KEVIN
The thing is, Nevison. The thing is. I may be wrong, but - I be wrong, but - the thing is...

NEVI SON

Course I will, Kevin. (NEVISON's touched by how wound up and upset KEVIN is. They're both as nervous and terrified as each other, albeit for different reasons) Go back to your desk. There's

KEVI N nods, but doesn't go.

KEVI N

nothing else we can do.

The thing is.

He hesitates. And hesitates some more.

NEVISON

What?

KEVI N

(will he say it??) I get fright ened. Going there, and -

NEVI SON

I understand that, Kevin, I [appreciate] -

KEVI N

(interrupts)

And it's fine! It's for Ann, I get that! But -

NEVI SON

I appreciate what you're doing for me, believe me.

KEVI N

Yeah. Yeah, I know you do.

He lingers longer. He could still say it:

But he can't. He leaves the office. Then we linger on NEVISON, still stuck with his thoughts in this tortuous limbo.

CUT TO:

4 **OM TTED** 4 5 EXT. NORLAND ROAD POLICE STATION. DAY 9. 11.00

5

The place is still fest ooned with flowers. BBC, ITV and SKY news vans still parked in the road. CATHERINE pulls into the yard at the back in a patrol car.

CUT TO:

6 I NT. NORLAND ROAD POLICE STATION, STAIRS. DAY 9. CONTINUOUS. 11.01

6

CATHERINE comes in and heads upstairs.

CUT TO:

7 I NT. NORLAND POLICE STATION, MAIN OFFICE. DAY 9. CONTINUOUS. 11.02

7

CATHERINE's agit at ed; she's made a decision.

CATHERI NE

Shaf, can you get onto the council and find out who owns number sixty two, MIton Avenue?

SHAFI Q

Sowerby Bridge?

She affirms with a preoccupied nod, then she heads out and along to the INSPECTOR's office. We go with her. She taps on his door and puts her head in.

CUT TO:

8 INT. NORLAND ROAD POLICE STATION, INSPECTOR'S OFFICE. 8
DAY 9. CONTINUOUS. 11.03

CATHERI NE

Boss?

M KE TAYLOR's busy at his computer too, engrossed. He doesn't even glance up.

M KE TAYLOR

Cat her i ne.

CATHERI NE

Have you got a minute?

M KE TAYLOR

(no)

Sur e.

CATHERINE Ckay. So I saw this lad, Tommy Lee Royce, I've been trying to catch up

M KE TAYLOR

I did! Yes.

(suddenly he's more interested in CATHERINE than in his computer)

M-CET's worked out there were two vehicles involved. Pathologist says she was crushed to death. Run over. More than once.

> (CATHERINE knew she'd been run over, but not more than once)

There was plenty of debris on the road, paint fragments, fragments from the number plate, tyre marks, they'll soon identify what make, model, year of manufacture. phone calls from the public. They won't get far, you watch this space. How is everyone?

He means on the shift.

CATHERI NE

They're gutted, they're in shock.

M KE TAYLOR

Are you all right?

CATHERI NE

I'm fine.

(she becomes emotional as it hits her: little KI RSTEN crushed to death) Effed off, Insecure, Neurotic and Emotional, but other than that. Yeah.

M KE TAYLOR

You better get onto the CSI then, see what this Tormy Lee Jones's been up to.

So it didn't go entirely over his head, even if it looked like he wasn't listening.

CATHERI NE

Royce. Tormy Lee Royce.

MKE nods and goes back to his computer.

M KE TAYLOR

They'll want to talk to you. H-MT. They'll want to go through your Duty Statement with you.

CUT TO:

9 INT. NORLAND ROAD POLICE STATION, COMPUTER ROOM DAY 9. 9
CONTINUOUS. 11.04

SHAF's tapping away at his computer when CATHERINE comes back in.

SHAFI Q

Julie Mulligan. Registered freeholder of sixty two Milton Avenue. Her address... is Upper Lighthazels Farm Thornton Clough Lane, Soyland. Her mobile number... d'you wannit?

He nods at the screen. CATHERINE's already got her mobile out; she prods the number into her mobile off the screen, and presses the call button.

CATHERI NE

Put a request in for a CSI to meet us at MIton Avenue as soon as.

(he'll do that the second she's got the number she wants off the screen)

Then I want you to get up there and tape it off and wait for 'em, okay?

SHAFI Q

I was going off on the house-to-house with this lot. For Kirsten.

CATHERI NE

SHAFI Q

(he prods his key board
 efficiently as he asks -)
Did the boss go to the H-MT

CATHERINE (CONT'D)

Hello. Am I speaking to Julie Mulligan?

i i gan (

Hi, it's Sergeant Cawood here, down at Norland Road police station. There's something you might be able to help me with, and I'm just wondering if I could pop in and have a chat?

(she suddenly notices how deathly pale SHAF's gone, like he's going to faint)

Are you all right?

The rest of the exchange is incidental as we stay on SHAF and see what he's going through -

JULI E

 (∞)

Er... yeah. Yeah. Sure. When?

CATHERI NE

(looking at SHAF)

Any time. Soon. Now.

JULI E

What's it to do with?

CATHERI NE

(to SHAF, a whisper)
Put your head between your knees.

CUT TO:

10 INT. HAIR SALON. DAY 9. 11.30

10

CATHERINE's with JULIE MULLIGAN, a tanned (well actually she's been tangoed, she's bright orange), well made-up woman in her early forties, like something off TOW E (eyelashes you could slash open a tin of beans with) except with a thick Sowerby Bridge accent. CATHERINE looks pale next to JULIE (but then again most people would).

JULI E

Look, I have to be honest wi' yer. It's in my name for tax reasons, and I don't actually have a lot to do with it, so...

CATHERI NE

That's all right, who does it have something to do with?

JULI E

I don't mean anything illegal. It's literally 'cos I pay less tax than he does - my husband - so...
(MORE)

JULIE (CONT'D)

Plan was he'd do it up and rent it out, only - surprise surprise he's never got his backside into gear, so -

CATHERI NE

What's your husband's name? Where can I find him?

JULI E

What's happened?

CATHERI NE

I need to talk to him about one of his tenants.

JULI E

He has no tenants, there are no t enant s, there's never been any t enant s. Not there.

(a moment)
Well not that I know of. It's been stood empty.

CATHERI NE

(she nods, takes it on boar d)

What's his name?

Cut to five minutes later...

CUT TO:

11 EXT. HAIR SALON. DAY 9. 11.35 11

CATHERINE turns her patrol car round in the road and pulls away.

CUT TO:

INT. HAIR SALON. DAY 9. 11.36 12

12

Keeping away from the window, JULIE watches CATHERINE's car leave, then she scrolls through her address book. She makes a call. Ring ring. Eventually -

VOI CE

(it's ASHLEY COWGILL) Hello my little orange blossom

JULI E

You better not be up to anything.

Cutting as and when with -

CUT TO:

13

9.

13 EXT. UPPER LIGHTHAZELS FARM DAY 9. 11.37

ASHLEY loves arguing with his wife. It's one of his favourite pastimes; keeping calm and watching/hearing her get more and more wound up gives him pleasure like nothing else. Even when he's got a lot on his mind like he has now.

ASHLEY

Who, me?

JULI E

You've got a copper coming to see you.

Suddenly not so funny. ASHLEY was helping LEWS unload sandbags off the back of a wagon and onto the building site. He moves away from LEW S.

ASHLEY

What copper?

JULI E

A police woman.

ASHLEY

How d' you know?

JULI E

She's just been in here, just now.

LEW S

He's picked up a sandbag on the back of the truck and it's split open at the bottom a couple of blocks of cannabis have dropped out. LEW S looks at ASHLEY for an opinion, but ASHLEY's preoccupied (although he sees with some irritation what's happened) -

ASHLEY

So - well - what did she want?

JULI E

Summat about the house on MIton Avenue. It's been broken into.

ASHLEY

Br - ?

He dries up. LEWS collects up the blocks of cannabis.

JULI E

Have you been doing summat dodgy in t her e?

ASHLEY

No. What did she say?

l -

JULI E

The's no tenants, is the?

ASHLEY

No. No. No tenants.

JULI E

Somebody's broken in and she needs to talk to you.

ASHLEY

Nobody's br -

He shuts up. It bothers him broken in, this police woman, he suddenly realises that. She's been noseying around and now she's broken in. But why? What does she know?

JULI E

Right, well she's coming. And you're in y'bast ard, if you've been up to something.

