1.

INT/EXT. CATHERINE'S CAR/LYNN DEWHURST'S HOUSE. DAY 11. 1 1 09.01

> CATHERINE's flopped, out cold on the pavement. She could be dead.

> Inside the car ANN screams at the radio. Police officers' voices from the radio respond to CATHERINE's emergency call.

### ANN

(shouts at the radio) hear me!? HELP ME! kill me!!!!

ANN's frantic eyes are fixed on the open front door of LYNN's house, terrified that TOMMY LEE ROYCE will fly out at any second and get her.

CUT TO.

INT. NGA, KEVIN'S OFFICE. DAY 11. 09.02 2

> KEVIN at his desk. He's nervous. Through the glass walls of the open plan offices, he can see two men in suits in NEVISON's office (it's PHIL CRABTREE and a DETECTIVE CONSTABLE from NCA. They've just arrived).

# CUT TO.

INT. NGA, NEVISON'S OFFICE. DAY 11. 09.03 3

NEVI SON with PHIL CRABTREE and the DETECTIVE CONSTABLE.

PHIL Don't tell himl already know what's going on. Just introduce us as being from CID.

NEVISON looks murderous; he's decided that KEVIN must be i nvol ved.

CUT TO.

4 INT. NGA, KEVIN'S OFFICE. DAY 11. 09.04

> KEVIN becomes aware of NEVISON heading towards his office with the two men in suits. NEVISON shows admirable constraint addressing KEVIN -

> > NEVI SON Kevin. These two fellas are from CID, they want to talk to you.

2

3

4

KEVI N

Hi.

PHIL How d'you do. (he shakes KEVIN's hand, then turns to NEVISON) Could you give us a few minutes?

NEV realises he's expected to leave. He hesitates then leaves. PHIL shuts the door.

PHIL (CONT'D) Mr. Weatherill. Can I call you Kevin?

KEVIN's terrified.

KEVIN Er yes. Yes. Yes of course.

PHIL

Nevison says you think you know who these people are who've kidnapped his daughter.

KEVI N

It's - I may be wrong - but. You know. You do rack your brain. When something like this happens, and...

PHIL

Sure. Have you got names?

KEVI N

Okay. One. Is... (he knows the second he says the name his life's in danger, but what choice does he have now?) Ashley. Ashley O[ow] - (his voice fails) Ashley Cowgill. You see we - me and my wife -

(KEVIN's troubled to see

the DETECTIVE CONSTABLE

instantly type the name

into an Ípad)

we rent a caravan. On this site, up at Soyland, on Soyland Moor, and he owns it, and he's very friendly, He's - he's - as I say, he's friendly, but he's dodgy. Too. I would say. And. The thing is. The thing is, I... (struggling) ...have reason to believe he's some kind of drug dealer. I mean... organised.

PHIL takes that in. Interesting, but slightly beside the point in the present crisis.

PHIL

PHI L

PATROL OFFICER 2 pulls open the door of CATHERINE's patrol car.

### PATROL OFFI CER 2

What've you

ANN

Me? I - it's him! It's (she's pointing at the house, the open front door) done it! Not me!

PATROL OFFICER 2 Who's he? Who're

ANN

Who am

# PATROL OFFICER 2 What's happened? What's happening? Tell me what's happened.

He puts his arm out to try and calm her, realising he's got the wrong end of the stick; she's not a prisoner sitting in the back of the patrol car, she's a victim

> ANN Don't you bloody

#### PATROL OFFICER 2 I'm not touching you, but I to what's happened!

The ambulance pulls up. And hot on its heels, two patrol cars. The PARAMEDICS are straight over to CATHERINE. MIKE TAYLOR, SHAF, TWIGGY and OTHER OFFICERS pile out of the patrol cars.

# M KE TAYLOR (he sees CATHERINE) What `t he hell's happened?

PATROL OFFICER 2 emerges from the car where he's been talking to ANN. He can't talk fast enough -

### PATROL OFFICER 2 Sir. Girl in the car she says she's been held in a cellar and assaulted for the last four days.

The INSPECTOR takes that in. He sticks his head in the car and addresses ANN.

> M KE TAYLOR Hello love. You're going to be all right now. What's your name?

ANN

Ann. Gallagher.

# M KE TAYLOR

And who's done this to my sergeant?

ANN

I don't know his name, but he's still in there, he's in the cellar, she sprayed him with something.

MKE ducks out of the car.

# M KE TAYLOR

(to the troops) You and you, round the back. Shaf, you're going in the ambulance with Catherine. If she speaks, I want to know what she's saying. You -(PATROL OFFICER 2) - stay wi' t'lass. Everyone else -(he nods - through the front door. They pile in, no questions asked) Check the cellar first! And be careful! (he gets on his radio)

# 7 EXT. STREET. DAY 11. 09.07

We discover TOMMY hiding behind an old coal hole. His eyes are streaming, and it's an effort of will not to give into the pain and start howling. He gets his mobile phone out of his back pocket, and struggles to access his numbers. His vision is so impaired it's almost impossible. TOMMY will never in his life have felt so incapacitated. He finds the number he's looking for and it rings. Eventually -

> VOICE (it's ASHLEY, oov) Hello?

TCMMY Ashley. It's Tommy.

Cutting as and when with:

CUT TO.

8

8 EXT. LIGHT HAZELS FARM DAY 11. CONTINUOUS. 09.08

ASHLEY

Hello?

TOMMY

lt's

ASHLEY can hear that TOMMY isn't himself.

ASHLEY Are you all right?

TOMMY She's escaped.

## ASHLEY

What?

TOMMY She . That bastard police woman! They've got her. You've got to pick me up, you've got to help me, [they've] - !

ASHLEY assesses things quickly.

ASHLEY You're on your own, pal.

He hangs up.

TOMMY Ashley? Ashley 6.

7

Out back to ASHLEY. He turns his phone off and takes out the sim card, drops it on the floor and grinds it into the gravel, then kicks it in all different directions as he mutters angrily to himself -

#### ASHLEY

Shit.

Cut back to TCMMY, howling/muttering about what a bastard ASHLEY is. He accesses another number. It rings. And rings. Eventually, cautiously -

#### VOLCE (LEWIS) Hello?

#### TOMMY

Lewis?

Cutting as and when with:

CUT TO.

9 I NT. BRETT'S FLAT, SI TTI NG ROOM, SOMERBY BRI DGE. DAY 11. 9 CONTI NUCUS. 09.09

> LEWIS is sitting on the floor in a scuzzy, stinking flat, surrounded by empty take-away containers, empty cans, rubbish of many varieties. He's with another 22-year-old lad, a smack head, who's crashed out on a smelly old settee looking well out of it. (This is BRETT, who we met in episode 3; it's the lad CATHERINE taught a lesson when him and his mates were taking the piss out of KIRSTEN's death).

> > LEWIS Yeah. Might be.

TOMMY It's Tommy. I need a lift. I need picking up. Have y'got a car y'can use? (LEWIS isn't sure he wants to help TOMMY. Why should he?) I'll pay yer.

> LEWIS (turns to BRETT)

(LEWIS addresses TOMMY) Where are yer?

CUT TO.

10 INT. NGA, KEVIN'S OFFICE. DAY 11. 09.10

10

KEVIN, PHIL and the DETECTIVE CONSTABLE, as before.

PHIL Where did you drop the money off, Kevin? Where did they tell you to drop the money off?

