1 EXT. PATROL CAR. SCAMMONDEN ROAD. EVENING 7. 17. 15.

Dusk. KI RSTEN drives along Scammonden road. She can't talk for laughing. She's on her radio to CATHERINE (point to point: that means no-one else can hear their conversation). All fast and daft and over-lapping -

KI RSTEN

(eyes lit up, delighted)

You are

Cutting as and when with:

CUT TO:

1.

1

2

2 I NT. NORLAND ROAD POLICE STATION, CATHERINE'S DESK. EVENING 7. 17.16

CATHERI NE

Not.

KI RSTEN

You're lying.

CATHERI NE

Nope.

KI RSTEN

That's disgusting.

CATHERINE's at her desk, staring at her computer screen (which she's bored with), and listening to KIRSTEN (which she's much more amused by -)

CATHERI NE

Is it? Why? You think about it. If you're in love with a sheep, surely the most natural thing in the world'd be to want to shag its brains out.

KI RSTEN

No you are, you're winding me up.

CATHERI NE

They don't call it animal husbandry for nothing. Why d'you think they wear wellies? Farmers. Forget the mud. It's to slot the sheep's hind legs down -

KI RSTEN

It is not!

CATHERI NE

- and keep 'em while you're giving 'em one up the beehind.

KI RSTEN

Ch -

(posh voice a la Si obhan Sharpe from 2012) shut up.

CATHERI NE

Do you not know anything about the countryside? Do you honestly think they'd waste time legislating against it if it didn't really happen?

KI RSTEN

I suppose I'm attracted to Olie, and he's a bit of a beast.

CATHERI NE

Well there you go, y'see. It takes all sorts, I rest my case. If y'didn't want to see the funny side you should never've joined the police force. Service. Force.

KI RSTEN

I have to say, Mr. Kershaw was upset about being told

CATHERI NE

Okay, well you be careful - and don't be long - I want to send everyone home in ten minutes. wanna go home in ten minutes.

CUT TO:

3 INT/EXT. WHITE VAN/SCAM/YONDEN ROAD. EVENING 7. 17.17 3

LEWS drives along nervously when in his wing mirror he sees the blue rotating light, which sends his nerves through the roof.

> LEW S (a mur mur)

He tries not to panic, tells himself it might not be him it's after.

CUT TO:

INT. KIRSTEN'S CAR. EVENING 7. 17.18

4

KIRSTEN's on her radio -

KI RSTEN

Bravo November nine-five-one-two. could you P. N. C. a vehicle for me pl ease?

RADI O

We're just changing shifts, ninefive-one-two, can you give us two mi nut es?

KI RSTEN

Thanks.

KIRSTEN flashes her headlights, and issues a quick burst of siren.

CUT TO:

5 INT. VAN. EVENING 7. 17.19 5

LEW S is further freaked by the headlights and siren, but hopes he's being told to get out of the way, so makes the decision to do the thing you're supposed to do when a police car's trying to get somewhere: he indicates and pulls in.

The police car overtakes him and - much to his terror - slows up and pulls in front of LEW/S. He's gone ashen, his mind's gone into a blind panic, he feels sick, he doesn't have a clue what to do.

CUT TO:

6 I NT/ EXT. M NI / SCAMMONDEN ROAD. EVENI NG 7. 17. 20

6

Just then TOMMY sails past in ANN's M ni and sees what's happening: LEW S has been pulled over by the police. Instantly he's on red alert and we can see his brain ticking: dumb arse LEW S is going to fuck this up.

CUT TO:

LEW S

Yeah. Sorry. I'm - I've had a long day, I just wanna get home. To t'girlfriend.

KI RSTEN

Sure. What you done to your eye?

LEW S

Ch. I had a fight. With me brother.

KI RSTEN

Can I see your docs?

LEW S

I don't - I haven't - I've not got anything on me.

KI RSTEN

Do you know where they are?

LEW S

In t'drawer. At home.

KI RSTEN

What's your name?

Conscious of ANN not wanting to hear, he's compelled to lower his voice. Just a jot.

LEW S

Lewis. W6 - 0. 192 Tc - 0. 012 Tt your eye?

LEW S hesitates. KIRSTEN gently persists. LEW S decides to do as he's told.

CUT TO.

9 I NT/ EXT. M NI / SCAMMONDEN ROAD. EVENI NG 7. 17. 23

In his rear-view mirror, TOMMY sees LEW/S getting out of the van. This is bad. He thinks things through, then efficiently, calmly, turns the Mini around in the road.

CUT TO:

6.

10 EXT. SCAMMONDEN ROAD. EVENING 7. 17.24

10

9

KIRSTEN walks to the back of the van. LEWS walks to the back of the van.

KI RSTEN

See?

LEW S nods, manages to murmur "Yup". KIRSTEN looks at him

KIRSTEN (CONT'D)

Are you all right?

LEW S

I fink...

(he's aware he's probably shaking with nerves)
I might be going down with something. Like 'flu.