Silence, then they speak together -

ASHLEY

JULI E

I am not. . Visiting you in prison.

ASHLEY

I don't even know what you're on about! Why am I 'up to something' just 'cos some toe rag's decided to break into some property?

LEWIS is interested in ASHLEY's conversation now he's heard that (even though he doesn't know what it refers to).

JULI E

Yeah, that's right Ashley, you're talking to the woman that was born last week. She'll be there in ten mi nut es.

ASHLEY realises she's hung up.

LEW S

(angry) These bags. Are

ASHLEY

Give it here.

LEWIS passes the cannabis blocks to ASHLEY.

ASHLEY (CONT'D)

Okay, I want you to go stay in t'caravan wi' Tommy and -(MORE)

(he can't say ANN's name, knowing they're probably going to kill her) Her. And keep it down.

LEW S

Why?

ASHLEY
(reluctant)
There's a police woman coming ovver, I'll deal with her.

LEW S (red alert)
What police woman?

ASHLEY

ASHLEY

She's coming from Halifax, she'll be here in ten minutes.

There's no arguing with that: LEWIS heads off. ASHLEY's well agitated; he knows he has to calm himself down, he has to look as calm and cool as a cucumber when this policewoman gets here. And him with his sandbags full of drugs in plain sight. He heads off into the out house with the cannabis bl ocks.

CUT TO:

14 INT. CARAVAN. DAY 9. 11.38 14

ANN's curled up in a corner, on the floor, still tied up but not gagged. We see evidence that she's been injected with heroin to make her docile; a grungy brown spoon, a lighter, citric acid, a needle. She looks cat at onic, and her skin is grey, pale, moist (and she's dribbling saliva and she's probably vomited). She also looks increasingly dishevelled, smelly and wretched. There's some annoying (aggressive) music on (not too loud). We discover TOMMY, who's just having a wee in the little bathroom, whilst checking his hair in the mirror. He's wearing nothing but his boxers and a T-shirt (no balaclava). He's got into the habit of treating ANN like she's not really there, except when he wants her, so he'll burp and fart and scratch himself whenever. Suddenly the door opens, in a aQ 2sds in (the curtains are permanently drawn). LEW S appears - not that ANN can see him from the angle she's at - and he silently beckons TOMMY outside. We linger on ANN for a few moments as TOMMY follows LEWS outside. Despite the state she's in, we get a dimflicker of her terror and frustration at not being able to discern what they're saying out there...

CUT TO:

EXT. CARAVAN. DAY 9. CONTINUOUS. 11.39 15

15

All whispered -

LEW S

There's a police woman coming to t'farm, so we've to keep quiet 'til she's gone.

TOMMY

? Not that one I What saw?

LEW S

How the hell do I know? Where's yer bal acl ava?

TOMMY

We don't really need 'em any more. Do we? Little numpty-brain.

LEW S takes in his meaning: LEW S follows TOMMY back inside the caravan -

CUT TO:

16 I NT. CARAVAN. DAY 9. CONTI NUCUS. 11.40

16

- but gingerly tries to keep his face away from ANN, still not even half way reconciled to that idea that they're going to kill her. He pulls the door shut. Locks it. TOMMY turns the music off. Then LEW S sees the state ANN's in.

LEW S

What you done to her?

TOMY

I've give her a bit of smack. Keep her docile.

LEW S

18

18

RI CHARD

- it would make a fantastic article, and it does need writing about.

RICHARD's on his phone, his lapt op open.

CATHERI NE

(oov)

Good.

RI CHARD

You wouldn't believe the chain there is before it gets onto the st reet s.

CATHERI NE

Ch, I would.

RI CHARD

Heroin. Is imported pure, one hundred percent. Then they all cut it, everyone who handles it, all the way down the chain. To maximise their profits as they go. By the time it reaches the streets, street heroin, it's probably no more than two percent pure.

CATHERI NE

(she knows all this)

No, really?

RI CHARD

And they'll cut it with anything. Brick dust. Brick dust! Face powder, tal cum powder, bi carbonat e of soda, so when they've been injecting for long enough, if the veins haven't collapsed, they get blocked. Then they start having to have their legs amout at ed.

CATHERI NE

Yup.

RI CHARD

Oh and up and down this chain, they're all fright ened of the person above. However high up they are -

CATHERINE's just pulling up in front of ASHLEY's house. CATHERINE can see ASHLEY unloading sandbags by himself down near the scaffolded end of the house. He's seen her.

CUT TO:

19 EXT. UPPER LIGHTHAZELS FARM DAY 9. 11.43 19

RI CHARD

(oov)

- there's always someone above pushing them to take more and more and more. So they have to push those under them to more and more and more. And you know, your big regional dealers - and the people further down the chain they'll be people who appear to be perfectly respectable, with perfectly respectable businesses. It's all very slick, it's all very well organised.

CATHERI NE

l've gotta go, can I ring you later? I'm glad you're doing this.

RI CHARD

Sur e.

CATHERI NE

Seeya.

RI CHARD

Bye.

CATHERINE hangs up and steps out of her car and approaches ASHLEY. She's aware that as the owner of the property he may well have been up to no good in it; however, she doesn't want to necessarily give him that impression.

ASHLEY

Mor ni ng.

CATHERI NE

Ashley Cowgill?

ASHLEY

Yep.

CATHERI NE

I've just spoken to your wife regarding your property on MIton Avenue.

ASHLEY (he nods, he knows) She's just rung me.

CATHAt rung me.

CATHERI NE

Who has keys to the property besides yourself?

ASHLEY

No-one. Should have. Have they damaged it? Have they nicked the boiler? Has it been flooded? Have they left shit everywhere?

CATHERI NE

So - no, not that I know of - so noone - that you know of, no-one officially - was in there? Yeah?

ASHLEY

Yeah. No. They weren't.

CATHERI NE

Okay. Well. I have to be frank with you, Mr. Cowgill. We've got reason to believe something a bit sinister's gone on in there. In your house, in this house that you your wife - own.

ASHLEY

What d'you mean? What sort o' si ni st er?

CATHERI NE

I don't know. I've got a scene of crime officer in there right now taking a few swabs and a few phot ogr aphs.

(she's interested in his reaction. Of course he looks suitably shocked and worried)

What it looks like to me. Is that someone's been held in there. Against their will. And treated rather unpleasantly.

ASHLEY

(a mumble) Bloody hell.

CATHERI NE

Yeah. So. We've had a couple of releases from prison in the area over the last few weeks, and I was wondering if any of these names were familiar to you. Zak Midgeley?

(ASHLEY shakes his head)

Jamie Monkford.

(ASHLEY shakes his head)

Usman Farah.

(MORE)

(ASHLEY shakes his head.
He's starting to feel
optimistic; she's barking
up the wrong tree)
Tommy Lee Royce.

ASHLEY

Should they be familiar to me?

CATHERI NE

Are they? Any of 'em?

ASHLEY

No.

CATHERI NE

These lads are all in their twenties. Do you employ anyone or had contact with anyone that age who might associate with lads like that? Newly released from prison?

ASHLEY

No. No.

CATHERINE nods, takes it in, takes her time.

CATHERI NE

ASHLEY

Just renovating this barn. It's been going on months, it's 'cos part of it's listed, they make you jump through hoops.

CATHERINE seems to accept that.

CATHERI NE

I'll be in touch.

CATHERINE heads back to her car. She has a definite instinct that he's dodgy, and that there was a flicker of something different when she mentioned TOMM's name. Then we glimpse ASHLEY; he's terrified. He's angry as well. And he's confused. How much does she know? How much more will she know when the CSI's done his stuff? The mess just got bigger.

CUT TO:

20 I NT. CARAVAN. DAY 9. 11.44

20

ANN and TOMMY and LEWIS sit in silence. They hear ASHLEY pull up on the quad bike outside. TOMMY peers cautiously through the curtain to make sure ASHLEY's alone. He goes and pushes the door open. ASHLEY beckons him out. And LEWIS.

CUT TO:

21 EXT. CARAVAN, DAY 9, 11, 45

TOMY

In the cellar?

ASHLEY

I don't know! She didn't go into details!

TOMMY

There wasn't to tidy up. We had to get out fast, didn't we, in case she came back. Was it her? Same one? What did she look like?

ASHLEY

Just... I don't know! Does it I need to think.

TOMY

Why?

ASHLEY

(noticing)
Where's your balaclavas?

