1

The NEWSAGENT gives a CUSTOMER change as a police car comes to a halt right outside (flashing lights, no siren). SGT. CATHERINE CAWOOD (48, unassailably pleasant) strides into the shop. She's all tooled up; truncheon and cuffs hanging off her belt, radio, bullet-proof vest. We see the three stripes. She looks like she's made of gadgets. Robocop. But there's something calm and reassuring and feminine about her manner, despite her striking no-nonsense appearance. She's probably smiling politely as she asks -

CATHERI NE

Have you got a fire extinguisher?

NEWSAGENT

(panic) Af-?

CATHERI NE

into. Bures Escence proportityient of oiunt pricierėss.

(no response: shop keeper still stunned) I've got one in the car, but I may need something bigger.

into the shop.

70-YEAR-OLD WOMAN

There's a fella round t'corner reckoning to set fire to himself!

CATHERI NE

(char m ng)

Yes, thank you, we're on top of that.

(she pulls some cheap sun-

glasses of f a stand)
How much can I give you for these?

CUT TO:

2 EXT. HOUSING ESTATE. DAY 1. 10.01

2

LIAM HUGHES (23) has doused himself in petrol and he's standing on a bench opposite some flats. He's drunk so much his coordination's gone and he's distressed. His face is

KI RSTEN Ni ce glasses.

CATHERI NE

He can send himself to paradise that's his choice - but he's not taking my eyebrows with him

We see a small indifferent crowd made up of two size 20 women in size 14 clothes, both in their late forties, two teenage girls with push chairs, a couple of grubby lads in their

KI RSTEN

She finished with him three days ago and now she's sleeping with his best bud.

GIRL WITH PUSHCHAIR 1 And it's match! Not . Dozy t wat.

CATHERI NE

We've got a high ranking highly trained specialist expert police negotiator on his way over from Wakefield.

KI RSTEN

(checking her watch)

E. T. À. ?

CATHERI NE

(checking her watch) Basically it's you and me, kid.

YOUTH 2

Who you calling a dozy twat? Who's she calling a dozy twat?

GIRL WITH PUSHCHAIR 1 You, yer dozy twat!

YOUTH 1

The one and only...!

CATHERI NE

(flicks her head across at the beer crew, keeps her eyes on LIAM Go and close down the comedy depart ment.

KIRSTEN heads off to quell the YOUTHS (who are the same age as herself) as CATHERINE carries on towards LIAM CATHERINE turns her radio off. KIRSTEN may look 12 years old, but at 23 she in fact has five years' experience under her belt, and she knows how to saunter in a threatening and intimidating way that shuts people up before she's even arrived. But like CATHERINE, once she starts talking she has a manner that's at odds with her appearance.

KI RSTEN

Nice tattoos. My boyfriend has a tattoo. On his sternocleidomastoid.

YOUTH 1

YOUTH 2

Is that rude?

(pl eased) The dirty get. KI RSTEN (CONT'D) (she puts her finger to her neck and considers how rude your neck is)

No.

YOUTH 2

What's it say?

KI RSTEN

It's like...

(she considers, isn't entirely certain)

a butterfly?

YOUTH 2

And he's a man?

KI RSTEN

Maybe it's a wasp.

YOUTH 1

Y' been going out with him long?

KIRSTEN considers how long she can keep this lie going. Over yonder, CATHERINE's within ten feet of LIAM

LI AM

You come any closer an' l'm setting mesen off!

CATHERINE'S calm.

CATHERI NE

What's happened, Liam?

LI AM

I don't know what you've brought that for.

CATHERI NE

Well. If you accidentally fireball yourself -

LI AM

CATHERI NE

The'll be now accidental about it.

 you're gonna get foamed, and believe you me, it's not a good look.

LI AM

Y' needn't bovver.

CATHERI NE

But it is better than the alternative. How's it all come to this then, lad?

6.

As they knew he would be.

KI RSTEN

(light)

Ckay.

RADI O

He says the big thing. Is to keep the subject engaged in conversat i on.

KI RSTEN

I think we've got that covered.

Back to CATHERINE and LIAM

CATHERI NE

I'm Catherine, by the way. I'm forty-seven, I'm divorced, I live with my sister - who's a recovering heroin addict - I have two grown-up children. One dead and one who doesn't speak to me. And a grandson! So.

LIAMs intrigued, but reluctant to ask -

LI AM

Why - ? Why doesn't he speak to you?

CATHERI NE

Ch, it's complicated. Let's talk about you.

CUT TO:

3

INT. NEVISON GALLAGHER ASSOCIATES, NEVISON'S OFFICE. 3 DAY 1. 11.30

> We see the NGA logo, and in case we're in any doubt, we also see what it stands for: NEVISON GALLAGHER ASSOCIATES: INDUSTRIAL REFRICERATION. 42-year-old KEVIN WEATHERILL's sitting waiting to see his boss. KEVIN's the firm accountant. He's nervous.

> > JUSTI NE

Nevison'll see you now, Kevin.

KEVI N

Oh, terrific. Thank you.

KEVIN goes into NEVISON's office.

CUT TO:

Which - you know - it's - it does its best, but. This is a great opport unity. For her. At St. Barthol omew's.

NEVISON weighs things up.

NEVISON

I don't pay you peanuts, Kevin.

KEVI N

No, Nevison, I know that.

NEVISON

How much is it?

KEVI N

Ten thousand pounds a year.

NEVISON

Ten thousand. And what about Catriona?

KEVI N

Catriona's eight.

NEVISON

The thing is. I've got a hundred and fifteen permanent staff working here Kevin.

KEVI N

I know how many people work here, Nevison. I do their wages.

NEVI SON

If they all asked for a rise so they could send their kids to St. Bartholomew's I'd struggle to make a profit. Wouldn't I?

KEVI N

I didn't necessarily mean the whole amount -

NEVI SON

I'll tell you what I'm going to do.

Kevi n.

(he smiles)

I'm going to think about it.

There's something unsettling about NEVISON even when he smiles. KEVIN doesn't feel optimistic. He's seen NEVISON neatly sidestep things this way before.

CUT TO:

5 EXT. NORLAND ROAD POLICE STATION. DAY 1, 14, 30

5

CATHERINE leaves work for the day, heading towards her charmless nondescript 10-year-old car. 48-year-old RICHARD (tie, big North Face jacket) is just heading across the road towards her.

RI CHARD

CATHERINE turns and sees him but keeps walking; she's got somewhere to go.

CATHERI NE

Ch hello.

RI CHARD

I thought I might catch you! D'you know anything about this man that set fire to himself this morning?

CATHERI NE

Yes! He didn't.

RI CHARD

No, I meant - the one that was threatening to.

