1A EXT. LADSTONE TOWERS, SOWERBY BRIDGE. DAY 5. 10.30 1A

CATHERINE's just leaving one of the flats having dealt with a little old man (who's been burgled, perhaps?).

CATHERI NE

You look after yourself, love. I'll be in touch.

She heads off. Round a corner, down some stairs, what ever's there. She turns another corner (she's on perhaps the seventh floor) and clocks an ice cream van down on the street. It doesn't have the usual clientele you'd expect for an ice cream van, it has unhealthy looking teenage scrotes, who've pushed the mums and toddlers out. CATHERINE starts racing down the stairs and gets on her radio.

CATHERINE (CONT'D) Bravo November four-five. Operation Greensleeves. Sighted the ice cream van outside Wilberforce House, Sowerby Bridge. I'm going after it, I'm on foot.

CATHERINE gets down to street level and heads for the van, which is a good twenty-five yards away. Immediately the clientele round the ice cream van start going, "Pigs", "Fiveo" etc. There are two lads in the ice cream van. It takes off as CATHERINE races towards it, pulling her truncheon out.

CATHERINE (CONT'D)

(on her radio again) Registration romeo bravo five two yankee tango charlie. I'm going after it, I'm nearly with it, I'm gonna stop it.

RADIO Bravo November four-five do not chase the vehicle on foot.

CATHERI NE

(to herself) Yeah, whatever.

CATHERINE runs along side the vehicle and smashes the driver's window with her truncheon.

CATHERINE (CONT'D) Pull over! (the scrote driving the ice cream van recovers from having glass shattered all over him and puts his foot down)

CATHERINE continues to run after the van. She nearly catches up with it too; it's only because they don't stop at a give way sign (and thus nearly colliding with an on-coming vehicle) that they manage to get away. CATHERINE reluctantly accepts she's not going to catch up with them She gets back

NEVI SON (CONT'D)

We're going to have to borrow a bit from here there and everywhere, that's how we can do it. And you haven't to tell anyone, they get a whiff anyone else knows and they're saying they're gonna start doing stuff. To her.

KEVI N

I won't. I won't.

NEVI SON

And they must be me, because they know things.

KEVI N

These people are often very - very highly organised.

NEVI SON

For months! Following me. Following . Ann. Jesus...

KEVI N

We can - I can - look into how much you can take out of the business. Íf that's -

NEVI SON

I've got maybe two hundred grand I can lay my hands on immediately, but even then, are they going to let me withdraw that much in cash? Without asking bloody questions.

KEVI N

It's your money.

NEVI SON

They're gonna start thinking I'm laundering money, then they're gonna ring the police!

KEVI N

Real ly?

NEVI SON

Well would! Why would anybody be withdrawing that much in cash if it wasn't dodgy?

KEVI N

I -

Shakes his head, he hadn't thought of that.

NEVI SON We'll get it, we'll get it, l'll raise it. I should ring Neil Mtchell.

KEVI N

Who?

NEVI SON He used to work in CID, he'd know what to -

KEVI N That's - that's -(hoping to strike a note `of caŭtion) I don't know if that isn't -

NEVI SON I'll ring what's-is-name. At the bank. I'II say, I'II just say, "I want two hundred grand - in cash", see what he says.

KEVI N

Sur e.

NEVI SON "How soon can we get it?.

KEVI N

Sur e.

NEVI SON See if it can be done without anybody -

KEVI N

[Sure] -

NEVISON - sticking their bloody -

KEVI N

Sure.

NEVI SON

- noses in.

NEVISON heads out of the office. KEVIN's bewildered. NEVISON charges straight back in, his mind still racing, his eyes alight with terror and anger.

NEVISON (CONT'D) Pay the money, get her back - safe and sound - then find out who the little -(he resists saying "cunts", but it's a battle) are and choke 'em with it. KEVIN

(terrified)

Absolutely, absolutely.

CATHERINE Er... because I'm not blind?

CLARE No, come on, he's been in prison for God knows how long.

CATHERI NE

So? What? You think I'm seeing things?

CLARE

No, I think -(gently) I think you've got it on your brain. A bit. That's all. Which is completely understandable. I just -

CATHERI NE

It was him

CLARE Okay! Fine. Fine. Even if it was -

She dries up.

CATHERINE Yes? "Even if it was"?

A pause.

CLARE What time's your dinner break?

CUT TO.

4

4 INT. ALLOTMENT SHED. DAY 5. 13.00

CATHERINE and CLARE sit in the allotment shed eating lunch. Both with robust appetites, they've both had energy-sapping mornings.

> CLARE You pushed it as far as you could after Becky died. You did you could, Catherine. Everyone knows what he is, the fact that the CPS couldn't run with it is bad, it's awful, everyone knows that, but -

Dries up.

CATHERI NE

What?

CLARE keeps it low-key, light; she gives a shrug as she selfconsciously admits -

CLARE

I worry about you. Getting yourself all upset and obsessed with it all over again.

CATHERI NE

That subhuman piece of rotting excrement. Should be on the Sex Offenders' Register. And he isn't. I think that's something worth getting obsessed with and upset about. Don't you?

In some ways CLARE does: she hates this man for what he did to her niece. But -

CLARE

You're never going to be able to approach this objectively, you're just going to make yourself ill again.

That gives CATHERINE brief pause for thought. She dismisses it -

CATHERI NE

He's on my patch. You think I'm going to ignore it? Sooner or later, unless someone marks his card for him - big style - he's going to hurt someone else.

CLARE

Is that what you're going to do? Mark his card for him?

CATHERI NE

lt's my job.

CLARE How? How y'gonna do it?

CATHERINE The less you know, Clare.

CLARE

You see... that - saying something like that - that just makes me even more worried that you're not...

Dries up.

CATHERI NE

Not what.

CLARE

Not going to deal with it rationally.

CATHERINE Rationally? I've got no intentions of dealing with it rationally. I'm amazed you think anybody'd expect me to.

CLARE's about to react again when she realises -

CLARE You'rejust winding meup.

CATHERINE My intention. Is to deal with it

So now CLARE doesn't know if she's winding her up or if she really means it.

CLARE Right, well you've heard what I'm saying. You worry about me. Staying on the... (self-conscious, doesn't like saying it) Wagon. worry about . Ckay? (adding as bluntly and unsentimentally as she can -) You're the only sister I've got.

CUT TO:

INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 5 DAY 5. 13.30.

5

CATHERINE's busy at her computer when JOYCE sticks her head round the door.

JOYCE

Catherine.

CATHERI NE

Joyce.

JOYCE Mrs. Godley from Turnpike Street in Elland rang on the desk line to say "Them lads in that ice cream van are at it again".

CATHERINE (her eyes light up: she's thrilled) Right now?

JOYCE

Right now.

CATHERINE chucks her reading glasses down and dives out of her office and through to the main office, shouting

> CATHERINE Job on, boys and girls! I need everybody.

> > CUT TO.

6 INT. NORLAND ROAD POLICE STATION, MAIN OFFICE. DAY 5. 6 13.31

> KIRSTEN and another PC (plus a bloke in civvies) are all busy at computers as CATHERINE (immediately continuous from above) comes in and tells them -

> > CATHERINE The ice-cream man cometh! Let's go go go and get him (to KIRSTEN; swift, fond and motherly -) And you make sure you're tooled up properly this time, lady. (KIRSTEN and the other PC are already grabbing their utility belts, stabproof vests, helmets. They head out, buzzing just like CATHERINE. CATHERINE's on her radio now, talking to her shoulder -) Four-five to nine-two-four-two.

