

SCRIPT TITLE

Written by

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Based on, If Any

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1 EXT. SPITALFIELDS - NIGHT 11 1

High above the streets of Spitalfields. Night. Quiet.

2 EXT. JULIET'S HOUSE - BACK OF THE HOUSES - NIGHT 11 2

The door we saw MARTY working on, now hanging lazily open, the lock picked, inside, all dark.

3 INT. JULIET'S HOUSE - KITCHEN - NIGHT 11 3

Close on a hand, in which is held a hammer, we tilt up the arm as we track back to reveal... MARTY, from behind, standing in JULIET'S kitchen in the dark.

One hand fluttering, one hand holding that hammer.

And then he starts to walk towards the stairs up to the bedrooms, when -

JESS (O.S.)
What are you doing, Marty?

And out of the shadows steps JESS, and then several uniform officers, tipped off before he broke in, by the neighbour.

MARTY blinking in confusion.

MARTY
Whoops-a-daisy.

And he knows he is in the shit.

4 EXT. JULIET'S HOUSE - NIGHT 11 4

MARTY being led to the back of a police car, as JULIET emerges from another police car (where she and TAYLOR have been waiting).

The neighbour staying by the car with TAYLOR as JULIET approaches JESS.

JULIET
So can you stop harassing me and my daughter now?

JESS
No one's been harassing you, Juliet.

JULIET

You went behind my back to my daughter's school, yesterday I had to tell her you might be interrogating her -

JESS

- we wanted a brief chat -

JULIET

- *this* is your suspect...

(Marty)

...a man who's twice come to our home equipped to do us violence. It's not a very big leap is it, to work out that he probably killed Gerry too.

And she turns and walks back into her house, with TAYLOR.

5

INT. POLICE CAR - NIGHT 11

5

And MARTY, in handcuffs, about to be driven away, with LINGLEY beside him.

MARTY

How's my mum?

And LINGLEY turns to him.

LINGLEY

I need to remind you you're still under caution Marty and -

MARTY

- did she die?

And there is something in his eyes that kind of breaks her heart and she foregoes protocol and -

LINGLEY

No. But she's very poorly I'm afraid.

And he starts to weep, and it's kind of heart breaking as he rocks back and forth.

MARTY

Oh Mum, oh my poor old Mum.

And out as the car pulls away.

End of Day 11

6 EXT. STREET - LONDON - DAY 12 6

New day - Day 12

Drone high above BOULTING, trudging down a very ordinary street in north east London. Then stopping.

7 EXT. DOWARI HOUSE - DAY 12 7

BOULTING checking an address against his notepad. And then opening a front gate and walking up to the door and ringing the bell.

A beat, then the sound of footsteps and it is opened by a woman, wearing a loose head scarf.

BOULTING
Mrs Dowari?

Nahal
Yes.

BOULTING
(smiles, badges her)
D.C Boulting, Bishop's Street
police station - I wonder if you
could spare me five minutes for a
quick chat?

8 INT. CELLAR - DAY 12 8

Cellar steps, a door opening above, and then SUSAN appears, (the daughter of our cyclist witness) walking down to search for the diaries.

9 INT. POLICE STATION - DAY 12 9

PBS ALT TO BE SHOT

MELINDA looking at a photo, on a laptop, of her blood-spattered jacket, with SUNNY and KANE.

A long beat, will she 'come quietly'. Then -

MELINDA
Yes, that's my jacket.

SUNNY
And are you able to tell me why Mr
Cooper's blood is on it?

A beat, then -

MELINDA

Because he *did* hit me. And because
on *that* occasion, I hit him back.

SUNNY makes a note, then -

SUNNY

And where was this?

MELINDA

My flat.

SUNNY

When?

MELINDA

The 12th February, my birthday.

SUNNY

You were still seeing each other at
this point?

MELINDA

(nods)

That was the night we split.

SUNNY

Your birthday.

MELINDA

(a grim smile)

Oh yes.

SUNNY

Because?

MELINDA

Long story.

SUNNY

Here all day.

A beat. Then, all in -

MELINDA

I got pregnant by him in June of
2020. Except having a child at that
stage of my life was just...

(deep breath, then -)

...not something I could
contemplate, so I ended up having a
termination. That night he -

SUNNY

- sorry, Father Ryan told me you'd actually *had* the baby, but given it up for adoption?

MELINDA

(wow)

Interesting interpretation of confessional privilege there. Well I said that because when I told him I'd got pregnant by a married man he slightly shat the bed.

SUNNY

Right.

MELINDA

I should say also that me and Father Ryan had been having a relationship ourselves so...

(dry as a bone)

...some mixed messages there.

SUNNY

And from everything I've read of yours, from watching some of your stuff on BNC - you're a pretty staunch pro-lifer, no?

And she flicks a look at KANE, who is looking at her with a flat kind of contempt.

MELINDA

I think terminating a potential life is a desperately sad thing to do.

A beat. Tears near.

MELINDA (CONT'D)

But bringing a child into the world, particularly now, that you don't want, or that you feel you can't give the best life to...is so much *more* sad. Is how I feel. And I profoundly regret not saying that out loud before now, I think it's fair to say...I am the worst kind of hypocrite.

A lot of self loathing in her angry tears.

SUNNY

And when was it, the termination?

MELINDA

July.

SUNNY

Which Cooper knew about?

MELINDA

Yes, unfortunately.

SUNNY

Why unfortunately?

MELINDA

So on the night of the 12th February, Gerry had rung and said he wanted to come round as he had something for me. Idiot me assumed it was a present, but actually, it was a demand I lend him thirty grand.

They make notes, then -

SUNNY

I presume then he knew by this stage you'd been offered a contract with BNC?

MELINDA

Yes.

SUNNY

And what did you say to him?

MELINDA

'No' of course.

SUNNY

Did you even have that amount of money?

MELINDA

No. I mean I had a few thousand in savings - but no-where near that amount.

SUNNY

And what did he say when you said no?

MELINDA

That he'd tell BNC and all the newspapers I'd ever worked for, that this pro-lifer, this devout Catholic, had broken lockdown rules, had had an affair with a married man and had had an abortion.

A beat.

