



SHERWOOD

Episode 6

By

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FINAL Shooting Script
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1 **EXT. CARLISLE STREET - MORNING 13. 0700**

1

Early morning. Quiet.

The morning light on the empty street finds the spot where Gary Jackson once lay, just for a moment.

Dean Simmons exits his house, closing the door when he stops, noticing ...

... an old, 1984 'Coal Not Dole' sticker on his door.

He stares at it, flummoxed and then quietly enraged, peeling it off aggressively, when -

- he sees another, on his window. And then stepping back, another **NEXT DOOR**.

They're all down the street.

On Deano. *What new fresh hell is this?*

2 **EXT. THE ROWLEY HOUSE - MORNING 13. 0702**

2

Fred and Cathy, looking at the sticker on *their* door.

CATHY

Well I suppose it's better than a brick through the window.

FRED

(less sure)

Mm.

3 **INT. THE SPARROW FARM - DAY 13. 0730**

3

An arrow sits on the table, the entire Sparrow family gathered around, looking at it.

Daphne silent, serious.

RONAN

Why us? Is it all of us, he's sending a message to, or -..?

MICKEY SPARROW

No point asking questions we can't answer.

RONAN

But are we like, in danger? Shit -

MICKEY SPARROW

What did I just say?

DAPHNE

No.

RONAN

(holding up the arrow)
We should tell them. The police.

MICKEY SPARROW

Don't be soft. We don't want this
getting out. People are wary enough
of us as it is.

RONAN

Wait. "Arrow", "Sparrow".

MICKEY SPARROW

You what?

RONAN

Arrow-Sparrow-arrow-sparrow. It
rhymes.

RORY SPARROW

What the hell-- are you
malfunctioning or what?

RONAN

I'm just saying, it rhymes, maybe
that's got something to do with it.

MICKEY SPARROW

He's not a beat poet, Ronan, he's a
psychopath.

(then)

You all reckon it's me, don't you.
(referencing Rory)
What you said, when he was up here?
He mentioned me, being on this -
'list', or summet.

On Daphne, quietly containing a whole world of lies. She
might be about to say something when Rory chips in -

RORY SPARROW

It's not you.

MICKEY SPARROW

No?

RORY SPARROW

(braving it)

No. It's me.

Daphne looks - bemused. They all do.

RORY SPARROW (CONT'D)

Think it's a message to me.

MICKEY SPARROW

Why you?

Rory looks uncharacteristically nervous, shifting.

RORY SPARROW

I didn't believe him. He said he was going on a - 'mission', like. Police would be after him; I thought he was just chatting shit. Or he meant, like, computer stuff. They all boast, this lot, online.

MICKEY SPARROW

Go on.

RORY SPARROW

And I just humoured him, you know. Said no one can go on the run undetected these days, you need fake ID, biometric passports. He looked a bit panicked. He asked... he asked, if he made it out ok, or summet, could I help him? And I just...

(shrugged)

I said ... yeah, whatever.

This sinks into the room. Mickey, once again disappointed in his son. Daphne, mixed feelings.

So, it's not about her, after all??

Ronan steps up - growing older in front of our eyes.

RONAN

We need to tell the police. We won't feel safe until they catch him. No one round here will.

A beat. Mickey sighs, at Daphne.

MICKEY SPARROW

(sighs, at Daphne)

What do you think?

Daphne looks up.

TITLES.

SHERWOOD

IAN

I don't know what else to say.

HELEN

What else is there. No matter what you say, however you dress it up in "just doing your duty", "dotting i's and crossing t's"... it means you 'left', Ian. You stepped outside, of this marriage, even for a moment, to question it.

IAN

No.

HELEN

Yes.

He finds himself struggling now. Exhausted. In all the ways. We've never seen him like this...

IAN

... well, that is my job. To act without bias or prejudice. My job. Which I gave up everything for; my family -

HELEN

I know.

IAN

- the place I was from. Which I accepted, I accept it. Against my own father, brother, half this town-

HELEN

I'm your wife. And you thought I could have been this person, this 'spy'.

(shaking her head)

Just saying that out loud. So ridiculous, *ridiculous* -

IAN

I thought you were in danger, I was trying to -

HELEN

Why does it matter, so much, finding them, that you would risk sacrificing even...

IAN

Because I'm angry. I'm so angry... That someone was here, informing on people, driving a wedge between families and friends and -

(MORE)

IAN (CONT'D)

(a moment)

That what happened, then... that maybe it didn't have to, or it could have been different. I don't know.

Helen might soften, in spite of herself, seeing him suffer...

IAN (CONT'D)

You kept such a big part of your life a secret from me. Helen.

HELEN

I kept it from everyone. I blocked it out, from myself. That's how some people deal with trauma, Ian. How they *survive*. I spent my childhood, thinking my father was going to beat me or my mother to death. Once you get away from that, you don't look back, for anyone -

IAN

Is that why you didn't want kids?

A moment.

HELEN

What?

IAN

Being so against having a 'family'? And you don't think you could have - *should* have told me that?

HELEN

We both decided -

IAN

Yeah, and no. I wanted them. I would have... You know that.

HELEN

That is so unfair.

IAN

If you'd only have trusted me, with your past, maybe things...

HELEN

Don't talk to me about the 'past', Ian. You spend a life, living on the outskirts, running from things that happened? Fine. Can't bear to face up to your father until it's too late? Ignore your brother because it's too bloody painful?

(MORE)

HELEN (CONT'D)

Having kids wouldn't have fixed any
of that. It's on you, Ian St Clair.
Not me.

Ian looks out of the window. Before looking back.

IAN

So what now, then?

Helen doesn't know. An impasse.

They sit in silence, in their nice house.

5

EXT. THE SPARROW FARM. RANGE / YARD - DAY 13. 0900

5

Thwack...

Daphne Sparrow is throwing axes against one of the free-standing targets in the yard. Her face is one of hard focus.

Behind her - a police car is pulling away, having visited.

Mickey approaches Daphne, holding a mug of tea.

MICKEY SPARROW

I'm no psychologist, but I have this like, supernatural ability to sense when my wife is a bit tense.

Another axe - *thwack*.

MICKEY SPARROW (CONT'D)

What's that Star Wars thing.

(gently imitating)

A 'disturbance in the force'.

He smiles at her, and she manages a small smile back.

MICKEY SPARROW (CONT'D)

You know what I reckon? With my wise old head, which I've been giving a good wobble all morning... All this what's happening; these killings, the police, being under siege. Our operation's disrupted, competition puffing out their chest. Ronan growing up, Rory keen to take the reigns...

(shrugs, then gesturing)

That caravan. We bought that so we could tour the coast together. No kids, hotels, other guests, nosy parkers. Just us. Just quiet.

DAPHNE SPARROW

We can't leave now.

MICKEY SPARROW

Not now. But. I'm just saying...

As she's about to throw an axe, he takes her hand, not really looking at her though. Not in his comfort zone.

MICKEY SPARROW (CONT'D)

I love yer. That's the only thing that doesn't change. Everything else... anything else, is ours to chuck away, put on hold, run a mile from. Anything we like. Relying on no one else. Just finding ways to be happy. Together. Like we always have...

(looking at her now)

So you just let me know, yeah.

She nods. He winks, and returns to the house.

MICKEY SPARROW (CONT'D)

Our Ronan's out, our Rory's on a job, I've got business in town. Our kingdom is yours for a bit.

DAPHNE SPARROW

Mickey?

(when he stops)

I love you.

He nods, and walks off.

Daphne is about to throw another axe when she stops, turning.

To the **FIELDS** beyond their farm.

Sensing something... Scott, maybe?

6

EXT. CARLISLE STREET - DAY 13. 0930

6

Residents are out, complaining to PC Dove and DI Taylor as stickers are peeled off the street.

Taylor comes to join Kevin, stood here watching.

DI TAYLOR

'Fly-by stickering'; I'll admit that's a new one for me.

KEVIN

Would he risk being caught, just for more 'mind games'?

DI TAYLOR

Oh don't ask me, since when has any of this made any sense.

Ian has arrived onto the street, walking up to Kevin, as Taylor leaves them to it.

DI TAYLOR (CONT'D)

Boss.

IAN

(to Kevin)

There was another arrow, yesterday afternoon, the Sparrow Farm; family only just phoned it in. Commander's redirecting some of your boys to cover the area around there.

KEVIN

But what do you think, in your gut?

IAN

My gut says... Scott used Andy Fisher as a distraction, slipped through our net, and has no plan to stick around. We may have lost him.

KEVIN

We still have a ring around the county, major roads, trainlines.

Ian sighs. He clocks Julie Jackson, at the end of the road Watching all this.