CATHERINE pulls on her utility belt, her stab-proof vest, her helmet, and heads out after the other two.

Shafi Q

Nine-two-four-two, go ahead.

We're right with CATHERINE as she follows KIRSTEN and the other PC through the little kitchen at the back of the nick (grabbing car keys from hooks on the wall as they go) -

CATHERINE What's your location, Shaf? One of us'll pick y'up, it's all hands on deck.

SHAFI Q

(oov) We're just on by t'wharf.

- and through the outer back door.

CUT TO.

7 EXT. NORLAND ROAD POLICE STATION, BACK YARD. DAY 5. 13.32 7 Continuous -

CATHERI NE

Is Jonno with you?

shafi q

(oov) Yep, he's here.

CATHERINE Two minutes. Bravo November Fourfive to Control.

CATHERINE dives into one patrol car as KIRSTEN and the other

8 EXT. TURNPI KE STREET, ELLAND. DAY 5. 13.50

Just above Turnpike Street is a little grassed area with a small children's playground. There's an ice cream van parked right next to it, with an unusual number of customers, most of them low-life and hoodies. There's a few toddlers with mums too, but they're outnumbered.

Inside the van we glimpse close-up as one of two lads serving ice-cream drops a wrap of dope into the bottom of a cone, pulls a swirl of ice cream on top, and hands it over the counter to a lad offering a tenner. The other lad inside the van takes the tenner and pockets it (and obviously gives no change). The next hoodie appears at the window, and asks the lad for "two o' them what he had", and proffers a couple of tenners.

Just then a patrol car and a traffic car appear from one end of the street, and a second patrol car from the other. At speed. They've got the blue lights flashing, but no sirens. People start shouting "Feds!" "Pigs!" "Bastard police!" etc, whilst the two boys in the van are going, "Shit! Shit! Shit!"

The boy who was collecting the cash jumps into the driver's seat and starts trying to turn the engine over, but it's no use: one patrol car's pulled up right in front, one right behind, whilst the traffic car's boxed him in at the side. Which obliges the lad to say "Shit!" again.

The clientele are all dispersing - fast. CATHERINE, KIRSTEN, SHAFIQ, TWIGGY (a PC) and the other PC, plus the two TRAFFIC COPS, all dive out of their vehicles. The two dope-sellers come flying out of the ice-cream van window, one after the other, and race off. Because some of the clients are running off too, there's some confusion about who's who. Six of the seven police officers grab who they can, whilst one of them secures the ice cream van. One of the dope-sellers is grabbed and floored and cuffed (by KIRSTEN and TWIGGY), but CATHERINE's got her eye on the other one, who's legging it.

CATHERINE (at SHAFIQ)

SHAFIQ diverts from the one he's after to join CATHERINE racing after this one. CATHERINE gets close enough, then rugby tackles him to the ground, but it's messy, and he manages to free one of his legs and boots her in the eye. SHAFIQ dives on top. CATHERINE grabs one of the lad's arms, pushes it up behind his back and slips the cuffs on -

> CATHERINE (CONT'D) Stop wriggling, you're not going anywhere.

Considering she's just been kicked in the eye, she's remarkably calm

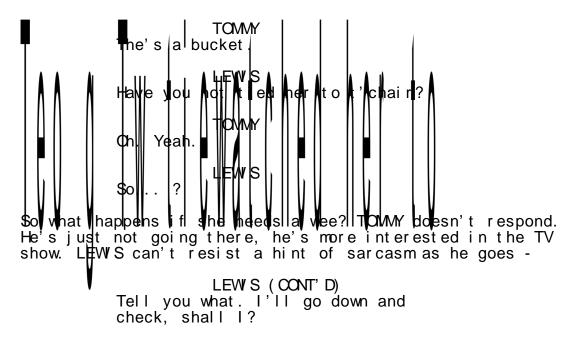
8

SHAFIQ What's in your pockets?

CUT TO.

10 INT. MILTON AVENUE, SITTING ROOM DAY 5. 14.01

10



He sets off.

TOMMY

Leave her.

Eh?

LEW S

TOMMY

Leave her. (he looks at LEW/S and says lightly - hat. I'll go down and p: T6t5spd p: T6tt.

11 INT. NGA. KEVIN'S OFFICE. DAY 5. 14.05

Agitated KEVIN can stand it no longer, not knowing what's going on; he fights the urge for long enough, then stands up and walks across the open plan office area to NEVISON's office. Perhaps this is another moment where, in his heart, he's on the verge of making a confession. But then when he gets there, he's surprised to see no-one in NEVISON's office; he hasn't seen NEVISON leave. He encounters NEVISON's P.A. JUSTINE, who - from her manner - clearly doesn't know what's happened.

> **KEVI N** Is he...? Not in?

JUSTI NE No, he's popped home.

KEVI N

Wh-

He was going to ask why, but realises it'll seem odd. So he dries up instead.

> JUSTI NE Probably catch him on his mobile. If it's important.

KEVI N Yeah. Yeah. Sur e.

CUT TO.

12

12

INT. NEVISON'S HOUSE, LIVING ROOM DAY 5. 14.10

NEVISON's with HELEN. He's told her the terrible news. He sits holding her hand. Silence.

> NEVI SON I didn't want to tell you. 'Til it was over and done with. But - I can't think straight, I don't know what to do.

HELEN (qui et, appal l ed) We've got to ring the police.

NEVI SON D'you think?

HELEN

I -

NEVI SON They're watching us. They'd know. And then God knows what they'd -

13.

11

HELEN

How?

NEVI SON

They -(lowers his voice) might even have the phones bugged. We just don't know, do we?! They're organised, Helen.

HELEN I've got about three hundred and fifty thousand pounds in my account.

NEVI SON Maybe they'd settle for less.

HELEN Didn't we used to know someone in the CID? Neil Mitchell.

NEVI SON They're not gonna get away with it, Helen!

HELEN Please give him a ring.

NEVI SON No. Anyway, he's retired.

HELEN He might know what to do.

NEVI SON (a whisper, mouthing it even) We'll go to the police . After we've got her back. They're not gonna get away with it.

HELEN I think you should ring him

CUT TO.

12A INT. NORLAND ROAD POLICE STATION, MAIN OFFICE. DAY 5. 12A 14.45

CATHERINE returns to the police station, her eye bruised from the kicking she's just had. She's got a stinking headache. She just happens to walk past the 'recently released from prison' board. And sees TOMMY LEE ROYCE's face on the board. She looks deep into his eyes.

CUT TO.

If everyfin goes like it should, you're not gonna get hurt. Okay.

(but ANN isn't reassured. She's just whimpering) You need to stop crying, bitch,

otherwise you're just gonna annoy me, and the's no need. All right? (but she can't help it)

Do you want something to eat? (she doesn't respond)

Do you need to use the bucket? (no response) I won't look.

(no response) Right well I'm - I'll come back in a bit. You see if – when – I can trust you, l'd be able to unfasten you. So you can -(he nods at the bucket)

An' èveryfin. So.

EXT. UPPER LIGHTHAZELS FARM DAY 5. 15.03

LEWIS I fink he's had her. In t'cellar.

ASHLEY remains calm

ASHLEY Why what - what makes you think that? Lewis?

LEWVS Well he's had her knickers off, anyway, and -(dries up) So I just - I'm just asking. Really. That wasn't - that isn't that wasn't the plan. Is it?

On ASHLEY. No. That wasn't the plan. But perhaps it has its advantages. If any pressure needs to be put on NEVISON, for instance. ASHLEY's brain's ticking. Of course all LEWIS can hear is silence.

