

SHOWTRIAL

Written by

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Episode 3: LADY TEASE
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1 EXT. BOATYARD - NIGHT 1 (FLASHBACK) 1

Black screen.

DHILLON (V.O.)
We didn't go home after the ball.

FADE IN:

Talitha and Dhillon are wandering through the boatyard near to Hannah's house. (She is still wearing the scarf because this is Dhillon's version of events). He is holding a mostly-full bottle of vodka.

And now we start a quick-moving sequence which intercuts between: crime scene; police interview room; CPS.

2 INT. POLICE STATION, INTERVIEW ROOM - DAY 5 (FLASHBACK) 2

Interview is the same one we see part of in episode 2.

CU on DI Cassidy.

DI CASSIDY
What did you do at the boatyard?

Pull back to show Dhillon is in the interview room facing Cassidy and another detective.

DHILLON
We hung out, drank a bit, chatted.

DI CASSIDY
What about?

On Dhillon - almost through his eyeline.

DHILLON
I said we should try and put things right with Hannah.

3 EXT. BOATYARD - NIGHT 1 (FLASHBACK) 3

Dhillon with Talitha sitting on some boatyard furniture.

TALITHA
What good's apologising going to do?

DHILLON
The texts were out of order, Tals.

TALITHA
She was out of order too, all that common-people shit.

DHILLON

We should go and sort it out.

CUT TO:

4 INT. CPS OFFICES, VIRGINIA HOULT'S OFFICE - DAY 6 4

Now, the morning after Dhillon's interview, Cassidy is watching playback of this interview on the screen with Virginia and James in Virginia's office.

VIRGINIA

"Sort it out".

DI CASSIDY

Yeah he says he and Talitha chewed the fat a bit longer until he convinced her about the need for a "peace mission".

She says this with the appropriate contempt - obviously not buying it for a moment.

JAMES

What time's this?

DI CASSIDY

Nobody has much of a clear sense of what time anything happened.

JAMES

Have you checked out private door cameras on Hannah's street?

DI CASSIDY

Brilliant idea! Why didn't I think of it?

James opens his mouth to start an apology.

DI CASSIDY (CONT'D)

Accepted.

VIRGINIA

So what happened next?

5 INT./EXT. HANNAH'S HOUSE, FRONT DOOR - NIGHT 1 (FLASHBACK) 5

Dhillon and Talitha outside front door. Hannah opens the door to them. Stares at them with total incredulity.

Dhillon holds up the vodka bottle. He smiles sheepishly.

HANNAH

You have got to be kidding me?

TALITHA

Oh this is all his idea believe me.

HANNAH

You two are just...

6 INT. POLICE STATION, INTERVIEW ROOM - DAY 5 (FLASHBACK) 6
We're back with Dhillon and Cassidy in the interview.

DHILLON

She was a bit 'wait-what' at first.

DI CASSIDY

Fair play, I'd be a bit 'wait-what' if the person who'd threatened to have me murdered rocked up at 4 in the morning with a bottle of vodka.

DHILLON

That was just Talitha being Talitha.

(beat)

But she let us in.

DI CASSIDY

And you made up?

7 INT. CPS OFFICES, VIRGINIA HOULT'S OFFICE - DAY 6 7
Cassidy with CPS team again.

DI CASSIDY

They shared some drink. Leftover drugs which Hannah also had. And it...

8 INT. POLICE STATION, INTERVIEW ROOM - DAY 5 (FLASHBACK) 8
Dhillon.

DHILLON

...turned into something else...

DI CASSIDY

A threesome?

He nods.

DHILLON

It had always been intense between us you know.

DI CASSIDY

We do.

DHILLON

And at the time...

He shakes his head.

DHILLON (CONT'D)

Anyway, Talitha and Hannah were fooling about with the scarf. She said she was into it...

DI CASSIDY

Who did?

DHILLON

Talitha. She'd done it in some of her videos apparently. Or had it done to her I don't know.

(beat)

She said it made it more intense.

DI CASSIDY

Made what more intense?

DHILLON

The...you know...the moment.

DI CASSIDY

And then...

Dhillon dips his head. When he looks up a single tear is rolling down his face.

DHILLON

And then Hannah wasn't breathing.

He looks both utterly truthful and utterly distraught.

DI CASSIDY (V.O.)

So they panicked.

9 OMITTED

9

10 EXT. HANNAH'S HOUSE, COURTYARD - NIGHT 1 (FLASHBACK)

10

DHILLON (V.O.)

Because we were wasted and scared
and thought nobody would believe it
was an accident...

A body in an open sleeping bag. A figure - Talitha - putting the rucksack onto her body just as we saw with the dummy. The sound of wheels on a rough services as Dhillon comes into shot dragging a wheelie bin...

11 INT. POLICE STATION, INTERVIEW ROOM - DAY 5 (FLASHBACK) 11

Dhillon in his confession.

DHILLON

We pushed the bin down to the water and threw it in. We weren't thinking straight, we just wanted to go home and pretend nothing had happened.

Tears are streaming down his face now.

DHILLON (CONT'D)

I'm sorry. I'm so sorry. I'll accept my punishment. But it was just an accident.

(beat)

And I didn't kill her.

12 INT. CPS, VIRGINIA HOULT'S OFFICE - DAY 6 12

VIRGINIA

I've seen enough. Charge him.

DI CASSIDY

With...

VIRGINIA

Murder.

(beat)

Sex-game-gone-wrong-by-proxy is an obvious gambit for a lower sentence.

JAMES

And what about her?

VIRGINIA

(to James)

What's your take?

DI CASSIDY

(almost pleading)

We've got enough. We'll get more. There's possible DNA on the way from her bracelet.

VIRGINIA

James?

James looks at Cassidy and nods.

JAMES

It was her scarf. The bracelet might well reveal something.

VIRGINIA

We need more than just her DNA in the room.

JAMES

We have his testimony they were both there which we accept. There was demonstrable bad blood including threats.

(beat)

They went to the boatyard together and worked themselves into a frenzy. Went round, managed to get in somehow.

Beat.

JAMES (CONT'D)

Passes the likely conviction test. Both of them.

Cassidy actually pats his shoulder in relief.

VIRGINIA

OK. But you know what juries love more than anything else don't you? And all the forensics in the world won't do without it.

JAMES

Motive.

Virginia nods.

VIRGINIA

Lust, jealousy, money, hate-crime whatever. But those twelve men and women have to know why.

(beat)

Times two.

TITLES

Black screen.

EPISODE THREE: LADY TEASE

13

EXT. COURT - DAY 7

13

A jostling of journalists outside court buildings. Few reporters talking to camera.

NEWS REPORTER

...I'm outside Central Bristol Crown Court where Talitha Campbell - the daughter of property billionaire Sir Damian Campbell - and Dhillon Harwood - the son of shadow minister for the Environment Meera Harwood - both entered "not guilty" pleas to the murder of fellow-student Hannah Ellis. It's being described as possibly the 'trial of the century' as two figures from different sides of the establishment face a joint...

(sees rush of reporters)

...and I believe Meera Harwood is about to make a statement...

JUMP CUT TO:

14 EXT. COURT - DAY 7

14

Meera Harwood with her lawyer/friend Nisha Baria and husband Paul beside her.

MEERA

I will keep this fairly brief. I have today resigned from the shadow cabinet and shall now be concentrating my efforts on securing justice for my lovely and gentle son. He has made a terrible mistake but he is not a murderer.

Journalists start to shout questions. *Did you interfere with an investigation into your son's behaviour? Do you have a message for Hannah Ellis's mother? Have you spoken to Sir Damian Campbell?*

Nisha pushes forward.

NISHA

I should be clear that my client Dhillon Harwood has entered a plea of guilty to the charge of illegal disposal of a body which he deeply regrets and for which there are strong mitigating factors. But we will be robustly defending Dhillon from the charge of murder...

JOURNALIST

(shouts)

What's his defence going to be?

CLEO (V.O.)
He's cutting your throat.