CATHERI NE

An incident occurred and it was dealt with swiftly and efficiently by community police officers.

RI CHARD

That's not engaging copy.

CATHERI NE

It really wasn't that exciting.

RI CHARD

You doing anything this evening?

CATHERINE's reached her car.

CATHERI NE

Telly.

RI CHARD

D'you d'you - you wouldn't - like to go out for something to eat. (she hesitates, she knows she should say "No") I'mlosing my job. We all are. The Gazette's closing down.

RICHARD isn't quite sure why he splurged that, except that it's occupying the No.1 slot in his thoughts today.

CATHERI NE

You're kidding.

RI CHARD

Hundred and twenty-eight years in print and now it's - well it's not closing down - it's all going online.

CATHERI NE

God, Richard. I'm really sorry.

RI CHARD

They're announcing it officially tomorrow. I've got four weeks left.

She lingers sympathetically for a moment, then -

CATHERI NE

Listen, I've gotta go, I've got to pick Ryan up.

RI CHARD

You - I assume you know. But. I just heard this morning, I was covering something at court and - Tommy Lee Royce's been released.

(CATHERINE stares at him)
Did you know?

CATHERINE's quiet, stunned. She looks like she's been slapped across the face.

CATHERI NE

No.

(a moment)
I mean I knew it'd be around now,
but -

RI CHARD

Apparently. Yeah. He's (he hesitates, then
mumbles the word: he
knows it'll decimate her
each time it's said)

out .

(CATHERINE's gone all spaced out. Sunk mentally into her own private place) Are you all right? (no response)

CATHERI NE (amused, annoyed)

O_y

Just then -

MRS. MUKHERJEE

Catherine!

(CATHERINE turns and sees
RYAN's teacher,
MRS. MUKHERJEE)
Hello! Sorry, you haven't got five
minutes, have you?

CUT TO.

CLARE

Ch. Ta.

She puts them on and continues to bask.

CATHERI NE

You been busy?

CLARE

I've been up the allotment all afternoon, l've only just got back. There's some tea in the pot.

CATHERI NE

I saw Richard. He asked me out. For a meal. Tonight. Is that all right? Can you see to Ryan?

CLARE

Sure. That's a bit mad. Isn't it? A date with your ex-husband. Won't the new younger model have something to say?

CATHERINE opens her mouth to say something, but realises she can't be arsed. She just shrugs. Who cares if the new younger model has something to say? Instead (reluctantly) she says -

CATHERI NE

He's been in bother again. He chucked a chair across the classroom and told Mrs. MUKHERJEE to eff off.

CLARE groans: "Not again". But then she wonders -

CLARE

Do you sometimes think they overreact?

CATHERI NE

Tormy Lee Royce is out of prison.

CLARE hesitates before answering sensitively -

CLARE

Yeah. Yeah. Yeah, I heard.

So that's a bit of a surprise for CATHERINE.

CATHERI NE

Why didn't you tell me?

CLARE

(genui ne)

I didn't want to upset you.

KEVIN's angry, subdued. He's sitting at the supper table with his wife, JENNY (40) who's in a wheelchair. The meal's finished. MELISSA (11) and CATRIONA (8) are watching TV in

10 INT. NEVISON GALLAGHER'S HOUSE, DINING ROOM NIGHT 1. 10 18. 20

> NEVISON eats supper with his wife HELEN (60) and his daughter ANN (24). ANN prods her food gingerly. She doesn't want to be at this table with these people. She doesn't really want to be in this house with these people. (In contrast to KEVIN's perfectly nice, three-bed, detached bungalow, NEV's house is probably worth just shy of 1.5 million).

> > **HELEN**

It isn't like Kevin's just anyone. ls it.

NEVI SON

Course he isn't. And I did think about it. It's more than I'd have done for anyone else. Anyone else, I'd have said on your bike. Fact I've mentioned it to you shows it's not a decision l've made lightly. Doesn't it? Eh?

He looks momentarily to ANN for support, which was a mistake, and he realises that as soon as he's done it.

ann

You're not looking at me. You don't think I'm going to agree with anything you say. Do you?

NEVISON

How much did we spend on her educat i on?

HELEN

Let's not go down that route again.

NEVI SON

Eh? And what good did that do? I might as well've pissed it all up against a wall.

ANN drops her fork noisily on her plate and walks out. All done with an air of massive indifference.

NEVISON (CONT'D)

Yeah, go on. And slam the door. (she does) Cl ang.

Despite his apparent indifference, ANN's dramatic exit has put NEVISON momentarily off his food.

HELEN

(cal m, qui et, sad) That was unnecessary.

NEVI SON

I'm a nice fella, Helen. I'm a good boss. I can't do for one what I can't do for everybody. Even if it is Kevin.

(HELEN appears to be experiencing some discomfort. Not that she parades it. NEV notices)

Have you...?

(nods towards her abdomen) Had an okay day? Love?

HELEN nods, murmurs "Mmm", but she's holding her side, clearly in some discomfort. NEVI SON suddenly looks his age. He can't stand what's happening to her.

CUT TO:

11 I NT. I NDI AN RESTAURANT. NI GHT 1. 20.45

11

CATHERINE and RICHARD share a table. CATHERINE remains preoccupied, but it hasn't affected her appetite. Perhaps when she's wound up or upset she eats more. Or faster. I would.

RI CHARD

I don't know what it is she doesn't get. You don't when you've just lost your job. Do you? 'd get it.

CATHERI NE

Yeah well. You know. You married her.

RI CHARD

She goes, "Oh, something'll crop up", so I'm like, "Well? I'm nearly fifty, I'm not trained to do anything else".

CATHERI NE

No. Well.

RI CHARD

Speaking of which. What was the story this morning? With that fella.

CATHERI NE

Ri chard -

(it's so banal she doesn't want to think about it)
It was a domestic.
(MORE)

He was off his head on booze, he was off his head on skunk. His girlfriend'd dumped him, that's it's the usual everyday story of country folk.

RI CHARD

(interrupts)

Where did they take him?

CATHERI NE

Where did who take him?

RI CHARD

The paramedics. I assume there were paramedics -

CATHERI NE

I don't know, I didn't ask. Out of sight, out of mind.

RI CHARD

How did you talk him down?

CATHERI NE

I didn't. I tried to. But then he got his cigarettes out. He hadn't made the connection. That trying to light one of his petrol-soaked cigarettes would involve clicking his lighter. So I just foamed him

RI CHARD

What's his name?

CATHERI NE

I'm not -! [telling you]. Look. You wanna know what you should do next? How about this. Instead of trying to dish the dirt on one poor misguided misinformed numpty, you write a big article. Something you can sell to one of the nationals. About why so much of it goes on round here.