KEVIN (CONT'D)

And then there's still the small matter of our mysterious friend.

Ian sees Julie down the street. He doesn't answer Kevin, heading down towards her...

JULIE

You don't know where he is?

Ian shakes his head.

IAN

I'm so sorry, Julie. I don't know what else to say.

JULIE

Say that you won't stop. That you'll never stop, until you have him.

Ian nods.

IAN

We can have an officer on your door, 24/7, if you'd like.

JULIE

Oh don't be daft.

IAN

I didn't mean to phrase that like a question; we're putting an officer on your door.

(MORE)

IAN (CONT'D)

Not that we think there's anything
to worry about, but... To be safe.

Julie nods. Reluctantly. *As Ian feels like he's failed.*

7

INT. PARISH HALL SATELLITE STATION - DAY 13. 1130

7

The Detectives are de-briefing CHIEF CONSTABLE FRASER.

DI TAYLOR

We found tyre marks just south of the old Pit but they don't lead beyond the perimeter of the woods.

CLEAVER

We have another arrow at the Sparrow Farm, from about 5pm yesterday, about an hour after we tried to take Andy Fisher alive.

CHIEF CONSTABLE FRASER

But he has £15,000 with him. To potentially help him on his way?

Ian looks down, taking the weight of the responsibility. And his team feel their culpability, that they've let him down.

IAN

I think based on the community impact assessment, a public meeting in the village would be no bad thing, update the residents, and... this has been quite traumatic, for a lot of people. Some support I think is the least we can offer.

CHIEF CONSTABLE FRASER

Very well.

(then)

Could I grab a private moment? With you two?

He references Ian and Kevin.

The three in a private conversation.

CHIEF CONSTABLE FRASER

The Home Office have confidentially confirmed that there was an undercover officer here, in '84. Although the MET are saying they had no idea this person carried on living their cover story up here, beyond their tour of duty.

IAN

... So? Who is it?

CHIEF CONSTABLE FRASER

They won't tell me, I don't blame them, and I'm not pushing it -

IAN

Sir, you're not serious. I don't believe this--

(to Kevin)

Can you believe...? Sir, this is an active investig--

CHIEF CONSTABLE FRASER

There are hundreds of former officers from this unit who are allowed their anonymity for their own safety. And so far no one has been able to explain why exposing this person now will help with-

KEVIN

Scott may be looking for them -

IAN

He might be on his way to them right now! Fuck me!

CHIEF CONSTABLE FRASER

Well then you'd better Find Him, and please calm down.

IAN

And the people of this community, don't they deserve to know?

CHIEF CONSTABLE FRASER

Do you think your proximity to this might be clouding your judgement at all, DCS St Clare?

IAN

Oh -- fuck off.

A moment, as the shock of that, directed at the most Senior Policeman in Nottinghamshire is felt.

IAN (CONT'D)
Not you, sir. The 'situation'. I -

CHIEF CONSTABLE FRASER
(to Kevin)
Could you give us a moment, please.

IAN
No, he can stay.

Kevin might be surprised at this too, as well as the Chief.

IAN (CONT'D)
What? Throughout this, DI Salisbury
has acted with the professionalism
and integrity that we're told is a
virtue of British policing;
anything that's to be said can be
said in front of him.

Kevin tries not to be privately moved by Ian's endorsement.

CHIEF CONSTABLE FRASER
Alright. I'm saying there are more
important things than your personal
curiosity about who this person is.
Do not pursue. That's an order.

Ian is wounded but too defiant and angry to show it.

IAN
Sir.

Julie is in the kitchen buttering toast for the kids when they hear some arguing outside.

Do you have any identification / 'piss off' that's my identification!

JULIE
What on earth -

She opens the front door to find -

ROSIE JACKSON, 30s - her daughter. Tough as nails, but currently red-eyed with tears. Arguing with PC Patel.

ROSIE
Mum!

JULIE
Rosie! Oh my god.

They grab each other crying, talking over one another.

ROSIE
He wouldn't let me in, why is there a man on the door? Are you safe? JULIE (CONT'D)
I thought I heard you, you're back. Oh my god. I'm so sorry. *

ROSIE
I had to cross the whole bastard world to get back here. Worst timing ever.
(then... her dad...)
Why? How could anyone...?
(trails, then)
Where are me fucking kids.

Cinderella and Noah run downstairs, hearing the commotion -

CINDERELLA / NOAH!
MUM?!

ROSIE
You pair!

They leap into their mum's arms, as she struggles to hold them, kneeling onto the floor.

ROSIE (CONT'D)
It's ok. It's ok, I'm here.

CINDERELLA
Where's Dad?

ROSIE
(deflecting)
You'll see Daddy at home, I just needed to come straight here. See my babies.

CINDERELLA
Granddad...

ROSIE
(kissing)
I know. I know. I've got you.

JULIE
They've been looking after me.
Haven't you.

Rosie stands, wiping her eyes. Seeing a bottle of whisky on the side and going to pour herself a glass.

ROSIE
I'm having one of these, none of you bloody judge me right, my body clock's still in another hemisphere

JULIE

Who do you think I am, a nun? I've been knocking 'em back any hour of the day, who gives a shit.

Cinderella senses the room, offering her hand to Noah -

CINDERELLA

Let's leave Mum and Mamma to talk a sec, we can go fetch your painting.

Rosie smiles at Cindy, gratefully, as they go upstairs.

ROSIE

Are they ok? I mean not 'ok', but -

Julie joins Rosie in pouring a drink.

JULIE

They're strong. They're their mother's children. And you're your father's girl.

This makes Rosie nearly go again, pacing.

ROSIE

How come they haven't found him. If I'd been here, I'd have gone into them woods and fucking dragged him out, strangling him.... It's just unbelievable, unbelievable, this kind of thing doesn't happen...

Julie lets her rage. Rosie calms. Hard, practical again.

ROSIE (CONT'D)

I want to go and see him. Dad.

JULIE

You don't want to see him like that, best you remember how he was.

ROSIE

The police shouldn't have him, it doesn't feel right, it's the police. And it's dad.

JULIE

The police have actually... they've been very good.

(off her look)

I know. But your father would have been grateful, they've looked after me. Us.

(then)

So where's Tom, what's happening? Come on, I know you Rosie Jackson.

ROSIE

I dropped him off at home, I didn't want him here, I wanted to come alone, please don't ask questions.

JULIE

Thought you went away to sort things out.

Rosie wobbles a bit, not wanting to go into it, but...

ROSIE

I think I'm just sick of pretending. Mum. And something like this happens, you think 'fuck it', what's the worst that can happen anymore. Just got to be honest about what's gone wrong what we - want, or don't want. I don't know..

Rosie takes a big old drink. Wiping her eyes. Deflecting. Nodding in the direction of Cathy's house -

ROSIE (CONT'D)

Has 'she' shown her face?

A moment. Julie pours herself what Rosie is having.

JULIE

She's actually been very good as well; Cathy. And this hurts her too; he's nothing to do with her, is he, not really. And in the cold light of day, I don't know, none of that Old Stuff seems to matter.

ROSIE

Wow.

JULIE

What?

ROSIE

Nothing. Ay up, it was your 'war'
not mine, I've been saying for
years, knock your bloody heads
together and sort it out.

Looking at her mother, sensing a 'change'. Then, referencing
upstairs to Cinderella -

ROSIE (CONT'D)

She seems about 10 years maturer
a'nall, suddenly all grown up.

JULIE

Yeah well, I need to tell you
something about her.

(whispering slightly)

She's seeing a boy.

ROSIE

(whispering back)

She's 17, she's probably seeing
hundreds of boys.

JULIE

(whispering again)

... It's that Ronan Sparrow.

ROSIE

(really loud now)

She's WHAT?!

Julie rolls her eyes.

10

INT. PARISH HALL SATELLITE STATION - AFTERNOON 13. 1400 10

Ian is staring at the MAP OF THE FOREST and the surrounding community.

Kevin watches...

He gets a message on his phone. Looks at Ian.

He grabs his coat and approaches...

KEVIN

You know, I know being in two different forces has sometimes made it feel like we're not always on the same side, but it has its benefits. I have an old friend down there, a crime scene photographer. Way back when I got him into recovery, saved his marriage, his job. He always felt like he owed me one; I always said don't bother. But that's the thing, about a lot of us down there. We look out for one another.

(showing Ian his phone)

Like when he takes forensic photos of a dead ex-copper's phone. And the four numbers he sent his message to...

Ian looks at the image on Kevin's phone.

He begins writing down the numbers, looking up to Kevin with a nod of silent thanks.