SMASH CUT TO:

15 INT. PRISON, VISITOR'S ROOM - DAY 7

15

TALITHA (O.S.)
After everything we've...

Pull focus to Talitha in whatever garb remand prisoners wear.
Cleo is with her.

She shakes her head.

CLEO
You're upset.

TALITHA
Well of course I'm upset he was my
best friend and now he's a snake.

CLEO
You don't often show...

TALITHA
I don't show anything I don't feel
that's not a crime.

Beat.

CLEO
It's not uncommon. This form of
defence I mean.
(meaningful)
I imagine it's one they expect you
to take as well.

TALITHA
Well I'm not. I wasn't ever there.

Looks at Cleo.

TALITHA (CONT'D)
Are you suggesting...

CLEO
I'm not suggesting anything. You
must respond to the facts put to
you.

TALITHA
I went home, stayed up a bit
longer, took a couple of downers
and crashed out. I have no idea
when Dhillon went to Hannah's house
and wasn't aware that he had.

CLEO

OK.

Beat.

CLEO (CONT'D)

Do you know why he did though?

Talitha drops her head.

TALITHA

It was just a row about stupid shit
no big deal.

CLEO

You keep saying that but it is a
big deal.

TALITHA

OK.

CLEO

You need to tell me anything that
can help your defence. Because the
jury are going to be invited to
consider various scenarios - all of
them involve the scarf you were
wearing to the ball that night.

TALITHA

I said OK! Jesus.

(beat)

He was really worried.

CLEO

What about?

TALITHA

That she might get him kicked out
of uni.

CLEO

Why?

JUMP CUT TO:

16

EXT. STREET/INT. DAMIAN'S CAR - DAY 7

16

Cleo walking and talking on phone / Damian in car with Brian
and speakerphone.

CLEO

So it turns out that Hannah had
made a complaint about Dhillon.

DAMIAN

To whom?

CLEO
Their pastoral tutor.

DAMIAN
About what?

CLEO
Inappropriate behaviour.
Harassment.

DAMIAN
OK, look, I'll see you at your
office. I want you to meet Brian as
well.

CLEO
Who's Brian?

DAMIAN
My PI. You'll like him. Mile End
Boy. Morals of Adolf Eichmann.

BRIAN
Cat's grandfather here, Cleo: only
one of those statement is true.

CLEO
You're actually from Bermondsey?

BRIAN
OK that's fighting talk.

She clicks off her phone and we follow her cutting through
the busy streets.

17 INT. HARWOOD HOUSE, KITCHEN - DAY 7

17

Meera is at the kitchen table with some files. Paul Harwood -
Dhillon's father - is in the background. Meera is talking to
NISHA, who will defend her son in court.

MEERA
So here are Dhillon's assessments
from his last sessions...he scored
very highly for anxiety and there
were also some signs of an anxiety-
related avoidance disorder although
it was inconclusive. The
psychologist stressed that she was
concerned about some of his
relationships at school...

NISHA
With Talitha? I mean is she named
in the notes...?

MEERA

Yes. The psychologist specifically said Dhillon was a cooperator not an instigator.

NISHA

Good good...I'll obviously be calling her as an expert witness.

PAUL

The Head will back it up as well. I discussed things with him several times. He always said it was an unhealthy relationship and that Talitha was a bad apple.

NISHA

OK we have to be careful of that kind of character testimony as it can be ruled inadmissible.

Paul looks reproachfully at Meera.

PAUL

I never wanted him to go to that school remember.

MEERA

I do remember very clearly.

PAUL

Citadel of white privilege. There was a perfectly good State School...

MEERA

(firmly)
Not good enough.

PAUL

He'd have done fine.

MEERA

Oh sure. If you wanted him to get 4s and 5s and ride his bike to "gatherings" in parks with a bunch of other teenage stoners.

PAUL

No you're right, I'm sorry; it's turned out so much better hanging out with the sociopath daughter of a Tory billionaire who wants to build flats on nature reserves.

NISHA

Hang on to that narrative - it might be quite helpful actually.

She turns back to Meera.

NISHA (CONT'D)
Making Talitha look bad is critical
to this.

MEERA
She is bad. Bad to the bone.

Watches her husband as he exits/abdicates in "I can't have anything more to do with this it's all too much" style.

MEERA (CONT'D)
Listen I need to speak to you about
something important.

Nisha looks at her.

18 INT. CLEO'S OFFICE - DAY 7

18

Cleo with Damian and Brian. Heidi hovering in the background listening.

BRIAN
Hannah's is not the first complaint
made against Dhillon as it goes.

CLEO
Who was the first?

BRIAN
Some bird called Lucinda Bright.
Case was dismissed on the grounds
that Lucinda was a bullshit artist
who couldn't be trusted.

CLEO
How come?

BRIAN
Well, fair play, Lucinda sounds
like a bullshit artist who couldn't
be trusted. She had a bit of form
for complaining. Internet rows.
Doxxing and that. Kiddie stuff.

CLEO
Doesn't mean she was lying. Was it
sexual?

BRIAN
More harassment. He was apparently
calling her all the time. Coming to
her room uninvited. Filming her.
Spectrummy shit.

CLEO

OK that chimes with what Talitha told me about Hannah.

BRIAN

I mean, these days you only have to glance at a bird's arse and you're on the News with a hashtag branded on your chest.

CLEO

Do you know how many sexual assaults were reported on their campus last year?

BRIAN

No.

CLEO

So shut up then.

Brian grins affably.

BRIAN

Anyway, the Lucinda Bright case was heard by a panel chaired by a geezer called Stephen Vendler. Who also happens to be an old pal of the Harwoods.

DAMIAN

And they have the brass neck to bitch about "the establishment". They're the bloody establishment! I'm the outlaw here.

Cleo interested in something else though.

CLEO

Move over, Robin Hood.

(to Brian)

That's the same tutor Hannah complained to.

BRIAN

Shall we go and see him?

CLEO

I doubt if he'll talk to us. We can't just barge in and...

Brian looks at her with an Awww face. Damian laughs drily.

DAMIAN

(to Cleo)

That's pretty much the whole point of owning a Brian.

Heidi who has been listening quietly holds up a hand.

HEIDI
Question.

They look at her.

HEIDI (CONT'D)
Hannah goes to this Stephen Vendler
character...

Beat.

HEIDI (CONT'D)
How exactly do Dhillon and Talitha
find out about that?

DAMIAN
Maybe she told them.

HEIDI
Maybe.

CLEO
It's a good question. We'll find
out.

18A EXT. POLICE STATION - DAY 8

18A

New day establisher outside the police station.

DC LOWELL (O.S.)
*West Mids just called in. They've
found the debit card.*

DI CASSIDY (O.S.)
And it's definitely hers.

19 OMITTED

19

20 OMITTED

20

21 INT. POLICE STATION, CORRIDOR - DAY 8

21

Cassidy, Lowell and a police officer called PHIL HASTINGS are
walking fast.

DC LOWELL
Turned up with a batch of others in
a drugs raid on some random in
Smethwick.

DI CASSIDY

Find out who that random is and how they got hold of it.

DC LOWELL

They're on it. Ali and Mike have also gone up there.

DI CASSIDY

James will go apeshit that we didn't tell him about the card being used in the first place.

DC LOWELL

Fuck him.

DI CASSIDY

Yeah brilliant that'll work.

(to Phil)

Luckily we can blame most of it on Gav.

JUMP CUT TO:

22

INT. POLICE STATION, INCIDENT ROOM - DAY 8

22

Cassidy and Hastings sitting together as James comes in. Cassidy rises.

DI CASSIDY

Hi James, I just wanted you to meet Phil Hastings, the new disclosure officer.

JAMES

What happened to...(Gav).

DI CASSIDY

Gav's kid just had a leukemia diagnosis so he's on compassionate leave.

JAMES

Ah OK.

(ironically to Phil)

Busy?

PHIL

Yeah well the phone and social media records are tricky. Talitha didn't use it so much, Dhillon's we're still trying to get off the servers. There's a ton of chaff-chaff.

DI CASSIDY

Good. Throw it at the defence with anything we want to bury.

