the Whitney Herald) and then a local TV report which MELINDA clicks on to.

And here is a 'News Southeast' reporter standing at the fringes of the marsh doing a piece to camera.

REPORTER

Police today identified the remains found in Whitney Marsh last week as belonging to Bow publican Gerard Cooper. Mr Cooper, who was 54 years old at the time of his disappearance, was reported missing in February 2021. Following the gruesome discovery on Sunday morning, police have now launched a murder investigation and have...

And she hits the pause button, those last four words almost knock her back in her chair. Fuck.

Fuck.

9

EXT. SAUNTON SANDS - SEA - DAY 6

9

ASIF and HASSAN on a day out at the beach. ASIF trying to show HASSAN how to skim a stone. They speak in Dari at first.

ASIF

(laughing)

Flatter!

And HASSAN tries to do so, but really badly.

ASIF (CONT'D)

Oh my god, how could anyone be so bad.

HASSAN

Mate, this is the first time I've ever even *seen* the sea!

ASIF

And?

HASSAN

(laughing)

I'm excited, it's distracting me!

And he throws another, which is equally crap.

HASSAN (CONT'D)
Stupid game anyway.

And laughing, the pair of them, trainers in hand, start to walk along the beach, in the shallows.

And then - (in English)

ASIF
First time I saw the sea was at Calais with my brother.

A beat.

ASIF (CONT'D)
We'd originally planned to cross in September, but it ended up taking us seven months to get to France. Rather than wait 'til spring, we took a cheaper place in January.

A beat.

ASIF (CONT'D)
Thirty three of us, in a boat designed for twelve. Twenty six men, four women, three kids.

A beat. Close on him as he walks, a sense he is profoundly hardened to this tragedy.

ASIF (CONT'D)
The water started coming in after about an hour. We rang the coastguard but they said we were still in French waters. I told them there were children on board...
(he shrugs, it obviously made no difference)
...and then a wave tipped us over.

He slows, looks out to sea.

ASIF (CONT'D)
No-one tells you about the cold. Sucks the air right out of your lungs. Can't even scream.

A beat.

ASIF (CONT'D)
We got picked up by the UK coastguard maybe forty minutes later.

(MORE)

ASIF (CONT'D)

Twenty six of us by that point. The others they found the next day.

A beat. And then he walks on.

ASIF (CONT'D)

My brother and one of the kids didn't wash up for a week.

And out.

10 INT. WHITNEY POLICE STATION - STORAGE - DAY 6

10

WILLETS in a file storage facility of Whitney police station, opening the first box (from a list of maybe 20 or 30) and peering in to look for any digital evidence from cameras.

And she goes through the box, lifting up papers, finding nothing, and putting them back.

Nothing.

Draws a line through the first file.

11 INT. MILE END BAR - DAY 6

11

And here is LINGLEY talking to an ex-employee of GERRY COOPER, a 27 year old English woman of Chinese heritage.

LINGLEY

...and how long did you work for him?

ALICE

Nearly four years total, although one year of that was the first year of the pandemic so...

LINGLEY

(makes notes)

...and you got furloughed?

ALICE

I did.

LINGLEY

And generally speaking, was he a good employer?

ALICE

(tiny beat)

He was, yeah.

LINGLEY
(she smiles)
Little pause there.

ALICE
No, just...he was a...an old white bloke y'know. A little... 'unreconstructed'. But I'm nit-picking, he was a nice guy.

LINGLEY
Okay.
(makes notes, then -)
And did you know his wife?

ALICE
A bit - they lived above the pub so, yeah, I got to know her and Taylor a bit.

LINGLEY
And you got on with Juliet okay?

ALICE
(thinks)
I'm not sure she was in love with the idea of him running a pub but...yeah, we got on fine.

LINGLEY
And did *they* get on alright?

ALICE
(frowns)
I'd say not brilliantly, from what I saw.

LINGLEY
In what way?

ALICE
She could be quite...dismissive of him. Like...she thought he was a bit...stupid?

LINGLEY
Right. So...did they row or...?

ALICE
I mean not in the pub no, but a few times, when it was quiet, or before we were open, I heard them going at each other through the ceiling.

LINGLEY

Oh okay.

(makes notes)

And your colleagues here, other staff, did he ever fall out with any of them?

ALICE

No, not really, until lockdown.

LINGLEY

Ah, right, yes...

(check notes)

...so was this the guy who wasn't given furlough?

ALICE

Yes.

LINGLEY

And d'you happen to remember his name?

ALICE

Martin. Or we called him 'Marty'.
Marty Baines.

And out.

12 EXT. DEAL HIGH STREET - DAY 6 12

MARTY sitting on a bench, in a small churchyard, overlooking the High Street, eating a limp sandwich.

13 EXT. HOSPITAL - COUNTY CORK - DAY 6 13

Establisher.

14 INT. HOSPITAL - OFFICE - COUNTY CORK - DAY 6 14

PBS ALT TO BE SHOT

A hollow-eyed MELINDA in a private consulting room, talking once more to PATRICK's consultant, CLACY.

CLACY

Most men with the same injury as Patrick's *can't* ejaculate, no. But as I'm sure you've heard said many times, every case is unique.

MELINDA

Yes.

CLACY

If you were thinking of starting a family, there is of course sperm harvesting, and as far as -

MELINDA

- that's fine, that's all I needed to know. Thank you so much for your time.

And she stands.

15 INT. HOSPITAL - CORRIDOR - DAY 6

15

Wide of MELINDA walking away down the long shiny floored corridor. And then from behind we see her slowly come to a halt, her head falls, and her shoulders start to heave, as she starts to weep.

16 INT. BISHOP'S STREET - CID - JESS'S OFFICE - DAY 6

16

Close on a text.

