

1 EXT. HEBDEN BRIDGE. DAY 15. 10.30 1

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 *War and Peace* and his lap-top bag.

CUT TO:

2 EXT. CHEMIST SHOP, HEBDEN BRIDGE. DAY 15. 10.35 2

TOMMY leaves a chemist shop with a couple of packets of painkillers. He walks along. In another shop window, he sees an A5 West Yorkshire Police WANTED poster 'Have you seen this man?' and a photo of the arrogant, clean-shaven yob TOMMY was four weeks ago and a WANTED poster for LEWIS too. He goes round a quiet corner, rips open one of the packets of painkillers, and pops four of the pills into his hand, throws them back into his mouth and swallows them.

CUT TO:

3 OMITTED 3

4 OMITTED 4

5 EXT. NGA. DAY 15. 12.00 5

CATHERINE and CLARE pull up in their clapped out car. (CATHERINE still can't drive because of the op, and because her hand's still in plaster). They both look a bit thoughtful.

CLARE

I'll wait in the car.

CATHERINE

Yeah.

CATHERINE gathers her resources, gets out of the car and heads towards the building. (CATHERINE's used to delivering bad news in the course of her work, but this is so much more personal).

CUT TO:

6

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

6

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

JUSTINE

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 -

NEVISON

Catherine!

CATHERINE

Hello. Sorry - you're busy.

NEVISON

No!

CATHERINE

I can w[ait] -

NEVISON

No! No no. Never too busy.
(he looks back into his
office)
Can we do this later, fellas?
(he cheerfully indicates
for them to vacate his
office, and turns back to
CATHERINE)
How are you?

CATHERINE

(she exhibits her broken
arm)
I'm -

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

NEVISON

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

CATHERINE

Oh, I wasn't worth looking at.

NEVISON

D'you want to - ?

Come through.

CATHERINE

Sure.

NEVISON

Would you like some tea? Or - ?

CATHERINE

Tea, yes.

(to JUSTINE.)

Thank you.

CATHERINE's thinking that NEVISON's going to need it more than she does. They head into NEV's office...

CUT TO:

8

INT. NGA, NEVISON'S OFFICE. DAY 15. 12.03

8

...and NEV indicates for CATHERINE to sit down.

NEVISON

You got my message?

CATHERINE

Sorry, which?

NEVISON

I spoke to Clare. Your sister, Clare. I wanted you to know. If ever there's anything I can do for you. Ever. Anything.

CATHERINE

Oh -

NEVISON

She suggested paying off your mortgage. How much do you owe?

CATHERINE

You're not paying my mortgage off, don't be silly.

NEVISON

You can't begin to understand how much pleasure it'd give me and Helen to be able to do something like that.

CATHERINE

She was joking.

NEVISON

I don't think she was.

CATHERINE

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

NEVISON

What?

CATHERINE

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

NEVISON

I'd like to do something.

CATHERINE

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 did?

CATHERINE

Yeah.

NEVISON

Ann did? I thought -

CATHERINE

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 - Tommy 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 that)
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?

NEVISON
 (shakes his head, almost
 no voice)
 No.

CATHERINE
 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 *EXACTLY* how he feels. But
 it's just not appropriate to start bringing up her own
 troubles).

CUT TO:

9	OMITTED	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
 TOMMY and LEWIS 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.

JULIE
 (looking out across the
 landscape)
 Where are they?

ASHLEY
 Who?

ASHLEY is also a shadow of his former self.

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

ASHLEY

Shh!

(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 *doing*?

He lunges at her to make her cover herself up.

JULIE

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

ASHLEY

*[Fucking] *stop it!*

*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 BRIDGE. DAY 15. 14.30

11

TOMMY'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 Shallot 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.

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

CUT TO:

12 INT. 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. TOMMY 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 himself down onto it. He's exhausted but his mind's buzzing. He knows this is the end, in some shape or form. And the only really clear thing in his mind is RYAN. We get into his (slightly delirious?) thoughts, his memory of his earlier encounter with CATHERINE, the one before he beat her up -

CUT TO:

13 EXT. STREET, HEBDEN BRIDGE. DAY 10. 15.16

13

TOMMY LEE ROYCE appears right in front of CATHERINE -

TOMMY

You wanted to see me.

- but it's RYAN he's looking at. We now see the whole thing from RYAN's point of view (which we didn't last time). CATHERINE pulls the car door open and bundles RYAN in...

CUT TO:

14 INT. CATHERINE'S CAR. DAY 10. 15.17

14

We're with RYAN as he witnesses the scene between his granny and this stranger. A lot of it's hush hush; RYAN can't make out everything that's being said [*and maybe the following scene shouldn't be played out literally, it's more like an impression, a memory, a truncated version of the original scene*] and what he can make out doesn't make much sense to him. RYAN's fascinated and terrified -

CATHERINE

Where're you living?

TOMMY

Is that my son?

CATHERINE

I know you're not at your release address. Which is where you should be living, so where you living?

TOMMY

I am living there. Is that my son?

CATHERINE

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

TOMMY

What?

CATHERINE

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

TOMMY

Must be somebody who looks like me.

CATHERINE

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

TOMMY

How come Becky's dead?

CATHERINE

I'm not talking to you about my daughter.

TOMMY

That's my lad.

CATHERINE heads for the driver's door.

CATHERINE

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.

CATHERINE

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

TOMMY

I didn't.

