

A week later

1 EXT. HEBDEN BRIDGE. DAY 4. 16.43 1

We follow CATHERINE'S Ford as she drives over the bridge and into Hanginroyd Street as she returns home from work. She pulls up outside her house (not right outside); CATHERINE steps out of the driver's side, and ILINKA BLAZEVIC (35, emaciated, unhealthy, poorly dressed) steps out of the passenger side. ILINKA is very unsure of herself; CATHERINE has to more or less physically persuade her in the right direction.

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CATHERINE
(smiling, gesturing)
Here, we're just along here.

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*
*

We follow CATHERINE and ILINKA into the house.

*

CUT TO:

*

2 INT. CATHERINE'S HOUSE, KITCHEN. DAY 4. 16.45 2

CLARE'S with DANIEL. DANIEL'S just in from work, still in his smart clothes. This is angry but hush hush because we can assume RYAN'S in front of the telly in the next room...

CLARE
You told him?

DANIEL
He asked.

CLARE
What d'you mean he asked?

DANIEL
I - just -
(big sigh)
We were playing a game.

CLARE: what's that got to do with anything?

CLARE
Okay.

DANIEL
And I said I might have a beer.
While Auntie Clare's out. And he said, "What d'you mean?" So -

He daren't complete the sentence.

CLARE
So you told him?
(DANIEL daren't say 'yes')
(MORE)

CLARE (CONT' D)

When - in fact - you coulda just
said, "Nothing. I didn't mean
anything, I'm just chuntering".

DANIEL

He kept on at me, he kept asking.
And then. He was the one who said
"Is she an alcohol ink?"
(beat)

i c.

CLARE

And did you tell him the rest? "And she used to shoot crap up her veins" as well?

DANI EL

No. No. Course I didn't!

CLARE

You know he's going to go repeating that. At school.

DANI EL

Why would he?

CLARE

Because he does, it's the kind of thing he does.

DANI EL

Okay well I'm sorry, it just...
("slipped out", he was
going to say, but the
truth is -)
he asked.

Just as CLARE's about to come back at him with another sharp comment, we hear a key in the lock and the front door's pushed open from outside. It's CATHERINE, in from work, herding in ILINKA BLAZEVIC (35, emaciated, unhealthy, poorly dressed).

CATHERINE

Go through, straight through,
through there, into the kitchen.
That way.

ILINKA is very unsure of herself; CATHERINE has to more or less physically persuade her into the kitchen. CATHERINE doesn't instantly appreciate the tense situation she's walked into between CLARE and DANIEL because she's so focussed on making ILINKA feel safe and comfortable. CATHERINE has a kindly, fixed grin on her face.

CATHERINE (CONT'D)

Ah! They're all here. This is
Ilinka. Ilinka, this is Daniel. Say
hello.

DANI EL

Hello.

CATHERINE

And this is Clare.

CLARE

Hello.

CATHERINE (CONT'D)

She's been working a ten hour shift six days a week - for ten pounds a week - at Bowen's biscuit factory up Rastrick.

CLARE

That's -

CATHERINE

Slavery, yeah. Anyway, I got an interpreter on the phone - that took three weeks - then I got the O.S.U. and spoke to the trafficking unit in Sheffield and we busted 'em out. The women. Only trouble now is housing 'em. We managed to get ten of 'em in at a women's refuge in Huddersfield, six've gone off to a hostel in Leeds and five of 'em are at The Mission waiting for the council to sort out the flights back home, and Ilinka... is going to stay with -

(the person she's dialled answers the phone: *hello?*)

She peers through the conservatory across to the house opposite)

Winnie! It's Catherine, we're back. Do you want to come across?

(WINNIE: *is she there?*)

Yes, she's here.

(mouthing kindly to ILINKA, pointing at the phone)

Winnie.

(WINNIE: *get t'kettle on, kid*)

I have indeed got the kettle on, Winnie. Tata.

CATHERINE hangs up.

CLARE

I allus thought Winnie were Polish.

CATHERINE

Yugoslavian. As was.

(a moment, then, realising from the body language between CLARE and DANIEL)

What's up?

CLARE

(reluctant to say it in front of ILINKA, but -)

He. Has told

(whisper)

(MORE)

DANIEL's beleaguered: he's not much happier with that.

DANIEL

He's not daft. He's the opposite of daft actually, he's very bright, he's very perceptive, and he'll be able to tell straight away that I'm talking shite -

(smiling at ILINKA)

- sorry - and that'll just reinforce the fact that she is -

(correcting himself quickly)

was. An -

(mouths it gently)

alcoholic.

Poor wretched ILINKA watches cluelessly as they debate. The

AMBER

I'm going back up there!

JOHN

You're not up there now. *Who's left this?*

He's found an abandoned bowl half full of soggy Frosted Shreddies on the surface above the dishwasher.

BEN

He did.

Meaning JACK.

JACK

So what? I've lost my calculator.

JOHN

AMANDA
It's this killer, it's this bloke
who's murdering prostitutes.
They're tough jobs to work on, I
suppose. I don't know.

JACK seems to buy that, but still mumbles -

JACK
No need to take it out on us.

But of course AMANDA does suspect there's more to it.

CUT TO:

3A EXT. VICKY'S FLAT. DAY 5. 07.49

3A

Establisher.

CUT TO:

4 INT. VICKY'S FLAT, HALLWAY. DAY 5. 07.50

4

In contrast to JOHN's house, things in VICKY's flat are very
calm. VICKY puts the last touches of make-up on. Checks

MIKE's heading up the stairs. CATHERINE's the last one out, all kitted up (well, the same kit she's in when she arrests skunk boy).

MIKE
(worried, he grab her arm
to stop her going)
You're not going on t'house-to-
house, are you?

CATHERINE pauses and lowers her voice. She doesn't want the team to know why she isn't going on the house-to-house; she just wants them to assume she has better things to do.

CATHERINE
No. That would be unethical. What
with me being prime suspect.
Etcetera.

MIKE
Just checking.

CATHERINE
They're going on the house-to-
house. So unless you can find me
more staff, I'm going to arrest a
fifteen year old at Salter Hebble
High for dealing skunk behind the
science block.

MIKE
(heads off to his office)
Okay, good.

CATHERINE's annoyed; she should be deploying one of the troops to do this, it isn't something a sergeant should be doing. She heads down the stairs, and passes JODIE and ANDY, who are just on their way upstairs to the Norland Road H-MIT offices.

JODIE
Morn'ng.

CATHERINE
(frosty)
Morn'ng.

As CATHERINE heads past them down the stairs she hears JODIE mumble to ANDY -

JODIE
That's Catherine Cawood.

- which obviously irritates the hell out of CATHERINE and makes her feel like prime suspect all over again, and all the horrible feelings that brings. She deals with it.

CUT TO:

5

EXT. SALTER HEBBLE HIGH SCHOOL. DAY 5. 08.15

5 *

CATHERINE' s marching a handcuffed YEAR 11 LAD (age 15) out of the school bui w. Aor 1 Tf (CATLc 12 ouc) out of

She has his collar firmly gripped with one hand, and in the other she carries two transparent evidence bags, one containing something like twenty-five little ziploc bags full of cannabis, and the other containing a load of money. Doves of kids are just arriving for school and are of course fascinated to see a police sergeant nicking a student. CATHERINE talks at the LAD loud and clear - largely for the benefit and instruction of any other kids who are listening.

CATHERINE

So lad! This is what happens when
you get caught dealing skunk behind

Cutting as and when with:

CUT TO:

6 INT. NORLAND ROAD POLICE STATION, REPORT ROOM/CORRIDOR. 6
DAY 5. 08.16

MIKE
You busy?

CATHERINE
(yes)
No.

MIKE
Okay. So. I've just heard. And I
thought you'd like to know...
(delicately)
The Home Office've given Tommy Lee
Royce permission to attend his
mother's funeral. Tomorrow. At the
crematorium. In Elland. I've just
heard, just now. So. I thought you
deserved to know. In advance.
Before you saw it on the news or in
the papers.