11

EXT. ASHFIELD STREETS / THE ROWLEY HOUSE - AFTERNOON 13. 1430

PC Dove, PC Patel, and DI Taylor are handing out notices to PASSERS BY, popping some through letter boxes, including -

- Fred Rowley, who is arriving home with some shopping.

He takes one and looks at it.

'Police Community Meeting - The Miners' Welfare - tomorrow...'

A moment, as Fred takes in the countryside before him.

FRED

(to himself, softly)

Where the bloody hell are you...?

12

OMITTED

12

13

INT. THE JACKSON HOUSE - AFTERNOON 13. 1435

13

Cinderella sat nervously in front of her mum and mamma.

CINDERELLA
Who told you that?

ROSIE
It's ok, Cinderella. We know.

CINDERELLA
Well... OK it *was* a thing but not a
big thing and it's over now anyway.
It's not important. This is.

JULIE
His mum was here. She came round.

CINDERELLA
When? What did she say?

JULIE
That Ronan misses you.

Cinderella looks down at her hands, wobbling.

CINDERELLA
What will people say though.

JULIE
We all need to stop worrying so
much about what people think and
start just telling the truth.

Noah enters carefully, hearing this.

NOAH
What's going on?

ROSIE
We're just having a grown-up chat.

NOAH
(at Cinderella)
Are you in trouble?

CINDERELLA
It's ok Noah.

NOAH
It wasn't her.

ROSIE
What wasn't?

Noah guiltily produces a sheet of 'Coal Not Dole' stickers.

On the women of the family, gobsmacked.

MOMENTS LATER:

Noah sat on the sofa too, Julie rifling through the sheets of stickers.

NOAH

I did it for Granddad. They were his stickers, I found them.

JULIE

Why?

NOAH

It was one of his stories.

ROSIE

Oh God. I remember. He-...

(laughing, a little)

During the strike. He'd tell us how he'd be up at the crack of dawn. Plastering the village with these.

JULIE

That was him?!

ROSIE

He never told you?

JULIE

No, because he knew I'd kill him!

Rosie is laughing. Making Noah laugh.

JULIE (CONT'D)

God he was a mischievous bugger.

ROSIE

Yeah, he was.

(to Noah)

But this might upset people, Noah.

NOAH

Why?

ROSIE

It-... it is Very Complicated. But we should go and say sorry to some of our neighbours.

JULIE

I'll deal with them, You take this pair home, see their dad.

CINDERELLA

I'm not leaving you -

JULIE

Cinderella? If you ever need to go up and see Ronan, I can run you round anytime, I know his mum of old, it's ok.

(off Rosie's look)

I'm fine. You're 10 minutes away.

And I need to-...

(a moment)

I need to start learning what it's like, to be here, on my own, and please don't argue. We can't be in denial about it, we have to look at it and face it and deal with it.

She reaches out, to hold Cinderella and Noah's hands.

JULIE (CONT'D)

I could not have got through the past week without you. Thank you.

14 OMITTED

14

15 OMITTED

15

16 INT. GUEST HOUSE - EVENING 13. 1904

16

Kevin returns to the guest house, surprised to see -
- Jenny here, receiving a key from the GUEST HOUSE LANDLADY.

KEVIN

... Hi.

JENNY

I'm just, uh...

(with her key)

Well.

KEVIN

You're...?

(understanding)

Right. I'm sorry. Are you ok?

JENNY

No, not really, but I just need to get through this week, we have the harvest festival at school and...

(then)

I wasn't sure whether you'd still be here or not.

KEVIN

Yeah. Still here. I thought about...

(MORE)

KEVIN (CONT'D)
but I can't quite seem to exit the
scene yet, not until the job is
done. Force of habit.

Jenny nods. And takes her case towards her room.

17 **INT. THE JACKSON HOUSE - EVENING 13. 1906**

17

Julie is also sat alone. In her empty house.

She takes it in. The silence.

18 **EXT. CARLISLE STREET / THE JACKSON HOUSE - EVENING 13. 1906**

She opens the front door, where PC Patel is standing guard.

JULIE

Am I allowed to talk to you, or are
you like one of those guards at
Buckingham Palace.

PC PATEL

Uh yeah, you can... is everything-?

JULIE

Yeah I just wondered do you want a
cup of tea.

PC PATEL

Oh. Erm.

(sensing she wants him to
have one)

... do you know what actually, yeah
that'd be lovely, thank you.

JULIE

Biscuit? I've a tin of everything,
digestives, bourbons, wagon wheels,
anything you like.

PC PATEL

Do you have any jammy dodgers?

JULIE

Jammy dodgers? How old are you, 5?

PC PATEL

Or, no I'll have anything then --

JULIE

No you said jammy dodgers.

She goes back inside.

19

INT. GUEST HOUSE - EVENING 13. 1930

19

Kevin is lying back on his bed, thinking.

He hears a door open, down the corridor.

The creak of floorboards. Then -

- a *knock*.

He sits up. *Surely not?* And answers...

Jenny is stood there. They stare at each other.

She tries to think what to say. So much and yet can't think of anything. Then suddenly -

Jenny kisses him. Their arms over each other, falling back into the room. Kevin extracts himself. Surprised, struggling to find the words.

KEVIN

Sorry, I just, I wasn't expect-...
I mean I-I-I've thought about...
obviously. I don't mean in a -... I
just never imagined there'd...

He runs out of words. They start kissing hard again.

Pent up feelings spilling out of them.

They land back on the bed. It's slightly messy, and uncomfortable.

KEVIN (CONT'D)

Are yo-... are you sure?

JENNY

I... I don't kn-... are you..?

An awkward beat, they start kissing again, but -

- something doesn't feel right.

This is two people who've thought about each other for decades, and now here they are, unprepared...

They look at one another. Exhausted... strained...

And - perhaps to his confusion - Kevin begins to shake, almost weep. The pent up emotion spilling out of him.

KEVIN

I'm sorry...

Jenny, surprised, just holds him.

They just lie back now, holding each other...

20

INT. THE ST CLAIR HOUSE - NIGHT 13. 2300

20

Ian is cycling through the numbers on his phone, constantly calling. He fails to get through to one. And calls another.

21

INT. THE SPARROW HOUSE / THE ST CLAIR HOUSE - NIGHT 13. 23021

Daphne is the only Sparrow awake. Smoking.

Looking down at her burner phone - **4 missed calls.**

She's on her own more modern smartphone. Googling.

"Keats" - *which she types wrong, accidentally, as Keets, but it gets autocorrected on her phone...*

On screen, she looks up quotes. Clicks on one. Reading.

DAPHNE SPARROW

(softly)

'Beauty is truth, truth beauty...'.
Huh. Mm.

Suddenly her phone lights up again, another call...

She smokes, decides, and answers.

In the **ST CLAIR HOUSE**, Ian sits up in surprise.

IAN

... hello?

Daphne says nothing. Just listening, and smoking.

They both pace around their dark, respective houses...

IAN (CONT'D)

I'm guessing... this might be
'you'. As the only one who's
answered, of the five...

(no response)

"Keats", is it? That was your
codename, "Keats".

Daphne says nothing.

IAN (CONT'D)

Why would you answer? Is it because
you're - worried. Curious. About
how close we're getting..?

Ian pours himself a drink.

IAN (CONT'D)

I wonder if we've met. Have we met?

(waits)

(MORE)

IAN (CONT'D)

What does it take, to live a lie
like that. All these years. Quite
something. Dare I say it, almost -
sociopathic.

Daphne smokes. Ian sits with his drink.

IAN (CONT'D)

Sorry. I'm not being fair. We all
carry lies around with us. Secrets,
and delusions.

(sips his drink)

I get it. I put away all the things
I did wrong, from back then.

Waits, still no response.

IAN (CONT'D)

It was you, wasn't it. 1984. You
gave the names, those who started
the fire.

He might almost laugh, tragically.

IAN (CONT'D)

Technically I suppose that means
we've worked together. Briefly. On
that one night.

(shakes his head, drinks)

There. That's my secret. I named
names. My own father. And my
community. So there you have it.

(then)

Tell me who you are, and we can fix
it. Let's work together again.

(nothing)

I think you're in danger -

Daphne hangs up.

Ian puts his phone down, staring at his drink.

22

INT. GUEST HOUSE. BREAKFAST ROOM - MORNING 14. 0730

22

Jenny awkwardly arrives in the entrance to the room, not
wanting to enter, mouthing quietly to -

JENNY

Hey. I'm going to go -

- Kevin, sat by the window, having his breakfast, gets to his
feet, having been anxiously waiting for her.

KEVIN

No, please, have a bit of breakfast
at least, some coffee. I...

She comes to the table uncertainly.