PHIL's manner remains calm and friendly. KEVIN has no reason

KEVIN's terrified. He has no idea where the bins are at either of these places. Just then PHL's mobile bleats. He checks the screen and answers.

> PHIL (CONT'D) Phil Crabtree. (he listens. And listens. His face changes, but it's subtle. He's keen to give nothing away to KEVIN. Maybe a quick gl ance at hi s D. C. ) Okay. Thanks. Thank you. Bye bye. (he hangs up) Can you just give me a minute, Kevi n?

**KEVI N** Has something happened?

But PHIL's left the room KEVIN's terrified, he's paranoid. He's squirming; he knows they're going to ask things he can't give satisfactory answers to.

CUT TO.

#### 11 INT. NGA, NEVISON'S OFFICE. DAY 11. 09.11

11

PHIL comes in. NEV's at his desk. NEV can tell by PHIL's manner that something's happened.

PHII

Nev. We've got her. She's safe.

NEV takes a second to get over the moment: the terror that PHIL could have said just the opposite when the moment came.

NEVI SON

Jesus. (he grabs his phone to ring HELEN, and then realises - ) where she was? So

We glimpse KEVIN: he can see through to NEV's office and he can interpret what's going on.

> PHIL No, l've just had a phone call. D'you want to ring Helen? She's asking for her mother apparently.

**NEVI SON** (he dials) Where is she?

PHIL Local. They're taking her to hospital. In Halifax. For a check up. It's routine.

NEVI SON And have they caught the bastards?

PHI L That's as much as I know at the minute.

# NEVI SON know?

PHIL We're still having the conversation.

> NEVI SON (suddenly)

Helen! They've found her! She's saf e!

CUT TO.

12

#### 12 INT. NGA, MAIN OFFICE. DAY 11. 09.12

So he

A minute later: NEV races out of his office with his car keys to go and meet HELEN at the hospital. PHIL goes back to KEVIN's office. As he does so, the D.C. emerges from KEVIN's office (with his lpad) and says discreetly -

# DETECTI VE CONSTABLE Boss. There's no ANPR on this

fella's vehicle at either of the two drop off points he's mentioned, at any point over the last four davs.

PHIL takes that in and goes into KEVIN's office. The D.C. follows.

CUT TO.

13

#### 13 INT. NGA, KEVIN'S OFFICE. DAY 11. 09.13

PHIL remains calm and friendly with KEVIN.

PHI L You were telling me which bins you put the money next to.

**KEVI N** Yeah. I. It's. Difficult to expl ai n.

11.

PHIL

Okay. Well the thing is, Kevin -(he says it almost confidentially, he's not here to make a scene) I'm arresting you. On suspicion of abduction and demanding money with menaces.

KEVI N

No. That's - why? You're - you're wrong. You've got the wrong end of the stick.

PHIL

CLARE

They're having to remove her

DANI EL

Why?

spl een.

CLARE She's - somebody beat her up.

DANI EL

Who?

CLARE

I don't know.

DANI EL What does that mean? Your spleen. What does that do?

CLARE I don't - I've no - you know as much as me.

DANI EL What was she doing?

CLARE Just what I've said. That's [all I know] -

DANI EL Is there someone to talk to?

CLARE They keep popping in.

DANI EL Are you all right?

### CLARE

Yeah! (welling up) I'm just. I don't know what to do with meself.

CUT TO.

#### 16 EXT. MOORS. DAY A. 09.50

An atmosphere unnaturally beautiful and unnaturally light and clear and clean. Basically we're in CATHERINE's subconscious/heaven. 7 year-old BECKY (looking happy and full of beans) is trying to lure us (well, CATHERINE) across the moors. She's so happy, she has a compelling lively smile and in a distant sweet, happy voice that we can barely hear, she's going -

16

BECKY

Come on! You'll love it. It's beautiful, it's perfect! Just let Murmy!

Everything feels bright and happy, it feels like a wedding. And then suddenly BECKY's very real, and her voice is clear, and she's still just as happy (as though CATHERINE really has gone over to the other side, and needs no more persuasion) -

BECKY (CONT'D)

Murmy?

CUT TO.

17 INT. HOSPITAL, OPERATING THEATRE. DAY 11. 09.51

17

The ANAESTHETI ST and the O.D.A. (the ANAESTHETI ST'S assistant) look on as the SURGEON and his ASSISTANT have their hands inside CATHERINE's abdomen as they operate. There's also a SCRUB NURSE present.

> ANAESTHETI ST She's become very tachycardic, what're you doing down there? (no response from the SURGEON who is busily working on CATHERINE's abdomen) She becoming very unstable.

An alarm from the anaesthetic machine sounds.

SURGEON

Packs. Quickly. (to the ANAESTHETIST) Her abdomen's full of blood, she's bleeding out, the spleen's gone.

The SCRUB NURSE hands the packs to the SURGEON and he pushes them into the abdomen.

> SURGEON (CONT'D) (to his ASSISTANT) Get the suction. I need straight arterial clamps, a three Onylon stitch and keep them coming. I need more packs.

As the SURGEON pulls out some of the packs, blood can be seen dribbling down either side of CATHERINE's abdomen.

CUT TO.

18 INT/ EXT. UPPER LI GHTHAZELS FARM KI TCHEN/ FRONTDOOR. 18 DAY 11. 10.00

> ASHLEY's smoking. His hands are shaking. He's trying/ pretending to read his Daily Express. JULIE's clattering about with the juicer (and juggling a fag). She's just stepped out of the shower, and is wrapped in a bathrobe and a turban (it's probably about 10am by now). Her clattering irritates ASHLEY.

> > ASHLEY Are you not in t'salon today?

JULIE Yeah. I'm down there now. This is a hol ogr am (she can tell he's not himself) What's up?

ASHLEY

I might. I might pop out. For a bit.

She wants to ask "What's matter?" again, but then something catches her eye out of the window. A black Vauxhall Insignia, a patrol car and a police van coming (sedately, there's potholes) up the lane towards the farm house. JULIE keeps quiet. Her heart's suddenly racing and sinking.

JULIE

(a mur mur; she's sickened) You've been at it again. After everything that's been said.

ASHLEY looks up at her and realises she's seen something out si de.

Out to moments later. A sharp tap-tap-tap at the door. ASHLEY pulls the door open, ready to be the congenial innocent. There's an impressive young woman standing in front of him (behind her we see that the van has POLICE DOGS written on it).

> WOMAN Ashley Cowgill? I'm Detective Constable Christine Whittaker. Can I come in?

ASHLEY (he hears his own voice in the distance) What's it to do with?

She insinuates herself past him

CHRI STI NE Y'all right if I come in? Several members of her syndicate follow her in. The UNIFORMS hang fire outside.

CUT TO.

### 19 INT. UPPER LIGHTHAZELS FARM, KITCHEN. DAY 11. 10.01

19

CHRISTINE insinuates her way through to the kitchen, where JULIE's gone pale.

CHRISTINE

Is this your wife?

ASHLEY Yeah, yeah, she's -

JULIE What's matter, what's going on?

CHRISTINE

Okay Ashley. (she's measured, nononsense) I'm arresting you on suspicion of abduction and demanding money with menaces.

#### JULIE

WHAT?

#### CHRI STI NE

You don't have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court.

JULIE That's - you can't - that's -

CHRISTINE Anything you do say may be given in evidence.

(kind, no-nonsense) Are you with me Ashley, have you taken that in?