MELINDA (CONT'D)

I told him he was evil. He punched me in the face, I hit him round the head with a carving of a duck - hence the blood. I then fled my own flat and didn't return for three hours, now with a male friend. By which time he'd gone.

SUNNY makes notes, then -

SUNNY

And will your friend testify to this?

MELINDA

(nods)

I rang him yesterday, I'll give you his details.

SUNNY

And did Cooper ever act on his threats?

MELINDA

Not that I'm aware of, but by the time I was near to leaving, he'd lowered the amount to 5k, and to get him off my back, I agreed to meet him and make a transfer. That was on the 24th February - he never showed obviously. I then heard through mutual friends he'd disappeared. Given everything that had gone on between us...I just wanted to get out of London as quickly as possible.

And he makes notes, then -

SUNNY

And I'll ask you again, did you ever liaise with Juliet Cooper?

MELINDA

I spoke to her *once*. She must have got my number off his phone and rang me about a year before he disappeared. She was...very unpleasant, said she was going to fuck up my life...but she also seemed like she totally loathed him. I never met her in person.

And we are close on her.

MELINDA (CONT'D)

Listen, I lied, about everything because...well I was hoping I could still save my career.

A beat.

MELINDA (CONT'D)

But in the last few months, I've finally realised there's nothing *worth* saving.

On SUNNY. And what she has said has a *powerful* ring of truth to it.

10 INT. CORK AIRPORT - AIRPORT LOUNGE/INT. BISHOP'S STREET - ~~C10~~
- JESS'S OFFICE - DAY 12

SUNNY waiting for his flight to begin boarding, talking to JESS.

JESS

...and would she return here voluntarily?

SUNNY

She said a very emphatic 'no'. So given any extradition could take many weeks, I'm heading back.

JESS

(nods)

Well there have also been some interesting developments here.

And out as his flight is called.

11 INT. DOWARI HOUSE - DAY 12

11

PBS ALT TO BE SHOT

BOULTING sitting with NAHAL (and her husband, who does not speak such good English) a toddler running around in the background.

Photos of two children on the sideboard.

NAHAL

When Donald Trump first started to talk to the Taleban, as an Hazara, we knew we had to get out sooner rather than later, so we sought asylum in the UK, where my husband had family. After a period of time in a detention centre, we were finally placed in Mr Cooper's flat.

A beat.

NAHAL (CONT'D)

And almost immediately it was clear it wasn't habitable. Damp started to appear in both bedrooms and the children started to cough and have permanent colds.

And tears are in her eyes.

Nahal (CONT'D)

And you feel bad, you know, complaining, because...we were immigrants and we had not yet...had the opportunity to give *back* to this wonderful country...

A beat.

NAHAL (CONT'D)

...but Asif was brilliant, and told us our children had a right to live safely - he was only our translator but he fought so hard for us with Mr Cooper.

And she wipes away a tear now.

NAHAL (CONT'D)

Except every time Mr Cooper said he'd fix the damp, all he ever really did was paint over it. And so our son Jamal got sicker and sicker -

BOULTING

- sorry, how old was Jamal at this point?

NAHAL

- eighteen months when we moved in, in September 2020.

BOULTING

Thank you, carry on please.

NAHAL

So he was really poorly, with a lung infection, and then in late January 2021, he was actually admitted to hospital because of his breathing.

BOULTING

And am I right in thinking this is when you left the flat?

NAHAL

(nods)

Yes the council moved us.

BOULTING

Okay, and how long was your son in hospital?

NAHAL

Three weeks and five days.

Makes a note.

BOULTING

And then he came back to your new place?

NAHAL

(she frowns)

How do you mean?

BOULTING

When he recovered, he came home to your new place?

NAHAL

(confused)

Jamal never *came* home.

BOULTING

Right...

(confused himself)

...sorry, so where did he go?

NAHAL

Jamal died.

On BOULTING.

BOULTING

Oh, Mrs Dowari.

NAHAL

Sorry I thought you knew. He had an acute fungal infection in his lungs, from the damp, and he died on the 22nd of February 2021, two days before his 2nd birthday.

BOULTING

I'm so so sorry, may Allah comfort you.

NAHAL

Thank you.

BOULTING struggling to absorb, then -

BOULTING

Can I ask you one last question?

NAHAL

Of course.

BOULTING

I presume Asif wasn't translating for you any more, in your new place?

NAHAL

No.

BOULTING

But you kept in contact with each other?

NAHAL

Very much so, he had become a valued friend.

BOULTING

So I'm assuming he was aware of Jamal's death?

NAHAL
After our family, he was the first
person we told.

And out.

End of part one

Part two

- 12 EXT. MELINDA'S HOUSE - DAY 12 12
Establisher
- 13 INT. MELINDA'S HOUSE - DAY 12 13
MELINDA sitting alone. Deep in thought. What to do?
- 14 INT. BISHOP'S STREET - CELL - DAY 12 14
A highly distressed MARTY pacing his cell.
- 15 INT. BISHOP'S STREET - CELL - DAY 12 15
An angry ASIF on his back on the bed in the cell. Punches the wall.
- 16 INT. BISHOP'S STREET-CID-JESS'S OFFICE/INT. JESS'S HOUSE - 16
DAY 12

PBS ALT TO BE SHOT

JESS in the office with BOULTING and LINGLEY.

JESS
So we obviously need to speak to
Asif again.

BOULTING
(nods)
The timing's just too coincidental
isn't it?

JESS
(nods)
Agreed. Fran?

Passes her a sheet of printed time coded information.

LINGLEY

'We have triangulation'.

JESS

Excellent.
(reading it)

LINGLEY

(with her own copy)
So look on the 22nd, which is the
Monday, the data puts Cooper in
Brighton, which checks out with his
desk diary, he was meeting snack
suppliers.

JESS

Okay.

LINGLEY

Then back in Bow that *evening*,
where he calls a local takeaway.

JESS

Yep, got that.

LINGLEY

Then on the 23rd he seemed to stay
in Bow all day, presumably working
in or above the pub.

JESS

Or at least his *phone* was in Bow
all day.

LINGLEY

Well, yes, *but...*at 13.37 on the
24th...

(showing her)

...there, he makes the call to the
woman at the brewery to cancel the
4.00 meeting, and *that* call was
made in Ilford.

And JESS looks up. Cogs whirring.