CATHERINE

I know what you did to her because she told me. You better not cross me, arse hole. Because if you do, I will chop your dick off and I'll make you swallow it.

(MORE)

CATHERINE (CONT'D)

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! You're
my son, Ryan! I knew your mum!

TOMMY 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

INT. 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 Railway Children before home-time. The children sit around her in a circle. RYAN's miles away, thinking about the man who said he was his dad (and maybe MRS.MUKHERJEE's reading a story that happens to have 'dad' in it).

MRS MUKHERJEE

"I knew something wonderful was going to happen," said Bobbie, as they went up the road, "but I didn't think it was going to be this. Oh, my Daddy, my Daddy!"
"Then didn't Mother get my letter?"
Father asked.
"There weren't any letters this morning. Oh! Daddy! it IS really you, isn't it?"
The clasp of a hand she had not forgotten assured her that it was.
"You must go in by yourself, Bobbie, and tell Mother quite quietly that it's all right. They've caught the man who did it. Everyone knows now that it wasn't your Daddy."
"I always knew it wasn't," said Bobbie.

CUT TO:

16

EXT. SCHOOL. DAY 15. 15.15

16

CATHERINE waits for RYAN as he emerges from the school. No MRS.MUKHERJEE, much to CATHERINE's relief.

CATHERINE
Y'had a good day?

RYAN
Yep.

CATHERINE
You sure?

RYAN
Yes.

CUT TO:

17 EXT. NISA. DAY 15. 15.30

17

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

CATHERINE

I'm sorry I've not been much fun lately.

RYAN

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

CATHERINE

(she offers to take the sweets off him to open them)
I miss your mum sometimes, that's all.

Saying that just suddenly makes her emotional.

RYAN

(he notices)
Why're you crying?

CATHERINE

(brushing it off, trying to smile)
Oh, 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 INT. NARROW BOAT. DAY 16. 06.46

19

TOMMY'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, SOWERBY BRIDGE. DAY 16. 10.00 20

Mid-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, SOWEBRY 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).

DANIEL
How's things?

CLARE
Good. Not so bad. Better than they were.

DANIEL
(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 talk to you. Actually.

DANIEL
Okay.
(a WAITER's come over)
Just a cup of tea thanks.

CLARE's already got coffee.

CLARE

Yeah, it's her birthday. Next week.
And you know what she's like, but,
I've persuaded her. Given that -
you see it's the Gallaghers.
They're just so desperate to say
thank you. So just us, just family,
then Ann, Helen and Nevison.

DANIEL

Great.
(a smile)
Blimey, Nevison Gallagher!

CLARE

So you and Lucy...?

...are happy to come?

DANIEL

Yeah!

CLARE

Yeah?

DANIEL

Yeah yeah.

CLARE wants to be sure DANIEL's on side. Him and CATHERINE
haven't had the best mother/son relationship.

CLARE

I know it's been difficult. In the
past, [but] -

DANIEL's very conscious of a decision he's made since
CATHERINE got so badly beaten up -

DANIEL

We've talked a lot, me and Lucy.
And when the baby's born, we want
everything to be right. For the
baby's sake. For everybody's sake.

CLARE

They will be.

DANIEL

I really...
(it's a strange thing to
admit: why would you want
your mother to die?
But -)
didn't want her to die. In
hospital.

CLARE

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

DANIEL

I know that.

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

CLARE

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

DANIEL

Oh. Erm...

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

Yeah, why not. If me mum's good with that.

CLARE

Yeah. Okay. The thing is. I will do, I can do. Obviously. Only.

DANIEL

What?

CLARE

(she hesitates, and then, very confidentially -)

She's been seeing him again. Your dad.

DANIEL

Seeing...? As in...?

(mouths it, he finds it distasteful, they are his parents after all)

Sex?

CLARE

Yeah.

(silence)

So it's just a bit...

(pause)

I hate arranging parties.

(DANIEL's gone quiet)

I just thought she could do with a tonic. I mean *God* - you know - she nearly died. *And* she saved someone's life. So. Thing is, I can't invite him and not Ros.

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

DANIEL
You invite who you like.

CLARE
I was asking for an opinion.

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

CLARE
No I know, [but] -

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

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

DANIEL
Ryan.

CLARE
Yeah.

Anything to do with RYAN is anathema to DANIEL.

DANIEL
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 OMITTED 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.

NEVISON

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.

NEVISON

Jenny.

(he tries to sound as measured as he can)

He admitted to the detective -

JENNY

Can you imagine how *frightened* he was? To end up *doing* something like that?

(a moment)

Sorry. But they *made* him, they *forced* him, they used the most -

(lowers her voice)

he told me what they threatened to do.

NEVISON

Something to do with your daughters? And yourself? D'you know what they did to *my* daughter?

JENNY daren't ask. And NEVISON can't name it.

JENNY

He thought. That by doing what they said. It was the best way to try and get the thing over and done with. For *her* sake, for *Ann's* sake -

NEVISON

(suddenly)

They raped her. She was raped.

JENNY takes it in.

JENNY

No.

(it takes her a moment to gather her thoughts. And then she stumbles -)

(MORE)

JENNY (CONT'D)

He - he said he asked them - he kept 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 knowing 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.

On NEVISON. Is some of what JENNY's said sinking in? And we linger on JENNY: is she going to get away with this lie? But then it's clear NEVISON isn't buying any of it.

NEVISON

What Kevin needs to understand. Jenny. Is that actions have consequences. And not just for himself.