STEVE TEXT

All my meets hv slipped today 'cos of strike so gonna stay over 2nite. See u tomorrow.

And we pull back to see we are in JESS'S office, with SUNNY and LINGLEY. JESS clearly suspicious as she types.

JESS TEXT

Did no-one know there was a strike on????

(presses 'send' and then, looking up)

JESS

Sorry, 'Baines' you said?

LINGLEY

Yes, Martin or Marty.

SUNNY

Do we have an address?

LINGLEY

(shakes her head)

But she reckons he moved back to his parents in Kent somewhere shortly after Cooper disappeared.

SUNNY

How shortly?

LINGLEY

(nods)

A week or so later.

JESS

Well, his wife's dropping off a load of PAYE records later, there might be an address for him in there.

LINGLEY

(nods)

I'll get Kaz on it.

SUNNY

But your witness was basically saying the same as Ram Sidhu?

LINGLEY

(nods)

That Cooper and this 'Marty' had fallen out, she reckoned about furlough.

JESS

And had she actually witnessed a row?

LINGLEY

She said *she* didn't see that, but one of her co-workers, a lady called...

(checks notes)

...Brianna West, who's now travelling, *did* see him get physical with Cooper. Saw him slam Cooper up against a wall.

SUNNY

And when was this?

LINGLEY

February 2021.

SUNNY

Wow.

LINGLEY

I've messaged Brianna, no idea if she'll get it though.

JESS

Okay.

LINGLEY

Also worth mentioning she was pretty sure this lad had a disability, her guess was he had ASD.

JESS

(interesting)

Has Murray got the original assault files back yet?

LINGLEY

Coming this afternoon apparently.

JESS

Okay. So I also mentioned a possible girlfriend to the wife this morning.

SUNNY

And?

JESS

Yeah she didn't like it, which makes me think your man Markaj was on the money.

SUNNY

(to Lingley)

Any of the people your team spoke to this morning hint at another woman?

LINGLEY

I've not gone through everything yet but I'll check.

SUNNY

Because a row that got out of hand about infidelity, is just about the oldest motive for murder there is.

And out on JESS. Oh yes.

End of part one

Part two

17 INT. SAM AND ASIF'S HOUSE - KITCHEN - DAY 6

17

PBS ALT TO BE SHOT

ASIF cooking dinner, HASSAN at a small kitchen table listening. In English.

ASIF

You see men like you and me...

Close on HASS. Shame in his eyes.

ASIF (CONT'D)

...we don't do well in detention centres.

He turns, eyeballs him.

ASIF (CONT'D)

I was assaulted *so* many times, Hass...

He is talking about rape. And HASSAN sees him.

ASIF (CONT'D)

...without *any* intervention from the authorities.

And he sits.

ASIF (CONT'D)

So yes, as long as I pass my citizenship test, I will have a passport and a legal right to settle and work here.

And he looks up. In Dari now, as he appeals to him.

ASIF (CONT'D)

But if I had my time again, I swear I'd do what I'm telling you to do. You can build a good life here doing it that way. But doing it mine?

And he shakes his head in profound despair.

ASIF (CONT'D)

It wasn't worth it, what it cost
me, I'm not sure it was worth it at
all.

And finally, it seems like HASSAN gets it. Which is when we
hear the sound of a front door opening.

SAM (O.S.)

Hiya.

ASIF swings round in panic, HASSAN looks up in surprise, as
SAM (ASIF's partner, an officer in the Royal Marines) appears
at the dining room door, in army fatigues, with a kit bag
over his shoulder.

And SAM is clearly stunned to see HASSAN.

SAM (CONT'D)

Wow, *Hassan*?

HASSAN

(very embarrassed)
Hello Sam.

ASIF

You're a week early.

SAM

The exercise got snowed off.

And he looks back at HASSAN. Then back at ASIF.

SAM (CONT'D)

So does someone want to tell me
what the fuck's going on?

And out.

18

INT. SAM AND ASIF'S HOUSE - BOX ROOM - DAY 6

18

HASSAN sitting in his box room (with just room for a Z bed)
listening to a very heated row going on downstairs.

SAM (O.S.)

...more upsetting than what you've
actually done, is the fact that
you've obviously been planning this
for months behind my back.

19 INT. SAM AND ASIF'S HOUSE - KITCHEN - DAY 6

19

PBS ALT TO BE SHOT

ASIF seated at the kitchen table, SAM pacing the kitchen floor.

Close on ASIF. He shrugs.

ASIF

Yes.

A beat. On SAM. Is that it?

SAM

He says unapologetically.

And ASIF looks up.

ASIF

Well, if you'd come back when you *said* you were coming back, you'd never have known, so what was the point in me telling you something I knew you'd try to stop me doing.

SAM

So you think the only problem here is that you got found out.

ASIF

Don't speak to me like I'm one of your fucking squaddies.

Wow, the muted rage ferocious.

ASIF (CONT'D)

Don't you *dare* speak to me like you think you have some... 'natural authority' over me.

There is a fire in ASIF's eyes, that SAM realises very quickly he needs to attempt at least to quell.

SAM

(softly)

And please don't speak to me like I've done something wrong. All I've done is walk in to *my* house, and found an illegal immigrant living here.

ASIF

Our friend Hassan you mean?

SAM

Sorry, yes, our friend Hassan -

ASIF

- and how many times, it's not illegal for someone seeking asylum to cross the channel however they want to.

A beat. SAM trying to calm this.

SAM

I know, and it's terrible that he had to do that and I'm sorry if I sound...unsympathetic...but like it or not until he *does* formally seek asylum, he's now here illegally.

Which ASIF does not dispute.

SAM (CONT'D)

And how *did* he get here, specifically?

ASIF

In a lorry.

On SAM. 'Fuck'.

SAM

Which you paid for?