JESS

Where was Marty Baines's flat?

LINGLEY

(nods)
Ilford.

JESS

So on the day he's reported missing, he's maybe meeting Martin Baines. And did you *speak* to the brewery person he left the voicemail for?

LINGLEY

(nods)

And she said it was definitely Cooper.

JESS

So we know he's alive on the 24th.

LINGLEY

Well, yes, *probably*.

JESS

How d'you mean?

LINGLEY

There's just this weird thing about the message he left her, she said he called her 'babe'.

JESS

(frowns)

'Babe'?

LINGLEY

She said the message was something like 'sorry babe, can't make today now, I'll call you.'

JESS

And she *was* just a work colleague, given what we know about him.

LINGLEY

She said they were *definitely* just colleagues and his language was inappropriate. So I dunno... something just feels off about all of the timing for me. The dodgy number plates, this message -

Her mobile rings. 'Mum'.

JESS

One to ponder, okay thanks guys...

As they exit.

JESS (CONT'D)
(answering)
...hey.

KATE
Steve's here getting his stuff.

JESS
Yeah I told him he could.

KATE
No I know I'm just...worried about
him, Jess, he's saying some...bad
things.

JESS
What things?

KATE
About how he's messed up his whole
life, how he can't see a way
forward.

Which is, despite everything, extraordinarily painful to
hear.

JESS
Is he still there?

KATE
No, he left about 10 minutes ago,
he's found a rental around the
corner.

JESS
(fuck)
Where?

KATE
Larford St?

JESS
Jesus, that's literally the next
fucking road.

KATE
I mean...he wouldn't do anything...
he's not that sort of...person is
he?

And then SUNNY appears at the door. She smiles and gestures
him in even as -

JESS
I'll...call him or...drop by on the
way home - what number was it?

KATE
Twenty five.

JESS
I gotta go, see you later. Thanks,
Mum.

And she hangs up and looks up to SUNNY, smiling.

JESS (CONT'D)
Hey, how was it?

SUNNY
You may not be aware of this, but
it rains a lot in Ireland.

JESS
(grins, standing)
No way, never noticed. You good to
go straight in to an interview with
Asif Syed, we only have another two
hours on the clock.

SUNNY
Let's go for it.

JESS
(grabbing her files)
Then it'll be straight in to Martin
Baines - Murray sent you the Dowari
statement I think?

SUNNY
(walking out with her)
He did, and I have an idea about
how to approach this.

JESS
Cool...
(walking across the
office)
...fire away.

17 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 12

17

ASIF and SUNNY and JESS, with ASIF's brief.

SUNNY

So we obviously have your DNA on a sweatshirt Cooper was wearing the night he was first attacked. You have no alibi for that night, or indeed any kind of explanation for the DNA issue. Is that a fair summary, Mr Syed?

ASIF

No comment.

SUNNY

You also deny having anything to do with his disappearance and death?

ASIF

No comment.

SUNNY

Now since we last spoke, we do have some new information, about the Dowari family.

And he tenses slightly.

SUNNY (CONT'D)

Mr Syed d'you remember Jamal Dowari?

And we are close on ASIF. Clearly back with the DOWARIs three years before.

ASIF

No comment.

SUNNY

Well, according to his mum, Nahal, you absolutely adored him. You bought him a play mat for his first birthday, and you babysat him on a number of occasions, do you remember that?

ASIF

No comment.

Tears in his eyes now.

SUNNY

Now I'm sorry to bring this up, because I can see you're getting upset, but do you remember what caused little Jamal's death?

ASIF

No comment.

SUNNY

Well I think you *do* remember, because you were at the hospital, helping the Dowari family understand what was happening, and speaking to the doctors, weren't you?

ASIF

No comment.

SUNNY

So you know that he died as result of a fungal infection, almost certainly caused by the conditions in Gerard Cooper's flat.

ASIF

No comment.

SUNNY

Do you remember what day he died, Asif?

And he shakes his head.

SUNNY (CONT'D)

He died on the 22nd of February 2021, two days before his 2nd birthday, and less than 48 hours before Gerard Cooper disappeared.

A beat.

JESS

So listen, let me tell you where we are. I think you're in a bit of a...*panic*. I think you see your whole world collapsing, your citizenship, your relationship, your future in the UK. And the truth is, if you do *remain* silent, we would be obliged to seek authority to charge you with the car park assault, despite us knowing Gerard Cooper was a violent man, who you may well have had to defend yourself against.

JESS offering him a lifeline.

SUNNY

Just for your information, I've spoken to the police in Barnstaple and they will not be charging you with any immigration offences.

ASIF looks up, stunned.

SUNNY (CONT'D)

Your partner has taken full responsibility for that.

And ASIF clearly astounded by this, that SAM has done what he said he would, clearly as his act of contrition.

SUNNY (CONT'D)

So we'd love to be able to eliminate you from *our* enquiries too. We suspect you are a good man, Asif. But you need to help us here. Help us, help you.

A long beat. Then finally --

ASIF

A few weeks after Jamal first got ill, in December, I went to see Cooper at his pub.

A beat.

ASIF (CONT'D)

I was told he was at the local church hall, doing a lunch for the homeless, so I walked over.

A beat.

ASIF (CONT'D)

And he *was* there, serving food, handing out clothes and presents. And he was...*brilliant*. Kind and funny and generous and just...lovely.

A beat.

ASIF (CONT'D)

Which is when I realised that he *could* be empathetic, that he *did* have the capacity for compassion...he just chose not to show that to *us*.

A beat.

ASIF (CONT'D)

And I don't even think it was the colour of our skin, there were brown people in that room...it was more he'd stopped seeing us as...*human*. We'd 'swarmed over', in our 'hordes', it was because he saw us...as vermin.

A beat.

ASIF (CONT'D)

The day Jamal was admitted, I went to see Cooper that night. I'd taken a photo of Jamal on a drip, and my intention was just to show him, to shame him, naively I thought maybe it would change him.

A beat.

ASIF (CONT'D)

But his reaction was first to try to intimidate me, physically, pushing and shoving me, cos he was a bully. And when that didn't work, because why would it with someone like me, he tried to actually *hit* me.

