

SHOWTRIAL

Written by

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Episode 1: #PRAYINGFORHER  
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1 EXT. UNIVERSITY CAMPUS, BALL - NIGHT 1 1

Shrieks and whoops. A Ferris wheel. It is all lit up and behind it the city glittering at night. In one of the compartments on the Ferris wheel is a girl we will come to know as TALITHA CAMPBELL.

We also see that she has green fingernails.

Beside her is her friend DHILLON HARWOOD.

2 INT. HANNAH'S HOUSE, HANNAH'S ROOM - DAY 2 2

A door opens. We are with a middle-aged woman called ANDREA ELLIS. She looks into the room and sees two glasses on a table with a bottle of vodka. One of the glasses has toppled over and is dripping liquid to the floor. The duvet is half on the bed and half on the floor. The window to the room is open and the curtain blowing slightly in the breeze.

3 EXT. UNIVERSITY CAMPUS, MARQUEE - NIGHT 1 3

Now we are back at the height of a ball on the grounds of a prestigious Russell Group university. No effort spared. A beat from the dancefloor. Fortune tellers, vodka luges, chocolate fountains etc etc. We see a girl working; her name is HANNAH ELLIS. She is laughing as she serves negronis to the already smashed punters. Just coming into shot we see the young woman with the green scarf along with her friend and Hannah's expression harden slightly as she clocks them.

4 INT. HANNAH'S HOUSE, HANNAH'S ROOM - DAY 2 4

Back in the room, Andrea Ellis picks up the toppled glass and wipes away the liquid from the table. She takes the duvet and puts it back on the bed, straightening and smoothing it anxiously with her hands. She goes and picks up a photo which shows her with a younger woman (Hannah). She clenches it tightly so that her knuckles almost whiten and then, still holding it, looks out from the open window at the scruffy space behind, and then up at the sky beyond a line of trees...

5 EXT. UNIVERSITY CAMPUS, BALL - NIGHT 1 5

The Ferris wheel still turning. A blaze of light in the darkness and beyond it the city of Bristol and the suspension bridge at night...

**EPISODE TITLE ON BLACK SCREEN: #prayingforher.**

6 EXT. CPS - EVENING 3

6

Establisher of an impressive glass edifice at a slight angle from some more traditional Georgian buildings.

*Chyron: CROWN PROSECUTION SERVICES (WESTERN DIVISION)*

VIRGINIA (O.S)  
It's a fishing expedition.

CUT TO:

7 INT. CPS, CORRIDOR - EVENING 3

7

Two figures walking and talking down glass-plated corridors. One is JAMES THORNLEY - Senior Crown Prosecutor for the CPS. He is of white working class Northern Irish origins - sharp and pragmatic, nobody's fool. And he is talking to VIRGINIA HOULT, his boss, Deputy Chief Crown Prosecutor. (NB we should pick out James first).

JAMES  
It is.

VIRGINIA  
But an interesting one.

They reach her office (name plate and legal job title on door). James stands aside to allow her to go first out of respect for his boss but also because he has good manners.

8 INT. CPS, VIRGINIA HOULT'S OFFICE - EVENING 3

8

She takes a seat. He remains half-in the doorway as we see others going past carrying out the duties of the public prosecution service.

JAMES  
They're only going malicious communication to begin with.

VIRGINIA  
Not threats to kill?

JAMES  
It wasn't a direct death threat.

VIRGINIA  
Who's the SIO?

JAMES  
Paula Cassidy.

Virginia nods.

VIRGINIA  
Could be worse.

9 EXT./INT. POLICE STATION, CAR PARK / CASSIDY'S CAR 9  
- EVENING 3

*Chyron: SOUTH WEST POLICE STATION*

The SIO in question DI PAULA CASSIDY is with her sidekick DC ANDY LOWELL and they are walking to her car from the back of the police station.

DI CASSIDY  
Sweet Baby James.

Lowell groans theatrically.

DI CASSIDY (CONT'D)  
Lot of the girls have got a big old crush on him.

DC LOWELL  
Yeah well I remember another big old crush on the A1, two dead kids - insisted we could only go for careless...

DI CASSIDY  
Make nice, we'll need the CPS on board for this one if we do end up with something.

She beeps her car from a distance.

DC LOWELL  
Went for the Mondeo then.

He nods appreciatively.

DC LOWELL (CONT'D)  
Handsome.

They get into the new car. He looks around appreciatively.

DC LOWELL (CONT'D)  
Love the smell of a new motor in the evening.

DI CASSIDY  
Surprised you can remember it to be honest, Andy.

He grins.

DC LOWELL

So when are they gonna get the  
divers in the water behind the  
house?

DI CASSIDY

We're on it.

Starts the engine.

DI CASSIDY (CONT'D)

Let's go, pussycat.

And she pats the steering wheel fondly to make it clear she's  
not talking to Lowell.

JUMP CUT TO:

9A EXT. PUB, STREET/INT. CASSIDY'S CAR - EVENING 3

9A

*(Contains action from omitted sc 13)*

A crowd of people outside a pub having fags, talking,  
laughing, an energetic vibe.

DI Cassidy and DC Lowell are now sitting in the car which is  
parked up watching the pub which is an unusual and sometimes  
uneasy mixture of town and gown.

Suddenly Cassidy bristles as the door of the pub opens.

DI CASSIDY

There. Let's go.

They both jump out of the car and head across the road.

It is not clear who they are targeting, they move people out  
of the way, pushing through the smokers with a purposeful  
stride.

The spark of a lighter held by a young man. We ASSUME that HE  
is their target.

And then we see the green fingernails of Talitha Campbell  
whom we saw at the ball. Holding the cigarette that he is  
about to light.

DI CASSIDY (CONT'D)

Talitha Campbell.

Now Talitha's face. Amused arrogance. She is dressed with a careless mixture of charity chic and expensive accessories and her voice certainly belongs to the privileged classes.

TALITHA

Who are you?

DI CASSIDY

Talitha Campbell, my name is DI Paula Cassidy and I am arresting you on suspicion of malicious communication.

Talitha stares at her incredulously. And then she turns coolly back to her companion. She removes the lighter from him and sparks up her own cigarette blowing an insolent cloud of smoke at Cassidy as she is cautioned [*'I am arresting you on suspicion of Malicious Communication. You do not have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be given in evidence.'*]. The smoke fills the screen and:

**TITLES**

10	OMITTED	10
10A	INT./EXT. CLEO'S OFFICE, STAIRWELL / STREET - EVENING 3	10A
	Sound of two women laughing as they come down the stairs.	

CLEO (O.S)

Two years! You're kidding.

HEIDI (O.S)

Suspended!

CLEO ROBERTS and her colleague HEIDI MCKINNON emerge onto the street outside their solicitor's office.

CLEO

Did you bribe the judge?

HEIDI

The CPS pissed him off so much that I think he just did it to punish them.

CLEO

That is SOFT.

HEIDI

I might have to write to the Daily  
Mail and complain about myself.

We follow them cheerful and relaxed as they head through the  
city streets towards their favourite bar...

10B INT. POLICE STATION, CUSTODY DESK - NIGHT 3

10B

*(Contains action from omitted sc 14)*

Talitha is being booked in. We see her personal possessions  
being bagged up. A few rings, her mobile, cards etc. The  
(bald) custody sergeant points to her bracelet. *It will be of  
great importance later.*

TALITHA

You're not having this.

CUSTODY SERGEANT

You have to...

TALITHA

It's worth more than you'll earn in  
your entire career, Baldy, and it  
belonged to my grandmother so  
you'll have to come and take it if  
you want it that much.

DI Cassidy notes this first arrogant sally to which we will  
grow quite accustomed. Not setting a good tone.

DI CASSIDY

*(smiles at Custody  
Sergeant)*

Don't worry, Cueball, I've got  
this.

11 INT. CPS, VIRGINIA HOULT'S OFFICE - NIGHT 3

11

Back with Virginia and James.

VIRGINIA

So. They've got these threatening  
texts.

JAMES

And no Hannah.

VIRGINIA

But her rucksack and sleeping bag  
are missing?

JAMES

Yup.

She ponders this with obvious skepticism.

JAMES (CONT'D)

Why pack a bag and leave your phone though? Also it was her mum's birthday on Friday and she didn't call.

VIRGINIA

Did you remember every time when you...(were at college).  
(looks at him)  
Yeah I suspect you did.

