

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address
Phone Number

1 EXT. CORK AIRPORT - EVENING 9 1
A plane touching down in Cork, Ireland.

2 INT. CORK AIRPORT - EVENING 9 2
A knackered-looking SUNNY walking across an eerily quiet
concourse. (it's maybe 19.00-20.00)

End of Day 9

3 INT. BARNSTAPLE POLICE STATION - BARNSTAPLE - DAY 10 3

New day - Day 10

A very tired-looking SAM, blanket around his shoulders,
waiting in the custody area, to be led to an interview room.

IE OFFICIAL

Okay, d'you want to come through
please, Mr Collet.

And he stands, even as ASIF is brought out from his cell.

SAM

Why is my partner here, I've
already explained, this was *nothing*
to do with him, this was all me.

And as he walks with the other officers, SAM turns and
momentarily fixes ASIF in the eye, as if to say 'go with
this, blame *me*'.

But almost before ASIF has had a chance to process this,
another officer appears.

BISHOP

Mr Syed?

ASIF

(turns to see him)
Yes?

BISHOP

Okay we've had a request from a
Bishop's Street station in London
in connection with another
investigation? They're asking if
they could get a swab from you
today? Are you okay with that?

And on ASIF. And then -

ASIF
(slightly defeated)
Sure.

BISHOP
If you'd like to follow me then
please.

And he stands and walks after the officer.

4 INT. CHURCH - KINHIDE - DAY 10 4

MELINDA alone, praying. *Hard*. Rocking slightly. And then she suddenly stops.

Opens her eyes. And then nods. And then she crosses herself, stands and walks out.

5 INT. JESS'S HOUSE - KITCHEN - DAY 10 5

JESS buttering toast in the kitchen. Behind her, STEVE at the kitchen table finishing homework with one of the kids, even as the other eats brekkie.

And she steals a look now, at this 'idyll', which she now *knows* is predicated on the biggest of lies.

And now he stands and walks to the fridge, opens it to get some juice.

STEVE
What time you back tonight?

And she turns to him as he starts to pack his briefcase. Just looks at him, almost like she is seeing for the first time.

STEVE (CONT'D)
Love?

And now she walks over to him, almost as if she were going to give him a kiss. Leans in -

JESS
(quietly, in his ear)
I know.

And she stands there. He smiles. Frowns.

STEVE
Know what?

JESS
Everything.

And he still plays dumb, shrugs. So, super quietly -

JESS (CONT'D)
I spoke to Debbie again. So now I
know. And I swear, the only chance
you have of saving anything,
this...
(their home)
...us, a normal relationship with
them...
(the kids)
...is to tell me the truth, tell me
everything. Have a think about
that. We'll speak tonight.

Then she grabs her bag and walks out. Out on STEVE'S *profound*
shock.

6 EXT. CORK ROAD - DAY 10 6

High above a green Figaro driving down a long straight road.

7 EXT. HOSPITAL - DAY 10 7

MELINDA'S car pulling in to the hospital car park and
parking.

Close on her, she looks as if the weight of the world is on
her shoulders.

And then she gets out and walks into the hospital.

8 INT. UK LAB - DAY 10 8

DNA samples being processed in a lab, a technician detailing
something on a sheet...and then she picks up a phone.

9 INT. BISHOP'S STREET - CANTEEN - DAY 10 9

JESS walking into the canteen, passing LINGLEY coming off her
mobile.

LINGLEY
(signalling she needs to
talk to JESS, who slows)
...okay, thanks for that. Bye now.
(hangs up)
(MORE)

LINGLEY (CONT'D)

That was the lab, we have a match to DNA material found on the sweatshirt of Gerry Cooper.

JESS

(nods)

To Martin Baines - I'm pulling together an arrest team.

LINGLEY

(shakes her head)

Not to Baines, or at least his test result hasn't come in yet, the match we found is Asif Syed.

JESS

(wow)

Okay.

LINGLEY

Yeah - so you want him up here?

JESS

(digests, then)

Asap please.

LINGLEY

Boss.

And LINGLEY exits as JESS walks in to the canteen.

10

INT. HOSPITAL - SPINAL UNIT - DAY 10

10

MELINDA sitting with a clearly profoundly distraught PATRICK.

MELINDA

...and this is nothing to do with you with...*this*...

(his injury)

...it's me.

PATRICK

What do you mean?

MELINDA

I'm not who you think I am, Pat. I am not a good person.

He frowns.

PATRICK

You are.

MELINDA

No. I lie.

PATRICK

(wtf? Then -)

Well everyone lies a -

MELINDA

- *bad* lies. For *money*. For a living, I lie for a living and pretend to be someone I'm actually not...

A beat as she tries to frame her thoughts.

MELINDA (CONT'D)

...I mean maybe I believed some of it at the start but they just always... everyone always wanted *more*. And you did it because you ...wanted the attention and the status - they filled a hole - but I really have to stop now, because pretending to think the things I say I do...it's hollowing me out.

PATRICK

Mel -

MELINDA

(her hand up to stop him, this is important)

- I have also...

(and her head falls)

...I have also done one...

(hesitates, can she say it)

...truly terrible thing, my love.

A beat.

PATRICK

What thing?

A beat. Close on her. Is she going to tell him? Then -

MELINDA

And you deserve way, way better than me.

And he looks at her, slightly dull eyed.

PATRICK

But I love you.

And she nods.

MELINDA

And I love you...but I just can't
do this any more.

And then she leans forward and kisses a speechless PATRICK on the lips and then before he even has the chance to really register what is happening, she is standing and walking away.

PATRICK

(calling after her)
Mel???

But she pushes on to the doorway.

11 INT. HOSPITAL - CORRIDOR - DAY 10

11

And we are on her walking away down the shiny floored corridor, as we hear -

PATRICK (O.S.)

Melinda, please...

And she doesn't slow. Even on the last, bloodcurdling, utterly heartbroken cry, she keeps walking.