LEWIS glances not quite at TOMMY. He's not saying it.

TOMMY

CATHERI NE

Kitchen, sitting room -

SHAFI Q

Yeah, the upstairs upstairs -

CATHERI NE

Good I ad.

SHAFI Q

- so I'm just gonna knock on a few doors now.

CATHERI NE

Great. I'll be there in half an hour. Ish. I've just got another house call to make. I'm popping in on Tommy Lee Royce's mother, okay?

SHAFI Q

Who?

CATHERI NE

Newly released. Then I'll be with you. Are you all right?

We know he's still struggling, just like they all are, but -

SHAFI Q

Yeah, I'm good, thanks.

CATHERI NE

(murmurs to herself)

Bl ess.

(then louder) See y'in a bit!

CATHERI NE

Hello Lynn. I'm Catherine Cawood. Have you got a few minutes?

CUT TO:

25 INT. LYNN DEWHURST'S HOUSE, KITCHEN. DAY 9. 12.16

25

LYNN's house is the worst kind of dump. CATHERINE follows LYNN through to the kitchen. So this is how TOMMY grew up. LYNN sits at the kitchen table, too pissed to stand up for long. She's at that half asleep shaky rambling phase, where they've got lazy verbal diarrhoea.

LYNN

I'll be honest we' yer, if it's about our Tormy I've not seen him all right?

CATHERI NE

This is his registered release addr[ess] -

LYNN

(she interrupts)

I mean I've seen him, y'know what I mean, but -

(she lights a cigarette)

Sit down - he doesn't live here. I don't know where he lives.

CATHERINE doesn't fancy the only available chair, so she remains standing.

CATHERI NE

When did you last see him?

LYNN

(shakes her head)

Three weeks ago. When he come out. He stayed like one night 'ere but then he were off. Cone. I don't know where.

CATHERI NE

Have you got a mobile number for hi m?

LYNN

Nope. No. He's not got one. I mean he's probably got one, y'know what I mean, but I don't know owt about it if he has.

CATHERI NE

Who does he hang about with?

LYNN

Nobody. I don't know. People. I don't know. Has he done summat?

CATHERI NE

If you see him -

LYNN

Stupid question. And he's not been out three weeks.

CATHERI NE

If you see him Can you tell him That need to see him Sergeant Cawood. Catherine Cawood.

(she gives her one of her car ds)

And to pop down to Norland road nick in Sowerby Bridge. At his earliest convenience.

LYNN

Okay. It's unlikely. That I'll see him But. Y'know. If I do. I will.

CATHERI NE

Ckay.

LYNN

Right.

CATHERI NE

You'll remember?

LYNN

I'll try.

CATHERI NE

And tell him It'll be much better for him If he pops in to see me. Without me having to go looking for him next time he has a meeting with his parole officer. Okay?

LYNN

(she nods)

He'll be here when he wants summat, d'y'know what I mean. But y'never know when that's gonna be, d'y'know what I mean.

CATHERI NE

So you'll pass on that message for me, Lynn?

LYNN

Yep.

CATHERI NE

All right. You look after yourself.

LYNN

And you, I ove.

CATHERI NE

I'll see myself out.

CATHERINE sets off.

LYNN

Are you...?

CATHERI NE

What? Am I what?

LYNN's struggling to formulate the question.

LYNN

Catherine Cawood? Is it you that's - grandson - is that him that's

our Tommy's Lad?

(CATHERINE stares, words

escape her)

You live in Hebden Bridge, don't yer?

CATHERI NE

Who's told you that?

LYNN

Is he called Ryan?

CATHERI NE

Who's told you that?

LYNN

Somebody mentioned it. Other day. I were down in Hebden.

CATHERI NE

Who?

LYNN

Friend of a friend. I dunno.

Somebody.

CATHERI NE

Who.

LYNN

I don't know, I can't remember.

CATHERINE takes it in. She can't decide if LYNN genuinely can't remember of if she's prevaricating.

CATHERI NE

Well who were you with?

LYNN

I don't think you'd know 'em

CATHERI NE

Try me.

LYNN

Well you would. The usual smackheads. Sorry. They don't like being called smack-heads, but they are.

CATHERINE weighs things up. She's rattled, but she keeps cal m

CATHERI NE

Your Tormy. Has got nothing. To do with my grandson. All right?

LYNN

(she nods dopily, shrugs) I were only saying.

LYNN suddenly looks like a victim someone who's quickly intimidated. CATHERINE's as gentle as she can be (well, gentle but firm given how shaken she feels) -

CATHERI NE

You need to get that idea right out of your head.

LYNN

Right.

CATHERI NE

Right.

CATHERINE lingers a moment longer, and then goes.

CUT TO:

EXT. LYNN DEWHURST'S HOUSE. DAY 9. 12.17 26

26

CATHERINE gets into her patrol car. We linger on her thoughts: that's really really shaken her. She's spent eight years thinking no-one outside her very immediate family had who RYAN's dad was.

Then - SUDDENLY - she sees hanged BECKY through the rear view mirror, sitting in the back of the patrol car. It's shocking, it's frightening. CATHERINE turns around quickly. But there is no BECKY.

CATHERI NE

And CATHERINE's left reeling from the horror of her mad brain pulling stunts on her again, and the complex feelings that are aroused; she could've BECKY. She has to stop herself from crying. This is getting ridiculous, she's got to get help (except she knows she won't).

CUT TO:

27 EXT. UPPER LIGHTHAZELS FARM DAY 9. 12.18

27

ASHLEY, TOMMY and LEWIS are sitting on the back of the wagon with the sandbags. They smoke, they ponder. Silence. Eventually -

TOMMY

Why don't we draw straws?

LEW S

Because not

We were moonlighting, we were out of our depth, it shouldn't have happened. D'you think I want people "higher up" thinking we're a

LEW S

(a mumble) It were your idea.

ASHLEY

All right!

(he tries to resist saying the next thing, but he can't helpit)

It wasn't my idea to

Was it?

LEW S

Y'should get round here! Little Kevin shitty-arse twat-face! Make him do it, let get his hands all covered in blood and -

ASHLEY

(interrupts) Yeah, well I'm tempted.

LEW S

Rub his stupid nose in it.

TOMMY

Have you ever killed anybody?

ASHLEY realises TOMM's addressing him In that low-key challenging manner.

ASHLEY

Me? Sod off, have I 'ell.

TOMM's thinking.

TOMMY

If you both. Give me five grand. Each. From that stash Kevin brought ovver yesterday. I'll do it.

ASHLEY

How?

TOMMY

Doesn't matter how. (he watches them) Deal or no deal?

LEW S

TOMMY

(bored with LEWS)

Silence. LEW/S struggles to say it. He doesn't want ANN dead, but what's the alternative? At least this way he doesn't have to do it himself.

LEW S

(qui et, rel uct ant)

ASHLEY needs to think about it more. But he knows there is only one viable way out of this.

ASHLEY

Yeah. Okay. Deal.

TOMMY

I'll need a van. Not a white one. I don't want pulling over.

ASHLEY

Okay. And then. When it's done. You two. You need to disappear. All right?

LEW S looks worried. He has nowhere to disappear to.

LEW S

Are you sacking us?

ASHLEY

I'm advising you to move on. You've got your stash. From Kevin. So move on.

LEW S

(shocked, hurt) You're sacking us.

CUT TO:

28 EXT. M LTON AVENUE. DAY 9. 12.30

HAPPY VALLEY.

28

The CSI van is still outside as CATHERINE pulls up in her patrol car. She still looks pale and shaken, but she's just getting on with things; she has no choice. Autopilot. SHAF appears along the street. He's got his day book in his hand, he's been doing house-to-house and taking notes.

CATHERI NE

What d'you know?

She opens the boot of her patrol car and takes some blue CSI over shoes from a big plastic container.

SHAFI Q

Fella said he saw a white transit van parked down here, outside the property like... four days ago. And that's about it.

CATHERI NE

(significantly) A white transit van?

SHAFI Q

Yeah. Then again how many white transit vans are there in Halifax? It'd be a bit of a coincidence, wouldn't it?

CATHERINE agrees: yes, it would be.

CATHERI NE

I'll flag it up to H-MT, they might want to check any CCTV.

SHAFI Q

D'vou want me to knock on a few more doors?

CATHERI NE

No. I'll just pop down the cellar and have a word with the CSI, then we'll leave it at that. (MORE)

(and now her phone's

CATHERINE's heart lifts for a moment, but then of course she's reminded that LYNN DEWHURST knows things about RYAN. About his existence.