JAMES

They're really close apparently.

VIRGINIA

OK well get down and man-mark them. Cops may not necessarily all be bastards but they're definitely shape-shifting corner-cutters.

JAMES

Got it.

Turns to leave.

VIRGINIA

James?

He turns back.

VIRGINIA (CONT'D)

Tell Butch Cassidy that if this does progress she'll need a tip-top disclosure officer given the family involved.

(beat)

They mess this up and we'll end up as a case study for law students.

He smiles assent and leaves.



12A INT. BAR - NIGHT 3

12A

Cleo and Heidi now sitting in the bar - Heidi with a glass of wine, Cleo with a martini.

CLEO  
Last time I came here it was with  
that Red Arrows pilot.

HEIDI  
Ah your online dating experiment. I  
hope you got a full display in the  
end?

Cleo shakes head with comic solemnity.

HEIDI (CONT'D)  
Flypast?

CLEO  
Had to press eject.  
(laughs)  
All I did was ask how they made the  
coloured smoke!

HEIDI  
It's an entirely legitimate  
question and one I've asked myself.

CLEO  
(mimics officer voice)  
"It's not smoke it's VAPOUR".

HEIDI  
Right, OK, one of those.

CLEO  
Worst thing was he then proceeded  
to tell me for the next half an  
hour.

Heidi laughs again and shakes head.

HEIDI  
You want...

She points to Cleo's near-empty glass. Cleo checks her watch.

CLEO  
Oh go on...(then).

But then her phone rings before she can finish sentence. She  
looks at Caller ID.

DSSC.

Shows it to Heidi.

HEIDI

Nooo. You never said you were...(on duty).

Cleo clicks on answer.

CLEO

Cleo Roberts, Duty Solicitor.

(beat)

OK, what time was she arrested?

She looks for bag scrabbling for pen and picks up a napkin from bar to scrawl a few details on. Heidi gathers coat and bag - their evening is over and Cleo's most important case is just beginning.

13 OMITTED 13

14 OMITTED 14

15 OMITTED 15

16 INT. POLICE STATION, CELL - NIGHT 3 16

Talitha - sans bracelet of course - sitting knees hunched staring at the ceiling. Sees observation hatch open.

TALITHA

Yeah I'm dead! Of boredom! Where's that bloody solicitor!

17 OMITTED 17

18 INT./EXT. TAXI / BRISTOL STREETS - NIGHT 3 18

Cleo is now inside a cab on her way to the police station. She dials a number on her mobile.

19 INT. POLICE STATION, CELL - NIGHT 3 19

A female police officer comes into the cell.

PC CUTTS

Phone call coming through, Talitha.

TALITHA sits up and pushes her hair back from her face with a gesture of casual impatience. Gets up to follow PC Cutts.

CLEO (O.S.)

Hello?

20 INT. TAXI / INT. POLICE STATION, CUSTODY DESK - NIGHT 3 20

Intercut with Talitha at the custody desk and Cleo in the taxi on the phone.

CLEO

Hi, Talitha, my name is Cleo Roberts, I'm a solicitor, I'll be coming to see you shortly...

TALITHA

Good 'cos this is really dumb.

CLEO

Please don't say anything to anybody else until I get there. The interview might take a while but bear in mind the time you can be held without charge is initially limited to 24 hours...

TALITHA

What do you mean..(initially)?

CLEO

I mean they can go for extensions but it usually requires you to be suspected of a more serious crime. Do you have any questions for me?

TALITHA

No just hurry up.

CLEO

Have your family been...

TALITHA

I don't want them involved.

CLEO

OK sit tight and don't say anything; I'm nearly there.

Clicks off as they stop at lights. On the street outside one of the bars and pubs a group of young people are handing out leaflets to passing drinkers and also drivers at traffic lights.

CABBIE

They're out looking see.

Cleo glances up.

CLEO

Sorry?

He gestures to the group of young people approaching the waiting drivers and giving them leaflets through windows.

CABBIE

The student who's gone missing. I got one earlier, look...

He hands back a leaflet to Cleo. It shows a pretty young woman smiling at the camera. The same young woman we saw Andrea Ellis looking at photos of earlier.

HAVE YOU SEEN HANNAH?

CABBIE (CONT'D)

Three days now. I mean she's obviously dead.

Cleo doesn't answer this.

CABBIE (CONT'D)

Better for her if she is 'cos the alternative doesn't bear thinking about.

CLEO

Sounds like you've given it a go.

CABBIE

(ignoring this)

Could have topped herself as well I s'pose. But I don't think so from the sound of it and they'll have looked at her medical records - mental health and that. They haven't said anything about her phone although sometimes the police don't give all the (details)...

CLEO

Just pull up over there on the corner please.

Cabbie gives her a reproachful look at her lack of willingness to discuss Hannah's probably grisly fate and reaches for a portable card reader. Cleo takes out card to pay.

On the seat beside her: HAVE YOU SEEN HANNAH?

21 EXT. POLICE STATION - NIGHT 3 21

Establisher and Cleo going in.

22 INT. POLICE STATION, INCIDENT ROOM - NIGHT 3 22

Lot of police hard at work sifting through CCTV and on the phone. We see images of the university campus, maps, timeframes etc. This is a search that is starting to gear up. DI Cassidy sees James coming back into the room.

JAMES

She booked in then?

Cassidy nods.

DI CASSIDY

We'll get going in a bit, she's in quite a rage about the wait.

JAMES

I imagine she's used to getting her own way.

DI CASSIDY

(nodding assent)

What did Virginia Plain have to say?

JAMES

Tell DI Cassidy to get a good disclosure officer...

DI CASSIDY

...sure that's not the name she used for me...

James gives her a quick grin of affirmation.

JAMES

...especially given the mobile phone evidence. Have you got Talitha at the ball yet?

Cassidy nods and pulls up a number of CCTV stills. Including one of Talitha near to the Ferris wheel.

*Wearing a green silk scarf.*

But this goes unremarked upon as it is not yet remarkable.

Cassidy pulls up a final image. It shows a crowd of dishevelled students in black tie and ball gowns assembled for a final ball photo in the early morning.

DI CASSIDY

So this is the photo taken of the survivors from the ball at five AM.

James looks.

JAMES

Talitha's not in it...I don't think...

DI CASSIDY

No. And this was taken five hours after Hannah left her shift serving the negronis to walk home.

She brings up a graphic. It shows a map of the city indicating Hannah's route. A few stars en route. Cassidy indicates them.

DI CASSIDY (CONT'D)

Eye-witnesses and CCTV pick up Hannah in a few places. No sign she was being followed. And we know she got back to her room because of her phone.

JAMES

The phone is really strange.

DI CASSIDY

It was wedged down between the bed and the wall like it got pushed there.

JAMES

So an assailant may not have realised...

She nods.

JAMES (CONT'D)  
...or she left in a hurry and  
couldn't find it. You got any  
forensics yet?

Cassidy does a half-and-half face.

DI CASSIDY  
Talitha's DNA is in there but don't  
say what I know you are going to  
say -

JAMES  
- It doesn't mean she was there  
that night.

DI CASSIDY  
Yeah well we don't need her to be.  
Our line of enquiry is based on the  
threats Talitha made to Hannah, so  
forensics are focusing on other  
sources. Bloody annoying the mum  
tidied up before calling us. Rinsed  
out the glasses.

JAMES  
Understandable though.  
(beat)  
So when did Talitha leave the ball?

DI CASSIDY  
She is picked up walking home with  
a housemate after Hannah. They live  
around the corner from each other.

JAMES  
Who's the housemate?

DI CASSIDY  
Kid called Dhillon Harwood. His  
mum's Meera Harwood.

JAMES  
As in the (Meera Harwood)...

She nods. He looks impressed.

JAMES (CONT'D)  
Quite a well-connected alibi.

DI CASSIDY  
As I said, we're not actually  
looking for an alibi right now.

He nods - fair enough.

Stops as a cop arrives and signals to her.

DI CASSIDY (CONT'D)  
OK, her solicitor is with her now.

JAMES  
Who is it?

Cassidy remembering the comment about her parents getting fancy lawyers.

DI CASSIDY  
Ah no, we may have got lucky here,  
she doesn't want her family told.

JAMES  
How come?

DI CASSIDY  
No idea but she was very specific  
about it. So they just got her a  
duty solicitor.

JAMES  
OK.

DI CASSIDY  
Cleo's one of the better ones  
though so she also got lucky there.