PATRICK (CONT'D)

...MEL!!!!!!!!!!

12 EXT. FIELD - IRELAND - DAY 10

12

High above SUNNY. Standing in a field outside a small B&B, on his mobile.

SUNNY

Hey, me again...

A beat.

SUNNY (CONT'D)

...so listen, did I do something wrong? I just... it felt a little ...odd when I saw you in the canteen and...I'd hate for anything to come in between our friendship so...

(a beat)

...anyway I'm in Ireland for the case for a few days...hopefully let's speak when I get back.

And then he walks towards his B&B.

13 EXT. BUS SHELTER OR BEACH - DEAL - DAY 10 13

MARTY waking up somewhere in Deal, having spent the night sleeping rough.

14 INT. BISHOP'S STREET/INT. BENBOROUGH HOUSE SCHOOL - DAY 10 14

JESS on the phone to the headmistress as she walks back from the canteen with a coffee.

BUXTON

So Taylor attacked a teacher this morning, kicked and punched her after she was given a detention, and very reluctantly the school has had to take the decision to expel her.

JESS

Right...
(interesting, but also
'arse')
...and has she left already?

15 INT. BISHOP'S STREET - CID/INT. BENBOROUGH HOUSE SCHOOL - ~~DAY~~
10

JESS walking in to the main office.

BUXTON

She's getting the train back to London later today.

JESS

('arse')
Okay, well thanks for letting me know, bye now.
(passing WILLETS scrolling through CCTV)
That the car park footage?

WILLETS

(nods)
Not having a lot of joy to be honest, lots of footage in the five weeks after the 24th, but all the vehicles entering do so during the day.

JESS

Right.

WILLETS

Literally the only one that comes
in at night is this...

And she pulls up a file, and plays it, and we see a dark
saloon car pulling in, before moving out of shot.

WILLETS (CONT'D)

...at 03.29...but this is 18 hours
before he was even reported
missing.

And JESS absorbs that, cogs whirring.

JESS

You checked the reg?

WILLETS

(frowns)
No, 'cos of the date.

JESS

(nods)
03.29 is a very odd time for anyone
to pull in to that car park, check
the reg anyway.

WILLETS

Cool.

JESS

(to the room)
In here in ten everyone please.

And then JESS is walking in to her office.

16 INT. MELINDA'S HOUSE - DAY 10

16

MELINDA walking to the door of her house, and opening it, to
see KANE.

MELINDA

Hey.

KANE

They've sent one of their guys out
here.

MELINDA
(not with it)
Who have?

KANE
The British police, they want to
talk to you some more.

MELINDA
(wow)
Okay.

KANE
He wants to see you this afternoon,
at the station, two o'clock. We
good with that?

KANE looking at her, she is clearly in shock. Then -

MELINDA
Er, yeah, sure.

And he nods. Still looking at her.

KANE
And you *will* be there, we're not
gonna have any... issues are we?

MELINDA
I'll be there, Joseph, of course I
will.

And he nods.

KANE
Have a good day now.

And he walks back to his car, and she watches him go, breath
coming faster.

17 EXT. M4 - DAY 10 17

A police car driving down the M4.

18 INT. POLICE CAR - DAY 10 18

ASIF sat in the back, looks pretty scared.

19 INT. BISHOP'S STREET - CID - JESS'S OFFICE - DAY 10 19

LINGLEY, BOULTING and WILLETS with JESS in her office. JESS looking at a printed sheet of an email.

LINGLEY

I mean it was Cooper's recommendation, so obviously there's no guarantee she took it up but...

(shrugs)

JESS

(reading)

'Geordie Stores'.

LINGLEY

(wryly)

The business originally started in Newcastle apparently -

BOULTING

- quality -

LINGLEY

- but there's a branch on the Mile End Rd, between his pub and her flat. That email's dated 3rd February, and looking on BNC's website, Melinda's impending employment was announced December. Now she *could* have shipped all her stuff out to Ireland -

JESS

(nods)

- but it's unlikely, okay, call them, see if she rented a space. Kaz?

WILLETS

So, we have a car pulling into Whitney Marsh car park in the middle of the night, the day *before* he was reported missing, which we all agree is *odd* - but doesn't fit with our timing. Except. When I then find that that car's plates don't actually exist -

JESS

- oh -

WILLETS

(nods)
- that they're either fake or have
been altered -

JESS

- then that's very odd.

BOULTING

Can you tell the make of the car?

WILLETS

(shakes her head)
No obvious badge I can read right
now but we're checking other
cameras en-route into the car park.

JESS

Could this have been the killer
scoping the site?

WILLETS

Could be, but also...

Deep breath. Big question.

WILLETS (CONT'D)

...did we check when Juliet Cooper
actually last saw her husband?

JESS

(a beat as she plays catch
up)
You're thinking he could have been
killed the day before?

WILLETS

(nods)
And she might not have known if
their paths hadn't crossed?

As all of them consider this possibility. Then -

LINGLEY

To be fair I've not seen Rob since
Monday he could definitely be dead.

JESS

(grins)
Do we not have proof he rang the
brewery the day of his
disappearance?

WILLETS

Well, the files say a brewery employee received a voicemail from him. We don't know for sure it was him though do we.

JESS

(nods, thinks, then, to Lingley)

Okay, see if you can speak to that employee, and can we chase his triangulation records please.

LINGLEY

Boss.

JESS

And lets see what cars our suspects owned back in '21.

WILLETS

Cool.

JESS

Murray?

BOULTING

So I'm trying to track down the family Cooper had the violent dispute with.

JESS

Good.

BOULTING

Meanwhile Martin Baines' mother is in intensive care, suffering the effects of a barbiturate overdose.

JESS

Self administered?

BOULTING

Maybe, but they were crushed in to a hot drink, which to me suggests an attempt to *hide* their consumption.

JESS

Maybe.

