

THE RESPONDER

Season Two  
Episode Five

Written by

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We're behind Tilly as she runs down the hall towards the living room. She turns into the living room and we wait by the door as she runs to the window and looks out. A beat, she runs past us to the kitchen. We follow. Chris, dressed in the same clothes as the night before is struggling with a modern coffee machine. Kate stands to his side watching him. He looks good.

KATE

You slept?

CHRIS

[Focussed on the machine] Like a baby.  
That mattress cost more than me car.

KATE

The pillows cost more than your car.

He rattles the machine

KATE (CONT'D)

The button...

CHRIS

I tapped it twice.

KATE

Tap twice. The red light will come on.

Tilly spins. She's beaming. They both look at her.

TILLY

I love it here.

They both smile.

TILLY (CONT'D)

Can I stay here mum?

CHRIS

Maybe, I dunno...

He glances at Kate, then back to Tilly.

TILLY

I can put some pictures up for you.  
[Tilly] We can get him some flowers too  
can't we?

Kate smiles.

TILLY (CONT'D)  
I luuuuuuurve it! Now I'm going to get  
my dress!

Tilly dashes off. Kate and Chris watch her go then smile at each other. Kate tries the machine herself.

CHRIS  
On the top...

CUT TO:

1A      **INT. CHRIS' NEW FLAT, KITCHEN, 10:50**      1A

Chris and Kate awkwardly sipping their teas, suddenly Kate stops. Tilly enters the kitchen in her dress.

CHRIS  
Wow.

Tilly is a little bashful but turns a circle. Chris smiles at Kate. She isn't sure. Tilly looks at her mum and reads her.

TILLY  
It fits.

KATE  
It looks great.

CHRIS  
It looks amazing babe.

Tilly beams. Chris goes back to searching the cupboards. Kate watches him a beat, then:

KATE  
What was with all the voice notes  
the other night?

He tries a cupboard. A beat, then he looks at her and shrugs.

CHRIS  
Nothing important.

She watches him. It is obviously a lie. She could interrogate him but doesn't. He knows it is rubbish. A beat, then:

CHRIS (CONT'D)  
Maybe? I dunno.

A beat, then she nods. He goes back to the cupboard. Half a beat, then:

KATE  
Well, whatever. [Beat, then  
brighter] Look at you though, new  
flat, new job...

He emerges from the cupboard with a kettle.

CHRIS  
New kettle!!

KATE  
[A beat] New Chris.

He nods, she smiles, then watches him set the kettle up. She's  
about to speak again, but then we hear a doorbell:

TILLY  
I'll get it!!

Chris drops the cup onto the counter and heads after Tilly. Kate  
takes in the kitchen. She isn't happy.

2           **INT. CHRIS' FLAT, HALL, DAY 5, 10:56**

2

Chris heading up the hall as Tilly opens the door. Franny. A tool  
bag and a small bag of plaster. He beams at Tilly.

TILLY  
Hello.

FRANNY  
Is this the princess's house?

TILLY  
It's my holy communion today! At St  
Clementines!

Tilly beams. He looks at Chris all smiles.

FRANNY  
Sorry for just rocking up mate, but I  
was gonna sort the hole under the sink.

Chris, confused.

FRANNY (CONT'D)  
The kitchen? The sink? The hole?

Kate comes out the kitchen. Franny smiles hello. Beat, then:

CHRIS  
The hole.

FRANNY  
We have contact!

Chris steps back and Franny heads for the kitchen. As he passes Kate he rolls his eyes conspiratorially. She smiles. He goes into the kitchen. She watches him a beat until she is joined by Chris. He clocks her and she notices. She shrugs. So what? Chris shakes his head and follows Franny.

3 INT. CHRIS' FLAT, KITCHEN, DAY 5, 10:57

3

Franny drops his tool bag by the sink and drops to his knees. Chris watches him a beat, then looks out the window at Tilly and Kate who are exploring the garden. He looks back down, Franny is staring up at him. A beat, then:

FRANNY  
You like the flat?

CHRIS  
Yeah.

FRANNY  
You stayin'?

Chris shrugs/nods. Franny nods and smiles, then:

FRANNY (CONT'D)  
Am I alright to get crackin' on?

Chris nods. Franny opens the cupboard and then gestures that Chris should look. Chris crouches down and peers in. There is no hole.

CHRIS  
Where's the hole?

FRANNY  
In your fucking head if you ever  
let me down.

Chris looks at him, Franny shrugs.

FRANNY (CONT'D)  
Yeah?

A beat, then Chris nods.

FRANNY (CONT'D)  
Happy days. Now pass me that hammer  
while I make a fucking hole to fill in.

CHRIS  
You don't need to...

FRANNY  
I said I'm filling a hole, so I'm  
filling a hole. Pass us the hammer.

A beat, then Chris reaches in the bag and pulls out a hammer.

4 EXT. ALLEYWAY, DAY 5, 10:58

4

An alleyway. We're looking out it onto the street. Half a beat then Casey enters, wrapped up against the cold. Half a glance over the shoulder etc.

She digs deep in a pile of bin bags and then pulls out an old PLASTIC bag for life. She rips apart the knotted handles and then pulls out a her old tracksuit etc. A beat of staring. Fuck. Back to this. She glances to the end of the alley, then quickly starts to get changed back into old Casey.

5 & 6 OMITTED

5 & 6

7 EXT. CHURCH, DAY 5, 13:02

7

Beautifully dressed Kate looks left and right as Tilly peacocks in her dress with the other kids who are loitering outside the church with their parents. Chris is walking towards them fixing a clip on police tie to a white shirt under a cheap black suit. He looks tired, but smart. He's made an effort and beams when Tilly sees him and darts over to give him a hug.

CHRIS  
What time is kick off?

KATE  
[Smiles] Ten minutes ago. Father Liam  
only arrived just before you did.

She nods her head past him. He turns and sees Father Liam's car. Half on the kerb parked at a whacky angle, the front headlamp smashed. He stares at the car, then the church. Fuck. He looks at Kate. She shrugs and forces a smile. He forces a smile.

CHRIS  
Do you wanna get a programme and a pie  
while we wait?

They are enjoying each other until Kate looks past him, her smile fading. He follows her gaze. Tom, making his way towards them slowly. He too is suited, smart but dated. He holds up a hand.

CHRIS (CONT'D)  
Oh fer...

Chris looks at Kate who is watching him.

KATE  
You okay?

Tilly catches on and sees Tom.

TILLY  
Grandad!

She breaks from Kate and heads for Tom.

CHRIS  
Doesn't matter if I am or I'm not now.

They watch Tom and Tilly warmly greet each other, before Tom looks at Chris. He's nervous. Chris hasn't seen him like this before. A beat, then he walks towards his dad followed by Kate.

TOM  
I should have... I'm... I'll sit at the back.

Chris nods. A glance at Kate who is staring at Tom.

TOM (CONT'D)  
[To Kate] Hello love.

KATE  
Tom.

Tom is regretting it now. A beat, then he pats his pocket and produces an old prayer book. He wavers, then offers it to Chris.

TOM  
Your prayer book. [Beat] From your communion... I kept it.

He gestures to Tilly.

TOM (CONT'D)  
I thought... I don't know.

He studies the book. Tilly stares at it a beat, then looks at her dad. Half a beat, then he holds out a hand and Tom hands the book over. Chris opens it: PROPERTY OF CHRISTOPHER PERRY CARSON. A kids handwriting. Fuck.

He shakes his head and looks at the book a beat, then at Tom who shrugs. Chris goes back to the book a beat, hands it back to Tom, then gestures to Tilly.

TOM (CONT'D)  
Look after it.

Tilly takes the book and treasures it. She shows it to her mum.

KATE  
Say thank you.

TILLY  
Thank you granddad.

Tom smiles at her, then looks at Chris.

TOM  
I'll sit at the back.

Chris doesn't know what to say. He manages a shrug, scratches his head and looks at the church. The prayer book has hit him hard. Kate reads him. She gently takes Tom's arm.

KATE  
Sit with us.

Half a beat, Chris shrugs nods, then watches as Tilly and Kate help Tom past him. Deep breath, Chris looks around, then follows.

7A      **INT. POLICE STATION ENQUIRY OFFICE, DAY 5, 13:05**

7A

Casey stands in an otherwise empty enquiry office. (MICK, 50's out of shape) is manning the enquiry office counter. Casey glances out the door, then leans to Mick.

CASEY  
Is Chris Carson in?

MICK  
[Beat] Ten o'clock.

Casey checks the clock on the wall then:

CASEY  
I'll wait.

MICK  
Tonight?

CASEY  
Tonight.

MICK  
Tonight?

CASEY  
[Beat] I'll wait.

MICK  
All day?

CASEY  
All day. I'll wait.

MICK  
You're not shitting up my office all day.

She gestures to the corner of the office.

CASEY  
You won't even see me.

MICK  
Leave him a message.

CASEY  
I need to speak to him.

MICK  
Leave him a message that you need to speak to him.

She shakes her head with a wide smile, then turns to go and sit down.

7AA      **EXT. JODIE'S MUM'S HOUSE, DAY 5, 13:05**

7AA

Jodie watches Lexie sulk up the path to her nan's house who opens the door as she approaches. Lexie sulks past Pam and into the house.

NANNA PAM  
What time you gonna be back?

Jodie half turns away to head back to the car.

JODIE  
I dunno. I've got something on.

NANNA PAM  
Well I've got something on!

Jodie stops and looks back at her mum who shakes her head with frustration, but acquiesces.

A beat, then Jodie nods thanks and heads for her car. Pam watches her go, then turns to head back into the house, bellowing to Lexie inside as she closes the door.

NANNA PAM (CONT'D)  
Don't turn that film off!!

She slams the door behind her. Jodie flinches, then gets to her car and then climbs in.

7AAA **INT. JODIE'S CAR, DAY 5, 13:09**

7AAA

Jodie starts the car, then digs in her bag for her phone. Three BANGS on the window startle her, she looks up. A heavy (HEAVY 4) is staring at her. She's flustered and shouts through the window at him:

JODIE  
I'm going now!