James frowns.

JAMES  
Cleo...

DI CASSIDY  
Roberts.

Looks at him.

DI CASSIDY (CONT'D)  
Why, do you know her?

JAMES  
Little while back yeah.

Beat - this means something. Then he shakes his head.

JAMES (CONT'D)  
OK I'll let you get on, call me  
with anything important. I'm going  
to visit the mum in the morning.



She looks at him half-amused.

DI CASSIDY

Oh don't tell me. They've handed down a new set of victim-friendly guidelines.

JAMES

Yeah well we are supposed to get involved early now.

(grins)

Manage the expectations you lot have falsely inflated.

Exits. She shakes her head and stares at the ball images again.

23

INT. POLICE STATION, INTERVIEW ROOM - NIGHT 3

23

Cleo is with DC Lowell.

DC LOWELL

Hannah Ellis. Second Year Student. Philosophy and English Literature. Returned home after working at the college ball. Since then... nada.

CLEO

Oh yes, I saw people in town giving out leaflets.

DC LOWELL

Hannah's very popular. And like us her friends are worried about her.

He hands her a sheet. Cleo starts reading. Raises an eyebrow.

DC LOWELL (CONT'D)

First one was sent five days ago.

CLEO

So two days before she...(disappeared).

DC LOWELL

(nods)

Last one was the day of the ball itself.

DI Cassidy walks into the interview room.

DI CASSIDY

Hi, Cleo, how's tricks?

(Cleo and Cassidy have known and respected each other a long time). Lowell exits.

CLEO

Is there anything I need to know,  
Paula?

DI CASSIDY

Yes actually. Talitha Campbell is a  
rude, entitled little cow.

Cleo grins.

CLEO

And you'd just love to throw her  
arse in the slammer?

DI CASSIDY

No comment obviously but do tell  
her she'd be well advised to watch  
her manners.

CLEO

Got it.

24

INT. HARWOOD HOUSE, KITCHEN - NIGHT 3

24

On screen: a political show and an interviewee called MEERA HARWOOD who is the shadow Minister for the Environment.

*INTERVIEWER (O.S)*

*And I'm joined now by the Shadow  
Minister for the Environment. Meera  
Harwood, what do you have to say  
with regard to the new planning  
legislation...?*

*MEERA (O.S)*

*Good morning. Well I would imagine  
those rubbing their hands at the  
removal of regulations will be  
consultants, property companies, as  
well as friends, collaborators,  
university pals, or anybody else  
with those attributes that seem to  
permit "special access" to the  
Prime Minister these days...*

Pull back to show Meera is watching her performance as she prepares food in a big kitchen that clearly belongs to a wealthy family. Her son - a louche good-looking 21 year old called DHILLON HARWOOD comes into the room and gives an ironic look at his mother's interview on the TV screen.

DHILLON

Cos that's not self-obsessed...

She gives him a LOL face and waves his hand from some of the food she is chopping as he reaches for it.

MEERA

They were saying a girl from your college has gone missing.

DHILLON

Oh right yeah.

MEERA

Did you know her?

DHILLON

Who?

She looks at him. *Who?*

DHILLON (CONT'D)

In my year. We took some courses together.

MEERA

Her mum did an interview. She was in bits.

DHILLON

So's her daughter probably.

Meera is shocked by this flippancy. He laughs.

DHILLON (CONT'D)

I'm kidding! Hannah's probably just gone off somewhere, mum. It's the end of term.

MEERA

Well I hope so. That poor woman.

DHILLON

I'm going down to the cottage for a bit by the way.

MEERA

Oh, Dhillon. You've only just got home!

DHILLON

I know, it's just I've got that dissertation and I work better down there.

MEERA

Ok.

He pats her arm.

DHILLON

Love you.

She smiles at him.

MEERA

This'll be ready in about half an hour.

25

INT. POLICE STATION, CONSULTATION ROOM - NIGHT 3

25

Cleo comes in escorted by PC Cutts. Talitha looks at Cleo. This may be one of the most important people she will ever meet but she, of course, does not know it yet.

CLEO

Talitha, I'm Cleo Roberts, the solicitor, we spoke on the phone. Just have to go through a few boring things with you...

TALITHA

Oh nooo, it's been so exciting until now...

Cleo smiles and sits down.

CLEO

So you know Hannah Ellis.

TALITHA

Hashtag praying for her.

Cleo looks at her sharply.

TALITHA (CONT'D)

Well really, all those internet fakes, I hope she's OK but I'm not gonna pretend I like her.

CLEO

No, well the police have shown me some stuff that suggests you were quite a long way from that.

TALITHA

It was just a few stupid texts, no big deal.

CLEO

Her disappearance is though.

Talitha exhales impatiently.

CLEO (CONT'D)

Let's get your account of things first.

26

INT. HARWOOD HOUSE, DHILLON'S BEDROOM - NIGHT 3

26

Dhillon is now on his bed texting "Tally"

CALL ME.

Stares at phone for a second and then he flicks to his photos/videos and opens a video clip. The images are a little bit blurred but they show two girls talking to each other.

And the two girls are Hannah and Talitha. As they notice they are being watched, Hannah puts up a hand in protest.

HANNAH

*(half-laughing)*

*Dhillon! Stop bloody filming me.*

DHILLON (O.S)

*It's guerrilla film-making. You'll thank me later when I show you Hannah: the movie.*

HANNAH

*I'm serious stop it now.*

We see Talitha come into view and then a hand over the camera ends it.

TALITHA

*Put the phone away, Dhillon, you weirdo!*

Laughter.

HANNAH (V.O)

*You're such an idiot.*

So they were friends once, but there is also the hint of something else? Exasperation in Hannah's tone.

Dhillon frowns at screen of his phone.

DHILLON

(mutters)

Call me back, Tals, you stupid  
bitch.

27

INT. POLICE STATION, CONSULTATION ROOM - NIGHT 3

27

But "Tals" can't because she is currently explaining her side  
of things to Cleo.

TALITHA

We had a falling out.

CLEO

Over...?

TALITHA

A few things really.

CLEO

Can you give me an example.

TALITHA

Hannah went a bit nuts. Started  
accusing people of stuff, saying  
that I denied abuse on campus and  
enabled predators.

CLEO

What kind of predators?

TALITHA

Oh this guy we were both friends  
with, he's just a bit OCD that's  
all, typical Hannah though...

CLEO

So you and Hannah were friends  
once?

TALITHA

I mean we hung out for a bit but  
she got on my nerves in the end.  
Also she was hostile about...

Breaks off. Cleo?

TALITHA (CONT'D)

Doesn't matter.

CLEO

Try me.

TALITHA

I do a bit of webcam and escort work sometimes. Lots of students do - it's not a big deal.

CLEO

So why did she have an opinion on that?

TALITHA

Don't ask me.

CLEO

I think the police might.

TALITHA

(shrugs)

Bigotry I guess, she didn't believe sex work was just like any other job.

CLEO

That's an alternative opinion not bigotry.

Talitha not massively interested in the distinction.

TALITHA

Yeah well - it beats relying on my shithouse family for maintenance.

CLEO

You don't get on?

TALITHA

They haven't told you who my dad is?

Cleo shakes her head.

TALITHA (CONT'D)

Sir Damian Campbell.

Cleo raises an eyebrow.

CLEO

The property developer?

TALITHA

(nods)

Bulldoze an orphanage with the kids still inside to build a luxury hotel.

Beat.

CLEO

OK well putting your dad to one side...

TALITHA

It got a bit noisy. Ended up with words being exchanged and that's the end of it really.

CLEO

Yeah except it's not because you're in a police station.

Talitha doesn't look very impressed by this.

CLEO (CONT'D)

This isn't an ordinary malicious communication interview because the recipient of your threat is part of a missing person case. I would advise you to reply "no comment" to their questions.

TALITHA

Isn't it better I just tell them the truth?

CLEO

No. At this stage I still worry that the police haven't given me full disclosure.

TALITHA

But what else could they disclose? This is it.

CLEO

The other problem is your manner. They will video the interview.

Talitha stares at her a little angry, a little amused.

CLEO (CONT'D)

So I still suggest a 'no comment' at this moment in time. But whichever option you choose, please don't suddenly change tack, it's the worst thing you can do really.

Talitha shrugs.



CLEO (CONT'D)

I'll go and tell them we're ready.

Talitha watches her leave.