BOULTING

And given Baines has also now disappeared, my guess would be 'no'. Either way, a search is underway for him.

Hard cut to -

20 EXT. CLIFF - DEAL - DAY 10 20

High above the tiny figure of MARTY, rucksack on his back, walking fast, straight towards a cliff edge.

End of part one

Part two

21 EXT. CLIFF - DEAL - DAY 10 21

MARTY pacing by the side of a cliff, talking to himself.

MARTY

...I'm sorry Mum I'm sorry I'm sorry I'm sorry...I just want to help I just want help I wanted to help -

WALKER

- you okay, mate?

And MARTY swings round. A walker with his dog.

MARTY

Fine thank you for asking.

His hand flapping, he looks incredibly distressed.

WALKER

(smiles)

You sure?

And starts to walk towards him, at which MARTY starts to walk away fast, but at least away from the cliff edge.

22 EXT. UNIVERSITY - DAY 10 22

High above JESS walking across a university quad.

23 INT. UNIVERSITY - VICE CHANCELLOR'S OFFICE - DAY 10 23
MERRICK watching from his office. Who the hell is she?

24 INT. PATHOLOGY LAB - DAY 10 24

PBS ALT TO BE SHOT

LEANNE sitting in a quiet corner of the lab, her phone in front of her, she has clearly just listened to SUNNY's message.

And then finally she picks up her phone and dials a number. It goes to voicemail.

LEANNE
Hey, it's Leanne, sorry I've not rung back... and been a bit weird...

She shakes her head.

LEANNE (CONT'D)
...and I know *that* sounds weird but....

A beat.

LEANNE (CONT'D)
...I have...shit...in my life.
(a beat)
...shit I should probably have...told you about. So let's meet when you're back. Sorry again.

And she hangs up. Fuck.

25 INT. UNIVERSITY - JULIET'S OFFICE - DAY 10 25
JULIET in her office with JESS.

JESS
The day your husband disappeared, d'you remember anything of your and indeed his movements before the evening?

And JULIET does very well to not look extremely unsettled by the question, but JESS spots the tightening.

JULIET

Just what I told the original investigation.

JESS

(nods)

And I went back on that, and you detail everything from when you got back from work the evening before very clearly, but you don't mention seeing him the next morning.

And she shrugs 'and?'.

JESS (CONT'D)

I'm just wondering if you *do* remember seeing him then. Or indeed the night before.

JULIET

I think I might have mentioned it if my husband hadn't come home.

JESS

Right. Because when we first spoke you mentioned a meeting in Winchester he was meant to be at the day he disappeared?

JULIET

Yes.

JESS

And generally speaking did he travel a lot for work?

JULIET

Yes, a fair amount, drinks fairs, potential suppliers, that sort of stuff.

JESS

And *did* he sometimes stay over?

JULIET

Where's this going?

JESS

We're just wondering if he could have actually disappeared the day before.

On her. Tightening. She frowns.

JULIET

He sent a voicemail at two on the day he disappeared.

JESS

And we're looking in to that -

JULIET

- well, as I say, I think I might have noticed if he wasn't there.

JESS

Maybe - my sense is your marriage at this stage was...not the closest.

JULIET

Your 'sense'?

JESS

You'd become very different people no?

JULIET

(a tightening)

We were fine, what *is* this?

JESS

I'm just saying, maybe he kipped in the spare room, you left early to get Taylor to -

JULIET

(interrupting)

- like I said that's not my recollection, but listen, I can't stop you having your little theories.

JESS

No, you can't. And on the subject of Taylor...

And JULIET's head comes up.

JESS (CONT'D)

...I spoke to her school this morning.

A beat. On JULIET 'Wtf?'

JULIET

You did *what*?

JESS

I understand she's been expelled?

JULIET

Why the hell are you speaking to my daughter's school?

JESS

Well, because we'd like to speak to her.

And JULIET is utterly stunned.

JULIET

Okay, we're done, you're not speaking to Taylor -

JESS

- Juliet -

JULIET

(standing)

- no, sorry, I've tried to be helpful but you've pushed this too far now, she's a vulnerable child and -

JESS

- there's no -

JULIET

- I'd like you to leave now please...

(then instant forced calm)

...unless you're going to arrest me. Now please.

And JESS stands.

JESS

I *will* still want to speak to Taylor, it'll be with an appropriate adult, so she'll be fully protected and supported...but this is a serious investigation and attempts by anyone to hamper it will be considered as obstruction or similar. Have a good day.

And JESS turns and leaves and we are on her as she does, and her expression tells us she knows she has landed on something very interesting.

26 INT. UNIVERSITY - CORRIDOR - DAY 10 26

JESS walking away, watched by JULIET at her office door, and then as she turns to go back inside, she sees MERRICK standing at his open office door just further up the corridor.

MERRICK
Have you got five, Jules?

Fuck.

27 EXT. UNIVERSITY/INT. BISHOP'S STREET - DAY 10 27

JESS walking back across the quad as her phone rings.

JESS
(answering)
Fran.

LINGLEY
Just to let you know that Asif
Syed's arrived?

JESS
Be there in an hour.

LINGLEY
And d'you remember the pub employee
who was travelling?

JESS
(frowns, then -)
Brianna someone?

LINGLEY
(nods)
West. Well she just called, and had
some very interesting information.

JESS
What information?

LINGLEY
So he *did* hit her - Juliet I mean.
Cooper definitely hit his wife.

28 EXT. UNIVERSITY - CAMPUS - DAY 10 28

And high on JESS as she walks on to her car listening to LINGLEY talk.

29 INT. BISHOP'S STREET - CELL - DAY 10 29
ASIF waiting in a cell. Tense as hell.

30 EXT. SCHOOL - DAY 10 30
Bags being put in to the back of a cab, as TAYLOR gets in to the back seat.
Close on her face. Full of uncertainty and fear.