CUT TO:

24

INT/EXT. ASHLEY COWGILL'S RANGE ROVER/ROAD. DAY 16.
14.00

24

ASHLEY's at a standstill, queuing at some traffic lights in his Range Rover. He's drumming along to whatever music's playing on his radio. He glances in his mirror, knowing he's got his surveillance bods behind him somewhere. He's nervous, he's living on the edge. Just then a motorbike pulls up along side him. It has two riders. The rear one takes out an automatic pistol and taps on ASHLEY's window. ASHLEY looks. The rider points the pistol at ASHLEY's head and shoots. The glass smashes, and ASHLEY's head absorbs the bullet. The RIDER lowers the pistol two inches, and shoots a second bullet into the car, but we don't see where it hits. The motorbike revs up and speeds away.

Four cars back, we find two DETECTIVE CONSTABLES in the surveillance car who've just heard the shots and seen the bike speed off. They both exclaim "Shit!"/"Bloody hell!" etc. The DETECTIVE CONSTABLE driving the car puts his hazard warnings on and dives out of the vehicle to go and look at what's happened. The other one gets on the radio -

DETECTIVE CONSTABLE 1
D.C. 9224, urgent assistance
required. We've got a shooting on
the A629 ambulance requested,
helicopter requested. There's two
suspects on a motorbike heading
along the A629 Halifax Road towards
Huddersfield.

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
weather.

CUT TO:

26 INT. NARROW BOAT. DAY 17. 14.15 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

TOMMY 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
CATHERINE.

CATHERINE
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.

CATHERINE

Just a few more bits and pieces for tonight that Clare's gone and forgotten.

RYAN

Can I have some sweets?

CATHERINE

Have you been good?

RYAN

Yeah.

CATHERINE

All day?

RYAN

Yes.

CUT TO:

29

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

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?

CATHERINE

For a bit. If you behave.

RYAN

Is me Grandad coming?

CATHERINE

Yup.

RYAN

Is Ros coming?

CATHERINE

Yes.

RYAN

I like Ros.

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

We linger on TOMMY; he knows where they live.

CUT TO:

30

INT/EXT. NEVISON'S CAR/CATHERINE'S STREET. NIGHT 17.
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 NEVISON 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 NEVISON is being slightly more solicitous towards ANN than HELEN, even though nothing is said).

HELEN

When was this?

NEVISON

Last week. She came to see me.

HELEN

Yes, but when did you stop his salary?

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 culpable he was. Or wasn't.

NEVISON

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 children.

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. CATHERINE'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 *in the mouth*?

SHAF

I didn't see -

(conscious of RYAN he
mouths it -)

the body meself. I mean we
attended, but by that time - you
know - it's all cordoned off and we
don't go nowhere near, but -

ROS

That wasn't on the news, the mouth
thing.

CUT TO:

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

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

33

JOYCE

Or -

SHAF

Oh 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.

RICHARD

(amused)

A what?

JOYCE

(remembering, teasing)

You're a journalist.

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

RICHARD

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

Good grief.

LUCY

Oh my God.

ROS

Does that [really] - do people
really - ?

On JOYCE: yup.

LUCY

(appalled)

So who did it?

SHAF

Colonel Mustard and Professor Plum.

RICHARD

On a Honda!

ROS

With a lead pipe!

DANIEL

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

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.

CATHERINE

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.

HELEN hugs CATHERINE next. HELEN thinks this is the first time any of them have seen CATHERINE since ANN was rescued. For her this is a very big moment: the big thank you.

CUT TO:

35

EXT. CATHERINE'S HOUSE, BACK DOOR. NIGHT 17. 20.45

35

Later. CATHERINE and ANN on the doorstep having a fag. They're both mellow, they've both had a few drinks. Everyone else is in the other room chatting.

ANN

Your son looks young, you must have had him late.

CATHERINE

Ryan? He's not my son, he's my grandson. Daniel's my son. The one who's drinking too much.

ANN

Oh, I thought he was like me. A late arrival. She couldn't get pregnant for long enough. So she had IVF. In her forties. Hence me looking like I hang around with my grandparents. I was the long anticipated disappointment.

CATHERINE

Why are you a disappointment?

CATHERINE can't see it. She likes spiky, spirited ANN.

ANN

Hundreds of millions of pounds spent on my education, and here I am, unnecessary and unemployed. I graduated from the Royal Northern last year with a 2.1, which qualifies me for nothing. Unless I want to teach, which frankly I'd rather stick hot pins in my eyes. And get gang raped. I speak from experience. Well. Not gang rape. But. You know.

CATHERINE

How're you coping?

ANN

I'm coping. I have to. For my mother's sake. Which is good. What happened says more about him than it'll ever say about me.

(MORE)

ANN (CONT'D)

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

CATHERINE

You were pregnant?

ANN

(shrugs: dunno)
They gave me a pill. After they'd
taken the swabs. It made me bleed.
And - if there was anything - it
went.

(she swipes it all away
with her hand.

(CATHERINE's gone
thoughtful)

Are you all right?

CATHERINE nods.

CATHERINE

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.

CATHERINE

We will.

CUT TO:

36 INT. CATHERINE'S HOUSE, SITTING ROOM. NIGHT 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 INT. CATHERINE'S HOUSE, KITCHEN. NIGHT 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.

RICHARD

Are you all right lad?

DANIEL

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

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).

RICHARD

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

DANIEL

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

RICHARD

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

DANIEL

Liar.