RI CHARD

So much - ?

CATHERI NE

Drugs! Wasted lives! This valley is awash with every kind of

KEVI N

It's a stupid thing to say. It isn't like anyone sets out to be lucky. Is it? We all take opportunities. If we can. If we see them

JENNY

I think we do very well. All things considered.

KEVI N

All things considered? What does that mean?

JENNY

Nothing. I just meant -

KEVI N

Given how little and dull and ordinary we are.

(JENNY fears where this is going, and she didn't mean that anyway. She was probably thinking about her illness. We feel the tension rising within him again)

Half that company should be mine. Jenny. And instead. Every day I have to go in there. Smiling. Then bend over and take it up the [back side] -

(JENNY can't hide her distaste)

I'm sorry. It's what it feels like. Day after day, week after week, month after month. Year after year.

CUT TO:

13 I NT/ EXT. RI CHARD'S CAR/ STREET. NI GHT 1. 22.25

13

RICHARD's car pulls up. He's dropping CATHERINE off. Cut to inside the car.

CATHERI NE

Thanks.

RI CHARD

Pl easur e.

They turn to say goodbye to each other, but end up lingering and studying each another's faces. They linger long enough, then eventually they kiss. It's so easy and so familiar. And so inevitable and right. It becomes increasingly passionate.

ASHLEY

Any time. You know me, I'm not going anywhere. I've sorted you out your access, Jenny! Wheel chair access. To the games room If you fancy playing table tennis.

JENNY

(touched, delighted) Ch, Ashley.

ASHLEY

You can play table tennis, can't you? You're not -

He nods at her legs.

JENNY

I can, I love a game of table t enni s.

ASHLEY

Good, well it's all ready for you t hen.

(he addresses the girls) Our Sam and our Ben are about if you're short of somebody to play with.

MELI SSA

Yay! Can we get out, dad?

KEVI N

Sur e.

The girls dive out of the back of the car and run towards the farm where two boys - a similar age to themselves - are playing in the yard. KEVIN raises his hand by way of saying a pleasant "see you", to ASHLEY -

ASHLEY

Enjoy your weekend!

- and drives off towards their holiday trailer. ASHLEY heads off towards the farmhouse after the kids. We stay in the car with KEVIN and JENNY. KEVIN's pleasant expression slips into sour ness.

KEVI N

Take him Ashley. Prime example.

JENNY

Of what?

KEVI N

What I'm talking about! You see that car he's driving? Brand new. Fifty-odd thousand. (MORE)

KEVIN (CONT'D)

All that from holiday caravan rentals. I'm in the wrong game. Altogether. I'm in the wrong... God knows. Everything.

CUT TO:

15 EXT. HEPTONSTALL GRAVEYARD. DAY 2. 12.35

15

We find CATHERINE lost in her thoughts by her daughter's grave. It reads: 'REBECCA CAWCOD "Becky" 1988 - 2006 beloved daughter of Catherine and Richard', then underneath 'In God Is My Hope'. CATHERINE stares at that: it does give her a modicum of faith and courage. RYAN's across the way with CLARE, who's just as fond and attentive to him as CATHERINE (usually) is, picking their way through the sea of other graves, stopping to read things that interest them CATHERINE watches RYAN. It looks like intense things are going on inside her head. She looks like she's either going to kill someone or burst out crying. RYAN calls from across the way (he's found Sylvia Plath's grave) -

RYAN

The's still all pens left on this grave, Granny!

CATHERINE nods, tries to say "yep" but can't speak.

CUT TO:

16 EXT. UPPER LIGHTHAZELS FARM DAY 2. 13.05

16

Half an hour later. ASHLEY's sitting on a wall rolling a cigarette.

The four kids (MELISSA, CATRIONA, SAM and BEN) are off playing down the field below the farm house. They've got a dog bouncing around with them It's the kind of glorious, happy day they'll remember all their lives.

ASHLEY's watching the two lads in their twenties unload bags of sand from the back of a builder's truck, and pile them up neatly against a wall near the old barn that's covered in scaffolding. ASHLEY lights his rollie, then gets up and starts helping the two lads unload the bags of sand off the back of the truck. There are a lot of bags, maybe sixty. Suddenly an excited voice from down the field -

SAM

Dad! Dad!

(ASHLEY Looks down the field. SAM's pointing into the sky)
The's a red kite.

CATRI ONA

All four of them are squealing "There!" wanting ASHLEY to see it. ASHLEY squints up into the sky at the bird, then shouts down to the kids -

ASHLEY
Beautiful! Lovely.
(addressing the two
builders as he still

looks up at the Kite) Look at that lads, eh?

One of the lads, 22-year-old LEW/S suddenly goes -

LEW S

Ashl ey.

ASHLEY turns around. KEVIN's turned up with his cheque.

KEVI N

Four-hundred and seventy-five. Was that the right amount?

ASHLEY

Spot on, Kevin.

Just then the other lad, who is slightly older (perhaps 29) and taller and bigger than LEWS, lets one of the sandbags slip from his hands.

TALL LAD

Shit.

The bag of sand splits open on the ground, and a couple of blocks of cannabis resin, wrapped in polythene, are clearly exposed amongst the sand.

KEVI N

That's -

It's dead obvious what it is. No-one knows what to do for a second. ASHLEY realises pretty swiftly he's the one who has to take control. Calmly, he prods one of the blocks with the toe of his boot. He looks at it like he can't imagine what it is.

ASHLEY

What d'you suppose that is, lads?

LEW S

Search me, boss. No idea. Never

knows what it is, so why wouldn't they? And they know he knows. Silence. Apart from the noise of ASHLEY's boys and KEVIN's girls playing happily and noisily together down the field.

KEVI N

Maybe you should ring the pol[ice] -

He realises he shouldn't have said that.

ASHLEY

Yeah. Yeah we should. You're right.

(he makes as though to head towards the house) Can I have a word with you? Kevin? Regarding your next season's rental? On t'caravan. Only there's a few bits and bobs I need to go through wi'yer, that's all.

KEVIN doesn't want to. He's fright ened.

KEVI N

Could...? We do that later? I said I'd help Jenny unload the shopping, she's -

ASHLEY

Won't take long.

KEVI N

Ashley. Listen. This is - I'm - you don't need to ring the p[olice] - It's fine. I'm not - I won't -

ASHLEY

Would you like a beer?

KEVI N

A b - ? No, no, I'm -

ASHLEY

Come and have a beer.

KEVI N

| -

ASHLEY

What's the matter? I'm just offering you a beer.

KEVI N

I don't need 0.52 Tm - 0.197 Tc 0.001 Tw 2 Tm - 0.205 Tc '

KEVI N

Fine, that's fine.