CUT TO:

31 INT. HUDDERSFIELD CHRISTIAN MISSION. DAY 9. 16.30

31

CATHERINE - changed, showered, of f-duty - heads into the busy canteen with RYAN. (RYAN has been here before, it's where Auntie Clare works, he accepts it). CLARE(who's behind the counter) is having a laugh with/giving a kind word to one of the drop-outs as CATHERINE heads in. Prompted by CATHERINE, RYAN goes and gets a jigsaw or a board game out of the cupboard and sets up at an empty table (like it's something he's done before, and knows the protocol). CATHERINE goes to the counter.

CLARE

(winks at RYAN)
Y'shoulda taken him round to
Janina's, he could've played with
Cesco.

CATHERINE nods, doesn't want to explain, but she wanted to keep him with her.

CATHERI NE

Where is she?

CLARE

(she nods across the way)
Talking to Jonno.
(the lad - JONNO, a wobbly drunk - who HELEN's with, has stood up like he's about to leave)
He's got a meeting with social services at ten to five. If you want to grab her l'll bring y'over a cup of tea.

CATHERINE heads over to HELEN. HELEN's just about to stand up and get back to work as JONNO heads off, but CATHERINE stops

HELEN

Ch yes. Yes, she said you were coming to pick her up. I'm sorry I -

CATHERI NE

I hope you don't mind. Only. I was worried. About you. And. Sorry, I know this is awkward. But. And I know you're not well. But. (del i cat el y)

Is your husband hurting you?

HELEN

(amazed) My husband?

CATHERI NE

Look, I don't want to over step the mark. And I'm sorry if I've got the wrong end of the stick, but last night. When you said, "I'm with my husband" it occurred to me that maybe you speak, and maybe that was your way of telling me, and I wouldn't be doing my job properly if I didn't , and -

HELEN

No. My husband isn't hurting me.

CATHERI NE

Are you sure?

HELEN

I know people think he's a bit of a rough diamond - and he is! (she manages a smile) - but not like that. He'd never do something like that.

CATHERI NE

It takes all sorts.

HELEN

You really have got the wrong end of the stick.

CATHERI NE

It's not always easy to acknowledge things sometimes, it's not something that it's easy to face up to, and -

HELEN

It's very kind of you to be concerned. But you really have got the wrong end of the stick.

CATHERINE's not convinced.

CATHERI NE

Ckay.

Silence. They're looking straight at one another. CATHERINE's giving her a chance to tell her the truth; that he is hurting her. CATHERINE's just about to speak again when -

HELEN

My daught er's been ki dnapped.

HELEN can't believe she's said it. CATHERINE can't quite believe she's heard it. CLARE comes over and puts a mug down in front of CATHERINE.

CLARE

Tea.

HELEN

I wanted to tell the police but Nevison won't. He wants to do exactly what they tell himthey have said they'd let go of her. After the last lot of money he gave them Just this morning. But we've not heard anything, not yet.

CLARE

What's happened?

HELEN

Ann's been taken, she's been abduct ed, she's been ki dnapped.

CLARE's appalled. Stunned CATHERINE's having to think fast.

CATHERI NE

How long's she been missing?

HELEN

Four nights.

CATHERI NE

When did you last see her?

HELEN

Tuesday morning, she was driving into Huddersfield. She set off she has a little M ni, it's very distinctive - she had a dental appointment only I know she didn't get there because I rang up. After all this emerged. To see if she'd been.

CATHERI NE

He's been giving them money?

HELEN

Yes.

CATHERI NE

How?

HELEN

How much?

CATHERI NE

No.

HELEN

I don't know. Do you think I should tell the police?

CATHERI NE

You have told the police, Helen. I'm sorry, but -

(del i cat el y)

I'm obliged to report something like this, I can't just [let it go]

HELEN

(interrupting)

No. No. He spoke to a friend who was in the CD, and he said -

CATHERI NE

Retired? Yeah well he should've known better.

HELEN

No, look, Nevison want the police involved, I think he's terrified they'd wade in and -

CATHERI NE

I don't know how to put this.

Except bluntly.

except of course she does

it very delicately)
Most times. When something like this happens. The outcome isn't...
it's not good. You have a much
- I can't tell you how much better chance of getting her back, safe, all in one piece, with the police on board. Nobody will wade in, we have techniques, we have highly trained people. Helen. Are you going to let me make a phone cal I?

HELEN's terrified. CATHERINE picks her phone up and prods in a number.

HELEN (worried, upset)
Ch good Lord...

CLARE has sat down next to HELEN.

CLARE

PHIL CRABTREE

Hello, Helen. I'm Phil Crabtree. (he offers his hand. His manner is pleasant, reassuring, low-key, professional, calm swift)

I'm a detective inspector with the National Crime Agency. I need you to stay calm, and I need you to tell me everything you know.

HELEN

I know very little. I've been saying to Catherine. I'm not really the person you need to be talking to. The person you need to be talking to is going to be very cross when he finds out I've spoken to you.

CUT TO:

INT. NGA, NEVISON'S OFFICE. NIGHT 9. 17.05 33

33

NEVISON's sitting staring into space when his mobile bleats. He grabs it. On šcreen: HELEN. He answers quickly, hoping ANN is back -

NEVISON

Has she turned up?

Cutting as and when with:

CUT TO:

34 EXT. SOWERBY BRIDGE RAILWAY STATION. NIGHT 9. 17.06

34

CATHERINE and PHIL keep an eye on nervous HELEN as she talks to NEVISON. We get the idea HELEN's been told not just what to say, but the manner to say it in too. Calm, clear -

HELEN

No, love. No, she hasn't. You need to meet me. Down at the rail way station in Sowerby Bridge.

NEVI SON

What?

HELEN

Don't tell anyone where you're going. Are you still at work?

NEVI SON

Yeah, I'm-

HELEN

Are you in a meeting?

NEVI SON

No, I'm-

HELEN

Don't tell Justine, don't tell anyone. Just get your car keys, stand up calm'y. Don't draw attention to yourself. Get in your car. And drive straight here. Now.

NEVI SON

What's going on?

HELEN

Everything's going to be fine.

NEVISON

What's going on?

HELEN

I'm with a detective inspector from the National Crime Agency. They know exactly what to do, and they

PHIL CRABTREE

You'll be surprised.

Out to a few minutes later. NEVISON sits at the table with PHIL, HELEN and CATHERINE. The conversation is very swift, very focussed.

PHIL CRABTREE (CONT'D)

Does he always ring you on your mobile?

NEVISON

Yeah.

PHIL CRABTREE

What comes up on the screen when he rings?

NEVISON

Ann's mobile, first time. Then since then it's said 'blocked'. It's all on there.

PHIL's got NEV's phone.

PHIL CRABTREE

Is it the same man every time?

NEVI SON

Yes.

PHIL CRABTREE

When does he ring?

NEVISON

Any time.

PHIL CRABTREE

There's no pattern?

NEVISON

No.

(he considers)

No.

PHIL CRABTREE

And Helen said the last phone call was this morning?

NEVISON

This morning, yeah. Ten past eight. Saying where he wanted the money dropped. They tell me how much, then they'll ring a few hours later to say where they want it. They rang yesterday afternoon then again this morning.

PHIL CRABTREE

They?

NEVI SON

He.

PHI L CRABTREE

Has he got an accent?

NEVISON

(a shrug)

Round here.

PHIL CRABTREE

How old does he sound?

NEVI SON

I couldn't say. Not old.

PHIL CRABTREE

What kind of language does he use?

NEVISON

He's cocky. He's clever. He thinks he's funny. He says "You can call me God". He reckons like he's helping. He says, "I'll do what I can for you, Nev, but these people, they're nasty", like he's got now to do with 'em

PHIL CRABTREE

He calls you Nev.

NEVI SON

Everyone calls me Nev.

PHIL CRABTREE

Do you think it's someone you've met? Someone you know?

NEVISON

Well it could be. But it's not struck me. I didn't recognise the voice. It's someone who knows **NEVISON**

They asked for my account ant to take it.

PHIL CRABTREE

Who's your account ant?

NEVISON

Kevin. He's called. Kevin Weatherill.

We see CATHERINE take this in: she knows KEVIN WEATHERILL.

PHIL CRABTREE

Why d'you think they ask for him?

NEVI SON

He's little, they'll be thinking he's easily intimidated.