JENNY

I need to go, I don't want to be -

The GUEST HOUSE LANDLADY enters with a fresh pot.

JENNY (CONT'D)

- hi, hello, morning.

She begrudgingly does sit, briefly, jacket over her arms, as the LANDLADY fills the cups. She gets - or imagines she gets - a 'look' from her as she leaves.

JENNY (CONT'D)

Well that's not great, is it.

KEVIN

What?

JENNY

She must know who I-- and why would we would be having breakfast together here, it -

KEVIN

You're staying here. What, are you embarrassed?

JENNY

No, but I am the headmistress of the school and -

KEVIN

We didn't do anything. We just -

JENNY

- and I'm married, and -

KEVIN

To someone who betrayed you.

JENNY

No, did he? I'd forgotten. And she doesn't know that, she just sees a grown woman behaving like a teenager-... and people talk.

KEVIN

You're right, I'm sorry. You're going through a lot. And I'm sorry for last ni... I don't what that was, I'm embarrassed.

KEVIN (CONT'D)

I suppose it was just a lot of pent up, I don't know -

JENNY

Don't be embarrassed. Exactly. I get it. I...

*

A moment of silence. Broken by -

JENNY (CONT'D)

You know, when you just upped and left the last time -

KEVIN

I was forced to go.

JENNY

- I'd just lost my dad. My dad who got blamed for something that was -

KEVIN

- not your fault.

JENNY

No, it was ours. Our fault. Because we were stupid kids, playing around in a bloody - warzone. And in one night, I lost him, and then you, and I don't know...

(then)

This thing, with my husband, I should be crushed. Shouldn't I. On the floor, but I'm not. I'm not, and I think that's because I grew up to be a person which that girl you were in love with back then, wouldn't recognise. Guarded. Protected. Ready for the next wound to be inflicted, always one eye on the nearest back door, like a ...

KEVIN

... fire exit.

(beat)

Well. I'm glad you... knocked on my door. Last night.

JENNY

Kevin, I don't think the best thing for me right now is to throw myself into -

KEVIN

You don't have to say it. It's ok.

(half-laughing)

For the first time, in a long time... it's ok. It's like - I don't know. A spell has broken. You spend your life thinking something is missing, imagining a thing, and then when that thing finally presents itself, and it's not the thing you thought... I don't know.

(MORE)

KEVIN (CONT'D)

It's not sad, it's strangely -
'freeing'. In a way, it makes Other
Things possible, again.

He looks oddly liberated. And they manage to share a smile...

KEVIN (CONT'D)

Are you ok.

JENNY

I will be. I will be...

Then, looking at her, Kevin realises something.

KEVIN

Wait. It's morning. I didn't wake
you. In the mornings, I normally -
... well, 'scream'.

JENNY

'Scream'?

KEVIN

I've been having these 'terrors'.
In the night, I don't know why and
yeah, I normally wake myself up.

JENNY

(shrugs)

I don't know what to tell you. You
slept through.

He looks at her. A little smile.

22A

EXT. THE SPARROW FARM. YARD - MORNING 14. 0900

22A

A **CAR** pulls up outside the farm - Julie in the front, driving
Cinderella.

Daphne watches from the front door.

Ronan stands, waiting for her by the front tyre swing.

Cinderella gets out, looking back at Julie.

JULIE

Go on. It's ok.

Cinderella walks to where Ronan is waiting for her.

They hug. And brave a small kiss...

Julie gets out of the car too, feeling like she should
acknowledge this moment somehow.

Daphne comes over.

DAPHNE SPARROW

Alright.

They watch the teenagers.

JULIE

God you forget, don't you. How easy
and simple it all feels, at that
age. Before we complicate it all,
with things that hardly matter.

Daphne doesn't say anything. Julie interrogates further.

JULIE (CONT'D)

Still actually, I suppose they've
got some things in common. Both
their granddads, down the pits.
Didn't you always say that? Your
old man was -?

DAPHNE SPARROW

I can drop her back at hers after,
if you like.

(heading back inside)

JULIE

Oh, ok. Thank you.

Daphne goes. Julie heads back to her car - looking back at
her - *unable to shake her suspicion about this woman.*

SHERWOOD by James Graham - Episode 6 - FINAL SHOOTING SCRIPT

23	OMITTED	23
24	OMITTED	24
25	OMITTED	25
26	EXT. ALLOTMENT - DAY 14. 1030	26

Mickey enters the allotment, heading towards his plot.

He stops when he sees wheel tracks in the earth.

Strange.

He follows them, peering into ...

... **GARY'S OLD GREENHOUSE.**

Someone moves inside.

And we see him. It's SCOTT ROWLEY.

Mickey does a double take.

MICKEY SPARROW

The fuck?

Scott hears - looks up - they stare at one another -

Scott scrambles up, grabbing his bike, pushing his way out of the greenhouse, knocking Mickey to the ground.

He clammers on, longbow over his shoulder, arrow sleeve the other, starting his engine. And speeding away.

MICKEY SPARROW (CONT'D)

Oy! You bastard!

Mickey's getting his phone out as Scott speeds off.

27	INT. PARISH HALL SATELLITE STATION - DAY 14. 1035	27
----	--	----

Ian is at his desk at the Parish Hall, Kevin at his, when -

Cleaver gets off his call, shouting over at -

CLEAVER

Boss?! Eyes on Rowley!

Ian leaps to his feet, as does Kevin --

28

EXT. ASHFIELD STREETS / CARLISLE STREET - DAY 14. 1037 28

We catch glimpses of members of our community, in the calm before the approaching storm.

GIBBO is walking home with some shopping - catching eyes with DEANO who is leaving his house for work.

CINDERELLA is walking home.

Suddenly... the sound of sirens approaching.

Scott's moped careens into these tiny streets, nearly hitting GIBBO as he crosses the road,.

GIBBO drops the beers, and they burst open.

Mickey's **TAXI** is in pursuit. He takes a different turn.

29

I/E. SPARROW TAXI IN MOTION - CONTINUOUS 14. 1039 29

MICKEY SPARROW

Right you little shit. Think you're the new badass of this place, do you. I'll show you badass...

30

EXT. CARLISLE STREET / SURROUNDING STREETS - CONTINUOUS 14 30 1040

The sound of patrol cars arriving.

Scott turns the corner only to see Mickey coming for him.

Scott banks, Mickey banks -

Scott hits the car, tumbling over the bonnet. He rolls to a stop - ouch.

Scott gets to his feet, grabbing his long bow, and runs.

31

EXT. CARLISLE STREET - DAY 14. 1043 31

Scott limps back onto the street where Gibbo, Dean, Cinderella are, bow in hand...

What we sense is - a town that's had enough.

PATROL CARS pull up one way, including -

Ian and Kevin. Ian slams the brakes and they get out, seeing -

IAN

Shit.

TAYLOR and CLEAVER who skid to a stop and get out too.

Deano and Gibbo (two old enemies), are closing in on the limping Scott, arms up, trying to trap him.

Scott places an arrow onto the string of the bow...

Mickey is out of his taxi, coming in as part of the 'circle' with Cinderella too, edging forward, penning Scott in...

IAN (CONT'D)
(exiting the car)
Scott! Don't be an idiot! Please!
Everybody, back away!

But no one backs away. Everyone faces up to him.

Ian comes in closer, and closer.

IAN (CONT'D)
Scott. You don't know me. My name is Ian, I'm a detective. And I want to listen, I'll listen, to what you have to say, but I'm telling you. It's time to stop this. OK? It's time to stop...

Scott assesses his situation.

And points his bow down...

Gibbo and Deano take their chance and grab him -

IAN (CONT'D)
Careful.

- pushing him down onto the ground. They look at one another, and then... down the street... where they see...

Julie, at the very bottom near her house, staring up.

Cathy appears from the **SIDE STREET**, hearing the chaos. She looks up the road and sees her stepson being arrested.

Julie and Cathy approach one another, no words.

And hold each other.

Lowering themselves down onto the pavement as they do. Exhausted, and overwhelmed with relief...

Scott in a chair, with his lawyer one side of the table.

Ian St Clair and Kevin Salisbury the other.

IAN

You murdered Gary Jackson, on
Sunday 12th, as he was walking home
from the Club.

SCOTT

You know I did. You've got my -

Gestures his fingerprints, and clothes, skin.

SCOTT (CONT'D)

- stuff. DNA, skin, fluids,
fuckin'... You have my weapons.

IAN

You have to say it, for the record.
In your own words you have to conf--

SCOTT

Yeah.

KEVIN

(nods. Then, simply)

Why?

Scott studies Kevin. Intrigued / amused by him.