ASHLEY

Is it? What's fine Kevin? Can you explain to me how this is fine?

KEVI N

I don't want any trouble, Ashley, I just want to go back to Jenny and the caravan -

ASHLEY

I'm not happy making threats, Kevin. I like Jenny, I'm fond of the girls, but if you're accusing me of something, that's a very serious business.

KEVI N

Ashley. Ashley. This is -(he's floundering. When suddenly he has an idea. And suddenly he talks with a confidence and ease that surprises ASHLEY)

You can trust me. Believe me. I think people have to make money the best way they know how, and yes. Actually. I would like a beer.

ASHLEY's slightly taken aback. He weighs things up. He indicates towards the farm, "After you". KEVIN sets off. ASHLEY follows. ASHLEY turns around and mouths angrily at LEWIS - "Pick it up!" We linger with LEWIS and the OTHER LAD just long enough to see LEWS whisper to the OTHER LAD -

LEW S

LEWS pulls gloves on then crouches down to stuff the cannabis back into the sand bag. The OTHER LAD looks down at the top of LEW'S's head. And if looks could kill.

CUT TO:

17 INT. UPPER LIGHTHAZELS FARM, KITCHEN. DAY 2. 13.06

17

ASHLEY's fascinated to know where this is leading. He closes the door behind him So it's just him and KEVIN. KEVIN's nervous. But determined.

KEVI N

How would you like to make half a million pounds?

ASHLEY

Sorry?

KEVI N

I -

(he struggles, he's shaking with nerves, but he's al so determined) It's not something I could do on my own. I've thought it through, I've thought through most of the details. But I'd need help.

ASHLEY weighs things up. Never smiles.

ASHLEY you want a beer?

KEVI N

Not really.

A moment.

ASHLEY Well I'm listening.

KEVI N

Nevison Gallagher. Has a daughter. Ann. Nevison could afford to lose half a million pounds. Easily. Any more and he might go to the police. It'd take a good few days probably a week - to let him get that kind of money together. In cash. Without arousing any suspicion at the bank. And I don't know where we'd - you'd - keep her, there are aspects I haven't thought through. Yet. But the basic...

ASHLEY

You're talking about -(amused, the closest he gets to smiling) ki dnappi ng her?

KEVIN refuses to be ridiculed.

KEVI N

She's just finished college, she doesn't have a job. No-one except them would miss her. Just for a few days. That's all it'd take.

ASHLEY

I thought you liked old Nev.

KEVI N

No. No. Ashley.

(his face hardens) I don't like old Nev. Did you know. Him and my dad. Were best friends. At school. They grew up in the same street. They cooked the idea up together, they kicked it all off together. Then my dad went off to college. To train to be an accountant. And when he came back. Nevison offered him a job.

(he sneers)

They were partners! And somehow Nevison side stepped that. Like he does side-step things. He'd got the lawyers in. And my dad - being my dad - he just accepted it.

ASHLEY weighs things up. Maybe it isn't so daft.

ASHLEY

Can I think about it?

KEVI N

Ch, that's what Nevison said. When I asked him for a rise. So I can get Melissa into a better school. He thought about it and then he said no.

ASHLEY glances out of the window down the field where the kids are playing.

CUT TO:

EXT. UPPER LIGHTHAZELS FARM DAY 2. 13.10 18

18

KEVIN I eaves the house. LEWIS and the OTHER LAD see him go. They watch him They're puzzled, concerned. Has ASHLEY dealt with it? LEW S gives KEVIN a hard stare as he heads off, but KEVIN - somehow - manages to give the hard stare right back as he walks away. LEWS downs tools (well, sand bags) and heads across to the farmhouse.

CUT TO:

19 INT/EXT. UPPER LIGHTHAZELS FARM FRONT DOOR. DAY 2. 19 13. 11

> LEWS appears at the door, initially full of bluster, but as soon as he opens his mouth to ASHLEY he's polite, because he's scared of him

> > LEW S What did y'say?

ASHLEY's thoughtful. KEVIN's given him pause for thought.

ASHLEY

He's sorted, he's fine, he's chicken shit, nobody needs to worry about him

LEW S

(confidentially) I'm not happy wi' this new fella.

He means the OTHER LAD in the yard.

ASHLEY

He's fine.

LEW S

He's too quiet.

ASHLEY

He comes recommended.

LEW S

He keeps looking at me funny.

ASHLEY

Give him a break. He's been inside for eight years, he's only just got out.

(LEW Sisn't happy. ASHLEY nods at the kettle)

Get kettle on. The's summat I wanna talk through wi'yer. Both of yer.

(he goes to the door and calls across the yard)

Immediately continuous -

CUT TO:

20 EXT. UPPER LI GHTHAZELS FARM DAY 2. 13.12

20

The OTHER LAD looks up, and - as we look into his intense light blue psychopath's eyes - we realise that this is TOMMY LEE ROYCE. It's a huge moment.

ASHLEY

D'you wanna a cup o' tea?

22 EXT. CATHERI NE'S HOUSE, HEBDEN BRI DGE. EVENI NG 2. 16.45 22

The day's fading. CATHERINE, CLARE and RYAN arrive home after their afternoon out. RYAN's headed straight for the house. He finds a wholesome bunch of flowers propped up by the front door.

RYAN

Granny, the's some flowers.

CUT TO:

23 I NT. CATHERI NE'S HOUSE, KI TCHEN/ HALLWAY. EVENI NG 2. 23 16.46

CATHERINE opens the little envelope (marked 'Catherine') that came with the flowers. She reads the card inside.

CLARE

Who they from?

CATHERI NE

(amused, self-conscious)

Ri char d.

CLARE

You're playing wi' fire, y'know that, don't you?

Just then, from upstairs/over the bannister -

RYAN

(oov)

Y' gonna read me a story, Gran?

CATHERINE Looks weary, and murmurs -

CATHERI NE

Five minutes. To myself.

(then I oud)

Have you got changed?

RYAN

I will have by t'time y'get up here!

CATHERI NE

(calling up)

And what about running a bath?

CLARE

I'll bring y'up a cup of tea.

ASHLEY

Cbvi ously I've got overheads, so here's what I can offer you.

(a pause. He knows this'll go down badly)
Ten percent.

KEVI N

Ten - ? But. No. Look. This -

ASHLEY

We're talking fifty grand, Kevin. It's enough to put the kiddy through school, more or less, that's what y'wanted, isn't it?

KEVI N

I want half.

ASHLEY

I can't justify half, Kevin. I'm the fella taking the risks here. You're not. Let's be honest, essentially, when the fun kicks in, you'll be doing sod all.

KEVI N

I gave you information!