ASIF

Yes, I owe him much more than that. As actually do you, given he saved *both* our lives - or have you forgotten that?

SAM

No, of course I haven't.

But SAM seems deeply conflicted.

SAM (CONT'D)

So what's his plan?

On ASIF. Does he lie again?

ASIF

He's going to stay with Omar from Friday, whilst we get him documents... and then he's going to live his life in the UK.

SAM

Illegal documents you mean.

ASIF

Yes.

SAM kind of knew this is what he was going to say. A long beat, and then SAM grabs his kitbag.

SAM

I can't be here, Sif, with him, if anyone found us...

(he shakes his head at the horror of it)

...so I'm gonna go and kip at my sister's tonight but...he needs to be gone by tomorrow.

And he walks out and then we hear the front door open and close. On ASIF, stunned by that.

20

INT. MARTY'S HOUSE - SITTING ROOM - DAY 6

20

MARTY, his mother, and NATASHA FINDLAY, a social worker (with DOREEN).

DOREEN

Mum's looked after you all her life, Marty, and it's a massive change for you to suddenly have to look after *her*. So this is *absolutely* not your fault.

MARTY

It's been a massive change, Doreen.

NATASHA

And as I say, this really wouldn't have to be permanent, if we can get you up and walking again, Dot, hopefully we can get you back home asap.

MARTY

And what about me?

NATASHA

I'll also be recommending help for you, Marty, either at home here, or in some form of supported accommodation, how does that sound?

MARTY rocking back and forth.

MARTY

I live here with Mum.

DOREEN

It's a lot to grasp, isn't it.

MARTY

It *is* a lot to grasp.

NATASHA

(standing)

Listen, nothing's going to happen immediately, these things take a while, so we'll keep talking, and in the mean time, call us if you're worried about anything.

And we go out on MARTY, clearly feeling things are out of control as NATASHA starts to put her coat on.

21 INT. WHITNEY POLICE STATION - STORAGE - DAY 6 21

Close on WILLETS' list, 14 file names with a line through them, as we track up now, to see WILLETS opening the next box.

And peering in to look for and then *find* (amongst other paperwork) a USB stick in a see through evidence bag.

She smiles. At last. 'Bingo'.

22 EXT. KING'S CROSS PUB - DAY 6 22

SUNNY walking into a pub, to see a hand go up in a far corner, LEANNE.

23 INT. MARTY'S HOUSE - MARTY'S BEDROOM - DAY 6 23

PBS ALT TO BE SHOT

Tracking in on MARTY, at his desk in his bedroom, his headset on, listening to 'comforting' voices from around the world.

Play this as a merging montage of ever louder voices reflecting the growing turmoil in his head.

VOICE 1

...net zero didn't just come out of nowhere, this is a 130 year plan, this is the plan to take us over, this is the Protocol of the Elders of Zion...

Cross fade to -

VOICE 2

...what about Blair, what about Zelensky, what about Stoltenberg, when are they going to arrest those sons of bitches...

Cross fade to -

VOICE 3

...he knew they'd try to shut him down, they did the same with Fox, they won't let him speak the truth...

Cross fade to -

VOICE 4

...so now finally they admit it was a bio leak, how soon before they admit this was population control, the evidence is all there...

And suddenly a sound cuts through the madness for a second, and he pulls away his headphones.

DOT (O.S.)

Marty?

His mum's plaintive call from downstairs.

DOT (CONT'D)

Marty are you all right?

Him breathing deeply. A long beat. Will he go down to her? And then he grabs his blister of new pills, takes *two*.

And then pulls the headphones back on and dives back into the madness.

VOICE 5

...that's why he protected Saville, because he was part of the ring...

And out.

24 INT. PUB - DAY 6 24

LEANNE and SUNNY on the last glass of their first bottle of red.

SUNNY

...I mean obviously they would have been happier if I'd been a doctor or a lawyer or a Prime Minister - thanks for that Rishi...

(off her cackle)

...but yeah, I think they're proud, how about your mum and dad...

And out.

25 EXT. STREET - DAY 6 25

JESS pulling up into a parking space in a quiet residential street in North London. She pulls the keys out of the ignition and pauses, taking a moment to brace herself for what she is about to do.

And then she gets out and we watch her walk ten yards down the street and then press the buzzer on the bottom bell to a flat.

26 INT. THERAPY ROOM - DAY 6 26

JULIET and TAYLOR in a room with a woman, BETH, a family therapist.

BETH

...and often I find it helpful to ask clients what it is they hope to get out of this.

And she looks at both of them, neither really meeting her eye.

BETH (CONT'D)

Maybe I could ask you first, Juliet, what it is that you'd like to achieve?

Close on JULIET. What indeed?

JULIET

I guess...I'd like Taylor to be ...happier -
(stopping herself)

(MORE)

JULIET (CONT'D)

- I mean, I know I'm not really meant to say that.

BETH

Say what?

JULIET

That I *just* want her to be happy. 'Cos actually that's a pretty big ask... so maybe... I just want her to be able to cope, with school, with me, with the future.

BETH

Well, yes, coping's a good aspiration. And what do you want for yourself?

JULIET

The same. But...y'know, if she's okay, I kind of think *I* would be.

BETH

Okay, thank you. And Taylor, what would you like out of all this?

And we track slowly in on her, as she thinks, as she considers how best to express her thoughts. And then -

TAYLOR

Honesty?

And she looks up at BETH. And then nods.

TAYLOR (CONT'D)

I just want some real honesty between us.

On JULIET. Wtf?

27

INT. PUB - DAY 6

27

LEANNE and SUNNY on their second bottle of red.

LEANNE

...would you prefer to fight one wolf sized chicken...or four chicken sized wolves?

And he is laughing at that in the way you only can when you are each nearly a bottle down.