JAMES

We need disclosure to be impeccable, including the unused material.

DI CASSIDY

I'm kidding.

JAMES

Fine but Damian Campbell will have them checking every single item and Cleo is no mug, she'll spot a needle.

They take seats.

PHIL

So on that note, I've been reviewing the files...there is one thing that I feel Gav overlooked...

DI CASSIDY

Hannah's bank card. It was used at a couple of train stations in the West Midlands after the murder.

James stares at her. WHAT. THE. FUCK.

DI CASSIDY (CONT'D)

(breezy)

Actually the West Mids police called this morning to say they found it in a drugs raid.

James - ACTUALLY!?!

JAMES

When did you know about this?

DI CASSIDY

Well the raid was this morning so...

JAMES

I mean that her card was being used in...

PHIL

Smethwick.

JAMES

I doubt if Talitha or Dhillon could point out Smethwick on a map let alone know anybody from there.

PHIL
Christine McVie's from Smethwick.
(beat)
Fleetwood M...

JAMES
I know who Christine McVie is I'm
asking...

DI CASSIDY
Gav was very distracted just before
he left. I can only apologise for
his oversight.

James stares at her. RUBBISH.

JAMES
(slowly)
You're telling me because you can't
not tell me now the card has
actually shown up. And you're
trying to blame somebody who rather
conveniently isn't here.

In a nutshell yes.

DI CASSIDY
Absolutely not and I deeply resent
that implication.

JAMES
(insincere)
Oh I'm terribly sorry. Maybe next
time though I should know this kind
of thing BEFORE the charging
decision.

DI CASSIDY
100%, James. One Hundred Per Cent.
(beat)
And we're looking into all the
connections of the person whose
house it was discovered in.

Beat

JAMES
I've been in a horrible case that
was screwed up by poor disclosure.
I really do not want to go through
that experience again.

PHIL
Got it.

JAMES
Good. Keep me updated on this.

An uncomfortable atmosphere.

CLEO (O.S.)
The cops haven't got information on
Hannah's complaint?...

23 OMITTED 23

24 EXT. UNIVERSITY CAMPUS - DAY 8 24

Cleo and Brian walking across campus with coffees.

BRIAN
Only Lucinda Bright. Which they've
talked to Vendler about.

CLEO
Who really is Sundance?

Brian taps side of nose.

BRIAN
If I told you, I'd have to kill
you. Anyway this Lucinda Bright is
in Central America or something
saving butterflies for her CV.

CLEO
That's annoying.

BRIAN
Not really, I get to use Damo's
private jet to go and visit her.

Cleo looks at him. Genuinely astonished.

BRIAN (CONT'D)
Don't get too jealous it's just a
Fiat Uno with wings really. OK,
maybe a Beamer.

They turn into the university offices.

25 INT. UNIVERSITY, VENDLER'S OFFICE - DAY 8 25

Vendler in his office working on his laptop. Door opens and
Brian walks in.

VENDLER
Wait, you can't just...

Brian looks at him.

VENDLER (CONT'D)
Who the hell are you?

Cleo comes in behind Brian.

CLEO
I'm Cleo Roberts and I work for
Talitha Campbell's legal defence.
This is...Brian.

Brian picks up a book proof. It's called Liminal Damage:
Towards A New Heuristic Of Marginality.

BRIAN
You write this, Professor?

VENDLER
Edited it.

Brian pulls a mock-impressed face.

BRIAN
More of a Jack Reacher man myself.

Puts it down.

VENDLER
What is this about?

BRIAN
So we were wondering what it was
that Hannah Ellis came to discuss
with you regarding Dhillon Harwood?

VENDLER
How do you know...that's obviously
confidential.

CLEO
And why you didn't raise that with
the college authorities or, more
disturbingly, mention it to the
police after her disappearance?

They look at him. His chin almost wobbles.

VENDLER
I've told the police everything I
need to...

CLEO
Have you told them how the
information about Hannah's
complaint became known to Dhillon
Harwood.

BRIAN
Given, you know, how seriously you
take confidentiality?

VENDLER

I assume Hannah must have told them. Now if you don't leave I will definitely call university security.

JUMP CUT TO:

26 EXT. UNIVERSITY CAMPUS - DAY 8

26

CLEO

What do you reckon?

BRIAN

I reckon we might need a little overnight summit at Lakeside.

CLEO

What's Lakeside?

BRIAN

It's the Eagle's Lair, Cleo.

27 INT. HARWOOD HOUSE, LIVING ROOM - DAY 8

27

Meera with Nisha drinking coffees.

MEERA

Fires.

(beat)

Which need accelerants? And which need dousing?

NISHA

In terms of the latter, there is no doubt that the Lucinda Bright allegation will damage Dhillon.

MEERA

She was apparently a piece of work.

NISHA

OK but then Hannah goes to Vendler with a new allegation he does nothing with.

MEERA

To the best of our knowledge.

Nisha pulls a face.

NISHA

Doesn't look good.

(beat)

(MORE)

NISHA (CONT'D)

You cannot rely on that staying hidden. Campbell's team will get to him there's no question of that.

MEERA

So?

NISHA

So you need to shift the focus onto Vendler's relationship with Talitha.

MEERA

Isn't that a bit...

NISHA

Risky? Yes it is. But it ensures that all the media focus will be on that side of things. It draws Talitha into the picture which is where we always want her.

(grins)

Incendiary.

Meera picks up her phone from the table.

NISHA (CONT'D)

Of course this will destroy his reputation and possibly his family as well.

MEERA

I'm a mother. I protect my child first and foremost. Especially when he's obviously the victim...

(realises what she's said)

...I don't mean, I mean of...

NISHA

It's OK I get what you mean.

Meera dials.

MEERA

Hey, Jack, it's Meera Harwood.

(beat)

You could say that.

(beat)

I've got a story that might interest you.

27A INT. CLEO'S OFFICE - DAY 8

27A

Cleo is now working on a computer. She also has a folder of stuff from the CPS. She is reviewing the evidence that has been submitted to her so far.

TBD but possibly it includes the details of the sleeping bag, kettle bell, etc. By the kettle bell she makes a little note - *who did this belong to?*

Heidi is on the phone and sees what Cleo does not. James appearing in the doorway and talking to Jill who has buzzed him in.

HEIDI
(warning)
Cleo.

She nods towards the entrance. Cleo turns and sees James.

HEIDI (CONT'D)
Do you want me to...water the
flowers?

CLEO
(calm)
I'll go onto the terrace.

JUMP CUT TO:

27B EXT. CLEO'S OFFICE, ROOF TERRACE - DAY 8

27B

Cleo with James.

CLEO
So how did it get there?

JAMES
They don't know yet. Hannah had no
West-Midlands connections.

CLEO
(frowns)
Can't think Talitha does either.

JAMES
I said that too.

CLEO
Thank you for telling me.

JAMES
They've only just told me!

CLEO
Oh I bet that made you cross.

JAMES
It did a bit.

CLEO
I used to quite enjoy it when you
got cross.

(MORE)

CLEO (CONT'D)
(pointed)
Until the last time.

Unspoken is: with me. He looks away from her.

CLEO (CONT'D)
Is this how disclosure's going to
work from now on?

Her tone gently teasing.

JAMES
I really came because...

CLEO
You wanted to show that you've
learned? Explain your process.
(shakes head)
You know me: I've never really been
one for navel-gazing.

JAMES
That's why it was such a shock.

CLEO
It shouldn't have been if you
understood me properly.

JAMES
I was wrong. And you did the right
thing morally.

But she shakes her head vigorously.

CLEO
I did the right thing
professionally.

JAMES
Well they were the same in this
case.

CLEO
It really hurt me. You joining in
the abuse like that.

JAMES
Not as much as the dressing-down
from the judge hurt everybody.

But she won't allow the levity.

CLEO
No. It really did.

Beat. He changes topic.

JAMES

You think you can get Talitha off this?

CLEO

I know I can. You've got nothing yet.

JAMES

Yeah we have...