LEWIS (CONT'D)

Ashl ey?

ASHLEY Well. Lewis. I don't want you to feel that it's obligatory.

LEW/S doesn't get it. Then he does. Or thinks he does. On the other end of the line ASHLEY's amused by LEW/S's bewilderment.

LEWIS You mean you told him to do that?

ASHLEY No. No, I didn't. Sounds to me like he was just using his initiative. LEW S

Ri ght . (pause) Ri ght .

LEWIS hangs up. ASHLEY hangs up. He looks troubled. Then amused as he thinks of LEWIS. Then troubled again as he thinks of TOMMY. He turns around and watches oblivious TOMMY as he lugs heavy stuff effortlessly round the building site.

Then we cut back to LEWIS in the house at Milton Avenue. He has some thinking of his own to do.

CUT TO.

18 INT. CATHERINE'S HOUSE, KITCHEN/HALLWAY. DAY 5. 15.45 18

CLARE's baking in the kitchen when CATHERINE and RYAN come in from work/school. RYAN runs into the kitchen and heads straight for the fridge, informing CLARE with excitement -

RYAN

Granny's been in a fight.

CATHERINE follows RYAN in, carrying RYAN's bag and coat, which she dumps on the table. She's got a lovely black eye emerging where ALFIE TYSON booted her.

CLARE

My God.

CATHERI NE

ls it bad?

RYAN She was chasing this scrote, and he kicked her in t'face.

CLARE (to CATHERINE) Did he get away?

RYAN

Hell, no.

CLARE What'd he been doing?

RYAN Selling ice creams.

CLARE (Iooking at CATHERINE) Oh. Okay.

CATHERINE's filling the kettle.

CATHERINE Are you going to get changed?

RYAN

Yup.

Having quenched his thirst (or whatever he went in the fridge for) he heads out of the room and upstairs. CLARE pushes CATHERINE's hair off her forehead to have a proper look.

CLARE

Y' okay?

CATHERI NE

Coupla Nurofen, l'II be like new.

CLARE Have you not taken something before?

CATHERI NE

(tired, irritable) I've not had time.

CLARE gets pills from a cupboard and gives them to CATHERINE with a glass of water.

CLARE Daniel rang. We've been invited round for tea tomorrow.

CATHERI NE

(she prepares to be arsy: the effect the word 'Daniel' has on her) All of us?

CLARE

Well. I said - "I'll see if Ryan can go round to his friend's house", and he didn't say, "No that's fine, you bring him with you". So. I'm - yeah - assuming it's just you and me.

CATHERINE So... he rang . His aunty. He didn't ring , his mother.

CLARE

Well he rang on

CATHERI NE

CATHERINE (CONT'D) He had over three thousand quid in his pockets.

CLARE No wonder he didn't want copping.

CATHERI NE

What really... (resists saying "pisses me off", but the urge is there)

Annoys me. I rang ahead, I flagged it up to the drugs squad, I said d'you wanna talk to these lads first? Yes they did. I said I wanted Twiggy and Shafiq sitting in on the interviews once they got 'em to Halifax. Fine, no problem Course it's all "no comment no comment no comment". So then that's it. For us. At our level. We never get any closer. We never get any higher up the food chain. Any intelligence they have – drugs squad - about where all this stuff is coming from, how it's getting here, I never get to hear about it. I just get to mop up the mess at the bottom end. And we know should know - if they know stuff about people on my patch, people bringing stuff into valley, I should damn well know about it.

CLARE

Why would they not let you know?

CATHERI NE

Oh, they'll have some covert surveillance stuff going on that numpties like me aren't allowed to know about -

CLARE

What, in case you tell your sister?

CATHERI NE

- til they need a bit of back-up. (then answering CLARE's question)

Exactly.

CLARE

And she leaks it to her contacts in the media.

CATHERINE Which you would.

CLARE

l nevi t abl y.

CATHERINE Either that or they don't actually know any more than I do. Which is even more worrying.

A pause. They smoke. They sip tea.

CLARE Least it's got your mind off... (she won't say the name TOMMY LEE ROYCE) That other business.

There's a pause, a moment, a hiatus, where it feels like that could be the end of the scene. Only it isn't -

CATHERINE I printed a photo of the little -('cunt', she was going to say. Only she retrained herself) - shit off the box and I went into t'Chinese.

CLARE Just say that again slower.

CATHERINE Mickey Yip runs it. D'you remember Mickey Yip? He was in the year between us at school.

CUT TO.

20

INT. CHINESE TAKE AWAY, RAWSON LANE. DAY 5. 14.30 20

Earlier today. CATHERINE's showing the photo of TOMMY to M CKEY YIP, who's behind the counter. He's shaking his head; not seen the bloke.

CATHERI NE

Okay, well d'you wanna keep it? Behind the counter. Tell everybody that works here - and if he does come in, if you recognise him - if you see him looking at your menu out there, if you see him walk past, anything - can you give us a ring? -

(she gives her card) - when you've got a minute. Don't challenge him, don't approach him, don't say anything. (MORE)

HAPPY VALLEY. EPI SODE TWO. BY SALLY VAI NWRI GHT

CATHERINE (CONT'D) Just act normally, serve him, whatever, then ring me. Okay?

CUT TO:

21 EXT. CATHERINE'S HOUSE, BACK YARD. DAY 5. 15.51

CATHERINE and CLARE, as before.

CLARE Right. Well. You know my opinion.

A pause. Then suddenly -

CATHERI NE

Cb!

She jumps up and heads into the house.

CLARE

What?

CATHERI NE

I for got.

CUT TO.

22

22 I NT. CATHERINE'S HOUSE, KITCHEN. DAY 5. 15.52

CATHERINE finds her phone, scrolls through her address book, finds a number and presses call.

Cutting as and when with:

CUT TO.

23 INT. HALI FAX GAZETTE OFFICE, RI CHARD'S DESK. DAY 5. 15.53 23

RICHARD's tired at his desk, ready to pack up for the day, when his mobile bleats. He sees the name 'Catherine' on the screen. Of all the names he'd love to see pop up on his mobile screen, that's the one. And we can see it in his face. He tries not to give it away too much in his voice.

ri Chard

Hello.

CATHERINE Hello, it's me.

ri Chard

I know.

23.

21

CATHERI NE

Do you know a Kevin Weatherill? He lives next-door-but-three to you and Ros, he drives a BMW

RI CHARD

Kevin? Yeah.

CATHERI NE

What's he like?

RI CHARD

Ch, they're very nice. Ordinary. Quiet. Two girls. She's in the early stages of multiple sclerosis. Jenny. His wife. She walks with a stick. Sometimes a wheelchair. But no, they're... yeah. He's an accountant. He works for Nevison Gal I agher.

Pause.

CATHERI NE

Okay.

RI CHARD

Why?

CATHERI NE Any...? Problems. That you know of.

RI CHARD Not that I'm aware of. Why?

CATHERI NE

No reason.

RI CHARD Is that ...? [any help]

CATHERI NE

Yeah, thanks. (swift key change) Is Lucy pregnant?

RI CHARD (much more interested) I wondered that.

CUT TO.

24 INT. KEVIN'S HOUSE, HALLWAY/KITCHEN/LIVING ROOM EVENI NG 5. 17.30

24

KEVIN's just got in from work. JENNY's preparing supper. The girls are watching TV in another room

JENNY

Hi.

KEVI N

Hi.

JENNY Have you had a nice day?