(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.

RICHARD

Got...? What?

DANIEL

The damage. The *damage* done. When
she decided to take on that...
thing.

He means RYAN. RICHARD lowers his voice -

RICHARD

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

DANIEL

You're as warped as she is.

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

RICHARD

(kind)

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?

DANIEL

Have you forgotten. That thing she said to me. Have you forgotten that?

A pause.

RICHARD

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.

DANIEL

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

RYAN

(clueless, world of his own)

Eh?

RICHARD

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 -

DANIEL

Sod off.

(- and a glass gets knocked onto the floor)

Shit.

Smash: it goes everywhere.

RICHARD

Now look what you've -

DANIEL

(trying to laugh)

Couldn't believe that when she told me. When Clare told me. I thought of all the people who *understood*... 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?

RICHARD

He's got glass everywhere.

CLARE

What's the matter?

CATHERINE's appeared behind CLARE.

CATHERINE

What's going on?

RICHARD

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.

CATHERINE

Why, what's up, Daniel?

DANIEL

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.

CATHERINE

(confidentially to CLARE)

D'you wanna take Ryan upstairs?

I'll deal with this.

DANIEL

Oh, you'll 'deal with this'!? You think?

CLARE

(to RYAN, gentle but firm)

Come on, lovey.

CATHERINE

(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.

CATHERINE

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

DANIEL

Oh *you know*, do yer?

CATHERINE

- and you've had a bit to drink -

DANIEL

You know sod all.

CATHERINE

- and you're standing in it and I don't want you hurting yourself *or* anyone else, so -

DANIEL

Don't talk to me like some numpty you've picked up for being off their head in a gutter.

RICHARD

Daniel -

CATHERINE goes and closes the door into the sitting room, politely and calmly explaining to everyone else with a smile -

CATHERINE

I'm sorry about this, we're just having a bit of a domestic.

LUCY

What's going [on] - ?

But CATHERINE's shut the door. We're in the kitchen.

DANIEL

You can shut yourself in there with that lot, you can, it's not even you I'm interested in, I wrote you off years ago, it's him I'm disappointed about.

CATHERINE

Why?

DANIEL

(at RICHARD)

You're going to start believing all this Holy St.Becky of Assisi shit yourself next dad. Same as her.

RICHARD

He's upset because we've had Ryan round at our house.

DANIEL

It's not about *him*. It's about *you*.
(it's RICHARD he's addressing)
(MORE)

DANIEL (CONT'D)

I thought you got it! All of it!
Becky was a *loser!* She ran *rings*
round you! She hung around with
wasters and pill-heads and *bloody*
idiots and she was *asking for it!*

RICHARD

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

DANIEL

Yeah, we wouldn't want her to stop
believing her own shit. She was
asking for it, mother! She liked
him. She told me. She was *that*
stupid.

LUCY comes in -

LUCY

What's going on?

DANIEL

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 -
unlike some - and what thanks do I
get? I get "*WHY DIDN'T YOU DIE,*
DANIEL? WHY WASN'T IT YOU??"

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, the
GALLAGHERS, SHAF and JOYCE.

CATHERINE

If I ever said that -

DANIEL

IF?! There is no IF! *He* was there!
He knows! Or perhaps you're gonna
re-write that bit now as well, dad?

RICHARD can't say anything. He was there, and he knows
CATHERINE did say that, and at the time it was probably
another factor in them getting divorced.

CATHERINE

If I ever said that I've already
[apologised] -

DANIEL

(interrupts)
And nobody's convinced, you know,
mother!

(MORE)

DANIEL (CONT'D)

By all this bereavement crap.
Nobody that matters. We know, we
were there, we know it's not
sorrow, it's *guilt*. You couldn't
stop her! Becky was off the rails,
she was driving you up the wall,
and there was *nothing you could do!*
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 *you?*
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.

CATHERINE

Right.

DANIEL

(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.

CATHERINE

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.

RICHARD

I'd better -

Go after them.

CATHERINE

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.

ROS
Catherine?

CATHERINE
I'm sorry.

ROS
What for?

CATHERINE
Everything. I don't know.

NEVISON's followed ROS cautiously in.

NEVISON
I think we're going to get off.

CATHERINE
Yeah.

NEVISON
Are you...?

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

CUT TO:

38 INT. CATHERINE'S HOUSE, SITTING ROOM. NIGHT 17. 22.00 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
CATHERINE)
Y'all right?

CATHERINE
Why did you tell Daniel that?

CLARE
Oh.
(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 -

CATHERINE
You know our Daniel can't *stand* me.

CLARE

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

CATHERINE

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

CLARE

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

CATHERINE

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

CLARE

Don't say that.

CATHERINE

He was always so *jealous* of her.

CLARE

Who?

CATHERINE

Becky!

CLARE

You shouldn't say things like that.

CATHERINE

Oh what do you know?

CLARE's hurt. Tries to take it in her stride...

CLARE

Well. To be fair. He might have been jealous of the fact that she hogged the lime light. Especially where you were concerned.

CATHERINE

I don't know why I ever listen to a single word you say. I said I didn't want a sodding party.

CLARE

Fine. All right. I'm sorry. I was just trying to do something for you, I was just trying to -

CATHERINE

I'm going to bed.

(CATHERINE goes. CLARE's left feeling awful.

CATHERINE comes back in)

(MORE)

CATHERINE (CONT'D)

You know you really ought to think
about finding your own place to
live.