CLEO

He did it and he's trying a lame-arse blame-the-woman excuse the jury will see straight through. Amazed you've chanced your arm like this on such a feeble misogynistic ploy.

JAMES

I see right through the psy-ops, Cleo, and you don't faze me either with the feminist chaff.

CLEO

Oh you're feeling brave today, Jordan Peterson...!

JAMES

They're both going down, we're just waiting on a last piece of game-changing forensics...

CLEO

What?

He taps his nose and grins.

JAMES

Feeding time is over.

Looks out at the city and stretches in the warm spring air.

JAMES (CONT'D)

Nice out here.

She looks at him and her fondness for him is hard to conceal.

CLEO

It's nice to talk to you.

He smiles gently.

JAMES

Buffalo Springfield Again.

Glances at her.

JAMES (CONT'D)

Neil Young.

CLEO

I knew that.

JAMES

No you didn't.

She smiles. James closes his eyes and lifts his face to the sky like a Bisto kid.

27C EXT. HARWOOD HOUSE - DAY 9 27C

New day establisher outside the Harwood House.

28 OMITTED 28

29 INT. HARWOOD HOUSE, KITCHEN - DAY 9 29

Morning. And Meera Harwood is sitting staring at a laptop over her coffee. We pull focus to the screen.

A picture of Talitha. An inset of Vendler.

PROFESSOR PERVE AND LADY TEASE

She takes out her phone. Dials (it's obviously Nisha).

MEERA

Yeah the eagle has landed.

30 EXT. VENDLER HOUSE - DAY 9 30

A house surrounded by press.

31 INT. VENDLER HOUSE, KITCHEN - DAY 9 31

Stephen Vendler is sitting at the kitchen table. His wife LYDIA VENDLER comes in.

LYDIA

I'm taking the kids to my sister's while the press are still outside.

VENDLER

I'm sorry.

She holds up a hand.

LYDIA

Please. It is just too degrading and vulgar.

VENDLER

I'm degrading and vulgar.

LYDIA

No no no, not the whole craven contrition thing. That's definitely not going to work.

VENDLER

I told her about Hannah.

LYDIA

What?

VENDLER

I told Talitha that Hannah had complained to me about Dhillon Harwood.

Lydia stops. Her face tenses with anger and dismay.

LYDIA

You're in bed with one of your students. And you casually mention an accusation of harassment by another student who just happens to be best friends with the girl you're screwing.

VENDLER

I wanted to...

LYDIA

You pathetic, shallow, careless little man, Stephen.

And she draws a metaphorical fist back for the knockout blow.

LYDIA (CONT'D)

Don't worry about apologising to me. Maybe think about the poor mother of that dead girl whose death you've probably caused.

She exits. His phone rings. A number he recognises but we don't.

VENDLER

Yes?

DC LOWELL (O.S.)

Hi, Stephen, it's DC Lowell here from South West Police.

(beat)

We'd be grateful if you could pop in to the station just to discuss these press allegations.

Vendler's face. Things are getting bad.

32 INT. CPS, MEETING ROOM - DAY 9

32

Cassidy is with James, Virginia and a new face ADAM REYNOLDS who is the barrister appointed to prosecute the case.

VIRGINIA

Paula, this is Adam Reynolds who will be the Crown's QC.

They exchange handshakes.

VIRGINIA (CONT'D)

So it seems we have a twist.

(looks hard at Cassidy)

I really do not like these press stories.

DI CASSIDY

It wasn't us.

VIRGINIA

Any more than I like late notifications about potentially important evidence.

An uneasy silence.

DI CASSIDY

I don't think there's much point in...(going over that again).

James helps out.

JAMES

What does this press story mean in practical terms?

Adam shrugs.

ADAM

Hard to say really. It puts the focus on Talitha and the whole Lady Tease persona that Dhillon's defence will benefit from.

James turns to Cassidy.

JAMES

And what about the bracelet?

Adam frowns - what bracelet?

JAMES (CONT'D)

Forensics found a microfragment on it trapped in one of the diamond clasps?

Cassidy nods assent to this.

VIRGINIA

From what?

DI CASSIDY

We are testing it against the rucksack used to dispose of the body. One hypothesis is that it snagged on the bracelet when Talitha was putting it on the body.

ADAM

Now that would be a massive help.

VIRGINIA

That would be gold-dust.

DI CASSIDY

Watch this space.

33 EXT. LAKESIDE LODGE - DAY 9

33

Close up of a newspaper: **PROFESSOR PERVE AND LADY TEASE**

Cleo, Brian and Damian are sitting with coffees around an outside table with a stunning view of the lakeside development.

DAMIAN

Talitha didn't mention this little detail of course.

CLEO

Nope.

DAMIAN

Cops?

BRIAN

They didn't know according to Sundance.

CLEO

Who's obviously Lowell. Cassidy doesn't leak.

BRIAN

All cops leak. But not in this case.

CLEO

Then it must be somebody connected
to Dhillon's camp.

Brian nods.

CLEO (CONT'D)

The Harwoods have got Nisha Baria -
she's pretty good.

DAMIAN

And Meera's got enough press
contacts to put some wind behind
it. Risky...

CLEO

Not so much 'cos they know the
previous harassment allegations
against Dhillon will surface at
some point.

DAMIAN

But do they know Hannah also
accused him?

CLEO

I would assume yes given that
they're now throwing Vender to the
wolves.

Looks around her and out over the water.

CLEO (CONT'D)

No Commies and NIMBYS here then!

BRIAN

They're all at the bottom of the
lake now.

Something flies past them and splashes into the water.

CLEO

What was THAT?

DAMIAN

A golf ball. You can tee off from
the jetty a bit later if you like?

CLEO

Do I strike you as the kind of
person who "tees off from the
jetty?"

Brian actually laughs at this putdown. He likes people who
can handle his boss fearlessly.

DAMIAN

People are quick to criticize the so-called super-rich, Cleo. But imagine how many people have jobs and incomes as a result of this project.

CLEO

I don't disagree.

DAMIAN

You don't?

CLEO

Nope.

A tiny smile.

DAMIAN

It's like having coffee with the bloody Cheshire Cat; what are you grinning at now?

CLEO

You.

DAMIAN

What have I done now?

CLEO

Nothing. Just assumed you know what I think about everything.

She looks around.

CLEO (CONT'D)

It's all a bit JG Ballard.

DAMIAN

Who's he?

CLEO

You don't know who JG Ballard is?

DAMIAN

That's why I asked.

BRIAN

He's a writer. Did that 'Empire of the Sun' which is a cracking book.

CLEO

Thought you were more of a Jack Reacher guy?

BRIAN

Oh that was just to wind up Professor Perve.

(MORE)

BRIAN (CONT'D)

I like a good book as it goes.

(grins wickedly)

You wouldn't be making assumptions
about me now would you, Cleo?

Cleo good-humouredly acknowledges he's got her.

DAMIAN

(irritably)

I don't read fiction.

Seb comes walking down towards them.

BRIAN

Here he is. Geezer-in-a-cab.

Looks at Cleo.

BRIAN (CONT'D)

Agrees with anything a cabbie says.

(mimics excessive geezer)

'Oh I make you right as it goes,
mate'...

CLEO

...'it gives me the right ragin'

'ump'...

(laughs)

I know a few men like that.

DAMIAN

(stiffly)

He's also an excellent lawyer and
an important part of the team.

Seb appears.

SEB

Damian.

To Brian.

SEB (CONT'D)

All right, Brian, mate.

Brian winks at Cleo who looks away to hide a big grin.

34

INT. ANDREA ELLIS HOUSE, LIVING ROOM - DAY 9

34

James is now with Andrea - Hannah's mum.

ANDREA

Do they go on trial together or
have separate trials?

JAMES

Together. But they will have different legal teams. Both those teams will try and attack the credibility of the other defendant.

ANDREA

He's saying she did it and she's saying...

JAMES

She wasn't there at all. So it's what is known as a cut-throat defence although she's not blaming him. Our worry is that going hard at her might help him and vice versa.

Beat.