CATHERINE takes it in. It affects her. Deeply. It hits her
straight in the gut, like anything to do with that bastard
does. She's gone quiet. GORKEM and SLEDGE are there too.

CATHERINE
Right.

CUT TO:

7 EXT. ST. MARKS JUNIOR SCHOOL. DAY 5. 09.30 7

Establishing shot across the play ground, the roof tops and
the hills beyond.

CUT TO:

8 INT. ST. MARKS JUNIOR SCHOOL. DAY 5. 09.31 8

Assembly. The children and staff sing a song. We glimpse
MRS. BERESFORD, then RYAN and FRANCESCO, then a few teachers.
As the song ends - to our surprise - we come to FRANCES
DRUMMOND, singing and smiling at the children.

MRS. BERESFORD
Sit down everyone. Now, this
morning I'm delighted to tell you
that we have a new member of staff
joining us. Miss Wealand...
(MORE)

MRS. BERESFORD (CONT' D)
 (we see FRANCES smiling
 happily at the children)
 ...has come all the way from
 Linlithgow in Scotland to take over
 from Mrs. Etherington as our new
 teaching assistant! And I'm sure
 you'd all like to join me in giving
 her a really big warm welcome. So
 shall we do that? Yes? Everyone?
 After three. One - two - three -
 (the kids all join in,
 like it's something they
 always do at their school
 to a new person or a
 guest)
 Welcome to our school, Miss
 Wealand.

We end on FRANCES smiling at RYAN. She's got eye contact.
 RYAN (half distracted by FRANCESCO) smiles back perkily.

CUT TO:

9

EXT. BATEMAN STREET, KING CROSS. DAY 5. 10.00

9

A couple of patrol cars and a couple of CID cars and a mobile police unit are parked up Lynn's street. We see officers - detectives coupled up with uniforms - doing house-to-house. LYNN's house is boarded up now SOCO and POLSA have finished dissecting it and there's a uniformed officer stood outside the house. We discover ANN GALLAGHER glancing up the road at the boarded up house where she was held captive eighteen months ago. It's the first time she's been back here since then. She's been paired up with JOHN WADSWORTH again. JOHN's just knocked on a door for the second time. At length -

ANN
 I don't think there's anyone in.
 (JOHN goes and taps loud
 on the window with his
 car keys: metal on glass.
 It won't be the first
 time ANN's seen him do
 it)
 Is that an approved technique?

JOHN
 For getting people out of bed,
 yeah.

JOHN didn't mean to be funny (he's too preoccupied), but ANN finds it funny and lets out a little laugh. (ANN of course is preoccupied too, it's her mother's funeral tomorrow, but at least she hasn't got any secrets preying on her mind).

ANN
 Do you enjoy this job?

JOHN

It's not all house-to-house.

ANN

Only you never look happy.

JOHN doesn't know whether to bother answering that or not. But deep down and despite his problems, he's grown used to ANN in the few days they've been thrown together.

JOHN

If you had to lay your hands on a thousand pounds. Just like that. What would you do?

ANN

Ask me dad.

JOHN

What, and he'd just shell out?

ANN

He's a millionaire, so... probably not.

JOHN

Your dad is a millionaire?

ANN

He's like so rich it's boring.

JOHN

Wow.

(ANN: yup)

So how does he feel about you being a PCSO?

ANN

Oh. Y' know. "Hundreds of millions of pounds spent on her education and she wants to be a bloody police man". Only not so polite.

(JOHN manages a smile)

Why d'you need a thousand pounds?

JOHN's smile vanishes. Like it was never there.

JOHN

It's complicated.

(JOHN decides they're not in. He flicks his head indicating that they should stroll on to the next house)

You're not exactly a barrel o' laughs yourself you know kid.

ANN

Yeah well it's my mother's funeral tomorrow.

JOHN manages a little laugh. He thinks she's winding him up. Then to his horror he realises she means it.

JOHN

SHAF
You're joki ng.
(SLEDGE: nope)
Sarg?

SLEDGE: yup.

ANN
How d' you know?

SLEDGE
Gorkem read it on t' box just before
it got classi fi ed.

GORKEM
She's been questioned 'cos she left
threateni ng messages on Lynn
Dewhurst's answer machi ne days
before she di ed.

SLEDGE
That'll be why she's not been out
on the house-to-house. She can't be
doi ng anythi ng connected to
t' murder i nqui ry.

SHAF
That's mad.

ANN
It's stupi d.

SLEDGE (CONT'D)
Yeah, but *is* it? Lynn Dewhurst.

SHAF
So... what? She strangl ed her and
stuck a broken bottle up her ff...
and angl e?

SLEDGE
I'm not sayi ng she di d it. *I'm* just
sayi ng they questi oned her like...
over a week ago, and she *still*
isn't bei ng gi ven any duties on the
job.

GORKEM
That's how come she were the only
one off on that raid yesterday wi'
t' traffi cki ng uni t.

ANN
What raid?

They head i nto the report room, we go wi th them -

CUT TO:

11 INT. NORLAND ROAD POLICE STATION, REPORT ROOM. DAY 5. 11
12.31

SLEDGE

Yesterday! She tasered a bloke.

CATHERINE's loitering/chatting with some of her PCs (sitting at their terminals) and JOYCE as SHAF, ANN, SLEDGE and GORKEM head in.

SHAF

(happy)
Seri ously?

SLEDGE

You people need to get your ears
glued to t'ground better.

SHAF gives CATHERINE a bag with a bacon butty in.

SHAF

You tasered a bloke, Sarg?

CATHERINE

(excited)
Food!
(less excited)
I did, yeah. How much do I owe you?

SHAF

Two pound twenny five. What did it
feel like?

CATHERINE

(she considers)
Good. Given that one minute there's
this eighteen stone bloke coming at
you with a baseball bat, and the
next he's flat on the floor
quivering like a fat hairy tattooed
jelly.

We cut swi ftly back to yesterday:

CUT TO:

12 INT. HOUSE, PEVERIL LANE. DAY 4. 14.00 12

A big mid-Victorian terrace house (a house similar in size and grottness to the one we used for Milton Avenue last year). Both the front door and the back door are forcibly opened simul taneously, seven OFFICERS pile in at the front of the house, seven at the rear.

OFFICERS with each team shout: *Pol i cija! Pol i cija!*

The six OFFICERS plus a SERGEANT who came in through the front door race up the stairs to secure the upstairs rooms. The six OFFICERS plus CATHERINE who came through the rear door head into the downstairs rooms. We go into a couple of

13

INT. NORLAND ROAD POLICE STATION, REPORT ROOM. DAY 5.
12.32

13

CATHERINE'S found the HP bottle so she can whack a load of
sauce on her bacon butty as she continues with her merry

CATHERINE only heads into her office when she's seen TEKELI out. We go into CATHERINE's office with her...

CUT TO:

14 INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 14
DAY 5. 12.33

...and ANN follows CATHERINE into the Sergeants' Office.

ANN
Nobody in their right mind thinks
you did that.

CATHERINE doesn't want to dignify that with a response. She shuts the door behind her and wafts the idea away with a gesture and a rude noise, and embraces the difficult thing she has to address next -

CATHERINE
The Home Office are letting Tommy
Lee Royce out for his mother's
funeral. Which...
(and CATHERINE knows this
is the hard part for ANN.
The sick irony)
is tomorrow. Your F.L.O.'ll be in
touch to tell you all this, but I
heard, so. I thought you ought to
know.
(ANN takes it in)
He'll be closely guarded, there'll
be an armed escort, he'll be
handcuffed at all times, they'll
have done a full risk assessment
already and an operational order'll
be in place. He'll be in, out, then
straight back to the same nasty
little cell in Gravesend Prison
that he'll be occupying for the
next five hundred years.

ANN
Where? Where's his mother's
funeral?

And this is tough for ANN too. It's the same crematorium.

CATHERINE
Elland.

ANN hates that.

ANN
Before m[y mum]?

CATHERINE

No. After. Later in the afternoon.

CLARE

(her heart melts for him)
You do need help love, you need all
the help you can get with your
reading.