CLARE can't believe her ears. CATHERINE heads off upstairs
again.

CUT TO:

39 INT. CATHERINE'S HOUSE, CATHERINE'S BEDROOM. DAY 18. 39
08.00

Three weeks later. We see CATHERINE's hand (she's wearing a
hand support) push through the gleaming cuff of a white
shirt. The plaster cast has gone. CATHERINE buttons the
shirt. It's like that scene in Talk To Her when the female
matador's getting into the elaborate, elegant kit they wear
for a bull fight. Except this is a sergeant's uniform. But
it's uber smart dress uniform. She's going to be desk bound
for a few weeks; she doesn't have to worry about getting
dirty, so she might as well look good. She pulls the jacket
on. Buttons it. CATHERINE looks at herself in the mirror.
Dead smart. We look into her eyes: is she ready for this? We
can see that she still has demons.

CUT TO:

40 INT. CATHERINE'S HOUSE, KITCHEN. DAY 18. 08.01 40

Breakfast. CLARE (dressing gown), RYAN (new hair cut?
Something to show passage of time). CATHERINE comes in. CLARE
notices how smart CATHERINE is, and normally would comment.
But the truth is they haven't really been speaking to each
other properly for the last three weeks.

CLARE

Morning.

CATHERINE

Morning.

CATHERINE makes herself coffee. Silence. Eventually -

CLARE

Ryan's been asking if he can start
coming home by himself.

RYAN

Not by myself! With Cesco. On us
bikes.

CATHERINE's not sure.

CATHERINE

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
KIDDING ME??)

And you use the same route we always use home.

CATHERINE

That's the deal. Take it or leave it.

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 hates 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 teeth, 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.

CATHERINE

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

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:

41

INT. NARROW BOAT. DAY 18. 08.30

41

TOMMY's having breakfast too. In his narrow little kitchen, dressed in a sleeping bag to keep warm, listening to the news very quietly on Radio Leeds. He drinks milk from a carton and lights a cigarette.

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 festooned 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 MIKE TAYLOR and the DISTRICT COMMANDER, PRAVEEN BADAL, who's smiling.

PRAVEEN BADAL

How are you?

CATHERINE

Very well sir, thank you.

PRAVEEN BADAL

Good! Sit down.

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

CATHERINE

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

MIKE'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.

CATHERINE

Is Lynn Dewhurst being followed?

PRAVEEN BADAL

(he turns to MIKE)
Who?

MIKE

Tommy Lee Royce's mother.

PRAVEEN BADAL

Well yes. As far as I understand, *everything* is being done. I will ask. About that.

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

I'll look into it personally.

CATHERINE

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

PRAVEEN BADAL

Yes. That's - I'm sure -

MIKE

(embarrassed)

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

CATHERINE

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 *hasn't* been [done] -

CATHERINE

(interrupts)

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

MIKE

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

CATHERINE

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

MIKE

Sorry. Catherine. Why would we do that?

CATHERINE

Well we know Tommy Lee Royce liked the Chinese takeaway on Milton Avenue, so -

MIKE

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

CATHERINE

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:

44 INT. NORLAND ROAD POLICE STATION, CORRIDOR OUTSIDE 44
INSPECTOR'S OFFICE. DAY 18. 09.13

CATHERINE leaves MIKE's office and heads to her office.

CUT TO:

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

MIKE and PRAVEEN BADAL sit in silence for a moment.

PRAVEEN BADAL

Has Occupational Health given her
the all clear?

MIKE

Well yeah. Or she wouldn't be here.
She wanted to come back sooner than
she should of course. But you know
what she's like.

PRAVEEN BADAL

She's not operational?

MIKE

(shakes his head)
I've restricted her to her desk for
three weeks. But I didn't want to
keep her away if she wants to be
here.

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.

MIKE 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.

MIKE 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 was her - a nice
touch. To make it look like he'd
been shot for grassing.

CUT TO:

46

INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE.
DAY 18. 10.00

46

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

JOYCE

Catherine.

(she nods in the direction
of the reception desk)

I think you should come and listen
to this.

CUT TO:

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

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

CATHERINE

Morning.

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:

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

SHAF and TWIGGY knock on the door. Nothing. TWIGGY pushes open the letter box. He recoils instantly.

TWIGGY

Ohh - !

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

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

Cutting as and when with -

CUT TO:

49

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

49

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

CATHERINE

Can you get in?

TWIGGY

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

CATHERINE

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

TWIGGY

Have you not got anything on t'box?

CATHERINE reads info off the computer screen.

CATHERINE

(shaking her head)

We did house-to-house there four
weeks ago...

SHAF

(reminding TWIGGY to tell

CATHERINE -)

Nobody's seen him lately either.

TWIGGY

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

CATHERINE

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

Cut to a few moments later -

CUT TO:

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

50

Cut to a few moments later. SHAF looks on as TWIGGY 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 TWIGGY 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. TWIGGY goes straight into the sitting room and sees BRETT and LEWIS, flopped on the floor just as they were when TOMMY left them. Except now they're suffering from four weeks of decomposition. So they've got a greenish tinge, like off meat.

CATHERINE

(oov)

Talk to me, Twiggy.

CUT TO:

52 EXT. NISA, HEBDEN BRIDGE. 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.

(TOMMY's nervous. RYAN
surely knows he's the
wanted man?)

D'you remember?

RYAN

(quiet)

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 lets 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?