He stares a beat, then suddenly another heavy (HEAVY 3) drops into the passenger seat. WTF!! Jodie spins:

JODIE (CONT'D)  
Who the fu... get out me car now!!

She pulls a set of keys out her bag smoothly to defend herself with them. He simply stares at her a beat, then:

HEAVY 3  
You still looking for that girl?

Jodie blinks, manages a shrug then glances at Heavy 4 who is still staring at her through the window, then back to Heavy 3.

HEAVY 3 (CONT'D)  
My boss wants to know what you'll give to get her?

JODIE  
[Beat] Everything.

HEAVY 3  
Specifics.

JODIE  
I've got no money, but all the gear I've got must be worth fifty grand when it's cut...

She swallows. He raises and eyebrow.

JODIE (CONT'D)  
I'll work for him... I don't know?  
[beat] I want her **very** bad.

He considers, nods and grabs the handle before looking back at her.

HEAVY 3  
[Beat] You sure?

JODIE  
Oh god yeah.

A beat, he is gone. She looks towards Heavy 4 but he's disappeared. Fuck. Deep breath.

7B      INT. VAN, DAY 5, 13:10

7B

Franny in his van on his phone.

HEAVY 3 (O.S.)  
Fifty K? (beat) You think she's got it?

FRANNY  
Don't worry about the money lad.

HEAVY 3 (O.S.)  
You really want her to work for us?

FRANNY  
Not your problem.

Franny stares off for a beat, then:

HEAVY 3 (O.S.)  
So, do we put the word out for this Casey bird then or wha'?

Franny nods to himself a beat, then:

FRANNY  
Yeah, go 'ed.

HEAVY 3 (O.S.)  
And if this Jodie isn't legit? How we getting paid?

FRANNY  
Cross that bridge when we comes to it lad. Sure there's a way. Laterz.

Franny kills the call and stares at his phone a beat, then he flicks to a webpage he's already been looking through - it's the page for Jodie's dessert shop - "Carl's Cakey Bakey Shake Shop". He flicks over the site, to the Our Story section, where he sees a smiling picture of Jodie outside the shop...he considers a beat, then closes the page, tosses the phone and starts the engine.

8

**INT. MARCO'S FLAT, DAY 5, 13:12**

8

On Marco, Adele on his lap. He's enjoying her and smiling. A beat, then he looks up. We see Martika (mid to late twenties, casual/cool smart) they smile at each other. Martika looks around the flat, then:

MARTIKA

The flat's nice. You been here long?

MARCO

Few months.

MARTIKA

It's nice. You've done good.

He's embarrassed, focus back on the baby. She watches then:

MARTIKA (CONT'D)

I'm sorry I'm not around.

MARCO

It's alright. I know. It's sound.  
There's always trouble... I know.

He smiles and then plays with the baby a beat until he looks up.

MARCO (CONT'D)

Will you help me though?

Her smile fades and she shifts. A beat, then:

MARCO (CONT'D)

They'll put her in care Mart.

MARTIKA

[Soft] She might get a nice family.

MARCO

Like the one you got?

MARTIKA

We got.

MARCO  
Who wouldn't let me stay.

MARTIKA  
You set fire to the bedroom.

He looks back at Adele a beat, then speaks softly.

MARCO  
You never said nothing though.

MARTIKA  
I was a kid Marco! Plus I hadn't done  
anything wrong.

MARCO  
*I hadn't done nuthin' wrong!*

MARTIKA  
**You set fire to the bedroom!!!!**

She breaks off, eyes on the baby. A beat as they sulk, then:

MARTIKA (CONT'D)  
I had a chance with them...

A beat, then he subsides a little and nods.

MARCO  
I'm sorry. [Beat] I'm different now you  
know.

MARTIKA  
You said that last time. When you sold  
our Andrew's bike.

MARCO  
I lent it to a mate!

MARTIKA  
He was four and you sold his birthday  
bike.

Marco looks up to mitigate then changes his mind. A beat, then  
she nods and cradles her tea. A beat, then:

MARTIKA (CONT'D)  
I spoke to Dave and I've got to be  
honest, he wasn't happy...

She thinks it through, Marco's eyes widening.

MARTIKA (CONT'D)

But he said if you want support from me  
he understands. You're my brother, and  
he gets that.

Marco beams.

MARTIKA (CONT'D)

But there's a condition.

MARCO

Anything.

MARTIKA

You come with me to Runcorn.

MARCO

Runcorn????!! Fuck off!!!!

He realises he just swore and shushes himself.

MARTIKA

Take it or leave it.

He can't believe it.

9

**EXT. LORNA'S FLAT, DAY 5, 13:15**

9

Lorna climbs out of her car outside of her flat. She has to walk around the car to get to her flat. She's wearing a dressing gown over tracksuit bottoms and looks tired. Rachel climbs out her own car, parked across the road, hidden behind other vehicles.

RACHEL

Lorna!

Lorna recoils. She looks around towards the driver (PAUL, late 20's, jeans and jumper.) Paul picks up on her anxiety straight away and heads around the car to intercept Rachel. Lorna speaks over her shoulder as she walks towards the flat.

LORNA

Fuck off.

RACHEL

I'm sorry.

PAUL

Is this her?

RACHEL

Lorna please.

Lorna stops. She's torn about involving Paul and intervenes.

LORNA

You're mental Rachel. I shouldn't have gone with you.

Rachel tries to push past Paul but he grabs her arm. She shucks him free easily and turns on him, pulling out her warrant card smoothly from her pocket.

RACHEL

No. Alright? No.

LORNA

You locked me in your house.

RACHEL

It was to stop you running back to Steve.

LORNA

I wasn't 'running' anywhere, and besides, you locked me in your house.

A beat, Rachel doesn't understand.

LORNA (CONT'D)

Don't you understand?

RACHEL

[Beat] I did it to...

LORNA

You're as bad as he is.

RACHEL

No that's not... I'm not.

She looks at Paul, then the warrant card. She doesn't know what to do with it. She's lost. Lorna watches her, then shakes her head to Paul then back to Rachel.

LORNA

It's crazy. Really weird behaviour.

She looks at Lorna and turns to head back to her car before looking back.

RACHEL

He can't be out there.

LORNA

If you think something needs doing: You do it. I'm just trying to live my life.

Rachel looks at Paul, then Lorna. Deep breath. She's alone between them. Fuck. Deep breath.

RACHEL

[Whispers] If people in the job know what happened to me... I'll be a laughing stock.

She is suddenly hit with a wave of emotion. Fuck fuck fuck. She's angry with herself. She swallows it down. Lorna reaches out to her and then withdraws her hand as Rachel waves it away. A beat:

RACHEL (CONT'D)

I'll be a shithouse to them. A bottler.  
[beat] I'm sorry.

Lorna nods. A long beat, then Rachel looks at her:

LORNA

You do you.

She stares at Lorna for a beat then nods and turns to head back to her car. She pulls open the door and hesitates as Lorna tries again.

LORNA (CONT'D)

Get some help Rachel.

Rachel, hand on the door, doesn't look around. A beat, then she gets into her car.

9A

**INT. RACHEL'S CAR , DAY 5, 13:16**

9A

Rachel watches Lorna walk up the path to her flat, and then follow her brother in. At the threshold, Lorna looks back and half raises a hand. Rachel nods, then waves her in. The door closes. Rachel sits. What has she become?

10

**INT. CHURCH, DAY 5, 13:20**

10

A couple of packed rows back from the altar at the end of the pew in the centre of the church, sit Chris and Kate flanking Tilly who is seriously turning pages in the prayer book Tom gave her. A beat, she looks over her shoulder and we see Tom is sitting behind her. She smiles and he winks at her. Tilly nudges Chris who looks down. She shows him the back pages of the prayer book where he wrote 'CHRIS IS COOL' when he was a kid. He smiles as she chides him, smiling too.

They are snapped out of it by Kate squeezing up as Mullen awkwardly sits down next to her. The all unhappily budge up. Chris glares at Mullen who stares ahead until he is settled.

A beat, Mullen smiles at Kate and leans forward to make eye contact with Chris. Chris stares back flatly until Mullen finally reaches past Kate and nudges Tilly and smiles. She nods back, and then goes back to looking at the prayer book.

A beat, then Chris, a little flushed with anger, finds himself turning to look at his dad. Tom stares back at him. Shark eyes. Half a beat, Tom nods to the back of oblivious Mullen's head and looks at Chris. He shakes his head in disappointment with Chris.

A beat, bells sound on the altar and everyone looks towards it. Young altar boys enter stage left and the congregation stands. Another beat, a PASTOR enters (early sixties), then Father Liam emerges carrying a 500ml water bottle which appears to be filled with orange. Initially he looks fine. Deep in thought as the church organ strikes up playing a hymn.

He watches Liam finally reach the high altar. Liam is sombre, eyes fixed straight ahead until he misses the step and does a slight stumble forward. Is he pissed? Chris is confused. Liam straightens, then turns on his mic and starts to sing the hymn, his voice coming over the PA. He's off beat, and slightly off as he stumbles over the lyrics. Oh shit. He's drunk. Chris closes his eyes.

11

**INT. ENQUIRY OFFICE, DAY 5 13:25**

11

Casey staring at a middle aged man with a boil on his cheek. He's sitting directly in front of her in the busy enquiry office and is waiting his turn. Every few seconds he reaches up to scratch the boil. Casey screws up her face as he does it again. She looks at the clock. She's been there for hours. She can't take it anymore, she gets up and starts pacing as a scally enters reception and heads for the counter.

Casey looks out the window as, over at the counter, the scally does a half turn to look at Casey, confirming it is her.

The Scally finishes talking to Mick then slumps in a seat on other side of the room to Casey and takes out his phone. Eyes on her, he starts to text: CASEY @ BIZZIE STN SITTN WAITIN.