28 INT. DEBBIE'S FLAT - DAY 6 28

DEBBIE walking JESS in to a kitchen that is in a complete state. Overflowing bin bags, a sink full of washing up, and crap over every single surface.

DEBBIE looks like she's suddenly seeing it for the first time, now someone else is in the house.

DEBBIE
Sorry, I haven't had anyone round
for...well, forever actually.

JESS quite clearly fairly shocked.

DEBBIE (CONT'D)
Would you like a tea or coffee?
Although I haven't got any milk.

A beat. And JESS looks at her.

JESS
Why don't you nip out and get some,
and I'll get the dishwasher
stacked.

And DEBBIE's head drops. Shame. But also perhaps an understanding that a thawing is beginning.

DEBBIE
Sorry.

And then she grabs her coat quickly, and heads out of the door. And we stay on JESS looking at the train wreck of her sister's life as represented in the chaos around her.

And then she starts to clean.

29 INT. PUB - NIGHT 6 29

SUNNY and LEANNE in more reflective (drunk) mode.

LEANNE
...and I get so fed up of people
feeling...sorry for me. It's great
being single, I have a lovely life,
I have freedom, money, I have great
friends, fabulous nieces and
nephews so...yeah...
(and she holds out her
glass)
...to singletons!

SUNNY
(and he clinks hers)
To singletons!

But is he quite as enthusiastic?

30 INT. DEBBIE'S FLAT - NIGHT 6

30

DEBBIE and JESS sitting at a kitchen table facing each other, two mugs of tea in their respective hands, the kitchen cleaned to within an inch of its life.

JESS
And are things...improving or -

DEBBIE
- well I've just started some new
meds, which do seem to work better
than the last ones so...

A beat.

JESS
And do you need anything? Money, a
cleaner, anything?

DEBBIE
I'm good. But thank you.

A beat.

JESS
So I wanted to see you because...
well, I guess I wanted to try and
see if we could...move forward.

DEBBIE
Yes.

JESS
You *are* my sister and...I do love
you.

DEBBIE
And I love you too. *So* much.

And tears are in both their eyes.

JESS
Except I'm not sure I *can* move
forward, until I know for sure
you've been completely truthful
with me.

And she looks up to meet DEBBIE's eye.

DEBBIE

And I want to be.

And JESS nods.

JESS

Did Mum tell you what Steve said about you and him? When I confronted him with what you told me?

DEBBIE

Yes.

JESS

That you'd lied to me about sleeping with him - for reasons I didn't really understand - and that you'd just kissed. That it was just a...weird...emotional thing?

DEBBIE

Yes.

And JESS nods. Then the million dollar question.

JESS

And was that true?

And DEBBIE's eyes drop.

DEBBIE

I don't know what to say, Jessie.

A beat.

DEBBIE (CONT'D)

I don't know what to say that will best allow you to forgive me.

JESS

The truth, Debs, just that.

And she nods, and we wait. And then finally -

DEBBIE

The truth is...it was some weird kind of...emotional thing. I was pretty lost, he seemed to be also and he...seemed vulnerable. And to want to help me too and we just...connected for a few months.

And she is clearly telling the truth. Except there is a huge 'but' coming.

DEBBIE (CONT'D)
But it wasn't just a kiss.

A beat.

DEBBIE (CONT'D)
We did sleep together, as I said in the pub... and actually, it was more than just once.

And we are on JESS. Not really a surprise. And then she stands and walks round to her sister, kneels by her, and hugs her.

JESS
Thank you.

And we stay on that. And then out.

End of part two

Part three

31 EXT. PUB - NIGHT 6

31

SUNNY and LEANNE outside the pub.

LEANNE
I'm gonna walk.

SUNNY
Yeah I'm tubing.
(a thumb in the opposite
direction to her)

And there is a lacuna, that moment where something shifts.

LEANNE
Well, sorry for getting you
twatted, but that was a really
lovely evening so thank you.

SUNNY
I think I'd slightly forgotten how
to have such a good laugh.

LEANNE
We aim to please.

And they are staring at each other, with slightly dopey grins, and then LEANNE suddenly moves forward and kisses him on the lips.

And he, though very surprised, responds.

And then almost before he has had time to register it, she breaks off, suddenly uncertain.

LEANNE (CONT'D)

Sorry.

SUNNY

No no, it's -

LEANNE

- 'night dollface.

And then she is turning and walking quickly away up the Pentonville Road.

SUNNY

Leanne?

And she simply raises a hand in farewell, as she stomps off, and we stay on SUNNY, fairly (but quite happily?) confused by what just happened, before he then turns and walks away in the opposite direction.

32 INT. JESS'S HOUSE - JESS'S BEDROOM - NIGHT 6

32

JESS standing in her bedroom, alone, staring out of the window, obviously in turmoil.

And then she turns, and we see a suitcase, half packed, with his clothes...

...and she is clearly utterly tortured, and doesn't know what to do.

And then, she takes a shirt out of the suitcase, still on its hanger, and hangs it back up in his cupboard.

End of Day 6

33 EXT. BISHOP'S STREET - DAY 7

33

New day - Day 7

Establisher.

34 EXT. BISHOP'S STREET - CAR PARK - DAY 7 34

JESS getting out of her car and walking towards the nick, leaving a message for her mum.

JESS

Hey Mum, it's me, any chance you could come over tomorrow evening? Gimme a call.

And then she is walking in, even as we pan to SUNNY, also walking from his car, also on his phone.

SUNNY

Hey Leanne, it's Sunny, just wanted to say...that was a great night last night and... if you fancy grabbing a bite on Friday gimme a call. Bye now.

And then he spots JESS slightly in front of him.

SUNNY (CONT'D)

Jess?

And she turns, smiles, pleased to see him as they both walk in together.