PHIL CRABTREE

So they know Kevin? I mean, they know him Did they ask for him by name?

NEVI SON

No. I think he just said "That little - ".

(remembering)

No, he said, "that irritating little twat of an accountant you've qot".

PHIL takes that in. The kidnappers know KEVIN. Of him, at least.

PHIL CRABTREE

And where does Kevin go? When he takes the money?

NEVISON

McDonalds. Off Huddersfield ring road. First time. Then Birch Services, this morning, on the M62.

PHIL CRABTREE

So Kevin went to Birch Services this morning. With... how much money?

NEVI SON

Fifty thousand pounds. Cash.

CUT TO:

38 EXT. LYNN DEWHURST'S HOUSE. NIGHT. 9. 17.40 38

TOMMY jumps over the wall, on his way into LYNN'S house.

CUT TO:

39 INT. LYNN DEWHURST'S HOUSE, SITTING ROOM NIGHT 9. 17.41 39

> LYNN's swigging a can of Special Brewin front of the telly in a haze of blue cigarette smoke. Then she hears a noise. From the kitchen. Someone letting themselves in through the back door.

> > LYNN

(a mur mur)

TOMMY comes through to the sitting room, taking his coat off. He's got a little blue plastic bag with something from a DIY store in it. We get the idea that LYNN's scared of TOMMY, even though verbally she can give as good as she gets.

LYNN (CONT'D)

What you doing here.

TOMMY

I come to see you.

LYNN

Yeah, that's likely.

TOMMY

D'you want to earn a few quid?

LYNN

Doing what?

TOMMY

Noffin.

LYNN

(suspicious, but -)

All right.

TOMMY

I just need to borrow your cellar just for a few days.

LYNN

How much?

TOMMY

Hundr ed.

LYNN

Two.

TOMMY

Two quid? Okay. You're cheap, still we knew that.

LYNN

Two hundred.

TOMM's about to object, but then -

TOMY

What ever.

LYNN

I shoulda said three.

TOMMY

Yeah but you didn't.

LYNN

Nothing illegal.

TOMMY

Ch shut up.

He heads through to the cellar door. She follows him

LYNN

Where've you been stopping?

TOMMY

Up your arse.

LYNN

You're so funny.

TOMY

(testing the door)

This is a pile of shite. I'll be putting a padlock on here.

LYNN

Will you.

He gets his brand new padlock etc out of his plastic bag. And a screw driver.

TOMMY

It's a dog. It's been trained up.
For a fight. I said I'd look after
it. Just for a few days. So when
it's here I'll keep it muzzled, but it might make a bit o' noise, but I wouldn't go down there, all right? Cos it'll have your leg off.

LYNN

What, with a muzzle on?

TOMMY

I can't keep it muzzled all t'time, can I? It'd be inhuman.

LYNN

I'll want t'cash up front.

TOMMY takes a wodge of cash from his back pocket. He counts out five twenties, twice. And still has loads left.

TOMMY

Make sure you stick it all up your nose, mother.

LYNN

(a mumble, she takes the I ol I y)

Piss off.

TOMMY

(light)

And you.

LYNN's setting off back to the comfort and security of the couch and the tv, when she remembers -

LYNN

On aye. There were this woman here. This morning.

TOMMY

What woman?

LYNN

Catherine. Cawood. She's a police sergeant. Down at Sowerby Bridge. She said she wants to see you. You've to pop in. At nick. Next time you're passing, she said.

TOMMY

Why?

LYNN

(shakes her head, can't remember, doesn't know) She were Becky Cawood's mother. (that interests TOMMY) And you know she had a kid. Before she di ed.

That interests him even more.

TOMMY

Who did, who died?

LYNN

Becky Cawood.

This is news to TOMMY. It clearly bothers him

TOMMY

How?

LYNN

I don't know. Anyway, he's called Ryan. T'kid. He lives with her, t'police woman, she's his granny. (she can see TOMMY's engaged) Is it yours? One o't'smack-heads down Hebden were saying it's yours. (TOMM's amazed: he has a

son? A little kid) Anyway, you've to go see her.

CUT TO:

40 **CM TTED** 40

41 INT. SOWERBY BRIDGE RAILWAY STATION, CAFE. NIGHT 9. 17.45 41 As before, NEVISON, HELEN, CATHERINE and PHIL CRABTREE.

PHIL CRABTREE

In the next hour. We'll send someone into your home. And into your work place. They'll be under cover, disguised as a telecoms worker or something of that sort. We'll duplicate the phone, I've got the number.

> (he gives NEV his phone back)

If he rings you in the next half hour or so before we've got that up and running, what ever he wants, try and stall him If he asks for more money, say you're happy to do that, but you just need an hour or so to get it together.

NEVI SON

And should I? Get money together.

PHIL CRABTREE

Yes. If you can. Everything as normal. Don't give 'em any reason to imagine anything different's happened. Don't tell anyone. Anyone. What's going on. That does include Kevin. I know you trust him

NEVI SON I don't trust anyone, pal.

PHIL CRABTREE - but from our point of view, at the minute, until we can eliminate him, he'll be treated as a suspect. (we know CATHERINE's still thinking about KEVIN WEATHERI LL) One last one. Have you asked for

proof that she's not been hurt?

Reluctantly, gingerly, NEVISON admits -

NEVISON

He sent ... yesterday, he sent this.

NEVISON accesses the photo on his phone that ASHLEY sent. He intends to pass it to PHIL, but inevitably HELEN intercepts it. It has the same effect on her that it had on NEVISON; relief that she's alive, horror at the state she's in. And she has a compulsion to study the image carefully now she's seen it.

PENT DRABTREE Tw (her . 034 33CN admits -) Tj 1

(he takes the phone from her gently, and looks)

Okay. Go home. Carry on ao12Tc tln her d2 Tm - 0. 2104 52PaE

NEVISON

He asked for that money. To put his kids through school. Four days before it happened.

HELEN

But then you offered it to him

NEVISON's remembering that KEVIN looked more worried than pleased when he offered the money.

CUT TO:

42 EXT. SOMERBY BRIDGE RAILWAY STATION. NIGHT 9. 17.46 42

CATHERINE and PHIL walk slightly away from the cafe door.

PHIL CRABTREE

How well d'you know them?

CATHERI NE

I don't. She's a friend of my sisters. Why?

PHIL CRABTREE

She might've been alive when that picture was taken, but. If they said they're not asking for any more money, and that was this morning...

> (he lets her draw her own concl usi ons)

The red centre's been activated. Don't hang round with them any longer than necessary, say tata. Nothing out of the ordinary.

CATHERI NE

Kevin Weatherill came into my nick four days ago. He was agitated. He wanted to tell me something and then before he could, he di sappear ed.

PHIL nods, takes it in. That could mean KEVIN's involved it could mean he was going to try and report it because he knew NEVI SON was too fright ened to.

PHIL CRABTREE

We'll have obs on him within an hour.

> (he was going to head off, but hesitates)

How long' ve you been back in uni f or m?

CATHERI NE

Ch, nearly nine years. I had a bit of a.. (she was going to say "break-down", but it's not something she readily admits to) My daught er di ed.

PHIL CRABTREE

(he'd no idea) God, I'm sorry.

CATHERI NE

And then I had a grandson to look after, and being a detective didn't fit the lifestyle any more, so.

NEVI SON and HELEN emerge from the cafe.

PHIL CRABTREE

(a smile) It's nice to see you.

She smiles: "and you". He heads off. HELEN and NEVISON approach CATHERINE.

HELEN

(heartfelt) Thank you. Cat her ine.

CATHERI NE

No problem

But NEVISON's looking daggers at her. If this goes wrong, he knows who he's blaming.

HELEN

Do you need a lift?

CATHERI NE

No, you're fine, I'll ring our Clare.

NEVI SON

(to HELEN)

Come on.

(they go; we hear the next two lines oov as we linger on CATHERINE)

Where's your car?

HELEN

Car park.

We linger on CATHERINE in the dark as she watches after them

CUT TO:

43 NI GHT 9. 17.47

> RYAN's kicking a ball about in the street in the dark, and CLARE's loitering in the conservatory doorway smoking a fag when RI CHARD comes along.

> > RI CHARD

Hello.

CLARE's intrigued that RICHARD doesn't appear to be recoiling at the sight of RYAN. In fact he seems to be trying to smile at him

CLARE

Oh hello. Fancy seeing you here. She's not in.

