TOMMY steps off the bus in Hebden Bridge. He's pale, and he's in pain, but he keeps moving. He crosses the road into the main part of the little town. Despite what we know about him, to anyone in the street he doesn't look out of place, huddled up, head down, hands in pockets in the cold winter weather with his glasses and his beard and his copy of and his lap-top bag.

CUT TO:

23of 3ofEXTTOF CHIETM ST SHOP, HEBDEN BRIDGE. DAY 15. 10.35

2

TOMMY I eaves a chemist shop with a couple of packets of

6 INT. NGA, NEVISON'S OFFICE. DAY 15. 12.01

of

6

NEVISON'S busy in his office with four of his heads of department when JUSTINE pops her head in at the door.

JUSTI NE

Nevison? Sorry to disturb, but I thought you'd want to know. Sergeant Cawood's here, she's asking to see you.

NEVISON jumps to his feet, he's delighted. He heads out of his office to greet her -

CUT TO:

7 INT. NGA, OUTSIDE NEVISON'S OFFICE. DAY 15. 12.02 7

CATHERINE's loitering by JUSTINE's desk as exhuberant NEV emerges from his office -

NEVI SON

Cat her i ne!

CATHERI NE

Hello. Sorry - you're busy.

NEVISON

No!

CATHERI NE

I can w[ait] -

NEVI SON

No! No no. Never too busy. (he looks back into his of fice)

Can we do this later, fellas? (he cheerfully indicates for them to vacate his office, and turns back to CATHERI NE)

How are you?

CATHERI NE

(she exhibits her broken arm)

I ' m -

She doesn't know what she is. All over the place.

NEVI SON

We were wanting to come and see you. In the hospital, [but] -

CATHERI NE

Oh, I wasn't worth looking at.

NEVISON

D'you want to - ?

Come through.

CATHERI NE

I don't [think] - I was doing my job, I don't think it'd be... you know.

NEVISON

What?

CATHERI NE

Ethical. Appropriate. Not that I'm not grateful! But... that isn't [why I'm here] -

NEVISON

I'd like to do something.

CATHERI NE

Sure. But that isn't why I'm here. (a moment. NEV can sense something grave is coming)

Ann came to see me. In hospital.

NEVISON

Ann di d?

CATHERI NE

Yeah.

NEVISON

Ann did? I thought -

CATHERI NE

She got in. Yes, I wasn't... (self-conscious) seeing people. But she got in. And. I didn't mind, I was pleased to see her. But. Then. She told me something. Something that was difficult. Something she wanted wants - you to know, but she couldn't face telling you herself. So she asked me. To. So.

(a moment)

She was raped. One of them - Tormy Lee Royce. He raped her.

(she lets that sink in)

When it goes to trial - and it will, we will get him -

> (she so wants to believe t hat)

when it goes to trial, you'll need to know that. Because you don't want to be hearing it for the first time in court. So. She doesn't want her mum to know. Because Helen might never need to know. (MORE)

CATHERINE (CONT'D)
(CATHERINE hopes NEV gets
the implication: because
she may be dead be then)
Might she?

NEVI SON

(shakes his head, almost no voice)

No.

CATHERI NE

But you do need to know. So. She asked me to tell you that. Because she couldn't.

(NEVISON's staring, appalled)

She's tough, she's clever, she's dealing with it. But the hardest part of it now - for her - was not knowing how to tell you.

Part of NEVISON's world just collapsed. (And CATHERINE would love to tell him that she knows how he feels. But it's just not appropriate to start bringing up her own troubles).

CUT TO:

9 OM TTED 9

10 EXT. UPPER LIGHTHAZELS FARM DAY 15, 13,00

10

ASHLEY (plus another LAD in the passenger seat) drives an open-backed wagon (laden with bags of sand) up to the farmhouse. There are a couple of men working on the site. ASHLEY steps out. The LAD goes and opens up the back of the wagon and starts unloading the sacks, one by one, just as TCMMY and LEW/S used to. JULIE happens to be heading out of the house and over to the Evoque, dressed for work. Her face like thunder. A very unhappy woman.

JULI E

(Looking out across the Landscape)
Where are they?

ASHLEY

Who?

ASHLEY is also a shadow of his former self.

JULI E

I thought they had you 'under observation' at all times?

ASHLEY

(he doesn't want the new LAD or the men on the site to hear that. He glances surreptitiously out at the landscape) Dunno. They'll be somewhere.

There's a car parked several hundred yards away. It may well be pensioners out for the day, but JULIE decides it's NCA. She lifts her top up and flashes her charlies at them

ASHLEY (CONT'D)

What you

He lunges at her to make her cover herself up.

JULI E

Geddoff me, bast ard! You (then she points at ASHLEY and the wagon, and mouths loud and clear to the vast landscape) NOTHING TO DO WITH

ASHLEY

*[Fucki ng]

*Words in [square brackets] to be implied rather than stated. JULIE heads off and slams into her Evoque.

CUT TO:

11 EXT. CANAL TOW PATH, HEBDEN BRI DGE. DAY 15. 14.30

11

TOMM's taking shelter under a canal bridge along the tow path. He inhales deeply on a cigarette. He sees the narrow boats parked all along the canal bank, all of them closed up for the winter. The whole place seems odd and silent and deserted. TOMMY flicks his fag into the canal, pulls his collar up, and walks along the tow-path.

It gets more and more eerie and deserted and quiet the further he goes. The narrow boats become more and more sparse. Some of them look like they've been deserted for years. You wouldn't be surprised to see The Lady Of Shall ot floating along. TOMMY sees one with nothing more than a padlock keeping it secure.

He steps on board and knocks on the window - tap tap tap. He waits. As he suspected, nothing, no-one. He looks around. He finds a lock key - a weighty metal shaft used for opening the locks - and uses it to lever off the padlock. It's an effort, but eventually it works: the padlock pops off.

TCMMY falls over with the effort, and it takes a moment for him to recover himself in his weakened state.

CUT TO:

12 I NT. NARROW BOAT. DAY 15. 14.31

12

It's dark and sparse inside the narrow boat, but it has some basic amenities: a kitchen, a gas hob, even a kettle. TCMMY closes and bolts the doors behind him, looking out again to check that no-one's spotted him. He wanders through to the next bit, and finds a narrow double-sized bunk. He levers

TOMMY

I am living there. Is that my son?

CATHERI NE

No. Not according to your mother you're not. What were you doing at M I ton Avenue?

TOMMY

What?

CATHERI NE

Number sixty two MIton Avenue, Sowerby Bridge. What were you doing there?

TOMMY

Must be somebody who looks like me.

CATHERI NE

Okay. Well we'll see. When I get the swabs and prints back from the lab.

TOMMY

How come Becky's dead?

CATHERI NE

I'm not talking to you about my daughter.

TOMMY

That's my lad.

CATHERINE heads for the driver's door.

CATHERI NE

He's got nothing to do with you.

TOMMY

You know me and your Becky had a thing going on.

She goes back and gets right in his face.

CATHERI NE

A 'thing going on'? You twisted little bastard, you raped her.

TOMMY

I didn't.

CATHERI NE

I know what you did to her because she told me. You better not cross me,

Is there anything I've said you don't understand?

CATHERINE gives it a moment to sink in, then heads for the car. TOMMY goes and bangs on the window, his face only two inches from RYAN's.

TOMMY You're my son! I'm your dad!

TCMMY pulls at the door handle, but terrified RYAN's locked in (terrified but fascinated). CATHERINE gets in and drives off, a bit too fast, doesn't pause to put her seat belt on.

CUT TO:

15 I NT. RYAN'S SCHOOL, CLASSROOM DAY 15. 14.45

15

On RYAN. He's also thinking about that same incident (and has been on and off ever since it happened). MRS. MUKHERJEE's reading The Rail way Children before home-time. The children sit around her in a circle. RYAN's miles away, thinking about

HAPPY VALLEY. EPI SODE SI X. BY SALLY WAI NWRI GHT. 9A.