ASHLEY's kind of gone to pieces. He can't speak. Another D.C. smoothly cuffs ASHLEY.

ASHLEY (weakly, to JULIE) I haven't, I didn't, this isn't me.

Of all the stupid things he could've been up to, JULIE really doesn't believe this one about ASHLEY.

CUT TO.

20 OM TTFD 20

21 INT. RYAN'S SCHOOL, MRS. BERESFORD'S OFFICE, DAY 11. 15.01 21

> RYAN comes into MRS. BERESFORD's office. Unusually, MRS. BERESFORD is looking compassionate (as opposed to worried).

> > MRS. BERESFORD

Rvan. (RYAN sees RI CHARD) Your grandad's here.

RICHARD's smiling.

**RI CHARD** 

Hiya Ryan.

MRS. BERESFORD And your step-gran, Ros.

ROS is smiling too. Both so kind.

ROS

Hello!

MRS. BERESFORD You're going to go home with them today because your granny's had to go into hospital, and Auntie Clare's with her, so...

### RYAN

Okay.

RYAN accepts it. Without question. He's still young enough to do that. Somehow. Because MRS. BERESFORD and RI CHARD and ROS are kind.

> **RI CHARD** D'you wanna have another go at football in t'back garden? See if you can teach me a few new moves?

RYAN Why's she in hospital? RICHARD isn't sure if it's appropriate to say "She got beaten up". ROS knows it isn't -

> ROS She's had a bit of an accident at work.

RYAN Is she all right?

Again, RICHARD knows (and is terrified) that things are touch and go at the moment. So ROS gets in quickly with -

> ROS She's going to be absolutely fine, love!

She knows they can cross any other bridges when they have to.

CUT TO.

22

22 INT. HOSPITAL, FAMILY ROOM NIGHT 11. 17.17

We see the clock: seventeen minutes past five. CLARE and DANIEL have been here all day. Silence. The NURSE pops her head in.

#### NURSE

She's out of theatre. (CLARE nearly collapses with relief) She's in the recovery room We'll leave her in there for an hour or so, then you can wait for her on the ward. She'll be very groggy, she'll be very nauseous, she'll barely be aware you're there. But... you might want to be.

CLARE

Yeah, yeah, course.

DANI EL

Is she going to be...? You know.

#### NURSE

They've stopped the bleeding. They've stitched her up. It's a matter of time now. And you need to talk to the doctor. I'll pop back in a few minutes and take you up to the ward. 18.

She smiles kindly and leaves them to it. CLARE looks and sees that DANIEL is even more overcome with emotion and relief than she is. She hugs him

# CUT TO:

#### 22A INT. HOSPITAL, HIGH DEPENDENCY WARD. NIGHT 11. 17.30. 22A

CATHERINE has various tubes and wires attached, recording her vital signs. Her face is bruised (a fractured cheek bone) and her right hand is in a plaster cast (broken bones in her hand). She's asleep. CLARE and DANIEL are with her.

CUT TO.

# 23 INT. GALLAGHERS' HOUSE, SITTING ROOM NIGHT 11. 17.45 23

The GALLAGHERS arrive home. ANN will have been in hospital, and then giving evidence. ANN sits down. NEVISON and HELEN are all over her. She's shaking. She's got withdrawal symptoms from the heroin TOMMY injected her with.

> HELEN Could you eat something?

ANN No. I don't know. Should I?

HELEN You need to take the Subutex.

ANN

Yeah. Yeah.

HELEN gets it out of her bag.

NEVISON What were they asking you?

ANN

(a mumble, she addresses her mother - ) I don't want to go through it all again.

NEVISON That's fine.

ANN I want to go and see Clare's sister.

NEVISON She's going to let us know. When you can visit. (MORE)

CUT TO.

# 24 EXT. NORLAND ROAD POLICE STATION. NIGHT 11. 19.00 24

Est abl i sher.

CUT TO.

25

# 25 INT. NORLAND ROAD POLICE STATION, INTERVIEW ROOM NIGHT 11. 19.01

KEVIN's with his SOLICITOR, and two DETECTIVE CONSTABLES.

KEVIN The weekend before last. I went to give Ashley my cheque. For the rental. On the caravan. His boys these two -

> (there are photos of TOMMY and LEW/S on the table in front of him)

were unloading sand. From the back of a truck. One of the bags split open. There. Right in front of me, and there was a block of - what I assumed - was cannabis. I was frightened. They knew I'd seen it. I pretended I hadn't. But... they made threats. Ashley. Made threats. Well no, first of all he pretended he didn't know what it was, and I stupidly - said, "We should call the police", and then. That's when things got weird and strange and ugly. He asked me - asked, ha - he asked me inside the farm, and he made threats. Against me and against my family. If I even thought about going to the police. He could see how fright ened I was, and maybe that's when he got the idea. You see, I'd talked about Nevison. Just in passing, just that I worked there. He knew I was an accountant, so. Then the next morning. He said he knew he could trust me. What he meant was he could see how easily intimidated I was.

(MORE)

He said they needed a man on the inside. Because they were planning this thing. This...

(he hesitates to say

'ki dnap')

To get money out of Nevison. Extortion. I said they couldn't do that, I explained that Helen was ill, and...

(he dries up) I was frightened. I thought if I did what they said, and got it over with, Ann would be all right, and then I could tell the police everything. I tried to! I went to a police station! On the morning I knew they were going to grab her, I walked into the police station in Sowerby Bridge, and I - I nearly told someone. A woman, a sergeant. But then I left. I was a coward, I couldn't. Then. After the first time, they gave me some of the money. I didn't want it! But they made me, they put it in my car, and they made me drive away, and I didn't know what to do with it! I couldn't just dump it somewhere, it was money! It was money. And then - oh God -(he becomes upset, he whispers, he's so terrified of what's happened)

- they told me it was them that'd killed Kirsten McAskill.

KEVIIaCoL1 0 0 13 ...

The only thing of any value here is the telly. TOMMY's bruised, and his eyes are bloodshot, but he's over the worst. Also here are LEWIS, and BRETT. BRETT's well out of it. We see the paraphernalia; he's been injecting.

#### ABDUH REHMAN

Within an hour of the discovery of Ann Gallagher - who'd been abducted and held hostage for more than four days - it became apparent to detectives that the same men who had abducted the 24-year-old were also responsible for the murder of police constable Kirsten McAskill. Two arrests were made this morning, and two more men are wanted for questioning: twenty eight-year old Tommy Lee Royce -

> (police photos of TOMMY and LEWIS appear on screen)

- and twenty-two-year-old Lewis Whippey, both with previous convictions for car theft and drugs offences. A man-hunt was launched this morning involving over two hundred officers from The Yorkshire Police. A spokesman warned that both men may be armed and dangerous, and should not be approached.

#### LEW S

I'm not ar med. I'm not danger ous! Oy! You! Specky-four-eyes! Are yer listening?

TOMMY (anxious to hear what's been said on telly) Shhh - !

M KE TAYLOR - CATHERINE'S Inspector - appears on screen, being filmed and photographed by the national media. The report cuts to him well into his appeal (otherwise he's repeating info we already know). His manner is calm and measured. He leaves pauses for his information to sink in.

> M KE TAYLOR All forces across the country have been alerted, as well as all ports and airports. However, we have reason to believe that the two men have not left the locality. I would ask the community to be vigilant. And not to hesitate before

Anyone helping these two men\* through some misguided sense of 29 INT. HOSPITAL, HIGH DEPENDENCY WARD. NIGHT 11. 23.55

CATHERINE's regaining consciousness/awareness. CLARE touches CATHERINE -

#### CLARE

### Catherine? Catherine?

CATHERINE's sleepy: somewhere between this world and the unconscious.