We hear the front door as CATHERINE arrives home from work.

RYAN

I don't, not if I'm gonna play for
Man City. I told her, I said, I
spelled it out for her.

CATHERINE heads in.

CLARE

(amused)
Did you. Indeed. Hi ya.

CATHERINE

Hi ya.

RYAN

She talks funny an' all.

CLARE

Funny in what way?

RYAN

She's Scottish.

CATHERINE

Who is?

CLARE

This new T.A.

RYAN

Miss Weeland.

CLARE

Yes, well it sounds to me like
she's trying to help you, so you
just try and be nice to her.

(RYAN mimes hanging
himself before he'll be
nice to her. CLARE turns
to CATHERINE)

Winnie wants you. Before you start
pouring yourself any tea.

CUT TO:

17

EXT. CATHERINE'S HOUSE, BACKYARD. DAY 5. 16.35

17

CATHERINE heads across from her house and goes and taps on
WINNIE'S door.

WINNIE'S house is always open, and CATHERINE'S one of the people who's allowed to go straight in (as long as she's polite and wipes her feet).

CATHERINE
Only me, Winnie!

CUT TO:

18

INT. WINNIE'S HOUSE, KITCHEN. DAY 5. 16.36

18

CATHERINE comes in and WINNIE and ILINKA are there in the kitchen, surrounded by newspapers and WINNIE'S old photo albums: she's been sharing her life with ILINKA. ILINKA looks like a different human being to the one we met yesterday, relaxed, well fed, well clothed.

WINNIE
Here she is! Now then, Catherine -

ILINKA jumps up spontaneously and hugs CATHERINE. She's still timid, overwhelmed and vulnerable in her manner, but the difference is heart-breaking: she's smiling now.

ILINKA
Thank you. Thank you. Catherine.

These are Aurelia's clothes. My friend Aurelia.

WINNIE

She had this friend, Aurelia.

ILINKA

Aurelija Petrović.

WINNIE

They were shunted from one house to another /tko

WINNIE

Catherine zeli otici u Sowerby
Bridge s tobom njom i razgovarati o
ovome sa ljudima koji istrazuju
ubojstvo.

ILINKA

Policijom?

Police officers?

WINNIE

Da.

ILINKA

(panicky)

Ne, ne ne ne.

WINNIE

She doesn't want to talk to the
police.

CATHERINE

Why?

WINNIE

Zasto ne zelis razgovarati s
policijom?

Why won't you talk to the police?

ILINKA

Knezenvici ce me ubiti.

WINNIE

She says the Knezevics'll kill her.
She's mentioned these Knezevics
more than once.

CATHERINE takes that in. It's big. Not that she wants to draw
attention to that.

CATHERINE

How? How did she mention them?

WINNIE

Just... well. As a threat.

CATHERINE

Did she see any of the Knezevics?

WINNIE

I don't know.

CATHERINE

Ask her.

WINNIE
Jeste li ikad vidjeli neku od

ILINKA
Ne ne, ali jedan od njih je dolazio
u kucu ponekad spavati s
Aurelijom.

WINNIE's reluctant to repeat that.

CATHERINE
What?

WINNIE
She says. One of them used to come
to the house. To... do the
business. With Aurelia. But she
never saw him. Who are they?

CATHERINE's very intrigued but cautious; this is potentially
big stuff. Then confidentially to WINNIE (even though she
knows ILINKA speaks no English, it's an instinctive thing -)

CATHERINE
They're the Halifax mafia.
(she sniggers
humourlessly)
Course it'd be the Knezevics.
Trafficking women, that'd be...
yeah. Right up their alley. We
arrested one of their mob
yesterday. The one I tasered, did
she tell you?

WINNIE
Yeah.

CATHERINE
He's way down the food chain, but
they won't get anything out of him,

19 EXT. VICKY'S FLAT, RIPPONDEN. DAY 5. 18.00 19

An establishing shot of the yard at the back of VICKY's flat. JOHN's car is parked in the street opposite.

CUT TO:

20 INT. VICKY'S FLAT, LIVING ROOM. DAY 5. 18.01 20

JOHN's just given VICKY one thousand pounds in cash. They're sitting next to one another on the settee in VICKY's flat.

VICKY
Your mother?

JOHN
I nearly turned up without it.

VICKY
Oh, that would've been a mistake.
She's smiling, she's keeping it light.

JOHN
I can't do this more than once,
Vicky. I don't have this kind of
money. My mother keeps that in her
freezer for emergencies.

VICKY
You're on a good wage. Amanda is.

JOHN
There's never anything left at the
end of the month.

VICKY
Well I can't help that.

JOHN
Please. Take this. And then, let's
call it a day. Please give me the
phone, whatever you took those
pictures on, anything else you've
downloaded it onto, you keep that -
(the money)
and then... let's just call it a
day. Where is it?

VICKY
What?

JOHN
The phone.

VICKY

Oh, it's somewhere. You can have this back, John.
(the money)
And the phone. Take it.

JOHN

Where is it?

VICKY

(but it's only the money she's offering back)
Go on. I don't really want it. All you have to do. Is what you've been saying you'd do for the last eighteen months. Leave her.
(JOHN has no response)
You hate her, you hate the kids, you -

JOHN

It's not ab[out] - ! I do not hate the children.

VICKY

They drive you up the wall.

JOHN

Yes, but -
(then he suddenly remembers the biggest point of all)
You *drugged* me! You *drugged* me and you took those ridiculous pictures of me! You *ff...* mad bitch! How the hell could you start to *imagine* I'd want to come and live with you now?

VICKY

I did that [because] -

JOHN

You're unhinged, you're - ! God! I don't know what you are!

VICKY

I *did* that. Because I love you.

JOHN

You love me?

VICKY

I know it was a bit mad, but I am desperate. *Desperate*. To make you see how much *I* care about you.

JOHN

So you did *that*?

VICKY

(she puts her hand on his)

Yes.

JOHN

(delicately)

I think. You're not well. Mentally. Vicky. I think... you've got to see. This isn't... how someone can behave. It's not what I want any more. We have to be grown up. And you know, I'm not even worth it. I'm old, I'm boring, I'm tired. God, I'm tired.

VICKY

You see this is what she does to you! This is how she makes you see yourself! You are none of those things! You're wonderful. You're funny, you're kind, you're good, you work hard, you deserve a nice life!

JOHN

Well then why are you doing this to me?

VICKY

Because I love you, and you deserve better. People sometimes don't have enough respect for themselves and their own right to be happy. And it's wrong, it's unhealthy.

JOHN' s bewildered.

JOHN

Please let me go. Please. Give me the phone - you keep that money - and please let me go.

VICKY

In the end you'll thank me.

CUT TO:

21

EXT. NORLAND ROAD POLICE STATION. EVENING 5. 19.00

21

Establisher.

CUT TO:

WINNIE
They' ll have me written off as

CATHERINE (CONT' D)

(she doesn't swear in
front of WINNIE as a
rule, so when she does
it's clear it's meant)

bastards. It's one thing knowing
somebody's done something, it's a
different kettle of fish having the
evidence to arrest 'em for it.

WINNIE

How did she escape?

CATHERINE

She was on a fag break. At Bowen's
biscuit factory. They don't run -
normally - because they've got no
idea where they are, and they can't
speak any English, and they're
terrified. So effectively they're
trapped.

(MORE)

CATHERINE (CONT'D)

All they know is where they live and where they work. They're taken there and back in a minibus. Every day. That's their life, it's all they know. She got over the wall and she just ran and ran and ran. She had no idea where she was going and if they'd caught her they'd have beaten her black and blue.

WINNIE

How did she know to come here?

CATHERINE

She didn't. She just kept saying police - *polizija* - as best she could and people kept pointing her in the right direction. Apparently. First I knew was when Joyce called me down to t' front desk.

We jump back to -

CUT TO:

24 INT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 4. 24
10.40

CATHERINE and JOYCE look alarmed and bewildered as breathless, bedraggled, utterly desperate and pathetic I LINKA pleads far too fast at them -

I LINKA

Morati mi pomoci! Ako me uhvate ubiti ce me! Molim vas pomozite mi. Nemojte dopustiti da me uhvate. Moram nazvati svoju obitelj! Molim vas pomozite mi!