35 INT. BISHOP'S STREET - CID - JESS'S OFFICE - DAY 7 35

The team in a briefing in her office. WILLETS, LINGLEY, BOULTING, SUNNY and JESS in JESS'S office.

LINGLEY

So there was a bloke from yesterday, who'd known Gerry since they were kids, who'd said in passing that Gerry was always...
(reading from notes)
...'a bit of a rascal'.

SUNNY

What does *that* mean?

LINGLEY

(nods)

Well I rang him back to ask, and basically he told me that a few months before he disappeared, he'd seen him with another woman.

JESS

Wow, okay, where?

LINGLEY

In a pub they used to drink in as kids, in Aldgate. Said he introduced her to him, as Melinda.

JESS

No surname?

LINGLEY

Nope.

JESS

And he thought she was more than just a friend why?

LINGLEY

He said they were on their own in the corner and all over each other.

SUNNY

And any more specific idea when this was?

LINGLEY

Actually very specific, because it was the day after the second lockdown ended, the pubs had reopened and everyone was a little demob happy.

SUNNY

And when was that?

LINGLEY

December 3rd 2020.

SUNNY

Any description of her?

LINGLEY

(reading)

Forty-ish, pretty - 'with beautiful red hair'.

(she flicks her own locks, the others grin)

JESS

(absorbs, then)

Okay, can we make a request for Cooper's mobile data please. Calls, texts and triangulation.

SUNNY

Should try open source socials as well, and emails while we're at it.

JESS

(nods)

See if we can't find out this woman's full name.

LINGLEY

Boss.

JESS

Kaz?

WILLETS

So PAYE records year ended '21 we do have an M Baines. Two addresses though, one in Ilford and then one in Deal, Kent.

LINGLEY

It'll be the Kent one now, we know he moved back around March 2021.

JESS

Okay, ping that over to me please.

WILLETS

And I've located three USB sticks for the car park, just got to go through the footage.

JESS

Good stuff. Murray?

BOULTING

So Mrs Cooper dropped off all the tenancy documents yesterday.

JESS

Good.

BOULTING

But concentrating on Cooper's assault for now...

(opening his laptop)

...so he said he was hit from behind, and that his assailant was wearing a hoodie.

(MORE)

BOULTING (CONT'D)

Now two brief bits of CCTV were found, of a man matching that description, walking quickly away from the direction of the Three Crowns car park and in the direction of Bow tube.

SUNNY

And followed up?

BOULTING

No, because the footage was timed at 10.33, and Cooper was thought to have been attacked half an hour later.

SUNNY

So?

BOULTING

The thing is he'd been knocked unconscious, so when his wife found him, she *thought* he'd only just been attacked, but actually, he might have been sparko for half an hour.

SUNNY

In which case this timing might fit?

BOULTING

Exactly.

JESS

Okay let's see it.

And he flips the laptop around so everyone can see it and presses play.

BOULTING

This is the first.

And we see a large man, hoodie over his head, walking down the Mile End road very quickly, one hand in the air. Five seconds or so.

SUNNY

(frowns)

What's he doing with his hand?

BOULTING

Not sure. I thought waving at someone?

JESS

Can we see the other bit?

And he plays the second piece of footage, slightly further on down the street, equally distant and blurry, but again the hand raised in the air, seeming to flap slightly. Only three or four seconds or so.

WILLETS

Is he hailing a cab?

But no cab is pulling up. And then -

SUNNY

Or is he stimming?

WILLETS

(frowns)

'Stimming?'

SUNNY

It's a thing some autistic people do - I have a cousin who's on the sphere - it's a sort of...repetitive movement to alleviate stress.

And JESS looks up at SUNNY. Then -

JESS

(to Kaz)

You wanna ping me that address *now*.

And out.

36 EXT. DEPTFORD HIGH STREET - DAY 7

36

BOULTING walking down Deptford High Street, checking an address on his phone, and then diving into a lettings agency.

37 INT. BISHOP'S STREET - CID - DAY 7

37

LINGLEY on PNC, checking out COOPER's criminal record. We might glimpse a charge for public disorder, and one for ABH, and then we will see her writing down a name, '**David Prentice**'.

And out.

38 EXT. DEAL COAST ROAD - DAY 7 38
High on JESS'S car driving along the coastal road in Deal.

39 INT. MARTY'S HOUSE - DAY 7 39
MARTIN walking through the house with a kitchen bin liner of rubbish, and walking outside -

40 EXT. MARTY'S HOUSE - DAY 7 40
- to put the rubbish out, when he sees a car pulling up. His eye instinctively drawn to it, and then JESS and SUNNY are getting out.

Slow-mo

Close on MARTY. The 'knock on the door'.

End Slow-mo

And he turns tail and runs inside, even as we hear -

MARTY

Mum!!!

41 INT. LETTINGS AGENCY - DEPTFORD - DAY 7 41
D.I. BOULTING sat in a back office with SARAH OSBORN, a lettings manager.

BOULTING

And he put *all* his properties through you?

OSBORN

Yes.

BOULTING

Over what period of time was that?

OSBORN

We started letting the first one in 2014, we stopped working with him in late 2020.

BOULTING

So six years give or take.

OSBORN

(nods)

And within those three properties there were 19 rooms, all needing separate contracts, often quite short term, so it was a very full on job, we often spoke several times a week.

BOULTING

And what was he like to work with?

OSBORN

Oh he was a nightmare.

BOULTING

Oh...

(smiles, surprised)

...wasn't expecting that, in what way?

OSBORN

He just never wanted to spend any money. On anything. Maintenance, amenities, safety regs, anything.

BOULTING

Okay.

OSBORN

And never mind the legal issues that caused, we obviously have ethical and moral responsibilities -

BOULTING

- yep -

OSBORN

- and so in 2019 we stopped managing the properties and just found him tenants.