28 INT. POLICE STATION, CORRIDOR - NIGHT 3

28

Cassidy walking summoned urgently by Lowell.

DC LOWELL

It's happened again...

JUMP CUT TO:

29 INT. POLICE STATION, INCIDENT ROOM - NIGHT 3

29

Cops looking at large screen.

DI CASSIDY

Where is it?

POLICE OFFICER

Small train station just outside Cannock.

DI CASSIDY

Any CCTV this time?

POLICE OFFICER

Nothing. They bought a ticket to Sandwell and Dudley.

DI CASSIDY

Hannah has no connections there?

Lowell shakes his head.

DC LOWELL

Rucksack missing, sleeping bag missing, card still being used ... it could be her.

DI CASSIDY

(firmly)

Phone still in her room. No CCTV both times - somebody is obviously aware of it. You want the press saying we don't take a missing girl seriously?

He shakes his head.

DC LOWELL

But we need to liaise with West Midlands and flag it urgently with them.

Shakes her head.

DC LOWELL (CONT'D)

OK will do. But if they're using the card there and Talitha is...(here).

DI CASSIDY

Let's see what she comes up with.

About to exit. But senses him looking back at screen which shows movement on a bank account belonging to Hannah. Turns back to him.

DC LOWELL

Shall we tell the CPS?

DI CASSIDY

They're on a different clock - he'll be tucked up with hot milk and teddy soon.

(beat)

Let's just take one thing at a time.

The first tiny communication gap opening between the two camps. It will become highly significant at the trial.

30

INT. JAMES'S HOUSE, KITCHEN - NIGHT 3

30

James comes in from work and kisses his wife Laura who is pregnant. The kitchen is very clean and organised, she is making their tea, watching local TV. He sniffs.

LAURA

Lasagne.

JAMES

Great.

He looks at the TV.

PRESENTER (V.O)

*...concern is mounting for the welfare of student Hannah Ellis as groups of her friends have started to distribute leaflets in the city centre.*

(MORE)

PRESENTER (V.O) (CONT'D)

*Police are keeping an open mind and have expressed hope that Hannah has not come to any harm. But her sudden disappearance is out of character and they are urging people at the college ball where Hannah was working to come forward with any photos or video clips. Back to you in the studio, Parminder...*

JAMES

They've arrested somebody.

She looks at him - ? He points to the TV with the remote while simultaneously muting it.

LAURA

They haven't found her though?

JAMES

No but the cops seem pretty convinced she's come to harm. I still think...

Shrugs.

LAURA

Who is it? Is he related to her?

He shakes his head.

JAMES

She. Fellow student.

LAURA

A girl? Blimey.

JAMES

Yeah but they don't think she's responsible for...just that she's connected in some way.

LAURA

Will you work on it then?

JAMES

Already am. Potentially a big deal because the family is...wealthy.

Laura shakes her head.

LAURA

Then she'll probably get off. They won't want to harm her career prospects.

JAMES

Might work against her too.

He looks down. Then...

JAMES (CONT'D)

Cleo Roberts is handling the defence.

Laura glances quickly up.

LAURA

Ah.

JAMES

Had to happen sometime I guess.

Meaningful beat.

LAURA

So the new cot arrived.

JAMES

Great.

LAURA

It's flatpacked.

JAMES

No problem.

She half-smiles at the deliberate nonchalance - of course anything flatpacked is a problem to a normal man. But the atmosphere has changed with the introduction of Cleo's name. *People will perhaps assume that the tension is over past romance but it isn't.*

31

INT. POLICE STATION, INTERVIEW ROOM - NIGHT 3

31

Interview underway. Cassidy and Lowell for the cops. Talitha and Cleo on the other side. Names on screen and a small camera recording the interview.

DC LOWELL

How well do you know Hannah, Talitha?

TALITHA

No comment.

DC LOWELL

What was the cause of your falling out?

Talitha exhales with unconcealed contempt.

TALITHA

(singsong)

No comment.

DC LOWELL

Do you see the text message we have marked number one? Can you read it out to us?

Talitha stares insolently at him. No. So he does.

DC LOWELL (CONT'D)

"For the last time, Talitha, I just want you and that creep to leave me alone" That's Hannah to you.

DI CASSIDY

Who's the creep, Talitha?

TALITHA

...

DC LOWELL

Text two you to Hannah. "Like either of us are interested in a frigid little swot like you, Hannah" to which she replies "coming from an upper class whore!".

DI CASSIDY

So it's not one-way traffic, you clearly don't like each other. But here's where it really gets nasty. Text Four. You to Hannah. "Careful, bitch, it won't cost me much to have some crackhead sort you out."

DC LOWELL

Then Text Five Hannah to you: "Do not threaten me again or I will go to the police." To which you reply: "Fuck you and fuck the police."

DI CASSIDY

None taken.

DC LOWELL

Night of the ball you send a last text which says "plenty of gin in my negroni, loser":

TALITHA

Oh, man, this is just such complete bullshit.

Cleo exasperated. What happened to "no comment"?

CLEO

I'd just like to remind my client of her right to...

TALITHA

(to Cleo)

It's fine thanks for the advice but I'm bored of saying the same thing over and over, I've got nothing to hide.

(beat)

It. Was. A. Joke

DI CASSIDY

A joke?

TALITHA

OK, it looks ugly in the cold light of day but yes it was a joke about her having to work that night.

DI CASSIDY

She must have laughed herself silly, only we can't ask her because she has disappeared.

TALITHA

Maybe she just wants to be alone and away from it all - it does happen you know?

DI CASSIDY

Yes we do know that but it is not what we think has happened here.

CLEO

If you're going to question my client about the disappearance of Hannah Ellis then you need to...

DI CASSIDY  
OK let's get back to these threats.  
(beat)  
What brought them about?

TALITHA  
A disagreement.

DI CASSIDY  
Over what?

TALITHA  
Stuff.

Beat.

TALITHA (CONT'D)  
Plus, yes, I admit it, I may have  
been a little bit...volatile when I  
sent them.

DI CASSIDY  
Is that what they call it these  
days?

Talitha smiles.

DI CASSIDY (CONT'D)  
Were you jealous of her?

TALITHA  
Was I what?

DI CASSIDY  
She's smart, pretty, popular...

TALITHA  
Oh I'm quite confident in at least  
two of those areas and I don't give  
a shit whether people like me.

DI CASSIDY  
That's lucky.

Talitha smiles humourlessly.

DI CASSIDY (CONT'D)  
So we've got a working class kid  
who's got three A stars from a  
comprehensive and her tutors have  
all said is heading for a First.

(MORE)

DI CASSIDY (CONT'D)

Then a posh girl who's been thrown out of a top private school before finally getting pushed through the exams. You go to the ball, she works at it...

TALITHA

Oh yeah poor little Cinders...

DI CASSIDY

...no big old silver spoon in her mouth...

TALITHA

Maybe not but I could tell you something else that she wanted in there (that might explain)...

She never gets to finish this tantalising statement and shrieks slightly as Cleo (deliberately) knocks her plastic cup of tea over which spills across the table.

They all jump back.

CLEO

Eeek, sorry...  
(to Talitha)  
...could you just...

She picks up the plastic cup and hands it to Talitha.

CLEO (CONT'D)

Hold it. Just hold it yes?

And as she passes her the cup, Cleo burns a stare. The message is shut the fuck up and Talitha does.

CLEO (CONT'D)

I am once again suggesting to my client that she replies "no comment".

DI CASSIDY

Sure.

CLEO

This change should not be taken as anything other than a reflection of the aggressive and oppressive nature of your questions, DI Cassidy.

Cassidy is now standing close to the door as a uniform comes in and whispers to her urgently.



DI CASSIDY  
OK I'm going to suspend the  
interview here anyway.

TALITHA  
What? We've only just...

DI CASSIDY  
Some new evidence has just come to  
light. We will start again in the  
morning.

She jerks her head to Lowell and exits leaving everybody a  
little nonplussed.

JUMP CUT TO:

32

INT. POLICE STATION, CONSULTATION ROOM - NIGHT 3

32

Talitha now alone with Cleo who is furious.

CLEO  
That was a total disaster.

TALITHA  
What new evidence?

CLEO  
I really have no idea but if you  
can't take my advice then you  
should find another solicitor.

TALITHA  
Fine. Beat it then. This one's  
probably a bit above your pay grade  
anyway.

CLEO  
And who would you like to represent  
you instead?