KEVIN (CONT'D)

Gary bullied your dad -

SCOTT

A lot of people bully me dad, he's
not a strong man. Hav.... he - have
you met me dad?

KEVIN

But that's a conclusion you knew we
would entertain, surely. Your dad
was one side of that Miners'
strike, your victim was the other -

SCOTT

(smirks, shakes his head)

No. I didn't kill him because of
the -

(overly dramatic)

- "Miners' Strike".

KEVIN

So it wasn't a, a - 'revenge'
thing, you didn't plan it -

SCOTT

No I planned it.

(serious now)

(MORE)

SCOTT (CONT'D)

Don't be making out I ... that it
wasn't planned.

A moment. That seemed to touch a nerve. He calms again.

SCOTT (CONT'D)

People... they didn't see me. Round
here. Online they did. But...

(then)

That man. "Gary". Everybody saw
him. Whistling, name-calling. Proud
as punch, no shame. I'd watch him.
I started watching a lot of people.
Easy, when no one sees yer.

He takes a sip of water. A moment, reflecting, softer...

SCOTT (CONT'D)

I've had these - like, 'thoughts'.
For as long as I can remember. And
I thought maybe the weapons would
be enough, just to - hold 'em. Or
the animals I'd... But. I could
tell it was going to come out of
me. Like a string on a bow you've
been pulling, and it has to
release. And he was just there.
This man, through my window. With
his Happy Family, so loud, and
proud...

He starts holding his cup tighter, beginning to crush it.

SCOTT (CONT'D)

And I was getting sent down, summet
not even my fault, and I knew
nobody cared. Not even me dad...

Scott realises he's shaking now, and has crushed his cup.
He sets it down...

SCOTT (CONT'D)

I bet people are seeing me now,
though. Aren't they...

IAN

The arrows you fired around the
place, Vinay Chakrabarti. The
train. The golf course. Sparrows'
Farm. Why them?

SCOTT

Just more people. Hypocrites and
liars, probably. And the Sparrows
owed me. Offered help.

IAN

The message you wrote in your lock-up, though. "You're All Liars".

SCOTT

Yeah. You are. Everyone is. Folk always make judgements, about people. Me, my family. Being 'odd'. But when you peer into their lives. They've all got their secrets...

IAN

(trying to comprehend)
You weren't after this 'spycop'?
You knew about that?

SCOTT

Oh yeah I saw that, in the bloke's emails, his solicitor.

IAN

So. Who is it?

SCOTT

I haven't got a clue, mate.

The Detectives try to get their head around this.

IAN

You left a note, in the woods.

SCOTT

Oh yeah. What's-his-chops, he said that's what you were all thinking. I thought, good to keep that going. Send you all in circles.

(MORE)

SCOTT (CONT'D)

(shrugs. Smiles)

I hoped if I could lie low long enough, the police would assume I'd gone and start to drift off themselves. Meaning I could slip away easier. I was close. Wasn't I.

Ian glares at him. Kevin's had enough, leaning forward.

KEVIN

You said you were getting sent down for something you didn't do, but you did do it, didn't you. Claiming unemployment when you had your father's pit money --

SCOTT

I didn't know you couldn't do that. I didn't know you couldn't claim if you had savings; savings I didn't even ask for, his guilt money for passing me off onto that woman, and then having to take me back again. Nobody told me that, where'd I know that from? School? "College"? They don't care. 'Bout lads like me, somewhere like this. No one does.

IAN

Well. I come across a lot of 'lads like you'; yeah, I'm not saying it's easy, that's it's fair. But as justification? For the man's life you took? For the -

SCOTT

What about my life. What life? And -
(laughing, angrily)
- and then you're told, aren't you, you don't deserve any better. You're just a Man. A working-class white man, a what, 'northern' - not northern, even, here. Not even that. Where we're from. We're nowhere. The old men round here, so proud, of what? They're going nowhere, and they don't see it...

Sits back. Shrugs.

SCOTT (CONT'D)

I see it. And I'm not complaining. Not denying anything. It is what it is.

Ian and Kevin don't quite know what to say. Hoping to find meaning here, and finding none.

Scott starts picking at his fingernails.

33

INT. NOTTINGHAM POLICE STATION. FOYER - DAY 14. 1400

33

Kevin and Ian said together in the foyer. Reflecting.

KEVIN

So he didn't know. Our undercover copper; it had nothing to do with any of it. All this.

IAN

We know they exist now, though.
That they're out there.

KEVIN

Yeah.

(then)

But you got your man, Ian. You got him, it's over. Maybe don't go tormenting yourself, chasing old ghosts. Ey.

Ian doesn't seem to answer. Kevin senses he wants some time, stands and leaves.

IAN

What will you do? Now?

KEVIN

... I don't know. I have this weird, overwhelming desire to go and get a hug from my son.

A beat. Ian stands, and they shake hands formally.

IAN

Well. Thanks for all your help. And I'm sorry we haven't managed to, you know - wrap 'everything' up in the way maybe we hoped.

KEVIN

Maybe there was nothing in the end to wrap up. Wild goose chase.

IAN

(not buying it)

Yeah. Maybe.

A beat. They don't quite know how to say bye.

KEVIN

Alright well then, see ya.

IAN

Yeah, take care.

And that's it. Kevin leaves. Ian sits back down, alone.

Cleaver comes over, and sits instead. *Old friends* vibe.

CLEAVER

You ok?

IAN

Yeah.

CLEAVER

Hey.

(offering his hand)

Another one down.

(Ian shakes it)

How many is this now, you and me?

IAN

A lot.

A moment. Ian suddenly a little vulnerable in front of him.

IAN (CONT'D)

I think I might need to take some time.

CLEAVER

Yeah, I don't blame you.

IAN

No, I think I might need some *Time*.
To work out - what now. What next.

Cleaver is a little taken aback. *Does he mean..?*

CLEAVER

(nods)

OK.

34

INT. ASHFIELD - MORNING 15. 0730

34

The sun rises on the community.

A new day.

34A

INT. THE SPARROW FARM. KITCHEN - MORNING 15. 0910

34A

Daphne - noticeably more relaxed (*now Scott has been caught?*) - is opening up cupboards and removing tins as Mickey regales the family with his story.

MICKEY SPARROW

I was like Steve McQueen in the
Sting. Is it the Sting?
(imitates driving hard)

RORY SPARROW

Got a dent in the side we'll have
to get bashed out.

MICKEY SPARROW

Leave it. Folk need to know, it
were me what caught him.

RORY SPARROW

They must have questioned him by
now. And he's obviously not said
owt about us.

MICKEY SPARROW

Nothing he can say, he's a
murderer. We can all relax.

DAPHNE SPARROW

(with her tins)

Right, shout up if you want to keep
anything here, otherwise I'm taking
it to the school for donations.
Rory, help me bag these up and
carry them to the car. Come on
you're too skinny, let's build up
some of them muscles, ey.

RORY SPARROW

Oy cheeky bastard.

They smile. Mickey smiles too, relieved that Daphne has some
mojo back.

SHERWOOD by James Graham - Episode 6 - FINAL SHOOTING SCRIPT

34AA INT. THE JACKSON HOUSE - DAY 15. 0930

34AA

Cathy sits in Julie's kitchen - the first time we've seen her here - as Julie opens some snacks.

JULIE

What?

CATHY

Nothing. I've just-... I've never actually been 'in' your... have I.

A moment. *That is weird.* Julie sits.

CATHY (CONT'D)

I like your extension.

JULIE

Oh, yeah.

CATHY

Get a lot more light, don't you.

JULIE

Yeah. We got it - I'm trying to think. Rosie'd just turned 21, we had a big party.

CATHY

Oh. That must have been nice.

An awkward moment.

JULIE

What's Fred said, is he going to visit him. Do you know what, don't answer, I don't want to know.

Silence. Before Julie slides over the Polaroid she had found (in Ep 5) - *the night of the Harvest Festival, Younger Julie, Gary, Cathy, and Daphne.*

JULIE (CONT'D)

Here.

CATHY

God. Look at us.

JULIE

So, do you remember much about her, where she popped up from?

CATHY

You can't really think it's her though. Can you? Aren't this lot some low-rent crime family who-?

JULIE

Yeah, pretty good way to hide though, ey, if you're an ex-copper. And I don't know, she said something when she was here. About us palling around together growing up. But I don't think we did, did we? I'm sure she just like turned up, from nowhere.

CATHY

Didn't she always say her dad was at Clipstone Pit? They'd come down from Lancashire, somewhere?

JULIE

Yeah. That rings a bell.
(thinking, then)
I could ask, Gary's pals, they were down here for-- They're still in with the union, I'll ask them to check if there was a "Dunn" at Clipstone; if her story stacks up.