JAMES (CONT'D)

I have to warn you that you will hear things in court that will make you feel very distressed.

ANDREA

Distressed?

She half-laughs bitterly.

ANDREA (CONT'D)

I read somewhere that people call for their mothers when they are dying.

JAMES

I can believe that.

ANDREA

But what if she couldn't? What if she couldn't even call out for me because...

Her eyes are almost wild. There is a knock at the door.

ANDREA (CONT'D)

That'll be Amanda, I gave her a key...

A moment.

JAMES

I'll get it.

He heads for the front door.

35 INT./EXT. ANDREA ELLIS HOUSE, FRONT DOOR - DAY 9

35

James opens the door.

Stephen Vandler.

James recognises him instantly.

VENDLER

I need to see Mrs Ellis.

James can clearly smell something on his breath.

JAMES

Have you been drinking?

VENDLER

I need to explain. To apologise.

James has to think really quickly.

JAMES

Andrea's asleep at the moment.
She's sedated. Why don't...

VENDLER

Are you a relative?

JAMES

No, not exactly, look if you have
something to say maybe...

(pointed)

It's Dr Vandler isn't it? From the
university?

VENDLER

Oh no. I'm Professor Perve now. But
I didn't know.

JAMES

Didn't know what?

VENDLER

I didn't know they would use it to
harm poor Hannah.

WHAT? THEY?

JAMES

OK, can I just pause you there. If
you have some explaining to do I
really suggest you do it to the
police.

VENDLER

No no no. I only want to talk to
Hannah's mum.

(MORE)

VENDLER (CONT'D)

I need her to understand...I'll
come back...tell her...tell her I'm
so sorry...

He starts to stumble away. James takes out his phone and speed-dials. Tuts with frustration as he gets an answerphone message.

JAMES

Paula, it's James call me as soon
as you can. Something important has
happened.

36

INT. LAKESIDE LODGE, LIVING ROOM - DAY 9

36

Cleo with a drink in her hand is looking at some family photos on the wall.

CRESSY (O.S.)

That's Talitha with Fergus.

Damian's glamorous wife LADY CRESSIDA CAMPBELL glides alongside her.

CLEO

Thought so. Talitha anyway. I don't
know Fergus.

CRESSY

He's away at school.

CLEO

Ah OK.

CRESSY

Yeah he's the one who turned out
nice and normal. 50% success rate -
I suppose you can't complain.

Cleo frowns slightly.

CRESSY (CONT'D)

Should have known when she was
born. Nearly ten pounds?

CLOE

Oof.

CRESSY

Most painful day of my life. They
said: 'it's a lovely baby girl,
Cressida' which I already knew -
well the girl bit anyway. And I was
just: 'I don't even care if it's
alive or dead.'

Points to another photo just out of view.

CRESSY (CONT'D)
That's me at the Brit Awards.

 CLEO
Are you going to try and visit your
daughter?

 CRESSY
No I don't think so.

Looks hard at Cleo.

 CRESSY (CONT'D)
Tell me the truth...

 CLEO
I know what you're going to ask...

 CRESSY
You must have an opinion.
 (beat)
I certainly do.

Cleo smiles calmly.

 CLEO
Not all opinions need to be
expressed though. My job is to
defend your daughter and that is
it.

Her phone rings. She looks down at the CALLER ID and moves
away from Cressy.

 CLEO (CONT'D)
Excuse me I have to take this.

JUMP CUT TO:

36A INT. LAKESIDE LODGE/INT. PRISON - DAY 9

36A

Intercutting phone call.

 TALITHA
They're all calling me Lady Tease.
Even the guards.

 CLEO
Are you OK?

 TALITHA
Depends on your definition of OK.
I'm still alive.

 CLEO
Is it just name-calling?

TALITHA

So far yeah, and piss-taking. My dad must be paying somebody to make sure I'm OK. Have you met Brian?

CLEO

Yes.

TALITHA

I like Brian.

CLEO

Yes he's all right.

TALITHA

I wish I was in your flat eating processed multinational shit with you.

CLEO

I'm at your home actually.

TALITHA

Which one?

CLEO

By the lake.

TALITHA

Oh right. That place. That's not home, that's where Dad plans what he'll do to NIMBYs after the coup.

CLEO

Just met your mum.

Dead air.

CLEO (CONT'D)

You still there?

TALITHA

Things are bad enough without having to think about her.

CLEO

Sorry.

TALITHA

There's something else I should probably tell you.

JAMES

Did Hannah ever talk to you about Stephen Vendler?

ANDREA

Yeah she said he was great. Really smart and approachable.

James glances at Amanda. Approachable.

ANDREA (CONT'D)

I mean I think he was her favourite tutor.

JAMES

OK, well let's see...

AMANDA

We'll pick him up and have a chat with him.

James reaches for his jacket.

ANDREA

Oh don't go. I'll make something to eat.

JAMES

I really...

ANDREA

Will you come back tomorrow? Tell me what's happened with him.

JAMES

Sure. Or I'll let Amanda know.

ANDREA

No you come, I feel like I know what's going on when you explain it.

James nods a little awkwardly. Heads towards door with a wave.

AMANDA

That dog probably hasn't been out all day, I'll just give him a spin.
(calling dog)
Spam!

JUMP CUT TO:

38

EXT. ANDREA ELLIS HOUSE - DAY 9

38

James heading to his car, Amanda with the dog.

AMANDA

She's getting quite attached to you.

JAMES

I know.

Beat.

AMANDA

Talks about you a lot.

JAMES

OK.

AMANDA

I'm not saying...

JAMES

It's fine I get what you're saying.

(beat)

I'm not going to slip the move on the mother of a murder victim out of her mind with grief.

AMANDA

She's an attractive woman. You'd be surprised what I've seen.

JAMES

I wouldn't actually. And you are right to raise it because some men would - usually cops truth be told.

Beat.

JAMES (CONT'D)

What do you think I should do? I could send somebody else from my office.

AMANDA

I think that would be awkward. She is on an absolute knife-edge.

JAMES

OK well...

AMANDA

Just be careful.

JAMES

Maybe if I let you know when I'm coming so...

AMANDA

I think that might be sensible.

James nods. Bleeps his car door.

AMANDA (CONT'D)

Thanks...

He turns to her.

AMANDA (CONT'D)

...for not being a twat about it.

39 INT./EXT. LAKESIDE LODGE / BALCONY - EVENING 9

39

Cleo is with Seb, Damian, and Brian in a large room overlooking the lake with somebody serving them drinks. It's all a million miles from Cleo's office above the toyshop. There is a glass balcony with windows open.

CLEO

So she's sleeping with Vendler...

SEB

No surprise there.

Damian gives him the tiniest glance. Mistake, Seb.

CLEO

But Talitha has now told me she learned about Hannah's complaint from him. And she told Dhillon. Hence the row.

BRIAN

Not good. Not good at all.

CLEO

It ties them together and gives them both motive which the prosecution will hammer home to the jury.

BRIAN

Vendler's also been round to the Ellis house apparently. Sundance is saying he's all over the shop.

SEB

Should have kept it in his pants then.

Tad hypocritical, Seb, but...

DAMIAN

What did he want at the Ellis house?

BRIAN

To confess his sins. But then he got spooked and legged it.

DAMIAN

Meera must be the leak.
(shakes his head)
(MORE)

DAMIAN (CONT'D)

Rank hypocrisy like all her social justice posturing. If you want to talk 'sins of the father', her old man is a total Brahmin, owns half of Lucknow and treats workers like slaves.

CLEO

Do we know this or is it just your antipathy to a wealthy man who doesn't share your profile?

DAMIAN

We know it.

CLEO

Well, I've organised a visit with Talitha tomorrow to discuss the whole thing properly.

DAMIAN

How do we counter this Lady Tease narrative?

CLEO

I would change barristers for a start.

SEB

What?

Seb looks at her incredulously.

SEB (CONT'D)

Nigel was my suggestion actually. Known him for years.

BRIAN

He's one of the best around.

CLEO

(calm)

Sure. But I don't think he's right.