You have to help me! If they get hold of me now they'll kill me! Please help me! Don't let them get me! Please let me call my family! Please help me!

CATHERINE

(discreetly to JOYCE during the above)

I'll ring language line.

CUT TO:

25 INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 25
EVENING 5. 19.42

As before.

CATHERINE

I'd no idea what she was saying.
But I could see how desperate she
was.

WINNIE

And we think we live in a civilised
country.

CATHERINE

Oh, I think we do, Winnie. On the
whole. That's why they want to come
here in the first place.
Ironically.

Just then DETECTIVE SUPERINTENDANT ANDY SHEPHERD taps on the
door and steps in. CATHERINE stands up. She's off duty, but
it's kind of instinctive.

ANDY

Sergeant Cawood.

CATHERINE

Sir.

ANDY

Is this Mrs. Babic?

Pron. *Babi ch.*

WINNIE

Winnie.

ANDY

(he offers his hand)
Detective Superintendent Shepherd.
We're very grateful to you, Winnie.
This's opened up whole new lines of
inquiry for us. I wanted to say
thank you.

WINNIE

Oh, that's -

ANDY

(he isn't really
interested in WINNIE's
response, it's not why he
came in. He addresses
CATHERINE)
Can I have a word?

He means in the next room, not in front of WINNIE.

CATHERINE

Sure.

She steps outside the room with him.

CUT TO:

26 INT. NORLAND ROAD POLICE STATION, REPORT ROOM. 26
EVENING. 5. 19. 43

ANDY walks far enough away from CATHERINE's office for WINNIE not to be able to glean any of this (the report room's almost empty). But he still keeps it hush hush.

ANDY

Ilinka's concerned that she might have been followed. Here. To the nick.

CATHERINE

How? Sir.

ANDY

I dunno. But. You let her go outside. For a comfort break. Yesterday afternoon.

CATHERINE

Yeah.

ANDY

She thinks she saw a car -

CUT TO:

27 EXT. NORLAND ROAD POLICE STATION, YARD. DAY 4. 13. 00 27

ILINKA's in the back yard having a cigarette. An elderly, battered VW Golf is loitering along Norland Road with a craggy looking middle aged bloke driving it. DAVE comes out of the back door to join ILINKA in having a cigarette. As soon as the bloke in the VW sees a uniform, he puts his foot down and heads off. ILINKA notices this, whereas DAVE doesn't.

CUT TO:

28 INT. NORLAND ROAD POLICE STATION, REPORT ROOM. 28
EVENING 5. 19. 44

ANDY

- which disappeared as soon as whoever it was driving it saw a uniform.

CATHERINE had no idea.

CATHERINE

Really?

ANDY

So the concern is. That - if she's right - whoever it was may have followed you when you drove her back to your house later in the day.

This is all a bit of a shock.

CATHERINE

Shit.

ANDY

Yup.

CATHERINE

But... I'd have noticed, I'd have seen. If somebody'd followed me.

ANDY

How sure can you be? It isn't like you were looking for it, is it?

CATHERINE

(she can't be sure. How could she be sure?)

I -

ANDY

(interrupts)

So what you've gone and done. Inadvertently, and - I'm sure - with the best intentions -

CATHERINE

There was nowhere else to take her, there was nowhere else had any space.

ANDY

What you've done. Is put that little old lady in there in a potentially very vulnerable and dangerous position.

(CATHERINE can't deny that. She feels stupid)

If it's who we think it is, these people don't muck about. If they think Ilinka's told us stuff that could compromise them - which she has - they'll kill her. They'll put a petrol bomb through the door, they'll do something.

(MORE)

ANDY (CONT'D)

I've contacted the security people,
they're going to put a C.P. alarm
in Winnie's house.

(MORE)

They're going there right now,
they'll be there when you get back.
I'm not going as far as an Osman
warning - I don't want to freak her
out - but perhaps you could explain
to Winnie what they're doing
without causing her any more alarm
than we need to.

CATHERINE fights the urge to apologise; she knows it'll only
be interpreted as a sign of weakness.

CATHERINE

Yup.

ANDY

Oh, and do yourself a favour.
Sergeant. Hurry up with your alibi
on either

NEVISON

Yep.

ANN

Y' coming downstairs?

NEVISON

(no)

In a minute.

ANN

People keep asking after you.

NEVISON

Mm.

She sits.

ANN

I wish we didn't have a full house.

NEVISON

No. Well. They'll be gone after tomorrow. And then. It'll be just you and me.

(a moment, they manage something of a smile at each other)

I'm sorry we don't all see eye to eye. I do love you, you know. I am proud of you.

He's verging on tearful. So is she. Not that either of them give in to it.

ANN

I'm proud of you.

NEV's touched. ANN's never really said anything to him like that before.

NEVISON

Are you?

(she nods. A moment, then something that's preying on NEV's mind -)

I sacked this fella last week. It's been bothering me.

ANN

What did he do?

NEVISON

He made a mistake. And then he didn't handle it so well and I had to pick up the pieces. So. I gave him his marching orders.

ANN

So?

NEVISON

So. Your mother'd have persuaded me
to give him another chance. Even
though he's had his share already.
You see she never gave up on

NEIL

Oh, I know, yeah.

CLARE

So unfair. She should have lived to be ninety, Helen. She should've been happy and healthy, and for another thirty years. I hate funerals.

(embarrassed at being
tearful)

Sorry.

NEIL

Don't apologise.

They're close. They look at one another. An unspoken agreement starts to emerge that they're going to kiss. They kiss. It's nice. It's maybe not the first time, but it's still all a novelty for both of them. Eventually -

CLARE

The thing is. She helped me. Helen. She erm...

(she's struggling with
making the decision to
tell him the truth about
herself. She's nervous.
It could go wrong, it
could change how he feels
about her)

There's things you should know. Before we - you know. Get any more serious. If that's what we're doing.

NEIL

What things?

CLARE

Is that what we're doing?

NEIL

If -
["that's what you want"]
Yeah.

CLARE

Okay. So. Okay, so ten years ago. I didn't work at the Mission. I was one of the people who ended up there. I was a drop-in. I did drugs] -

(she can't say it)

I did drugs. Bad ones. Stupid] - stupid ones. And I was - I am - an alcoholic. Recovering. Ten years.

More or less. q 1 0 0 -1[2TT2.0r99 714r05e W n /Cs1 cs 0

CATHERINE

So you know where I am. And I'll
sleep in our conservatory tonight,
then I'm handy.

WINNIE

Don't be so damned silly, you'll
freeze.

CATHERINE

Tell her to get some sleep.

WINNIE

Catherine kaze san.

CATHERINE

And not to worry.

WINNIE

34 INT. CATHERINE'S HOUSE, LIVING ROOM. NIGHT 5. 22.12 34

The room's empty. Some of NEIL'S belongings are here: his coat, his shoes. We hear CATHERINE come in through the conservatory. She comes into the living room and sees NEIL'S things, and then the distant mumble of a bloke's voice from upstairs, and a bit of giggling. So that's an interesting development, but she's too tired to think too much about it.

CUT TO:

35 INT. CATHERINE'S HOUSE, CONSERVATORY. NIGHT 5. 22.20 35

CATHERINE comes in dressed for bed, but also wearing a jumper, thick socks, and possibly a thin insulate woolly hat. She's carrying a sleeping bag, and a pillow, both of which she chucks down on the settee. She's also got an old cricket bat. Just in case.

CUT TO:

36 EXT. GRAVESEND PRISON. DAY 6. 07.00 36

Establishing shot. Pink sun rise over the prison. Lovely.

CUT TO:

37 INT. GRAVESEND PRISON, TOMMY'S CELL. DAY 6. 07.05 37

TOMMY'S PERSONAL OFFICER and the CUSTODIAL OFFICER and a WARDEN have just entered his cell.

CUSTODIAL OFFICER

Good morning.

TOMMY

(wary)

Morning boss.