KEVIN can't decide whether to say it or not, and then -

KEVI N The weirdest thing.

JENNY

What?

KEVI N It's - you can't mention it, not to anyone.

JENNY

Okay.

KEVI N Nevison's - like l've never seen him, all over the place. And - God.

JENNY

What?

KEVI N Someone's taken Ann.

JENNY

Taken?

KEVI N

Abduct ed. Ki dnapped. They rang him On her phone. This morning, midmorning, saying they wanted a million pounds. In cash. And he -

JENNY

Has he been to the police?

KEVI N

No! God, no! These people... (his pulse is racing, he's terrified)

The thing is. The thing I didn't know. Helen's ill. Really ill. I mean -

JENNY

Hel en?

KEVIN Liver cancer. She's dying, she's...

JENNY Oh my God. (awed silence) When did - ? He should go to the police!

KEVIN No. That's -

JENNY He should, they'll know how to deal with it!

KEVI N

It's easy to say! But can you imagine? If it was one of two? (he means their daughters)

These people don't mess around Jenny! If he steps out of line, they're threatening to things to her and... Jesus.

JENNY We should - you should - why don't you ring the police? From here.

KEVIN No. No. No. No. They're watching him, they might be watching me.

JENNY Has he got the money?

KEVI N

Well that's the thing! Even if you can access that amount, it's not just so simple. You can't just walk into a bank and withdraw a million pounds. In cash. You have to do it over a period of time and then all kinds of questions would be [asked] - !

JENNY

(interrupts) So... God, so... so when did Helen find out about...?

KEVIN Recently. I don't know, he only just said it the other day.

JENNY

That's -

Shakes her head, can't comprehend the awfulness.

KEVI N

lt's...

He can't comprehend the awfulness either. In a very different way. JENNY's shaking her head.

JENNY

Nevison must know someone. In the police. Surely, he's - he must -

KEVI N

Jenny. Jenny. It's not an option. Not until he's got her back, and then -

JENNY Well how long it going to take? To withdraw that kind of money?

KEVIN They won't hurt her.

JENNY You don't know what they might do to her!

KEVI N

They might threaten, but if he - if we all - play ball... they want the money, they won't hurt her.

JENNY's still struggling to take the whole thing on board. Then she remembers something else -

> JENNY (something and nothing, compared to all this) Oh, Ashley rang. From the farm

KEVIN (alarm, tries not to show it) Ashley?

JENNY

Something about the rental on the site, he said could you ring him When you got in. God, what kind of people are who'd

KEVIN I'll - I'll - I'll get changed. Don't mention it in front of the girls. JENNY

No. God no.

He lingers a moment, bewildered by his thoughts, then turns and heads up the stairs to the bedroom

CUT TO:

25 INT. KEVIN'S HOUSE, KEVIN'S BEDROOM EVENING 5. 17.31 25

KEVIN comes into his bedroom, closes the door, scrolls for ASHLEY's number on his mobile. He's panicking, he's shaking. He presses call. It rings.

ASHLEY

(oov) Hello.

KEVIN's angry with ASHLEY.

KEVIN You changed your mind about me ringing you then.

Cutting as and when with:

26

26

EXT. UPPER LIGHTHAZELS FARM EVENING 5. 17.32

ASHLEY's wandering around the trailer park.

ASHLEY

How's Nev?

KEVIN How would you him to be?

ASHLEY

Ey calm down pal, it's your party. Is he getting this cash together then or what?

KEVIN And what's this about a I for any more than

ASHLEY

It were . Insisting you had to have a hundred grand. I told you, I've got overheads, I've got expenses. KEVIN Say you'll accept less. Next time you ring him

ASHLEY

Sure.

KEVI N

I

ASHLEY

Okay.

KEVI N

l'm

ASHLEY

You're the boss.

Not. And they both know it. So there's no point KEVIN's persisting.

KEVI N

So what did you want?

ASHLEY

I wanted to know he was getting on with it and that he hadn't been anywhere near any police.

KEVI N

No, he won't, he wants her back all in one piece.

ASHLEY

Good. Well he needs to buckle down and get on with it then.

KEVI N

You're not going to hurt her.

ASHLEY

I'm not, no. But I can't vouch for my lads. Couped up with her all day. Eh? Getting little ideas into their little heads.

KEVI N

What're you talking about?

ASHLEY

Tormy's just got out of prison. Poor lad hasn't had his leg over in eight years. Use your imagination. 29.

KEVI N

You tell them not to touch her! You'll get the money, but tell him you'll take less!

ASHLEY

Right.

KEVIN can practically hear ASHLEY smirking at the other end.

KEVI N

L

ASHLEY

Yeah, you said.

Silence. Then ASHLEY hangs up. KEVIN looks at the phone. He realises yet again that he has no power here. They'll probably shaft him at the end and not give him anything anyway, and he probably doesn't even WANT any of the rotten money now. He sits on the bed and stares at nothing. Why/how the hell did he get into this? He could cry.

Then we go back to ASHLEY at the farm He sees TOMMY, who's finished work for the day on the building site.

> ASHLEY (CONT'D) Tormy. Son. (he gets a phone from his pocket) I want you to do something for me.

> > CUT TO.

27 INT. KEVIN'S HOUSE, KITCHEN. EVENING 5. 17.40 27

KEVIN comes back into the kitchen. Not changed. And looking terrible. JENNY sees him He says in a tiny, helpless voice -

> **KEVI N** I did this stupid thing.

JENNY can see how troubled he is.

JENNY

What? (silence) What d'you mean?

CUT TO.

28

28

INT. NEVISON'S HOUSE, LIVING ROOM EVENING 5. 17.41

HELEN's suffering. Overwhelmed with thoughts about her own condition, and now the terror of wondering what ANN's going through. NEVISON's on the phone.

NEVI SON Yeah. Yeah. Okay. Thanks for calling back, Neil. I'll pass that on. HELEN (whi sper) it's NEVI SON (mout hing) (then to NELL) Tata. Tata! (he hangs up) He says you can play it any way you like. If you want to involve the police he knows who you'd talk to, if you wanted to pay the money, get her back, get them involved, that's -HELEN You're making a mistake. NEVI SON I know what I'm doing. (HELEN has to accept this, but hat es it) Curious thing. He said "they usually have someone close. Somebody nobody'd never think of". (noticing HELEN's miles away) Are you all right? (no, she isn't) We should eat. HELEN I can't eat. NEVI SON We have to look after ourselves. (he squeezes her hands: meaning we have to look after you) Helen. Eh? For her sake. HELEN Have you taken on anyone new, l at el y?

NEVI SON No. No. But they don't have to be new. HAPPY VALLEY. EPI SODE TWO. BY SALLY VAI NWRI GHT

NEVISON (CONT'D) He said it could be somebody that's been working at a place for years.

CUT TO.

29 INT. KEVIN'S HOUSE, KITCHEN. EVENING 5. 17.45

Incredulous JENNY has heard KEVIN's story. Stunned, wide-eyed silence.

JENNY You've got to go to the police.

KEVIN I know. (silence) Except -(MORE) 29

(he dries up, and then the

KEVI N

Yeah.

JENNY - do anything...

KEVI N Yeah. Yeah, we know that.

JENNY

So. . . (the idea formulating as she tal ks...) So you could... is there anything this was all verbal? Between you and Ashley. No emails, no -

KEVI N I phoned him This morning. And just now. Calls are traceable.

JENNY But not the content, not what you

KEVI N No. No. I don't know, I don't think S0.

JENNY (suddenly) How could you do something so

KEVI N

1 -

.