31 INT. UNIVERSITY - VICE CHANCELLOR'S OFFICE - DAY 10 31
PBS ALT TO BE SHOT

JULIET and MERRICK sat opposite each other at his desk.

MERRICK

...and given that you have refused to accept the early retirement offer...the board have now come to a decision.

A beat. He is nervous.

MERRICK (CONT'D)

Which is that we are going to suspend you, pending an external investigation into your conduct.

And she nods. A barely suppressed fury welling up, and then suddenly she leans forward and flicks MERRICK's mug of hot coffee in to his lap.

MERRICK (CONT'D)

(standing, in pain)
Jesus!!!

JULIET

(standing)
You utter prick.

MERRICK

Oh you are *so* done.

JULIET

(advancing on him as he backs away in real fear)
No *you* are done, because you will not win on this, neither you *nor* Lizzie fucking Jones!

(MORE)

JULIET (CONT'D)

I will fight you all the way... and
I will *destroy* you!

And she storms out. Wow.

32 INT. B&B ROOM/INT. BISHOP'S STREET - CID - JESS'S OFFICE - 32
DAY 10

SUNNY and JESS talking on Zoom.

SUNNY

Wow.

JESS

Yeah.

SUNNY

I mean, despite it all... I'm still
very shocked.

JESS

(frowns)

Right. Why?

SUNNY

(shrugs)

She just doesn't present as...I
dunno, the sort of woman who'd
stand for that.

JESS

(irritably)

What sort of woman *should* she be
then?

SUNNY

No, sorry, I mean -

JESS

- *any* woman can be a victim of
domestic abuse -

SUNNY

- of course I -

JESS

- blokes don't do it 'cos you're
'weak' or 'submissive' -

SUNNY

- Jess -

JESS

- they do it because they can.

And he puts his hands up in surrender.

JESS (CONT'D)

Sorry, just -

SUNNY

- no no, my bad -

JESS

- no, it's me, really, things are just...

And she winces, to herself, a beat, then he helps her out -

SUNNY

...so do we think what Brianna West saw was a one off or -

JESS

- well certainly she only saw him do it once. It rarely *is* that though is it.

SUNNY

No.

JESS

So it's probably worth pressing Melinda again.

SUNNY

Will do.

JESS

And I'm speaking to social services, to see how best to handle speaking to the daughter. She must have seen stuff, and we need to know what.

And out.

33

INT. JULIET'S CAR/INT. SOLICITOR'S OFFICE - DAY 10

33

JULIET sitting in her car in the university car park, on the phone to a solicitor.

JULIET

Surely I have some legal right to not want my very vulnerable child interviewed about her murdered father.

SOLICITOR

And I understand *all* of your concerns, Mrs Cooper, but if the police believe she may have relevant information -

JULIET

- so can I insist I sit in with her?

SOLICITOR

You can ask, but obviously if you yourself are a...

(awks)

...well a person of interest, they'll almost certainly say no and appoint a social worker instead.

And her head falls.

34 EXT. BUILDING - DAY 10

34

BOULTING outside a squalid Victorian house. Multiple bells outside, the building contains at least nine flats/rooms.

As he checks his notes (which tell him their flat was number 6) the door opens and a young mum with a pram starts to try to manhandle the pram out. BOULTING holds the door open for her -

MUM

Oh, ta.

And then as she walks away, he walks in. And there, like any communal building that is poorly maintained, there is an absolute mountain of junk mail, both on the floor and on the shelf in the hall.

As good as any place to start, BOULTING starts sifting through it, looking for anything linked to the Dowaris. And very quickly, finds a letter addressed to an S Dowari. Bingo.

35 EXT. CHURCH - DAY 10

35

Establisher.

36 INT. CHURCH - DAY 10

36

MELINDA, praying, alone, in the empty church, intense fervent prayers, tears wetting her cheeks, and then the sound of a door opening, and she turns to see RYAN. Relief.

MELINDA

Hey.

And he walks slowly towards her without responding. Then stops. Something wrong. Then -

RYAN

Mel I think maybe it's best... you don't come here any more.

And she cannot quite believe he has said that.

MELINDA

What?

His eyes down, cannot quite meet hers.

RYAN

After what's happened with you and Patrick, and now this other business with the British police.

He looks up.

RYAN (CONT'D)

It's a very small community and ...maybe it would be better if you found somewhere else to worship?

A beat, her disbelief.

MELINDA

This is my church.

RYAN

(nods, then)

Just...people are really talking now.

A beat. And then he turns and walks out.

RYAN (CONT'D)

I'm so sorry.

And out on her.

37 INT. BOULTING'S CAR - DAY 10 37

BOULTING sitting in his car, eating a Burger King, on speaker phone (a couple of other old bills to S Dowari on the seat next to him.)

BOULTING

...yeah their previous address was flat 6, 32 Altringham Gardens DA2 3CP, and all I'm after is any forwarding address they've given you...

38 EXT. KINHIDE POLICE STATION - DAY 10 38

Establisher.

39 INT. KINHIDE POLICE STATION - DAY 10 39

PBS ALT TO BE SHOT

SUNNY and MELINDA. KANE sitting just off. MELINDA has no lawyer. He takes a moment, checks his papers, then looks up with a smile.

SUNNY

So when we spoke to you on Zoom a few days ago, we asked you about the nature of your relationship with Gerry Cooper, d'you recall that?

MELINDA

Of course.

SUNNY

And you said...
(checking his notes)
...'our relationship was very brief, a few weeks, two months at the most'.
(he looks up)
Is that what you remember telling us?

MELINDA

Yes.

SUNNY

And d'you have anything you want to add to that, anything you might want to change, since we last spoke.

On her. As ever, what do they know. And why else is he here, unless he knows shit. And then finally -

MELINDA

Yes...

A beat, then -

MELINDA (CONT'D)

...that wasn't entirely true.

SUNNY

Okay, which bit?

MELINDA

That our relationship only lasted two months.

SUNNY

So how long *did* it last?