BOULTING

So he had to manage the tenants himself.

OSBORN

Which was also a nightmare, because he was so combative.

BOULTING

In what way?

OSBORN

In how he resolved disputes.
Physically intimidating, verbally
aggressive, meaning in the end we
terminated our agreement with him
in September 2020.

BOULTING

Okay.

(making notes)

And any *particular* disputes you can
recall, say in 2020, that you think
could have properly boiled over?

OSBORN

(thinks, then -)

I'd have to go back to our records
and emails for specifics, but
generally speaking? Yes, several.

BOULTING

If you could, that would be very
useful.

OSBORN

No worries.

BOULTING

And what sort of people were his
tenants?

OSBORN

Almost exclusively asylum seekers,
I think he had some deal with the
council - and no doubt they
presented some challenges...but
everyone deserves to live safely,
right?

42

INT. MARTY'S HOUSE - SITTING ROOM - DAY 7

42

PBS ALT TO BE SHOT

JESS and SUNNY talking with MARTY and DOT in their
extraordinarily squalid and rammed sitting room. MARTY
rocking back and forth, clearly highly distressed.

DOT

Dead?

SUNNY

I'm so sorry to be the bearer of -

DOT
- well it wasn't Marty.

MARTY
Mum -

DOT
- it wasn't him he was -

MARTY
- I said shut up noisy bitch...
(and he darts over to
Sunny, where, in a hissed
whisper -)
...I don't want to talk here.

And out.

End of part three

Part four

43 EXT. MARTY'S HOUSE - DAY 7

43

SUNNY on the phone as JESS walks MARTY to their car.

SUNNY
Oh, hey Fran, it's me, gonna need
an appropriate adult for this
afternoon please. And can you do a
PNC check for me...?

Tracking on to JESS even as SUNNY keeps talking.

JESS
(opening the back door and
ushering him in)
You drive a car, Marty?

MARTY
(getting in)
Dad let me drive his but then we
sold it - 'needed the moolah me old
mucker'.

So he had use of a car.

44 EXT. LETTINGS AGENCY DEPTFORD - DAY 7

44

BOULTING walking away down the Deptford High Street, when -

OSBORN (O.S.)
Oh, D.C. Boulting...?

And he turns to see SARAH OSBORN walking towards him with a piece of paper in her hand.

OSBORN (CONT'D)
...there was one case you *should* follow up. There was an Afghan family who had a *long* running dispute with him that really boiled over. I'll look for the files now, but you should start with the guy that translated for them...
(she hands him the paper, on which an address is scrawled)
...lovely fella called Asif...

Hard cut to -

45

INT. CAFE - DAY 7

45

- ASIF, sat with SAM in a quiet corner of a café.

ASIF
I am in no one's debt, and I am sick of being made to feel as if I should be grateful.

SAM
No-one's saying that.

ASIF
Oh it's right there in your reaction to what I did, Sam. That I had the ...*temerity*... to bring Hassan over here, and try to get him settled illegally.

SAM
That's not why I was angry. I was angry because...I mean did it never occur to you what the implications of what you've done were for *me*?

ASIF
(he frowns, disbelief)
As far as I can tell you're *fine*, on account of *your* government not wanting to execute you for being gay.

Deep breath, do not rise, SAM.

SAM

That is *my* house, Asif, which makes me party to a criminal act. I could lose my whole career if Hassan was found there.

ASIF

Interesting take.

SAM

They would also probably charge *you*. Which would mean the end of your citizenship test, which would mean the end of you being able to stay here and mean the end of... us.

And finally a point lands. A long beat.

SAM (CONT'D)

No one is more ashamed of our government for what they did to you. But I'm not sure how this makes anything any better.

ASIF

It makes it better for him.

SAM

At great risk to *us*.

A beat. ASIF nods. Then leans in -

ASIF

(quietly)

If Hass hadn't have got out, the Taliban would have killed him. Like they would have killed me.

(standing)

So I'm sorry, but I feel *no* guilt about spitting in your system's face.

(walking out)

They did it to me first.

LINGLEY walking into an East End boxing gym. Various men and women are training, but one, PRENTICE, 50s, and clearly a trainer, looks over as she enters and smiles.

47 INT. BISHOP'S STREET - CID - DAY 7

47

An appropriate adult (ALISON ROWE) is sitting with a solicitor and MARTY in a small interview room.

ROWE

And so my job, Marty, is to make sure you are fully aware of all your rights, and to make sure you don't accidentally say something that gets you into trouble.

MARTY

I don't want to get in to trouble.

ROWE

And I don't want you to either.

MARTY

So should I lie then?

And ROWE momentarily thrown by that one.

ROWE

Well, it's generally better to tell the truth, don't you think?

And out on MARTY considering that one.

48 INT. BOXING GYM - OFFICE - DAY 7

48

PBS ALT TO BE SHOT

LINGLEY with PRENTICE.

LINGLEY

So if I have this right, from my reading of the court transcripts, Gerry Cooper was actually an old friend of yours?

PRENTICE

He was.

LINGLEY

Can you talk me through that?

PRENTICE

Well we'd known each other most of our lives.

(MORE)

PRENTICE (CONT'D)

We went to the same school, we lived round the corner from each other, I drank in his pub.

(he shrugs)

LINGLEY

Okay. And so the assault occurred at a rally in Westminster square?

PRENTICE

Yes.

LINGLEY

Had you gone there together?

PRENTICE

No, we ran into each other by chance.

LINGLEY

What was the rally?

PRENTICE

It was the day of one of the big Brexit votes, March 29th 2019.

LINGLEY

And you were there as -

PRENTICE

- I was a remainer.

LINGLEY

And Mr Cooper?

PRENTICE

Brexiter.