Can't answer. JENNY gets her head back into her train of thought -

> JENNY So you could - you - have been talking about the caravan. Like I thought you were just now.

> > **KEVI N**

Yeah. So...?

JENNY And no-one else was there when you had any of these conversations?

KEVI N

No. (thinks it through) No.

JENNY So... you could just deny everything. You deny putting the idea in his head. You say those conversations never happened. It was all him (KEVIN hadn't thought of that. It's too neat, it's too perfect, there must be a catch) I mean if it becomes necessary. If they get caught. Which they will. Which is why you must n't go anywhere near the money. Even if it looks like they've got away with it. Because they won't. In the end. People like that never do.

To his overwhelming relief, KEVIN's daring to think JENNY's found a solution.

CUT TO.

29A INT. CATHERINE'S HOUSE, BATHROOM/BEDROOM NIGHT 5. 20.10 29A

CATHERINE's having a good look at her bruised eye in the mirror, working out which angle it looks least horrible from Out in the hallway we're vaguely aware of CLARE just coming out of RYAN's bedroom going -

> CLARE Night night. Night night love.

RYAN (oov)

Will Granny come in and kiss me?

CLARE

I'll ask her. (CLARE appears in the doorway behind CATHERINE) Y'all right?

CATHERINE I'm too old to be getting knocked about by scrotes.

CLARE You love it. You know you do.

> CATHERI NE (dour)

Hm

A moment.

CLARE Promise me you won't let that bastard get to you.

CATHERINE I won't let that bastard get to me.

CLARE isn't convinced. But she knows there's no point going on about it. CATHERINE will only ever do what she wants.

> CLARE Ryan says will you go kiss him?

CATHERINE (still deciding which angle her bruise looks best from)

Yup.

CUT TO.

30 I NT. M LTON AVENUE, SI TTI NG ROOM NIGHT 5. 20.15 30

LEWIS is playing with his X-box when we hear the outer door close. TOMMY appears in the doorway. LEWIS sees him

TOMMY

You can go now.

TOMMY lingers, waiting for LEWIS to pack up his stuff and leave. But LEWIS isn't being pushed out. He carries on with his game. TOMMY gives it another moment, then leaves the room LEWIS wants to know where he's going and what he's doing, so he puts his game on pause and follows TOMMY out of the room

CUT TO.

31

31 INT. MILTON AVENUE, KITCHEN. NIGHT 5. 20.16

LEWIS finds TOMMY doing nothing more dangerous than helping himself to a beer from the fridge. TOMMY realises he's being watched.

TOMMY

What?

LEWIS We can't leave her in that cellar all night, she'll freeze.

TOMMY She'll be reight.

LEW S

I've give her her knickers back. And it might be best to leave it that way from now on. (TOMMY doesn't respond) Have y'eard?

TOMMY

You can go home now.

LEW S

I'm putting her in a bedroom She can sleep in that sleeping bag.

TOMMY

Leave her.

LEW S

I aren't taking orders from a screwhead like you.

TOMMY

Ashley. Wants me to take a photo of her.

(he shows LEWIS the phone ASHLEY gave him) In the cellar. And not looking like

she's having a right lot in the way of fun. Okay.

LE₩ S

I can do that.

TOMMY Yeah. But he asked me. So.

LEW S

Right well do it, then I'll put her in a bedroom and give her the sleeping bag.

TOMMY

I'll do it when I'm ready.

LEW S

You're not hurting her. That wasn't - that was never the plan.

TOMMY

You know something. Lewis. I don't think you're cut out for this. First off you blab. In front of her. (daft voice -)

"Ashley up at t'farm", and now you wanna put her upstairs. Where people are more likely to her. (MORE) (taps his head) What is wrong with you?

LEWIS Wrong with You're the one that's - ! Why don't you just get yourself a girlfriend, like normal people?

TOMMY smiles.

TOMMY What's up, Lewis? Y'jealous?

LEWIS Jealous?! You're - you're just you're not even - ! (he has no words to describe how off-kilter that is) And you think have no idea? You think when she gets out of this she's going to let you get away with whatever it is you think you've been doing to her? You fink her dad is?

TOMMY Maybe she won't get out of it.

LEWIS Now what you bloody saying?

TOMMY I think once the cash's been handed over the safest thing'd be to -

He draws a line with his finger across his throat and makes a suitably unpleasant appropriate noise.

LEWIS That - ! That isn't - that was never -

TOMMY It's your fault. Blabbing.

LEWIS She never heard that!

TOMMY She might've done.

LEW/S She didn't.

TOMMY You don't know. LEWIS Take the photo, take the stupid photo and , I'll look after her.

TOMMY No, you'll put her in a bedroom

LEW S

I'm not leaving you on your own with her. You . I won't put her in a bedroom I might give her the sleeping bag, but I won't put her in a bedroom

TOMMY (offering him the van keys) Ashley wants you.

LEWIS I'm not leaving you on your own with her. I don't care what Ashley wants.

TOMMY takes that in. Is he going to get cross? Nah...

TOMMY

Right.

He takes another calm swig of beer, then heads off towards the cellar. LEWIS follows him

CUT TO.

32

32

INT. MILTON AVENUE, CELLAR. NIGHT 5. 20.17

ANN, as before, tied to the chair. TOMMY comes down the stairs with purpose. He's pulled the balaclava on, but ANN knows it's him Instinctively she recoils from him, and tries to shout and scream , but obviously it just comes out as muffled jibberish because she's so tightly gagged. LEWIS comes down behind TOMMY, also with his balaclava pulled on, eager to make sure nothing bad happens. TOMMY approaches ANN with purpose, intent, like he is going to rape her again, whether LEWIS is there or not.

> TOMMY We need a picture now, for your daddy. We're gonna send it to your daddy so he can see how much fun you're having with us, so smile! (he takes a picture) One more for luck. Eh? One more with my hand up your fanny.

ANN squirms and squeals, but TOMMY's strong and does what he likes. LEWIS goes and shoves him away from ANN.

LEW S

TOMMY drops the phone as LEWIS shoves him Without saying a word, without even appearing to lose his temper, he lays into LEWIS. LEWIS doesn't stand a chance. (We don't need to see it, we could play it all off ANN). TOMMY gives LEWIS three good smacks in the face with his fist, gets him on the floor, then kicks him hard and repeatedly. Then he pulls LEW S's balaclava off and smacks him in the face with his fist one more time. It's swift, brutal, and so scarily focused, so unemotional, like he's been planning to do exactly that for days. He drops his balaclava back on his face when he's finished duffing him up.

TOMMY

Anything else to say? Little shitty pant s.

LEW/S writhes on the floor, making a few unpleasant unhealthy sounds. TOMMY aims another good, sound kick at LEWIS's crotch, then goes and picks up the phone. He spits at ANN and walks out, up the stairs. ANN wimpers, LEWIS groans and writhes on the floor. Upstairs the outer door slams as TOMMY leaves.

CUT TO.

EXT. TODMORDEN, STREET. DAY 6. 08.15 33

Next morning. A shiny new morning. Rush hour in Todmorden. There's been a road traffic accident.

A patrol car (blue lights and an occasional burst of siren to make people shift) weaves through the queue of traffic. It's CATHERINE. She pulls up. An ambulance and another patrol car are already here, already taking control of the scene. We see a 47-year-old man in a suit, who looks pale, shaken, concerned, and who appears to have driven his Porsche into the back of another vehicle, which in turn has been shunted into the back of another vehicle, which has been shunted into pedestrians on a zebra crossing. A woman (pedestrian) is now being stretchered into the back of an ambulance. SHAFIQ s with the woman who drove the car that shunted into the pedestrian (who is herself in need of medical help because she's pale, shaken, shocked), whilst TW/GGY's controlling the flow of traffic, which is now limited to one side of the r oad.