TALITHA  
I'll represent myself.

CLEO  
You're doing a fantastic job so  
far.

TALITHA  
Look...

CLEO

No you look, Talitha. You are in trouble here. I know you think you are untouchable but you are not, nobody is. You come across as cocky, flippant and worst of all indifferent to the fate of a missing girl. The cops don't like you and, should this ever reach court, a jury will like you even less. You say you don't care about the impression you make but I think that indifference will be sorely tested when you are sitting behind a glass screen staring at twelve strangers who won't meet your eye because they're about to send you to prison for the rest of your life.

TALITHA

Don't sugar the pill, love.

CLEO

It's not my job to, love. My only job is to ensure it doesn't get that far. Now try and get some sleep because if they do have more evidence they will be coming at us very hard in the morning.

That's Talitha told. And she doesn't like it.

TALITHA

I may not want my parents involved but you're not the only lawyer in town.

CLEO

(cool)

Let me know when you've decided on that.

33

INT. POLICE STATION, CORRIDOR - NIGHT 3

33

Talitha and Cleo leaving the room. PC Cutts takes Talitha in one direction, Cleo goes the other way.

Talitha glances back at her solicitor as if almost regretting her absence already.

34

INT. POLICE STATION, INCIDENT ROOM - NIGHT 3

34

Cops working on screens trawling through CCTV footage etc. Cassidy and Lowell are looking at one screen in particular. It shows two photos. A young man with tattoos and street style clothing in a pub. Then a young man with the same tattoos and clothing outside the ball. Cassidy is biting her nails.

DI CASSIDY

We're sure? We're sure it's him in both locations?

POLICE OFFICER

That's Troy Manners. Student ball would be a busy night for him.

DC LOWELL

Fits perfectly with the texts.

DI CASSIDY

We can end the surveillance now and bring him in.

DC LOWELL

Troy. That's a kind of Brummie name isn't it?

DI CASSIDY

Is it?

DC LOWELL

He could be the one behind the card use as well. Or one of his crew.

She nods.

DI CASSIDY

Check out his connections.

35

EXT. STREET - NIGHT 3

35

Cleo walking through town.

36

INT. BAR - NIGHT 3

36

Cleo and Heidi are in the bar they like with some beers.

HEIDI

(seriously impressed)  
As in Sir Damian Campbell!

CLEO

That one.

HEIDI

As in Cressida Blythe-Custard?

CLEO

(frowns)

No I'm not sure...

HEIDI

OK, no idea what her surname really was but the mum's like old-school posh.

CLEO

OK.

HEIDI

She was one of those 90s It Girls running around doing tons of coke and getting shagged by rock stars in the toilets.

CLEO

Sounds awful.

The both laugh.

HEIDI

I think she has a boutique light healing clinic now to keep her busy when she's not playing tennis.

Cleo nods, not really interested in this.

HEIDI (CONT'D)

But if the daughter wants them out of it and we can hang on to this case...

CLEO

Would still be legal aid.

HEIDI

But the publicity, Cleo! Or keep the parents involved and take the money, even better.

CLEO

Careful what you wish for, she's a massive pain in the arse.

HEIDI

No, sure, I'll tell you what. I've got a couple of guys off a flight from Addis Ababa who had filled up their suitcases with khat. And guess what! They are pretending this all happened without their knowledge at the airport! Exciting stuff and you can have it, Cleo.

(beat)

You take on the bang-to-rights Class C supply charge and I'll deal with the humdrum: millionaire's daughter in possible murder of fellow student.

Heidi pulls a pack of cigarettes out her bag and gets one out, about to head outside to smoke. Cleo gives her a ha-ha face and nods to the fag in Heidi's hand..

CLEO

So how's giving up going?

HEIDI

Yeah really well. Keep this case and I might get my anxiety to a point where I can give up altogether.

37

INT. POLICE STATION, CELL - NIGHT 3

37

Talitha now lying on her back looking up at the ceiling. PC Cutts opens hatch.

PC CUTTS

What do you want for breakfast tomorrow, Talitha?

TALITHA

There's a choice?

PC CUTTS

You can have a bacon roll or porridge.

TALITHA

Whatever, I don't really care.

PC CUTTS

Most people prefer the porridge. Tea or coffee?

TALITHA

Is it instant coffee?

PC CUTTS

No we bring in a barista to prepare the perfect flat white.

TALITHA

Ah you're Funny Cop.

PC CUTTS

Want me to choose for you again?

TALITHA

Tea.

Hatch closes. And then a big change from the Talitha we have seen so far. She starts to sing very softly to herself in French.

TALITHA (CONT'D)

*Il etait un petit navire, il etait un petit navire...*

She looks at her fingernails.

TALITHA (CONT'D)

*Qui n'avait ja ja jamais navigue, qui n'avait ja ja jamais navigue.*

We do not know this yet but we will later discover that she sings to herself to fight off terrible panic attacks.

TALITHA (CONT'D)

*Ohe ohe Matelot, Matelot navigue sur les flots...*

Rolls onto her side and curls into a ball sucking her thumb.

FADE TO BLACK.

38

EXT. CONSTRUCTION SITE - DAY 4

38

Early morning and a new office block is being constructed on a site in central London. A team from the property company behind it is visiting the site. A man in a sharp suit and a hard hat we will come to know as DAMIAN CAMPBELL gets a call on his mobile which he answers.

DAMIAN

Campbell.

Listens.

DAMIAN (CONT'D)

What? When?

(beat)

Who told you?

Starts to walk away from the visiting group snapping his fingers at one of them whom we will come to know as SEB HARDING.

DAMIAN (CONT'D)

OK I'm going up straight away.

Seb approaches.

DAMIAN (CONT'D)

We have to go to Bristol. Talitha's been arrested.

SEB

How much did she have on her?

DAMIAN

It's not drugs.

They head off towards cars.

39 EXT. CPS - DAY 4

39

Establisher of the CPS building.

40 INT. CPS, VIRGINIA HOULT'S OFFICE - DAY 4

40

James is updating Virginia

JAMES

So Cleo Roberts is her solicitor.

VIRGINIA

Cleo Roberts as in... the Hargreaves case...

JAMES

(nods)

She was the duty on last night. I'm sure the family will get rid of her soon enough.

VIRGINIA

She's very good.

Beat.

JAMES

I'm going to talk to the mum.  
Explain the arrests. Make sure she  
knows we're...

VIRGINIA

...on her side.

(beat)

I helped write the new guidelines,  
James.

He smiles.

JAMES

I know I'm being a swot.

VIRGINIA

Not hard to be to be top of the  
class round here - Peter's just  
lost the Weston-Super-Mare  
stabbing.

JAMES

Jeez that was...

VIRGINIA

A slam-dunk. I know.

(beat)

Is it going to be difficult? You  
and Cleo?

JAMES

Guess we don't know what it's going  
to be until they find a body or  
Hannah rocks up at home with her  
washing in the rucksack. The texts  
aren't enough for anything without  
more evidence. But they're getting  
the divers in the water today I  
think, so...

He shrugs and we prelap...

PRESENTER (V.O)

*Police have confirmed that they  
have now made two arrests in the  
case of missing student Hannah  
Ellis.*



41 EXT. HANNAH'S HOUSE, STREET - DAY 4 41

PRESENTER (V.O)

*Their identities have not been released but police have stated that at least one of them was known to Hannah although neither are related to the missing student...*

Two police frogmen are walking down the sloping street where Hannah lives and which ends in a little jetty, and water heading out to sea. A van parked up with other officers around including Cassidy who is on her phone.

42 INT./EXT. JAMES'S CAR/ANDREA ELLIS HOUSE - DAY 4 42

James pulls up outside some houses on a suburban council estate. The front gardens offer evidence as to the residents - some are in total disarray and scattered with bikes and other detritus. Some are beautifully maintained and tended. James heads to one of the latter.

A dog barking as he arrives at the front door.

43 INT./EXT. ANDREA ELLIS HOUSE, FRONT DOOR - DAY 4 43

A woman answers the door and a springer spaniel bounds out. James pets the dog and looks at AMANDA WILKINSON who is the police FLO for Andrea Ellis.

JAMES

(trying to detach himself from dog)

Hi - you're the FLO right?

AMANDA

Amanda Wilkinson. You must be James Thornley from...

JAMES

The CPS. How is she?

Amanda pulls a face.

AMANDA

Come on, Spam, get back inside.