LINGLEY

Okay. And you just bumped into each other?

PRENTICE

(nods)

And it was all very friendly at first, and then we started talking about the vote and...

(deep regret)

...yeah it all just got really unpleasant really quickly. I mean we'd both had a few drinks so that didn't help but... he just made me so *angry*.

LINGLEY

He *made* you angry or you *got* angry.

PRENTICE

Well, yeah, there you go, I'm sure a lot of it *was* my fault.

LINGLEY

In what way?

PRENTICE

He had a right to his opinions and I was just...too interested in trying to wind him up and... mock him.

LINGLEY

So it got heated?

PRENTICE

(nods)

And he got angrier and angrier, as did I, and then he was making some point and he sort of...prodded me in the chest which really wound *me* up, so I swiped his hand away...

(deep regret in his eyes
as he recalls)

...which is when he punched me. In the face. Very fucking hard.

And out.

49 INT. PATHOLOGY LAB - DAY 7

49

BALCOMBE in her lab working, when her mobile sounds.

She looks at it to see 'SUNNY' on the caller ID. And she vacillates as to whether to answer or not, and then swipes red, and dumps the call. Why?

50 INT. BISHOP'S STREET - CORRIDOR - DAY 7

50

SUNNY leaving another message.

SUNNY

Just me again. Gimme a call.

And then here is JESS approaching.

JESS

So *one* arrest.

SUNNY

For?

JESS

'Burglary, dwelling', seven years ago.

SUNNY

Okay.

JESS

And obviously we go gently.

SUNNY

'Course.

And then she opens the door to an interview room where we see MARTY, his brief, and the appropriate adult ALISON ROWE.

51 INT. BOXING GYM - OFFICE - DAY 7

51

Back with PRENTICE and LINGLEY.

PRENTICE

I mean I knew him *less* well in the last ten years or so... but I'd say he increasingly came across as...a *bitter* man.

LINGLEY

Bitter about what?

PRENTICE

(thinks, then -)
How he perceived life had treated him I guess.

LINGLEY

(frowns)
Had he not done okay?

PRENTICE

I would have said so. But I think he felt like he was owed *more*. That people like him had been abandoned, politically.

LINGLEY

And who do you think his anger was aimed at.

PRENTICE

Anyone and everyone. Big Pharma, phone mast companies, the Jews, the Arabs, Davos....it was all pretty rabbit holey. And then in 2016 he created this online forum called 'UK United'.

LINGLEY

And what was that?

PRENTICE

Exactly what it sounds like - anti immigration, low level racist wank about how we needed to get back to good old days.

LINGLEY

I've never heard of it.

PRENTICE

It had one brief flicker of fame when phone footage of one of its members getting a retweet from Boris Johnson went viral.

LINGLEY

(making notes)
'UK United'?

PRENTICE

(nods, then -)
I mean you just see so many people like him these days. People who you know in their hearts are good, decent blokes, but who hold *political* views that...well they seem the opposite.

A beat as he considers this.

PRENTICE (CONT'D)

Cruel and...self interested, often built on flat out lies. And you wonder...

And he looks up.

PRENTICE (CONT'D)

...what caused that division, what made them end up... like *that*?

And out.

52 INT. UNIVERSITY - LECTURE ROOM - DAY 7

52

PBS ALT TO BE SHOT

JULIET, MERRICK and a group of students, fronted by the student who brought the complaint, LIZ JONES, sitting in a lecture room. LIZ reads from a statement.

LIZZIE

We need a curriculum that allows space for a *properly* critical understanding of racism, capitalism and colonialism, as paradigmatic systems of oppression...

(she looks up)

...and you giving me that book suggests you have no desire to go on that journey.

JULIET

Me giving you that book was *entirely* part of that journey. It was an attempt to allow you to understand the life of a woman who, first hand, experienced many of the oppressions you've just described.

LIZZIE

The book maybe, I haven't read it. Your giving it to me, no.

JULIET

And how's that?

LIZZIE

Our reading list remains achingly white. So your offer was at best tokenistic, and at worst, a deliberate insult.

JULIET

(genuinely baffled)

An insult to *who*?

LIZZIE

To all people of colour.

JULIET

But you're white.

LIZZIE

It was a blatant 'fuck you'.

JULIET

It just wasn't.

LIZZIE

You were literally smirking when you handed it over.

JULIET

That's just my face.

LIZZIE

It angers you that I have a strong opinion so you used the title as a weapon to anger *me*.

JULIET

I just wanted you to *read* it you sanctimonious little -

MERRICK

- Juliet -

JULIET

- excuse me *my* turn now!! I mean you're proper smart, Liz, you're super passionate, but perlease, there are *so* many more important things in this world to get angry about -

LIZZIE

- are you seriously telling us what we can be *angry* about now -

JULIET

- you know what, I actually am, I *know* more shit than you -

LIZZIE

- you certainly know more *shit* -

JULIET

- I've lived 37 years more life but much *more* importantly...

And she looks suddenly exhausted.

JULIET (CONT'D)

...the idea that two white people, sitting in the lecture hall of an elite university discussing the semantic niceties of the racial lexicon, could in turn meaningfully change the world somehow...is as absurd as it is ever so slightly repulsive.

A beat.

JULIET (CONT'D)

Get a fucking life, Liz.

And she exits.

53

INT. BISHOP'S STREET - CID - DAY 7

53

PBS ALT TO BE SHOT (of video)

LINGLEY online, watching a viral video on Instagram, of a woman (who we will recognise as MELINDA) reacting to a retweet from Boris Johnson.

In the video, filmed on a phone, we see a woman we recognise as MELINDA, in a pub with a small group of men and women, round a pub table. MELINDA is looking at her phone, checking her Twitter feed, when suddenly she yelps.