Again she pauses, clearly debating what to admit to.

SUNNY (CONT'D)

Maybe it'd be useful if I told you we have a lot of Mr Cooper's emails and texts from between 2017 and his death.

Fuck.

MELINDA

We saw each other on and off between 2018 and...yeah, just before he disappeared.

SUNNY

Okay, thank you, and why did you lie about that?

And she shrugs, looks fairly desperate.

MELINDA

I panicked. I'd seen in the papers it was a murder enquiry and...I was scared. I was scared I might have been someone you might have had... suspicions about?

SUNNY

So you saw him over a period of
maybe four years?

MELINDA

Yes.

SUNNY

And you said initially the
relationship just fizzled out.

MELINDA

Yes.

SUNNY

Was *that* true?

And again she tightens, and then -

MELINDA

Yes, I just...ended up getting
bored of him.

SUNNY

Okay...

(makes a note)

...so he definitely never *hit* you?

MELINDA

No, I already told you.

SUNNY

You already told me *lots* of things,
most of them lies.

MELINDA

No.

SUNNY

Because we now have evidence to
suggest he hit his wife. We *know* he
attacked one of his best friends,
he was cautioned for it. We have
other evidence to suggest he may
have used violence against some of
his tenants.

MELINDA

Well he never hit me.

He did.

SUNNY

Okay. And then...

A beat as he goes through his papers, like this is an afterthought.

SUNNY (CONT'D)
...did he try to extort money from you, Melinda?

And she looks faintly broken by that question.

MELINDA
No.

SUNNY
Really, can you explain what he meant in these messages then?

And he slides the sheet of paper with the emails over and she reads them. Then -

MELINDA
I can't explain those no.

SUNNY
Do you remember them?

MELINDA
No.

SUNNY
It sounds like he's asking you for money, and threatening you if you didn't give it to him.

MELINDA
I have no recollection of this.

SUNNY
What was he threatening you with?

MELINDA
As I say -

SUNNY
- we know he was in huge financial trouble -

MELINDA
- I have no recollection.

He makes notes, then -

SUNNY

So you told us you flew to Cork on the 2nd March, bringing forward a flight originally booked for two months later, what prompted that change of plan?

MELINDA

I wanted more time to get settled before I started work.

SUNNY

Okay. And then when you were here, how did you find out about Gerry Cooper's disappearance.

MELINDA

I don't remember.

SUNNY

Oh. Because when we last spoke you said a mutual friend rang you and told you.

MELINDA

(fuck)
Sorry, maybe they did.

SUNNY

Which friend?

MELINDA

I can't remember.

SUNNY

Lots you can't remember.

MELINDA

Yes.

He makes notes. Then -

SUNNY

Did you ever meet his wife, Melinda? Juliet?

MELINDA

(frowns)
No, why would I have?
(lying)

SUNNY

Maybe she found out about your affair, maybe she contacted you?

MELINDA

No.
(lie)

SUNNY

Okay...
(makes notes)
...and then last question. So you
have a storage facility in the UK.

And her head jerks up.

SUNNY (CONT'D)

We'd like to search it. We can get
a warrant or you can just give us
permission, which would you prefer?

And then she grabs her bag and coat.

MELINDA

That's my personal stuff, you want
to search it you get a fucking
warrant.

And then she is walking out. SUNNY looks at KANE.

KANE

There's something you need to know.

Oh.

End of part two

Part three

40 EXT. KINHIDE POLICE STATION - DAY 10 40
Establisher.

41 INT. KINHIDE POLICE STATION - DAY 10 41
SUNNY sitting with KANE.

KANE

People know each other's business
here, secrets are hard to keep,
which is something Melinda Ricci
singularly failed to grasp.

SUNNY

Okay.

KANE

So if you want to know *her* secrets,
speak to Father Ryan. He's been
keeping her very good company since
Paddy got injured.

And out.

42 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 10

42

WILLETS sitting with a woman, who we may recognise as the
twitcher who stopped by the yellow board. WILLETS taking
notes.

SUSAN

As I say, it may be nothing, but I
thought I should mention it.

WILLETS

Absolutely. And so can I just ask,
why was *he* there, your dad, at..
(checks notes)
...three thirty in the morning?

SUSAN

He worked shifts at the service
station, and that was the route he
cycled home.

WILLETS

Right.

SUSAN

And, yeah, he told me the next day,
that he'd surprised someone heaving
something into the marsh, and it
felt a bit...weird.

WILLETS

(writing it down, then
looks up -)
So notwithstanding his stroke,
Susan, if you think he'd be up for
it, I'd love to speak to him.

And out.

43 EXT. BUS STOP - DAY 10

43

And here is MARTY, waiting for a bus, rocking back and forth,
muttering to himself.

44 EXT/INT. STORAGE FACILITY 'GEORDIE STORES' - OLD KENT ROAD 44
DAY 10

LINGLEY walking in to a storage facility.

LINGLEY
(badging the woman on
reception)
Morning, D.S. Fran Lingley, I'm
trying to get some information on
whether you are storing anything
here belonging to a Melinda Ricci?

And out.

45 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 10 45

ASIF and JESS in an interview room. ASIF has a solicitor
(paid for by SAM we will later learn) with him.

JESS
So the swab you gave us, Asif -

ASIF
- Mr Syed.

JESS
(a beat)
Apologies, the swab you gave us, Mr
Syed, was compared against DNA
evidence taken from a sweatshirt
worn by Mr Cooper, the night he was
assaulted outside his pub.

ASIF, eyes down. Knows where this is heading.

JESS (CONT'D)
And we found a match. Your DNA is
on his sweatshirt. What's your
response to that?

ASIF
No comment.

JESS
Was it you that attacked Mr Cooper
that night?

ASIF
No comment.

JESS

If it wasn't you, can you tell me how else your DNA ended up on his sweatshirt?

ASIF

No comment.