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

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 Tommy.

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

I'm your dad. I am your dad. I've been watching you. For weeks. When you leave school.

(MORE)

TOMMY (CONT'D)

I just wanted to say hello. But there was never a good time. 'Cos there's always someone with you.

RYAN

Not today there isn't.

TOMMY

How's fings?

RYAN

Not so bad.

TOMMY

How long have you got?

RYAN

I'm not supposed to talk to strangers.

TOMMY

No. I know. But I'm not a stranger, I'm your dad. And the thing is. I just wanted you to know who I am. So if people tell you bad stuff about me. You'll know it isn't always true.

RYAN

What bad stuff?

TOMMY

I just - I made some mistakes, that's all. I got caught up in this thing - and I didn't start it - but I'm the one who's ended up in the most bother.

RYAN

(he nods, he gets it)
That happens to me.

TOMMY

Does it?

RYAN

At school. Somebody does something. Like today. Max Higgins pulls all t'paper towels out o' t'machine in t'toilets, 'cos he thought it were funny, then when Miss Muckherjee comes in he goes -

(pointing)

"It were Ryan Cawood!" and I'm t'one that gets done.

TOMMY

Yeah. Exactly. Exactly.

A moment.

RYAN
So where yer living?

CUT TO:

53 EXT. NARROW BOAT. DAY 18. 16.50

53

RYAN's bike's flopped on the tow-path by TOMMY's narrow boat, his helmet hanging off the handlebars.

CUT TO:

54 INT. NARROW BOAT. DAY 18. 16.51

54

RYAN's fascinated with the boat, he's never been on one before. TOMMY lights a cigarette.

RYAN
Can we go for a ride?

TOMMY
We could. Only I'm a bit low on petrol at the minute.

RYAN
How long have you lived here?

TOMMY
It's not mine. I just borrow it.

RYAN
Can I have a cigarette?

TOMMY
No.

RYAN
Why?

TOMMY
Bad for yer.

RYAN
You do.

TOMMY
(he offers his)
One drag.

RYAN has a drag. Nervously. Doesn't really like it. But.

RYAN
Me granny says you shouldn't smoke, but she does, I've seen her.

TOMMY'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 did she die?

RYAN

When I was born.

TOMMY

How did she die?

RYAN

I don't know. But. I've got me granny and me Auntie Clare. So.
(it does seem to sadden
TOMMY. Maybe he did like
BECKY. Even if his
misguided way of showing
that was to rape her)
Where were you?

TOMMY

Oh. I was away. And nobody thought to tell me. That she'd died. But... I did love her. Your mum. If anyone ever tries to tell you different.

RYAN

I was thinking.

TOMMY

Yeah?

RYAN

Maybe we should tell my granny. That you're not off your head on drugs and that you are my dad.

TOMMY

That's - she's - thing is. You know I said I'm in trouble? And it wasn't my fault, I didn't start it, but -

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.

TOMMY 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 mustn't say anything. 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).

CATHERINE

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 pathologist thinks 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 blood *isn't* Lewis Whippey's or Brett McKendrick's. It's Tommy 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 was covered in the house-to-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 *always* escape justice -

CATHERINE

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

HELEN

Could he be dead?

CATHERINE

Yes it's a possibility.

Silence. NEVISON has another personal preoccupation -

NEVISON

You know they questioned me over that fella that got shot? Ashley Cowgill.

(it doesn't surprise
CATHERINE, it'd be
routine to question
anyone with a grudge)
Have they caught anyone?

CATHERINE

(shakes her head: nope)
I doubt if they ever will. ASHLEY Cowgill was a drugs dealer. He was part of a... you've got to understand how these people work. They're organised. Properly. Seriously. Like any other well-run business. The reason he was let out on bail was because he - apparently - gave information to the police. This was a big deal for him. His family were going to go into hiding when the arrests were made. But. It looks like someone, somewhere, told people higher up the chain what he'd done. So.

(it kills her to say it,
but -)
They're untouchable.

NEVISON thinks that through.

NEVISON

How? *Who'd* have told 'em?

CATHERINE's guessing -

CATHERINE

A police officer. A bent copper.

(the GALLAGHERS are
suitably appalled)

Every day. We have to deal with
kids off their heads on whatever
rubbish they can find to inject
themselves with. And it never
stops.

(the deepest sadness)

It never stops.

CATHERINE looks so sad, so defeated.

CUT TO:

57 INT. NARROW BOAT. NIGHT 18. 19.00

57

TOMMY'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 Tommy 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 Tommy 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
dangerous.

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

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)
Yes! Thank you.
(RYAN heads off through to
watch the telly. CLARE
watches CATHERINE.
CATHERINE looks so
depressed she's barely
eating)
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.

CATHERINE

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
CATHERINE. 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.

CATHERINE

No.

Silence.

CLARE

Okay.

(CLARE assumes CATHERINE's
going to expand on that.
But she doesn't)

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] -

CATHERINE

(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,
he had his moments, but he was a
good kid, but...

(and then she does cry)

I still - all the time, I want to
see her, I want touch her, I want
to be with her. Like today. When I
found out that was Tommy Lee
Royce's blood. In that flat. He'd
been there. And he's the one that's
got away. Again. Why? Why has my
life - my world, my whole world -
been *infected* with this *evil man*?
What've I ever done to deserve
that?

CLARE

You know. Catherine. You were doing
really well. Before. Before he came
out of prison. But it was always
going to happen, and it was always
going to be difficult.