# CATHERI NE

Ch hello.

CLARE Daniel's here. There's a detective needs to talk to you. About what happened.

# CATHERI NE

No shit.

CLARE We've been here all day.

CATHERINE All day? Why, what time is it?

#### CLARE

Knocki ng on for midnight. You've been asleep, you've had an anaest het ic.

It's taking CATHERINE so many seconds more than normal to process things.

# CATHERI NE

Why?

#### CLARE

She said the doctor's going to come and explain everything to you.

CATHERI NE

Explain everything to me? Why? Have I died?

#### CLARE

No! You just need to take things steady for a few days, that's all. Can you remember what happened? (CATHERINE looks vague) You got Ann Gallagher out alive. You saved her life.

CATHERINE Is she all right? 29

PHIL (CONT'D) The same make, model and year that'd been at the scene where Kirsten died. Course, he had an excuse.

CUT TO.

INT. NORLAND ROAD POLICE STATION, INTERVIEW ROOM DAY 11. 31 31 14.20.

> Earlier this afternoon. ASHLEY's with his LAWYER and D. C. CHRI STI NE WHI TTAKER.

> > ASHLEY

It was stolen. The van. Last week.

CHRI STI NE Did you report it to the police?

ASHLEY No. What'd have been t'point? You'd not do owt about it.

CHRI STI NE Well for the insurance, at least.

ASHLEY Wasn't worth owt, wasn't worth the hassle. It was a shit heap.

CUT TO.

#### 32 INT. HOSPITAL, HIGH DEPENDENCY WARD. NIGHT 11 02.01. 32

CATHERINE, PHIL and the D.C.

#### PHIL

He's denying everything of course. Doesn't know Tommy or Lewis from adam But we've got telecoms analysing his phone, it's only a matter of time. we took the dogs in. They sniffed out twenty kilos of cannabis stashed in one of his caravans. He didn't know anything about that either.

## CATHERI NE

W/w.

PHIL Yup. There is some less good news, however. I'm afraid. (he hesitates. He knows it's going to hit her. (MORĚ)

PHIL (CONT'D) He has no idea just how much though) Tommy Lee Royce is still on his toes. So is Lewis Whippey.

CATHERINE has a very bad reaction to this. Obviously.

CATHERI NE B[ut]...? What d'you mean, [he's still]...? I him, I himl He was he was

PHIL Polsa's pulled that house apart. Believe me. They've been in there all day. He must've managed to slip out before the first emergency vehi cles' d pulled up. (CATHERINE's devast at ed, di sbel i evi ng) We will get him, Catherine, he can't have got far.

Cut to a few moments later. We're still looking at CATHERINE, still devastated, still disbelieving. The more she thinks about it the worse it gets. PHIL and his D.C. are out in the corridor leaving, just shaking hands with and saying goodbye to CLARE and DANIEL.

CUT TO.

33 EXT. HALI FAX ROYAL I NFI RWARY. DAY 12. 08.30 A shiny new day over Halifax.

CUT TO.

33

#### 34 INT. HOSPITAL, HIGH DEPENDENCY WARD. DAY 12. 08.31 34

ANN's alone with CATHERINE. CATHERINE's properly awake now, but still clearly very weak. Clearly the big thank yous have been said. ANN grips onto CATHERINE's hand (her good one): she's so grateful to her.

ANN

I won't become addicted, I refuse.

CATHERI NE

Good.

ANN

I wanted. To ask you. To do something for me.

# CATHERI NE

What?

ANN

I don't want my mother to know. She's - I want her to die not knowing.

# CATHERI NE

Not knowing...? (this is difficult for ANN to say. But of course CATHERINE realises, she found the knickers) He raped you.

ANN nods. She fights the tears that well up.

ANN

I don't want her to know. Ever. Ever. Ever. And I can't tell my dad that. I wanted to, last night, but I couldn't. I tried, but I don't want him picturing - I don't want to him picturing -(she dries up) But he'll need to know. Eventually. When it goes to court and it will go to court, I

My mother...

HAPPY VALLEY. EPI SODE FI VE. BY SALLY VAI NWRI GHT.

CATHERINE (CONT'D) When I get out of here. Can you wait that long?

ANN nods.

ANN

They took swabs, the police doctor did. Before they let me see mum and dad, they got everything they needed. They will get him

CATHERINE's biggest fear is that this man will never pay for the things he's done.

CATHERI NE

Yeah. I hope so.

CUT TO.

35 EXT. HEBDEN BRIDGE, SOWERBY BRIDGE. DAY 13 09.00 The scuzzy flats, the hills, time passing.

CUT TO.

## 36 INT. CATHERINE'S HOUSE, KITCHEN. DAY 13. 09.05

Three weeks later. 9:05am CATHERINE's sitting in the kitchen. Sipping tea. She's smoking. We have a good look at her: she's depressed. Properly, seriously depressed. The bruising may have gone, but her hand's still in plaster, and she avoids sudden movement; her broken ribs aren't healed. But the biggest thing is the depression, the overwhelming apathy and indifference. CLARE's taken RYAN to school and the house is silent. We share the silence with her for a few moments, and then there's a knock at the front door. The knock is unwelcome. She reluctantly considers going to answer it, but the urge doesn't last long. There's a second knock, but by now she's made a definite choice not to answer it.

CUT TO.

# 37 EXT. CATHERINE'S HOUSE. DAY 13. 09.06

CLARE's just stepping out of the car, right outside the house. She finds Inspector M KE TAYLOR at the door, wearing half uniform and his over coat (like he's on his way to work).

# CLARE

Hi Mike!

M KE TAYLOR Clare. How're you? 37

# 35

36

#### 30.

# CLARE

Not so bad.

#### M KE TAYLOR Is Catherine not up?

CLARE's not unaware that CATHERINE's in the habit of avoiding people since the attack.

CLARE Yeah! She should be. I took her up a cup of tea before I left, and she's under strict instructions not to wallow in bed all day.

# CUT TO.

38 INT. CATHERINE'S HOUSE, KITCHEN. DAY 13. 09.07 38

CATHERINE hears CLARE and MIKE come in. It irritates her. Why can't people just CLARE comes into the kitchen. And sees CATHERINE. MIKE's right behind CLARE.

CLARE

Ch you're up!

CASHERINE I wooks sull ARE SURFAREO Knows with tAREOLAREACLS 2 AREAS KE MTAYL GROOS of a

M KE TAYLOR (CONT'D) You've probably seen what's on the front of a couple of the tabloids?

Reluctantly M KE shows them the cover of the Express: . CATHERINE looks at it. And looks. It affects CLARE too: a police photo of TOMMY, and a grainy image of someone who bears a resemblance to TOMMY. CLARE becomes angry, but it's unclear what CATHERINE's thinking because she remains expressionless.

> M KE TAYLOR (CONT'D) I've spoken to the District Commander, and he wanted me to assure you there's no intelligence whatsoever to suggest that he's got out of the [country] -

> > CLARE

Yeah. But if the twisted bastard'd done it successfully, there wouldn't be. Would there?

# M KE TAYLOR

(trying to keep it objective) You think the press'd know that and we wouldn't?

CLARE Well. It wouldn't be the first time.