(he shrugs)

I mean he was short and fat and I put him down with two punches. But that was it. I walked away leaving him groaning on the ground but very much alive. And that was the last time I ever saw him.

A beat.

ASIF (CONT'D)

So I'm not particularly sad he's dead, I don't think he leaves us poorer for not being here...but I absolutely didn't kill him.

And out.

SUSAN on her knees, rifling through a box of her dad's stuff, and then she finds it, a 2021 diary.

19 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 12

19

MARTY in with JESS and SUNNY and ROWE the responsible adult and the duty solicitor he had before. MARTY extremely stressed, rocking back and forth and stimming all through the interview.

JESS

So what were you doing in Juliet Cooper's house, Marty?

MARTY

I wanted to speak to Taylor.

JESS

Right. What did you want to say to her?

MARTY

I wanted to offer my sincere condolences for her loss.

SUNNY

You broke in to her house late at night... to offer your condolences?

MARTY

Yes I did.

SUNNY

You had a screwdriver on you, Marty, in your bag, and a hammer in your hand when we intercepted you.

MARTY

Marty Baines, lock breaker extraordinaire!

A beat.

SUNNY

So you've broken into her home before, haven't you?

MARTY

Yes I have.

SUNNY

Where was that?

MARTY

Above the pub.

SUNNY

And why did you do that?

MARTY

To give her dad a right sorting out.

ROWE

Martin -

SUNNY

- you wanted to do violence to him?

MARTY

Yes I did. Punch him on the hooter.

SUNNY

Okay. So we know Taylor talked you out of hurting him that day, but did you later change your mind, Marty?

MARTY

No I did not.

SUNNY

Did you, at a later date, get angry again, about what he had done to you and specifically your dad, and attack him?

MARTY

No I did not.

SUNNY

Did you kill him, Marty?

And he winces, some visceral, instinctive reaction to that.

MARTY

No man has the right to take another man's life, DI Sunil Khan.

JESS

No they don't. And what about another woman's?

And he starts to rock.

MARTY

What do you mean?

JESS

Do you want to tell us what happened with your mum?

And his face crinkles, in pain, in fear, and confusion. He starts to rock back and forth.

MARTY

I don't know what happened with Mum.

JESS

Did you put some sleeping pills in her drink?

MARTY

No.

JESS

Maybe you were angry with her too, for not being able to look after you any more.

MARTY

No.

JESS

We understand you've been under a lot of stress.

MARTY

My mum is my best friend, I would never hurt her.

And there is a palpable ring of raw truth about that. JESS moving on.

SUNNY

Can we talk to you about Ilford?

MARTY

I lived in Ilford.

SUNNY

We know, and we wanted to ask you about a particular day.

MARTY

What day?

SUNNY

A day that we think Gerry Cooper was in Ilford as well. In 2021, in February.

(MORE)

SUNNY (CONT'D)

We wanted to know if you ever remember meeting him in Ilford?

MARTY

I never met him in Ilford.

JESS

Are you sure?

MARTY

Yes.

JESS

He never came to your flat?

MARTY

He never came to my flat.

JESS

Because we have a record of a phone call he made from Ilford on the day we think he might have disappeared.

MARTY

What day was that?

JESS

The 24th February, 2021.

And MARTY's fingers flutter for a moment, as do his eyelids.
Then -

MARTY

On the 24th of February I had Coco Pops and tinned peaches for breakfast, watched 'Lorraine' and 'Homes under the Hammer' before walking to City Airport to watch the planes. I returned to my flat at 20.55 in time for Kirstie and Phil on 'Love it or List it'.

A beat as they absorb.

SUNNY

That's very detailed, Marty. Can I ask why you never told us this before.

MARTY

You never asked me.

Fair enough.

SUNNY

Out of interest can you tell us
what you were doing on the 23rd?

The fingers and eyelids flutter. Then -

MARTY

On the 23rd February I had Coco
Pops and tinned peaches for
breakfast watched 'Lorraine' and
'Homes under the Hammer' before
walking to City Airport to watch
the planes. I returned to my flat
at 20.35 for 'The Real CSI' at
21.00.

And out.

20

INT. BISHOP'S STREET - CORRIDOR - DAY 12

20

SUNNY and JESS watching MARTY walk away with ROWE to the
cells.

SUNNY

I'd put good money on us finding
him on the airport CCTV exactly
when he says he -

LINGLEY

- boss?

And they swing to see LINGLEY approaching with a book in her
hand.

LINGLEY (CONT'D)

The cyclist's daughter just dropped
the diary in.

JESS

And?

LINGLEY

(handing her the diary
open at the right page)
So it *was* the 24th he witnessed the
disposal, but like he said, at 2.30
that *morning*.

*
*
*

JESS

(reading it)
No way.

*

LINGLEY

Which obviously begs a *number* of questions.

JESS

Just a few.

SUNNY

The most *obvious* of which, is how the hell does a man leave a voicemail on someone's phone, when his dismembered body had been thrown in to a marsh, at least twelve hours before.

*

*

*

*

And out.

End of part two

Part three

21 INT. BISHOP'S STREET - CID - DAY 12

21

The whole team in the office, WILLETS, writing up, in black marker, five number plates on the board.

WILLETS

So these...according to DVLA, are the five number plates, at the time of the murder, of the cars of Asif Syed, Melinda Ricci, Marty Baines's dad, Gerry Cooper and Juliet Cooper. All of them pretty anonymous saloons.

And then she puts up a photo of the car and number plate from the CCTV footage.

WILLETS (CONT'D)

And this is our murder car. Now, it's possible I guess that the killer acquired fake plates, but that would have required a lot of prior planning and suggests premeditation.

JESS

This wasn't premeditated.

WILLETS

(nods)

So my best guess is they altered their own plates with marker pen or tape or whatever. Changed an F to an E, a 3 or a 6 to an 8 etc.

SUNNY

So we're looking for which of these five plates could most easily have been changed to this one?
(the CCTV car)

WILLETS

Exactly, so who's good at Wordle?

And they all study them.

BOULTING

So...two Fs here and here could be Es, that C could be an O...

LINGLEY

...this P could be that B there?

BOULTING

Or this I?

A beat, they are all looking, working it out and then -

JESS

Has to be this one doesn't it? The M remained the same, the C changed to an O, the 5 to a 6, the 7 remains the same, then both Fs to Es and the P to a B?