DAMIAN

Why not?

CLEO

Well for one thing he's not here right now because he's got a dinner at his chambers.

DAMIAN

You'll need a bit more than that.

SEB

(to Damian)

He's your man.

CLEO

The prosecution build a wall. We kick it down.

SEB

Here we go. Justice 101.

CLEO

There are strong bits in their wall. The scarf is very bad for us and we really need to find a plausible alternative narrative for how it became the murder weapon without Talitha knowing. But the real kicker is character especially with these latest revelations. And we're in danger there not just because of the prosecution case but also Dhillon's defence.

BRIAN

Shot by both sides.

She nods.

CLEO

If we let Talitha give evidence, I worry greatly about the outcome. She won't escape the Lady Tease tag because she plays up to it, especially when she's anxious. I actually think anxiety is her default state and she copes with it with aggression, flippancy and occasional bouts of temper.

SEB

Thought you were a solicitor not a shrink.

CLEO

(directly to Damian)
Which is why an expensive A List barrister in a Saville Row suit with a reputation for bamboozling juries over levels of doubt...

SEB

Oh I get it.

CLEO

Get what?

SEB

It's not a crime to...

She looks at him challengingly.

SEB (CONT'D)

...wear a nice suit and be good at convincing juries.

He really means "be white" and Cleo knows it. She regards him coldly.

SEB (CONT'D)

Prejudice works both ways.

And now Cleo loses the patience that has been hanging from a thread with Seb.

CLEO

Oh do, for God's sake, just SHUT UP, you absolute half-wit.

Beat. Seb looks at Damian incredulously. You're not going to let her talk to me like that.

Damian is frowning. Looking around his head as if searching for invisible assailants. They all pause.

DAMIAN

Damn midges.

Swats at something.

DAMIAN (CONT'D)

They'll be coming in off the lake. Go and shut the doors would you, Cleo.

She stares at him.

DAMIAN (CONT'D)

Please.

Reluctantly she gets up and heads over to the large screens that give out onto the balcony. Turns to see Damian, heads together, in close consultation with Seb who is talking animatedly.

It looks as if she has been sent away while the big boys confer.

She wanders out for a second onto the balcony. Grips the railings. Looks out over the dark water.

Then turns to come back in.

CLEO

This isn't going to work.

DAMIAN

What isn't going to work?

Seb has gone. Brian grins at her.

BRIAN

One of the midges was getting a bit annoying. Damo sent him to his room.

DAMIAN

He'll no longer take part in these meetings, I don't like to hear too much noise when I'm thinking.

Cleo looks at him.

DAMIAN (CONT'D)

Who would you suggest instead of Nigel Wallace?

CLEO

Emma Hemmings. State school. High achieving. Good sense of humour. Juries like her.

DAMIAN

I like state school high achievers too. Look at all those ridiculous private schools I showered money on to have my daughter in the dock accused of murder.

BRIAN

I was a state school low achiever. School of hard knocks.

DAMIAN

You were the one handing them out.

He looks at Cleo.

DAMIAN (CONT'D)

OK, let's have a look at Emma.
(to Cleo)
Arrange a meeting.
(to Brian)
Cohiba time.

Brian nods.

DAMIAN (CONT'D)

Not trying to exclude you or anything Cleo...you'd be welcome to join us for a...

CLEO

You're OK, gents, my attitude to cigars is not so different from hitting golf balls into lakes...

DAMIAN

Good I have some other business I need to sort out with Brian here.

CLEO

I've got some work to catch up on as well.

She exits. They watch her go.

BRIAN

She'll do.

DAMIAN

Yes that's what I thought.

They wander to the balcony. Take out cigars. Beneath they see Cressy and Seb talking by the water side.

BRIAN

Look at that big baby kvetching away to your missus.

DAMIAN

Are they still...

BRIAN

Don't think so. He's doing so much gear there's not a lot of blood reaching his cock.

Damian watches with cold detachment for a second.

40 INT. PRISON CELL - NIGHT 9

40

Talitha is lying on her bunk. She is singing very softly to herself - the calming French nursery rhyme whose words we can barely distinguish, her lips just faintly moving in the darkness of her cell.

Outside though - perhaps in her head - we can hear taunting voices. LADY TEASE. LADY TEASE.

41 INT. LAKESIDE LODGE, CLEO'S ROOM - DAY 10

41

Morning. Cleo goes to the window of her room. She looks out over the lake. Picks up her phone. Clicks on Heidi. Gets an answerphone.

CLEO

Hi, love, I'm coming back to the office in a bit and then I'm going to see Talitha.

From the window Cleo can see Brian and Damian on the drive. Damian slaps Brian on the shoulder and he gets into his car.

Cleo heads out.

42 INT. LAKESIDE LODGE, STAIRCASE - DAY 10

42

Cleo heading down the stairs. Her path crosses with Cressy. Cressy is wearing eye-wateringly patterned LuluLemon leggings and a t-shirt which reads: LIVE, LAUGH, LOVE, YOGA - she is carrying her rolled yoga mat.

CLEO
Morning.

CRESSY
You move quickly.

CLEO
I'm sorry?

CRESSY
Had to remove the knife from Seb's
back last night.

CLEO
He should have been capable of
doing that himself since he was the
one who stuck it there in the first
place.

Cressy smiles.

CRESSY
Razor mouth. We'll have to watch
out for Cleo.

Beat.

CRESSY (CONT'D)
Damian's doing it to get at me.

CLEO
Right. I'd ask why but I don't
really...

"give a fuck" hangs insolently in the air before Cleo defers
to...

CLEO (CONT'D)
...think it's any of my business.

CRESSY
Like father like daughter.
Unforgiving.
(beat)
And when my husband thinks you've
exhausted your use he will do the
same to you.

CLEO

Good. That's how business arrangements should work.

CRESSY

Talitha's a liar.

CLEO

Look...

CRESSY

She will probably say stuff about me. She'll say or do anything to get attention. It isn't true.

CLEO

She has never really mentioned you except in a general sense of not wanting to have anything to do with you.

Her expression says that she considers this an increasingly valid decision.

CRESSY

She says a lot of stuff though. Don't believe a word of it.

CLEO

OK look...

CRESSY

I'm not going to deny I was quite messed up when she was young.

Cressy spots her husband coming in from downstairs.

CRESSY (CONT'D)

Don't ever cross me, Cleo, 'cos I will fuck you up.

Cleo raises a delicate eyebrow of mocking indifference. Cressy heads up the stairs.

VIRGINIA (V.O.)

What's my name, Virginia Plain?

43

INT. CPS, MEETING ROOM - DAY 10

43

Virginia Hoult with James and Adam.

VIRGINIA

I work in local government admin. I have a couple of kids and a decent sense of humour.

(MORE)

VIRGINIA (CONT'D)

In the jury room I bring my lunch from home which is a healthy salad because I am trying to shift a bit of weight. Among the wanna-go-homes, couldn't-give-a-fucks and outlier nutjobs on the jury I am quite sensible, listen carefully to the evidence and make notes. I'll probably be asked to be the foreperson and even though I'll say 'no no no', I'll be secretly proud and tell my husband when I get home.

(beat)

Over to you, m'learned friend. Motive please.

ADAM

Dhillon fears another allegation against him.

VIRGINIA

Good.

ADAM

And Talitha is jealous of Hannah on every level. She also thinks Hannah's using a complaint about her best friend to shark in on her lover.

VIRGINIA

OK it ties up.

JAMES

They're at the ball. They're wasted. They discuss it together.

ADAM

Feeding frenzy. Let's bang up a few more lines of coke and go and sort this out.

JAMES

Once and for all.

ADAM

We don't have to show exactly what happened in the room. But they both went there and a few hours later Hannah is in the river.

JAMES

We're not going to let Dhillon's defence say it was only Talitha. Who the hell doesn't notice that a girl is being strangled to death?

VIRGINIA

Yeah that works well with Mrs Plain. Keep appealing to common sense and highlighting implausible straw-clutching.

ADAM

Vendler's very bad for both camps really.