CATHERINE heads straight over to PORSCHE man -

CATHERI NE

Marcus.

- who looks remarkably relieved to see her.

33

MARCUS Catherine. (sees the black eye) Ooh have you been in the wars? There's a brief look between CATHERINE and KIRSTEN (who's way over yonder, beyond MARCUS). KIRSTEN's looking a bit humiliated, upset, angry, annoyed, sheepish, like she's had her nose shoved out of joint. But she's getting on with her job anyway, taking a statement from the woman from the middle vehicle.

CATHERI NE

What happened?

MARCUS Went straight into the back, I couldn't stop in time, she must have slammed her brakes on and we all went piling in behind.

MARCUS seems a bit hyper, a bit wound up, like you might be when you've just been involved in an accident. CATHERINE nods, takes it in, then gets slightly too close to his face. She's not quite as tall as him (but not far off). Is she going to kiss him?

CATHERI NE

My constable radio'd me to say she's asked you to take a breathalyser test and you weren't right keen. Is there a reason for that?

MARCUS

Catherine, come on, it's quarter past eight in the morning, l'm not standing here looking like someone who has vodka for breakfast. People know who l am

CATHERINE She wasn't doing it to make you look bad, it's routine when there's been a smash. (she lowers her voice to add) She'd have asked you even if she smelled alcohol on your breath.

And it's obvious that CATHERINE can smell it too: the reason she got up so close and personal to him

> MARCUS Okay, look. I had a late night. Last night. I -(reluctant and embarrassed to admit -) I didn't - I wasn't at home, l've not had time to shower. Or change. (MORE)

So I may admittedly have it on my breath, but I'm certainly not over [the limit] -

CATHERI NE

So you thought calling her a stupid little effing something-beginningwith-C would help.

MARCUS

She threatened to arrest me.

CATHERINE She was doing her job. She risks her neck day - all of my officers do - dealing with scum and An impasse. She's still offering him the tube to blow into. He's not taking it.

MARCUS

I'm not going to be compromised and humiliated like this.

CATHERI NE

Okay well then I'm going to have to ask you to give me your keys to your vehicle. You'll understand that I can't let you drive away from the scene if you're refusing to be breathalysed.

MARCUS shakes his head, can't believe this happening.

MARCUS You know, I never had you down as a jobsworth. (CATHERINE doesn't rise to that. Further impasse) The keys are in the ignition.

CATHERINE wants him to blow into the bag. She stands there a few seconds longer, willing him to take it, but he won't.

CATHERI NE

Right.

She heads round to the driver's door.

MARCUS

I'm refusing on principle. You understand that. I want that noted down.

CATHERINE You're refusing 'cos you've been drinking, you and me both know that.

MARCUS is panicking basically, but trying not to look like he is.

MARCUS

I'm very disappointed. Catherine. I have to say. That you're taking this attitude.

She pulls the car door open. She leans in to take the key from the ignition. As she does so, she sees something wedged/fallen down the side of the driver's seat, a tiny corner of a plastic bag. She pulls a plastic glove out of her pocket and pulls it on. MARCUS wonders what she's doing: what's she seen? Instinctively he puts his hands in his pocket, because instinctively, he knows something's fallen out. He pulls the passenger door open quickly (which he's standing next to) and looks in as CATHERINE pulls the plastic bag out - not completely, just enough to see what it is.

CATHERI NE

Can y'explain to me what this is?

He looks genuinely shocked. (ha ha)

MARCUS

l've got no idea.

CATHERINE Well it looks like a little packet of white powder to me.

MARCUS Well it's not mine.

CATHERINE Well it's in your vehicle.

MARCUS (realising) Jesus [Christ] - ! You've just that there - ! You've just it there!

CATHERINE looks at him steadily, then stands up. He does the same so they're now looking at one another across the roof of

CATHERI NE

- you don't have to say anything, but it may harm your defence if you do not mention when questioned something you later rely on in court.

MARCUS

Catherine -

CATHERI NE

Anything you do say may be used in evidence.

MARCUS

- this is humiliating, it's ridiculous. You're making a really bad mistake -

CATHERI NE

(she starts searching him) Have you got any other substances on you?

MARCUS

(he gets louder and louder)

No of course not, don't be . That is a plant, it was planted, possibly not by you, but it planted. You're going to regret this, you're going to regret it a lot and soon and for the rest of your . Do you understand? You're going to lose your over this. Worse. However important they try and tell you they are, however much they try to you into thinking you've got the wrong end of the stick. Nobody bullies you. You're a police officer.

KIRSTEN's close to tears.

KIRSTEN This is all I ever wanted to do, all my life, and I'm shit at it.

CATHERINE doesn't want to indulge KIRSTEN's self-pity. She just looks at her steadily for a few seconds, and then says (not unkindly) -

CATHERI NE

Go on, off you go.

KIRSTEN lingers; she wants CATHERINE to say "You're not shit at it". But CATHERINE doesn't; she turns back to her computer. Disappointed KIRSTEN leaves.

CUT TO.

36 INT/EXT. NGA, NEVISON'S OFFICE. DAY 6. 10.30

NEVISON's looking out of his window. A number of his employees cross the yard. There are a couple of lads having a cigarette and laughing. "Is it them?" NEV's thinking. Just then his mobile rings. He sees the screen: Unknown. He grabs it.

NEVI SON

CUT TO.

37 EXT. STREET, HALI FAX. CONTI NUCUS. DAY 6. 10.31

37

ASHLEY is out and about.

ASHLEY Yall right, Nev?

NEVI SON

Where is she?

ASHLEY She's fine, she's lovely, she's spent a very comfortable night. Let's keep it that way, eh?

NEVISON (hardly daring to hope) Is she? Has she?

ASHLEY

So tomorrow -

NEVISON I want to speak to her.

ASHLEY

McDonalds drive-thru just off Huddersfield ring-road. Let's see how we get on tomorrow first Nev. Eh? Then we'll see about letting you speak to her. We'd like an initial installment. By way of showing willing. Twenty grand. Cash, obviously. And I don't want dropping it, I want that irritating little twat of an accountant you've got.

CUT TO.

36

	HAPPY VALLEY.	EPISODE TWO.	BY SALLY VAI NWRI GHT	45A.
38	INT. NGA, KE	VIN'S OFFICE. D	AY 6. 10.40	38
KEVI N				

Me?

NEVI SON

Yes.

No. I -

KEVI N Me?

NEVI SON

KEVI N

NEVISON All you have to do. Is drop it in a bin.

KEVIN's appalled.

CUT TO.

39 I NT/ EXT. CATHERI NE' S CAR/ STREET, HEBDEN BRI DGE/ MYTHOLMROYD. EVENI NG 6. 17. 30.

Early evening. CATHERINE, CLARE and RYAN drive to DANIEL's house for supper in CATHERINE's car.

CLARE (incredulous) Marcus Gascoigne?

CATHERINE Priceless, isn't it?

CLARE

M[arcus] - ? (a dim memory) Didn't y[ou] - ? (remembering RYAN's in the back, she lowers her voice) Have him once?

'Have him' as in shag him

CATHERINE No. No. God no. (a beat) Well just that once.NEVISON

You know... the , the dropouts, the numpties with nothing going on in their lives you can not condone it - but you can more 39

Almost. But someone like - apart from the

CLARE

(reflecting on herself) Yeah. Well. It takes all sorts, doesn't it?