# M KE TAYLOR

We will get him

CLARE

Yeah, d'you know how many... (she tries to resist using an emotive word, but - ) in uniformive said that to her over the last three weeks?

MKE takes it on the chin.

M KE TAYLOR Did you make an appointment with the psychologist?

An indifferent snort of derision from CATHERINE.

CLARE

She told her to put all her troubles in little envelopes. And to put all the little envelopes in a little box. And to put it in the attic until she felt strong enough to open it up again. (pause for laughter. (MORE)

(a moment) There is some good news. You wouldn't normally be told this in advance, normally the first you'd hear is when you got a royal warrant. From the Palace. But the District Commander's asked me to let you know, he thought it might qive you a boost. (and he really hopes it does) He's put your name forward for the Queen's Police Medal for bravery. (disappointingly for MKE, CATHERINE has very little response to it) That's big, Catherine. There's only two other serving officers in the whole of West Yorkshire who've got it. You'll have to go and shake hands and curtsey.

CATHERINE lights another fag. The indifference is stunning.

#### CATHERI NE

Right.

M KE TAYLOR I think he's holed up, Tommy Lee Royce. Right under our noses. I think - when we find him 1 od up, Tommy Lee CLARE

CLARE Catherine. You were poorly. You coul dn't stand up.

CATHERI NE She'd be wondering why I wasn't t her e.

# CLARE

Who would?

# CATHERI NE

Kirsten.

CLARE lets that bit of madness pass into the ether.

CUT TO.

40 EXT. DEWSBURY PRI SON. DAY 13. 11.00

Establishing shot. Grim prison noises. Grim prison laughter.

CUT TO.

#### 41 INT. DEWSBURY PRISON, VISITING AREA. DAY 13. 11.01

KEVIN and JENNY sit together. KEVIN looks haunted. And in pain. JENNY looks frightened, tired, bewildered.

> JENNY I don't think I'd be able to do it again. On the bus. I think in future if I can't get a lift, I'll just have to stay at home.

41

40

KEVI N Could your dad not ...? Drive you over here?

JENNY He won't. Kevin. He doesn't want me to come.

KEVIN stares at her. He looks a bit mad.

**KEVI N** That's... but you've got to make it clear to him that it wasn't my fault. Any of it.

JENNY doesn't get it. Is he saying that in case any screws are listening? They don't appear to be, they're yards away.

> **JENNY** (gently) What d'you mean?

**KEVI N** Think about it. (he talks fast, engaging with the idea more the more he talks) If I hadn't seen that block of cannabis - what ever - drop out of that sandbag, none of it would've [happened] - it would never've Would it? And if had done the decent thing in the first place. When I himfor a rise... none of it -- would've agai n. happened. I made a mistake, maybe, I flipped, God knows, but... (a moment) and then

## JENNY

Me?

KEVI N Ch, come on! You encouraged me.

# JENNY

| - ?

**KEVI N** 

Not to start with. But you did. You di d!

(recalling JENNY's words...)

"Let's split ít up. Into smaller amounts. Just a few hundred pounds each, in different bank accounts".

**JENNY** I was just trying to make some sense of the -(whi sper)

Don't you blame me, don't you dare blame me!

**KEVI N** 

You have to explain to people that it wasn't entirely - these things don't happen in isolation. That's the point. Surely. Isn't it? Surely. Any of us [could] - any of us - could find ourselves in a situation not entirely of our own [doing], and - I shouldn't have to this! You know what I'm sayi ng!

He's mad, desperate for sympathy from someone he's half blaming. JENNY feels just as disturbed by him as she does angry with him

CUT TO.

#### 42 INT. BRETT'S FLAT, SOWERBY BRIDGE. DAY 13. 13. 15

42

We're watching the lunch time news on BBC1. A NEWSREADER in the studio is interviewing a detective who's name is on the screen below him DETECTIVE SUPERINTENDENT GRAHAM REID. YORKSHIRE POLICE HOM CIDE & MAJOR INCIDENT TEAM

## **NEWSREADER**

It's been almost four weeks, Superintendant, and these two men are still out there. A number of newspapers ran a front page story this morning suggesting Tommy Lee Royce had been seen in Spain. What can you say to assure the people of West Yorkshire - and beyond - that these violent criminals will be brought to justice?

We discover LEWIS flopped on the floor in front of the tv. He's not shaved. He looks pale and wasted and grubby. He's sipping special brew and smoking a fag. He's huddled in a sleeping bag, struggling to keep warm TOMMY's watching the news too, standing in the doorway, sipping milk from a carton. He looks like he's been keeping himself fit and disciplined, but he's wrapped up warm too because they've got no heating. He's grown a beard, and razored his hair short

# GRAHAM REI D

Well first I'd like to assure people that we remain confident that they will be caught, and that it is simply a matter of time. What you do have to appreciate with an inquiry of this nature is just how much work goes on behind the scenes. In the last three to four weeks we've gathered over two thousand exhibits, we've taken statements from over two hundred and fifty people, we've visited and searched over five hundred houses and out buildings -

#### **NEWSREADER**

And yet they're still out there.

GRAHAM REI D

(interrupts)

- and the search goes on, and it'll to go on. Our intelligence suggests overwhelmingly that both men are still in the Calder Valley area. It's a big place, the upper valley alone is over a hundred square miles, and it may take some time, but the determination of out there - knocking on doors, following up leads, searching, interviewing, will not diminish. No stone - al most literally no stone - will be left unturned. The heart break and sorrow following Kirsten McAskill's brutal murder - you saw the images from her funeral two weeks ago and similarly Catherine Cawood, who is now thankfully on the mend - the respect and affection for these two officers amongst their colleagues is breath-taking, it's humbling actually, and believe you me, however long it takes,

, no-one here will rest until these two men are where they bel ong.

It's TOMMY and LEWIS we should be looking at most during the above. The madness, the stir-craziness, the quiet desperation they're both experiencing in their two different ways: TOMMY handling it, LEWS less so. The outer door opens and shuts and BRETT appears with shopping bags. BRETT's in one of his more sober moments, though he has the manner of someone who's brain's permanently damaged. Right now he's buzzing, he's nervous, but he seems excited about it too, he hates the police -

BRETT They're doing block. Right now, knocking on doors.

LEW S

(panic) Shit.

TOMMY's determined to keep calm -

TOMMY We knew this would happen. Just calmright down!

He grabs a couple of LEW/S's empty tins and squashes them in the already over flowing bin. He grabs the sleeping bags: they've got to disappear.

> BRETT They're on the first coupla floors, the cocky bastards, and there's a fair good few of 'em

They're all whispering, remember -

LEW S

I need a piss.

TOMMY So go then! It'll take 'em a while to get up here. (LEWIS dives off into the bathroom, TOMMY turns to BRETT) Won't it?

BRETT Probably. I dunno.

TOMMY Why've you got so much shopping?

BRETT

Well 'cos - didn't you ask me [to] -?

TOMMY No. I mean. When the idiots are in here asking stupid little questions. Why've you got so much shoppi ng?

BRETT

Ch! (we see that he's bought endless four-packs of Special Brew) It's for me mum (MORE)

40.

She can't get out and about. So much. These days, what with her legs...

He sounds very plausible.

TOMMY

BRETT (oov) Yep. And just as we lingered on the bath panel at floor level, our

RYAN follows CATHERINE in, breathless and angry.

RYAN

L

# CATHERI NE

Yes, I know, I'm under no illusions, you keep telling me.