CATHERI NE

Y' had a good day?

RYAN

Yep.

CATHERI NE

You sure?

RYAN

Yes.

CUT TO.

17 EXT. NI SA. DAY 15. 15.30 17

RYAN I eaves the Nisa, CATHERINE's right behind him (we recognise the street where TCMMY bought pills just a few hours ago). RYAN (with bike and helmet) has a packet of sweets that CATHERINE's just bought for him

CATHERI NE

I'm sorry I've not been much fun l at el y.

RYAN

(struggling to open his sweets) S'all right.

CATHERI NE

(she offers to take the sweets off him to open t hem)

I miss your mum sometimes, that's al I.

Saying that just suddenly makes her emotional.

RYAN

(he notices) Why're you crying?

CATHERI NE

(brushing it off, trying to smile) Ch, it just happens. When you get to my age.

RYAN takes his opened sweets back and heads off. He calls back happily -

RYAN

It'll be reight.

CATHERINE watches after him She's still struggling with how she feels about him She wants to get over it. But bad feelings keep dragging her back.

CUT TO:

18 EXT. NARROW BOAT. DAY 16. 06.45 18

Dawn over the canal. A new day. It's grey, cold, damp.

CUT TO:

19 I NT. NARROW BOAT. DAY 16. 06.46 19

TOMM's awoken by the gentle movement and sound of another narrow boat as it chugs past on the canal.

TOMMY allows himself to get up slowly, and realises he doesn't feel any worse than he did yesterday, although he's still in pain. He finds his pain killers and knocks back another small handful.

He explores the boat and finds that he has a Calor gas bottle connected beneath the hob. He tries one of the gas rings. It works; gas hisses out. He turns it off. He finds a selection of boxes of matches and a lighter. He finds a small stash of convenience foods in the cupboards; tins, dried pasta, rice, coffee. He tries the kitchen tap, but nothing comes out. But then maybe he stumbles across a six-pack (perhaps with a couple missing) of bottled water in another cupboard. And on a shelf, he finds a radio. It works. And there's a little digital clock.

A jogger jogs past on the tow-path. TOMMY moves away from the window.

CUT TO:

20 EXT. CAFE, SOMERBY BRIDGE. DAY 16. 10.00

20

Md-morning. DANIEL (in his smart work clothes: suit, tie, smart over coat: he's an estate agent) heads into the cafe.

CUT TO:

21 INT. CAFE, SOMEBRY BRIDGE. DAY 16. 10.01

21

DANIEL sees CLARE. He's always polite with AUNTIE CLARE, and they've helped each other through a serious crisis recently (when CATHERINE was in hospital).

DANI EL

How's things?

CLARE

Good. Not so bad. Better than they were.

DANI EL

(he unbuttons his coat, sits)

Is she all right?

CLARE

Well. We're getting there. Slowly. I think. It'll help when they've tracked down Tommy bloody Lee Royce, [but] -

(back to CATHERINE -)

That's why I wanted to tal 2 Tm - 0. 201 Tc 0. 025 ekb0. 04 212

CLARE

I know love, I was there. She'll be a good grandmother.

DANI EL

I know t hat.

A moment. A nice moment of acceptance and understanding. CLARE has to move tentatively onto the next thing -

CLARE

So. Ckay. This is the thing. Should I invite your dad and Ros?

DANI EL

Ch. Erm.. (his instinctive response is that he doesn't mind. So I suppose he's trying to fathom the reason behind the question)

DANIEL can't form an opinion. He's too busy thinking. His mood has shifted.

DANI EL

You invite who you like.

CLARE

I was asking for an opinion.

DANI EL

Clearly I'm not party to the ins and outs.

CLARE

No I know, [but] -

DANI EL

Okay, no, you can't invite me dad and not Ros. But why invite either of 'emif...?

CLARE

Well 'cos they were very good. With Ryan. When Catherine was in hospital.

DANI EL

Ryan.

CLARE

Yeah.

Anything to do with RYAN is anathema to DANIEL.

DANI EL

Why's is me dad seeing her again? Is he stupid?

CLARE

It was before all this. It was after he found out he was losing his job. At t'Gazette. (DANIEL doesn't really see

what that's got to do with anything)

Sorry, I've put my bloody foot in it, haven't I?

CUT TO:

22 **CM TTED** 22

23 INT. NGA. NEVISON'S OFFICE. DAY 16. 13.01 23

NEVISON shuts the door and sits. He hasn't smiled once.

JENNY

Thank you for seeing me.

NEVI SON

What can I do for you?

JENNY

It's becoming increasingly difficult. For me and the girls. Since you stopped Kevin's wages.

(NEVISON doesn't respond)
I can understand how angry. And appalled you are. I mean we all are. But no-one's found him guilty yet.

NEVI SON

Jenny.

(he tries to sound as measured as he can)
He admitted to the detective -

JENNY

Can you imagine how
To end up something like

t hat?

(a moment)

Sorry. But they him they him they used the most - (Iowers her voice)

he

He - he said he asked them - he asking them - is she all right, they're not hurting her, they're not doing anything to her are they? And he kept telling him, "No she's fine, she's fine". I know! He was naive. To believe that, but -

(she dries up)
And at the end of the day he did
say to you "I think I know who
these people are". He said that
what they'd threatened to
do to him To us.

NEVISON

Me and Helen'd already been to t'police by then.

JENNY He didn't know that.

DETECTI VE CONSTABLE 1 D. C. 9224, ur gent assistance required. We've got a shooting on

the A629 ambulance requested, helicopter requested. There's two suspects on a motor bike heading along the A629 Halifax Road towards Hudder sf i el d.

We cut to the other DETECTIVE CONSTABLE, who's just reached ASHLEY's Range Rover. ASHLEY's been shot in the head, and in the mouth. He's dead.

CUT TO:

25 EXT. SOWERBY BRIDGE. DAY 17. 12.00 25

Time passing: a week. The tower blocks, the hills, the weat her.

CUT TO:

INT. NARROW BOAT. DAY 17. 14.15 26

26

We find TOMMY still alive, after a week. It looks like he's made a reasonable little nest for himself in the narrow boat. But he's down to the dregs of his inherited supplies. He looks rested, but no less pale. He's still not right. He checks the time: quarter past two. He's got an idea: it's time to venture outside once again.

CUT TO:

27 EXT. NARROW BOAT. DAY 17. 14.20 27

TCMMY closes the boat up, and looks around to make sure that no-one's seen him He takes things steadily; the stab wound to his body continues to give him trouble. He finds his feet and heads back along the tow-path, into Hebden Bridge.

CUT TO:

28 EXT. SCHOOL. DAY 17. 15.15 28

Kids emerge from the school. RYAN dives out and races over to CATHERI NE.

> CATHERI NE We've to go to t'Nisa.

> > **RYAN**

Why?

We discover some distance away pale TOMMY watching them He has a bag of groceries that he's bought.

CATHERI NE

Just a few more bits and pieces for tonight that Clare's gone and f or got t en.

RYAN

Can I have some sweets?

CATHERI NE

Have you been good?

RYAN

Yeah.

CATHERI NE

All day?

RYAN

CUT TO:

EXT. CATHERINE'S HOUSE/FRONT DOOR. DAY 17. 16.05 29

29

TOMMY - at a safe distance - has followed CATHERINE and RYAN. They head along the street with shopping bags and up the steps to the house.

RYAN

Can I stay up late?

CATHERI NE

For a bit. If you behave.

RYAN

Is me Grandad coming?

CATHERI NE

Yup.

RYAN

Is Ros coming?

CATHERI NE

Yes.

RYAN

I like Ros.

CATHERINE holds the door open for RYAN. She follows him inside, and the door closes.

We linger on TOMM; he knows where they live.