CATHERINE

I don't think I've got anything
left. I'm empty. And I just...

(she hesitates; it's a
terrible thing to inflict
on someone)

I don't want to be here any more.

CLARE

(appalled)

You can't - you can't *think* like
that.

CATHERINE

Can't help it.

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

TOMMY's huddled up in his sleeping bag when there's a tap-tap-tap 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.

TOMMY's not happy, but what can he do? He lets them in.

CUT TO:

61 INT. NARROW BOAT. DAY 19. 15.45 61

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

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?

TOMMY

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?

TOMMY

'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. Yeah, that's right.

CUT TO:

62

INT. PRISON. 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 wearing his glasses (they've been broken). KEVIN still finds sitting on chairs uncomfortable.

KEVIN

Thank you for coming.

NEVISON

Oh, it's a pleasure.

i.e. it's pleasure seeing KEVIN in prison.

KEVIN

Jenny said. The reason you're illegally with-holding my wages.
(MORE)

KEVIN (CONT'D)

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 *animals*. 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.

NEVISON

(a murmur)

You bastard.

KEVIN

You can go now.

So that wasn't what NEVISON anticipated.

CUT TO:

63

INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE.
DAY 20. 12.30

63

CATHERINE's on the radio talking point-to-point with SHAF.

CATHERINE

So what's the basic problem?

DISTRESSED DRUGGIE BOY

(oov)

THEY'RE GOING TO *EAT ME ALIVE!* THEY CAN *SMELL ME!*

SHAF

(oov, loud and clear above DISTRESSED DRUGGIE BOY's screaming)

The basic problem...! Is that he's distressing the toddlers!

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

SHAF and TWIGGY are with 23-year-old JAMIE LOCKFORD, who's standing on the swings in the children's playground, trying to crawl up the chains. He's as far off his face as anyone we've seen so far throughout the whole series.

A couple of young mums with a couple of push-chairs and five little ones between them, look on. And a couple of pensioners keep a safe distance, but they're glued.

TWIGGY
(kind, insistent, calm)
Jamie! Jamie lad, listen to me.
There's *no crocodiles* in this
country, we don't have crocodiles
here! That's - it's -

JAMIE
Evil! They're evil!

TWIGGY
- Australia, it's down under, it's -

JAMIE
(pointing frantically at
the slippery bastards)
Dislocating their *slimey bastard*
jaws just so they can swallow yer!

SHAF
I think... what's that film wi'
that... tick-tock, tick-tock -
crocodile.

TWIGGY
Who?

CATHERINE
Peter Pan.

SHAF
Yeah, whatever, I think he's been
watching that and smoking skunk at
t'same time.

JAMIE
(suddenly)
DON'T YOU STEP IN THERE! THEY'LL
HAVE YOU!

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

TWIGGY
(to the KID)
Can you stay with your mum, lovey?

JAMIE
What's the mother even *thinking*?

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

CATHERINE
Shaf? 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. Oh yeah: no real crocodiles.

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

MIKE 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.

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

MIKE has no idea.

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

CATHERINE

You *imagine*? Have you *asked* him?

MIKE

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?

MIKE knows she's had it tough lately, and he's perfectly fond of her, but she's got to get it out of her head that she can push him around.

MIKE

No. He didn't. He put it in his pocket and I had the distinct impression he was going to follow it all up.

CATHERINE

Yeah but you would say that, wouldn't you? 'Cos you all piss in the same pot as each other.

They're in an area where other officers beneath them in rank are within ear shot.

MIKE

I'm sorry?

CATHERINE

Like that nonsense with Marcus Gascoigne.

MIKE

Shall we have this conversation in my office? Sergeant.

CATHERINE

Have they checked if any of the hospitals've reported any gun shot wounds or stab wounds?

MIKE

Catherine.

CATHERINE

Have they?

MIKE

Get into my office.

CATHERINE

What about Roger Elgood?

MIKE

Who?

CATHERINE

Roger Elgood. 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?

MIKE

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

CATHERINE

Why wouldn't he?

MIKE

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

CATHERINE

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

MIKE

Catherine. If this was anyone else -

CATHERINE

I'm going home.

MIKE

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

CATHERINE

I'm fed up of working with trained monkeys.

MIKE

You're not gonna get away with that. I know you've not been well -

CATHERINE

Piss off.

MIKE

(lowers his voice)

I'll have your stripes lady if you don't button it. Please go into my [office] -

CATHERINE

You can have 'em, you can shove 'em your arse.

(MORE)

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.

MIKE
 You're in trouble. Catherine.

CATHERINE
 Yeah, whatever. Bye.

She's gone.

CUT TO:

65 EXT. CANAL. DAY 20. 16.00

65

Later in the day. 4pm.

CUT TO:

66 INT. NARROW BOAT. DAY 20. 16.01

66

TOMMY'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
 Oh?

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. D'yer wanna go through there? I've got summat for yer.

RYAN

What?

TOMMY

It's a surprise.

(RYAN's worried. TOMMY points through to the middle of the boat. The little sitting room)

Go on. There's nowt to be frightened of. You're not frightened of me, are yer?

RYAN

(yes)

No.

RYAN doesn't have much choice. TOMMY's locked the exit. RYAN goes through. TOMMY follows. They reach the little sitting room. RYAN looks up at TOMMY nervously. TOMMY produces a couple of cans of Special Brew: one for himself, and one for RYAN. RYAN takes the tin. He was scared TOMMY was going to get cross with him.