And WILLETS smiles, and shows *her* working on a piece of paper.

WILLETS

Same.

SUNNY

Everyone agree?

ALL

Has to be.

JESS

Okay, so whose car is that?

WILLETS

That car...

(X Factor pause)

...belonged to Juliet Cooper.

22 EXT. JULIET'S HOUSE - DAY 12 22

A devastated TAYLOR watching her mum being driven away, her neighbour standing with her, her arm around TAYLOR, protectively.

23 INT. POLICE CAR - DAY 12 23

JULIET in the back, a uniformed officer next to her. What the hell is she thinking?

24 EXT. BISHOP'S STREET - DAY 12 24

ASIF, taking out his mobile, and dialling a number, as he walks out the back entrance.

ASIF

(all in Dari)

...Hass...?

(and we hear an 'Asif?')

...oh my friend, I'm so sorry, how you doing, where did they take you, I want to come and see you...

And then we pull focus to a police car pulling in, from which JULIET gets out.

25 INT. BISHOP'S STREET - CID - DAY 12 25

JESS watching from a window, then turns and walks towards her office.

WILLETS

(coming off the phone)

That was the hospital, Marty's mum's recovered consciousness, and she's just told a nurse *she* stirred the pills in to her drink.

JESS

(appalled)

Why?

WILLETS

Said she felt 'a burden', said she
thought he'd get better help
without her.

JESS

('wow', then)
Let's release him NFA, he needs to
be with her. Anyone seen D.I. Khan?

26

INT. BISHOP'S STREET - CANTEEN - DAY 12

26

SUNNY and LEANNE sitting in a quiet corner of a largely empty
canteen.

LEANNE

I really like you. I always have,
but you were 'taken'.

A beat.

LEANNE (CONT'D)

But the last year or so, as we've
got to know each other better...
it's been...lovely.

A beat.

LEANNE (CONT'D)

And then the other night happened.
And then you rang. And rang. And I
ran. As I always have actually.

A beat.

LEANNE (CONT'D)

So I'm just going to say what I'm
going to say and then, if you don't
mind, I'm going to go back to work,
and you can absorb it without
feeling the pressure of
me...looking at you?

And she looks up to meet his eye finally. He holds hers then -

SUNNY

You're not a serial killer are you?

LEANNE

(and she smiles but
doesn't really)

Twenty four years ago, I was in a
relationship with a bloke, and we'd
been together three pretty unhappy
years and...one day I went out to
get some fags...and never came
back. Which was fine. Except...

A long beat. So hard to say, then -

LEANNE (CONT'D)

- we had a daughter. Who I also
left behind.

And he *does* look shocked.

LEANNE (CONT'D)

And who, for many complicated
reasons, I've not seen since. Which
is obviously...quite a thing.

A beat.

LEANNE (CONT'D)

So that's what...I thought you
should know. And obviously there
were... mental health issues and
court cases and...lots and *lots* of
pain... and I'm sure you have a
million questions but...as I say,
I'm going to head back to work now -
(standing)

SUNNY

- Lee -

LEANNE

- but I just needed you to know
that and...yeah call me if you
still...yeah...

SUNNY

...Leanne...

But she is walking out. On him. What the actual *fuck*?

And then even as he is struggling to absorb all that....his
phone rings. Caller ID telling him it's 'JESS'. A beat, he
looks fairly shell shocked, but he knows he has to answer -

SUNNY (CONT'D)
(standing)
What's happening?

27 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 12

27

JULIET, JESS and SUNNY.

JESS
The thing that tripped us up was
the voice message left on the 24th.

JULIET head down, not meeting their eye.

SUNNY
But I'm guessing it was an old
message left for you?

On JULIET. She tightens. Bingo.

SUNNY (CONT'D)
(nods)
And you just replayed it into his
phone mic, as you used *his* phone to
call the brewery colleague.

She doesn't reply, but that is answer enough.

JESS
Nice touch driving to Ilford to
make the call though.

SUNNY
And when we track down your old
car, I wonder if we'll find residue
of the marker pen you used on the
number plate?

A beat. Close on her, then she shakes her head.

JULIET
No court would ever convict on any
of that.

JESS
Oh I don't know.

And JESS holds the moment, and then delivers the kick in the
teeth.

JESS (CONT'D)
But we'll also speak to your
daughter.

And she watches for, and sees, the tightening.

JESS (CONT'D)
(really working that fear)
And I have a strong feeling, from
your intense desire for us *not* to,
that she saw something that night.

JULIET shakes her head in disbelief. Tears in her eyes.

SUNNY
Or *you* tell us what happened, and
then maybe we won't *need* to involve
Taylor.

A long beat. And then finally, eyes lowered.

JULIET
(nods, almost whispered)
I'll tell you.

28 INT. LONDON HOSPITAL - CORRIDOR - DAY 12 28

Long shot of MARTY walking down a shiny-floored hospital
corridor.

29 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 12 29

PBS ALT TO BE SHOT

JULIET starting to talk.

JULIET
The marriage had been...broken...
for many years.

A beat.

JULIET (CONT'D)
He'd changed *so* much, from the
person I met in 2009.

A beat. Then she shrugs -

JULIET (CONT'D)
I guess we'd *both* changed - the
further he lurched to the right,
the more I'd provoke him, mostly
deliberately. And end up loathing
him all afresh.

SUNNY

Why didn't you just separate?

JULIET

(shrugs)

Taylor. Our finances. The pandemic. Inertia. There were always reasons. Bad ones, but reasons.

SUNNY

And so...how *did* it end?

A beat.

JULIET

It was the night of the 22nd.

Oh.

JULIET (CONT'D)

I was cooking. Making stuff for the freezer. And he came back late, after 11.00, drunk, and told me he'd be out on the 24th. I reminded him, sarcastically, that that was our wedding anniversary. And he ...spewed out some...misogyny or other...and we started to go at each other, Taylor was deep asleep upstairs thank god....

*
*

Back there.

JULIET (CONT'D)

...and as usual, when I bested him verbally, which I always did 'cos turns out he was *thick*...he'd start getting physical, pushing me, grabbing my hair...

She is back there.

JULIET (CONT'D)

...so I'd gone to the kitchen table, to try to de-escalate things, sat down to continue chopping...