CUT TO:

I NT/ EXT. NEVI SON'S CAR/ CATHERI NE'S STREET. NI GHT 17. 30 20.00

30

Later that evening. It's dark. NEVISON's Bentley pulls up behind CATHERINE's car. The GALLAGHERS - laden with presents step out. HELEN and NEVI SON mid-debate. N.B. HELEN is starting to look frailer. She hooks up with ANN as they walk along the street. (We should feel that $\overline{\text{NEVISON}}$ is being slightly more solicitous towards ANN than HELEN, even though nothing is said).

HELEN

When was this?

NEVI SON

Last week. She came to see me.

HELEN

Yes, but when did you stop his sal ary?

NEVISON

As soon as they arrested him

HELEN

Is that legal?

(NEV shrugs: don't know,

don't care)

But surely she's right, we don't know how cul pable he was. Or wasn't.

NEVI SON

Yeah well if she wants it, she can take legal action.

HELEN

She uses a wheelchair. None of it was her doing. Was it. Her or the chi I dr en.

NEVISON

No. But like I explained to her. Actions - his actions - have consequences.

They've reached the front door. NEV presses the doorbell.

CUT TO:

31 INT. CATHERTINE'S HOUSE, SITTING ROOM NIGHT 17. 20.01 31

CLARE

Ooh! That'll be them

CLARE gets up to answer the door. RICHARD, ROS, DANIEL, LUCY, SHAF, JOYCE and RYAN are having a lively conversation. Music plays from the CD player. (LUCY's pregnancy is showing: 4 - 5 months). No CATHERINE.

> LUCY In the mouth? Shot

> > SHAF

I didn't see -

(conscious of RYAN he

mouths it -)

meself. I mean we

attended, but by that time - you know - it's all cordoned off and don't go nowhere near, but -

ROS

That wasn't on the news, the mouth t hi ng.

CUT TO:

20.

32 EXT. CATHERINE'S HOUSE, KITCHEN, NIGHT 17, 20,02

32

CATHERINE's having a cigarette by the back door. Already she's found an excuse not to be in the throng, and kind of wishing everyone would go home. There's loads of delicious buffet food (untouched) spread out on the table. From the other room the lively chat continues -

SHAF

It'll come out at the trial.

JOYCE

If they catch 'em

LUCY

Why the mouth?

SHAF

Belt and braces, isn't it.

CUT TO:

33

33 INT. CATHERINE'S HOUSE, SITTING ROOM NIGHT 17. 20.03

JOYCE

SHAF

Ch yeah.

JOYCE

- it can be a thing.

During this we notice that DANIEL is topping up his glass a bit too readily, and looking unpleasantly at his dad. RICHARD remains unaware.

RI CHARD

(amused)

A what?

JOYCE

(remembering, teasing) a journalist.

i.e. so I'm not telling you.

RI CHARD

No longer, Joyce! As of last week. Redundant.

ROS gives him an good-humoured but irritable nudge: she hates him announcing it like its something to be proud of.

LUCY

What thing?

JOYCE

Like a message. To anyone else.

SHAF

If you grass - if you talk - (points a pretend gun at his mouth)

this is what happens.

ROS

LUCY

Good grief.

Ch my God.

ROS

Does that [really] - do people really - ?

On JOYCE: yup.

LUCY

(appal I ed)

So who did it?

SHAF

Colonel Mustard and Professor Plum

RI CHARD

ROS

On a Honda!

With a lead pipe!

DANI EL

If they knew who did it, they'd have arrested 'em Wouldn't they?

DANIEL's a bit more aggressive there than he needed to be (whereas RICHARD, SHAF and ROS were just being jolly), and LUCY's made to feel a bit daft for not wording her question better. RICHARD looks at DANIEL like, "that was a bit harsh", but it's a nuance of a moment, and the edge is take off by the entrance of the GALLAGHERS -

CLARE

Nevison and Helen and Ann are here!

HELEN

Hello. Hello!

Fond greetings. Hello/how re you?/pleased to meet you etc

CLARE

Catherine's just through there.

ANN heads straight through to the kitchen without bothering with anyone else. NEVISON follows her (although he says a few polite hellos on his way through).

CUT TO:

34 INT/EXT. CATHERINE'S HOUSE, KITCHEN BACK DOOR. NIGHT 17. 34 20.04

> CATHERINE's spotted the GALLAGHERS from the kitchen door. She treads her fag under foot, and turns to greet them ANN gives CATHERINE the biggest hug ever, and doesn't let go.

> > CATHERI NE

Hello.

(she looks at NEVISON as she hugs ANN) How are you all?

ANN

Alive.

NEVISON tries to smile. But it's difficult. He hasn't smiled once since CATHERINE told him what she told him

HELEN

Hello Catherine.

ANN (CONT'D)

And I'm not pregnant any more, and I haven't got AIDS. So.

CATHERI NE

You were pregnant?

ANN

(shrugs: dunno)

They gave me a pill. After they'd taken the swabs. It made me bleed. And - if there anything - it went.

(she swipes it all away with her hand.
(CATHERINE's gone thoughtful)
Are you all right?

CATHERINE nods.

CATHERI NE

It's a good attitude. Women so often blame themselves. God knows why, it's ridiculous. But they do. In almost every circumstance. You're very rare.

ann

I just want them to catch him

Yup. So does CATHERINE.

CATHERI NE

We will.

CUT TO:

36 I NT. CATHERI NE'S HOUSE, SI TTI NG ROOM NI GHT 17. 21.45 36

Later. Everyone's chatting noisily in the sitting room (including CATHERINE and ANN, chatting in a huddle with LUCY and ROS) (perhaps we get the idea that at this point CATHERINE's not hating the evening as much as she anticipated). Unlikely combinations: SHAF entertaining HELEN, RYAN telling NEV and CLARE why he hates school. DANIEL (now very drunk) heads off through to the kitchen to find more booze. We go with him..

CUT TO:

37 I NT. CATHERI NE'S HOUSE, KI TCHEN. NI GHT 17. 21.46

37

The food's been well attacked. RICHARD's just helping himself to more when DANIEL comes through to open another bottle of wine. Like CATHERINE, RICHARD's noticed that DANIEL's been knocking it back.

RI CHARD

Are you all right lad?

DANI EL

I'm assuming Ros doesn't know you've been at it again with me mot her.

That was just loud enough to be slightly worrying for RICHARD, given that ROS is just through there in the next room along with everyone else (the door's ajar).

RI CHARD

What makes you - where've you got that from?

DANI EL

So you're all happy little families with Ryan now, are you?

RI CHARD

We've been helping out. While your mum's been poorly, yeah. That's [all] -

DANI EL

Li ar.

(he waits for a response from RICHARD. Given how drunk DANIEL is, RICHARD has the courage to keep his cool)

Clare told me.

(RICHARD freezes)

I thought you got it, but... Jesus.

RI CHARD

Got . . . ? What ?

DANI EL

The damage. The done. We she decided to take on that... done. When

He means RYAN. RICHARD I owers his voice -

RI CHARD

Daniel, you've had a lot to drink. You're talking louder than you might [realise] -

DANI EL

You're as warped as she is.

He taps the side of his head on "warped", meaning mental.

RI CHARD

(ki nd)

I'm lost, you've lost me, I don't know what's going on, can you start at the beginning? What's the matter? Why've you got so upset?

DANI EL

Have you forgotten. That thing she said to me. Have you forgotten t hat?

A pause.

RI CHARD

No. No. No, I haven't forgotten Daniel, but -

Just then RYAN comes through from the next room to top his glass up with fizzy yukky delicious shiny pop.

DANI EL

Oh hello. Here he is. The thing that shouldn't exist.

RYAN

(clueless, world of his own)

Eh?

RI CHARD

Daniel, why don't you and me go and get some fresh [air] - ?

There's a little tussle and RICHARD tries to persuade DANIEL to the door -

DANI EL

Sod of f.

(- and a glass gets knocked onto the floor)

Shit.

Smash: it goes everywhere.

RI CHARD

Now look what you've -

DANI EL

(trying to laugh) Couldn't believe that when she told me. When Clare told me. I thought of all the people who you did. And then you just get back into bed with her.