CATHERINE realises that might have been a bit insensitive.

CATHERI NE

I didn't mean . I wasn't thinking about you. You just... got in with the wrong crowd, didn't you?

CLARE decides to let it lie.

CLARE

Well it sounds like he'll have blown it as regards being a councillor when all this [comes out] -

CATHERI NE

Ch, you're joking! He'll get some smart-arse lawyer to tidy it all up for him, to spin it, to twist it. The Teflon twat. Nothing'll stick. You watch.

CLARE Did you have to hand him over to t'drug squad?

CATHERINE Oh yeah. First dabs, every time. I just tidy the streets, me.

CUT TO.

40 EXT. DANIEL'S HOUSE, MYTHOLROYD. EVENING 6. 17.45 40 The Teflon W97' 39 Tw (The TeTj I) Tj 1 0 0 1 212.04 356.52.04

CATHERI NE Oh, work. How're you?

They hug.

LUCY Really well! Ooh, it looks sore. Hi Cl ar e!

CLARE Aww! Hello love.

They hug, and then LUCY sees RYAN behind CLARE. Clearly he wasn't expected.

CATHERI NE His friend he was going to, he's got a sore throat. So we - he - got blown out at the last minute.

CLARE ruffles RYAN's hair affectionately -

CLARE

So.

- and smiles.

RYAN (a mumble as he presents LUCY with a box of Cel ebr at i ons) I brung you some chocolates.

CLARE & CATHERI NE

Brought.

CUT TO.

41 INT. DANIEL'S HOUSE, KITCHEN/DINING ROOM EVENING 6. 41 17.46

> CATHERINE comes into the kitchen. DANIEL (28, Catherine's son), plus RICHARD and ROS (46, RICHARD's new wife) are here, DANIEL just pouring drinks for RICHARD and ROS.

> > DANI EL

Mum

CATHERI NE Hi. Hello. Hi Ros.

ROS Good Lord, what've you done to your eve?

ROS and CATHERINE are perfectly polite and pleasant with one anot her.

CATHERI NE

Work. (not quite looking at RI CHÁRD) How're you?

RI CHARD (nervous) Good. Good. I -

CATHERI NE (adding fast, to DANIEL, before RYAN appears) I've brought Ryan. (MORE)

CATHERINE (CONT'D) He was going round to his friend's only they cried off at the last minute, 'cos he's got a bug. His friend has. So.

CLARE, RYAN and LUCY come into the kitchen, LUCY smiling as bravely as she can.

LUCY

Ryan brought me some chocol at es!

Neither DANIEL nor RICHARD are delighted about having RYAN here, though they're both grown-up enough not to exactly flaunt it or say anything.

CUT TO.

41A INT. DANIEL'S HOUSE, KITCHEN/DINING ROOM NIGHT 6. 41A 18.05

> Quarter of an hour later. They're all sitting at the dining table. RYAN working his way slowly through a massive plateful of food.

> > ROS The thing is - this house - it's the sort that just doesn't come on the market very often. If we didn't go for it now, we might not get the chance again.

RICHARD Which would be fine. If I wasn't being made redundant.

RICHARD subtly attempts to appeal to CATHERINE, hoping she'll wade in with support.

DANIEL When did you find this out?

RI CHARD

Last week.

ROS The thing is, they're going to still need journalists. It's going on-line, fair enough, but they still need stories.

CATHERINE looks at RICHARD. He didn't tell her this bit, when she ended up in bed with him He left her firmly under the impression that he was losing his job, full stop.

> RICHARD We have to reapply. And they need exactly half the number of us. So.

ROS

So you're assuming you won't be one of the ones they want back, which is [nonsense] -

ri Chard

That's not entirely the point. Is it. The point is half of us be taken back on, half of us I wouldn't want to be in either position. I'd rather walk away. Having made my feelings about the whole dammed thing plain.

ROS

Well that's just... ("silly" she wants to say) Outting your nose off to spite your face.

RI CHARD

Well you may choose to see it that way, the - either way it's certainly not a good time to get saddled with a bigger mortgage.

DANI EL

On a lighter note. Sorry, dad. But the reason we asked you all round. Was 'cos we've got some kind of more happy news. For you. Erm (he wants it to sound momentous, and he messes it up, because he just wants to laugh with happiness) Lucy's - we're - she's pregnant, we're having a baby.

CATHERINE, CLARE and ROS all squeal simultaneously with delight -

CATHERI NE

ROS

CLARE

Ch my God!

Aww

Chh - !

CATHERINE Ch, that's -

CATHERINE (who's sitting next to LUCY) spontaneously grabs LUCY's hand, and she's crying with delight. LUCY's so touched it makes her want to cry.

Ch, Catherine.

CATHERINE That's wonderful. (she looks at DANIEL) That is wonderful. That is really -

LUCY

LUCY Well obviously, I don't want to qive my job up.

During the above short exchange, we're looking at CATHERINE and then RICHARD. And DANIEL too. CATHERINE irritated that there isn't more respect for RYAN's feelings, and DANIEL and RICHARD are irked that they have to even pretend to put up with this cuckoo-in-the-nest (again, not that they're smallminded enough to it).

CUT TO.

42 INT. CATHERINE'S HOUSE, RYAN'S BEDROOM NIGHT 6. 20.45 42

> RYAN's in bed. CATHERINE's reading to him CATHERINE reads brilliantly, whispering it almost, but with great emphasis. You can't not read this poem brilliantly, it's so good.

> > CATHERI NE Ho Ho for the robbers, The cops and the robbers, Ho Ho! And the toys? They were all taken back. By a Sant a Claus copper in a Sant a Claus sack. While the rest of the force searched day and night, For an elderly lady of medium height, With a fondness for earrings and red fox furs, And a habit of taking what wasn't hers. She usually carried a sizeable bag. Her name, of course, was Grandma Swagg. Ho Ho for the robbers, The cops and the robbers, Ho Ho!

RYAN's quiet and looks like he wasn't listening (although he probably liked the sound). He looks like he was lost in thought about something else.

RYAN

Granny.

CATHERI NE (she smooths his hair) Yes chick?

RYAN Is that Richard my Grandad?

CATHERINE takes a moment to think things through, but then she's still flustered -

> CATHERI NE He's - he's - he's - he used to be my husband. So yes. He t echni cal I y. MORE)

52.

CATHERINE (CONT'D) And he was your mumis dad, so. Yes. Yes, he's. He is your grandad.

RYAN Can I go and see him?

CATHERINE finds herself nodding, wanting to say yes.

CATHERI NE

Would you like to?

RYAN

Where does he live?

CATHERI NE

On towards Ripponden.

RYAN

Could you drive me over? Like one Saturday morning. And then he could play football with me.

CATHERINE doesn't know what to say. She just has an urge to sound positive about it. Even though she has no real grounds for optimism

CATHERINE We'll have [to] - we'll have to see.

CUT TO.

43

43 I NT/ EXT. KEVI N'S CAR/ STREET. DAY 7. 11.30

Next day. KEVIN's driving to McDonald's in Huddersfield. There's a rucksack on the passenger seat, which he seems nervous of (it's full of £20,000). His mobile rings. A number comes up on his bluetooth.

KEVI N

Hello?

VCI CE

(ASHLEY) Kevin. It's Ashley. You do realise you don't really have to drive to McDonald's off Huddersfield ring road, don't you?

CUT TO.