RYAN

You're a -(he lobs his lunch bag at her) You're an You're

an

## CATHERI NE

(calmly to CLARE) You better do something with him, 'cos l'll just kill him

CLARE

I think you both need to calm down.

RYAN

I don't even wanna live here!

CLARE

What's happened?

CATHERI NE

Good. Move out. See if anyone else is daft enough to have you. Please, feel free. 'Cos you've ruined me and your Auntie Clare's life long enough.

CLARE can't believe what CATHERINE's saying.

RYAN (CONT'D) l'mringing Childline.

CATHERI NE Yeah, they'll be interested.

RYAN I'm reporting you!

CATHERI NE D'you want the number?

RYAN heads out of the room, and upstairs. With purpose. He's angry and he's tearful.

> RYAN (oov as he goes up the stairs)

## CATHERINE Wanker. That's new.

CLARE's not happy with CATHERINE.

#### CLARE

Perhaps it was a bit soon for you to go picking him up.

CATHERINE keeps busy making tea.

# CATHERI NE

Looks like it.

# CLARE You can't - you can't talk to him

CATHERINE

l've had enough. I had enough . I mean it's . Is it?

#### CLARE

I don't know! I don't know what's happened!

CATHERINE What have I done wrong? Eh? I've done everything, we both have, and I ook at him

CLARE

Shhh!

CATHERINE Why did I do it?

CLARE Shut up, Catherine.

## CATHERI NE

Why? Eh? Why? Richard. My marriage. Everything. And for what? A (big whisper)

CLARE gives CATHERINE a shove. One that means business.

## CLARE

Stopit!

CATHERINE looks like she's thinking about smacking CLARE one back. And CATHERINE's trained not to respond when people are trying to wind her up, but we see the flicker where it could happen. But then the banging and clattering starts from upstairs.

## CATHERI NE

Right, well there you go. He's trashing his bedroom, he's wrecking

(a murmur) My house.

CLARE hesitates, then heads off upstairs. We linger on CATHERINE, who manically carries on making tea, like you do when you're desperately trying to look calm and in control and basically you've lost it. Eventually, from upstairs -

## CLARE

(oov) Whaty'

RYAN

(oov) I'm trashing me bedrooml

CLARE

(oov) You're not trashing your bedroom

RYAN

(oov) I hat e her!

### CLARE

(oov) No you don't.

CATHERINE suddenly loses it: she lobs something across the kitchen. Something frightening, like the kettle.

CUT TO.

50

# INT. BRETT'S FLAT, SITTING ROOM DAY 13 15.45

50

LEWIS is flustered, angry, suffocated; he thought he was going to die under there. BRETT's helping him out from under the settee. Still, whispering, despite the tension -

> LEWIS I thought they'd bloody moved in! I thought they'd (suddenly) And why did you

BRETT's pleased: they've gone!

BRETT I fort it'd look convincing!

LEW S You knob! I coul dn' t You've dislocated me shoulder! And l'm

BRETT I gotta get Tommy out.

LEW S

Leave him

BRETT

Eh?

LEW S Leave him a bit longer.

BRETT Don't be stupid.

LEW S No, Brett. Listen to me.

LEWIS talks really quietly, little above a mime; he does not want TOMMY to hear this. He's desperate.

Perhaps we glimpse TOMMY, wedged under the bath and sealed in. He can hear them whispering.

> LEWS (CONT'D) I did not kill that police woman, I did not rape Ann Gallagher, I did not beat up that other one! I am not going down for those things, let's go and get the police now, let's tell 'em [what's really happened] -

BRETT You mean grass him up?

LEW S It's not about grassing him up! It's about you and me being in deep shit because we're And we don't а

BRETT Not happening.

LEW S You're not even , you're

BRETT

Not happening.

BRETT gives it a moment, then heads through to the bathroom We go with him

LEW S

Why?

# CUT TO.

#### 51 INT. BRETT'S FLAT, BATHROOM DAY 13. CONTINUOUS. 15.46 51

BRETT pulls the jumble of clothes and accumulated trash away from the bath panel, then starts unscrewing it.

## BRETT (taps on the panel) They've gone. Big fella.

We go back for a glimpse of LEWIS looking longingly at the outer door: he could just run out and shout for the police. It could be so simple. But he can't. He just can't. Truly stuck between a rock and a hard place.

CUT TO.

#### 52 INT. CATHERINE'S HOUSE, RYAN'S BEDROOM DAY 13. 16.46 52

An hour or so later. CLARE's calmed RYAN down. The bedroom's still trashed. He's lying on his bed, post-tearful, but still a bit moist. CLARE strokes his hair.

#### CLARE

She does love you. She loves you more than you could ever begin to imagine. But what you've got to try and get your head round - and you're only eight, and it's difficult, and that's fine, but what you've got to understand - is that Granny's... she's still poorly, and she's going to get better, she's going to be absolutely fine. But. Sometimes. You can be poorly in your head as well as in your body, and -

RYAN

You mean like... mental?

## CLARE

(a smile) No. Ryan. She's not mental, she' s... (there's only one way of saying it) She's depressed. (MORE)

## CLARE (CONT'D)

And that sometimes means someone isn't quite themself, and I think we just have to be kind to her, like she's kind to you. Normally. When you get angry and upset. And that's what's going to help her get better.

RYAN's quiet. He seems to accept it. But then he moves on -

RYAN Am I adopt ed?

So that's a bit of a digression.

CLARE Well, not... No. I mean... she's your real Granny, and I'm your real Auntie. What d'you mean?

RYAN Who was that man? Who said he was my dad?

CLARE doesn't answer quickly enough. So when she does come up with a response, it doesn't ring true. Especially to the acute ear of an 8-year-old.

> CLARE No-one. No-one. He's not your dad, your dad's dead. (she doesn't like lying, even when it's for good reasons. A moment. She kisses him He's calm) What about tidying up this room? Hm?

He nods gingerly. But we suspect the question isn't going to go away.

# CUT TO.

#### INT. CATHERINE'S HOUSE, SITTING ROOM DAY 13. 16.47 53 53

CATHERINE's crashed on the settee. She's calmed down as well. CLARE comes to look at her. CLARE's calm, kind.

> CLARE D'you want some tea?

> > CATHERI NE

l've broken the kettle.

CATHERINE's not unaware of how pathetic and childish and ridiculous that sounds.

CLARE

Well. (she sits down next to her, perhaps she strokes CATHERINE's hair fondly too, like she's just stroked RYAN's) I can heat some water up in a pan. Then you can go out and buy a new one tomorrow, it'll give you something to do.

CATHERI NE Is he all right?

#### CLARE

Are you?

CATHERINE wishes she could say yes. But she can't: she shakes her head and stares at the skirting board.

CUT TO.

54 EXT. COURT, LEEDS. DAY 14. 09.30

> A new day. JULIE MULLIGAN's sitting in her Range Rover Evoque outside the prison. ASHLEY emerges (suit, tie, smart over coat, he's carrying a clear plastic bag). He heads over to JULIÉ's car. He doesn't look himself. He's not cocky, he's more chastened than that, and he's pale, although he's relieved to be out (even if it is only a short reprieve). He heads over to the Evoque, and grabs at the passenger door handle to pull the door open, but it's locked. The window goes down half way. JULIE's in the driver's seat.

> > ASHLEY

Openit.

JULIE Is the incorrect response.

ASHLEY I'm not in the mood, Julie.