CLARE (who heard the smash) appears at the door.

CLARE

What's going on?

RI CHARD

He's got glass everywhere.

CLARE

What's the matter?

CATHERINE's appeared behind CLARE.

CATHERI NE

What's going on?

RI CHARD

Daniel's up[set] - he's had a bit to drink. Why don't you take Ryan upstairs, Catherine?

CLARE's on red alert; she suspects it's something to do with her spilling the beans.

CATHERI NE

Why, what's up, Daniel?

DANI EL

Yeah go on, sod off to bed you little twat.

(then, just as casually to

CATHERINE -)

And you can piss off as well you old bitch.

CATHERI NE

(confidentially to CLARE) D'yoù wanna take Rýan upstairs? I'll deal with this.

DANI EL

Ch, you'll 'deal with this'!? You t hi nk?

CLARE

(to RYAN, gentle but firm)

Come on, lovey.

CATHERI NE

(at DANIEL, also gentle

but firm)

D'you want to calm down?

RYAN goes with CLARE.

DANIEL (CONT'D)

I wasn't talking to you anyway. I stopped talking to you years ago.

CATHERI NE

Yes I know, but you've smashed a glass -

DANIEL , do yer?

I thought got it! All of it!
Becky was a She ran
She hung around with
wasters and pill-heads and
and she was

RI CHARD

You shouldn't be saying that in front of your mother, you know it upsets her.

DANI EL

Yeah, we wouldn't want her to stop believing her own shit. She was She liked him She told me. She was stupid.

LUCY comes in -

LUCY

What's going on?

DANI EL

All my life - what's going on is, all my life - I behave. I do well at school. Well enough. I keep my head down, I never give you a minute's bother - either of you - and what thanks do get?

Y0U??"

CATHERINE's embarrassed. Perhaps we glimpse the people in the next room, having to hear all this. It's inevitable, the house is too small and the walls are too thin. ROS nevitable, the

DANIEL (CONT'D)

By all this bereavement crap. Nobody that matters. We know, we were there, we know it's not sorrow, it's . You couldn't stop her! Becky was off the rails, she was driving you up the wall, and there was So stop trying to convince yourself and everyone else that she was something she wasn't! She was a stupid selfish little bitch! Do you think she gave a toss about Have some respect for those of us who were there, and who knew the truth!

Silence. CATHERINE's upset, her eyes glazed over with tears.

CATHERI NE

Right.

DANI EL

(to LUCY)

We're leaving, I've had it wi' these two, they're both as mental as each other.

He strides off out of the back door. LUCY's mortified. Well she probably has mixed feelings. She knows how upset DANIEL was by CATHERINE saying that to him all those years ago.

LUCY

I'm really sorry. But. You know...
(self conscious; she
doesn't exactly want to
hurt CATHERINE, but -)
That was not a great thing to say
to someone.

CATHERI NE

She'd just died, I was off my head, I don't even remember saying it.

LUCY nods, accepts it, but her sympathies are more with DANIEL, even if he has just made a bit of an exhibition of himself.

RI CHARD

l'd better -

Go after them

CATHERI NE

Yeah.

RICHARD goes. We linger on CATHERINE. She's upset, but she's angry as well. She sits down, feeling battered. Eventually... ROS comes in cautiously from the next room

Cat her i ne?

CATHERI NE

l'm sorry.

ROS

What for?

CATHERI NE

Everything. I don't know.

NEVISON's followed ROS cautiously in.

NEVI SON

I think we're going to get off.

CATHERI NE

Yeah.

NEVI SON

Are you...?

CATHERI NE

Yeah! Sorry. Messy. Family nonsense. Is Helen all right?

CUT TO:

38 INT. CATHERINE'S HOUSE, SITTING ROOM NIGHT 17. 22.00

with CATHEDINE

38

CLARE's just seeing the last guests off. We're with CATHERINE in the sitting room

CLARE

(oov)

Night! Night night.

(CLARE comes in, closes the door, sits next to

CATHERI NE)

Y'all right?

CATHERI NE

Why did you tell Daniel that?

CLARE

Ch.

(embarrassed; she's well

aware now what a mistake

it was)

Because I didn't know whether you'd want me to invite Ros. And Richard.

And we were chatting, and -

CATHERI NE

You know our Daniel can't me.

CLARE

No. Catherine. That's not [true] -

CATHERI NE

It's a miracle he didn't yell it out in front of Ros! About me and Richard. Bloody , Clare!

CLARE

Catherine. When you were in that operating theatre all them hours, he was really up[set] -

CATHERI NE

And you know - so what if I did say that? It's true.

CLARE

Don't say that.

CATHERI NE

You know you really ought to think

CATHERI NE

You'd have to remember to wear your helmet. And not just leave it somewhere.

RYAN

But I look like a geek!

CLARE

And a fluorescent jacket. (RYAN's face: YOU ARE KI DDI NG ME??)

And you use the same route we al ways use home.

CATHERI NE

That's the deal. Take it or leave

RYAN

Tch.

He's looking at CATHERINE like he hates her. She's got her back to him so she doesn't notice. CLARE does. CLARE hat es the atmosphere they're living in, it's doing her head in. RYAN's finished his breakfast. CLARE picks up his bowl.

CLARE

You going to go and brush your t eet h, love? (he heads upstairs. CLARE decides to risk the response she might get, and says as pleasantly as she can -) You look very smart.

CATHERINE can't decide whether to bother answering or not.

CATHERI NE

Yeah well I've got a Return To Work interview. And the District Commander's popping in to see me.

It's all said in a very matter-of-fact way. The subtext is still fuck off and don't speak to me.

CUT TO:

His living space is starting to look a mess. He looks pale and ill. Basically he's developing septicemia.

CUT TO:

42 INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 42 DAY 18. 09.10

> 9: 10am CATHERINE's desk is fest ooned with welcome back cards and helium balloons and flowers. Through in the main room there's a huge cake with 'WELCOME BACK SARG' on it in big blue lettering. But no CATHERINE.

> > CUT TO:

43 INT. NORLAND ROAD POLICE STATION, INSPECTOR'S OFFICE. 43 DAY 18. 09.11

> CATHERINE's standing in front of MKE TAYLOR and the DISTRICT COMMANDER, PRAVEEN BADAL, who's smiling.

> > PRAVEEN BADAL

How are you?

CATHERI NE

Very well sir, thank you.

PRAVEEN BADAL

Good! Sit down.

She does. Then before PRAVEEN can come out with any more pleasantries -

CATHERI NE

Why haven't you caught Tommy Lee Royce? And that other little scrot e.

MKE's slightly concerned that CATHERINE's gone straight for the boss's jugular.

PRAVEEN BADAL

We're doing everything we can, Catherine. You know that.

CATHERI NE

Is Lynn Dewhurst being followed?

PRAVEEN BADAL

(he turns to MKE) Who?

M KE

Tormy Lee Royce's mother.

PRAVEEN BADAL

Well yes. As far as I understand, is being done. I will

ask. About that.

(he grabs a pen and a post-it note off MKE's desk and writes it down)

I'll look into it personally.

CATHERI NE

Has anyone tried to identify who his father is? He could be holed up with him

PRAVEEN BADAL

Yes. That's - I'm sure -

M KE

(embarrassed)

Well actually. No. Sir. I don't think anybody does know who his father is.

CATHERI NE

Have we interviewed his old cell mate? From Wakefield. In case he's talked about family and friends we're not aware of.

PRAVEEN BADAL

I will raise that, I'm very happy to, I can't imagine it [done] -

CATHERI NE

(interrupts)

Have any senior officers attended the PACT meetings and specifically asked the community for help?

M KE

Yes. That's definitely happened, I've done that myself.

CATHERI NE

Have we collected CCTV from all the Chinese takeaways in the valley?

M KE

Sorry. Catherine. Why would we do t hat ?