12

**OMITTED**

12

13

**INT. CHURCH, DAY 5, 14:30**

13

The kids are lining up for their first communion. Tilly is in the line. Kate and Chris are beaming as she gets nearer to Father Liam.

Tilly turns and smiles at Chris and he smiles back. He's so proud of her his heart could burst. He looks at Kate and sees she is watching him. She smiles too, and then holds out her hand. He takes it. A squeeze. Eyes on each other. Just a beat before Kate lets go with a shy glance.

KID (O.S.)  
Ow!!!

Chris spins to look towards the altar. A young boy (KID) in front of Father Liam has a hand over their eye. He looks back to his parents near the front row.

KID (CONT'D)  
He stuck it in my eye!!

Liam tries to placate him.

FATHER LIAM  
He moved his head!

He turns to an altar boy.

FATHER LIAM (CONT'D)  
He moved his head!

KID  
It hurts!

A few of the congregation laugh. Liam offers the host again.

FATHER LIAM  
Come on! There's a queue 'ere!

The kid reluctantly turns back to him. Liam jabs the host towards him. He recoils, then he basically shoves it down his throat. A few of the kids are laughing now. Liam has a little wobble and reaches for the altar boy who has to steady him. People are laughing. Chris looks around the church concerned for Liam who regains his composure a little and waves away the kid with the sore eye.

14      **OMITTED**

14

15      **OMITTED**

15

15A

INT. IAN'S VAN, DAY 5, 14:45

15A

The van is parked outside a lock up. Ian and Jodie are about to leave, Ian fumbles the keys until Barry appears at Jodie's window staring at her. Silence. Then she drops the window:

JODIE

Don't be tryin' to be all threatening  
Barry. I'm not scared of yer. If you've  
got something to say, say it and then  
fuck off forever. Alright?

Barry. He doesn't know what to say. He looks totally lost. Half a beat, and then he runs a desperate hand down his face. We see he is suddenly close to tears. He looks pathetic. Jodie looks at Ian.

JODIE (CONT'D)

Is he cryin'?

Ian is incredulous. They both look at him. Barry, deep breath:

BARRY

I'm sorry.

JODIE

What?

BARRY

I wanna come back in. I'm sorry. I  
fucked up. I don't know what I was... I  
didn't mean it to go like this. I've  
got a lot on me plate and...

A sudden choked sob. A beat, then:

BARRY (CONT'D)

I wanna come back. I'll do anything.

He wipes his eyes. Fighting back the tears.

JODIE

We've got men looking for Town Centre  
Casey. When we find her I might need  
you.

Barry almost breaks down with relief. A beat, then she opens the door. He makes to climb in, but she pushes him out, then climbs out to make him sit in the middle.

We're on the doors of the church as they open and the kids and their families all start to file out. There's a real buzz of energy and excitement at the thought of parties to be attended and gifts to be given.

Half a beat then Father Liam and the Pastor emerge from the church. Liam takes up station by the door and sets to shaking hands. The pastor stands close by, eyes fixed on drunken Liam who is rocking slightly as he roughly tousles the hair of the kid he poked in the eye and speaks to the kid's parents.

FATHER LIAM

[To the kid] He loves a drama.

He's being really heavy-handed with the kid. Everyone is picking up on it. The pastor takes a step closer to Liam, who now has his hand on the back of the kid's neck, and tries to take the 'orange' from him. Chris and Tilly exit and Tilly waves to friends. Chris gestures she should join them.

CHRIS

[To Tilly] Just where I can see you.

She is only too glad to get away. Chris smiles at the parents of the kid and then seemingly lightly and casually takes hold of Liam's thumb and peels it back so that he has to release the kid. Chris applies barely enough pressure to turn Liam, smiling the entire time he does it.

CHRIS (CONT'D)

Great service father!

Liam is confused and it takes him a half second to realise who Chris is. When he does he touches Chris' face.

FATHER LIAM

It's Mister I can't talk to anyone...

Chris gently twists the thumb lock a little tighter, then looks around and drags Liam back into the church.

Casey stares up at the ceiling. This is killing her. A beat, she gets to her feet and goes to walk to the door. It opens, a heavy enters. He looks around and then makes eye contact with her. He stares. She hovers, then sits. He looks to the counter where Mick is dealing with a member of the public. He looks back to Casey, thinks it through, then exits.

Casey flaps.

Kate scans the kids and sees Tilly. Their eyes meet, she knows she is safe. Mullen comes towards her.

MULLEN

I need to speak to you. About Chris. I don't think you should change your plans to go to London...

KATE

What do you mean?

MULLEN

[Babbles] This day job? Deb Barnes is giving him it because they're wrapped up in something with a top top dealer... you need to get out and stop listening to his bullshit.

It doesn't sound right being blurted out. Mullen has to take a breath. He's regretting it now. Kate is in shock, and then she seethes. She looks at back into the church to see Chris and leading Father Liam away from a group of parents:

KATE

You need to stop.

Kate advances on him.

MULLEN

He's been filling his boots and lying his way through life for years... Look, just please do what's best for you, for Tilly...For us.

KATE

[Beat] There isn't an us.

MULLEN

No... I don't... But he's a liar...

KATE

[Beat] I know he's a liar. I'm not an idiot. I've been trying to keep my family together...

Suddenly conscious of the people around her. A beat, then:

MULLEN

I thought we were happy.

She looks away. Emotions are high. A beat, then:

KATE  
We had to try this... we had to  
try... but...

Mullen is lost, she walks away.

18 OMITTED

18

19 INT. CHURCH, DAY 5, 15:10

19

Chris helps Father Liam into a pew. Liam settles, he's drunk  
melancholy now.

CHRIS  
I suppose this means men's group is  
cancelled on Tuesday father.

Chris is smirking, but stops as Liam grips his arm.

FATHER LIAM  
There's peace in it.

Chris doesn't understand. Liam beckons him in close.

FATHER LIAM (CONT'D)  
[Whispers] Giving in to who you  
are.

Chris stares at Liam a beat, then peels his hand off his arm.  
A beat, then he pats Liam on the shoulder and turns away. He  
stops when he sees Kate approaching. Kate looks at Liam who  
is swaying now.

CHRIS  
He's having a bad day.

KATE  
So are you.

He doesn't understand. She elaborates.

KATE (CONT'D)  
Ray told me you got the day job  
with Deb Barnes through drugs?

Chris nearly has a heart attack. He looks towards the door.

FATHER LIAM  
[Perks up] Drugs?

CHRIS  
Kate I...

KATE  
Don't bother lying.

FATHER LIAM  
Has somebody got some drugs?

KATE  
I can't believe you're doing it again.

Chris shakes his head but he can't lie. She stares a beat, then he dips his head. It's true.

FATHER LIAM  
I like drugs.

Kate looks at Liam, then Chris.

KATE  
I fucked that job because of you, but I don't care we're going to London. I'm going to take Tilly. You're not fit to be a dad the way you are now. It's better she is away from you. I'm a fool, but I'll not be a fool anymore.

She stares at him a beat, then he speaks softly but firmly. He isn't asking, he's telling.

CHRIS  
[Beat] You can't leave.

KATE  
It isn't up to you.

She walks away leaving a fuming Chris in her wake. Chris looks at Liam a beat, then walks slowly out of the foyer. We follow him.

19A      **OMITTED**

19A

19B      **INT. CHURCH RECEPTION ROOM, DAY 5, 15:15**

19B

Chris enters the Church reception room where he sees Mullen. He nods to him to follow him out of the reception room and into the church.

Chris enters the church with Mullen. The pastor is with Father Liam who is still in his pew. They both look across the otherwise empty church as Chris heads to a quiet corner. Ray stops about ten feet short of him. Chris takes a step forward.

MULLEN

You got a cob on because I told Kate the truth?

Chris takes another step.

MULLEN (CONT'D)

I wouldn't have had to if you hadn't just been you... again.

Chris advances, then stops right in front of Mullen. Eyes locked on. A beat, then:

CHRIS

Do you know what? I'm gonna punch fuck out of you.

Chris flicks his head towards a confessional Mullen looks at the door, then Chris.

CHRIS (CONT'D)

Come 'ed, shit house. Do you want it?

Mullen chuckles. He can't believe it. He glances round, then looks at Chris. A beat, then Chris grabs him and jostles him to the door and then through it in a flash.

Chris and Mullen fight in the tight space. It ISN'T Bourne Identity. The pair of them are knackered after thirty seconds but Chris has the upper hand as he pushes Mullen down. He punches Mullen, three or four times in the face and the side of the head. Mullen covers up. He doesn't fancy this at all. Chris tries a few more digs but only manages to punch Mullen's elbow. Chris cries out in pain. Fuck. He pushes Mullen right onto the floor and cradling his hand he throws in a few kicks to Mullen. Finally sucking in breath and satisfied, he kicks one more time, then:

MULLEN

Alright!!!

A beat, then Chris spits at him and exits the confessional.

22

**INT.CHURCH, DAY 5, 15:25**

22

Chris come out the room. His knuckles sore from the elbow and a fleck of blood about one eye. He stops. Tom. Sitting at the end of the closest aisle. A smile on his face.

TOM

Did you twat him?

Chris wipes his mouth as he gets his breath. Beat, then he nods.

TOM (CONT'D)

Good lad. That's what you needed.

Despite himself Chris smiles and then holds out a hand to Tom who takes it and rises. Tom brushes Chris's back off, and then they exit the church together.

23

**EXT. CHURCH/ INT. FRANNY's VAN, DAY 5, 15:35**

23

Chris and his Dad walking. Chris clocks Franny's van parked across the road.

CHRIS

Giz a min.

Chris walks to Franny's van. Franny winds down the window.

FRANNY

How'd it go?

Chris looks at his dad who is watching, then back at Franny.

CHRIS

What do you want?

FRANNY

You know Town Centre Casey?

Chris looks off down the road.

FRANNY (CONT'D)

Do you? [Beat] She's your first job.

CHRIS

What do you want with Casey?