CUSTODIAL OFFICER

I've come to let you know that you've been given permission by the Home Office to attend your mother's funeral.

TOMMY

When?

CUSTODIAL OFFICER

Today.

(TOMMY had no idea)

You'll be leaving in the next half hour. You'll be driven there under armed escort. You'll be hand cuffed at all times. Okay?

(MORE)

CUSTODIAL OFFICER (CONT'D)
 (TOMMY's still taking it
 in)

You came straight here from court
 after your conviction so I'm
 assuming you've got a suit of some
 sort?

TOMMY's still reeling from the news that he's going to be
 allowed out. Today.

TOMMY
 Yeah. Yeah. But they took it off me
 [when] -

PERSONAL OFFICER
 I've sorted that out.

CUSTODIAL OFFICER
 I'll leave it with you.

The CUSTODIAL OFFICER leaves TOMMY with his PERSONAL OFFICER.

PERSONAL OFFICER
 Y'all right, son?

TOMMY nods. We look into his eyes. This has taken him by
 surprise. He's agitated.

CUT TO:

38

INT. CATHERINE'S HOUSE, CONSERVATORY. DAY 6. 07.10

38

CATHERINE's awake (still wrapped up in her sleeping bag) when
 CLARE comes in with a mug of tea. CATHERINE looks like she
 hasn't slept much.

CLARE
 Tea?

CATHERINE
 (she's so cold she can't
 move. The tea's very
 welcome)
 Ooh...

CLARE
 I got the note.
 (a post-it note with
 scrawl on it: I am
 sleeping in the
 conservatory. C x)
 Why?

CATHERINE
 Oh, I didn't want to disturb you
 and -

She points up: Neil.

CLARE

No, I didn't mean why did you leave a note, I meant, why are you sleeping in the conservatory?

CATHERINE

Oh. Winnie. We put an alarm in her house last night. In case anybody unsavoury followed Linka. So I just thought I'd keep an eye out.

CLARE

(she takes in the cricket bat)

You never knock off, do you?

CATHERINE

I shouldn't have brought her here. Well, I should, she needed to be somewhere, and I don't think they did follow us. But. I was stupid not to think about it.

CATHERINE sits up to drink the tea.

CLARE

He's gone. Neil. He starts his shift at t' shop at half past six. I had a really good chat with him last night.

She's smiling, she's happy, she wants CATHERINE to be happy for her.

CATHERINE

(wry)

Oh is that what it was?

CLARE sits on the bed/settee.

CLARE

I told him... that I've got a bit of history. Turns out he does too.

CATHERINE hesitates before deciding to say it -

CATHERINE

I know.

CLARE

CLARE

I thought you weren't supposed to do that.

CATHERINE

We're not.

CLARE

Not for personal -

CATHERINE

It's a sackable offence. Don't tell him.

CLARE

So why didn't you tell me? That you knew.

CATHERINE

I didn't know whether you'd want to hear it or not.

CLARE

So when was this? When he -

CATHERINE

Five or six years ago.

CLARE

You see that's when his marriage broke down! It sounded awful. He had a good [job] - I mean a *really* good job. At the building society. Then he got involved with this woman. An affair, a fling, and -

(CATHERINE tuts/sniggers:
obviously not impressed)

Oh yeah, and you're whiter than white, aren't you?

(CATHERINE's not going to
bother responding to
that)

Why did you PNC him?

CATHERINE

Dunno. Instinct. Way he flinched when I took my coat off and he saw my uniform.

CLARE

Anyway it all got very unpleasant, she started making threats, like -

CATHERINE

Did she boil his bunny?

CLARE

- I dunno, but it all became known. She told his wife, his kids - and he had a breakdown. A proper the real deal nervous breakdown. He couldn't speak. He lost his family, his house, his job, his self respect. Everything. So he ended up drinking and that must be when that happened, when he hit rock bottom.

CATHERINE

Does he drink now?

CLARE

No.

CATHERINE

How d' you know?

CLARE

ANDY

I want as much information on the
family as possible.

(MORE)

When did they last have any contact with Aurelia? I want detail. The Hibernia Street address has been secured as a potential crime scene and CSI are on route so let's see what that throws up. Let's liaise with the ops room for the Peveril Lane raid because they should be collating full profiles on all the women found there and this could be crucial to our investigation. If Aurelia was trafficked I want to know when, who by, and what she's been doing since she entered the UK. Who lived at 58, Hibernia Street? Who visited? Who owns it? I want a full picture of the movements at and around that address. I want CCTV, I want you liaising with local beat bobbies. I want house to house. Let's get everything we can on the Knezevics. Contact NCA. See if they have any operations going on connected to the Knezevics. It looks like it's going to get more complicated but this is where your skills are vital.

We glimpse MIKE TAYLOR taking everything in, as usual.

CUT TO:

40 EXT. ST. MARKS JUNIOR SCHOOL. DAY 6. 10.30 40

Establishing shot: a class playing rounders in the yard under supervision.

CUT TO:

41 INT. ST. MARKS JUNIOR SCHOOL, CLASSROOM. DAY 6. 10.30 41

RYAN is with MISS WEALAND in a quiet corner doing one-to-one reading. RYAN's reading is slow and tortuous. FRANCES is perfectly good and calm and kind to RYAN. If we didn't know other stuff about her we'd think what a lovely T.A.

FRANCES is dressed very smartly and in black.

RYAN

I. Am. Not. Going. To. Ask. You.
Again. George. Said. Granny. My
granny doesn't look like that, like
a little ole woman. And she'd know
how to deal wi' this George I'd
better an' all.

He prods at a picture in the book of generic granny with grey hair and glasses.

FRANCES

What does your granny look like?

RYAN

She's a policeman. Woman.

FRANCES

Is she?

RYAN

She chases scrotes and druggies and nutters.

FRANCES

What about your other granny?

RYAN

I haven't got another one.

FRANCES

Your dad's mum.

RYAN

We don't talk about me dad. And anyway...

(he's teasing, he's smiling, he's started to like MISS WEALAND)

How do you know that my granny isn't me dad's mum? I didn't tell you that.

FRANCES

Oh, I must've just made a lucky guess there, Ryan.

She tries to turn his attention back to the book.

RYAN

Why you all dressed up?

FRANCES

You're very good at diversion tactics, aren't you?

RYAN

(his face lights up: he doesn't know what that means but it sounds good)

Am I?

FRANCES

I'm dressed up because I'm going to a funeral this afternoon.

RYAN

So is my Granny! And my Auntie
Clare.

FRANCES

(worried)

Is she? Are they?

RYAN

I wanted to go as well so I
wouldn't have to come to school but
they wouldn't let me. Did you know
Helen as well then?

FRANCES

Helen?

(relief)

No. No, I'm going to someone else's
funeral.

RYAN

Whose?

The irony isn't lost on FRANCES, even though it's entirely
wasted on RYAN -

FRANCES

You didn't know her.

CUT TO:

42

INT. NORLAND ROAD POLICE STATION, CORRIDOR/STAIRS.
DAY 6. 11.10

42

Permanently pre-occupied JOHN WADSWORTH is just coming out of
the mens' loos. He heads along a corridor, and ANDY SHEPHERD
and MIKE TAYLOR brush past him going the other way. ANDY (who
is dressed all in black) is just sharing an anecdote with
MIKE, it's entirely coincidental, ANDY's clearly talking
about someone else -

ANDY

(he's smiling, amused)

I said to him, "Stop being a push-
over, you pillock. You've got to
take decisive action! You can't let
yourself get *bullied* like this,
you're a copper for God's sake, and
you're a bloody good one an' all".

Unwittingly, ANDY's words have an impact on JOHN. ANDY and
MIKE disappear down the corridor, still chatting, but for
JOHN this is a decisive moment. He can't let himself be
bullied like this. Instead of going back to where he should,
he takes a detour down the stairs.

CUT TO:

43 EXT. NORLAND ROAD POLICE STATION, BACKYARD. DAY 6. 11.11 43

JOHN comes out with his two phones in his hands, stuffs his normal phone back in his pocket and presses VICKY's number on the phone he keeps for ringing VICKY. He's excited. For the first time he can see a possible way forward. Pause pause. Ring ring. Eventually -

VICKY

(ov)
Hello.