MELINDA

Oh my god...!!! Oh mygodohmygod...

And she flips the phone round to show the others.

MELINDA (CONT'D)

...Bojo just retweeted me!!! Oh my bloody God...

And then she stands and runs 'crazily' around the pub,

MELINDA (CONT'D)

...arghhhhhhhhhhhh!!!!!!!

As the small group laugh. And then it stops.

And LINGLEY looks for a tag on the video, and we go close in on the name. 'Melinda Ricci'.

And LINGLEY grabs her phone and WhatsApps 'JESS'.

LINGLEY TEXT

Think I've IDed our 'Melinda'.

54 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 7

54

PBS ALT TO BE SHOT

JESS seeing the WhatsApp message ping up, even as SUNNY is speaking.

MARTY rocking back and forth, and stimming a lot, next to his appropriate adult ALISON ROWE. A duty solicitor is also present.

SUNNY

So can I just ask you, Marty, how comes you ended up working in a job so far from home?

MARTY

My dad got me a supported living flat in Ilford, and the council put me on a work scheme and because I was strong...

(and he flexes his biceps)

...I got the job at the Three Crowns lifting and carrying.

JESS

And who gave you that job?

MARTY

Mr Cooper.

FLASHBACK

Bricks. Screwdriver in a lock. A school blazer. A blister of pills.

End of FLASHBACK

JESS

Gerry Cooper.

MARTY

Yes.

JESS

And when was this?

MARTY

It was May the 14th 2019 at 17.30.

JESS

And how did you get on with Mr Cooper?

MARTY

Very nicely thank you, he was a chatterbox like me - talk the hind legs off a donkey.

JESS

Oh okay, and what did you two like to chat about?

MARTY

Mainly the world economic forum, the great replacement theory and George Soros.

JESS

(tiny beat)
And work went well?

MARTY

Work went well yes.

JESS

But then the pandemic happened.

MARTY

Yes then the pandemic happened.

JESS

And you were laid off.

MARTY

And I was laid off.

A beat, they let that settle, then -

SUNNY

So that must have been difficult.

MARTY

Yes.

SUNNY

But can I ask you, Marty, were you given furlough?

MARTY

Yes I was.

SUNNY

(he frowns, checks notes)
So we have a note from a fellow employee who thinks you weren't?

MARTY

Gerry applied for it for me and got the money but he never paid me.

SUNNY

(frowns)

Okay, how do you know this?

MARTY

My dad found out.

SUNNY

Right, and did you ask Gerry about it?

MARTY

Yes and he said he *would* pay me but he was temporarily in a bit of a pickle, short of the readies, mate.

SUNNY

But he paid you eventually?

MARTY

No he never.

SUNNY

Right, that doesn't sound fair.

MARTY

It wasn't fair.

SUNNY

And so...did that make you a bit angry?

ROWE

Can you be careful please about putting words into Marty's mouth.

SUNNY

Of course, apologies Marty. How did that make you feel?

MARTY

A bit angry.

ROWE

(to Sunny)

Okay can I just...

And she turns to MARTY.

ROWE (CONT'D)
...d'you want to take five minutes,
Marty.

MARTY
No thank you thank you for asking.

ROWE
Are you sure?

MARTY
Yes I'm sure.

A beat. ROWE uneasy, looks to SUNNY and JESS.

ROWE
(to Sunny)
Just...go gently please.

SUNNY
Ok. Thank you...
(smiles at Marty)
...so did you argue with him about
the money?

MARTY
Yes I did argue with him.

SUNNY
And these were...friendly arguments
or -

MARTY
- cross arguments.

And we are close on MARTY. Fingers fluttering, eyes blinking,
talking to himself silently, he is clearly highly stressed.

SUNNY and JESS clearly feeling quite conflicted about
continuing.

SUNNY
Did it ever get physical, Marty?

ROWE
Are you sure you wouldn't like to
take a break?

MARTY
Yes it got physical.

SUNNY looks to ROWE, he has to pursue this, she nods.

SUNNY

When did it get physical?

MARTY

One time in the pub.

SUNNY

Inside or... in the pub car park?

MARTY

No inside.

SUNNY

Okay. D'you want to tell us what happened?

MARTY

He pushed me and I pushed him back, up against a wall and then I walked away and that's what happened.

He is rocking back and forth, clearly very stressed.

SUNNY

And that's all?

MARTY

Yes that's all.

SUNNY

You didn't punch him?

MARTY

(stimming a lot now)
Violence is never the answer DI Sunny Khan.

SUNNY

No, you're absolutely right there, but can I tell you the reason I ask?

MARTY

Yes please.

And again SUNNY looks to ROWE, who nods.

SUNNY

Because we have CCTV footage of a man who looks very like you, around about the time we know Mr Cooper was badly assaulted, walking away from the pub.

MARTY

Oh fuck.

(turns to Rowe, fingers
fluttering)

I'd like to take a break now please
to get my story straight, thank you
very much.

55 INT. BISHOP'S STREET - CID - DAY 7

55

LINGLEY on her desktop, scrolling through a Google Image search of 'Melinda Ricci', to find endless images of her in her byline photo at The Daily Mail, her logline '**I call it as I see it.**'

And then a Sun article (a sort of page 5 article) bannered '**Peachy Ricci's Pipes are Calling**'.

56 INT. MARTY'S HOUSE - SITTING ROOM - DAY 7

56

DOT, in her sitting room, a phone pressed to her ear, waiting for it to answer, and then -

MARTY (V.O.)

This is Marty, I can't take your
call right now, please leave a
message.

A long beat as she clearly debates whether or not to speak.
And then -

DOT

(whispered)

I don't know if they're listening
to this but...don't say anything
about Daddy, pickle, don't say a
single word.

And she hangs up. And out on her. She looks terrified.

End of episode three.