ASHLEY

You did, but the reality is me and the lads could turn the whole job round without you. Now. Couldn't we? Eh? So in fact you're lucky I'm offering you anything at all.

KEVIN's appalled.

KEVI N

You - you can't do that. I - I - I could -

ASHLEY

What? What could you do? Tell the police about my sand? What sand? (KEVIN realises that the endless bags of sand have gone. He's amazed. How the hell did ASHLEY do that?)

I don't wanna fall out with you, Kevin. I want you to put Melissa through this nice school. It's what she deserves, it's what deserve. Come on, I'm not even expecting you to get your hands dirty.

(MORE)

You'll be fifty grand better off, and you won't even know the thing's happened.

KEVIN A hundred. A hundred grand. I want A group of three skulking hoodies with their underpants hanging out of their jailing arses move along uninvited when they see CATHERINE coming. It's an effortless effect she has.

SHAFIQ
(as they skulk off, SHAFIQ
winks at them)
Y'all right, lads!

CATHERINE gets her baton out and raps on the door with it. A distant voice from within goes: "Fuck off". SHAFIQ reckons to cock his ear.

SHAFIQ (CONT'D)
I think that was - "Come in". Sarg.
In Swahili.

CATHERINE

If I'd said that it'd be racist.

SHAFIQ (smiling, amused) Nah...

28

CATHERINE tries the door. It's secured by a very loose-fitting Yale lock, and the door itself looks like it's made of damp balsa wood. CATHERINE puts her shoulder to it, and gives it a good hard sharp nudge. It looks effortless and practised, and the doors fall open first time.

CUT TO:

I NT. NO. 64, REGAL HOUSE, SOMERBY BRI DGE. CONTI NUOUS.

SHAFI Q

Somebody rang three nines and said they'd heard screaming coming from this flat.

GI RL

Ch - it were me.

BOY

It were her.

GI RL

He smacked me on the head.

She does indeed appear to have a tiny contusion on her f or ehead.

BOY

It were an accident.

GI RL

With the thing. (she means the games consol e)

BOY

It were an accident.

GI RL

It wor an accident.

CATHERINE's just pulled some latex gloves on.

CATHERI NE

What's your name? You. Lad. I'm talking to you.

BOY

Jason Tindall. You can call me Tinner if y'want.

CATHERI NE

Right, well can you pull that syringe out of your foot. For me. Pl ease.

We see what CATHERINE's seen: he's got a syringe sticking out between the toes on one of his grubby feet where he's been injecting himself. TINNER groans.

CUT TO:

29 EXT. REGAL CLOSE, SOWERBY BRIDGE. DAY 4. 09.15 29

CATHERINE and SHAFIQ have arrested JASON TINDALL and walk to get into their patrol car.

CATHERI NE

Would you like to hear some jokes?

SHAFI Q

If you're confident I can handle em

CATHERI NE

Liam Hughes. Is threatening to press charges against me for assault.

SHAFI Q

Assault by foam Yep - that's yeah. That's good, that's funny.

CATHERI NE

And. Steady on, brace yourself. The Newsagent I borrowed the fire extinguisher off. Has invoiced me. Personally. For seventy-five quid. To replace his fire extinguisher. The one he didn't even know he had.

SHAFI Q

Nice! Nice one. I like them, they're both good.

CUT TO:

INT. NGA, KEVIN'S OFFICE. DAY 4. 14.45 30

30

KEVIN's in his office. He's in a permanent state of anxiety, given what he's set in motion. JUSTINE appears at the door.

JUSTI NE

Kevin. Hiya. Nevison wants to see you.

KEVIN's horrified. Does NEVISON know something? He hides his terror as best he can.

KEVI N

Now? What for?

JUSTI NE

(smile)

Dunno.

KEVIN gathers his mental resources and heads off.

CUT TO:

NEVISON's busy at his computer when KEVIN taps at his open door.

NEVI SON

Kevin. Come in, sit down, shut door.

He does.

31

KEVI N

Is something wrong?

NEVI SON

No.

(beat)
We'll come onto that. The good news is. I can't review your salary, not just at the minute, but what I will do. And I really don't want this bandying about because I genuinely can't do it for everyone... I'll pay their school fees. Both of 'em

KEVI N's stunned.

KEVI N

Helen's been diagnosed with liver cancer.

KEVI N

H - ?

NEVISON finds this hard to talk about. He thinks the world of his wife. KEVIN's stunned all over again.

NEVISON
Four months since. Prognosis
isn't...
 (dries up)
anyway. There's things she wants to
do. Places we've visited over the
years that she wants to go back
[to] (NEV has a tear in his
 voice. He gets on top of
 it)
So.
 (he smiles)

MRS. MUKHERJEE

Sorry. Catherine. You haven't got ten minutes again, have you?

CUT TO:

34 INT. SCHOOL, CORRI DOR OUTSI DE HEADTEACHER'S OFFI CE. DAY 4. 15.17

34

RYAN sits alone making shapes with his fingers.

CUT TO:

35 INT. SCHOOL, HEADTEACHER'S OFFICE. DAY 4. 15.20 35

This time CATHERINE's with MRS. BERESFORD, the head teacher. She's very good, very professional, sympathetic but no nonsense, the same age as CATHERINE. Once again, CATHERINE finds this difficult.

MRS. BERESFORD

We have someone - an educational psychologist - who pops in once every three weeks, and I'd like to ask her to spend some time with Ryan.

CATHERI NE

He gets frustrated because he struggles with his reading, I -(as politely as she can) - don't think it's rocket science.

MRS. BERESFORD remains polite and plausible and delicate too.

MRS. BERESFORD

We can't keep letting him repeat these sort of behaviour patterns and not explore what the root cause might be.

CATHERINE goes quiet, and thoughtful.

CATHERI NE

No, of course, I appreciate [that] -

MRS. BERESFORD

(interrupts - probably because she's more nervous than rude)

(delicately)

We have had comments from other par ent s.

> (that touches a nerve for CATHERI NE. (MORE)

She can only do her job properly if people in the community respect her, and so obviously this is bad)

It's simply a matter of finding strategies. For him To be aware of when he's getting angry, and how better he might deal with it. In the moment. And then setting targets for him

A moment, then we realise that CATHERINE's crying. Not in a big way, it's like her eyes are just leaking a bit. She tries not to let it show. She feels embarrassed, humiliated. But also at a loss. MRS. BERESFORD's tone changes. She does genuinely care.

MRS. BERESFORD (CONT'D)
It's not easy, I know that. Would you like some tea?

CATHERINE
I - no - can I tell you something?

MRS. BERESFORD

Course.

CATHERINE finds this tough. It's possibly the first time she's talked about it to someone who didn't already know.