JOHN

Hi. It's me. I've erm... you're right. You're right! I should leave her. I shoulda left her years ago. I'm gonna go round this afternoon, this evening - after work - and get my stuff and that's it, I'll tell her.

Cutting as and when with:

CUT TO:

44 INT. OSWALDS DEPARTMENT STORE, HALIFAX. DAY 6. 11.12 44

VICKY takes this in.

JOHN

(ov)
Then I'll be round at yours. Is that all right?

Clearly this wasn't quite what she expected, even though it is what she wants. Is he playing her?

VICKY

Well... yeah. Yeah. Yeah, course.

JOHN

Right then.

VICKY

Well...
(testing him)
you must feel relieved. Now you've made that decision.

JOHN

Yeah. Yeah! Yeah I do.

He feigns joy as best he can. And obviously she's not daft: she's yet to make a decision about whether she's buying it or if she believes he's up to something.

VICKY
Okay. Well I'll see you... what
time? Half sevenish?

JOHN
Yeah. Yeah. Yeah.

VICKY
I'll cook.

JOHN
Right.

VICKY
(what's he up to?)
Great.

CUT TO:

45 OMITTED 45 *

46 INT. NEVISON'S HOUSE, HALLWAY/KITCHEN. DAY 6. 16.01 46

We go with SEAN as he makes his way through the house. All the rooms are packed with people dressed in black. He recognises ANN (chatting to someone), although she doesn't recognise him. Eventually he sees NEV across the way. He's chatting to CATHERINE and CLARE and others (not that SEAN has any reason to know who CATHERINE and CLARE are; last time he clocked CATHERINE it was fleeting and she was in police mode). He spots a table full of glasses of wine already poured, grabs one, and nervously knocks half of it back straight off. Then he has the courage to approach NEV. We cut to be with unwitting NEV as SEAN approaches.

NEVISON

SEAN taps NEV on his shoulder.

SEAN

Mr. Gallagher.

(NEV turns. We - and NEV -
realise how nervous SEAN
is. He talks too fast)

Sorry. Nev. To interrupt. I just
wanted to say how sorry. I am. I
had a lot to be grateful to Mrs.
Gallagher for. And...

CATHERINE (CONT'D)

Warning the girls to be extra vigilant w/ this bastard out there doing what he's doing and this van came creeping along, and then when whoever it was saw me they sped off. So I PNC'd the vehicle, and... that was the name that came up as the owner. Sean Balmforth.

CLARE pulls a face like she wouldn't put it past him. NEV and SEAN are shaking hands, we get the idea that NEV's given him his job back.

CLARE

You see that were the thing with Helen. Just occasionally there'd be someone come along, and you'd think, "I wouldn't touch that bastard with a barge pole". But she never thought like that. About anyone. Ever. No-one was beyond the pale.

We might be reminded of that conversation CATHERINE had with ANNETTE and LEONIE about "was there ever anyone that gave you the creeps?" We see CATHERINE mull CLARE's comment over. Then suddenly -

CATHERINE

Listen, I've got to go.

CLARE

Eh?

CATHERINE

I've stuff to do. You stay here, this is your crowd. I'll pick you up later. Is that okay? If I take the car?

CLARE

(wrong footed)

I don't actually know that many [people] -

CATHERINE

Yes you do.

(nodding at someone from
The Mission)

Liz is here.

This so isn't what CLARE expected.

CLARE

Okay. But. If I get bored I'll need picking up sooner.

CATHERINE

I am coming back.

CLARE

I thought we were stopping.

CATHERINE

(she nods, she's not
listening)

I'm going to slip out.

She means so she's not saying big emotional goodbyes to NEV or ANN (also she doesn't want ANN to know where she's going). She goes, and CLARE's left a bit high and dry and a bit pissed off; she assumed CATHERINE would be here for the duration (and whilst there will be people here from the Mission side of HELEN's world, CLARE will feel out of her depth and shabby beside the confident affluent majority).

CUT TO:

47

EXT. PARK WOOD CREMATORIUM, ELLAND. DAY 6. 16.20

47

CATHERINE pulls up in her car in the car park. She looks in her rear view mirror at a couple of black saloon cars that are parked right by the crematorium entrance. There is a single marked police car parked discreetly and a plain CID car. There are a handful of people hanging about in mourning clothes. Two of them are plain clothes officers. We recognise FRANCES DRUMMOND, but of course she's just another face to CATHERINE (also FRANCES may have taken the precaution of wearing a hat that partially obscures her face). There are three or four wobbly smack-heads who hung about with LYNN.

Another vehicle pulls up in the car park, not far from CATHERINE, and ANDY SHEPHERD steps out. (He's here as the S.I.O. working on LYNN's murder (which is why we saw him dressed in black earlier). CATHERINE has to make sure he doesn't clock her.

The hearse arrives with LYNN DEWHURST's coffin in it. From one of the saloon cars an uniformed PRISON GUARD emerges, followed closely by TOMMY, to whom he is handcuffed. TOMMY's wearing a suit, which he looks uncomfortable in. A second uniform PRISON GUARD steps out of the other side. (A third uniformed PRISON GUARD is driving the vehicle).

CATHERINE reacts when she sees Tommy. Anger, primarily, and a whole host of other things. Her heart beats faster. TOMMY sees FRANCES. They glance surreptitiously at one another, not wanting to draw attention to themselves. They both know they won't be allowed any contact with one another. TOMMY's allowed to stand and watch as LYNN's coffin is taken out of the hearse and pushed on a trolley into the crematorium.

When everyone from the funeral party has gone inside the building the hearse, the two saloon cars and the patrol car drive off round to the other side of the chapel, all of which CATHERINE has watched through her rear view mirror). Then she gets out of her car and heads up to the building.

CUT TO:

48

INT. PARK WOOD CREMATORIUM, ELLAND. DAY 6. 16.21

48

CATHERINE lets herself quietly into the building, keen not to be seen, but there's no-one around, they've all gone into the chapel. She peers through the glass doors into the chapel. The small party is all congregated at the front with their backs to CATHERINE. CATHERINE stares at the back of TOMMY's head. She has to decide whether she's going to go in or not.

A hymn starts up, and even though the small congregation doesn't make a huge amount of noise, CATHERINE decides to take the risk of slipping into the chapel, hoping no-one will turn around and look at her. She keeps her head down as she slips in. As soon as she does she sees two plain clothed police officers who are standing at the back, but who weren't visible from the door. She's quick to show in her body language that she is no threat to anyone.

Only FRANCES hears something and turns around to look as CATHERINE slips unobtrusively into a pew near the back. FRANCES knows what CATHERINE looks like because she'll have seen pictures of her at the time of TOMMY's trial. FRANCES is alarmed, because she doesn't want to be seen and later recognised in the playground by CATHERINE. She turns back round to the front and keeps her head down, but we can see that she feels agitated.

We cut to look at TOMMY close up, with CATHERINE in the background. TOMMY tries to sing the hymn, but he finds himself emotional, even tearful. LYNN's toothless drinking buddies from Hebden are emotional too but do their best to warble along to the hymn. CATHERINE finds herself compelled to look at TOMMY, like she felt compelled to come here. It's pointless, it's irrational. She hates seeing how well he looks. He's obviously looking after himself in prison, he's obviously coping mentally, and it irritates her profoundly. The VICAR's next words affect TOMMY, forced as he is to reflect upon himself and his own life -

VICAR

Grant us, Lord, the wisdom and the grace to use aright the time that is left to us here on earth. Lead us to repent of our sins, the evil we have done, and the good we have not yet done.

CUT TO:

48A INT. NEVISON'S HOUSE, LIVING ROOM. DAY 6. 16.45 48A

CLARE'S on a settee, on her own, no-one to talk to.

CUT TO:

48B INT. PARK WOOD CREMATORIUM, ELLAND. DAY 6. 48B
16.50

The VICAR as he approaches the closing sentiments of the ceremony.