Close on her.

JULIET (CONT'D)

...and without any warning, he punched the back of my head *really* hard...

A beat.

JULIET (CONT'D)
...and it was so painful and such a
...*shock*...that something in me
snapped and I span round in my
chair just as he was turning to
walk out and sort of...
(miming a swinging
sideways arc)
...punched the top of his leg...
with a little...paring knife still
in my hand.

On her. Can't believe, even now, she did that.

JULIET (CONT'D)
And he must have been so
...surprised himself that he didn't
even come after me as I
bolted...and I managed to get to
the downstairs loo and locked
myself in.

A beat.

JULIET (CONT'D)
And I could hear him shouting at
me, calling me a...whore and a
bitch and telling me what he was
going to do to me...

A beat.

JULIET (CONT'D)
...and then I heard him say he was
bleeding badly. And then it went
quiet for a bit, and then he called
my name, still quite angrily...

A beat, tears in her eyes. Horror.

JULIET (CONT'D)
...and then it just went quiet
again. And stayed quiet.

A beat.

JULIET (CONT'D)
I stayed in the bathroom for maybe
...half an hour? Only came out when
I was sure he'd have calmed down.

A beat.

JULIET (CONT'D)
To find him on the kitchen floor in
a pool of blood.

And she looks up. Completely emotionless.

JULIET (CONT'D)
Dead.

30 INT. LONDON HOSPITAL - WARD - DAY 12

30

MARTY with his very frail mum, holding her hand, DOREEN on
the other side of the bed, as he rocks back and forth.

MARTY
No good crying over spilt milk,
Mum, just want you home now.

And he pulls his mum's hand to his cheek, clearly very
emotional.

DOREEN
And that's what we're going to do
now, Marty, soon as Mum's up and
walking, we'll get her the help she
needs at *home*, okay?

MARTY
Yeah, help at home, that's what we
want isn't it, yeah...

And he smiles, first time we have seen him smile, ever.

MARTY (CONT'D)
...home sweet home, Mum.

31 INT. BISHOP'S STREET - INTERVIEW ROOM - DAY 12

31

PBS ALT TO BE SHOT

As before.

JULIET
As soon as I saw he was dead, in
that same instant I knew I would do
whatever I needed to, to protect my
daughter...

She looks up. Holds their eyes. A desperate kind of fear
there.

JULIET (CONT'D)

..I would not...I *could* not, leave her alone. No father, and me in prison. But I knew I needed to be very, fucking, focussed, to not get caught.

A beat.

JULIET (CONT'D)

So first up, I've watched enough cop shows to know you don't wash blood down sinks because it's very easy to detect. So I used multiple cloths to mop it up, put them all in to a bucket, and then everything in to multiple bin liners. Then I stripped all my clothes off and put *them* in to bin liners, and then wrapped Jerry in the same, before dragging him into his office and locking the door.

A beat.

JULIET (CONT'D)

In the morning I took Taylor to school, saying Daddy had left for a work meeting, and arranged a play date for her that evening. I then went to work leaving Gerry's phone on and charged at home. My last lecture finished at three, then I drove home, stopping first at an internet café to Google the fuck out of stuff, then a hardware store, where I bought two new carving knives, more refuse sacks and some gaffer tape, with cash. When I got back to the pub I made sure I had a nice chat with them all, then went upstairs.

A beat.

JULIET (CONT'D)

I dragged Gerry back in to the kitchen...

A beat, she falters, first time she has ever said this out loud.

JULIET (CONT'D)

...and cut him up in to six pieces.

A beat. Shakes her head in disbelief. Then a small choke of emotion before -

JULIET (CONT'D)
Took less than an hour. Minimal
blood by this stage obviously.

A beat. And then onward.

JULIET (CONT'D)
Then I wrapped each part in bin
liners, and again, took off all my
clothes, put *them* in bin liners,
before showering and putting on
fresh clothes. I put him back in
his office locked the door and
drove to pick up Taylor from her
playdate. When she was in the bath,
one by one, I put the bits of Gerry
in a big holdall and then in to the
boot of the car. I then stirred a
herbal sleeping pill into a cup of
hot chocolate and put Taylor to
bed.

A beat.

JULIET (CONT'D)
After the pub had shut I went and
changed the number plate with cut
up bits of gaffer tape, and then at
2.30 in the morning drove east to
the marshes.

A beat.

JULIET (CONT'D)
And that's what happened.

And out on JESS. Something not adding up.

32

INT. BISHOP'S STREET - CID - JESS'S OFFICE - DAY 12

32

SUNNY following JESS, who is walking at pace in to her
office.

SUNNY
What?

But she is looking for the sheet of triangulation details,
which she then finds, and scours.

JESS

There.

And she hands it to him. And he takes it. Looks down, reads it as -

JESS (CONT'D)

His call to the takeaway on the 22nd was at 19.12. That's within a hundred yards of their flat. And then...

(she flicks through the ring binder file, finds something, then -)

...he gets this text confirming the delivery address is their flat above the pub.

She looks at him and then he gets it.

SUNNY

(looks up)

So why would she say he didn't get home till 11.00.

JESS

(nods)

Why lie about timing, if you've confessed to a murder?

And he looks at her. A horrible idea forming.

SUNNY

Why do *you* think?

JESS

I think you know.

SUNNY

Same reason Taylor somehow didn't hear *any* of this?

And she nods. They are on the same lines.

SUNNY (CONT'D)

Okay we don't do this here.

And they are both walking out.

End of part three

Part four

33 INT. JULIET'S HOUSE - SITTING ROOM - DAY 12

33

TAYLOR with SUNNY and JESS (the neighbour waiting just off, in a kitchen area). TAYLOR's eyes are down, because clearly a question has been asked that she is struggling to answer.

JESS

Taylor you wouldn't be telling us anything we don't already know.

A long beat. And then finally -

TAYLOR

Yes he hit her.

And JESS nods.

JESS

And did you witness it?

TAYLOR

I *heard* it. Lots of times. And saw the bruises on her body. And then the last row...I *did* actually see it, yes.

A beat.

JESS

And can you tell us about it?

A beat. Deeply emotional.

TAYLOR

Whatever's happened, whatever my mum has...admitted doing...it would have just been self defence.