JAMES

Probably worse for Talitha I would say. Either way I agree he's our star witness now.

ADAM

The cops haven't got him yet?

JAMES

No he didn't go home. But they will.

VIRGINIA

OK so right now I'm sure enough. But you need to keep me that way.

James gets a text message. Frowns at it.

JAMES

I have to go...

JUMP CUT TO:

44

INT. POLICE STATION, INCIDENT ROOM - DAY 10

44

James in the incident room with Cassidy and various others from the police team including Phil the disclosure officer.

JAMES

So who is this guy they've nicked in Birmingham?

DI CASSIDY

James Walton, goes by Jamie. Mainly robbery and credit card fraud convictions. One GBH.

JAMES

And how did he end up with Hannah's debit card?

DI CASSIDY

He says somebody asked him to look after their bag for a bit but he didn't know what was in it.

JAMES

Of course.

DI CASSIDY

But he has connections to Troy Manners.

JAMES

(shocked)

Troy as in...

DI CASSIDY

The dealer we first arrested with Talitha.

JAMES

What kind of connections?

DI CASSIDY

His girlfriend is Troy's sister. We think she acts as some kind of courier between them.

James considers this.

JAMES

Troy has a watertight alibi for the time of the murder.

DI CASSIDY

Timed video evidence from a neighbour who would prefer him to be in jail.

JAMES

The only person we see actually giving anything to Troy is Talitha.

DI CASSIDY

Exactly. And we don't know it was just cash she handed to him in the footage from the pub.

JAMES

Dhillon was the one who disposed of the evidence...we don't want to muddle the scarf story.

DI CASSIDY

This isn't evidence and besides Dhillon didn't have the connections. What if they agreed that Talitha gave the card to Troy to use somewhere that would throw us off the scent.

JAMES

You going to bring Troy in again?

DI CASSIDY

I think we might let things play out a bit longer. He'll just say 'no comment' and we would need a lot more to implicate him in the actual murder.

Her phone beeps a message. She looks at it and then gives a fist-pump of celebration.

DI CASSIDY (CONT'D)

Get in!

To team.

PHIL

Is it a match?

She nods. Whoops and cheers.

DI CASSIDY

The microfragment on Talitha's bracelet matches the rucksack.

(beat)

Gotcha.

James watches as they all high-five and celebrate together. This does seem extremely important and the card is temporarily forgotten.

45 OMITTED 45

46 INT./EXT. CLEO'S CAR / PRISON - DAY 10 46

Cleo parking up and heading in to visit Talitha.

47 INT. PRISON, VISITOR'S ROOM - DAY 10 47

Cleo with Talitha who looks pale, drawn and tired.

CLEO

Your dad says hello.

Talitha makes a vague noise of indifference, disapprobation.

CLEO (CONT'D)

Stephen Vandler went to see Hannah's mother.

Even Talitha looks surprised by this.

TALITHA

Why?

CLEO

To unburden his conscience from the sound of it.

TALITHA

Oh.

CLEO

The Prosecution could have a field day with all this. It makes you and Dhillon accomplices and it gives them the motive they have been lacking.

TALITHA

What's my motive then?

CLEO

Was Vendler sleeping with her as well?

TALITHA

Dunno. He did quite a few students so I wouldn't be surprised.

CLEO

How did it end with you and Vendler?

TALITHA

Just did. I scared him off I think.

She looks up at Cleo suddenly.

TALITHA (CONT'D)

It wasn't jealousy.

CLEO

So what was it?

Talitha sighs.

TALITHA

She was already getting on my nerves because she had a thing about Oxbridge rejects from private schools.

(shrugs)

You probably have too...

CLEO

I went to a private school actually.

TALITHA

(surprised)

Did you?

CLEO

Yes but that isn't what matters here. What did Vendler tell you she had said to him?

TALITHA

What I told you. That Dhillon was pestering her. I mean, look, he could be intense. If he called you and you didn't answer straight away he'd keep calling back. And he was always filming people on his phone me included.

CLEO

And you don't find that...(creepy)?

TALITHA

It's just Dhillon being Dhillon. Anyway that's all Vendler told me. And I was like: "the silly little cow is in love with you and is using her beef with Dhillon so you'll put a friendly arm around her and one thing leads to another."

CLEO

Is that what happened with you?

TALITHA

Well what do you think - is that my M.O? 'Course not I could tell he fancied me rotten so I went round and fucked him in his office one afternoon when I was bored.

CLEO

OK, so you have it out with Hannah hence the texts?

TALITHA

Yeah look to be honest with you I was kind of looking for an excuse to bin her off.

CLEO

Not the best choice of words.

Talitha thinks and then genuinely laughs.

TALITHA

That was an accident! Honestly, Cleo! Oh my God...!

CLEO

Lucky you're not in court yet isn't it?

TALITHA

A lot of the animosity came from her. It wasn't just one-way traffic.

CLEO

Did you and Dhillon discuss it on the night of the ball?

TALITHA

Yeah.

Beat.

CLEO

Did you speak to Hannah at the ball? Tell me a complete version now, Talitha...

TALITHA

(mocking)

You want to hear my truth?

CLEO

I want to hear any story that isn't demonstrably false. This is really important because I still don't know what all the police witnesses are saying.

And now with the pounding beat of a DJ we slide-screen back to that fatal evening *from Talitha's POV*.

48 INT. UNIVERSITY CAMPUS, MARQUEE - NIGHT 1 (FLASHBACK) 48

Talitha and Dhillon walking together. She is wearing the green scarf.

All around them the stuff of a college ball. Jugglers, a huge vodka luge in the shape of Peter Pan, a chocolate fountain etc etc.

Cheesy house music.

And Hannah Ellis serving negronis from a tray.

Talitha walks over to her.

HANNAH

Go away, Talitha.

TALITHA

What? I thought you were serving drinks.

HANNAH

Get one from somebody else.

TALITHA

Just give me a negroni, you silly bitch.

HANNAH

I'd rather be a silly bitch than a silver-spooned whore.

Dhillon comes over.

TALITHA

Your little sob-story to Vendler didn't pay off then? Didn't get what you really wanted?

HANNAH

How do you even know about that?

TALITHA

Oh sorry, yeah, he told me one afternoon when I was sucking him off.

Hannah's face. Dismay and disgust. She deflates for a second.

HANNAH

Fine. I'll go to the police then.

DHILLON

Hannah look I am sorry there's been a misunderstanding.

TALITHA

Don't apologise. She won't go anywhere.

HANNAH

You'll see.

Part of this exchange at least is overheard by another student who is also working. Her name is ELLIE.

ELLIE

(to Hannah)
You OK?

HANNAH

I'm fine.

She turns away.

DHILLON

(to Talitha)
Come on, let's go and dance.

Talitha checks her mobile.

TALITHA

Cool, he's here. I've got to pick up our bits and bobs first.

Dhillon sashays over to the dancefloor. She heads off.

49

INT. PRISON, VISITOR'S ROOM - DAY 10

49

Cleo and Talitha.

CLEO

Pretty grubby all round then.

TALITHA

Did I ever say I was a nice girl?

CLEO

Taunting her like that though.

TALITHA

She's meant to be from the wrong side of the tracks remember? Anyway, I didn't strangle her.

CLEO

So you meet Troy?

TALITHA

Yes.

CLEO

And pick up your gear.

TALITHA

Correct.

CLEO

Then what?

TALITHA

I went back to the main bit. Danced.

CLEO

With Dhillon.

TALITHA

I mean...

CLEO

OK. Your earlier row. There was a witness.

TALITHA

Yeah, Ellie. She's alright really.

50 EXT. MAIN STREET, NEAR HANNAH'S HOUSE - NIGHT 1 (FLASHBACK) 50

Talitha and Dhillon are walking.

DHILLON

If she goes to the police I could
get kicked out this time.

TALITHA

She won't.

They pass the CCTV we saw at the top of Episode 2.

DHILLON

You shouldn't have sent those
stupid texts.

TALITHA

Stop worrying. She can bring it up
at her next 93% meeting.