JESS

Perhaps you came in to contact with him in some other way that day.

ASIF

No comment.

JESS

Perhaps he attacked you and you acted in self defence?

ASIF

No comment.

JESS

Okay. Let's move on from that then. I'd like to ask you again about the Dowari family. When would have been the last time you saw them?

ASIF

When I stopped working for Tower Hamlets Council.

JESS

Which was in September 2020?

ASIF

Yes.

JESS

So we have a witness who *also* worked for the council, who said they ran into you in January 2021, and you told them you were *still* helping the Dowaris even then.

ASIF

They're mistaken.

JESS

And the Dowari family would tell us the same would they?

ASIF

Yes.

JESS

Because I think they wouldn't. I think they'd say that, very *generously*, you continued to help them?

ASIF

No comment.

JESS

And my guess is that the assault on Gerard Cooper outside his pub was revenge for how you think Cooper treated the Dowari family, is that the case?

ASIF

No comment.

JESS

And my fear, Mr Syed, because I think at heart you are a decent man, is that thirteen days after that first assault, you may have attacked him again. Is that true?

ASIF

No comment.

JESS

Maybe something happened with the Dowaris that really got to you, and you went back and found Cooper, and this time it went too far.

ASIF

No comment.

JESS

Maybe he fought back this time?

ASIF

No comment.

JESS

Or maybe it was self defence from you again?

ASIF

No comment.

JESS

But you returned didn't you, Mr Syed, and that second visit led to Mr Cooper's death.

ASIF

No comment.

JESS

Okay. So just before I came in to this interview, I got a call from one of my officers, who *has* managed to track down a current address of the Dowari family and he's on his way over there now, to try to speak to them.

JESS watching him. A tightening.

JESS (CONT'D)

So is there anything you'd like to add now, to what you've told me.

And ASIF looks wretched.

ASIF

No comment.

A beat.

JESS

Right, we'll leave things there for now then.

And out.

46 INT. CARE HOME - DAY 10

46

WILLETS with SUSAN's father, TERRY. SUSAN holding his hand. He looks very frail.

TERRY

Now, my front light had gone.

WILLETS

Right.

TERRY

Which is why they wouldn't have seen me coming.

WILLETS

And when you say 'they'.

TERRY

Sorry, there was just one of them.

WILLETS

And a man or a woman?

TERRY

No idea. It was raining so they had their hood up and they were wearing a Covid mask. It was also obviously night so...

WILLETS

...got it. So what exactly *did* you see?

TERRY

They had their back to me, and were bending over a bag and removing something. And then when they heard me, thirty/forty feet away, they look towards me, then put whatever it was back in the bag very quickly, picked it up, and then walked towards me with their head down.

WILLETS

So you didn't actually see them throw anything in?

TERRY

No, but I thought it was *so* odd, that after I passed them, I stopped and turned to watch them walk away in to the dark. Then about twenty seconds later I heard a splash. And then maybe a couple of minutes after *that*, I heard a car start up.

WILLETS

Okay. Anything else?

He thinks, then -

TERRY

Nothing else comes to mind but how about I check my diary?

WILLETS

Your diary?

TERRY

Till I had my stroke, I kept a
daily diary.

And WILLETS smiles.

WILLETS

So that might have the specific day
this happened?

TERRY

Oh no it *would* have, definitely...
(to his daughter)
...2021 will be in the cellar,
sweetheart.

And out.

47 EXT. THE OLD PUB (NOW FLATS) - BOW - DAY 10

47

MARTY standing outside a building off the Mile End Road
staring up at the first floor, when -

CLEMMIE

It's Martin, isn't it?

And he turns to see CLEMMIE.

MARTY

Hello.

CLEMMIE

I used to see you in the pub,
Marty, d'you remember me? Clemmie?

MARTY

Where's it gone?
(the pub)

CLEMMIE

Well it's flats now, lovely, the
brewery sold it.

MARTY

I was looking for his wife.

CLEMMIE

Oh Juliet moved - Spitalfields
somewhere I think, would you -

But he is already walking away at pace, pulling his phone out
as he does, leaving a slightly surprised CLEMMIE standing
still watching him go.

48 INT. MELINDA'S HOUSE - SITTING ROOM/BRITANNIA STUDIOS OFFICES
- LONDON - DAY 10

PBS ALT TO BE SHOT

A grim-faced and exhausted-looking MELINDA, talking with GABRIEL on a Zoom.

MELINDA

What even *is* that. Sounds like something you clean a paintbrush with.

GABRIEL

Moral turpitude is deviant behaviour, Melinda -

MELINDA

(almost laughing)
- *deviant* -

GABRIEL

- constituting an immoral, unethical, or unjust departure from ordinary social standards such as would shock a community.

MELINDA

And sorry is this me fucking the priest or the murder investigation?

GABRIEL's eyes narrowing, she is fucking with him now.

GABRIEL

Tell you what, why don't *you* choose. Either way, you have four weeks notice, which is four more than the board wanted to give you. You can thank me in another life.

And he snaps the laptop shut and walks out. On her. And despite a last flash of bravado, she is pretty thrown.

Her entire life is unravelling.

49 INT. PUB - EVENING 10

49

PBS ALT TO BE SHOT

JESS and STEVE in a quiet pub, near their house.

STEVE

Yes. It's true.

A beat.

JESS
Everything Debbie said?

A beat. Then -

STEVE
Yes.

A beat.

STEVE (CONT'D)
And more.

And she looks up.

JESS
'And more?'

His head down. Cannot make eye contact.

STEVE
Okay, I want to be completely honest with you now, Jessie, because, until I am, I know we can't move forward.

And he looks up to see her reaction.

JESS
I'm all ears.

A beat.

STEVE
And I'm telling you this now, because it's all in the past, this isn't who I am today, this isn't who I've been since Debbie, and it isn't who I will ever be again...

A beat.