VICAR

We entrust our sister, Lynn, to God's merciful keeping. And we now commit her body to be cremated in sure and certain hope of the resurrection to eternal life through our Lord Jesus Christ, who died, who was buried, and rose again for us.

(we discover TOMMY looking suitably moved and emotional as the curtain is drawn)

Unto him that is able to keep us from falling, and to present us faultless before the presence of his glory with exceeding joy, to the only wise God our Saviour, be glory and majesty, dominion and power, both now and ever. Amen.

TOMMY's given a moment to sit before he's lead outside, but it's CATHERINE we're chiefly interested in, observing all this. The PRISON GUARD who TOMMY's cuffed to discreetly asks TOMMY if he's ready to leave. He is. He stands up, and it's then as he happens to glance down the chapel (in an attempt to glance at FRANCES, who is sitting right behind him)(it might even be FRANCES who indicates to him to look behind her at CATHERINE) that he sees CATHERINE. It's at that moment that CATHERINE realises that this is what she wanted. She wanted him to see her watching him handcuffed, humiliated, heavily guarded, seriously convicted. And so she can't resist a look of intense satisfaction creeping across her face in that split second. TOMMY interprets her look correctly and it appalls him.

TOMMY

What's that *fuckin*g bitch doing here? Who's let that *bitch* in?

(everyone turns and sees CATHERINE, including ANDY SHEPHERD. TOMMY starts really kicking off, he's lost it)

She k0 0 216 5cDY

The look ANDY's giving her is designed to make people shrivel up. But we also get the idea - as CATHERINE gives him a similar look back - that she probably doesn't care. We hear Tommy still shouting and kicking as he's dragged outside.

CUT TO:

He gives her a moment to enlarge on that, but he just gets silence.

MIKE

Right! Well I've just had my arse kicked by the Super for not explaining to you beforehand that if you were so much as *thinking* of turning up there today it would be considered *grossly inappropriate*.

CATHERINE keeps calm as she replies. She does still regard it as a massive indignity that she has to eliminate herself. Even though she should know better.

CATHERINE

I can't. I've checked everything, my calendar, my pocket book, my smart phone, the rosta, everything. And there's nothing. I wasn't doing anything with anybody who can give me an alibi on any of those days. I mean I probably was but I have no record of it. All right?

(silence)

Boss?

(silence)

Mike?

MIKE's just bewildered at the other end. Why won't she play the game? CATHERINE's starting to realise she may have made a bad move by going to the crematorium, but she still doesn't really care. If she had the choice to do it again she probably would.

CUT TO:

50A INT. CAR. DAY 6. 17.20

50A

TOMMY's being driven back to H.M.P. Gravesend. He's still very very angry, his eyes are red from tears of anger, and his forehead's gashed from the scuffle he created.

CUT TO:

51 OMITTED

51

52 INT. JOHN'S HOUSE, BEDROOM. DAY 6. 18.46

52

JOHN's putting clothes into an over night bag.

CUT TO:

53 INT. JOHN'S HOUSE, KITCHEN. DAY 6. 18.47

53

AMANDA's busy unloading carrier bags from the supermarket, and we can hear the tv in another room, so we know the children are around. JOHN heads downstairs and into the kitchen. With the over night bag.

JOHN

(happy)

Oh, you're back! I've been called away on obs. We're following a suspect.

AMANDA

Oh okay. How' re you feel i ng?

JOHN

54A EXT. VICKY' S FLAT. EVENING 6. 20. 29

54A

Establisher. We can see JOHN' S car parked in the street opposite.

CUT TO:

INT. VICKY' S FLAT. EVENING 6. 20. 30

VICKY takes that on board, but then chooses not to run with it.

VICKY

What did she say? Amanda. When you told her.

JOHN considers.

JOHN

She said she knew. She said she'd known for a while. Well, suspected.

VICKY

Did she want to know who I was?

JOHN

Yeah.

VICKY

Did you tell her?

JOHN

No.

VICKY

I know you're worried about the children. But we can make it work. You can bring them here.

JOHN

There's not room.

VICKY

Yeah. Obviously. We'd have to get somewhere bigger.

JOHN

At some point. You will have to give me the phone, and anywhere you've backed 'em up. I mean... we have to have that trust back. Don't we? I have to.

VICKY

So she didn't go mad? She didn't make a big scene in front of the kids?

JOHN

No.

VICKY

I wonder why?

A moment. Is she testing him?

JOHN
Maybe it hadn't sunk in. I don't know. Maybe she didn't want to make a scene. In front of them.

VICKY
She didn't follow you. Did she?

JOHN
I doubt it.

VICKY takes that in (accepts it) and heads back into the kitchen.

VICKY
I'm making a moussaka.

JOHN waits 'til she's out of view, and then starts looking under cushions, feeling under the settee, he turns a picture round to see if anything's cellotaped to the back. VICKY heads back in, and misses seeing him doing something suspicious by a nanosecond. She's got a mobile phone in her hand. She holds it up with a smile and then tosses it to him.

VICKY (CONT'D)
There you go.

JOHN can't believe it. His relief is short-lived of course. It doesn't mean she hasn't backed up the photos elsewhere.

CUT TO:

57 EXT. NEVISON'S HOUSE. NIGHT 6. 21.30

57

CATHERINE's arrived back at NEV's. A lot of the cars have gone, but there are still a few here. CATHERINE reaches the

NEVI SON

You snuck off.

CATHERINE

I had things to do. Is our Clare about?

NEVI SON

I think they're in t' garden. Her and Ann, I think they were having a cigarette. She thinks I don't know she smokes. Ann. Not Clare.

CUT TO:

59

EXT. NEVI SON'S HOUSE, GARDEN. NIGHT 6. 21.32

59

CATHERINE can hear voices and a bit of laughter as she heads through the dark into the posh garden. She finds CLARE and ANN. They're both smoking, and they're both drunk. Daft drunk, the pair of them, and swigging cans of beer. (The tone of their laughter needs to reflect that they're still aware of the sadness of the occasion, but the edge has been taken off it by the alcohol).

CATHERINE

Clare?

CLARE

Oh shit, she's here.

ANN

Evenin' all.

CLARE

Finally.

CATHERINE

What's going on?

ANN

Nothin'.

CATHERINE (CONT'D)

(at CLARE)
What y' doi ng?

CLARE

Okay. Calm down. I just - I just... needed something to blur the edges.

ANN

Anyway, where did you disappear off to?

CATHERINE

How much has she had to drink?

ANN
I don't know, I haven't been
counting.

CLARE
Don't start.

CATHERINE
Don't start?

ANN
She's allowed a drink, it's a
funeral.

The only reason CATHERINE doesn't rip into ANN is precisely
because it is her mother's funeral. She turns to CLARE.

CATHERINE
D'you want to get in the car?

ANN
Ey come on Catherine, she's not
fifteen.

CLARE
Yeah, come on Catherine.
(CATHERINE tries to get
CLARE's drink off her)

No no no no no no cm BT -0.0207 Tc 12 0 0 -12 252 369Tm17

CLARE

I've been very upset today.

CATHERINE

I know you've been upset, but you can make the decision. You can make the *right* decision, *right* now, not to let this go any further. When did she start?

CLARE

Can we not talk to me like I'm about six? Please. Or not even present.

CATHERINE

Clare's an alcoholic.

ANN

I didn't know that.

CLARE

Yeah that's right, go on, embarrass me.

CATHERINE

When did she start?

ANN

She's not had tons.

Although ANN doesn't really know; she doesn't know when CLARE started.

CLARE

Who's 'she'? The cat's mother?

CATHERINE

I don't want to embarrass you, Clare, I just want you to not let this go any further than it has done already. I want you to put that down and I want you to get into the car.

(impasse)

Please.

(impasse)

Do you want me to treat you like I'm your sister and I love you. Or do you want me to treat you like I'm a police officer? Which I will do if I have to.

CLARE

I've not done anything illegal.

CATHERINE

Yes. But if you carry on, you and me both know that you probably will.