FRANNY

It's just a bit of business.  
Someone I know wants to give her a  
slap.

Chris raises an eyebrow. That's not great. Franny wafts a hand.

FRANNY (CONT'D)

Won't be the first she's had and it won't be the last. Besides, from what I hear, she's got it coming, and it works for me if she gets it.

A beat, he watches Chris who runs it through, then shrugs and looks at him.

FRANNY (CONT'D)

I've had the word out and someone saw her at your station.

CHRIS

Locked up?

FRANNY

Sitting in the enquiry office. Been there for hours apparently. [Beat] I need you to pick her up and bring her to me.

Chris considers, then nods. Franny starts the engine, lifts a hand to Tom who nods back, then drives off leaving Chris to watch him go, before looking over at his dad who is watching.

24

**EXT. ENQUIRY OFFICE/CAR PARK, NIGHT 5, 21:45**

24

Chris, in civvy coat, half his uniform under it, walks through the car park towards the enquiry office entrance on his way into work. He has strapping on the hand he damaged in the fight, and he looks 'flat,' resigned to his fate.

He's almost at the front door when he notices a white van with two heavies (same as episode 4) in it parked across the street. The passenger is eating a sandwich, as the driver lifts his chin to Chris, acknowledging him. The driver taps his watch. Chris stares at the driver, considers, goes into the enquiry office.

25

**INT. ENQUIRY OFFICE, NIGHT 5, 21:46**

25

The office is almost empty now. At the counter KAREN is taking over from the after STATION KEEPER. A diary, and a pile of messages and keys are on the counter. They both look up as Chris enters.

CHRIS

Alright.

Karen nods her head to the seating area. Chris turns and sees Casey, wrapped up, dozing in the corner. He stares at Casey, then the door, then the goons on the CCTV. Chris goes in and roughly shakes Casey awake. Casey groggily gets up. Chris, impatient, grabs her by the scruff of the neck and drags her out of the enquiry office.

26           **INT. CHRIS' POLICE CAR / POLICE CAR PARK, NIGHT 5, 21:50   26**

Chris shoves Casey into the back of the car and slams the door then he slumps into the front seat.

CHRIS

Why is Franny Sutton interested in  
you?

CASEY

Who?

Chris sits a beat, on the verge of losing his patience.

CHRIS

I'm not fucking about.

A beat, she watches the back of his head, then looks into his eyes in the mirror.

CASEY

Jodie found out Carl died because  
of me and she wants me dead.

She looks off out the window.

CASEY (CONT'D)

She probably paid your mate to find  
me.

CHRIS

He's not my mate.

CASEY

What-evs.

Beat, he watches her chew her nails, then stares off himself.

CHRIS

[Soft] I knew this would end up  
happening.

CASEY

It'll be alright.

He twists in the seat for the first time to look at her:

CHRIS

Why the fuck do you do this to  
yourself? But more importantly, why  
do you do it to me?

He faces forward, then soft to himself:

CHRIS (CONT'D)

She'll end you.

CASEY

It's not my fault.

He's about to blow, but Rachel drops into the passenger seat.

RACHEL

Why is she always in the backseat  
of this car? We need to get a baby  
seat fitted for her.

CASEY

Fuck off.

RACHEL

You fuck off.

A beat, then, she looks at Chris:

RACHEL (CONT'D)

Well?

He considers, then shrugs. He has no words. Rachel shakes her head, and then pulls her seatbelt. Chris looks at Casey in the mirror, then starts the car.

27

**OMITTED**

27

28

**EXT. STREET OUTSIDE POLICE STATION, NIGHT 5, 21:50**

28

Heavy 1 and Heavy 2 are staring at the entrance to the police station. One of them glances at his watch, then the other heavy with a shake of the head.

A beat, then Chris and Rachel drive past as they head out on patrol. Chris doesn't make eye contact as Heavy 1 strains to see into the backseat of their car. No Casey. Fuck. Heavy 1 grabs the door handle of the van and is out in a flash.

28A

**INT. ENQUIRY OFFICE, NIGHT 5, 21:52**

28A

Heavy 1 enters the deserted enquiry office, phone in hand. He looks around, fuck fuck fuck.

HEAVY 1  
He's fucked us over.

He's already on his way out.

29

**INT. DEB'S LIVING ROOM, NIGHT 5, 21:55**

29

Franny and Debs on the settee, William is on an armchair, his leg draped over the side. The TV is on Debs and William are all doom-scrolling, Franny is on the phone listening. It's a modern family at rest. Debs has a beer, Franny a mug of something, it's sooooo normal it hurts. Franny kills a call with a barely perceptible grimace. A beat, then he gives Debs a kiss on the cheek.

FRANNY  
Got to go out. Back in a bit.

He gets up and flicks William's leg off the arm of the chair as Debs watches him, open mouthed.

FRANNY (CONT'D)  
See you laters mate.

He grabs his coat and goes. William looks at his mum. She isn't happy but does her best to hide it. A beat, then William drapes his leg again.

29A

**EXT. DEB'S HOUSE, NIGHT 5, 21:56**

29A

Franny on a mission. He isn't happy. For the first time we see him under pressure and feeling it. He takes out his phone dials Chris number. Voicemail:

FRANNY  
What did we say about holes in the head? I'm hoping this is just some mix-up and you're bringing this Casey to me right now. But if it's not and you're not... you're fucking dead. I swear to god, no messin': You are fucking dead and I mean properly fuckin' dead.

He reaches his car and looks around for a beat, then softly:

FRANNY (CONT'D)

Don't think that uniform is going  
to save you lad, because it fucking  
isn't.

He hangs up. A beat, he stares at the house, then climbs in  
and starts his engine.

29B **INT. MARCO'S FLAT, NIGHT 5, 23:45**

29B

A beat, there's a sudden loud huge bang at the front door. Marco  
starts to stand just as the living room door opens and Ian enters  
and pushes Marco back into his seat. Adele starts to cry. Marco  
makes to get up again but Ian gives him the eyes and he remains  
seated. Jodie enters. She is seething.

JODIE

Where's Carson taken Casey?

MARCO

I dunno.

JODIE

Don't fuck me about.

MARCO

Swearin'! Jesus God! Pack it in will  
yers?

Ian moves a move towards him.

MARCO (CONT'D)

Alright! Alright! I dunno. Honest! I  
dunno!

IAN

I'll kick your head in.

Marco looks at Ian then back to Jodie as he pleads.

MARCO

I swear down! I've got me kid here. I  
swear down on her. Why would I know?  
I've been in with our Adele all night.  
Check me phone, I swear down.

Jodie fixes on the baby for the first time. She stares a beat.

JODIE

You brought the bag head who is  
responsible for my Carl's death into my  
house.

MARCO

I didn't... I didn't think... I didn't know.

JODIE

You. You are responsible. Alright? You. So you ring me. The second you see her, talk to her, or hear where she is. **You ring me. Okay?**

Jodie exits. Ian stares at Marco a beat, then exits too. Marco sits in stunned silence for a moment. A beat, then he pulls out his phone and sends a text to Martika: **I'll come to Runcorn Today. If you stil have me.**

29C **INT. CHRIS' POLICE CAR , NIGHT 5, 01:30**

29C

Chris, Rachel, Casey in the car driving. A beat, then Rachel speaks:

RACHEL

How much longer is she going to be in the back of this car? [looks at Chris] It's been hours now.

Chris nods. He doesn't know what to say. A beat, then:

CHRIS

Franny is after her and I'm supposed to take her to him. [Beat] I just don't know what to do.

RACHEL

Franny?

She looks at him. WTF? He shrugs. They both look at Casey. She's chewing on her nails. She breaks off and smiles. Rachel shakes her head. A beat, then:

RACHEL (CONT'D)

I thought that was...

She tails off. A beat, then:

RADIO

Delta Romeo four seven, four seven delta.

A beat, then Rachel reaches for her radio, eyes still on Casey.

RACHEL

Go ahead.

RADIO

Can you take a look at a report of  
an abscond from care please Rach?

Rachel looks at Chris. He shrugs. They are both tired.

RACHEL

Go ahead with the details please?

29D **INT. CHRIS'S POLICE CAR, NIGHT 5, 01:45**

29D

Chris driving slowly. Rachel scanning as she talks. Casey picking her nails on the back seat.

RACHEL

We should just go the home and take the report. [Beat] He could be anywhere.

CHRIS

He could be, but he isn't. He's there.

Chris points. Damian, 14/15, cheap jeans, massive parka, carrier bag, sitting forlorn on a bench staring at the Everton Stadium watching them approach.

RACHEL

How did you know?

CHRIS

He's a creature of habit is our Damian.

Chris pulls up, kills the engine and they climb out the car.

30 **EXT. GOODISON PARK, NIGHT 5, 02:00**

30

Chris and Rachel approach Damian who simply sits and stares straight-ahead.

CHRIS

How we doing Daymo?

DAMIAN

Alright.

CHRIS

You run away again?

DAMIAN

Absconded. It called absconding.

RACHEL

Why did you run away Damian?

DAMIAN

Who are you?

RACHEL

Rachel.

DAMIAN

You work with him?

RACHEL

Yeah.

DAMIAN

Good luck with that.

Chris smiles as Rachel shoots him a glance.

RACHEL

What's going on with you?

A beat, then Damian fixes her. He thinks it through, then:

DAMIAN

My mum is an addict with mental health issues, god knows who my dad is and my nan died five and a half years ago. I can't get fostered so I'm stuck in a privately run kid's home which is like a Russian zoo. And by that I mean it is poorly maintained, you never see the owners, and half the residents are animals.

RACHEL

What about the staff?

DAMIAN

Barely older than I am. Which means I get bullied constantly in the home because I'm not a scally, and at school because I live in a home. Oh, and me social worker won't answer his phone when I ring him.

CHRIS

In fairness, you ring him a lot.

DAMIAN

It's his job. Plus, I've got reason to.

CHRIS

Yeah no, fair enough.

DAMIAN

[To Rachel] That answer your question?