RI CHARD

Is she not? Well that's all right.
I was coming to see Ryan. I heard
you wanted to play football with
me? Tm - 0. 201 Tc 0. 025302 Tt 88. 52 Tm AdEUs5 abT. H419101

RI CHARD

It's all going right over my head,

CLARE

Striker.

RI CHARD

Really? What else d'you like doing?

Not much. He nods at his bike.

RYAN

Me bike.

CLARE

He likes next door's cat.

RI CHARD

Do you?

RYAN

I feed it when they go on holiday.

RI CHARD

Very good.

RYAN

He likes me best, doesn't he Auntie Clare?

CLARE

(dry, amused)

So you say.

(suddenly)

(her mobile's bleating)

Hello?

We stay with RICHARD and RYAN.

RI CHARD

So... Edin Dzeko? Where's he from then? Not Manchester.

RYAN

Bosni a.

RI CHARD

(he boots the ball back to

RYAN)

D'you know where Bosnia is? On a map?

RYAN

(like...

quest i on)

Yeah.

(MORE)

KEVIN
Can I turn this off?

He already has.

JENNY What's the matter? What's happened?

We hear the TV in another room, so we assume that's where MELISSA and CATRIONA are. KEVIN goes and closes the door.

KEVI N

He can barely bring himself to say it.

KEVI N

It was them That killed that police woman.

(JENNY stares at him

Those two yobs, those two idiots that work for Ashley. They were moving her. Ann. In a van, and -

JENNY

(amazed, appal I ed) That's -

KEVI N

 they got pulled over - yeah - by , the police officer, the one that's dead, and - only because they had a rear light out, and -

JENNY

My God.

KEVI N

And they killed her, they killed - they a police officer, Jenny! That was not part of the plan, that was part of the plan! I'm not - if things come out -I am not being blamed for that.

JENNY

Jesus.

KEVI N

So. I go to Nevison, I say, "I think I know who these people are", and I persuade him that we should go to the police.

JENNY's not convinced this is a great idea.

JENNY

What about the money? The money you've already got.

KEVI N

I just - I bury it somewhere.

JENNY

I don't know.

KEVIN wanted her support. He wanted to be told it's the right way forwarght

JENNY

Why don't you just go there and tell them the truth?

KEVI N

The truth?

JENNY

That you - did what you did - but you had nothing to do with murdering this girl.

KEVIN's appalled. He thought JENNY was on his side.

KEVI N

No. No. No. Jenny. No.

JENNY can't think straight. Then an explosion -

JENNY

Why did you it? Any of it! Why?

KEVI N

why, I've You why If he'd chosen to give me just a little bit more money when I asked [for it] -!

JENNY

The girls, the girls, the girls! What use will you be to themin prison? I'm probably not going to live long enough to see them becomes adults -

(KEVIN reacts to this, he doesn't want to hear it) and what use will be to them in prison?

KEVI N

Which is why if I tell Nevison this thing and go to the police and say "I think I know who these people are"... it's a way out of it! Jenny.

JENNY's not comfortable with it.

JENNY

There'll be something you haven't t hought of.

CUT TO:

45 EXT. SOWERBY BRIDGE. NI GHT 9. 18.05 45

CATHERINE's waiting at a bus stop as CLARE pulls in.

EXT/INT. CATHERINE'S CAR/SOWERBY BRIDGE. NIGHT 9. 18.06 46 46 CATHERINE gets into the car.

CATHERI NE

Thanks.

They set off.

CLARE

You'll never believe who I've left our Ryan with. (CATHERINE's instant shocking rogue thought is TOMMY LÉE RÔYCE) Richard. Saunt er ed down t'back yard, did he want to play football?

CATHERI NE

Wow.

CLARE

Yep.

CATHERI NE

Ckay.

CLARE

So what's happening?

CATHERI NE

It's being dealt with.

CLARE gets the idea CATHERINE can't talk about it.

CLARE

Fair enough.

CATHERINE hesitates before saying this. She doesn't want to acknowledge it by saying it out loud, but -

CATHERI NE

I went to see Tormy Lee Royce's mother this morning. And she knows. She knows that that ... (she resists all the vile expletives that crowd her brain whenever she thinks of TOMMY) is Ryan's dad.

CLARE

(appal I ed)

CATHERI NE

Eyes on the road.

CLARE (eyes on the road)

CUT TO:

47 EXT. CARAVAN. NI GHT 9. 19.00 47

A hire van (not white) is parked next to the caravan.

CUT TO:

INT. CARAVAN. NIGHT 9. 19.01 48

48

ANN's struggling. TOMM's tightened a tourniquet around ANN's upper arm to make her veins stick out, and he's got a needle full of heroin which he's about to inject into her arm He talks to her in a babyish voice -

TOMMY

The more you struggle, the more it's going to hurt. Surely you know that by now.

ann

(terrified, she mumbles) It makes me sick.

TOMMY

Only the first time. You'll soon be getting used to it.

So she kind of has to let him do it as gently as he can. Because he's going to do it one way or another, what ever.

CUT TO:

49 EXT. LYNN DEWHURST'S HOUSE. NIGHT 9. 19.30 49

The van pulls up outside LYNN's house.

CUT TO:

50 INT. LYNN DEWHURST'S HOUSE, SITTING ROOM NIGHT 9. 19.31 50

> TOMMY comes into the sitting room. He sees that LYNN is utterly out for the count (in front of the telly), then heads out agai n.

> > CUT TO:

51 EXT. LYNN DEWHURST'S HOUSE. NIGHT 9. 19.32

TOMM comes out of the house, leaves the front door wide open. He checks no-one's about, opens the van, pulls the sleeping bag out (with comatose ANN in it), and swiftly and efficiently carries her into the house.

CUT TO:

52 INT. LYNN DEWHURST'S HOUSE, CELLAR. NIGHT 9. 19.33

52

51

TOMMY dumps ANN on the floor. He unzips the sleeping bag. There's a dimelectric light that illuminates the place coldly. He's got a chair ready, and gaffer tape. But before he does that, he puts his face close to ANN's (she remains bound and gagged). We get the idea that her body's limp, but somehow her brain's taking in what he's saying.

TOMMY

They wanted me to kill you, but I thought we could have a bit of recreational activity first. Mm? (he taps the side of his head)

I have this thing. On my mind. So weird. I have a son. I never knew. Eight years old. A boy, a lad. How about that? Just found out, just this morning.

(we get the idea he's going to rape her, but he talks like it's pillow talk)

What d'you think about that?

CUT TO:

53 I NT. CATHERI NE'S HOUSE, KI TOHEN. NI GHT 9. 19.45

53

CATHERINE's making tea. CLARE and RICHARD are sitting at the table. There's a children's board game on the table that RICHARD's been playing with RYAN. The telly's on in the other room so we know RYAN's through there. RICHARD's enthused by what he's found out lately -

RI CHARD

. I spoke to a mate of mine who works for the Met, and he said they're less worried about crystal meth now and more worried about this new one. From Russia. Krokodil. Have you heard of it? (CATHERINE nods: yup, she's heard of it) It's on it's way, and it's evil. (MORE)

RI CHARD (CONT'D)

It's more addictive than crystal meth, it's stronger and cheaper than heroin. You have life expectancy once you start injecting. It's cooked with paint thinner or petrol and it's injected like heroin, and it's so addictive, no-one's been known to survive. There is no rehab.

CLARE's Looking sick.

CLARE

Jesus.

RI CHARD

It eats flesh. From the inside out. It looks like leprosy! You can see it on the internet, kids with their bones and their tendons hanging out of their arms.

(RI CHARD becomes aware of the effect he's had on CLARE)

Sorry.

CATHERI NE

Yeah and there's a thousand and one unscrupulous gits round here who won't think twice about peddling it, and thousands more who won't think twice about shooting it up.

RI CHARD

Round here, it's an epidemic! You talk to people on the streets -

CATHERI NE

Yeah. I do. Every day. What amazes me is you're a journalist and it's like you had no idea.

RI CHARD

I did know. I know. I just hadn't -

CATHERI NE

Engaged.

CLARE

Happy Valley.

RI CHARD

Who calls it that?

CLARE

They do. The boys in blue.

RI CHARD

Tell me some more about Marcus Gascoigne.

CATHERI NE

There's nothing to tell. Yet. 'Till get the results from the lab.

RI CHARD

Do you think he's a dealer?

CATHERI NE

Doesn't matter what I . The only thing that matters is evidence.

CUT TO.