STEVE (CONT'D)
...but there were...*other* women. None of them ever meant anything, but there *were* others. My therapist says it was -

JESS
- your fucking *what* -

STEVE

(nods)

- I've been talking to an online therapist ever since the stuff with your sister came out. It's really been helping me.

JESS

Oh I *am* pleased.

STEVE

(missing the irony entirely)

Helping me realise I have an addiction.

And he looks up, waiting for approval.

JESS

Please God you're not going to tell me you have a sex addiction.

And he has the decency to look embarrassed.

JESS (CONT'D)

Oh my God, Steve, you awful fucking cliché.

And he shakes his head irritably, like this is *her* fault.

STEVE

Jess I'm telling you this because I want to be completely honest with you, so we can start with a clean slate.

JESS

(frowns)

Start *what* with a clean slate?

STEVE

Rebuilding our marriage obviously.

And she nods. No tears now, she was ready for this.

JESS

Well, I want to thank you, Steve, for making this all so easy for me.

And now he watches as she wriggles her wedding ring off her finger, holds it between her fingers, looks at it momentarily with curiosity, and then drops it in his half pint.

JESS (CONT'D)

We're done. For good. For ever -

STEVE

- Jess -

JESS

- so you'll need to find somewhere to sleep tonight, you can come round tomorrow when I'm at work and pack up whatever you need for the next few months...

(standing)

...I'll also speak to a lawyer first thing and get the ball rolling.

STEVE

(genuinely stunned)

What the fuck?

JESS

(walking away)

My thoughts entirely.

STEVE

(standing)

You don't even want to *talk*...

She stops.

STEVE (CONT'D)

...to give things a go, to listen to what *I* have to say?

JESS

(swinging back round, in front of other drinkers in the pub)

I couldn't care less what you have to say you...*bore*, you narcissist, you fucking *child*. I am now and will be 'from this day forward', as interested in you as you clearly were in *me* the last few years. So please, go and shag as many women as you want, I hope it's as meaningless and hollow as you *say* it was, it's the *most* you deserve.

And she walks out.

End of part three

Part four

50 INT. JULIET'S HOUSE - SITTING ROOM - NIGHT 10

50

PBS ALT TO BE SHOT

TAYLOR and JULIET, sitting in the near dark, doing a post mortem on her expulsion.

Both of them look kind of exhausted.

JULIET

...all I'm saying is you have to learn to control it.

*
*
*

TAYLOR

Oh please, you taught me well, Mum.

JULIET

I taught you?

TAYLOR

Dad did angry, you did...*fury*.

And she looks up at her mum. Who wilts. Then -

JULIET

Listen, there's something I need to...

(how does she say this)

...I think the police are going to want to speak to you, so again, if you could just...say what we agreed?

TAYLOR

You want me to lie for you.

JULIET

No, I just...this is the Met, Tay. So much as I would love to say just 'tell them the truth' and it'll all be fine...

And she shrugs.

JULIET (CONT'D)

...just say you don't remember anything that happened that night. Because we cannot give them an opportunity to...fuck up our lives.

On TAYLOR. Shakes her head in disbelief.

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JULIET (CONT'D)
But I'm so sorry, sweetheart.

And then TAYLOR walks out, leaving JULIET to contemplate the catastrophic mess she finds herself in.

51 INT. JESS'S HOUSE - KITCHEN - NIGHT 10

51

JESS with her mum.

JESS

I can't even cry. What does that say?

KATE

That you already knew. That you've already grieved.

A beat and she nods.

KATE (CONT'D)

But still, what a colossal prick.

And JESS almost smiles.

KATE (CONT'D)

So listen, I'm staying tonight, tomorrow we get the locks changed, then I'll grab some stuff from mine and stay for a few weeks till we work out how you do this...

And KATE's hand instinctively reaches out to her daughter's, and she brings it to her cheek.

KATE (CONT'D)

...but you won't be alone. We're in this together.

And now the tears *do* come. And out.

End of Day 10

52 INT. CHURCH - DAY 11

52

New day - Day 11

SUNNY sitting with FATHER RYAN.

SUNNY

Listen, Father, I'm not interested in getting you involved in a murder investigation -

RYAN
(appalled)
- in a -

SUNNY
- I don't want to have Officer Kane
bring you down to the station, to
have people gossiping about you -

RYAN
- I have done nothing wrong and -

SUNNY
- I just want some information.

And SUNNY looks up, smiles, Mr Reasonable.

RYAN
What information?

SUNNY
I know you got close to Melinda, I
know you were a good friend to her -

RYAN
D.I. Khan -

SUNNY
- and I don't need to know anything
more about that. But good friends
tell each other things, don't they.

And he holds his eye. An agreement? Then -

RYAN
Yes they do.

SUNNY
(nods, smiles)
Yes they do. So. Did she ever tell
you why she came out here so
suddenly, why she changed her
flight and got one two months
earlier?

On RYAN. A long beat. And then -

RYAN
Okay. So I didn't know she'd done
that, and she never mentioned
anything about changing a flight.

A beat.

RYAN (CONT'D)

But. And this was told to me as her friend not as her priest.

So he can disclose it.

RYAN (CONT'D)

She had a long relationship before she moved out, with a married man...and she had a baby with him.

Oh. And out.

53 INT. STORAGE FACILITY 'GEORDIE STORES' - DAY 11 53

LINGLEY watching as a search team go through the storage facility belonging to MELINDA, full of furniture, packing boxes, and alongside one wall, a rail of clothes.

54 INT. BISHOP'S STREET - CELL - DAY 11 54

ASIF at the door of his cell shouting through the wicket.

ASIF

Why am I still here? I've done nothing wrong. Why am I still here!?

And he smacks the back of the door in rage.

55 INT. UNIVERSITY - CANTEEN - DAY 11 55

PBS ALT TO BE SHOT

LIZZIE JONES, alone, sitting in a canteen, watching a group of students sitting and laughing and chatting on a table a few tables down.