RACHEL

[Beat] Erm... yeah.

DAMIAN

[To himself] This is what happens when you commoditise the care of children.

Rachel looks at Chris who shrugs: 'You can't argue with him.'

RACHEL

But... we are going to have to take you back though.

DAMIAN

[Flat] I'm not going back.

RACHEL

You have to go back.

DAMIAN

I'm going to London.

RACHEL

What?

DAMIAN

I'm going to London.

RACHEL

You can't just go to London.

DAMIAN

I'm going to London.

RACHEL

It's not safe.

DAMIAN

Nobody will bum me.

RACHEL

No! No. Don't say that... you can't... It's not about... it just won't be safe for you there on your own. You're a kid and we have a duty of care...

DAMIAN

I'm going to London.

Chris sighs. That's enough of that. He intervenes.

CHRIS  
Have you got money for a ticket?

Damian looks at him and then shrugs.

CHRIS (CONT'D)  
No money, no ticket, no London. And on  
that basis Daymo, you're going back the  
home.

Damian sulks. Chris swatches him a beat, then:

CHRIS (CONT'D)  
Do you wanna burger and chips first?

Damian perks up and nods.

CHRIS (CONT'D)  
Thought so. Come on then, off your  
arse.

Rachel stares at him and Chris shrugs:

CHRIS (CONT'D)  
Problem solving policing.

All three head for the car.

31           **INT. BURGER BAR, NIGHT 5, 02:30**

31

Damian, Chris, Casey and Rachel sit at a fixed table under a harsh bright light. Chris is feeling it as he drinks his coffee. Rachel is on water. Casey on coke with a straw, whilst Damian is in full quarter pounder, large fries and large coke.

They watch him slam the food.

RACHEL  
Is there anywhere else we can take him?

CHRIS  
Is this your first night doing this  
job?

She shakes her head and goes back to Damian.

RACHEL  
Is the home really that bad?

Damian wipes his mouth. A beat, then:

DAMIAN  
Yes.

CASEY  
Yes.

Chris and Rachel look at Casey who slurps and shrugs. A beat, then Damian looks at Casey too.

DAMIAN (CONT'D)  
Everyone is looking for you.

CASEY  
Eat your tea.

Damian goes back to eating. Rachel looks at Chris.

RACHEL  
We can't just take him back.

CHRIS  
Why not?

RACHEL  
Because it's not good enough.

CHRIS  
I know it's not good enough. Fuck me, none of this is good enough. But no fucker wants him. He's just fucked. His life is fucked, same as hers.

Casey and Damian don't protest.

RACHEL  
You can't say that.

CHRIS  
I can, and you know why I can? It's because I'm just as fucked as they are.

He stares at her, then steals a few chips off Damian. She looks at Chris. It is shit. She looks at Damian and Casey who are both staring off into space too. A beat, then she gets up and pulls Damian to his feet. He desperately makes a grab for what is left of his burger but she is already pulling him away with a real sense of drive.

RACHEL  
Come on. Let's sort this.

Casey and Chris watch her go, then Chris wearily gets up and follows. A beat, then:

CHRIS (O.S.)  
Casey!

She grabs the burger and follows.

32 & 33 OMITTED

32 & 33

34 INT. KID'S HOME, NIGHT 5, 03.03

34

Chris, Rachel and Damian inside the closed front door surveying bedlam. Teenagers milling round, shouting, arguing etc. It's like One Flew Over.

CHRIS

Kid's home sweet home.

Rachel glances at him, then heads up the hall. To one side of a central, narrow hallway is the home's office. There is a split 'dutch' door at which, on the hallway side, a teenage girl (CATHY) is kicking off.

CATHY

He took the batteries out and we can't change the channel and now the telly is stuck on some shit film and we can't turn it over.

Rachel comes up behind her and makes eye contact with twenty-something duty manager (LEE) who is on the other side of the door. Lee looks barely older than the residents of the home, but isn't taking any shit from Cathy.

LEE

Don't swear at me.

CATHY

I ain't swearin' though! I just want to change the film.

LEE

Where's he put the batteries?

CATHY

Up his arse though!!

LEE

No, where's he put them?

CATHY

I mean it!! Up his arse!! We can't change the film cos he's put them up his arse!!

Rachel shoots Chris a look. Half a beat, then Chris taps Damian on the shoulder and gestures to the nearby staircase.

CHRIS  
Go sit on the stairs.

Damian shakes his head and slinks off to sit down, pulling his phone as he does. Cathy scowls, then goes back to Lee.

CATHY  
Give me the new batteries.

LEE  
I haven't got a key for the cupboard

CATHY  
But I need new batteries!!!

LEE  
I haven't got the keys.

Cathy scowls at everyone, then heads up the stairs, roughly pushing past Damian as he goes. Lee turns away to a desk across the office and then sits down to write in a ledger.

LEE (CONT'D)  
[To Rachel] Be with you in a minute.

She waits as Cathy bellows at Damian.

CATHY  
Move your fat arse!!

Damian, eyes down, slides over out the way. Rachel notes what just happened to Damian as Chris leans past her, then raps his knuckles on the counter.

CHRIS  
Mate? Service?

LEE  
In a sec.

CHRIS  
We've got Damian.

LEE  
One of them has just shoved some batteries up their arse mate, so I need to make a note before...

Chris swallows it down as Rachel taps his arm. Chill. He shakes his head and walks across the hall to watch the TV in the other room from the doorway. Rachel manages a smile at Lee, then watches as he goes back to writing for a beat.

RACHEL  
We are busy though.

Lee sighs and puts his pen down just as an argument breaks out in the hallway between two kids. A beat, then Lee waves Rachel into the office. She enters. A beat as Rachel looks around the messy office.

Chris watches the argument for a beat, then looks over to Damian who is deep in his phone. Chris goes back to watching the tv after a glance at his watch.

35           **OMITTED**

35

35A           **EXT. KID'S HOME, NIGHT 5, 03:10**

35A

We're watching Chris's car from across the road as the heavy's van, headlamps off, rolls to an engine off stop behind the police car.

36           **INT. KID'S HOME, NIGHT 5, 03.15**

36

Chris, sitting on a settee next to a kid watching TV. He looks tired as he checks his phone and looks at office door. Fucks sake. He settles, a shake of the head, then Chris shuts his eyes to try to get some rest. A beat, then we hear shouting in the hall. Damian fighting. Chris opens his eyes. A beat, then he wearily gets up from the chair and enters the hall to see Cathy and Damian fighting over his phone. She's taken it from him and he is trying to snatch it back.

CATHY  
Where did you get five hundred from  
though? Where?

DAMIAN  
Give it me back you slag!

CATHY  
How's you coming down with pure  
five hundred pounds cash?

Chris is about to intervene but then his eyes narrow. Five hundred quid? Damian? He snatches the phone from Cathy and looks at Damian's Monzo account on the screen: DEPOSIT £500.00. The fuck? He looks at Damian.

CHRIS  
You said you were skint?

Damian looks sheepish.

CATHY  
It just pinged in then! I heard it.  
He's a shady thing is Damian.  
Little secrets 'innit?

A beat, then Chris goes to hand the phone back to Damian.  
He's suspicious and then it hits him.

CHRIS  
Casey.

Fuck. Chris drops the phone and runs to the door and pulls it open. A group of kids are watching as Casey is dragged out of the police car screaming by two heavies towards the open, side door of the van.

CASEY  
HELP ME!!!!!

She's screaming at the kids. They just stare as she fights to stay out the van. A beat, then Chris runs to her aid.

37      **EXT. KID'S HOME, NIGHT 5, 03.16**

37

Chris running towards the van down the path. He draws his baton as he goes, the kids parting in front of him as he shouts:

CHRIS  
POLICE! STOP!!!

Another heavy leans out the back of the van to pull Casey in as the first two bundle her on board and then jump in the van themselves as the engine revs and the van starts to move. We can hear Casey shouting as Chris reaches the van and leans in to grab her back. The heavies reach out and grab him too as the van starts to move.

In a beat, he's inside and the van door slams shut. The engine races and the van takes off at speed leaving the kids standing outside in silence. They look at each other until Chip Kid speaks softly:

CHIP KID  
Fuckin' hell.

38      **INT. HOME OFFICE, NIGHT 5, 03.17**

38

Rachel sitting with a mug in front of her as Lee writes in the ledger.

LEE

All the kids are bullied in here in some way. Jesus, half the staff are too.

RACHEL

But he's vulnerable.

LEE

We can only do so much. Of a night there's normally two of us but Janet has gone off with stress...

RACHEL

**He needs help.** Okay? This is a kid who needs help Lee.

LEE

They all need help! I need help!! What am I supposed to do?

He looks away a beat, then calmer:

LEE (CONT'D)

Look, he always comes back when he realises he is wasting his time, so we just report him to you lot and wait him out.

RACHEL

It's not good enough.

LEE

I'm on eleven twenty an hour mate. How interested do you want me to be?

RACHEL

Have you ever thought you're in the wrong job?

He looks at her.

RACHEL (CONT'D)

You *have* to care.

That hits home. He stares at her. She's about to speak when there is a sudden hammering on the door. Lee rolls his eyes.

LEE

If this is about fucking batteries...

He rises.

**EXT. KID'S HOME, NIGHT 5, 03.18**

Rachel runs out the front door and stops on the path to stare at the police car, back door still open. Fuck. All the kids turns to look at her. She doesn't know what to do. She turns a half circle and we see Damian, phone in hand, carrier bag in the other. He turns to walk away.

RACHEL

What happened?

Damian pretending not listen. He looks clearly guilty.

RACHEL (CONT'D)

Who did you ring??

He keeps on walking but she is after him in a flash. She drags him out of the house.

RACHEL (CONT'D)

Who??

He's scared, but doesn't speak. She snatches the phone out of his hand and looks at the call list. It's just a number.

DAMIAN

I told you! I need to get to London!

RACHEL

You little... we were trying to help you!