Looks at him.

TALITHA (CONT'D)

I wouldn't care if I got kicked out
of this dump anyway. Won't be the
first time.

51 INT. PRISON, VISITOR'S ROOM - DAY 10

51

Cleo and Talitha.

CLEO

So you went back to your room.

TALITHA

As I've said. Fell asleep. When I
woke Dhillon was gone.

Cleo exhales.

CLEO

OK.

Beat.

CLEO (CONT'D)

Talitha when I met your mum she
said something to me.

TALITHA

Oh yeah?

CLEO

She said you'd tell me stuff that
wasn't true.

TALITHA

Did she now?

CLEO

You want to talk about that?

TALITHA

No.

Beat.

CLEO

OK.

Beat.

TALITHA

Bad things happen to everybody,
Cleo.

CLEO

Some are worse than others though.

TALITHA

I've never done 'blame the parents'
and I'm not about to start.

CLEO

Sure.

(beat)

You chose to do the sex work rather
than take money from...

Talitha laughs bitterly.

TALITHA

Yeah ironic huh? If you're gonna
get put on show to a bunch of pervy
men you might as well get paid for
it right.

CLEO

Your mum put you on show?

TALITHA

If you're looking for mitigation
already...

CLEO

I'm not. I'm trying to...

TALITHA

Leave it, Cleo. It's ancient
history and irrelevant to the main
thing.

(beat)

I didn't strangle Hannah.

(MORE)

TALITHA (CONT'D)

Not because of my so-called mother,
not because of Vendler, and
definitely not because it turned me
on. You may or may not be surprised
to hear that I get my kicks from a
good old-fashioned bunk up.

Cleo nods and starts to prepare to leave.

TALITHA (CONT'D)

Do you believe me?

She says this with a sudden and unusual earnestness.

And Cleo hesitates for just long enough to suggest that the
answer is at best not unequivocal.

Talitha laughs. Then...

TALITHA (CONT'D)

Did you get a scholarship?

Cleo frowns at the non-sequitur but then clocks what she is
referring to.

CLEO

Do you think that's the only way I
could get in?

(laughs and shakes her
head)

My mum worked her fingers to the
bone because she valued education
especially for girls.

TALITHA

No I didn't think that actually,
Cleo Roberts.

(beat)

I thought you might have done
because you're obviously really
smart.

(beat)

And perceptive.

Cleo looks at her. An indication that she is onto something
re: Cressida perhaps? She nods and exits.

52

INT. POLICE STATION, CORRIDOR - DAY 10

52

DI Cassidy is walking when Phil Hastings the Disclosure
Officer approaches.

PHIL

Ma'am, can we just have a word...

53

INT. POLICE STATION, INCIDENT ROOM - DAY 10

53

They are sitting down in front of a computer screen.

DI CASSIDY

Still no joy with those servers?

PHIL

Nope. Looks like a bunch of
Dhillon's stuff is gone forever.

DI CASSIDY

Bollocks.

PHIL

We still have a few screenshots
though from Hannah's photo
cloud...also TONS of mobile
evidence of the ball which is a
total arseache but I wanted to show
you...

Clicks space bar.

PHIL (CONT'D)

...this.

On screen: a scene from the ball much like the one we saw
earlier. Lots of drunken students, the tinny sound of the
music.

And then a shot of Talitha on the dance floor. She is dancing
and she has the green scarf in her hand whirling it around
Dhillon's head.

He makes a grab for it and they appear to be in a bit of a
tug-of-war before he yanks it away.

And puts it around his own neck.

DI CASSIDY

We've got loads of this stuff
already of them at the ball.

PHIL

Sure, but this is a moment where he
has the scarf in his possession.

DI CASSIDY

Hours before the murder.

Dhillon has the scarf in his hand again and is now using it
as part of the dance holding it like reins around Talitha's
neck who is mock-smooching up to him before grabbing at the
scarf again.

DI CASSIDY (CONT'D)

They're off their nuts.

Some people move now in front to obscure the dancers.

DI CASSIDY (CONT'D)
I don't think there's anything new,
important or relevant in this.

PHIL
So just to be clear.

DI CASSIDY
I am being clear.

PHIL
Not for the schedule?

She hesitates.

DI CASSIDY
Stick it with the rest of the
chiff-chaff.

PHIL
OK.

He freezes the screen. They both get up.

PHIL (CONT'D)
Any sign of Professor Perve?

DI CASSIDY
Gone walkabout to dodge the press.
But they'll find him.

They exit. Leaving the freeze frame of the dancers on the screen for just a second before it turns into a screen-saver and vanishes.

54 INT. HARWOOD HOUSE, KITCHEN - DAY 10

54

Meera is with her husband. Her phone rings. LYDIA VENDLER. He looks at her.

PAUL
She keeps ringing.

MEERA
Stephen's vanished.

PAUL
Don't you think you should talk to
her?

MEERA
I don't know where he is do I?

He looks at her.

PAUL

Did one of your staff leak the
Vendler story?

MEERA

No.

PAUL

To take the heat off Dhillon and
make Talitha look bad?

MEERA

Because that would be a terrible
thing to happen right?

PAUL

It's a shitty thing to do to a
friend who helped you out before.

MEERA

I haven't got time for your
handwringing right now, Paul, this
is a fight to the death.

55 EXT. HANNAH'S HOUSE - EVENING 10

55

A man at the shrine. He is kneeling and looking at the
tributes.

The man is Stephen Vendler. In his jacket pocket there is a
book. His own book. He takes out his phone and switches it
on.

There a number of text messages from his wife and one
reminding him to return his Research Review Submission.

He types a text message to Lydia.

I AM SORRY I FAILED YOU.

56 INT. POLICE STATION - EVENING 10

56

Cops including Cassidy enjoying a celebratory drink.

DI CASSIDY

Forensics. Scarf. Lady Tease.
She'll never get out of this one.

Interesting that ALL her focus is on Talitha.

DC LOWELL

They've opened a book. You can
still get half-decent odds on a
double conviction.

DI CASSIDY

I'll sell my house and put the
whole lot on it right now.

She is alive with excitement. Lowell gets a call.

DC LOWELL

Mike. OK. Pick him up then.

Clicks off.

DC LOWELL (CONT'D)

Professor Perve's turned his phone
on. He's outside Hannah's house.

DI CASSIDY

Excellent. Bring him in and we'll
get a statement off him.

57 INT. ANDREA ELLIS HOUSE, HANNAH'S ROOM - EVENING 10 57

Andrea is sitting on Hannah's bed staring at photos of her
murdered daughter, trapped in never-ending grief and misery.

57A INT. CLEO'S FLAT - EVENING 10 57A

Cleo is sitting with a glass of wine - she is updating a
checklist. To items like 'kettle bell' and 'vodka bottle'
and 'Dhillon transcript' and 'Lucinda Bright' she now adds:
credit card West Mids?

58 EXT. LAKESIDE LODGE, BALCONY - EVENING 10 58

Damian Campbell smokes a cigar and looks out over the dark
water.

59 EXT. HANNAH'S HOUSE / STREET - EVENING 10 59

A police car turns into the top of the street. Which is now
empty. Vendler has vanished.

JUMP CUT TO:

60 EXT. BOATYARD - EVENING 10 60

We are back where we started. Vendler is walking through the
boatyard. We see the spot where Talitha and Dhillon were
sitting in his confession.

In front of Vendler is a large tower. He heads towards it.

JUMP CUT TO:

61 INT. TOWER - EVENING 10 61

Vendler climbing up a ladder inside the tower. By now we obviously have an idea what is going to happen...

JUMP CUT TO:

62 EXT. TOWER - EVENING 10 62

The lights of Bristol and the channel in the distance. Vendler stands framed against the night sky. He takes his book out of his pocket and looks at it. A total solipsist to the very end. He clutches 'Liminal Damage' to his chest.

He sees torchlights on the ground beneath him. Two uniformed police closing in on him.

But they are too late.

He closes his eyes and leaps into the night sky.

There goes the star witness.

END OF EPISODE