JULIE Join the club, pal.

ASHLEY All right, thank you for coming to pick me up. I'm sorry I've... I'm sorry. I am sorry. I'm sorry for everything. (he is sorry. Genuinely. He's mainly sorry he's been caught out, but he is sorry. (MORE)

54

ASHLEY (CONT'D) JULIE's still going to let him dangle there a few moments longer) How're the boys?

JULIE presses the button to release the central locking. ASHLEY gets in. JULIE doesn't turn the engine over.

> JULIE You smell like a lag.

ASHLEY Let's go home.

JULIE Have you done a deal?

He doesn't want to go into it now.

ASHLEY Can we just go home?

JULIE takes that as a yes. She knows there'll be implications, but perhaps she doesn't want to face them just yet. She shakes her head slowly, sadly. Trust her to have married a useless twat.

## JULI E

Me dad got me a couple of Al sations. I've got 'em chained up in t'yard. They're as soft as shit, pair on 'em, but they bark loud enough whenever t'police turn up. Which makes me laugh.

ASHLEY

Let's go home.

JULIE I want to know. If you've sold us down the river.

ASHLEY I'll explain it all to you when we get home.

ASHLEY's manner worries JULIE. She turns the engine over. She pulls out and heads off. Behind them - calmly, and at a discreet distance - another car pulls out and follows them

CUT TO.

55

55

## INT. PUB, HEBDEN BRIDGE. DAY 14. 13.00

Lunch time. A nice pub. CATHERINE's met RICHARD for lunch. We meet them during a lapse in the conversation. They've got drinks, the food hasn't arrived yet.

53.

## **RI CHARD**

It's nice to see you.

CATHERINE's quiet. And she looks a bit dishevelled, like she's not overly bothered about what she looks like.

## CATHERI NE

Thank you for helping Clare. With Ryan. When I was in hospital.

RICHARD nods thoughtfully. He even looks close to smiling.

#### **RI CHARD**

He's all right.

CATHERINE takes a moment to consider whether to bother saying the next thing or not.

## CATHERI NE

I can't stand him

## **RI CHARD**

Sor r y?

#### CATHERI NE I can't stand him

**RI CHARD** (carefully) What y't alking about?

CATHERI NE

Ryan. I can't stand looking at him

**RI CHARD** What're - why're you saying that?

CATHERI NE I understand. I get it. I get what it was. I get why you couldn't live in the same house. I get it. I get it. Believe me, I get it.

## **RI CHARD** You can't -(a whisper, this is dr eadf ul) You can't say that.

CATHERI NE Can't I? Why?

**RI CHARD** Because you made the choice.

CATHERI NE Why didn't I listen to you?

**RI CHARD** You can't say that Catherine.

## CATHERI NE D'you want him?

#### RI CHARD

No. (silence) , but you can't just -I mean I you don't mean this.

#### CATHERI NE

. I've had to sit. And The listen. To the stupid, mindless, idiotic things he's done at that school. Daniel was never like that! Becky was never like that! Where does he get it from? Hm? (RICHARD doesn't respond) It's not rocket science.

**RI CHARD** 

Yeah, and it's still not his fault. Either. Is it. Like you told me. (a moment)

I thought you said he's dyslexic.

# CATHERI NE

He's daft.

#### **RI CHARD**

Catherine. If he's dyslexic he will get angry and frustrated. It doesn't mean he's -(he hesitates, then whispers - ) Like his dad.

### CATHERI NE

But -

#### **RI CHARD**

What? But what?

She still hates saying it, even when she's angry with him and it should (in theory) be easier.

> CATHERI NE He's bound to be. At some level. He's just bound to be. Isn't he?

**RI CHARD** Tommy Lee Royce - I don't even think he is a psychopath, not a real one. I think. (MORE)

RI CHARD ( CONT' D) He's this little twisted thing who grew up - unloved, more than unl oved, despi sed probably, treated like... dirt on a daily basis – in squalor and chaos. Ryan is loved. Cared for. He has not grown up in either squalor or chaos. Thanks to you. There's a massive difference, and yeah - part of him will always inevitably be Tommy Lee bloody Royce - but part of him will always be Becky. And a bigger part of him will be you. And Clare. Because you're the people who've had most influence on him And I understand it's tough from time to time. But... kids are a nightmare, all kids, any kid, they all have their moments. You know this! Blimey! Becky, she used to drive us up the flaming [walls] - !

#### CATHERI NE

(seriously, she means it; don't say anything bad about BECKY. Silence. Event ually - ) It's kind of interesting. To hear you defending him

#### RI CHARD

(reluctantly) Daniel rang me. Last night. Clare'd rung him, she was worried. About you. That's [why] - that's why I asked you out. (CATHERINE nods: she kind

of knew something like that'd gone on) What're you doing for your birthday

next week?

CATHERI NE Same as I do every year. Nothing.

RI CHARD That's not true, we used to do [all sorts of] -

doesn't underst and She interrupts, she's dismissive, he her -

> CATHERI NE Why am I even here?

#### **RI CHARD**

Sor r y?

#### CATHERI NE

For the last eight years I have not celebrated my birthday. Course you wouldn't know that because you divorced me. Ever since Becky died, do you know how - you must, she was your daughter too, but maybe it's different for men, I've got no idea - but do you not know how it is? That people think you want to celebrate your own existence, when you've got a child who's dead? No offence, but I carried her. For nine months. Her flesh was my flesh, and she's dead, part of me is dead. Physically. Dead. I thought I'd come to terms with it, but I haven't, I never will, and why the hell Clare's got this obsession with celebrating my birthday, I [do not know] -

**RI CHARD** Catherine, it's not an obsession, she's just trying to focus on it to

## CATHERI NE

A moment. That was a bit mad. Shouting in a pub. Well, not shouting, but a bit loud. Silence.

#### **RI CHARD**

People are trying to help you. 'Cos they love you. And at the moment it feels like they're hitting a brick wall.

A WAITRESS comes and puts plates of nosh down in front of them RICHARD murmurs "thanks". CATHERINE realises how not hungry she is when she sees the food. A long pause, and then event ually -

> CATHERI NE (she's gone qui et agai n) I have to go.

## **RI CHARD**

We just... got food.

## CATHERI NE

I don't want you to ring me up any more. We should never've got back into bed together, it was stupid.

She gets a couple of tenners out and drops them on the table.

RI CHARD You don't have to do that. (she leaves. In a kind of measured way, so it doesn't look like she's walking out, even though that's exactly what she's doing) Catherine.

### PHIL

They import all sorts of refined chemicals from all over, and one thing they do import. Is paracet amol. From a Spanish company based in Almeria. The hauliers bring the product up through Spain, up through France, into Holland in trucks - the trucks go from Rotterdaminto Hull, and then up to the north east and Scotland. Eight or nine of them, every week, carrying up to five hundred kilos of paracet amol each.

CATHERINE has some broad notion of where this is heading -

#### CATHERI NE

Yeah.

#### PHI L

- totally legitimate, the hauliers, everything, all the paperwork. But. Before they leave Rotterdam Every other lorry visits another factory. In Dordrecht. South of Rotterdam On a daily basis, a number of lorries pull in at this place and the driver is paid... twenty five pound a kilo? To wander over there for half an hour and have a fag.

(CATHERINE isn't exactly certain where this is heading now...)