She's in the process of pulling out her phone when one of the kids who were outside approaches and holds up Chris's keys.

KID

He dropped them.

A beat, then Rachel takes them, then heads for the car as she scrolls on her phone.

**INT. CHRIS'S POLICE CAR, NIGHT 5, 03:19**

Rachel climbs in, we see the screen of her phone: CALLING CHRIS, DICKHEAD WORK. It rings once, then goes to answerphone. She thinks about leaving a message for a beat, then hangs up.

RACHEL

[Whispers] Fuck fuck fuck.

She looks towards the kid's home. There's an audience of kids watching including the staff member. She doesn't know what to do. A beat, then she goes to key the radio but pauses. No. She sits. Fuck. A beat, then it hits her. She calls Debs.

41           **OMITTED**

41

42           **INT. CHRIS'S POLICE CAR, NIGHT 5, 03:25**

42

Rachel, driving, looking left and right, she's on the verge of losing it. Rachel calls Debs no answer.

43 & 44 **OMITTED**

43 & 44

44A           **EXT. DEB'S HOUSE, NIGHT 5, 04:00**

44A

Rachel knocks hard on Deb's door. Deb's open, surprised to see Rachel. Before she can speak:

RACHEL  
It's Chris! They dragged him into a van!

DEBS  
Chris? Who dragged him where?

RACHEL  
I was inside with the fella from the home and...

Rachel points off down the street, then runs out of words. A beat, then Debs lets her into the house. Rachel enters. Debs checks the street, then follows, closing the door behind her.

44B           **INT. DEB'S KITCHEN, NIGHT 5, 04:01**

44B

Debs walks into the kitchen, closing the door behind her. She watches Rachel pace, then:

DEBS  
Okay, tell me, who dragged Chris where?

RACHEL  
That Franny fella? I know you know him. His lads... they took Chris and Casey. The one from town?  
(MORE)

RACHEL (CONT'D)

They dragged her out of our car and when Chris tried to stop them, they took him too.

DEBS

[Beat] Have you called it in?

RACHEL (O.S.)

I don't know whether to. We're... I don't know what to do...it could get Chris in the shit...

Debs, eyes on the floor a beat, then suddenly focussed:

DEBS

I'll sort it Rachel. I'll call Franny. I'll make it ok. Try to stay cool. I'll sort it.

Rachel nods as Debs grabs her phone and starts to dial Franny. She puts her phone to her ear.

DEBS (CONT'D)

It'll be okay.

Rachel doesn't look convinced, but she manages a nod. Debs waits for the call to connect as Rachel looks around the kitchen, and sees a half drunk bottle of red on the counter next to an empty glass. The call goes straight to Franny's voicemail. Debs's face falls as Rachel looks at her. A beat, then Rachel realises Debs isn't going to sort it. Fuck. They look at each other. WTF are they going to do.

45

**INT/ EXT. HEAVIES VAN, BARN, NIGHT 5, 04:10**

45

\*

It's dark, Chris is face down on the floor, his cheek pushed into the wooden board with a hand pressing down on it. We can hear Casey blubbing in the background.

CASEY (O.S.)

I'm gonna die. I know it. I'm gonna die. She's gonna kill me and I'm gonna die.

CHRIS

Casey?

CASEY (O.S.)

I'm gonna die cos I got Carl killed.

WTF? Chris considers the info.

CASEY (CONT'D)  
If I hadn't robbed that gear...

CHRIS  
Casey?

CASEY  
I'm gonna die Chris.

CHRIS  
YOU'RE NOT GONNA FUCKIN' DIE SO  
WILL YOU SHUT THE FUCK UP?

She starts to whimper and the hand holding Chris down pats him lightly on the cheek as a thank you for shutting her up. Casey sobs. A beat, then:

CHRIS (CONT'D)  
I'll sort this okay?

The sliding door flies open. Chris blinks as headlamps shine into the back of the van. Figures and shadows and then Jodie and Ian lean into the back of the van.

Casey scrabbles to get away from their grasp by getting as tight as she can into the corner. Chris squirms. We see that he is handcuffed to the rear and one of the heavies is holding him down. Jodie sees him. A half beat as their eyes meet.

CHRIS (CONT'D)  
Jodie!

She isn't for turning as Ian and her grab hold of Casey's ankles and then drag her out of the van.

CHRIS (CONT'D)  
No wait!!!

The door is already half shut. Chris desperately shouts.

CHRIS (CONT'D)  
I KILLED HIM JODIE!!! IT WAS ME!!!  
I'M THE REASON HE...

The door slams shut. Chris fights for his breath. He briefly struggles but it is to no avail. A beat, then the door flies open again: JODIE. Their eyes locked on each other. A beat, then:

JODIE  
Bring him as well.

Chris is swept up. As he tumbles out of the van and onto the grass he rolls onto his back and sees Franny.

\*

FRANNY

Ahoy hoi.

Franny winks at him. A beat, then Chris is lifted up and dragged away. Franny stands alone half a beat, looks around, then follows.

46 OMITTED

46

47 INT. DEB'S KITCHEN, NIGHT 5, 04:15

47

Debs puts down the phone again. No good. Rachel is pacing. Rachel looks at Debs, a look of total disappointment. This hits Debs, a beat, then:

DEBS

He'll be alright. Franny won't hurt him.

RACHEL

How *do you* know though?

DEBS

I know him.

Rachel's disappointment turns to annoyance:

RACHEL

Really? So you knew he was going to murder that guy?

DEBS

No! Of course not but I didn't think...

RACHEL

You didn't think a drug dealer would behave like a drug dealer? Brilliant.

Rachel paces, then watches as Debs speaks:

DEBS

This is all my fault. I should never have got Chris involved. I just needed that phone back...if Hodgkin had handed it in, me, Franny, we're both going down and my son is going into care.

Rachel watches in disbelief. Debs tries desperately to explain herself.

DEBS (CONT'D)

I should have just told the truth, back then. I thought it was just going to be... and then I got pregnant and we fell in love...he's a good dad.

She shakes her head, remembering it all. Rachel stares at Debs. She's lost respect for her superior. Debs is desperate for Rachel to understand. A beat, then:

DEBS (CONT'D)

It's like quicksand when you don't do the right thing in this job. One wrong step and you start sinking...If I'd been honest and just gone to the job. If I'd just told them the truth about us... too late for the truth now though...

She looks at Rachel pleadingly. Rachel holds her gaze.

RACHEL

All I care about is finding Chris and this isn't finding him so you need to pull your head out of your arse.

Debs stares. Rachel gives her one more chance:

RACHEL (CONT'D)

You're still a copper. A boss!

A beat, then Debs nods.

DEBS

Intel. Lets see what we can get off the intel system in the car.

They head out.

48

**INT. BARN, NIGHT 5, 04:20**

48

\*

Jodie and Barry dragging Casey followed by Ian, then the two heavies pushing Chris ahead of them followed by Franny, make their way to the barn. Chris falls to the floor and twists.

\*

The heavies, one of whom is carrying a canvas and battered tool bag, try to subdue Chris who kicks off a little, thrashing with his legs as he lies on his back.

Ian stops to watch, and maybe assist. He doesn't look happy as the heavies subdue Chris with a few digs. The two men pull him to his feet, then followed by Franny, push him onwards into the barn. \*

49

INT. BARN, NIGHT 5, 04:21

49 \*

Casey is on her knees. She is sobbing and apologising as Chris lies next to her. Jodie is seething, a beat, then she slaps Casey, knocking her down. \*

JODIE

Shut the fuck up!

Barry steps back, his eyes meet Ian's. A slight wobble, a beat, then he looks back at Jodie, giving nothing away.

Casey is lying on the ground now. \*

CASEY

Please Jodie, please! I never meant it to happen...

Casey sobs.

CHRIS

I fucked it up Jodes...

She kicks him.

JODIE

Don't call me JODES!!!

Franny looks around. This is getting messy. Ian notices this too. Ian is deeply uncomfortable with the turn the night is taking.

CHRIS

It was my fault. Carl wanted me to get her and I didn't... then I when I had the gear...

Casey is sobbing. She is watching Chris.

JODIE

The pair of yers! Shut up!!

She drops to her knees between them, bending down low to meet their individual gazes as she flicks from one to the other.

JODIE (CONT'D)

The pair of yers are gonna get it, so it doesn't matter. Alright?

(MORE)

JODIE (CONT'D)  
You're both dying here today and  
then this thing will be finished.

FRANNY (O.S.)  
No.

Jodie spins.

JODIE  
What do you mean 'no'?

FRANNY  
The bizzie just gets a slap.

JODIE  
They're both gettin' it!

Franny shakes his head and looks at Barry and Ian. Is he the  
only one who can see it? Ian shakes his head and looks away  
from Franny's gaze. A beat, then Franny looks back at Jodie.

FRANNY  
I couldn't give a fuck about her,  
but you're not gonna kill a bizzie.  
Nobody is going to kill a bizzie.  
Kick his fuckin' head in? Yeah. But  
you can't just kill a bizzie.

Jodie struggles to her feet and rounds on Franny. He doesn't  
budge. His lads scope Barry and Ian and vice versa.

JODIE  
[Hisses] You want my money then  
this is what I'm gettin'.

FRANNY  
It'll cost you more than that. The  
shop?

JODIE  
My shop?

She considers.

JODIE (CONT'D)  
Fine.

He stares at her a beat, then nods. Fuck it.

FRANNY  
Fine.

49A

**EXT. DEBS HOUSE/ RACHEL'S CAR, NIGHT 5, 04:25**

49A

Rachel and Debs at the intel system. Debs inputs: JODIE SWEENEY. Nothing.

RACHEL  
Try Carl Sweeney.

Debs inputs it. They see a list of known associates. Barry and Ian at the top of the list. Rachel tries Barry's number, it's been disconnected. She then tries Ian's number. It rings. It goes to voicemail. They are panicking.