44

44 EXT. UPPER LI GHTHAZELS FARM DAY 7. 11.50

KEVIN's car pulls up outside the farmhouse.

CUT TO.

45

INT. UPPER LIGHTHAZELS FARM KITCHEN. DAY 7. 12.05 45

ASHLEY (wearing gloves) pulls open the rucksack. Loads of money. Even KEVIN finds himself entranced for a moment. It looks good. All that Iolly. ASHLEY just wants to laugh at it. It's so simple, it's so pleasing. KEVIN feels relaxed enough to ask -

> **KEVI N** She's all right. Ann. Isn't she?

ASHLEY gets a couple of plastic bags from under the sink.

ASHLEY She's fine. (he stuffs eight wedges of cash into one plastic bag) She's absolutely fine. There you go. That's yours.

KEVIN doesn't want to take it. We see it in his eyes. But he daren't not take it either. So he does. ASHLEY stuffs the remainder into the second plastic bag.

CUT TO.

46 EXT. UPPER LIGHTHAZELS FARM DAY 7. 12.07

KEVIN opens the boot of his car. He lifts open the hidden trap door where the spare wheel lives, and stashes the plastic bag with his share of the cash in there. He hates this, he doesn't want it, he'd love to just throw it away. But how can he? It's money. He shuts the trap door, and shuts the boot, relieved it's out of sight.

CUT TO.

47 INT. RICHARD & ROS'S HOUSE, KITCHEN, DAY 7, 16.30

ROS is sipping a cup of tea, sitting at the table, reading The Week, relaxing after a busy day at work, probably just got the supper in the oven, when the doorbell goes.

CUT TO.

INT/EXT. RI CHARD & ROS' S HOUSE, FRONT DOOR/ KI TCHEN. 48 48 DAY 7. 16.31

> ROS pulls the door open. It's CATHERINE (still in her uniform). ROS is surprised, pleasant -

> > ROS

Hello.

46

47

54.

CATHERI NE Is he in? ROS Yes! Come in. CATHERI NE (she does) I was just passing, I was -ROS He's getting changed, I'll give him a shout. (she goes and calls up the stairs) Ri char d! (then to CATHERINE) Can l make you a cup of tea? CATHERI NE No. Thank you.

ROS I meant to say. About yesterday. I'm sorry I put my foot in it.

CATHERI NE

It's fine.

ROS

CATHERI NE No. No. Okay. Erm So yesterday, after yesterday, last night. Ryan -(she knows this'll go down like a ton of hot horse shit) Asked me if you're his grandad. (we instantly get from RI CHARD's body language that he doesn't want to know) And erm (she struggles) Well I couldn't... (dries up) I said. You used to be my husband. And that you were his mumis dad. So yes, I said yes, you are. His gr and ad. (RICHARD bites his tongue, resists the powerful instinct to say "I'm not his Grandad") The thing is.

She daren't ask. She starts crying, tries not to, but it breaks her heart what RYAN asked last night.

ROS

Cat her i ne?

She manages to rein it in.

CATHERI NE

l'm sorry. I am sorry. I know I made this decision, and you didn't, and I've brought it all on myself, and I've got no right to ask you this, but I'm going to. (a moment) He asked. If I would drive him over here one day, one Saturday. So you could play football with him You see... it doesn't occur to him That you - being his Grandad wouldn't want to do that. Wouldn't want to play with him

CATHERINE She killed herself , not of himl

CATHERINE How are you? Kevin is it?

KEVIN Fine! Fine, I'mfine.

CATHERINE You left. Abruptly. Was everything...? All right?

KEVI N

Yes. Yes.

CATHERINE You never finished telling me your story.

KEVIN I changed my mind. It wasn't... really a police matter.

CATHERINE Okay. Well if there's anything I can do.

KEVI N

Sure.

Just then her mobile bleats. She answers it.

CATHERI NE

Hello?

M CKEY (oov) Is that Catherine?

CATHERI NE

Yep.

M CKEY

(oov) It's Mckey! From the Chef Imperial up Rawson Lane.

Cutting as and when with:

CUT TO.

50 EXT. CHI NESE TAKE AWAY, BACK YARD. DAY 7. 16.33

50

MCKEY's on his mobile.

M CKEY That fella you were looking for's been in. Just now. (MORE) I came outside for a smoke when he left so I could keep an eye on him, and I saw where he went. I saw which gate he went in.

Cut back to CATHERINE mesmerised

53 I NT/ EXT. M LTON AVENUE, BEDROOM/ CELLAR/ STREET. DAY 7. 53 16.47

Nervous silent TOMMY is pressed against the wall by a window, looking out. He can see the patrol car. He knows he's got a copper knocking on the door.

Outside, CATHERINE is very reluctant to give up. She tries the door. It's locked. Reluctantly, she decides she's got to give up. For now. She wanders back towards the gate.

TOMMY catches a glimpse of her. The sight of CATHERINE means nothing to him personally, she's simply a copper to him, and he's very uncomfortable.

CATHERINE gives up and leaves. Gets back into her patrol car, and drives away.

We glimpse ANN in the cellar, exhausted from trying - in vain - to improvise as much noise as she could. She cries.

CUT TO.

54 I NT/ EXT. M LTON AVENUE, BEDROOM/ STREET. DAY 7. 16.48 54

TOMMY grabs his mobile phone, glancing frantically out of the window, then ducking out of sight again into the hallway, terrified that the copper's going to come back.

TOMMY (murmuring to himself) Answer the phone, yer twat.

.

ASHLEY

Don't - don't - don't do anything, don't panic, I'II - has she gone?

TOMMY Yeah. Yeah, I fink so.

ASHLEY I'll send Lewis. With the van.

Bruised LEWIS mimes at ASHLEY "What?"

TOMMY

When?

ASHLEY Now, right now. Get her ready, we'll move her.

TOMMY

Where to?

ASHLEY I don't know. Yet. I'll think.

TOMMY How come the police know anything? Who's said anything?

ASHLEY Nothing, nobody. You just get her ready to shift her. All right? (he hangs up, then says quietly to LEWS -) Take the van. To MIton Avenue, pick the lass up, then ring me.

LEW/S What's up?

ASHLEY Police've been knocking on the door.

LEW/S (terrified) I'm not [going there] -

.

ASHLEY

LEWIS has to weigh up what he's more terrified of; ASHLEY, or getting collared by the police.

ASHLEY (CONT'D) D'you want that money?

LEW S

l'll get t'keys. (he heads for house) Where we taking her?

ASHLEY I don't know. Yet. Just ring me, soon as you're on the move.

CUT TO.

56 INT. KEVIN'S HOUSE, KITCHEN. DAY 7. 17.00

KEVIN and JENNY are preparing supper listening to the Radio 4 news when his mobile phone bleats. He checks the screen: Ashley Cowgill. He answers the phone, discreetly leaving the room as he does so.

KEVI N

Hello?

Cutting as and when with:

CUT TO.

57 EXT. UPPER LI GHTHAZELS FARM DAY 7. 17.01

57

56

ASHLEY Kevin. Why've I got police knocking bngmo/ddeavdown Milton Avenue?

KEVI N

Where?

ASHLEY

The house! ONYYYYYY T 93I e Tc (Tj 1 0 0 1 98Ut s1 Tc96308.

ASHLEY Don't worry, they went away again, I'm moving her, but why are they knocking on that door? What do they know?

KEVI N (at a loss) I - I - I've absolutely no idea.

ASHLEY hangs up. On ASHLEY, bemused, curious, angry, frightened. Then cut back to KEVIN. Frightened, bemused. What they know?

END OF EPISODE