CATHERI NE

Well we know Tormy Lee Royce liked the Chinese takeaway on MIton Avenue, so -

M KE

That's - that's (with the best will in the world)
that's too random Catherine.

CATHERI NE

Is it? I think it'd be good detective work. Myself. Personally. (to the DISTRICT COMMANDER)

Are you not writing that one down? Sir.

PRAVEEN BADAL

(he smiles)
I'll raise it.
 (but no, he's not writing
 it down)
Anyway, welcome back, Catherine!

He's smiling. CATHERINE isn't.

CUT TO:

I NT. NORLAND ROAD POLICE STATION, CORRIDOR OUTSIDE 44 I NSPECTOR'S OFFICE. DAY 18. 09.13

CATHERINE I eaves MKE's office and heads to her office.

CUT TO:

I NT. NORLAND ROAD POLICE STATION, INSPECTOR'S OFFICE. 45 DAY 18. 09.14

MKE and PRAVEEN BADAL sit in silence for a moment.

PRAVEENP.16892TW (c/mme 4877\$9 (w843)8TT; 11000\$55.49c502

PRAVEEN BADAL

Okay. Well -

(he stands up to leave)

keep an eye on her.

(he puts the Post-it note in his top pocket. And we sense he will genuinely look into the things he's promised). He's about to leave, then -)

You probably won't see it in the papers or on the news, but over the weekend there were some major drug arrests. Here and on the Continent.

M KE TAYLOR

Really? Had they not sussed it out? That we were onto them? Isn't that why they murdered Ashley Cowgill?

PRAVEEN BADAL

Wasn't them It couldn't have been. Otherwise yes. They would have known we were onto them

M KE TAYLOR

So who killed Ashley Cowgill then?

PRAVEEN BADAL

(a shrug)

Maybe his wife didn't fancy spending the rest of her life in hiding. And the bullet in the mouth thing - if it her - a nice touch. To make it look like he'd been shot for grassing.

CUT TO:

I NT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 46 DAY 18. 10.00

Later. CATHERINE's busy at her desk when JOYCE pops her head in -

JOYCE

Cat her i ne.

(she nods in the direction of the reception desk)
I think you should come and listen to this.

CUT TO:

INT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 18. 47 47 10.01

> CATHERINE comes through to the front desk with JOYCE. There's a young post man on the other side of the counter.

CATHERI NE

Mor ni ng.

POSTMAN

I've been delivering post all this week to them big tower blocks on here. And there's one flat. On the fourth floor. Flat number twenty. And there's a smell, when y'open t'letter box, and it's... (to say the least)
Not good. There's all flies like... So. I'm wondering if there's a dead dog in there.

CUT TO:

EXT. BRETT' S FLAT. DAY 18. 10.30 48

48

SHAF and TW/GGY knock on the door. Nothing. TW/GGY pushes open the letter box. He recoils instantly.

TW GGY

Ohh - !

(recovers himself, then speaks to CATHERINE on his radio)

There's definitely something in there shuffled off its mortal coil, Sar g.

Cutting as and when with -

CUT TO:

49

49 INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. DAY 18. 10.31

CATHERINE at her desk talking point-to-point with TWIGGY.

CATHERI NE

Can you get in?

TW GGY

We've knocked on a few doors. The lad that lives here is called Brett McKendrick? But nobody seems to know much about him

CATHERI NE

We need a key. What about any family? What about a girlfriend? Or his mother?

TW GGY

Have you not got anything on t'box?

CATHERINE reads info off the computer screen.

CATHERI NE

(shaking her head) We di'd house-to-house there four weeks ago...

SHAF

(reminding TW/GGY to tell CATHERINE -) Nobody's seen himlately either.

TW GGY

Oh yeah, nobody's seen him around here lately either.

CATHERI NE

Okay. Have you got an Ovenden door key in your car?

Cut to a few moments later -

CUT TO:

EXT. BRETT'S FLAT. DAY 18. 10.35 50

50

Cut to a few moments later. SHAF looks on as TW/GGY shoves the door open with the door ram The smell hits them They both exclaim/murmur: "Shit/Jesus/Oh my God" etc etc. They're hit by flies as well. Both TW/GGY and SHAF cover their mouths and noses with their shirts as they go into the flat...

CUT TO:

51 INT. BRETT'S FLAT, SITTING ROOM DAY 18. 10.36 51

They both push doors open quickly: they want to get it over and done with. TW/GGY goes straight into the sitting room and sees BRETT and LEW/S, flopped on the floor just as they were when TCMMY left them Except now they're suffering from four weeks of decomposition. So they've got a greenish tinge, like off meat.

CATHERI NE

(oov) Talk to me, Twiggy.

CUT TO:

52 EXT. NI SA, HEBDEN BRI DGE. DAY 18. 15.30 52

3:30pm RYAN (helmet, fluorescent jacket) comes out of the newsagent with sweets. He's just unlocking his bike, when -

TOMMY

Ryan?

(RYAN Looks up. We - and RYAN - see TOMMY)

Hello. D'you remember me? (RYAN's unsure; TOMMY doesn't look the same as

last time)

I'm your dad.

(TOMM's nervous. RYAN surely knows he's the want ed man?)

D'you remember?

RYAN

(qui et)

Yeah.

TOMMY looks really ill.

TOMMY

You've probably heard loads of bad stuff about me, but not all of it's true.

RYAN

Me Granny said you was off your head on drugs.

TOMMY

No I'm not.

RYAN

And that people say anything when they're off their head on drugs.

TOMMY

I'm not off my head on drugs. I am your dad. Ryan. (he let's that sink in) Only she doesn't like me. That's why she doesn't want me to have anything to do with you.

RYAN

What's your name?

TOMM's just about to say 'Tommy' when he realises RYAN hasn't made the connection between himself and the man in the WANTED post er.

TOMMY

You can call me dad.

RYAN

I meant your real name.

TOMMY

Okay. Well.

(he hesitates. But he doesn't want to lie)

It's Tormy.

TOMMY looks carefully for RYAN's reaction. Thoroughly expecting a reaction. But it means nothing to RYAN. He certainly doesn't connect it with the wanted man.

RYAN

I've never had a dad.

TOMMY grasps that he's on slightly safer ground than he'd imagined. But there's still very little room for him to relax.

TOMMY

your dad. I am your dad. I've been watching you. For weeks. When you leave school. (MORE)

A moment.

RYAN So where yer living?

CUT TO.

53 EXT. NARROW BOAT. DAY 18. 16.50

53

TOMM's drinking lager as well. He offers RYAN a swig of that: RYAN has a swig. That's pretty horrible too.

TOMMY

Tell me about your mum

RYAN

We go see her sometimes. Up Heptonstall.

TOMMY

How d'yer mean?

RYAN

That's where she's buried.

TOMMY

When dil 3Yi 7eean?

RYAN

Yeah.

TOMMY

Well she's a police officer. Isn't she? And if they know where I am they'll come and get me and put me in prison.

RYAN

Why?

TOMMY

I told you. I've done stuff. So. You can't tell her anything.

RYAN

But if it wasn't your fault.

TOMMY

They'd never believe me. Never. They never do.

(that makes complete sense

to RYAN)

So promise me. You won't say owt. Even to her. Especially to her.

RYAN

I do promise. If you did get some petrol could we go for a ride?

TOMMY smiles.

TOMMY

That's -

RYAN

Just you and me.

TQMMY likes the idea. Mad as it is. Unrealistic as it is.

TOMMY

We'll see. Maybe.

(RYAN's delighted)

You better get off. Before they start wondering where you are.

RYAN

Can I come again? Tomorrow?

TOMMY

(he nods)

Will you bring me some milk?

RYAN

(he nods)

Seeya.

TOMMY

You look after yersen.

RYAN

Yeah.

TOMMY

And you must n't say anyt hing. To anyone.

RYAN nods. He's sincere. He goes. We linger on TOMMY.

CUT TO:

55 EXT. BRETT' S FLAT. DAY 18. 17. 15

55

The place is now crawling with UNIFORMS guarding the outer cordon. The flat is the inner cordon. Men and women in CSI suits go in and out. The light's falling.