JUMP CUT TO:

44

INT. ANDREA ELLIS HOUSE, LIVING ROOM - DAY 4

44

Andrea Ellis sitting twisting her hands. The living room is spotless. There is a photo of Hannah on the mantelpiece with the dog.

ANDREA

Hannah called him Spam. I wanted to call him Buster but she insisted.

JAMES

It's a funny name.

ANDREA

She could have gone to Oxford you know. She had an offer. But she wanted to stay near to me. If she hadn't...

AMANDA

(takes her hand)

You can't think like that, love.

ANDREA

(to James)

Why would anybody threaten Hannah?

JAMES

That's what they're trying to find out. I should stress it's very early days and I don't want you to be alarmed or upset if she is released under investigation.

ANDREA

She. That's the bit...

Shakes her head in confusion.

JAMES

It doesn't mean she is guilty of anything more than some silly texts but obviously they need to question her.

ANDREA

It's the thought of somebody hurting her you see...

AMANDA

I know...

ANDREA

Deliberately. She's so...soft really. And somebody...deliberately...you could understand more if it was a car crash but somebody...they didn't need to...that's the bit...

She looks up at the ceiling as her breathing quickens. James tactfully tries to change the topic.

JAMES

I was the first from my family to go to college.

She looks at him grateful from the distraction from her thoughts.

ANDREA

Were you?

JAMES

Yeah.

ANDREA

Hannah was always so good at school. A stars in everything.

JAMES

My parents were really supportive like you. I owe them a lot. My mum was an LPN at the local hospital...

ANDREA

How about your dad?

JAMES

The Great Entertainer? Full time pisshead.

He smiles to show this is affection and she smiles too, finding this almost soothing. But then...

ANDREA

I shouldn't have cleaned those glasses. But I didn't know where Hannah was so I just...I wanted to do something... I never thought...

AMANDA

Come on we've been through all this, love.

JAMES

The FLO's right; it's completely understandable. Well look I just wanted to introduce myself, explain our role in the process.

ANDREA

Thank you for coming to see me. Everybody's been so kind. So helpful really. I'm very grateful.

She looks helplessly at the photo of her missing daughter. James deeply moved by her dignity and gratitude at such a terrible time for her.

45 EXT. WESTMINSTER ROOFTOP - DAY 4

45

Meera Harwood is in Westminster as her phone rings. She takes it.

MEERA

Damian.

(listens)

No Dhillon is here, still in bed obviously.

(frowns)

Talitha? You must be joking. Yes of course I'll talk to him.

46 INT./EXT. DAMIAN'S CAR/MOTORWAY - DAY 4

46

On the motorway Damian Campbell is now driving and talking on handsfree to Meera. Seb Harding in passenger seat.

DAMIAN

Thanks, Meera, appreciate it. See you at the next select committee...

MEERA (V.O.)

Try and turn up this time.

He half-smiles and clicks off.

DAMIAN

PM won't have liked her little dig about "special attributes".

SEB

Yeah you don't need an Enigma machine for that one.

DAMIAN

She's got sharp teeth but she's one of the more pragmatic ones.

(beat)

Talitha and Dhillon are close - knew each other from school.

SEB

The one she got chucked out of?

DAMIAN

No that was Roedean. So what do you reckon?

SEB

Malicious communication is an odd one and suggests they're chancing their arm a bit. They'll only get an extension if they're contemplating a murder charge...

DAMIAN

Talitha. I mean, she's a lot of things but...

Shakes his head in genuine dismay.

SEB

Anyway, we've activated Mr Lindsay.

DAMIAN

Great. He'd find a leak in a nuclear sub.

SEB

Duty Solicitor is a Ms Cleo Roberts.

DAMIAN

We'll pat her on the back and send her straight back to the High Street...

SEB

(mock-dignity)

I would certainly hope so.

Damian shakes his head.

DAMIAN

The Commies and NIMBYs are all going nuts about me being invited onto the new Planning Task Force.

(MORE)

DAMIAN (CONT'D)  
(shakes head)  
They're going to love this.

As always thinking of the bigger picture.

47 INT. POLICE STATION, CORRIDOR - DAY 4

47

Cleo comes through the front desk and heads towards the cells when she stops.

James.

They look at each other for a moment.

JAMES  
Cleo.

CLEO  
Hi, James.

JAMES  
You OK?

CLEO  
Yes.  
(beat)  
I thought you were in Durham.

JAMES  
I was for a bit. But I came back.

CLEO  
Oh.

A really really awkward moment. Which is suddenly broken by...

TROY (O.S)  
Cleo, mate!

She turns to see that TROY MANNERS - the young man from the surveillance footage - is being escorted to the showers by a couple of officers.

CLEO  
Ah, Mr Manners, good to see you're picking up the air-miles still.

TROY  
Frequent Flier!

CLEO  
I do hope you have representation.

TROY

No Comment.

Laughs. She does too.

TROY (CONT'D)

They've given me an upgrade this time though! They try and pin this shit on me I'm coming for my best girl you know that.

James expression changes, almost steps across them and Troy is moved on. Cleo registers this. A tiny suspicion on her mind.

JAMES

You're on the Talitha Campbell case right?

CLEO

Yes, how do you...

JAMES

DI Cassidy told me.

Troy disappears. Cleo looks at James. Frowns.

CLEO

Wait, he's not...

JAMES

I can't comment, Cleo.

CLEO

No. Of course you can't. You never could.

And she walks coldly past him. He watches her go almost in anguish.

48

INT. POLICE STATION, CONSULTATION ROOM - DAY 4

48

Talitha looks up as Cleo is shown in by PC Cutts.

TALITHA

(to PC Cutts)

The porridge was shit by the way.

PC CUTTS

I'll pass that on to the chef.

Cleo sits down.

CLEO

Do you know any drugdealers?

TALITHA

Might do, what are you after?

Cleo a slight breath of impatience.

TALITHA (CONT'D)

I'm a student, 'course I know drugdealers.

CLEO

Been in touch with any recently?

TALITHA

Not recently no.

CLEO

The police are holding a drugdealer called Troy Manners.

TALITHA

I don't know anybody of that name.

CLEO

Sure?

TALITHA

Positive.

CLEO

OK.  
(bit disappointed)  
Just a hunch.

PC Cutts comes back in.

PC CUTTS

Your father has arrived, Talitha.

The effect is instantaneous.

TALITHA

(to Cleo)

Did you fucking tell him?

CLEO

Don't swear at me please.

TALITHA

Did you?



CLEO

No of course not.

TALITHA

Make him go away. Go on, what are you waiting for, you're still getting paid even if you are on legal aid...

CLEO

OK last warning, Talitha - watch your mouth.

TALITHA

I'm sorry. I'm sorry, Cleo, I'm just so tired now. Please make him go away. And if he's brought Seb Harding with him tell him to fuck off times ten.

Cop looks at Cleo. What do you want to do? Cleo sighs and rises to follow her out.

49

INT. POLICE STATION, FRONT OFFICE - DAY 4

49

Cleo comes out of the custody area and approaches Damian who is sitting texting on his phone.

CLEO

Sir Damian Campbell?

DAMIAN

Please. Just Damian.

CLEO

I'm Cleo Roberts, the duty solicitor assigned to Talitha's case...

He rises and extends a hand.

DAMIAN

Cleo, great to meet you and thank you so much for everything you've done so far.

He exudes easy authority and a man who can use charm as much as aggression although neither are alien to him.

He gestures behind him to Seb who is seated and also checking messages on his phone.

DAMIAN (CONT'D)

May I introduce Seb Harding who is my lawyer.

Seb pockets his mobile and comes over.

CLEO

(evenly)

Pleased to meet you.

They shake hands.

CLEO (CONT'D)

Talitha has asked me not to tell you any details of the case...

DAMIAN

I have a fairly good idea of what is going on.

Cleo frowns. How.

SEB

OK, Chloe, with all due respect I'm sure you've done a great job so far...

CLEO

It's Cleo. And Talitha has also been very specific that you are not to be involved in any way.

He stares at her for a moment. Which way will this go? Damian opts for retreat.

DAMIAN

Please excuse Seb he can't remember my name most of the time. And if you would be good enough to give me some contact details.

She fumbles for a card with her office details on it and hands it to him.

CLEO

She's OK by the way.

*Isn't this the first thing you should have asked, Damian? He gets the point and his eyes glitter for a second. You really do not fuck with this man.*

DAMIAN

Good to hear.