CATHERI NE

Becky. My daughter. Died. Just after Ryan was born.

MRS. BERESFORD

Yes, I think - I knew that.

CATHERI NE

He was six weeks old. She never really wanted him But. Erm She couldn't do anything about it. In time. Because. I didn't know she was pregnant. And she refused to believe that she was. I think - I think that's what was going on. In there -

(she taps her head) Tell me if I'm boring you.

MRS. BERESFORD

You're not boring me.

MRS. BERESFORD may know some of this as hearsay, but she's never had it from an official source before.

CATHERI NE

She was erm She was -(she can't say it) She was raped. She was -(gives herself another moment)

And she couldn't tell me because she was fright ened. Of how I'd react, of me making her report it. Which - God knows - I wouldn't've done, not if it was something she coul dn't -

(dries up: "face up to", she was going to say) My husband found her. She -(she zones out for a moment)

She hanged herself. In her bedroom I felt sorry for him I've seen dead bodies, he hadn't. I had to look after Ryan. I didn't But I didn't think there was an alternative, and. You know. He didn't ask to [be]... none of it was his fault. Was it? A complete innocent. In the world. And nobody didn't. Particularly. wants you. But. Richard - my husband - he couldn't stand it. He couldn't stand being in the same house. Ninety-nine percent of couples split up after they lose a child. Did you know that? I don't know why I'm telling you this, except... (she's lost the thread in

the emotion of it all, so she winds it up with -) I do my best. For him With him I al ways have done.

MRS. BERESFORD

(qui et)

I don't think anybody's ever questioned that, Catherine.

CATHERI NE

Oh hang on, I do know why I'm telling you -

MRS. BERESFORD

The father. (CATHERINE affirms: that's the one) Was he ever...?

CATHERI NE

Caught. No. And I could never prove anything anyway. Not now. (MORE)

I know who it was. He's been in prison. For eight years. For supplying drugs, not for what he did to Becky. No, he's got away with that. And this wasn't a hisword-against-hers-she-might'vegi ven-her-consent-but-who-knows-costhey-were-both-a-bit-drunk job. It was a brutal. Brutal. Attack. But she knew who he was. She wrote his name down. Before she -(she looks up at MRS. B) I'm terrified. If Ryan's like him

In any way shape or form Which he's bound to be. Isn't he?

MRS. BERESFORD Not - [necessarily], I

CATHERI NE But no, you're right, ignoring it won't make it go away. Will it?

CUT TO:

36 INT. CATHERINE'S HOUSE, HALLWAY/FRONT DOOR. EVENING 4. 36 16.45

> CATHERINE's just arrived home with RYAN, who dumps his stuff then shoots off up the stairs, calling happily -

> > RYAN

Getting changed then playing on video games!

CLARE shouts through from the kitchen where she's got some music on -

> CLARE It's pizzas for tea!

> > **RYAN**

CATHERI NE

(preoccupied but hungry) Fant ast i c.

(happy) Yay!

37 INT. RICHARD AND ROS'S HOUSE, LIVING ROOM KITCHEN. **EVENI NG 4. 16.46**

37

ROS (RICHARD's wife) is busy preparing supper through in the kitchen. RICHARD (on the phone to CATHERINE) glances to make sure he's not being overheard -

RI CHARD

You don't fancy going to Rotherham Again. Tonight. Do you?

CUT TO:

INT. CATHERINE'S HOUSE, CATHERINE'S BEDROOM NIGHT 4. 38 38 22. 10

> CATHERINE and RICHARD in bed. They've shagged. RICHARD's studying her face. She's off in her own little world, staring at the ceiling.

> > RI CHARD

Are you all right?

At length -

CATHERI NE

I'm just. Weighing up the pros and cons. Of what it would mean. To take the law into your own hands.

RICHARD considers that.

RI CHARD

The down side. Obviously. Would be if you got caught.

CATHERI NE

Mm Possibly. I dunno. I'd say the down side would be if you didn't feel much different. Or better. After you'd done the thing. Which why would you? It isn't like it would bring her back. Is it?

He thought they were talking abstracts, not specifics. Specifics is worrying and less playful.

RI CHARD

Don't let yourself get obsessed with it. Catherine. He's low-life, he's scum he'll get what's coming to him one day, he just will.

CATHERI NE

The upside. On the other hand. Would be the exquisite satisfaction you'd get.

(MORE)

KEVI N

Ashley! Ashley. Ashley, It's Kevin. Listen, I think - I think I may have [made a mistake] - I - I shit. Ashley. Hi. It's Kevin. I think I may have made a mistake with this Nevison business. I think I think I think we we we need to call the whole thing off. I think -Ashley! Hello, it's Kevin. I may have miscal cul at ed how much Nevi son is worth. Ashley, I've m scal cul at ed how much Nevi son is worth.

He likes that line. It gives him courage. He pulls up ASHLEY's number on his bluetooth. It rings. KEVIN's beside himself with nerves.

ASHLEY

(oov) Hello?

KEVIN gets tense as soon as he hears ASHLEY's calm voice.

KEVI N

Ashley? It's it's it's Kevin. (silence at the other end) Ashley? It's Kevin.

ASHLEY

Hello.

KEVI N

Yeah. Look. Okay. I've been thinking -

Cutting as and when with:

CUT TO:

41 EXT. UPPER LIGHTHAZELS FARM CONTINUOUS. DAY 5. 08.15 41

> ASHLEY COMG LL's sitting on a wall by the farm sipping a mug of tea. Behind him up the scaffolding, there are men at work, this is a real building site.

> > KEVI N

- I don't think this business - I don't think we should do it, I think I've bitten off more than I can chew, I think I may have mi scal cul at ed -

ASHLEY

Don't ring me, Kevin. Not on my mobile, not on the landline. I'll see you on Sat'day.

KEVI N

No, Ashley, listen -

ASHLEY

If this goes tits up. The police can trace calls, any calls, all calls, and they'll wanna know what had on the busi ness phone at quarter past eight on this particular morning. So you just keep your nerve and you

He hangs up.

KEVI N

Ashl ey? (realises ASHLEY's gone, that he's just compromised himself spect acul arly) Shit! Shit!

He hits the car's computer screen - several times, in utter mad frustration - and then has to do an emergency stop, because he's just about to plough into a zebra crossing, where a couple of tough looking Year 11 boys are crossing the road. Annoyed by KEVIN's bad driving, and seeing he's no-one they need to be fright ened of, they mouth at him, and make gestures. KEVIN mouths "Sorry! Sorry, sorry", at them

CUT TO:

42 INT/EXT. KEVIN'S CAR/NORLAND ROAD POLICE STATION. DAY 5. 42 09.00

> KEVIN's sitting in his car outside the police station, willing himself to make the decision to go in there. He's terrified. He's in a mess. This is awful, his world's disintegrating actively, second by second, right in front of him He checks his watch: he should be at work in fifteen minutes. It's now or never; if he doesn't take action now the decision will be out of his hands. Without warning - even to himself - he pushes the car door open and heads determinedly for the police station.