Cathy studies the photo hard.

CATHY

Couldn't tear us apart back then, look at us.

(then)

All the things we've done separately since. Birthdays. Christenings, kid parties. Didn't even come to my wedding.

JULIE

(accidentally snarky)

Which one?

CATHY

Either.

JULIE

I weren't invited.

CATHY

You were.

JULIE

To the evening; of one of them -

CATHY

Cause I knew you wouldn't come.

Julie doesn't answer for a moment.

CATHY (CONT'D)

I'm not having a go, I was just as stubborn, and hurt, and -

JULIE

I did attend. Your first wedding.
Sort of.

(off her look)

I-... oh I'm embarrassed telling you this now, but. On the day, Gary knew I was going to feel... and even though he wouldn't relent, you know, "she's marrying a scab", all that. You can see the registry office, from the co-op car park. He let me drive there and park up. I had a lit... a little screw top glass of cheap plonk. I just... you know. Sat there so you didn't see me and, just, on me own, quietly, had a little -- I don't know why.

CATHY

I did see you.

Julie looks up.

CATHY (CONT'D)

... and I was ever so grateful.

Julie tries not to lose it.

JULIE

We're a right fucking pair, aren't we.

34AB **EXT. ASHFIELD STREETS - MORNING 15. 0950**

34AB

Ian finds himself walking the old streets again.

He watches, some of the people, emerging from their houses.

A FATHER, with YOUNG CHILDREN, heading to school...

34B **INT. PRIMARY SCHOOL. SCHOOL HALL - MORNING 15. 1000**

34B

We follow Daphne into the hall with carrier bags.

On stage, a mountain of tinned food is assembling.

Jenny, and other Governors - including Madeline the Landlady - are helping out, decorating, organising.

DAPHNE SPARROW

Here.

35B.

JENNY

Oh. That's very generous, Daphne,
thank you. And for all this.
(gesturing around)

DAPHNE SPARROW

Don't mention it.

JENNY

We're auctioning off some prizes
that local businesses have donated,
we're hoping to raise enough to
have the panto trips. And to pay
you back, Daphne.

DAPHNE SPARROW

Don't need to pay me back.
(looking)

How will you encourage folk to bid,
this auction?

MADELINE

We just thought we'd get people to
write an offer on some card and put
it in an envelope, or something.

DAPHNE SPARROW

You should make it public. My
eldest, he's the techie one. He can
set up one of those screens with
live updates. People text in with
bids, I've seen it before. It'll
push the amounts up. Folk are
competitive, they want to show off.
It's basic human psychology.

JENNY

Erm. Well, if you're sure. Your
family have done enough already -

DAPHNE SPARROW

Like I say. Don't mention it.

Daphne leaves.

35 OMITTED

35

35A OMITTED

35A

36 INT. THE JACKSON HOUSE - MORNING 15. 1010

36

Ian is with Julie. They have tea.

35C.

JULIE

So what's he been saying, you can tell me. I can take it.

IAN

He's just a very messed up young man. Angry, lost.

JULIE

So are a lot of people, they don't do what he did.

IAN

It sounds like he developed an obsession, with Gary. Your family, in fact. Happy, and together. It was everything he never had and...

Ian trails. Julie absorbs this, shaking her head.

JULIE

Didn't stop everyone making it all about the past though, ey, raking it all up.

(shakes her head)
'People'. Ey.

IAN

We have this community engagement meeting. To answer questions, listen to folk... Maybe you could come? If you're up to it, I mean.

JULIE

And then what, the circus packs up
and leaves? It's over?

IAN

To an extent. They all go on to
other things. I...

(a beat)

I can't quite seem to shake this
question, about who this person is.
Folk'll think it's daft, me still
flogging this dead horse of a -

JULIE

I don't. They lied about my
husband; the night of the fire.
Whether it was deliberate or not,
it don't matter, it got him
blacklisted, cost him everything.

Ian nods, staring into his tea. *He knows the feeling...*

Julie retrieves the Polaroid and slides it across.

JULIE (CONT'D)

You'll think I'm being daft now.
But. I've been thinking a lot,
about back then. Obviously.

IAN

Yeah -

JULIE

And I don't know, maybe it's just
because my granddaughter, she's -
going out with one of her lot.

Taps the image - and Daphne.

JULIE (CONT'D)

Daphne Sparrow. Her Ronan and our
Cinderella. I know, proper little
Romeo and Juliet. But...

(sighs, less sure)

She always said her dad was at
Clipstone, now maybe I've
misremembered, maybe not, but I've
checked, and he weren't. There were
no Dunns there at all, and she
never had other family here or
nothing. Not until she married into
that lovely lot.

Ian turns the photo, the handwritten names. On '**Daphne Dunn**', before turning it back again. Staring at YOUNG DAPHNE.

37

INT. ST CLAIR HOUSE - DAY 15. 1030

37

Ian has the photo in front of him at the table when -
Helen enters, from work. A moment, between them.

IAN

I need to ask you something. I-...
know I have no right to, but...

HELEN

Go on.

IAN

We know this unit would use the
identities of deceased children, to
build their new - whatever you'd
call them, 'characters'.

HELEN

Right.

IAN

I thought, if they died young, some
of these kids might have passed
through the care system. And there
might be social work records...

Helen studies her husband - *is she going to relent, and help?*

Ian slides over the polaroid.

IAN (CONT'D)

I'd like to start with her. Daphne
Dunn was her maiden name, which, if
it's a cover name that she stole...
well, like I say, you never know.

Helen removes the laptop from her bag, and sits. Getting
ready to begin, when --

IAN (CONT'D)

I understand why you kept it to
yourself. Helen. Every day I see
what some people go through and...

Helen looks.

IAN (CONT'D)

What I said, about kids... I'm so
sorry. We made a choice, together.
I don't know what I would do, would
have done, if we weren't together.
And I'm so sorry...

A moment, between them. Helen hearing this apology.

SHERWOOD by James Graham - Episode 6 - FINAL SHOOTING SCRIPT

38

OMITTED

38

39

INT. THE WELFARE - DAY 15. 1345

39

Cleaver and Taylor are setting out chairs in a circle with PC Dove, and a FACILITATOR.

Ian is off on his own, looking at the "**Community Impact Assessment**" and making some notes.

He seems on edge. Distracted.

People are starting to arrive. Including, he sees -

- his brother. Martin.

40

INT. THE WELFARE - DAY 15. 1400

40

Julie, Cathy and Fred arrive.

It's not a large attendance, a dozen or more - mainly EX MINERS, and couple of their WIVES.

Julie marches more confidently in than the Rowleys - shaking hands with someone she recognises.

Fred settles into a chair on the outskirts, alone.

His first big public appearance, since the murder.

He spots Deano, who he nods to.

And Gibbo, who he doesn't.

An air of great tension - different sides in one room - as Ian gets the informal meeting going.

IAN

... So, I'm not sure if any of you have had any experience of this kind of thing but we, the police, with the help of a facilitator -

(gesturing)

- are aware of the stress this incident has placed on this community. And uh... it's often helpful to explore some of those feelings, a bit.

(waits)

As you know, we have the suspect in custody and have charged him -

GIBBO

Yeah would it have taken you so long if he'd have been targeting working miners instead?

IAN

He wasn't targeting miners -

DEAN SIMMONS

(at Gibbo)

Didn't stop your lot stirring it up again, though did it. Using this -

IAN

Actually this isn't necessarily the purpose of -

DEAN SIMMONS

What, you wanted us to 'air our feelings', dint yer? Their side always airs their feelings. Gary did - I'm sorry Julie, I am, but how many of us here had to hear that word thrown at us, time and time and time again? Fred? Alan?

GIBBO

Well maybe you should have had the courage to stay out.

IAN

I think what matters here, is -

FRED

It wasn't about COURAGE!

Fred yells, louder than he probably meant. Everyone turns.

Cathy looks over at her husband.

FRED (CONT'D)

It's the thing *your* side never understood. It wasn't about having courage it was about having brains, you daft bastard.

GIBBO

Careful.

FRED

Look where we are. The land we were born onto, the coal beneath our feet. It had no future. It was dying. That's no one's fucking fault, for God's...

(tries to calm)

And you lot were just in denial about it, wanted to start a fight, well anyone can do that. Instead, some of us wanted to make sure we could eek out, for as long as possible, everything we could from it. So that there was something left to rebuild on, but no, you lot just had to burn it all down, dint you, total war.

GIBBO

Oh aye, and how did that work out for you? They used you, Fred. They used Nottinghamshire *scabs* to break a whole class of people, promising you you'd all be spared -

FRED

You broke that. You broke that when you and your bullies - yeah that's what it was, bullying - coming down here to intimidate and frighten us. And it was frightening. It wa-..