INT. NORLAND

Obviously we focus on the salient points:

, and . And we watch CATHERINE's face fall as she reads the pertinent bits. She's livid, she's incensed. She heads out of the office and along the corridor -

CUT TO:

- 55 I NT. NORLAND ROAD POLICE STATION, CORRIDOR. DAY 10. 55 CONTINUOUS. 08.02
 - and straight for the INSPECTOR's office. His door's open.

CUT TO:

56 I NT. NORLAND ROAD POLICE STATION, I NSPECTOR'S OFFICE. 56 DAY 10. CONTINUOUS. 08.03

MKE TAYLOR's busy at his computer.

CATHERI NE

Boss. That cocaine I took off Marcus Gascoigne when I arrested him It's unusable. As an exhibit. The packaging's been damaged. Apparently. It wasn't damaged when I took it off him

MKE remains calm He can see she's wound up.

M KE TAYLOR

These things hapTw (CATHERINE) Till exp exhai 1 0 0 1ah0 1

And now. I've got the results back saying the packaging was damaged and it's unusable as evidence. And I that it wasn't.

M KE TAYLOR He told you to drop it?

CATHERI NE

Yes.

He weighs things up.

M KE TAYLOR

Well then I suggest that's what you do.

Si I ence.

CATHERI NE

But -

M KE TAYLOR

Things get damaged in transit. He told you to drop it. So drop it.

CATHERI NE

That's -

M KE TAYLOR

It's like you telling me you've entered an address by "ways and means", and me reckoning I haven't heard. Sometimes we turn a blind eye. Don't we.

(so that hurts)

Dropit.

And as far as he's concerned that's the end of it. He goes back to his computer. CATHERINE's really angry.

CATHERI NE

If his bloods come back tampered with, I'm not dropping that. And he was over the limit.

M KE TAYLOR

It wasn't tampered with. It was damaged. D'you think you're letting this get a bit personal?

No, she doesn't. She thinks there are things going on that it's clearly very difficult to speak up about. And it makes her cross.

CUT TO:

57

EXT. SCHOOL. DAY 10. 15.15. 57

Home time. CATHERINE's waiting for RYAN. However many hours this is since the last scene, she's still cross, she's still got it rankling away inside her brain. She checks her watch; the kids are late out and she's tired.

We cut to a little way off. TOMMY LEE ROYCE is watching CATHERINE, careful not to be seen by her. He's identified her because he's seen her before when she came to Milton Avenue. and even though she's taken her stripes off and got a civvies coat on, she's still wearing black trousers and black police boots. He's biding his time. He wants to see which kid runs over to CATHERINE.

RYAN emerges from the building along with a bunch of others, and heads over to CATHERINE. As ever, she can always manage a smile for RYAN however bad she's feeling inside. They head off towards CATHERINE's car together -

CATHERI NE

What did you have for your dinner?

RYAN

I can't remember.

CATHERI NE

Thi nk.

RYAN

Oh yeah, chips.

CATHERI NE

Chi ps.

RYAN

And cust ard.

CATHERI NE

Nice. Nutritious. Not.

CUT TO:

EXT. STREET NEAR SCHOOL. DAY 10. 15.16 58

58

Just as they turn into another street where CATHERINE's parked her car, TOMMY LEE ROYCE appears, right in front of t hem

TOMMY

You wanted to see me.

He's talking to CATHERINE obviously, but it's RYAN he's looking at. CATHERINE pulls the car door open and bundles RYAN in. She presses the lock and shuts him in, then turns to TOMMY.

CATHERI NE

Where're you living?

TOMMY

Is that my son?

CATHERI NE

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?

CATHERI NE

No no. Not according to your mother you're not. What were doing at number sixty two MIton Avenue?

TOMMY shakes his head, manages to look suitably convincing and bemused.

TOMMY

What?

CATHERI NE

Number sixty two MIton Avenue, Sowerby Bridge. What were you doing t her e?

TOMMY

Not me.

CATHERI NE

You were seen.

TOMMY

Not me.

CATHERI NE

I saw you.

TOMMY

Must be somebody who looks like me.

CATHERI NE

What were you doing in there?

TOMMY

I wasn't in there.

CATHERI NE

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

There might be a flicker of panic from TOMMY, but he remains unflapped: she could be lying.

TOMMY

How come Becky's dead?

CATHERI NE

(amazed)

I'm not talking to you about my daught er.

TOMMY

That's my lad.

CATHERINE heads for the driver's door.

CATHERI NE

He's got nothing to do with you.

TOMMY

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

She comes back and gets right in his face.

CATHERI NE

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

TOMMY

I didn't.

CATHERI NE

Yes you did.

TOMMY

That's not - that's -

In his head, TOMMY genuinely did not rape BECKY, despite what CATHERINE thinks she knows.

CATHERI NE

I know what you did to her because she told me. You better not cross me, arse-hole. Because if you do,
I'll chop your dick off and then
I'll make you swallow it. Is there
anything I've said you'd like me to repeat more slowly?

TOMMY doesn't like being spoken to like that. And certainly not by someone who's not quite as tall as he is. But CATHERINE's used to standing her ground with people who others might be scared of. CATHERINE gives it a moment to sink in, then heads for the car. TOMMY goes and bangs on the window.

TOMMY

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

CLARE

But legally, he might -

CATHERI NE

I couldn't give a toss, legally.

CLARE

- if he's saying he didn't -(they're whispering anyway, but she lowers her voice further) her, it's his word against yours. It's not even his word agai nst

CATHERI NE

She killed herself because of him

CLARE

That's - it's not proof. It's not like that's what he was convicted of! If he can prove he is his -(' dad') - he will have rights.

CATHERI NE

Yeah well he's not gonna prove it, is he? I'm not gonna let him get anywhere near him

A moment, then CLARE suddenly has a light bulb moment. It's moment ous.

CLARE

Are we being thick?

CATHERI NE

Who?

CLARE

That cellar. In that house by t'Chinese, all t'stuff you found in there. Is that not like... how you might keep someone you'd ki dnapped? (CLARE's certain she's latched onto something) And raped.

CATHERI NE

That's -

CATHERINE was just about to say it'd be a mad coincidence. But then again, it's not something she can ignore, even if it is unlikely. She picks up her phone.

CATHERINE (CONT'D)

I can flag it up. They could fast track the prints and swabs I had taken, and if she was in there with him we can - hopefully - we could prove it.

CLARE

Well. He was in there with someone. Based on what you found there. Surely? They should pick him up.

CATHERI NE

No. God no. If they think he's got anything to do with Ann Gallagher thát's last thing they'll do. They'll follow him If they can find him 'Cos he sure as hell won't be anywhere he's supposed to be.

She accesses PHIL CRABTREE's number. CLARE's irritated by CATHERINE's lack of excitement.

CLARE

Don't you think we're somet hi ng?

CATHERI NE

Clare. The first thing you learn in this job. Is not to make assumptions. Because it's the short route to a cock-up. It can take your eye off what's really going on.

(phone: hello?) Hi. Phil. It's Catherine. This might be something and nothing, but I just thought I'd flag it up.

CUT TO:

61 INT/EXT. NEVISON'S CAR/NGA. DAY 11. 08.30 61

Establisher: a new day.

NEVISON arrives for work in his Bentley.

We cut to the interior of NEVISON's car. He's listening to the news on the radio.

NEWSREADER

In West Yorkshire, detectives investigating the murder of P. C. Kirsten McAskill have said that as well as looking for a white Ford transit van, they're also now looking for a yellow M ni, and continue to appeal to members of the public for information. Martin Schofield reports from West Yorkshire.

Another voice kicks in, talking about KIRSTEN's murder (things we already know), but it's NEVISON we're looking at. À yellow Mini. Like ANN's. NEVISON finds his mobile and scrolls to find a number. He presses dial. Ring ring.

NEVI SON

Hello? Phil? It's Nevison Gallagher. Have you heard this on t'news? About Kirsten McAskill? A yellow M ni. That's what our Ann was driving.

CUT TO:

62 INT. NGA, NEVISON'S OFFICE. DAY 11. 08.31 62

KEVIN's sitting in NEVISON's office as NEVISON heads in. NEVI SON's taken aback to see KEVI N sitting here. Looking just as grim as NEVISON feels. NEVISON has to fight the urge not to scream at KEVI N:

NEVISON

Morning.

KEVI N

Nevi son.

(he looks at him car ef ul I y) I... I think I might know who these people are.