> > CUT TO:

43

24-year-old ANN GALLAGHER drives along in her little brand new M ni. She's singing along loud and with over-the-top gusto to some music. She pulls up at some traffic lights. It's in a quiet, rural area, no traffic, very few houses.

A van pulls right up behind her at the lights. Of course it means nothing to her, even though she clocks it fleetingly in her rear view mirror. But we see that it's LEWIS WHI PPEY To 0.007

di st ance.

He won't give me his name, and he won't say what it's about, but he seems a bit upset.

CATHERINE immediately downs tools and heads through.

CATHERI NE

Is he drunk?

JOYCE

No. I don't think so.

CATHERI NE

Is he off his face on anything?

JOYCE

No, he seems perfectly normal really, apart from being upset.

CUT TO:

46 I NT/ EXT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 5. 46 09.04

CATHERINE comes to the desk. On the other side of the glass screen she sees KEVIN.

CATHERI NE

Good morning.

KEVI N

Yes. Er m

He doesn't know where to start now he's got a proper police officer. A proper police officer with reading glasses on. JOYCE lingers behind CATHERINE, which unsettles KEVIN. This is something he imagined talking about very privately.

CATHERINEJ3start now he'saally, apart fnlp you2

KEVI N

No, that's - okay, so. How it started. I asked my boss for a rise - a pay rise - the other day, and - you see the thing is. My daughter, she's been offered - okay, that's...

He realises that's too much peripheral information, and struggles to pick up again.

Do you want to write it down? Would that help?

CATHERINE
Ckay. I'll tell you what -

She was going to let him through to the back, but the door is blocked by a recent delivery of heavy boxes.

CRASH CUT TO:

48 I NT/ EXT. ANN' S CAR/ VAN/ ROAD. DAY 5. 09.06

48

Crash. LEW/S and TOMMY's van smacks into the back of ANN's little M ni. She's stopped at another little junction, this time even more remote. It's just a little nudge, really, but

HAPPY VALLEY. EPI SODE ONE. BY SALLY WAI NWRI GHT

ANN (CONT'D)

So I assume we're accepting that you're the one that's at fault?

LEW S

Er... well. Yes. On the other hand. You were driving kind of a bit all ovver t'place weren't you. Speedwise.

ANN

Oh so it's my fault that you're not looking at what's in front of [you]

TOMMY comes around the back of the van. He pulls on his balaclava and walks straight up to ANN, who senses him and turns around, and he punches her hard, right in the face. Enough to knock a big bloke out. She groans as her legs go from under her and LEWS - who's as shocked as anyone by TOMM's decisive action - catches her.

TOMMY

Get the bitch round here!

LEW S

Shit, man!

TOMMY

They both struggle round the other side of the van with her. She's not heavy, she's tiny, but she's limp. And she is consci ous.

ANN

What're you doing? What're you What're going

She starts screaming, and Lashing out. She manages to wop LEWS hard in the eye.

LEW S

TOMMY puts his hand over her mouth.

TOMMY

Shut yer mout h! (she bites his hand)

He smacks her across her face. He struggles to get a strip of duct tape over her gob, then they tie her up with duct tape, then they put a plastic bag over her head (with a hastily made air hole ripped into it). She's kicking at them, but they sit on her.

TOMMY (CONT'D)
Stop wriggling! Stop (he punches her in the stomach)

Whilst she's incapacitated from the impact of the punch in the stomach, they zip her in a grubby sleeping bag - head first. We glimpse LEW/S; even he finds himself shocked by how decisively vicious TOMMY is. Finally he slides the door shut with ANN inside. LEW/S and TOMMY take a second to recover from what they've done; they're both a bit breathless, and both have sustained a few cuts and bruises. LEW/S's eye is particularly sore. Then TOMMY heads round to the M ni. He finds ANN s handbag, tips out the contents on the passenger seat, and gets her iPhone, which is in a distinctive pink case. The keys are still in the ignition. He shows LEW/S the phone, then tosses it to him LEW/S catches it.

TOMMY (CONT'D)

Shall I...?

He indicates the Mni.

LEW S

Yeah. Yeah.

TOMMY I'll see you there.

A car drives past at speed, but the show's over, so there's nothing to be alarmed by. TOMMY gets into the M ni and drives off. LEW S lingers another moment, still a bit stunned by the extremity of TOMMY's violence, gives a bit of a humourless snigger in his wake (respect?), then gets into the van and turns the engine over. He glances into the back of the van. The sleeping bag is pretty motionless.

LEW S

You do what we tell you, and we won't hurt you any more than we have to! And it'll all be over soon enough. All right?

(he waits for an answer.

Even though he knows he's not gonna get one)

56.

49 EXT. UPPER LIGHTHAZELS FARM DAY 5, 09, 15

ASHLEY's allowing himself to become slightly anxious, given that this latest stunt is a bit of a departure for him He'll be pleased when he knows the deed's been done, and no-one been seen doing it. Checks his watch, lights another fag, as he continues to watch the builders. His mobile bleats. This time it's a number he doesn't recognise, which is promising. It could be the lads.

ASHI FY

Hello.

Cutting as and when with:

CUT TO:

50 I NT. PHONE BOX. DAY 5. 09.16

50

KEVIN's in a phone box, his car parked right next to it.

KEVI N

Ashley. It's me. Don't hang up on me, I'm calling from a call box.

KEVIN's developed a modicum of defiance, given that the decision's past: he's in whether he likes it or not.

ASHLEY

Right, whaddaya want? And I'm not kidding, this is the last time you ring me.

KEVI N

Just to say. Just to say. Those boys of yours, they won't hurt her, will they? You know she's not a bad kid, and - they will treat her with respect. Won't they?

ASHLEY's like... what planet does this man live on?? To the phone he manages a measured -

ASHLEY

If Nevison plays ball, Kevin. They will treat her with every courtesy. Okay?

KEVIN nods, accepts it.

KEVI N

I should be at work.

ASHLEY Yeah, good, right, well. I'll see you Sat'day. Business as usual.

CUT TO:

51 EXT. MILTON AVENUE, SOWERBY BRIDGE. DAY 5. 09.30 51
TOMMY pulls the Mini into a little driveway in front of a

TOMMY Course she will.

LEWIS isn't inclined to argue with TOMMY, even though he's genuinely concerned about ANN's ability to breathe.