CUT TO:

56 INT. GALLAGHERS' HOUSE, SITTING ROOM DAY 18. 17.20

56

CATHERINE's with ANN, HELEN and NEVISON. CATHERINE's quiet, measured, not herself (she's in uniform).

CATHERI NE

This morning, just before half past nine, we found two bodies in a flat in Sowerby Bridge. One of them.. (significantly for ANN)
was Lewis Whippey. The other was a lad called Brett McKendrick. The pat hol ogi st thi nks they'd been there between three and four weeks. There was a lot of blood. Not surprisingly. In the kitchen. Which the senior investigating officer from the murder team fast tracked down the lab, and it turns out this bl ood Lewis Whippey's or Brett McKendrick's. It's Tormy Lee Royce's.

(the GALLAGHERS react, but say nothing. CATHERINE looks pale and shaken. This has really upset her)

So. That's where they were hiding. The flat covered in the houset o-house, but...

Can't go there: a missed opportunity.

NEVISON He can't have got far.

CATHERINE so wants to believe that. And even as she's saying positive things, we just know she's terrified that somehow this man will escape justice -

CATHERI NE

It's unlikely. And he must have sustained a serious injury. We're talking between two and three pints of blood. So. Injury, septicemia.

CATHERI NE

A police officer. A bent copper. (the GALLAGHERS are suitably appalled) Every day. We have to deal with kids off their heads on what ever rubbish they can find to inject themselves with. And it never st ops.

(the deepest sadness) It never stops.

CATHERINE I ooks so sad, so defeated.

CUT TO:

57 INT. NARROW BOAT. NI GHT 18. 19.00 57

TOMM's got the radio on.

NEWSREADER

One of the two bodies found today at a flat in West Yorkshire has been confirmed as that of Lewis Whippey, one of the men wanted in connection with the murder two months ago of PC Kirsten McAskill. It's also now known that Tormy Lee Royce - also wanted in connection with the murder of the 24-year-old police officer - had been at the same flat in Sowerby Bridge. Detectives believe Tormy Lee Royce is still in the area and have asked members of the public to be extra vigilant. They've also reiterated that he may be armed, and is danger ous.

TOMM's urge is to laugh at that last bit. Armed with a copy . But he ends up crying. He's in such a mess. of

CUT TO:

58 INT. CATHERINE'S HOUSE, KITCHEN. NIGHT 18. 19.05 58

CATHERINE, CLARE and RYAN eat supper together in silence. RYAN shovels it down, then, barely pausing for breath -

RYAN

Finish! Please may get down.

He doesn't wait for the answer, he just takes his plate over to the dishwasher.

CLARE

(jolly, trying to be) Thank you. (RYAN heads off through to watch the telly. CLAKE wat ches CATHERI NE. CATHERINE Looks so depressed she's barely

eat i ng) We had a contretemps. Earlier. (CATHERINE doesn't respond much. CLARE plugs on

anyway -) He was late in. It was nearly five o'clock. The first day, trusting him on his own. I nearly rang you only I didn't.

CATHERI NE

But he came back.

CLARE

Yes! He came back. He'd been down the rec with Cesco. He said. Then I had a phone call. Break-time this afternoon, he'd spread paper towels all over t'toilets. Then poured paint everywhere, then tried to get this other kid in trouble, Max Higgins.

> (again, no response from CĂTHERINE. It's like some kind of odd apathy, indifference)

So yeah. We had a bit of a bust-up. I've told him if he wants to play out, that's fine. But he's to come back here first, get changed, and then tell me exactly where he's going and exactly what time he's coming back.

(still no response from CATHERINE. Of course CLARE's assuming it's all her fault. She hardly dare raise it, but -)

Do you really want me to move out?

CATHERINE Looks at her.

CATHERI NE

No.

Si I ence.

CLARE

Ckay.

(CLARE assumes CATHERINE'S going to expand on that.
But she doesn't)
you could've said somethinger it's been three weeks.

Well you could've said something sooner, it's been three weeks, and I'm sorry I told Daniel and I'm not gonna make excuses, it was stupid and indiscreet and I'm [sorry] -

CATHERI NE

(interrupts)
No, I'm sorry. I erm..
(she can't cry; she wishes she could, it'd be like a valve)

And he was right. Daniel. She did run rings round us and he didn't,

CATHERINE Looks so Low.

CUT TO:

59 EXT. CANAL TOW PATH. DAY 19. 15.40 59

Next day. RYAN and his friend, 8-year-old CESCO push their bikes along the tow-path.

RYAN

It's this one.

CUT TO:

60 INT/EXT. NARROW BOAT/TOW PATH. DAY 19. 15.41 60

TOMM's huddled up in his sleeping bag when there's a tap-taptap at the door.

RYAN

(oov) Dad? Dad. It's me.

TOMMY goes and unbolts the door. He's alarmed to see that RYAN has another kid with him

TOMMY

Who's that?

RYAN

Cesco. He's me friend. He didn't believe me when I told him I had a dad. Can we come in? I've brought you some milk.

TOMM's not happy, but what can he do? He lets themin.

CUT TO:

INT. NARROW BOAT. DAY 19. 15.45 61

61

A few minutes later. TOMMY's reluctantly stuck with RYAN and his friend. CESCO's as charmed with the boat as RYAN was yest er day.

CESCO

How fast does it go?

TOMMY

It dunt.

RYAN

Yet. But it will. We're going to get some petrol, aren't we dad?

CESCO

Can I see the steering wheel?

TOMY

There isn't one.

CESCO

How d'you steer it?

RYAN

There's a pole. Can I show him?

TOMMY

Not just now, no.

CESCO

Why don't you light t'fire?

TOMY

'Cos it's not cold enough.

CESCO

It's freezing!

RYAN

You could come with us. Couldn't he dad?

(TOMMY doesn't answer)
You could of, but it's just gonna
be me and me dad. Isn't it? When we
get some petrol.

TOMMY

Yeah. Yeah, that's right.

CUT TO:

62 I NT. PRI SON. DAY 20. 10.15

62

Next day. NEVISON is waiting in the visitor room KEVIN appears. He comes and sits opposite NEVISON. KEVIN is not

Is that I have to understand that my actions have consequences for people other than myself.

(NEVISON doesn't respond. But he's not taking issue with the assertion)

You think it's my fault your daughter was raped. And humiliated.

(he lowers his voice)
I asked you for a rise. So I could send one of my daughters to a better school. Considering how comprehensively you ripped my father off, I would've thought that wasn't too much to ask. It would never have occurred to me. To suggest kidnapping your daughter to those . If you'd just said yes. When I asked. So you're right. Nevison. Your actions have had consequences for people other than yourself.

He lets that sink in.

NEVI SON

(a mur mur) You bast ar d.

KEVI N

You can go now.

So that wasn't what NEVISON anticipated.

CUT TO:

63 I NT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 63 DAY 20. 12.30

CATHERINE's on 009 Cr 1 0 0 1 Tw (SI 2 So you're right.) Tar-83 ftd

Normally CATHERINE would deal with something like this with good humour and compassion, but she's so far down all we're getting from her now is apathy -

CATHERINE
It sounds to me like they're distressing him

Cutting as and when with -

CUT TO:

64 EXT. PLAYGROUND. DAY 20. 12.31

64

JAM E (suddenly) DON'T YOU STÉP IN THERE! THEY'LL

A little kid was just about to step onto the friendly soft surface surrounding the swings.

TW GGY

(to the KID)

Can you stay with your mum, lovey?

JAM E

What's the mother even

Right now the teenage mumin question is thinking how tiresome and annoying JAME is, and why don't these two police officers just get him down?

CATHERI NE

Shaf? Is anyone's life actually in danger?

SHAF

No. Tarzan might graze his knee if he falls off his swing the wrong way, but -

CATHERINE hangs up on him

YOUNG MUM

(annoyed)

There aren't really any crocodiles. Y' do realise.