49B

**INT. BARN, NIGHT 5, 04:26**

49B \*

Ian's phone rings he looks at it, unknown number. Looks back at the scene uncomfortably as one of the heavies re-enters the barn carrying a canvas tool bag. Ian looks down at his phone:

\*  
\*

THIS IS CHRIS CARSON'S PARTNER. IT'S URGENT. DO YOU KNOW WHERE JODIE SWEENEY OR CHRIS CARSON ARE?

Ian looks up as Franny holds out his hand for the tool bag. The heavy hands it over and Franny drops to the ground and opens it up. Barry and Ian exchange a glance as Franny takes out a lump hammer. Ian doesn't want to see this. He takes a step back. Nobody notices. A beat, he turns away, walks off and out of the barn.

\*  
\*

49C

**EXT. BARN , NIGHT 5, 04:27**

49C \*

Ian walking quickly towards his van, talking on his phone:

\*

IAN  
Ashmore Hill Farm. Left as you  
drive on. Be quick, you'll see the  
vehicles.

He hangs up and tosses the phone, then starts to jog back to the van alone. He's done with this.

49D

**INT. BARN, NIGHT 5, 04:28**

49D \*

Franny approaches Jodie, then offers the lump hammer to her.

FRANNY  
Go on then.

Jodie looks at the hammer, then Franny.

FRANNY (CONT'D)  
Who you doing first?

Jodie studies the hammer. Franny leans in and speaks softly.

FRANNY (CONT'D)  
Personally, I'd do her, because the  
minute she hears his skull  
crunching, she'll start screaming  
her fuckin' head off.

Casey starts to moan. Jodie looks at her, then Franny.

FRANNY (CONT'D)  
Three good cracks to get her quiet,  
then keep hitting her just above  
the ear...

He taps the side of his head.

FRANNY (CONT'D)  
Skull is thinner there, plus  
there's an artery that will cause a  
bleed if you catch it right.

He proffers the hammer again.

FRANNY (CONT'D)  
Be quick though, and don't close  
your eyes because a swing and a  
miss will end up fracturing your  
shin.

He looks at one of the heavies.

FRANNY (CONT'D)  
And that fuckin' hurts doesn't it?

They smile. Franny proffers the hammer again. A beat, Jodie wavers, then nervously holds out her hand. Franny raises an eyebrow, then hands it over. She pauses, testing the weight of the tool, then turns to Casey and Chris, both on the floor, both watching her. A beat, she nods, eyes on Casey. Chris reads her.

CHRIS  
Jodie.

She sniffs, wipes her nose, then approaches Casey who tries to crawl away, but instead just slithers into Barry's foot. He places it on her back, holding her down, his eyes on Jodie who advances closer.

\*

CASEY  
Jodie please.

She stands over Casey. Adjusting her grip on the hammer a fraction, testing it, making sure it won't slip. Chris angles himself so that he is looking up at her as Casey buries her head as deep into the ground as it will go. \*

CHRIS  
Jodie!!!! Jodie!!!! Do me instead!!  
Have me!!

JODIE  
Shut up!!

CHRIS  
Kill me!!! Fuckin' do it!! Do it!!!

Chris is shouting at Franny now too. Jodie turns to look at him. He's like an animal.

49E      **INT. CHRIS' POLICE CAR, NIGHT 5, 04:29**

49E

Rachel driving at speed. She's focussed and deeply anxious. Will she get there in time to save Chris?

49F      **INT. BARN, NIGHT 5, 04:29**

49F      \*

CHRIS  
I'm sick of it! I'm fuckin' sick of it. Do me. Have me. [To Jodie] DO IT!!!

CASEY  
You're blamin' us but Carl was a drug dealer! If he hadn't been a drug dealer... if he'd just had a normal job.

Jodie looks at her. The will seeping out of her, the hammer limp. Barry steps up. This is his chance! He takes the hammer. She doesn't understand. He looks at Chris and Casey, silent now. He exhales, and then raises the hammer to strike Chris. A beat, another deep breath, this is heavy stuff. Harder than it looks, Chris stares at him, another beat, then Barry swings. Jodie launches herself at him but is a fraction too late. Barry catches Chris and then jumps back almost with fright. Silence for a beat, then Chris cries out.

CHRIS  
Owww!!!! Fuck!!! Ow!! What the fuck was that?

Chris looks up. A gash above his eye.

CHRIS (CONT'D)  
You nearly missed you daft cunt!!!

Barry grits his teeth, he's going in again but instead, Franny grabs the hammer and pulls it out of his hand.

FRANNY  
Fuckin' amateurs. Stick to running my cake shop and I'll be round in the morning with some dough.

Franny walks away back to the tool bag. Barry looks at Jodie. She is looking at Chris, then Casey, then Chris, who is bleeding.

Barry looks at the two heavies. One of them smiles and shakes his head. Pathetic. Barry bristles.

CHRIS (O.S.)  
You daft twat.

Barry deflates. Another look at Jodie, and then he walks off heading back towards the van.

Jodie's head hangs low a beat, then she turns to Franny who is watching her, the hammer in his hands. He just stares, a beat, then Jodie looks down at Casey. Pure hatred for a beat, then Jodie looks at Chris.

JODIE  
I never want to see you ever again.

He blinks away some blood, then nods. A beat of staring, then Jodie heads off after Barry. Franny watches her go, then looks up at the sky which is growing lighter.

FRANNY  
What a night.

He shakes his head, spins the hammer in his hand like a gun fighter, then nods to the heavies.

FRANNY (CONT'D)  
Cut her loose and give him his cuff keys.

The heavies set about it, as Franny heads for his tool bag. He takes out a cloth, wipes the hammer carefully, then holds it up, his eyes on Chris who stares back. A beat, then:

FRANNY (CONT'D)

I used to work with two old fellas.  
Brothers. [Beat] They told me:  
'always look after your tools, and  
your tools will look after you.'

Beat, then Franny puts the hammer away and walks off.

FRANNY (CONT'D)

See you round copper.

The heavies finish cutting Casey free, then toss her phone and the keys next to her. A beat, then they walk off too. Chris closes his eyes and rests his head in the ground as Casey grabs the keys.

\*  
\*

CHRIS

[Mumbles] Fuck me.

50

**EXT. RESIDENTIAL STREET, NIGHT 5, 05:00**

50

Casey stumbles/jogging down a street with an occasional glance back. She's wiping her nose and struggling to come to terms with what just happened as she holds her phone to her ear. It connects:

CASEY

Marco?

51

**INT. MARCO'S FLAT, NIGHT 5, 05:00**

51

Marco is giving Adele a bottle. On the floor in front of him is a rucksack, a carrier bag, and Adele's nappy bag. He has the phone jammed under his ear.

MARCO

What do you want?

CUT TO:

Casey is full on jogging now. She is desperate to leave the scene of so much trauma.

CASEY

I wanna see yer.

MARCO (O.S.)

I'm busy.

CASEY  
Lad please?

CUT TO:

Marco stares at the suitcase etc. A beat, then:

MARCO  
I'm moving to Runcorn. I've had  
enough Case. It's just chaos.  
Constant. I need away. I want to  
start again and not be a meff.

CUT TO:

Casey. She doesn't know what to say. A beat, then:

CASEY  
Runcorn????! What for?

MARCO  
To make a better future for Adele.

CASEY  
In Runcorn Marco? Have you ever been to  
Runcorn? They haven't even got an Asda.

MARCO  
They have got an Asda, and it's  
massive.

CUT TO:

CASEY (O.S.)  
How long you going for?

He stares at the bag. This is painful. A beat, then:

MARCO  
Forever.

CASEY (O.S)  
Forever? She'll be a wool!

CUT TO:

MARCO  
She won't! She was born here!

CASEY  
She'll be a bad wool! [beat] What am I  
gonna do without you?

Silence.

CUT TO:

Marco. Lost for words. A beat, then soft:

MARCO

Come with me? Our Martika's fell  
is moody like, but he's got a mate  
who's got a flat and...

CUT TO:

Casey stops, looks around at the silence and space. A beat:

CASEY

A fresh start.

MARCO (O.S.)

No messing round though.

CASEY

No, I no.

CUT TO:

MARCO

No drugs. No robbin'. No nothin'.

He listens.

CUT TO:

Casey subconsciously scratches at her arm. A beat, then:

CASEY

What train you gettin'?

52

**INT. CHRIS'S POLICE CAR, DAY 6, 05:59**

52

Rachel climbs out the car, cranes her neck, eyes on the barn, \*  
looking for a sign or a clue to Chris's location. Then she \*  
sees him, he's staring out towards the distance. She \*  
accelerates towards him.

53

**EXT. BARN, DAY 6, 06.00**

53

\*

Chris, dried blood on his face, dirt on his cheeks and  
uniform, staring out to into the distance, until he hears  
Rachel shouting.

\*

RACHEL (O.S.)  
Chris!

He looks at her. A beat, then he smiles. As she runs up to him, he goes back to looking out. She stops just short. \*

RACHEL (CONT'D)  
Fuck. What happened to your head?

She kneels down and gingerly tilts it, inspecting the wound.

CHRIS  
Long story. Big hammer.

RACHEL  
Fuck. I'll get the first aid...

CHRIS  
It's alright.

RACHEL  
You might be concussed.

CHRIS  
Knock some sense into me.

She looks towards the car, then back at him.

CHRIS (CONT'D)  
Sit down.

She wavers.

CHRIS (CONT'D)  
Sit. Come on. Sit.

A beat, then she sits. \*

CHRIS (CONT'D)  
You wanted to work on a trawler.

RACHEL  
What?

CHRIS  
You told me. Months ago. You said you'd watched a programme about fishermen, and that you wanted to be one.

She looks at him. \*

RACHEL  
Bit cold.

He chuckles then grimaces, touches his head and inspects his fingers for blood. She looks at him, then back out into the distance. A beat, then:

\*  
\*

RACHEL (CONT'D)  
I really only ever wanted to be a bobby.

CHRIS  
[Chuckle] Mug.

She smiles, then goes back to staring. Their smiles fade. They enjoy the silence as they think their thoughts and come to terms with the night, and where they are going next until:

RACHEL  
I'm going to the job.