She looks wistfully at the other table, and we get a sudden glimpse of loneliness, of longing, and then -

JULIET (O.S.)

Hey.

And she looks up to see JULIET pulling up a chair opposite her.

LIZZIE

(baffled)

What are you doing, I have nothing to say to you.

And JULIET nods. A beat. Deep breath, then -

JULIET

I'm sorry I lost my temper. If we can't disagree agreeably then we're all sunk.

LIZZIE fairly stunned by that.

JULIET (CONT'D)

I'm sorry about the book too. Maybe a part of it was provocative, maybe subconsciously I *did* choose it deliberately, who knows. It *is* a good read though.

A beat.

JULIET (CONT'D)

I think...the older you get, the harder it is to keep adapting to change. You bend and you bend and you bend...

Close on her.

JULIET (CONT'D)

...and then one day you just...you snap.

And what is she actually talking about here? And then she looks up.

JULIET (CONT'D)

But I'm sorry. You were right, and I was wrong and as your tutor I should have done better. I just wanted to say that.

And she stands and goes to walk out.

LIZZIE

It's hard for us too.

And JULIET turns.

LIZZIE (CONT'D)

To see so *little* change. Real change I mean. Still getting taught the same shitty degree *you* were. Except ours costs fifty grand and won't even get us a job.

(MORE)

LIZZIE (CONT'D)

And actually we don't even get
taught it 'cos everyone's always on
strike.

A beat.

LIZZIE (CONT'D)

So we're angry too. And scared.
That we're going to get it wrong.
Get caught out. Get *left* out.

Her. A beat.

LIZZIE (CONT'D)

But I don't want you to lose your
job...we all just...want to be
heard.

And JULIET nods.

JULIET

And you are...
(even a small smile)
...loud and clear.

And she stands.

LIZZIE

Oh and yeah it is.
(off Juliet's look)
A good book.

So she read it. And JULIET nods, smiles and exits.

56 INT. UNIVERSITY - CORRIDOR/INT. BISHOP'S STREET - CID - 56
JESS'S OFFICE - DAY 11

JULIET walking down the corridor away from the student
canteen when her phone rings. Sees it is 'DCI JAMES', debates
whether to answer.

JULIET

DCI James.

JESS

I just wanted to let you know I've
now spoken to social services and
we have someone available to sit
with Taylor whilst we have a talk
with her, so when would be a good
time for you to bring her in?

On JULIET's fear.

JULIET

I need to check my diary, can I
call you back in an hour or so?

And out as she walks on.

57 INT. STORAGE FACILITY 'GEORDIE STORES' - DAY 11 57

An officer looking at an item of clothing in a box below the rack of clothes, it is a blue jacket, with brown stains down the lapel, that are in the shape of spatters.

FORENSIC

Can we have the luminol here
please?

And LINGLEY swings round.

58 INT. BISHOP'S STREET - CID - JESS'S OFFICE/INT. IRISH PUB -58
DAY11

JESS WhatsApp video-ing SUNNY.

JESS

So it *is* blood, we just need to
know whose.

SUNNY

You really think it could be
Cooper's?

JESS

Hey, if she had a baby with him we
didn't know about, nothing's off
the table.

SUNNY

So I pull her back in *now*?

JESS

Could she be a flight risk?

SUNNY

(frowns)
No idea.

JESS

(a beat, then)
Let's wait for the results.

And out.

59 EXT. JULIET'S HOUSE - DAY 11 59

And now here is MARTY, rucksack on his back, standing in front of a house, and comparing the frontage with a photo he has found on Insta (TAYLOR'S).

Close on the photo, which is of JULIET and TAYLOR, when she was 11, standing outside their new house (distinctive exterior) perhaps taken by a friend.

The front end of the street name just visible (the 'Denb...of 'Denbrook Street').

NEIGHBOUR (O.S.)

Sorry can I help you?

And MARTY swings round, to see the neighbour of the next door house unlocking her own front door.

MARTY

No thank you very much.

And off he speeds, eyes go down, stimming and muttering.

The neighbour watching, clearly very unnerved, and even as she then unlocks her own front door, she starts to get her phone out of her pocket.

60 INT. BISHOP'S STREET - CID - JESS'S OFFICE - DAY 11 60

JESS sitting at her desk when she sees LINGLEY, talking on the phone, push quickly through the main doors, and then sign off, even as she walks in to JESS'S office.

LINGLEY

The blood on Melinda Ricci's jacket is Gerard Cooper's.

Fuck. Then JESS picks up her phone.

61 EXT. MELINDA'S HOUSE - KINHIDE - DAY 11 61

And here is MELINDA walking out of the house to go to the supermarket, and she bleeps open her car, when she sees something in the far distance, at the end of the long straight country road that leads to her house.

And it is a flashing blue light. And behind it...another.

And we are close on her, as she has seconds to decide what to do...

...and what she does is nothing.

62 INT. PATROL CAR - DAY 11 62

KANE (with SUNNY) pulling up outside MELINDA's house. MELINDA waiting, sat on the steps.

63 EXT. MELINDA'S HOUSE - KINHIDE - DAY 11 63

KANE getting out, SUNNY too.

KANE

Melinda Ricci, you're under arrest on suspicion of murder. You are not obliged to say anything unless you wish to do so, but whatever you say will be taken down in writing and may be given in evidence. Gonna need to cuff you I'm afraid, Mel.

And she offers her hands to KANE as she looks past him to SUNNY.

MELINDA

I didn't do it.

And out on him.

64 INT. JULIET'S HOUSE - NIGHT 11 64

Tracking through JULIET's house.

We will pass photos of Juliet and Taylor, as we track down the stairs in the dark, through the door to the kitchen.

And then we slow.

To see, through the frosted glass of the back door to the garden, a shadow, standing in the dark.

And then the shadow lowers, and we go in close on the door, before we end on the sound of scraping inside the lock mechanism of the back door.

End of episode 5.