She's talking to TWIGGY and SHAF. Ch yeah: no real crocodi I es.

We cut back to CATHERINE. She's just had enough. Just this minute. That was the moment.

M KE TAYLOR just happens to emerge from his office at that moment and walks past CATHERINE's open office door. He's pulling his coat on, he's going home. We sense a reasonably busy nick beyond. CATHERINE stands up right in front of him and stops him in his tracks.

CATHERI NE

Did Mr. Badal do all those things he said he'd do? All those things he wrote down on that Post-it note?

M KE has no i dea.

M KE

Well. Yes, I imagine he would've done.

CATHERI NE

Have you him?

M KE

You

Catherine. I can't check up on the District [Commander] -

CATHERINE
He didn't just toss it in the bin as soon as I left the room?

MKE knows she's had it tough lately, and he's perfectly fond

Who?

CATHERI NE

Roger El good. He was a GP. He lives on Ripponden. He got struck off eight months since for signing blank prescriptions. Don't you know what goes on on your patch?

M KE

Why would Tommy Lee Royce know to go to Roger Elgood?

CATHERI NE

Why wouldn't he?

M KE

Catherine. I'm thinking - I'm wondering - do you think you've come back to work too soon?

CATHERI NE

Yes! Probably! But what alternative have I got? Who else is even for this bloke?

M KE

Catherine. If this was anyone else -

CATHERI NE

I'm going home.

M KE

No. I need to talk to you in my office.

CATHERI NE

I'm fed up of working with trained monkeys.

M KE

CATHERINE (CONT'D)

(she pulls her radio her epaulets off and chucks them on the floor. She's leaving)

There you go. Pick 'em up.

M KE

You're in trouble. Catherine.

CATHERI NE

Yeah, what ever. Bye.

She's gone.

CUT TO:

65 EXT. CANAL. DAY 20. 16.00

65

Later in the day. 4pm

CUT TO:

66 I NT. NARROW BOAT. DAY 20. 16.01

66

TOMM's just letting RYAN in.

TOMMY

Have you not brought your lickle friend wi' yer today?

RYAN

Nar. He didn't wanna come. He didn't think you were very nice to him

TOMMY

Ch?

RYAN

Neither did I.

TOMMY pushes shut the bolts on the doors. Which RYAN notices, because TOMMY doesn't normally do that.

TOMMY

Was I not?

RYAN

What's up?

TOMMY

I thought I said not to tell anyone.

Is TOMMY going to get cross? RYAN's worried. And why did he put the bolts on?

RYAN

You meant grown-ups.

TOMMY I meant anyone.

RYAN

Sorry.

Suddenly TOMMY smiles.

TOMMY S'all right.

CATHERI NE

Hello?

CLARE's voice is agitated -

CLARE

(oov)

It's me. Where the hell are you?

CATHERI NE

Why?

CLARE

I rang the nick and nobody'd tell me where you were.

CATHERI NE

What's up?

CLARE

I told Ryan to be in by five, and he wasn't, and it got to twenty past so I rang to see if he was round at Cesco's, and guess what Cesco's mum told me. That Cesco. Had told her. That our . Has been visiting his . On his Down at the

(silence as CATHERINE gawps down the other end of the line)

Where

CATHERI NE

How - how - how does Cesco know that?

CLARE

He went with him Yesterday.

CATHERI NE

All right. Okay. I'm - I'm coming. I'm -

(she races off to wherever she abandoned her car) Ring Cesco again. Ask him Carefully - I haven't got their number on me - ask him carefully where exactly this boat is, what it's called, what colour it is, anything anything anything

INT/EXT. CATHERINE'S CAR/ROAD, HEPTONSTALL. DAY 20. 68 17.45

68

CATHERINE races down the hill from Heptonstall to Hebden Bridge in her car. She's on her mobile.

CATHERI NE

Shaf! Thank God. I've rung the Inspect or's office - nobody answering, as per - listen to me very care[fully] -

Cutting as and when with:

CUT TO:

69 INT. NORLAND ROAD POLICE STATION, MAIN OFFICE. DAY 20. 69 17.46

SHAF

(interrupts) You know you're in like... thirty seven different types of trouble?

CATHERI NE

. I think. I Just Tormy Lee Royce is on a narrow boat down on the canal at Hebden Bridge. (SHAF's worried. Is this part of CATHERINE's nutty illness?)

I want you to inform Force Comms., we need an helicopter up, we need firearms, we need O.S.U., we need a dog.

SHAF

Catherine. Are you sure?

CATHERI NE

and knock on the D. C. I. 's door! Now, right now! I know you're fright ened of him but now is not the time, and tell him what's going on, I need people there and I need 'emfast. AND.

SHAF

What?

CATHERI NE

(she hardly dare say it) I think he's got our Ryan with him

SHAF's terrified he's going to make a fool of himself if this is CATHERINE being nuts. But what if it isn't?

SHAF

l'monit.

He chucks the phone down and races upstairs.

CUT TO:

70 EXT. CATHERINE'S HOUSE. DAY 20. 17.56 70

CATHERINE pulls up sharp outside her house. CLARE's waiting. CLARE dives in the car and they speed off. On CATHERINE's radio we can hear an OOV POLICE OFFICER going -

POLICE OFFICER

Sergeant Cawood, do you have a rendezvous point?

CATHERI NE

Not yet.

POLICE OFFICER

Are you available to keep obs on the boat?

CATHERI NE

ı

POLICE OFFICER

Please await arrival of reinforcements before making any sort of approach.

CATHERI NE

(mumbles) Yeah, what ever.

CUT TO:

INT. NARROW BOAT. DAY 20. 18.00 71

71

TOMM's sitting in a rocking chair. It's very cosy down here. But RYAN's terrified. The light's falling outside.

RYAN

I do have to go now.

TOMMY

Dad. Call me dad again.

RYAN

I do have to go now. Dad.

TOMMY

I liked it when you called me dad. Yesterday. But I were a bit surprised. I have to be honest wi' yer. When yer turned up wi' yer little buddy.

RYAN

I only brought him 'cos he didn't believe me. I should been home by now.

TOMMY

But I did say. Not to tell anyone.

RYAN

(a mumble) It'll be reight.

TOMMY

You think?

RYAN

(nods, shrugs)

Yeah.

TOMMY

I think you might have sold me down the river, Ryan Lad.

RYAN

What does that mean?

TOMY

I think. The time has come. When I have to...

(he hardly dare say it) yup. Move on.

RYAN

Not because I told him?

TOMMY

Yeah. Yeah. Exactly because of t hat .

RYAN

I won't tell no-one else.

TOMMY screws his can up and chucks it somewhere. He picks up two more. Perhaps we sense he's had more than the one can we've just seen him drink. Or perhaps he's so ill now, one can of lager can knock him off kilter.

TOMMY

D'you want another?

RYAN

I've not drunk this one yet.

In fact he's barely started it; he doesn't really like it. TOMMY flips opens another one for himself.

TOMMY

I found some petrol. (he produces a green plastic canister of fuel) And I thought what might be nice. Is if I took you with me. Like you want ed.

(his sucks deep on his ci gar et t e)

'Cos I really don't want to leave you here with your granny.

CUT TO:

72 EXT. CANAL, HEBDEN BRIDGE. DAY 20. 18.10

72

CATHERINE and CLARE have got as close as they can in the car. They dive out of the car. CLARE has to struggle up keep up with CATHERINE. CATHERINE's running. But then she runs so fast she trips over something and goes flying. CLARE trips over CATHERINE and they end up in a heap.

CATHERI NE

Shit.

CLARE

(she grabs CATHERINE before she can run off again. They're both breathless -) Listen to me, you can't just wade in, you don't know what's - he might have a knife! He might have

anything! And if Ryan's been coming here for days, he's been coming safely for days as well. He's his son - !

CATHERI NE

Get off me.