TOMMY

Sit yersen down.

But maybe we realise there *is* something sinister going on in TOMMY's head, even if RYAN isn't sure.

CUT TO:

67

INT/EXT. CATHERINE'S HOUSE, KITCHEN/ HEPTONSTALL GRAVE YARD. DAY 20. 17.30

67

We find CATHERINE at BECKY's grave. She's still in her uniform (minus her epaulets and radio). (Basically she wants to die, she wants to be with BECKY). She's in a bad way. Her phone rings. She checks the screen: 'home'. She's going to ignore it. But she can't.

CATHERINE

Hello?

CLARE's voice is agitated -

CLARE

(oov)

It's me. Where the hell are you?

CATHERINE

Why?

CLARE

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

CATHERINE

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 Ryan. Has been visiting his *dad*. On his *boat*. Down at the *canal*.

(silence as CATHERINE

gawps down the other end of the line)

Where are you?

CATHERINE

How - how - how does Cesco know that?

CLARE

He went with him. Yesterday.

CATHERINE

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 that can identify it.

CUT TO:

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

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

CATHERINE

Shaf! Thank God. I've rung the
Inspector'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?

CATHERINE

Just *listen*. I think. I *think*.
Tommy 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?

CATHERINE

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

SHAF

What?

CATHERINE

(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

I'm on it.

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?

CATHERINE

Not yet.

POLICE OFFICER

Are you available to keep obs on the boat?

CATHERINE

I *will be*.

POLICE OFFICER

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

CATHERINE

(mumbles)
Yeah, whatever.

CUT TO:

71

INT. NARROW BOAT. DAY 20. 18.00

71

TOMMY'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 shoulda 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?

TOMMY

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
that.

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
wanted.

(his sucks deep on his
cigarette)

'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.

CATHERINE

Shit. *Shit!*

CLARE

Catherine!

(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
home safely for days as well. He's
his son - !

CATHERINE

Get off me.

CLARE

Will you *listen!*? 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.

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

CLARE (CONT'D)
Why weren't you at work?

CATHERINE
Cos I've resigned.

CLARE
What you talking about?

CATHERINE
I just said.

CLARE
So where were you?

CATHERINE
Nowhere.

CLARE
What's happened?

CATHERINE
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

INT. NARROW BOAT. DAY 20. 18.11

73

RYAN's scared now. He's scared because TOMMY'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't stop her, and jumps straight onto the boat and tugs at the doors: locked. She kicks them in. Like balsa wood. CLARE can't move: she's frozen with panic.

CUT TO:

75 INT. NARROW BOAT. DAY 20. 18.13

75

TOMMY'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

Granny!

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

CATHERINE

Let him go.

TOMMY

That's happening.

CATHERINE

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... *I found you.*

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 -

CATHERINE

Get outside!

RYAN

(he's crying)
What about you?

CATHERINE

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, TOMMY'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!

CATHERINE

Yeah?

She grabs the fire extinguisher.

TOMMY

Give me the lighter!

CATHERINE

Why would I wanna do that?

TOMMY

Kill me!

CATHERINE

(she considers how easy killing him would be)

No.

TOMMY

Kill me!

She foams him. So he definitely can't set himself on fire now. He's screaming "You bitch, you bitch, you *fucking bitch!*" 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, CSI vans, private cars. We can hear a helicopter over head. TOMMY's being stretchered into the back of an ambulance. He's handcuffed to the stretcher. He's got two coppers going in the ambulance with him. The boat has been cordoned off with yellow tape. CATHERINE's sitting on the ground, hugging RYAN. CLARE's sitting on the ground, and she's got someone looking after her for shock. PHIL CRABTREE is chatting to PRAVEEN BADAL and MIKE TAYLOR. PHIL looks across to CATHERINE and smiles. CATHERINE smiles back.

Eventually PRAVEEN comes over to CATHERINE.

PRAVEEN

Inspector 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.

CATHERINE

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.

CATHERINE

(quiet)

Yup.

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

CUT TO:

77

INT. CAFE, SOWERBY 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.

DANIEL

Thanks for ringing.

CATHERINE

D'you want some...?

Tea.

DANIEL

Sure.

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

CATHERINE

Thanks for coming.

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

DANIEL

(subdued, ashamed)

I'm sorry I spoilt your birthday.

CATHERINE

Yeah, well I'm sorry I -

(where to start?)

When your baby is born. You'll know. You'll get it.

(a moment)

Losing a child. It's just - it's - the only way you can cope with it - I suspect - is to go a little bit mad. And it's never fair. On other children, your other children. To see a parent like that, and to have to put up with the things that are said. And I'm sorry that happened to you. I'm sorry I let it. I know she wasn't perfect.

(she hates saying that)

I do know that. I wish I could show you how much I love you.

He squeezes her hand.

DANIEL

Mum.

CATHERINE

I'm so proud of you.

DANIEL

(tentatively)

What about you. And me dad. And Ros.

CATHERINE

Oh, that's -

(she shakes her head)

You see - that. Me and your dad probably would never have split up if...

(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 I don't know that I made the right decision. But I genuinely. Don't know. What else I could've done.

DANIEL

I know. I know.

CATHERINE

Had him put in care?

DANIEL

No.

CATHERINE

Even though you all hated me for it.

DANIEL

Mum. Nobody hates 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
discharged?

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