CLEO  
Better get back in there.

They watch her turn and go. Then Damian pockets the card and jerks his head at the door.

SEB  
I thought...

DAMIAN  
Talitha won't budge until she's scared enough.

We will discover that he is right about this.

DAMIAN (CONT'D)  
Let's go and get a coffee.

They go out through the door - Cleo heads back in the other direction.

50

INT. POLICE STATION, INCIDENT ROOM - DAY 4

50

On screen: police interviewing TROY MANNERS whom we've just seen.

DI CASSIDY  
*Who's Lady Ts? (pronounced tease).*

TROY  
*No comment.*

DI CASSIDY  
*Is it Talitha Campbell?*

TROY  
*No comment.*

She cuts the footage.

DI CASSIDY  
(to James)  
Etcetera.

JAMES  
Is Lady Ts Talitha?

DI CASSIDY  
Yup, that's her mobile number on his phone. We've got him present at the ball and calling her.

(MORE)

DI CASSIDY (CONT'D)

Then three days later we've got him meeting Talitha in the pub and receiving an envelope from her.

JAMES

You think she was paying him for...

DI CASSIDY

The Seven Stars is a Town-meets-Gown hotspot for drug exchanges and it's on Troy's Strava favourites. Also where we nicked Lady Tease.

DC LOWELL

He has some Birmingham connections.

JAMES

Why is that relevant?

Cassidy flashes a look at Lowell who has forgotten James does not know this aspect yet.

DC LOWELL

Just covering all the bases.

DI CASSIDY

If Talitha commissioned an attack on Hannah he fits the bill perfectly.

James considers this. He can see the narrative but he's not blind to alternative scenarios.

JAMES

He's a drugdealer.

DI CASSIDY

Yes. DNA's on the database so if he was in Hannah's room, we'll know about it.

JAMES

Have you compared it with the vodka bottle yet?

DI CASSIDY

The bottle is not him.

JAMES

How about Talitha?

DI CASSIDY

No but we're not saying she was present so...

(MORE)

DI CASSIDY (CONT'D)

(beat)

The glasses need further tests  
because of the mum.

JAMES

If Troy's a drugdealer there is an  
alternative explanation for all of  
those things you mention. Namely  
that he was selling drugs to  
Talitha at the ball and the  
envelope was connected to that.

Lowell looks at Cassidy and rolls his eyes.

DC LOWELL

Here we go...

JAMES

The thing you guys sometimes forget  
is: I want a conviction as badly as  
you. That's why I don't want to hit  
a jury with evidence that comes  
with a big ribbon marked  
"reasonable doubt".

DI CASSIDY

Let's see what she says about it  
all.

JAMES

Troy's DNA anywhere in her room  
would be the real kicker.

DI CASSIDY

We're on it.

(to Lowell)

Tell them we're almost ready for  
Talitha again.

JUMP CUT TO:

51 INT. POLICE STATION, INTERVIEW ROOM - DAY 4

51

Now the two detectives questioning Talitha again.

DI CASSIDY

Who do you buy your drugs from  
Talitha?

CLEO

Obviously that is a wholly  
inappropriate question you do not  
need to answer.

DI CASSIDY

Let me rephrase it. Do you ever buy drugs?

CLEO

Sorry I must have missed the part when my client was cautioned over...

TALITHA

I don't need to. Men are always pestering me to take them for reasons which are completely beyond me.

Cleo frowns at this answer even though, as we will discover, it is true.

DI CASSIDY

Do you frequent The Seven Stars pub?

TALITHA

No.

DI CASSIDY

You've never been in there?

TALITHA

Might have done but that wasn't the question.

The atmosphere has changed and everybody feels it.

DI CASSIDY

Do you know a man called Troy Manners?

Cleo starts. She was right!

TALITHA

No.

DI CASSIDY

That's a lie isn't it?

TALITHA

No.

Beat.

DI CASSIDY

Have a look at this would you? Do you know him?

She pushes over an image of Troy outside the ball. Talitha does not answer.

DI CASSIDY (CONT'D)

Of course you do. It's Troy at the ball, trusty mobile in hand.

(beat)

A phone on which you exchanged several texts.

*She takes out a series of surveillance stills of Talitha sitting in the pub with TROY MANNERS. Cleo wriggles uncomfortably - this looks really bad for Talitha.*

DI CASSIDY (CONT'D)

We've had this pub under surveillance for a while. That's you and Troy two days after Hannah vanished. You hand him an envelope.

TALITHA

No comment.

DI CASSIDY

Flip-flopping again? I can't believe your solicitor hasn't warned you about that as a look.

Cleo a bit helpless.

And now - for the first time - Talitha looks properly scared.

She's in trouble and she knows it.

Cassidy's phone vibrates. She looks at it. Rises immediately.

DI CASSIDY (CONT'D)

Interview terminated.

TALITHA

What's happening...charge me with something or let me go. It's only 24 hours I know my rights.

DI CASSIDY

Unless I ask for an extension which in the circumstances I will certainly get.

TALITHA

What circumstances?

CLEO

Talitha...

Stands up.

DI CASSIDY

Talitha Campbell, you are now being arrested on suspicion of murder.

To Lowell.

DI CASSIDY (CONT'D)

Caution her please, Andy, and then meet me at the car.

TALITHA

What...

DC LOWELL

Talitha Campbell, I am arresting you on suspicion of murder. You do not have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court. Anything you do say may be given in evidence.

Talitha puts her fingers in her ears and starts to do loud mocking I-can't-hear-you singing.

CLEO

OK, take it easy, Talitha...

TALITHA

(clicks fingers and sings the old Prince Buster classic)

Take it easy. Take it easy. There's no need to worry...

CLEO

They've obviously found a body. Stop it.

TALITHA

IF YOU FALL ON YOUR FACE IT'S NO DISGRACE IF YOU PICK YOURSELF UP...

Not really the response you would hope for on hearing that an ex-friend has died. Lowell looks at Cleo with an air of pity/triumph. This won't look good.

Damian and Seb are having a coffee.



SEB

Woman of colour's not always a bad thing in a lawyer though. Further down the line I mean - some judges go soft on them.

We will see this casual racism many more times from Seb especially the cynical suggestion that, rather than discrimination, black people receive special favours.

DAMIAN

Obviously I am hoping it doesn't get that far.

SEB

How's Cressy taking it?

DAMIAN

Took to her bed with a bottle of Black Cow and a couple of bars of Xanax.

SEB

(chuckles)

Well that's Cressy.

Damian looks at him sharply. There is something unspoken here but it doesn't go any further. His phone pings a message and he checks it.

DAMIAN

Good we're booked into Wessex House for the night.

SEB

Shame I didn't bring my trunks.

DAMIAN

I really can't stand the way they do their broccoli. All big and burned.

(shakes head)

Just break it into florets and boil it like everybody else...

SEB

Would you accept steaming as a compromise?

Damian smiles thinly and presses a speed-dial. He means it about the broccoli it REALLY annoys him.

DAMIAN

Brian. What have you got on Cleo Roberts?

Listens.

DAMIAN (CONT'D)

Alright that's...  
(expression changes)  
What! We've just been in there and...

Listens a bit longer.

DAMIAN (CONT'D)

Keep me updated.

Clicks off. Looks at Seb.

DAMIAN (CONT'D)

Divers have pulled a body out of the docks.  
(beat)  
And they've just re-arrested Talitha on suspicion of murder.

53

INT. POLICE STATION, CONSULTATION ROOM - DAY 4

53

Cleo is staring hard at Talitha. A moment.

CLEO

OK so...

TALITHA

Don't worry. I just can't stand all this...(process).

CLEO

Why did you not tell me about Troy?

TALITHA

I'm not going to admit to knowing dealers in a police station. Also he's quite keen on discretion if you know what I mean. Besides, we always knew him as Moneyz.  
(mock West Country)  
Because he was always going on about wanting his cash moneys.

CLEO

What's your problem with Seb Harding?

TALITHA

Bit too close to my mother if you know what I mean.

CLEO

And yet your father...

TALITHA

(almost admiring)

Ah but that's my dad. Not giving a shit about the untermenschen is the ultimate cuss right?

Cleo considers this.

TALITHA (CONT'D)

What happens now?

CLEO

Now I imagine there will be a hiatus while they carry out formal identification, autopsy, DNA tests etcetera.