CLARE

Will you He's been coming home at five o'clock every day this week. Like I asked him to. Let's find which boat it is, and then wait for all your lot to turn up, and chances are, Ryan's just going to walk off the boat, and he'll be fine.

(MORE)

CLARE (CONT'D) (CATHERINE thinks it

through. She starts nodding in agreement)

Yeah?

CATHERINE can't quite bring herself to agree to this, even if she can hear the logic.

Out to a few minutes later. CATHERINE and CLARE walking along cautiously looking at boats.

CLARE (CONT'D)

Why weren't you at work?

CATHERI NE

Cos I've resigned.

CLARE

What you talking about?

CATHERI NE

I just said.

CLARE

So where were you?

CATHERI NE

Nowher e.

CLARE

What's happened?

CATHERI NE

I've had enough, that's all.

Just then CATHERINE spots RYAN's bike. Right next to TOMMY's narrow boat. She nudges CLARE. CLARE sees it.

CLARE

We're gonna wait. We're gonna wait. Aren't we?

CATHERINE doesn't know if she can. Distantly, we hear a helicopter.

CUT TO:

73 I NT. NARROW BOAT. DAY 20. 18.11

73

RYAN's scared now. He's scared because TOMM's drunk and he's gone weird and RYAN's never seen him like this before.

RYAN

I'm thinking. If I am coming with yer. I had better tell me granny, otherwise she'll be worrying about where I am

TOMMY

Nar. I doubt it.

RYAN's getting tears in his eyes.

RYAN

No, she will.

TOMMY

She doesn't love you, you know. She thinks you're a frigging nuisance.

RYAN

No she doesn't.

TOMMY

There's a couple of things I haven't told you, Ryan.

(he's got the petrol canister on his knee.

He's still smoking. His hands are shaking)

This journey we're going on.

It's... it might not be what you were expecting. It's a different sort of a kind of journey.

RYAN

I don't want to go any more.

TOMMY

No, I think... I think it would be good. To take you with me. I think... we're always going to be misfits, you and me. I don't want you to have to go through all the shit I've been through. And you will.

RYAN realises that TOMMY is sitting between himself and the door. There is another door behind RYAN, but it's got a bolt on. TOMMY puts his cigarette out, treads it under foot. And then slowly unscrews the lid on the canister. RYAN jumps up to run past TOMMY, but TOMMY shoves him back.

CUT TO:

74 EXT. TOW PATH. DAY 20. 18.12

74

CATHERINE's wondering where the hell the troops are, when suddenly there's a scream from inside the boat. CATHERINE doesn't hesitate; she lurches away from CLARE so she can'bQr,e; she.I

75

LNT. NARROW BOAT. DAY 20, 18, 13 75

TOMM's chucking petrol all over everything - including RYAN. Suddenly TOMMY realises the boat's rocking from side to side (like someone's just jumped on board). He grabs RYAN by the throat and yanks him across to the opposite side to the door just as CATHERINE comes in.

RYAN

The smell of petrol nearly knocks CATHERINE's head off. TOMM's got his lighter out.

CATHERI NE

Let him go.

TOMMY

That's happening.

CATHERI NE

It's me you want, not him

TOMMY

I couldn't give a toss about you. In fact. I'll tell you what I would like. Is for you to live a long, long time. In agony. So. What I'd really like you to remember. Bitch. Is that you've brought all this on yourself. It's all your fault, all of it, everything. And. You didn't find me...

He smiles. Before he can click the lighter CATHERINE lunges at his hand, no hesitation. She smacks him in the mouth, gets the lighter off him gets RYAN off him-

CATHERI NE

Get outside!

RYAN

(he's crying) What about you?

CATHERI NE

OUT!! NOW!!

She turns and smacks TOMMY again, but he's far too weak from the first blow to fight back. It was never going to take much, the state he was in. Then she kicks him Really hard. In the stomach, just like he kicked her. More than once. It's unfair, but so what? Squirming on the floor, TOMM's shaking hand reaches for another lighter. CATHERINE stamps on his hand - just like he stamped on hers.

CATHERINE (CONT'D)

Ey, guess what. You're going to have to get someone to wipe your arse for you.

Then she sees the fire extinguisher.

TOMMY

Kill me!

CATHERI NE

Yeah?

She grabs the fire extinguisher.

TOMMY

Give me the lighter!

CATHERI NE

Why would I wanna do that?

TOMMY

Kill me!

CATHERI NE

(she considers how easy killing him would be)

No.

TOMMY

She foams him So he definitely can't set himself on fire now. He's screaming "You bitch, you bitch, you Then she chucks the fire extinguisher aside and starts kicking the shit out of him again. Other UNIFORMS pile in and pull her off him

CUT TO:

76 EXT. NARROW BOAT. DAY 20. 18.30

76

Quarter of an hour later. The whole circus has arrived. Two ambulances, three patrol cars,

PRAVEEN

Inspect or Taylor'd like you to take another three weeks off work. And if he sees you inside Norland Road nick during that time, he'll kick your arse down the stairs.

He offers her her epaulets back. A tacit understanding that she's not going to be disciplined over what happened earlier. Or - presumably - for kicking the shit out of Tommy Lee Royce. She shoves the epaulets in her pocket.

CATHERI NE

Right.

He goes. Then she sees the ambulance with TOMMY LEE ROYCE inside it pulling away, followed by an armed escort. It's a big moment. She got him

CLARE

You got him

CATHERI NE

(qui et)

Yup.

We pull away from the scene. Big wide, epic.

CUT TO:

77 INT. CAFE, SOMERBY BRIDGE. DAY 21. 10.30 77

CATHERINE's sitting waiting. In civvies. She's apprehensive. DANIEL appears. CATHERINE stands up to greet him They're both self-conscious. There's a moment where they could hug. But it doesn't happen. They've never had a very cuddly relationship. DANIEL can't quite look her in the eye. He's embarrassed.

DANI EL

Thanks for ringing.

CATHERI NE

D'you want some...?

Tea.

DANI EL

Sur e.

CATHERINE looks around for a waiter, but there isn't one. They both sit.

CATHERI NE

Thanks for coming.

They manage to look at one another. They manage to smile.

DANI EL

(subdued, ashamed)
I'm sorry I spoilt your birthday.

CATHERI NE

Yeah, well I'm sorry I - (where to start?)

CATHERI NE

Ch, that's -(she shakes her head) You see - that. Me and your dad probably would never have split up

(she dries up)

But. We did. So.

(dries up again)

And Ryan. Every day. I dunno, he'll do something, he'll be in trouble, he'll drive me up the wall, and l don't know that I made the right decision. But I genuinely. Don't know. What else I could've done.

DANI EL

I know. I know.

CATHERI NE

Had him put in care?

DANI EL

No.

CATHERI NE

Even though you all hated me for it.

DANI EL

Mum Nobody hat es you.

CUT TO:

78 INT. COURT. DAY 22. 15.00 78

KEVIN's waiting for the verdict. NEVISON and ANN sit in the courtroom That horrible moment before the verdicts announced.

CLERK

Will the Foreman please stand.

(she does)

Please answer the next question Yes or No. On the charge of blackmail, alleging that Kevin Weatherill obtained money from Ashley Cowgill by making unwarranted menaces, have you reached a verdict upon which you are all agreed?

FOREMAN

Yes.

CLERK

Do you find the Defendant Kevin Weatherill Guilty or Not Guilty? **FOREMAN**

Not Guilty.

CLERK

You find the Defendant Kevin Weatherill Not Guilty of blackmail and that is the verdict of you all?

FOREMAN

Yes.

DEFENCE COUNSEL

My Lord, may the Defendant be di schar ged?

JUDGE

Yes.

(to KEVIN)

You may leave the dock.

We glimpse KEVIN, NEVISON, ANN. Their reactions. No HELEN.

CUT TO:

79 EXT. MOORS. DAY 23. 12.00 79

CATHERINE out on the moors. Looking across happy valley. And a feeling that she can finally move on with her life.

END OF SERIES