One drum In every Íoad. Is taken out. Partially emptied. Refilled with the same weight in cocaine. In sterile conditions. Resealed as per the exact factory seal in Almeria. Replaced in the load. And shipped to England. In England, the reverse happens. As soon as the lorry's away from the docks, the cocaine's taken out, and the paracet anol's put back in. The full contingent of paracet amol arrives at its destination in the north east and Scotland, and noone's any the wiser. That's of cocai ne comi ng i nt o the UK up to four times a week.

CATHERINE takes it in. It's big if it's true, but -

CATHERI NE And how do you know this isn't all tales from the Arabian nights?

(a shrug) We're confident he hasn't made the whole thing up. It'll take months to infiltrate it properly, but we'll know soon enough if it's actually true.

#### CATHERI NE

So if it is true... that's -

## PHIL

(he's smiling) Catherine. It's huge. It's international. You've facilitated a link to a team of drug dealers with a distribution network in the UK that's worth millions. Like I say, it'll take months to work up and down the chain, but ultimately some serious players are going to get their assets frozen. And they're gonna wanna know who's opened their mouth. Ashley

JULIE What about me mum and dad? My family. t hi ng. (ASHLEY has no response. JULIE's upset) God, you really have sold us down the river.

Yup.

CUT TO.

59

INT. CATHERINE'S HOUSE, KITCHEN. DAY 14. 17.30

59

CATHERINE arrives home. CLARE's setting the table for supper. CLARE's just about to launch into "Where the hell've you" been?" when CATHERINE puts her arms around CLARE and squeezes her tight.

> CATHERI NE I'm sorry I've been an arse.

CLARE hugs her back.

CLARE You're not an arse. Where've you been? Richard rang.

CATHERI NE

(dismissive)

Ch -

(a moment) That was a mistake, I should never have got back into that.

CLARE But you're all right?

CATHERI NE

Yup.

CLARE

Sur e?

CATHERINE nods.

CATHERI NE I was thinking... (she's not convinced, but for harmony's sake, and the sake of thinking perhaps she should try and move on) Maybe I should, maybe we should. For my birthday. Do - nothing big, but -

CLARE Okay. Okay. And...? (tentatively) What about Helen. And Nevison. And Ann.

CATHERINE nods. It's a bit half hearted, but -

CATHERINE Yeah. If. Yeah.

CLARE And when are you gonna tell Nevison about Ann?

About ANN being raped: clearly CATHERINE's told CLARE.

CATHERINE When – when – whenev[er] – (instead of putting it off, she resolves to deal with it – ) I'll do it tomorrow. Where's Ryan?

CLARE points: upstairs.

CUT TO.

60 INT. CATHERINE'S HOUSE, RYAN'S BEDROOM DAY 14. 17.31 60

RYAN's drawing a very nice detailed strip cartoon with speech bubbles and action, and all sorts. CATHERINE appears at the door. She goes and hugs him tight, and kisses him He hugs back. A tacit understanding that they're both sorry, and they both love each other. CATHERINE has a look at his picture.

> CATHERINE What's this?

## RYAN

Zombi es.

## CATHERI NE

Nice.

They're still hugging. She kisses the top of his head.

CUT TO.

61 EXT. SOWERBY BRI DGE. DAY 15. 08.30

A shiny new morning. The flats, the hills. The shops, people, kids going to school.

CUT TO.

# 63.

61

# TOMMY

pills.

BRETT Okay. But. Tommy. That's - you're gonna die, man! You need to get to an hospital.

TOMMY knows he does, and it's killing him, he still believes very keenly that he could have got away with this.

## TOMMY

Shit.

BRETT What aanwadgoon(Nakoslo)? Tj 1 0 0 29670.02 572.52 Tm - 0.235 Tc

TOMMY hogeteblissomme... like bandages, or -

BRETT

No. Okay. But the thing is. That's not bandages, that's - you gotta -I think - Tommy, it's the end of the road. Mate. Buddy. You gotta hand yourself in, this - that's -

TOMMY

We could a got away with this. A84..2.04 428.52. Mate. Buddy

BRETT doesn't know what to do.

BRETT

D'you wanna beer?

TCMMY nods. BRETT grabs one from the new carrier bag, and opens one for him

TOMMY I coulda been someone, me. I coulda done stuff.

BRETT You still can. Tormy.

TOMMY (shakes his head) Ashley Cowgill. He's nothing. TOMMY (CONT'D) How mad is that? Eh? What kind of life is that for a lad? Living with an old woman. And no dad. It's not... that's not... (he's crying now) Shit. It's shit. It's no life, not for a lad.

TOMMY might be feeling sad for himself, and his own fatherless childhood as much as RYAN's. BRETT's struggling, way out of his depth.

> BRETT What d'you want me to do about ?

> > TOMMY

Who?

## BRETT

Him

(he means LEW/S) D'you want me to give him a good kicking? Before he wakes up.

TOMMY realises thick BRETT doesn't know LEWIS is dead.

TOMMY No. Brett. You don't need to give him a good kicking.

BRETT realises from TOMMY's manner that something's up. Then when he looks through to the the room, it occurs to him that LEWIS has been oddly still, even for someone who's asleep.

> BRETT Is he - ? He isn't -

TCMMY You didn't really think he was asleep?

BRETT stands up and walks slowly over to LEWIS. He's terrified. It hadn't occurred to him that LEWIS was dead. Cautiously, he steps over him, and only when he sees him from the other side, does he see just how dead he is. He's white, waxen, and the blood's soaked into his sleeping bag. The Hoobs (or something) on telly right next to him

> BRETT You've slit his [throat] - ! (BRETT goes weird) Ch Jesus... (he staggers away from the body, he's suddenly gone shockingly pale) Ch my [fucking]... Jesus.

He crouches down, like someone who really doesn't know how to cope.

TOMMY You gonna get me that whisky and them pills? Brett?

BRETT isn't recovering. TOMMY prizes himself up off the floor. He finds the knife (which was on the draining board). He goes into the room and stands over BRETT.

TOMMY (CONT'D) You're not gonna go weird. On me. Brett. Are yer? Come on, you're not chicken shit like him Are yer?

BRETT suddenly gets hysterical: he needs out, fast. He jumps up, and he's clucking like Stan Laurel when he panics, only in BRETT's case it's not funny. TOMMY has no choice; he has to silence him He drops the knife and strangles him BRETT fights back, but even incapacitated as he is, TOMMY's much

He looks different. He certainly looks more like someone you'd imagine was at college than someone who you'd assume was a killer.

CUT TO.

## 65 I NT. BRETT' S FLAT, SI TTI NG ROOM DAY 15. 09.45

The flat with two dead men: LEWIS still in his sleeping bag, and BRETT, with half his clothes missing. And the telly still on. Jeremy Kyle.

CUT TO.

66 EXT. RAWSON LANE. DAY 15. 10.00

TOMMY walks up Rawson Lane. It's tough, but perhaps he isn't as weak as he thought he was. He's coping, anyway. He walks past the Chinese take away and Milton Avenue.

CUT TO.

## 67 EXT. BURNLEY ROAD. DAY 15. 10. 15

TOMMY waiting at a bus stop, pretending to (or actually) reading his book. A ELDERLY WOMAN comes and stands at the bus stop too, and says a casual "Morning", to him

> TOMMY (a murmur) Morning. (then he thinks to say - ) A bit milder today.

The ELDERLY LADY agrees with him, yes it is. The bus comes. It has 'Hebden Bridge' on the front. So we know where TOMM's going.

END OF EPI SODE

69.

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