SUNNY

We absolutely know that.

A beat.

TAYLOR

I was in my bedroom, doing some homework, when I heard him start shouting.

SUNNY

Time roughly?

TAYLOR

Maybe eight?

SUNNY

Okay.

TAYLOR

I put my buds in, but I could still hear him. And my mum screaming back at him.

A beat.

TAYLOR (CONT'D)

And I don't know why, but this time I went downstairs.

A beat.

TAYLOR (CONT'D)

She was on the floor in the kitchen, on her side, and she kept trying to get up, but every time she did he...brought the heel of his boot down on her ribs, really *hard*.

A beat.

TAYLOR (CONT'D)

And she was crying, and it was horrible...

A beat.

TAYLOR (CONT'D)

...and he had his back to me, and she was facing the other way, so neither of them saw me.

A beat.

TAYLOR (CONT'D)

I just wanted to do something to stop him 'cos I thought he was going to kill her.

And she shrugs.

TAYLOR (CONT'D)

So there was this little knife on the kitchen table and I grabbed it and sort of just...jabbed it in his leg.

A beat. And she looks up. Close on JESS and SUNNY. What they really did not want to hear. And SUNNY goes to start to caution her -

SUNNY

- Taylor I am going to quickly just caution y -

JESS

(stops him)

- S'fine, no need, carry on -

And she shoots SUNNY a look, and he 'gets it' and TAYLOR looks to JESS, who smiles, nods -

JESS (CONT'D)

- you jabbed it in his leg -

TAYLOR

(nods)

- and he...cried out in shock and swung round and...

On TAYLOR. Back there.

TAYLOR (CONT'D)

...saw me and...he looked so upset and... I mean he'd never hit me so...and then Mum was up on her feet and grabbed my hand and...she led me upstairs. And I remember he watched me go, holding the back of his leg, looking really upset...

A beat.

TAYLOR (CONT'D)

...and then upstairs Mum ran a bath for me, and then read with me, and then stroked me to sleep.

A beat.

TAYLOR (CONT'D)

The next morning, there was a Crunchie by my bed - Mum told me Dad had left it for me before he headed out for an early meeting so ...I knew he'd forgiven me for what I did.

On JESS and SUNNY sharing the tiniest of glances, which is the sudden shared knowledge that *she doesn't fucking know!!*

SUNNY

And...did you see him that evening?

TAYLOR

(shakes her head)

I was at a playdate after school,
and when I got back, Mum told me he
was on a work call in his office so
I wasn't to disturb him. And then
the next day was when he went
missing.

On JESS and SUNNY. *Fuck.*

34

INT. JESS'S CAR/EXT. JULIET'S HOUSE - DAY 12

34

JESS and SUNNY sitting in the car. Stunned.

JESS

Oh my god.

SUNNY

Yeah.

JESS

She doesn't know.

SUNNY

No.

JESS

Her mum took her upstairs, she
never saw him even bleeding...

She turns to SUNNY.

JESS (CONT'D)

...she has no idea *she* killed him.

SUNNY

No.

JESS

I mean...what do we *do* with that
just...what do we *do*?

And they both look lost, their minds whirring feverishly.
Then -

SUNNY

Okay...I think we only really have
two options.

And she turns to him. On him. Cannot quite believe he is saying what he is.

SUNNY (CONT'D)

So we somehow...ignore that? What she's just said, and *let* the mother take the blame?

JESS

So Juliet goes self defence and gets maybe...four years, out in two?

SUNNY

Yep.

JESS

And we're liable for perverting the course of justice.

SUNNY

Yes.

Deeply unsatisfactory on many levels.

JESS

Or?

A beat. He does not like this option.

SUNNY

We tell the CPS.

JESS

What she just told us?

SUNNY

(nods)

I mean they'll almost certainly decide charges are not in the public interest.

JESS

Almost certainly.

SUNNY

Well exactly.

JESS

And even if they *do* decide that, a fourteen year old kid then has to *live* with that knowledge. That she killed her own dad.

Fuck. Long silence as they contemplate the awfulness of this.
Then finally -

SUNNY

You know what, this isn't our
decision to make.

JESS

Who the hell else's is it?

SUNNY

It's Juliet's.

JESS

No.

SUNNY

You do not want the weight of this
on your shoulders.

JESS

(dismissive)
Oh, please -

SUNNY

- Jess, trust me, you do *not*.

And she sees something in him which silences her.

SUNNY (CONT'D)

We need to speak to Juliet.

35 INT. BISHOP'S STREET-CORRIDOR/INT.INTERVIEW ROOM - DAY 12 35

TAYLOR walking along a corridor with JESS and SUNNY and her
neighbour friend and then opening a door to an interview
room.

SUNNY

Okay, if you'd like to wait in
here, Taylor, we'll go and get your
mum.

And a very nervous-looking TAYLOR walks in with the
neighbour, as JESS and SUNNY walk on.

36 EXT. BEACH - DAY 12

36

High on ASIF walking down a beach path towards a figure
standing down by the shallows, looking out to sea. SAM.

37 EXT. BRITANNIA STUDIOS - DAY 12 37
Establisher.

38 INT. BRITANNIA STUDIOS - TV STUDIO - DAY 12 38
GEOFF and VITA in the studio.

VITA

...and I'm Vita Montgomery. This is BNC and the time is coming up to seven pm, which means one thing -

GEOFF

- it's Mel's minute.

39 INT. MELINDA'S HOUSE - SPARE BEDROOM - DAY 12 39
And we cut to MELINDA.

MELINDA

So for a number of reasons this is my last show. BNC have said it's because I've been guilty of 'moral turpitude' and maybe I have but I think the *real* reason I've been fired is because they can see I've stopped being able to say what they *want* me to and *believe* it. Now what they wanted me to say was generally what they thought you believed. And of course you're entitled to hold whichever views you want, this is a free country, with free speech, but I do also want to say this. Don't you sometimes want to hear the *other* side of the debate? I think a channel like ours should *test* and *challenge* its audience sometimes. I think we should air *contrary* positions to what we know you think because surely it's only through a vigorous but respectful exchange of opinion, that *new* ideas, hopefully *better* ones, about how we live our lives today, can begin to develop. Now I was pretty angry when they first fired me, and I was going to sit here and give them, maybe even you, both barrels tonight. But you know what?