NEVI SON gawps at him

CUT TO:

63 INT. NORLAND ROAD POLICE STATION, MAIN OFFICE. DAY 11. 63 08. 53

> SHAFIQs at a desk filling in a form on the computer, when he hears CATHERINE's voice on his radio.

> > CATHERI NE

(v.o.)

Shaf.

SHAFIQ Y'all right Sarg?

CUT TO:

64 I NT/ EXT. CATHERI NE' S CAR/ RI SHWORTH. DAY 11. 08.54

64

CATHERINE's driving back from a community meeting. She's wearing a white shirt rather than the more usual navy blue (it looks more formal at community meetings).

CATHERI NE

What have I missed?

SHAFI Q

Oh, just three million phone calls from people whose neighbours' ve got a yeller mini. How was the community meeting?

CATHERI NE

Ch, the usual suspects. Out in force. We've got a dead police officer, and they're still more bothered about the amount of dog dirt up Smithy Clough Lane. Listen, I'm just gonna look in on Tommy Lee Royce's mother again, all right? I shan't be long.

SHAFI Q

Okay. What for?

CATHERI NE

Fun.

CUT TO:

65 EXT. LYNN DEWHURST'S HOUSE, FRONT DOOR. DAY 11. 08.55 65

Cut to a minute later. CATHERINE knocking on TOMMY LEE ROYCE's mother's door. The usual wait. The necessary second, louder knock. CATHERINE gets to the stage of looking through the letter box. Once more, she senses movement inside the house, and waits. Eventually LYNN comes and opens the door. She's got a black eye. And drunk, like last time.

CATHERI NE

Who did that?

LYNN

What d'you want?

CATHERINE has to decide whether she wants to pursue the black eye or not. It's certainly interesting. Who did it? Tommy?

CATHERINE
He's been here. 'Cos you gave him
my message. I know that.
(MORE)

CATHERINE (CONT'D)

(LYNN affirms, vaguely, but doesn't confirm anything verbally, like she's ashamed of how she looks)

So here's another one I want you to give him Ryan is not his son. Ryan has nothing to do with him I would not waste my life dragging up something he'd spawned. All right?

LYNN

(nods)

Right.

CATHERI NE

So you tell him If he comes anywhere near our Ryan there'll be bother. More bother than he knows how to handle. Right?

LYNN

Yeah.

She I ooks def eat ed.

CATHERI NE

Did he do that? (LYNN doesn't answer. CATHERINE takes it as a 'yes')

Why? Why did he do it?

LYNN

'Cos it's Tuesday. 'Cos the sun's shi ni ng. 'Cos he feels like it, there is no why.

CATHERI NE

D'you want me to arrest him?

LYNN

No.

CATHERI NE

Lynn, if he's knocking you about, I'll arrest him

LYNN

Yeah. And then he'll come back and do it worse. I don't see him for ffff -

(ucki ng)

weeks, and then...

(she dries up, then -)

I'll`let his fff - dog out, that'll learn him

(MORE)

LYNN (CONT'D)

I don't see him for weeks, then he brings a dog, and I'm not allowed in my own cellar. Not that I ever go in there like.

CATHERINE was just about to get bored with LYNN, but the last sentence brings her up short.

CATHERI NE

What dog?

LYNN

(dismissive)

Chh -

CATHERI NE

Why's he got a dog in a cellar.

LYNN

It's -

(she realises she shoul dn't have opened her gob) It's -

She wants to dismiss it as something and nothing, but clearly it's too late: CATHERINE's buzzing.

CATHERI NE

(insinuates herself past LYNN and into the house) Show me, Lynn.

LYNN

It's [just] -

CATHERI NE

Show me.

CUT TO:

66 INT. LYNN DEWHURST'S HOUSE, HALLWAY. DAY 11. 08.56 66

LYNN

He's just looking after it. I'll be in trouble now!

CATHERI NE

Is Tormy here?

LYNN

No.

CATHERI NE

Where's the cellar.

LYNN

Here. It's only a dog.

Right next to them

CATHERI NE

Why's it padlocked?

LYNN

He put that on. It's -(she whispers, implying that he'll kill her for

telling a copper) They're training it up. For a

fight. (CATHERINE gets her bat on out: she's going to bust the padlock of f)

What you doing?

CATHERI NE

Have you heard this dog bark?

LYNN

It's muzzled.

CATHERI NE

Have you the dog?

LYNN

He'll go mad!

CATHERINE struggles to lever the padlock off -

CATHERI NE

I don't think that's a dog in there, Lynn.

The lock pops off. CATHERINE gets her torch out and looks for the light switch.

LYNN

What y'talking about? What d'you mean?

CUT TO:

67 EXT. LYNN DEWHURST'S HOUSE. DAY 11. 08.57 67

TOMMY LEE ROYCE appears from over a wall, and heads along to his mother's house. He's heading along the back lane, and hasn't been down on the main road, and so hasn't seen CATHERINE's patrol car.

CUT TO:

68

INT. LYNN DEWHURST'S HOUSE. CELLAR. DAY 11. 08.58 68

CATHERINE heads cautiously down the stairs into the damp, grotty cellar. Then she sees ANN GALLAGHER, bound and gagged, grubby, wretched and dishevelled, flopped on the chair. CATHERINE should get on her radio now, really, but the urge to release ANN overwhelms her.

CATHERI NE

Ann?

(despite the horror and shock of what she's seeing, CATHERINE gets straight to work ripping off the gag, then the gaffer tape)

You're all right! You're going to be fine! You're going to be absolutely fine!

ANN

(off her head/cold turkey) Get me out of here, get me out of here, get me out of here!

CATHERI NE

You are out of here. It's over, it's done with, it's finished, you're going to be absolutely fine.

CATHERINE tries to reassure her, and hug her, as well as frantically trying to get the stupid cling-y gaffer tape off.

CUT TO:

69 INT. LYNN DEWHURST'S HOUSE, HALLWAY/CELLAR. DAY 11. 08.59 69

> TOMMY comes into the house the back way, and sees his mother in the hallway with the cellar door wide open.

> > TOMMY

What you doing? What you

LYNN

It wasn't me!

He headbutts LYNN who collapses.

CUT TO:

70 INT. LYNN DEWHURST'S HOUSE, CELLAR. DAY 11. 09.00 70

TCMMY flies down the cellar steps. ANN screams when she sees him He lunges straight for CATHERINE. They fight. It's spectacular. She gives as good as she gets for a while;

this is the man that killed her daughter as far as she's concerned. But physically he's much stronger. He lands her one good smack in the mouth, and she goes flying into a wall. She staggers back for another go at TOMMY, but he lands her another smack in the mouth, and she's on the floor. ANN can't help; she's still fastened to the chair. All she can do is try and release herself. TOMMY kicks CATHERINE in the stomach repeatedly. It's vicious and horrible; she's paralysed with pain and can do nothing to stop it.

TOMMY

You bitch. (as he kicks her) You're gonna be eating food through a straw for the rest of your life, you , you're gonna -(he stamps on one of her hands) - need someone to wipe your arse for yer. Ch yes -! (then he kicks her between the legs) D'you like that? (and again) D'you like that, you slag? D'you want some more?

CATHERINE's wrecked. Just as TOMM's about to land another kick, he gets whopped round the side of the head. It's ANN with a dumbbell; she's managed to get free, and we never saw it coming. He reels for a moment, but recovers, then sets on ANN. CATHERINE gathers what tiny resources she's got left, takes her CS spray off her belt, and gets TOMMY, right in the face. He collapses to his knees and lets out a roar of pain. CATHERINE would love to kick him one, but she hasn't got the strength. ANN lays into TOMMY. CATHERINE barely has the strength to speak -

CATHERI NE

Get out of here. Get out of here!

She pushes ANN in the direction of the stairs. ANN has to help CATHERINE, who is now in a much worse state - physically - than ANN is.

CUT TO:

71 EXT. LYNN DEWHURST'S HOUSE/STREET. DAY 11. 09.01

71

CATHERINE staggers outside - covered in blood - and it's not clear whether CATHERINE's supporting ANN, or ANN's supporting CATHERINE. CATHERINE presses her emergency button and gets on her radio.

CATHERI NE

I need an ambulance.

CATHERINE gets ANN into the back seat of the car, shuts the door so ANN's safe, then she can feel herself going. She collapses, and we see her realise the moment: so this is deat h.

> ANN Don't do that! Don't

Despite the mild reluctance, CATHERINE's gone.

END OF EPISODE FOUR