He looks at her until she looks at him to reassure him.

RACHEL (CONT'D)  
Not about this. About what I did the other night with Steve.

He shakes his head, she shrugs and looks away. A beat, he thinks it through, then they stare off again in silence until:

CHRIS  
Come on, help me up.

A beat, then they get up and head back to the car.

\*

53A **INT. CHRIS'S POLICE CAR, DAY 6, 06:30**

53A

Rachel driving into the police station carpark, Chris slumped in the passenger seat. He has a gauze pad stuck to his forehead with two Elastoplast. It looks useless, but there is a spot of blood on it. Rachel parks the car.

54 **INT. CHRIS'S POLICE CAR, DAY 6, 06:30**

54

ey sit a beat in silence, then he digs in his pocket with a grunt of sore ribs. He fumbles with something, then reaches under his jacket to unbutton his collar epaulettes. He looks at the numbers a beat, then offers her them.

RACHEL  
What you doing?

CHRIS  
I'm out.

RACHEL  
You can't leave.

CHRIS  
I can.

RACHEL  
Take a week off. Think it through.

CHRIS  
I'm going to take the rest of my life off mate. Here, leave them on Phil's desk with a note telling him I'll bell him through the week. He'll know the score.

She considers it, then takes them off him.

CHRIS (CONT'D)  
Can you chuck all my shite in your locker for now?

RACHEL  
Yeah.

CHRIS  
You the man.

He gets out, leaving the door open. She fingers his collar numbers as he pulls off his belt and jacket, before tossing them onto the front seat. He stares at her a beat, then:

CHRIS (CONT'D)  
They won't want to hear it you know?

RACHEL  
What?

CHRIS  
The job. They won't want to hear it. The truth. You and Steve the other night.

She doesn't understand. He elaborates.

CHRIS (CONT'D)  
You go in there telling the truth and fuck the careers of a sergeant and an inspector who were only trying to help you out?

A beat, then:

CHRIS (CONT'D)  
Just do the job properly.

She considers, then nods.

CHRIS (CONT'D)  
You're not as much of a twat as you  
think you are you know?

RACHEL  
You are though.

He laughs, then grimaces. They share a moment, then he nods and slams the door and walks away. She watches as a bobby loading up his car says something to him but Chris just waves a casual hand and keeps walking until he is out of sight. The bobby watches him go, and then loads his own car and climbs in. Rachel inspects the warrant card, then gets out of the car and slams the door behind her.

55                   **EXT. STAFF CARPARK, DAY, 6 06:36**

55

Chris approaches his car, gingerly taking the dressing off as he goes. He doesn't notice Mullen, in civvie jacket, a folder under his arm, coming the other way. Mullen stops. He hadn't seen Chris either. Chris stops.

MULLEN  
What happened to your head?

Chris just stares. A beat, then:

MULLEN (CONT'D)  
I'm going to the job. I've got you.  
Everything. You're fucked.

Chris chuckles and looks away. A beat, then:

CHRIS  
You was always too late.

Mullen doesn't understand.

CHRIS (CONT'D)  
I've resigned mate. I'm out. Do  
what you want, but the fact is,  
I've sacked meself. So unless  
you've got a couple of paracetamol  
in your pocket?

Mullen: WTF? A beat, then he shakes his head. Chris nods, then:

CHRIS (CONT'D)  
I'll see you later then dickhead.

Mullen watches Chris get into his car. It was all for nothing. His purpose is gone. A beat, then he turns and walks away.

56           **OMITTED**           56

56A **OMITTED** 56A

56B OMITTED 56B

56C INT. PVU OFFICE. 07:03 56C

RACHEL  
Detective Younger?

He stops and looks at her with a smile.

YOUNGER  
Yeah?

A beat, then:

RACHEL  
I want to report a case of domestic violence.

YOUNGER

A long beat, then:

RACHEL

YOUNGER  
Shit.

RACHEL  
Yeah.

YOUNGER  
Mate.

A beat, she smiles, then her eyes flood. Relief?

YOUNGER (CONT'D)

You okay?

RACHEL

Yeah. I'm great.

57      **OMITTED**

57

58      **INT. FRANNY'S VAN, DAY 6, 07:45**

58

Franny sits in his van, his personal phone in his hand. He is staring at his phone, at a text from Debs:

I CAN'T DO THIS ANYMORE. IT'S OVER. I'M OUT.

A beat, he closes down the text window. He then goes to call Debs. We see he's made several calls to her, all unanswered.

Franny looks at the house he is sitting outside. It is similar to his own. He hits dial again. It rings three times, then the call is cancelled on the other end. A beat, then he nods, he reaches down into the footwell of the van and lifts up a small bunch of "garage" flowers. He looks at the house a beat, then climbs out the van and walks up the drive, as he nears the front door he stops, fishes in his pocket, then fiddles with his phone until finally he snaps the back off and removes the sim. Without pausing, he snaps the sim in two, pockets the two halves of phone, and then pulls a key out of his pocket and opens the front door.

A kid in pyjamas, halfway down the hall, turns to look at him. The kid smiles, runs towards him, arms out wide.

KID

MUM! DAD IS HOME!

Franny picks up the kid, enters the house, and kicks the door shut in our face.

59 & 60 **OMITTED**

59 & 60

61      **INT. TRAIN, DAY 6, 08:00**

61

Marco stands at the door of a train at a station looking out. Adele is over his shoulder, and he is gently patting her back as he looks left and right for Casey, and then up at the departure board. Two minutes to go.

He sticks his head out the carriage, no sign. He's nervous. He looks at his wrist. He isn't wearing a watch, he leans out and looks at the sign again and then we hear her:

CASEY  
Chooooo choooo!!!!

He looks down the platform, she is coming out of the station building at a run. She looks rough. All messed up hair and dirty clothes to go with her overheated face from running.

MARCO  
Where've you been??!

CASEY  
The beach.

MARCO  
The beach???

CASEY  
Don't ask.

He steps back from the door as she boards the train. As she moves past him she very gently touches Adele on the back, and then:

CASEY (CONT'D)  
Where we sittin'?

He gestures to the seat with the pushchair, backpack and carrier on it.

MARCO  
You not brought nothin'?

CASEY  
Got nothin' to bring.

She flops down. A glance out the window, then back to him as he nurses Adele. She watches a beat, then:

CASEY (CONT'D)  
Runcorn though?

MARCO  
Yeah.

CASEY  
All the chemicals and that?

MARCO  
They've got trees!

CASEY

Hmm.

Casey looks off out the window again. He hovers, is she having second thoughts. He watches her, still lightly patting the babies back. A beat, then she rests her hand lightly against Adele's head. It's sad a moment for her, then she looks at him brightly:

CASEY (CONT'D)

It's gonna be okay you know?

MARCO

I know.

CASEY

It'll be hard though.

MARCO

Oh aye yeah, it'll be hard though,  
I know that.

CASEY

But it'll be okay.

He smiles wide as the Mersey Tunnel and she smiles back.

CASEY (CONT'D)

Got any money?

MARCO

I spent it on our tickets.

CASEY

I'm starvin'.

She's up in a flash much to his dismay.

CASEY (CONT'D)

I'll get us a couple of Wispa bars.

She's up and heading for the door.

MARCO

Casey!!

She looks back at him.

MARCO (CONT'D)

No robbin'. Okay? It's all stopped.

She smiles beautifully.

CASEY  
Of course it has!

She's gone. Off the train and back into the station without looking back. He smiles, then half a beat later, the smile fades. Fuck. He looks at his imaginary watch again, then heads to the door and looks up at the departure boards. One minute. Fuck.

MARCO  
Casey!!

He looks around the carriage. There's a woman sitting a couple of seats away, he heads straight to her.

MARCO (CONT'D)  
Love can you hold this baby for a second?

WOMAN  
What?

MARCO  
Just a second I swear to god! It's an emergency.

The woman isn't sure but he is so desperate. Half a beat, she takes Adele. Marco hovers, he can't bear to leave her but he must. He nods to the woman and runs for the door.

MARCO (CONT'D)  
Casey!!

He's barely hit the platform when the whistle sounds and the door chime starts up. He's frozen between his old world and his new one. A beat, then he jumps back onto the train as the doors slide shut. He barely makes it.

He peers through the glass towards the station as the train jerks, and then starts to pull away. He cranes his neck, searching for her, desperate, and then there she is. Emerging from the station eating a chocolate bar. She waves sadly to him as the train pulls away. He rests his hand on the window a beat, waves sadly back. She's gone. He blinks. He turns back to the woman holding Adele and walks towards her holding out his hands. She looks up:

WOMAN  
She's a dream.

He manages a smile and nods.

MARCO  
Yeah, yeah she was.

He takes Adele back, and then takes his seat alone.

61aA **INT. CHRIS'S CAR 07:46**

61aA

Chris sits in his car in Tom's street staring off. A beat, then he lifts his phone to record a voice note. He considers, then:

CHRIS  
I'm sorry Kate. If you and Tilly  
want to go, I'm happy for you.

He stops recording and stares at the screen for a beat, his thumb hovering over send. He looks off to the empty street. A sigh, then he hits send.

61A **EXT. TOM'S HOUSE, DAY 6, 07:48**

61A

Another front door but this time it is Tom's. The door opens. Tom, one hand on his zimmer. A welcoming smile turns to one of confusion. Chris smiles at his Dad. It isn't a beam. Tom smiles back, a beat, then Chris looks at the floor, then up at his dad.

CHRIS  
Fancy a visitor?

Tom's smile widens.

TOM  
That would be nice, yeah. I'm only  
watching the telly.

Tom shuffles back to allow Chris to enter, as Chris passes, he taps the old man lightly on the forearm. Tom is confused but delighted at the gesture. He watches Chris go, then:

CHRIS  
What's on?

TOM  
Just shite.

He closes the door.

**FADE OUT:**

62 & 63 **OMITTED**

62 & 63