He wobbles, trying to hold it together. A *grown man*, admitting he was scared...

FRED (CONT'D)

-... frightening. Sometimes. And it shouldn't be, no one should be frightened in their own home. And that's what I can't forgive Him for.

Catching Cathy now.

FRED (CONT'D)

My own son. How scared he made you all. For no reason. I wish I'd talked to him, more. But we don't do that, do we, no we don't talk. Because that's, haha, that's the most frightening fucking thing of all, int'it...

A moment. Gibbo looks like he has some empathy for Fred, but then shakes his head, struggling now too.

GIBBO

No. I know it's what we're expected to do, but I can't. I can't forgive.

DEAN SIMMONS

You always talk like the victims. Always. What about the night of the fire?

Martin looks up at this.

Ian privately remembers the horror, & fears the exposure.

DEAN SIMMONS (CONT'D)

When we all tried to come together, to recog-... to acknowledge the suffering your side were going through, offer support, solidarity, and that was how you repaid us.

(pointing at Martin)

Look!

MARTIN

Don't...

(shakes his head)

Stories, that's all they are. People tell 'emselves stories, twist em, to make sense of stuff, when we all know it. No one 'did this' to me. It were an accident. That's it, that's all. No rhyme or reason, but that's not a good enough story is it. There's nowhere to put your anger then, ey? The blame...

He wobbles, having never spoken to openly about this.

GIBBO

Well. I'm sorry. But I blame. We could have won. United we stand, but divided we fall. 'Scab county', forever more.

JULIE

(sighing)

Which is exactly what they want, isn't it. Blame each other rather than them, and we're still bloody doing it.

(then)

They didn't care about us then, they don't care about us now. They just use us. I mean, look at what they still call us, what we call ourselves. Former mining town, why? Post-industrial... How the hell are we meant to move on, when even the way we talk about ourselves is by what we aren't anymore. How are my grandkids meant to imagine a future beyond that when...

She trails, as the others listen.

JULIE (CONT'D)

40 years of this, and I know Gary was just like it, and God I loved him. But you get one bloody life. Aren't you all tired?

A moment in the room.

41

INT. THE WELFARE - DAY 15. 1500

41

Some milling and general wandering off.

In a CORNER, off somewhere, Martin has come to be alone, seated by himself, having a minute.

Ian comes over, uncertainly. Not sure what to say.

Not even really able to look at one another.

Martin manages to sort of, awkwardly, sort of put a hand on his arm, briefly. An acknowledgement.

And then ... Ian St Clair starts to break slightly.

So much held in.

And Martin and him awkwardly, just about, rest an arm on each other, facing away to hide the outpouring of their emotion...

42

EXT. ASHFIELD STREETS - MORNING 16. 0600

42

A new dawn in the community.

43

**INT. NOTTINGHAM POLICE STATION. CORRIDOR / CELL - MORNING 16.
0800**

Fred is led uncertainly into Scott's cell by an OFFICER.

The door is closed, but the hatch window kept open.

Fred sits opposite. A long silence. Then, quietly -

FRED

Have you had your tea?

Realising this is ridiculous.

FRED (CONT'D)

Mean-- I mean have they fed you?

SCOTT

Yes. Have you had your tea?

Fred shakes his head, 'no'.

FRED

(quietly)

Shouldn't have done it. Can't get
me head round it. Yer young. You
had -...

SCOTT

What? What did I have? There's
nowt, Dad. You didn't pass anything
on. Your lot didn't pass anything
on, there's nothing left.

FRED

Me money; gave you me money.

SCOTT

That's not what I meant.

FRED

Where is it? It could, could be
useful, get you a proper lawyer --

SCOTT

Lawyer, what for? I did it.

Hearing that, for the first time, Fred shudders into himself.

Scott studies this man in front of him. And for some reason
decides to answer.

SCOTT (CONT'D)

It's out there. In the Forest. I buried it. No one'll ever find it. Only me. If and when and on the off chance I ever... it's there.

FRED

... What were you planning on-...
Where were you going to go??

Scott studies his father. Wondering if there's even any point in trying to explain.

But what the hell, now...

SCOTT

There's this town. In America. A mining town. Pennsylvania. And get this. It's a "ghost town"...

He smiles, enjoying this story, enjoying travelling here, in his mind, whenever he can....

SCOTT (CONT'D)

Completely abandoned, nearly, in the middle of these mountains. Because back in the sixties, a fire broke out in the mine. You know. A gas explosion, or something. Hundreds of meters down, in the earth. And it's been burning, ever since. Seriously, decades. None stop. Smoke rises up from the ground, I've seen it. There's pictures. And so everyone left, apart from a handful of old folk, you know, saying they won't move. All these houses. Shops. This whole town. With a fire, burning beneath it, silently, unseen. And no one knows how to put it out. Know one knows what to do. Dad. But it's there. So hot you put your hand on the ground and you feel it, that heat, raging beneath you in the earth...

Fred is lost. All of this beyond him.

They sit there, silently. Together, apart.

Parents, children, and residents arriving at the school for the Harvest Festival.

A feeling of optimism, and liberation in the air.

45

INT. PRIMARY SCHOOL. SCHOOL HALL - MORNING 16. 0910

45

Lots of milling about, drinking tea, from everyone - a weight lifted, you can feel it.

Rory is helping set up a computer and screen, as Mickey works the room, trying to be as friendly as possible, greeting people with Daphne.

MICKEY SPARROW

Hello, welcome, glad we could do this for everyone, yes - hi. That's my son over there, running the show. Hello. Thanks for coming.

(quieter to Daphne)

Look at me, 'pillar of the community'. This what you bloody want?

Daphne smiles.

Feeling more safe, and hopeful than she has for a long time.

46

INT. PRIMARY SCHOOL. CORRIDOR - MORNING 16. 0920

46

Jenny is in the corridor, going over her 'speech', smiling politely to the last trickle of VISITORS as they arrive.

Kevin appears here - luggage in tow.

JENNY

Kevin? You came to this -?

KEVIN

No, don't worry, I'm not crashing your big day. I just thought I'd swing by on my way. And, say a proper - bye.

Jenny nods. Touched. *And this really does feel like goodbye.*

They feel comfortable, and at ease enough now, to lean in for a heartfelt hug.

KEVIN (CONT'D)

Are you going to be ok?

JENNY

Yeah. I will be. I will be...

They let go.

JENNY (CONT'D)

You?

KEVIN

Yeah.

A smile.

Jenny nods, and enters into the **SCHOOL HALL**.

Kevin exits the corridor. No looking back.

47

INT. PRIMARY SCHOOL. SCHOOL HALL - MORNING 16. 0930

47

Ian enters the event a little tentatively, 'off duty'.
He clocks and goes over to Julie.

JULIE

Don't normally see you at this kind
of thing. Small town village life.

IAN

Yeah, well. I thought maybe I
should, a little more...

They both spot Daphne, across the room.

JULIE

Anything?

IAN

(sighs)

There was a Daphne Dunn, who died
as a child in the 60s. Down in
Peterborough. But. I don't know.

JULIE

So what are you gonna do? You going
to confront her? Here?

Another weary 'I don't know' look from Ian.

*Something maybe shifting in Ian, slightly. His hunger for
this...*

ON STAGE: Headmistress Jenny gets people's attention.

JENNY

Alright if you can take your seats.
(as they do)

So I think I can safely say we are
very glad to be all together, this
morning. In the safety and the
warmth of our school. You've
already given so generously, so I'm
sorry to ask but we might need a
little bit extra for those that can
afford it. Coming up to Christmas,
which means it's Panto time. Oh no
it isn't!

The hall replies - *oh yes it is.*

JENNY (CONT'D)

And we would love to take Every One
of our Kids to see it this year.

(MORE)

JENNY (CONT'D)

So, during the next song, anyone who wants to buy a ticket for one child, you just text this number on the screen - with your name, and how many tickets you want to buy. And by the end of the song, we'll see how many lucky Kirkby Woodhouse Pupils we've got a seat for so far. And only if you feel like you can.

The School Choir starts singing, as Rory is at the computer by the screen, running the donations.

Members of the audience are texting in - their *number* and *name* appearing on the projection screen in a list.

Noah sings in the choir - Rosie and Julie beaming.

Jenny looks out across the audience, and sees - Kevin. Who has wandered in, at the back. He smiles - she smiles.

Definitely not returning to London yet, then.

With Mickey Sparrow - sat next to Daphne, who nudges him.

DAPHNE SPARROW

Should contribute something.