(MORE)

MELINDA (CONT'D)

Enough rage, enough division - it's really not getting us anywhere is it. So instead I wish you all love, I wish you all peace, and for now, from me, it's good night, good luck, and God bless.

And we stay on her. Head down. A new chapter beginning.

40

INT. BISHOP'S STREET - CELLS - DAY 12

40

SUNNY and JESS, with JULIET, in her cell, off the record. And they have just told her. And her face is a mask of utter grief. The conversation is hushed.

JULIET

Why would you have interviewed her, why would you have done that, she's been through so much already, why couldn't you just let me protect her.

JESS

Because even taking in to account the circumstances, Juliet, you might still spend...two years in jail, away from your daughter?

JULIET

Which is infinitely better than her spending a single second there -

JESS

- except we don't think she *would*. We think a 'reasonable force' argument would prevail and we don't think the CPS could ever conclude therefore that a prosecution was in the public interest.

And she looks up.

SUNNY

Now you could then be charged with unlawful disposal and perverting the course of justice ...but again, given the circumstances, we don't think the CPS would want to prosecute.

*
*
*
*
*

Fragile hope?

JESS

Now obviously we can't guarantee anything, and you can decide what you want, there's no record of our conversation with Taylor...but we wanted you to know...you have a choice.

A beat. Close on JULIET.

JULIET

Oh my God.

And she looks up.

JULIET (CONT'D)

What would you do?

On JESS. And out.

41 EXT. BEACH - BARNSTAPLE - DAY 12

41

PBS ALT TO BE SHOT

SAM and ASIF standing, near the water's edge, talking.

ASIF

And they've charged you with what?

SAM

Housing an illegal immigrant, which then gets tried by my regiment.

Fuck.

ASIF

And will you lose your commission?

SAM

(nods)
Probably.

ASIF

Oh Sam.

SAM

Hey, I'm not gonna be incarcerated on a barge for the next God knows how many months so... I have no regrets, I took you for granted and... you being able to stay, us being able to be together, is way more important than my job and...

(MORE)

SAM (CONT'D)
(thinks, then smiles)
...fuckit, this wasn't how I
planned it but...

And then he pulls something out of his pocket, a small box,
which he opens and quickly removes from...a ring.

SAM (CONT'D)
...how would you fancy marrying me,
gorgeous man?

And ASIF is genuinely shocked, and of course very moved, and
then he leans in to him, and SAM's arms go around him, his
around SAM's, and we hear -

ASIF
Yes. A thousand times, yes.

42 EXT. BEACH - DAY 12 42

Drone high above them in each other's arms.

43 INT. BISHOP'S STREET - CORRIDOR - DAY 12 43

JULIET walking slowly down the corridor with JESS and SUNNY,
like she is walking to her place of execution.

And then they stop outside an interview room, and then open
the door.

TAYLOR, her back to us, turns and sees her mum, her eyes full
of fear and confusion.

TAYLOR
What's happening, Mum?

And JULIET stands at the door, almost like she cannot, in the
end, do it, and then she walks in and shuts the door behind
her.

44 INT. BISHOP'S STREET - CANTEEN - DAY 12 44

JESS and SUNNY sitting in a quiet corner, JESS on the phone,
just coming off it.

JESS
...yep, understood, thanks...yep,
I'll tell them, thank you.

A beat. And she looks up, no smiles because it's only the
least bad solution.

JESS (CONT'D)
Not in the public interest to
charge Taylor.

SUNNY
And Juliet?

JESS
Same.

And he nods. Expected it. But still relieved. And despite it
all, she looks low.

SUNNY
We made a decision, sometimes
that's all you can do.

JESS
Yeah.

SUNNY
Let's go tell them.

And she stands and we are behind them, and as they walk
across the canteen, his arm goes round her shoulder.

And then they are walking out the door.

45 EXT. ROAD - DAY 12 45

High above MELINDA, driving along a mountain road.

46 EXT. HOSPITAL - ROAD - DAY 12 46

MELINDA pulling in to the hospital car park.

47 INT. HOSPITAL - CORK - DAY 12 47

Behind MELINDA walking along the long corridor.

CLACY (O.S.)
Hey Mel, how are you?

And she looks left to see CLACY in his office. And she
smiles. Looks like some serious weight has been shed.

MELINDA
Good thank you, really good.

CLACY
Not seen you for a few days.

And she smiles, nods.

MELINDA
I've been away for a bit. But I'm
back now. I'm back.

And she smiles, and walks on.

48 EXT. STREET - LONDON - NIGHT 12

48

JESS pulling up in a parking space near her home, just past a pub.

Looking out the window as she takes her keys etc, she checks the numbering on the street, to work out '25' is down the far end.

She checks her watch, she should be home by now, then gets out.

And as she's about to shut the door, she flicks an idle look over at the pub, and then slows, and stops.

And we are on her face, bewilderment, disappointment, pain, anger.

All register momentarily. And then she gets back into the car.

And only now do we see what she saw.

STEVE sitting outside the pub, enjoying an intimate drink with a woman (her back is to us so we do not see her) but he is flirting with her and touching her in that way that instantly tells us she is more than just a friend.

What a prick.

49 INT./EXT. BISHOP'S STREET/CAR PARK/STREET - NIGHT 12

49

SUNNY at his desk, packing his bag and walking out, all whilst leaving a message for LEANNE on his phone.

SUNNY
Hey, it's me...
(standing)
...so...thanks for telling me what
you did...
(coat on)
(MORE)

SUNNY (CONT'D)

...I'm not sure how you expected me to react...you seemed pretty scared...and I get that but...

(walking out)

...let's meet, talk more, get drunk more because...we've all got our stories, Lee...

(walking down the stairs)

...the stuff we did that we wish was different, the people we were that we wish we weren't...god I know I have...

(pushing out the door to the car park)

...so let's meet...

And he sees JULIET waiting as an Uber pulls in to the car park. JULIET's hand held by TAYLOR's. Which brings a smile to SUNNY's face.

SUNNY (CONT'D)

...and yeah, let's talk. Call me.

And he clicks off and we go out and high on SUNNY walking out of the car park and home.

End of episode six.