LEW S

I've gotta get this phone ovver to Ashley at farm

TOMMY looks at him Does he realise what he's just said? Has he any fucking idea? TOMMY casually indicates "Up the stairs", and gives LEW S a small nudge in the right direction. LEW S still doesn't realise he's done anything wrong, and does as he's bid.

LEWIS (CONT'D)

What?

CUT TO:

LEWS hesitates, then heads for the van.

LEWIS
You...? Open the gates for me?

TOMMY hesitates then goes and opens the gates for him He sees him out. LEW S drives out, gives TOMMY the thumbs up, then drives off. TOMMY calmy looks up and down the road to make sure no-one's seen anything untoward, but apart from the inevitable crowd of parked cars, and possibly a cat, the street's entirely deserted. He gets out his fags and calmy lights up. He sucks on the fag as he lights up. We enjoy it with him So this will be his neighbourhood for the next week or so. He sees a Chinese Takeaway at the end of the street.

CATHERINE (CONT'D)

- all the way down. For fun! He sets off, only he's stone cold... what ever, right, so - he sets off over the edge, manages one bal cony. Then he freezes. Realises if you're not off your face on chemicals, this is a pretty bloody silly thing to be doing.

KI RSTEN

Bl ess.

SHAFIQ comes and puts a mug of tea down on the desk for KIRSTEN. She gives him a very manly (she isn't really very manly at all) thumbs up. SHAFIQ pouts a kiss at her.

CATHERI NE

Meanwhile the Chipping Norton set kick the door in, right, they quickly work out what he's gone and done. They see him, they start lobbing his worldly goods - the telly, the Wi, the play station, his X-box, his gameboy - over the bal cony. Hoping to knock him of f his perch. Course by the time I arrive -

We're back with CATHERINE in her patrol car. It's at this point -

- it's at this point, driving down Rawson Lane, past MIton Avenue on the left, that CATHERINE TOMMY, just finishing perusing the menu in the window at the Chinese take-away, and flicking his fag onto the pavement. CATHERINE doesn't realise what she's seen for a moment.

CATHERINE (CONT'D)

- they're well gone, and there's just him dangling there - with his trousers round his ankles because obviously he's wearing those sort of jeans that come up to just below your arse -

She goes silent as the penny drops: that was TOMMY. She lets her car sail on for another few seconds. In shock, she indicates and pulls in up another side street, parallel to MIt on Avenue.

KI RSTEN

Sar g?

NEVI SON

(curious) It might be.

ASHLEY

Nevison Gallagher.

NEVI SON

Yes.

ASHLEY

How you doing, Nevison Gallagher?

NEVISON

Who am I speaking to?

ASHLEY

Oh, you can call me... (he muses, he's enjoying t hi s)

God.

NEVI SON

So what you doing with my daught er 's tel ephone? Then. God.

ASHLEY

Well I've just borrowed it off her, y'see. Me and my friends.

NEVISON

What's going on?

ASHLEY

Right, listen very carefully Nevison. 'Cos I'm not repeating meself. We appear to have got your lovely little daughter. In a very vulnerable position. And we're not going to involve any police, okay? You do just like you're told, Nevison, like a good little lad, and nothing nasty will happen to her, all right? You ring me straight back. Now. On this phone.

He hangs up.

NEVISON - in shock - looks at his phone. Did that just happen? He hesitates before ringing back. He considers ringing back. In case it's a hoax. But what if it isn't? He prods in ANN's number. It rings. Someone picks up at the ot her end.

NEVISON

Hello.

(silence)

EPISODE ONE. BY SALLY WAI NWRIGHT

ASHLEY

Hello God.

NEVI SON

Hello

ASHLEY

Well you managed to do that without any problems, didn't you, Nevison.

NEVISON

Who are you?

ASHLEY

I'm the one that ensures nothing unpleasant happens to your little Anni e.

NEVI SON

Where is she?

ASHLEY

I want you to get your car keys, and I want you to walk outside to your car. Slowly. Don't rush. Don't speak to anyone. I'm gonna ring you again. In twenty minutes. You'll know Dewsbury Moor Services. East bound on the M62. Phone booths. Two of 'em Just outside the front door. The one on the left. You've got twenty minutes. I want you on your own. I see any police, anything that makes me suspicious - even for a second - and you'll regret it. For the rest if your life. Do you understand me?

NEVISON

What do you

ASHLEY

Only money.

ASHLEY hangs up. NEVI SON stares at the phone. He picks up his keys and heads outside to his Bentley. KEVIN - from his office - sees NEVISON. NEVISON's gone ashen. KEVIN watches as NEVISON heads outside, dives into his Bentley Continental GT and speeds of f.

CUT TO:

58 EXT. M62 DEWSBURY MOOR SERVICES. DAY 5. 10. 31 58

NEVISON's Bentley pulls up in the car park. He races over to the phone, which is already ringing. He grabs it, he's breathless and frantic by the time he reaches it.

NEVISON

You

ASHLEY

I won't meself personally, but.
I'll do what I can for yer, Nev.
I'll be in touch.

ASHLEY hangs up. NEVISON's beside himself with panic, anger, bewilderment, powerlessness. Ashley removes the sim card from Ann's iPhone and crushes it underfoot. He then reaches for a stone from a wall and smashes the iPhone to bits.

CUT TO:

60 INT. MILTON AVENUE, CELLAR. DAY 5. 10.35

60

TCMMY unzips the sleeping bag and takes it off. The TCMMY unzips t.g98.0pg1mcr4wxe.c? OLLAR. DAY 5. m - 0.187 242.04 a

Cut as and when with:

CUT TO:

62 I NT/ EXT. NEVI SON'S BENTLEY/ STREET. DAY 5. 10.38

62

NEVISON's driving back to Ripponden.

NEVI SON You not gonna believe this. Some arse-hole toe-rag shit-for-brains -! (MORE) NEVISON (CONT'D)

(he can't find words bad

enough)

's got our Annie, and he wants a million quid.

KEVIN Am[illion] - ?

So KEVIN's been shafted and screwed and ignored yet again.

NEVI SON

It's for real, it's serious.

KEVI N

I - well - okay.

NEVI SON

Can we raise that? Can we raise that much? In two days?

KEVI N

Two [days] - ?

NEVISON

. Without the bank thinking we're laundering money?

KEVI N

I - I can - we can - I can look into the accounts -

NEVISON

We've got to get it, because we've got to raise it! Because this nasty bastard means business! And what am I gonna tell Helen? (he becomes upset) What the hell am I going to tell Helen, Kevin?

We end on KEVIN: what the hell's he gone and done?

END OF EPISODE ONE