MICKEY SPARROW

Why. We've paid for this whole thing, don't need any more, Jesus.

DAPHNE SPARROW

People should see our name. How many's in a class? What, 30 tickets?

MICKEY SPARROW

Going to bleed me dry, you are.
(sighs)

All of 'em. We'll get tickets for each kid, how's that for a modern day Robin Hood, ey?

(at her phone)

Go on, type it, 'all tickets'.

DAPHNE SPARROW

All right, hold on, haven't got my glasses -

She's typing a text quickly from her phone.

"Daphne Sparrow". And then **"All tickets"**.

Only -- as she types -- it autocorrects *tickets...*

... to **Keats**.

She's pressed send before she even sees the change.

On the public screen. Her number appears.

And the words "**Daphne Sparrow. All Keats**".

Daphne realises what she's done.

All colour draining from her face.

Ian hasn't noticed yet, enjoying the kids performance.

MICKEY SPARROW
(seeing the screen)
The fuck does All Keats mean?

Daphne looks over to where the Inspectors are - Ian at the back.

And then her eyes glancing to EVERYONE ELSE from the community here.

She gets up, and edges out of the row.

MICKEY SPARROW (CONT'D)
Where you going?

DAPHNE SPARROW
I'll be back, just -

That's when Ian finally clocks the screen. "**Keats**".

His stomach flips - his eyes darting about the hall - seeing Daphne edging out, towards the exit.

Ian stands in a rush, tripping over some chairs and causing a large clatter. Others turn to look, including the Sparrows.

Mickey watches Daphne leaving the hall, and Ian in pursuit.

48

EXT. PRIMARY SCHOOL. CAR PARK - DAY 16. 0937

48

Daphne heads to her car, gets in, and starts it in a panic.

Ian is heading out towards his car.

49

EXT. THE SPARROW FARM. YARD - DAY 16. 1000

49

Ronan and Cinderella and on the tyre swing, kissing.

Daphne's car tumbles back into the yard and she gets out, heading towards the house, not noticing her son.

RONAN
(curiously to himself)
Mum?

And then -- Ian's car pulls up at speed behind. He gets out and runs inside - Ronan and Cinderella just watching...

50

INT. THE SPARROW FARM. KITCHEN - DAY 16. 1004

50

Ian enters to see -

- Daphne sat there, having retrieved her revolver.

It sits on the table, uncertainly. It's not clear she has any intention of using it. She just looks lost, and exhausted...

IAN

... You?

She just stares. Hand rested on the gun.

IAN (CONT'D)

Please, Daphne. Don't -

DAPHNE SPARROW

Why not. It's what 'he' did, isn't it. Wordsworth. This is how he 'atoned'. And I want to. I have to atone...

Ian edges closer, and sits at the table. She looks at the gun, and then her eyes catch some photos of her family...

DAPHNE SPARROW (CONT'D)

You're going to take it away from me. Aren't you. Make it not 'real'. The life I lived. If I go now, maybe it'll stay real. I'd rather end it as Daphne Sparrow than go back to being 'her', the person who caused all this...

(struggles)

Out in the CORRIDOR, Ronan is sneaking in alone, in the corridor, and is listening secretly...

DAPHNE SPARROW (CONT'D)

It's just a name. The only thing that isn't real is the name. I love my husband. I am my children's mother, they really are my boys.

(MORE)

DAPHNE SPARROW (CONT'D)

And every time I kissed them, or
laughed, it was a real laugh, or
when I cried or cut my finger,
sneeze, or fucking snored, every
Sunday roast or trips to the sea...

On Ronan, alone. *What..?*

IAN

They made you do a job, that they
should never have asked you to do.
And then all you could do was what
you did. Take another path. I'm not
going to take away your family,
Daphne -

DAPHNE SPARROW

Fuck you.

IAN

Nobody else has to know. I thought
it was someone and... I needed to
know, but -

DAPHNE SPARROW

You're lying. Police lie, and I
should know, they taught me how to
do it -

IAN

When we spoke, on the phone. I said
we could work together, and I meant
it.

She watches him, uncertain...

DAPHNE SPARROW

... I don't deserve to, to just
carry on, amongst these people I've-

IAN

Look I don't pretend to know you,
ok. I - all I know is... Who gets
to define you? Or any of us? You
are who you say you are, Daphne.
Who am I or anyone to tell you
you're not.

He holds his hand out for the gun.

On Daphne, wanting to believe it's possible, but far from
convinced...

She lifts the gun from the table.

DAPHNE SPARROW

I'll always have this, you know.
This 'way out'. For when it all -

IAN

It won't. I promise.

On Daphne... who uncertainly slips the gun, into her bag.

Put away. For now...

Ian nods. 'Ok'.

In the **CORRIDOR** - a shocked Ronan turns, and leaves...

51

INT. PRIMARY SCHOOL. SCHOOL HALL - DAY 16. 1030

51

We're tracking Ian and Daphne as they walk back into the assembly, still under way.

They rejoin their places - Daphne with Mickey and Rory.

MICKEY SPARROW

What were that about?

She shakes her head. *Nothing*.

As the CHILDREN'S CHOIR sing.

IAN (V.O.)

All I would need you to do, ask you
to do...

52

EXT. CARLISLE STREET - DAY 16. 1300

52

Daphne walks up to Julie's door, and knocks.

IAN (V.O.)

... is tell one other person. A
person you can trust. But who I
think deserves to know.

Julie answers the door. The two women look at one another.

IAN (V.O.)

That's your atonement.

Julie lets Daphne in...

53

EXT. SHERWOOD FOREST - DAY 16. 1400

53

The forest sits quietly. The odd tree swaying in the breeze.

IAN (V.O.)

And maybe, your forgiveness...

54

EXT. CREMATORIUM - DAY 17. 1500

54

The Jackson Family - including Cathy, now.

They're at the newly established grave of "**Gary Jackson**".

Julie places some mining memorabilia down carefully - the pit coins that each collier would leave as he went down.

Close on her. She's smiling, with pride.

55

INT. THE WELFARE - NIGHT 17. 2000

55

Julie, Rosie and Cathy are here, drinking in their corner.

Cinderella and Ronan have selected a track from the old jukebox and begin to dance together, not minding the looks or what people think. Cinderella trying to be silly, for Ronan.

Daphne and Mickey here too - more a part of the community.

Ronan glances over at his Mum. *Unaware he knows her secret.*

A flash of something across his face -- anger? Betrayal?

Is he going to keep it?

Neel Fisher enters, uncertainly. Still drowning in grief.

Julie approaches and hugs him tight, leading him over to their table.

We rest on -

Some framed photographs from the past. Of MINERS, proud, smiling, at the pit, or engaging in community culture. Bands and activities. Life...

55A **INT. WAREHOUSE - DAY 18. 0830**

55A

On one of those faces now. GIBBO. Looking much less proud of his work - as he snaps out of his memory, as he begins sealing up boxes of hair straighteners, along with other FORMER MINERS...

56 **EXT. OUTSKIRTS OF SHERWOOD FOREST - DAY 18. 0900**

56

Dean Simmons gets out of his car and stretches.

RADIO NOTTINGHAMSHIRE (V.O.)

Now here's a peculiar addition to the tale of the recent manhunt. One of the largest in British history...

From his car boot he removes a spade, some walking boots, and a map. He checks it, and looks at the FOREST before him.

RADIO NOTTINGHAMSHIRE (V.O.)

It's being speculated that thousands of pounds hidden by one of the subjects is still out there. Buried treasure, in Sherwood Forest. You couldn't make it up...

Another car pulls up. Rory Sparrow gets out of one of them.

They both acknowledge what they're up to with a wry smile.

57

INT. THE WELFARE - NIGHT 17. 2010

57

Ian enters, with Helen now too. *Back in the community, and back together.* A friendly smile from Ian to his wife.

IAN

What d'you want, same as always?

HELEN

Yeah. Same as always.

Ian spies Julie across the club, and they share a smile.

Julie is led by Noah onto the dance floor. Dancing silly - Noah teaching her how to 'floss'.

People watch. A few smiles, too, especially from Ian.

After what this family have been through. They all have...

58

EXT. OUTSKIRTS OF SHERWOOD FOREST - DAY 18. 0900

58

Dean clasps his spade, and map, and heads off one way.

Rory heads off another, towards the ancient Forest, in search of his treasure...

59

EXT. ASHFIELD STREETS. MARTIN'S HOUSE - DAY 19. 1330

59

Martin opens his door, a little surprised to see -

Ian. Stood here, in his civvies.

IAN

... alright?

A brief moment of uncertainty, before Martin opens the door wider for him, and Ian steps inside...

END OF SERIES.