TALITHA

Then they have to release me.

CLEO

No. They will release you under investigation on the malicious communication charge but reset on the murder charge. That means 36 hours with the permission of the Super which they are sure to get.

Talitha frowns.

TALITHA

Wait, what, I'm meant to be going to Paris. Friend's having a gallery opening.

Cleo stares at her. She just doesn't get it.

CLEO

(slowly)

They think you paid somebody to murder Hannah. You do understand that right?

TALITHA

(mock/mimic slowly)

Sure but it's bollocks. Also: innocent until proven guilty...

CLEO

Yeah that's exactly what they're trying...(to do).

TALITHA

Butch up, Cleo, if you do a good job here I'll keep you on to sue their arses.

Door opens and a police officer comes in.

TALITHA (CONT'D)

Great, about time, can we get some tea and biscuits in here please?

She's back to her "normal" self.

54

EXT. SHORE BY HANNAH'S HOUSE - DAY 4

54

The line of houses down to the water. Massive police activity. Now A white tent where Hannah's body lies. DI Paula Cassidy is talking to Lowell.

DI CASSIDY

What kind of texts?

DC LOWELL

Urgent sounding. "Call me" mainly. He sent quite a flurry yesterday.

DI CASSIDY

Who is he?

DC LOWELL

The housemate. Dhillon Harwood. Gone back to the family home in London now term's over.

DI CASSIDY

You know who his mum is right?

He nods grimly - obviously has low opinion of Meera.

DI CASSIDY (CONT'D)

Don't say anything to the CPS about this.

DC LOWELL

He's gonna find out. And about the activity on the bank account after the disappearance.

DI CASSIDY

Of course and we're going to tell him but one thing at a time. Let's get the identification over with first and see what's what.

55 INT. HARWOOD HOUSE, DHILLON'S BEDROOM - DAY 4

55

Dhillon is on the bed, laptop on his knees. Also on his bed is a half-packed bag.

MEERA

Talitha's been arrested

He looks up.

DHILLON

TALITHA?

MEERA

About the missing girl.

Dhillon says nothing.

MEERA (CONT'D)

Her dad called me. He's very worried.

DHILLON

Only thing he worries about is share prices.

MEERA

Why do you think they've arrested Talitha?

DHILLON

I honestly don't know. I've been trying to call her but...(she hasn't answered).

MEERA

Guess we know why now.

(beat)

Really wouldn't surprise me if she had something to do with it.

DHILLON

That's stupid. She might be a bit nuts but she's not a murderer.

She looks at the half-packed bag on the bed. He throws the laptop into the bag.

MEERA

Do you know anything, Dhillon?  
Because if you do you must tell the  
police.

DHILLON

Of course I don't know anything,  
what would I know?  
(beat)  
I thought she must have just gone  
off somewhere. I can't believe it.

She looks at him.

MEERA

I hope you don't know anything  
because every time Talitha got into  
trouble at school, you became  
involved in some way.

He zips up his bag.

DHILLON

Well I'm not. And I don't believe  
Talitha has anything to do with it  
either.

56 EXT. STREET/CLEO'S OFFICE - DAY 4 56

Cleo is walking towards her office.

57 INT. CLEO'S OFFICE - DAY 4 57

Cleo back with her business partner HEIDI McKINNON.

HEIDI

Think they'll charge?

Cleo shakes head to suggest 50-50 right now.

CLEO

Wait for the autopsy I imagine.  
(shakes head)  
Lady Tease pays Moneyz to murder  
Cinderella. Press are gonna like  
it.

HEIDI

How do you like it?

*The million dollar question.* And Cleo considers.

CLEO

Troy Manners? Anything's possible I suppose but I don't see it.

HEIDI

But what about her?

Before Cleo can respond though they hear a bit of a commotion from the lobby. Somebody is coming through.

Damian Campbell appears with a receptionist JILL trying to stop him.

JILL

I'm sorry...I said you were....

DAMIAN

What's going on with Talitha?

CLEO

(to receptionist)

It's OK, Jill.

(to Damian)

I can't discuss that with you I'm afraid, Mr Campbell.

He nods slowly and looks around the shabby office. He peers at an award on her desk. It is a a framed Diversity in Law award that Cleo has won as a rising star.

He looks at it with amused condescension.

DAMIAN

Rising star eh? 2015. And diversity as well, we all approve of that don't we?

CLEO

Um, no actually, not in my experience.

He laughs.

DAMIAN

You were meant for greater things than a provincial High Street once weren't you, Cleo?

(smiles at Heidi)

No offence, Heidi. I'm assuming you are the McKinnon of...thought so.

(back to Cleo)

Until you stubbed your toe on that unfortunate Hargreaves case.

(MORE)

DAMIAN (CONT'D)

I know a thing or two about snakes  
and ladders...

CLEO

I'm sure you do.

DAMIAN

And I can be either really. I don't  
really have a preference.

CLEO

As long as you get your way?

DAMIAN

Precisely.

(beat)

Get my daughter to talk to me. Let  
me help her and it will be...

(he mimes an ascent)

...to everybody's advantage.

He nods to Heidi and exits. Heidi looks at Cleo.

HEIDI

Manage him.

CLEO

It's not...

HEIDI

Manage him, Cleo. We have to keep  
this case now. It's going to be  
MASSIVE.

58 INT. JAMES'S HOUSE, KITCHEN - EVENING 4

58

James has the flatpack open and is frowning at the parts. He  
counts some screws in the palm of his hand. His face. FOR  
FUCK SAKE.

JAMES

There's a bloody screw missing.

Beat.

JAMES (CONT'D)

(shouts)

Laura! There's a screw missing.

59 EXT. POLICE STATION - EVENING 4

59

DI CASSIDY is on the phone with a forensic pathologist.



*PATHOLOGIST (O.S)*

*It looks as if she was gagged with the same item that was then used to strangle her.*

DI CASSIDY

Gagged?

*PATHOLOGIST (O.S)*

*Yes she had green fibres in her mouth and also under her finger nails where she tried to release the pressure on her neck.*

*(beat)*

*Fractured hyoid.*

Cassidy nods slowly considering.

DI CASSIDY

Green fibres.

*PATHOLOGIST (O.S)*

*Silk. Possibly a scarf of some sort.*

DI CASSIDY

A green scarf. She was gagged and strangled with a green scarf?

*PATHOLOGIST (O.S)*

*There is no specific evidence of sexual assault but we're still looking for evidence of recent sexual activity. Immersion in the water has compromised that side of things.*

DI CASSIDY

OK thanks. Keep me informed.

She hangs up and walks back into the station, her fists clenched, adrenaline is pumping through her, she has the excitement of the predator who has spotted a tiny ruffle of fur on the ground.

60

INT. JAMES'S HOUSE, KITCHEN - EVENING 4

60

Laura now standing in the doorway arms folded. James is lying on his back trying to get a screw into a hole.

JAMES

Does it need all the screws anyway.

LAURA

Absolutely not it's only got a baby  
in it.

JAMES

The stupid screw just isn't aligned  
with the hole.

LAURA

Story of your life, mate.

His phone rings on the floor closer to her than to him.

JAMES

See who it is. Don't answer if it's  
my dad I'll be here all night.

She picks it up. Shows it to him.

LAURA

DI Cassidy.

JUMP CUT TO:

61 EXT. POLICE STATION, CAR PARK - NIGHT 4

61

James getting out of his car. Cassidy is waiting for him.

DI CASSIDY

She was put in her sleeping bag and  
then they placed a kettlebell in  
her rucksack to weigh her down...

JAMES

That explains that then.

DI CASSIDY

Oh but there's more...

They walk towards the police station entrance.

JUMP CUT TO:

62 INT. POLICE STATION, INCIDENT ROOM - NIGHT 4

62

DI Cassidy and James are studying blown up CCTV and student  
video images. There are a number of images of revelers at the  
ball. We see Troy Manners laughing and joking with security  
outside. And we see the photo of Talitha standing with a  
bottle of champagne by the Ferris wheel.

Cassidy looks at him.

DI CASSIDY

There it is. What more do you want?

She magnifies the image.

James looks at the growing image. The ICONIC picture that will inform the rest of the trial has now emerged. Beauty and privilege.

DI CASSIDY (CONT'D)

It was her, James.

(beat)

She's wearing the murder weapon.

And our final image is Talitha.

WEARING THE GREEN SCARF.

**END OF EPISODE**