CLARE weighs things up, then makes a little exhibition of handing the can of beer to CATHERINE. Like she can take it or leave it. CATHERINE takes it.

CLARE

Well I need a wee anyway. Before we go.

CATHERINE

Right.

CLARE sets off towards the house. She trips up and talks to herself/whatever she's tripped on -

CLARE

Oops. Shhh. Sorry.

She goes. ANN's appalled. It's kind of sobered her up.

ANN

I'm sorry. Catherine. I had no idea.

CATHERINE doesn't want to make ANN feel worse, not today.

CATHERINE

She'll go through your fridge, she'll be in your cupboards finding things to take home with her.

ANN

Oh f[uck].

ANN hands CATHERINE her can of beer and heads for the house. CATHERINE knows damned well she shouldn't have left CLARE. She puts both cans of beer down and follows.

CUT TO:

VICKY

Because I'm telling you.

(she's smiling)

And anyway. It doesn't matter. Now. Does it? You're here. You made the decision to come here. And that's all that matters. Even if I had backed it up - which I haven't - as long as you're here... it wouldn't matter.

JOHN

What if I walked out? Would you suddenly remember that you had backed it up somewhere?

VICKY

Are you going to?

JOHN

No.

VICKY

Well then.

JOHN

Have you?

VICKY

Have I what?

JOHN

Backed it up somewhere.

VICKY

No.

JOHN

You have, I'm not stupid.

VICKY

I only used that phone to take the photos and email them to you. So... well, yeah. Technically. I could've emailed them to my own email address as well - and any number of other people - and backed them up. But. I didn't.

(she smiles)

You are going to have to trust me, John.

JOHN

Trust you? You know - you do realise - you could've killed me. With that - ! Bloody drug. Where did you get it?

VICKY
(shrugs, smiles)
The internet.

He shakes his head in disgust: drugs bought off the internet.
As a police officer he knows better than anyone how that's asking for trouble.

JOHN
Cooked up in someone's backyard?!
Full of shit. I could be dead.
(then he realises -)
So what? I wish you had killed me.

VICKY
Look, we can [either] -

JOHN
Have you any - any - idea of the
misery I've been through in the
last ten days?

VICKY
Look. We can either keep going over
this or we can move on.

JOHN
I might need to destroy your
computer.

VICKY
You're not destroying my computer.
It cost money.

JOHN
Did you send them to anyone else?

VICKY
No.

JOHN
Did you?

VICKY
No.
(she waits to see if he's
willing to accept that,
but it's not clear that
he is doing)
Pudding?
(she waits for a reply.
His thoughts are so
massively on other things
he doesn't respond)

She starts collecting the plates, and heads into the kitchen. JOHN's looking at her computer which is at the other side of the room. Suddenly he gets up, gets hold of the tower, pulls all it's leads out, like he's taking it. VICKY comes back in from the kitchen and tries to stop him.

VICKY (CONT'D)
Stop it! Stop it! Don't you dare
touch my things! You pig!

She clonks him with something. It's a shock. He slaps her back. Which is equally shocking.

JOHN
Bi tch.

He slaps her again, really starts laying into her. They fight. It's a bit crap (like real fights are) but he gets her on the floor in a head lock or something ridiculous.

VICKY
I'll scream. You're hurting me,
John. I'll scream. I will scream.
John. I'll scream!

JOHN's eyes land on the electric cable from the computer. He grabs it and wraps it round her neck and tightens it.

VICKY (CONT'D)
No. No. No no no!

She starts kicking out, but it's futile as he pulls tighter and tighter. He can barely speak, it requires so much effort to do this, but he's off his head -

JOHN
Y' shoul dn' t' ve done it,
y' shoul dn' t' ve done it,
y' shoul dn' t' ve done it.

He keeps repeating it, over and over, in a mad whisper, right in her ear.

CUT TO:

61 INT/EXT. CATHERINE'S CAR/STREET. NIGHT 6. 22.00

61

Driving home. CLARE can feel the anger and frustration radiating off CATHERINE. And despite that, CLARE suddenly finds herself saying -

CLARE
I need a drink.

CATHERINE
No you don't.

CLARE

Yeah well I do. So.

CATHERINE

Okay, where you gonna get it from?

CLARE

Have you got any cash?

DANIEL
 (quietly, to his mum)
 Where's she gonna go? It's eleven
 o'clock, she'll not get served
 anywhere.

CATHERINE
 What's she doing?

CATHERINE doesn't want to look (doesn't want to be seen
 spying). DANIEL surreptitiously has a look.

DANIEL
 Lighting up.

CATHERINE
 She'll go down t' Jockey's. They
 stay open while all hours.

DANIEL
 She's just smoki ng.

CUT TO:

65 EXT. CATHERINE'S HOUSE, BACKYARD. NIGHT 6. 23.00 65

CLARE's smoki ng. We're aware of CATHERINE and DANIEL through
 in the kitchen, trying not to be too obtrusive. CLARE's
 digging in her pockets. She finds a couple of screwed up
 fivers, and some coins. She can make her own choice. She can
 finish the cigarette and go back in. Or she can go and get a
 drink down the Jockey's. She's agitated. Suddenly she makes
 the decision and slinks off down the back yard. Fast.

CUT TO:

66 INT. CATHERINE'S HOUSE, KITCHEN. NIGHT 6. 23.08 66

DANIEL
 Mum.

CATHERINE grabs her coat and dives out of the back door.

CUT TO:

67 EXT. CATHERINE'S HOUSE, BACK STREET. NIGHT 6. 23.09 67

CATHERINE has to race to catch up with CLARE. And it's eleven
 o'clock at night on a week day, she can't start shouting.

CATHERINE
 Clare! Clare!

CLARE

Fucking hell. Can you not leave me alone?

CATHERINE

Where y' going?

CLARE

I'm not going anywhere.

CATHERINE

I'm coming with you.

CLARE

Fine.

CATHERINE

I know where you're going.

CLARE

Whatever.

CATHERINE

Don't do this.

CLARE

I need some space, I need you to stop pestering me, Catherine.

CATHERINE

What about Neil?

CLARE

(nasty, dismissive)
What about him?

CATHERINE

You see this is what -
(she taps the side of her head)
- it does to you, it makes you selfish and small-minded and unpleasant, and that isn't you.

CLARE

You don't like him.

CATHERINE

I never said that.

CLARE

You PNC'd him!

CATHERINE

Shh...!

CLARE

People don't need to say things,
you can still tell what they're
thinking.

CATHERINE

Look -

CLARE

Just one day - just for one day -
will you not go on at me!

CATHERINE

No, Clare, this *is* the day I need
to go on at you! Please. Please
don't do this. I'm saying it
because I love you. I'm begging
you. I'll beg. Look. I'll do
anything.

CATHERINE's walking backwards in front of CLARE now, trying
to gently persuade CLARE to stop moving forwards. But CLARE's
persistent.

CLARE

I'll be fine. Tomorrow. I'll start
again.

CATHERINE

No, tomorrow you'll need another
drink. If you drink now, you'll
need more later, if you stop it
now, we can hit this on the head.

CLARE

Will you *shift*? I'm sick of you!
With all your holier-than-thou
police bollocks shit!

CATHERINE

If you go to the Jockey's one
thing'll lead to another. You know
what I'm talking about, there's
nothing you can't buy down there.

CLARE

You're not in charge of me
Catherine! Just get out of my *life!*
(but CATHERINE's still
dogging CLARE's
footsteps)
Go away. GO AWAY!

CATHERINE lets CLARE walk off. She calls after her -

CATHERINE

Right well that's it then. The door'll be locked when you stagger back. And you can bang as loud as you like, you'll not get back in.

CLARE

Whatever.

CATHERINE

I'll leave all your belongings and your bits and pieces on the street outside the front door.

CLARE

Okay.

CATHERINE

Oh, and remember. There's a fella out there murdering and mutilating vulnerable women CATHERINE7 -0.0207 Tc 12 0 0 -12 180 321

HAPPY VALLEY SERIES TWO.

EPI SODE TWO.

GREEN SCRIPT.

77.

70

OMITTED

70 *