KI RSTEN

Okay. Well. You drive safely, okay? And -

(nods at the light)
Get that seen to. Yeah? Soon.
Otherwise you're gonna be causing an accident, and you just don't need that sort of hassle, do you?

LEW S

No. Yeah. Fanks. Sorry.

Just then TOMMY pulls in behind them in the Mini. KI RSTEN thinks nothing of it; she probably makes the subconscious decision that whoever drives that sort of car isn't going to pose any kind of threat. Just then there's a bump from inside the van, and the van moves. (It's ANN, obviously, trying to draw attention to herself. There may even be a muffled/gagged cry for help).

KI RSTEN

(a smile)

What you got in there? An elephant?

LEW S

No. Just. My dog.

KIRSTEN's curious. Why would a dog start making a fuss now rather than earlier?

And anyway, it just didn't sound like a dog. A dog would bark. Properly. Surely. Not that KIRSTEN shows LEWS she's suspicious. She keeps it light -

KI RSTEN

What sort is he?

LEWS hesitates a split second too long.

LEW S

Labr ador.

KI RSTEN

Nice. What's he called?

First thing that comes into his head -

LEW S

Tormy.

KI RSTEN

Can I see him?

LEW S can't help glancing at the M ni, and so KIRSTEN becomes more aware of it too.

We glimpse TCMMY inside the M ni, continuing to watch LEW S's progress in the rear view mirror, only he's much closer now.

LEW S

Well you could. Only if I open t'doors he'll run off.

Just then there's a more sustained attempt on ANN's part to draw attention to herself. More movement, more banging around, more muffled sounds that are distinctly less dog and more human. We glimpse TOMMY again; he clocks the movement of the van.

KI RSTEN

I'd like to see inside the van.

LEW S

It's locked.

KI RSTEN

Where's the keys?

LEW S

It's just a dog.

KI RSTEN

I'd like you to open the van. Lewis. Where are the keys?

LEW S

He'll go mad. He'll run across t'moor and l'll never find him

KI RSTEN

Are they in your pocket? (he doesn't answer) Are they in the ignition?

Some subtle unconscious movement of his body indicates that he's left them in the ignition.

KIRSTEN (CONT'D)

Wait here.

KIRSTEN goes to get the keys (she tries to keep an eye on LEWS as she does this, even though it's not possible for the whole task). LEWS looks towards the Mini, assuming TOMM's watching through his rear view mirror. He pulls a face like TOMM' puts the car gently into reverse.

LEW S sees the white reverse lights come on. It may or may not mean anything to LEW S, but TOMMY intends it as a signal: he's going to reverse (I think maybe LEW S does kind of get it, even if it's only subconsciously). KIRSTEN comes back with the keys. She looks towards the M ni.

KI RSTEN (CONT'D) (nods towards M ni)
Do you know that person?

LEW S

No.

She offers the keys to LEW S.

KIRSTEN Open it for me. Please.

LEW S takes the key gingerly. Just then, TOMMY puts his foot down and the M ni hurtles backwards. LEW S dives out of the way, but unsuspecting KIRSTEN doesn't. Her legs and lower body are crushed between the back of the M ni and the back of the van. TOMMY puts the M ni into first and moves forward with a lurch. KIRSTEN collapses to the ground, her legs shattered, her face pressed against the mud and gravel on the road. She's in a weird heightened state of consciousness (aka shock) she knows what's happened, but in so much agony she can't even scream What she does manage to do is fumble for the instant response button on her radio.

CUT TO:

11 INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE. 11 EVENING 7. 17.25

CATHERINE's at her desk, still tapping away at the computer

17 INT. NORLAND ROAD POLICE STATION. MAIN OFFICE. EVENING 7. 17 17.31

> CATHERINE dives into the other room to see who's around. SHAFIQ and TWIGGY are sitting with their coats on, nowhere near their radios, ready to go home, having a laugh.

> > SHAFI Q

We're off for a drink Sarg when Kirsten shows up. Y'coming?

CATHERINE's gone as white as a sheet.

CATHERI NE

We've got a code zero, Scammonden Road, it's Kirsten.

A shiver goes up SHAFIQ and TW/GGY's spines. Instinctively they grab their radios - which, having mentally knocked off for the day, they'd turned off - and dive out of the room after CATHERINE. This is a proper mad frantic scramble. Other officers/units are responding over the radio too (t.b.w.) as CATHERINE heads back through to her office, grabs car keys and heads out si de -

CATHERINE (CONT'D)

Bravo November four-five, e.t.a. seven minutes. Have you called an ambul ance?

> (then to TW/GGY and SHAFIQ as they're piling out of the back door)

Shafiq, you come wi' me, Twiggy, take the other car.

RADI O

Ambulance is on it's way, fourfive.

SHAFI Q

What's happened?

(The beeping noise continues, which is chilling: if the officer in trouble had pressed the emergency button by accident, she'd have deactivated it by now).

CUT TO:

18 EXT. SCAMMONDEN ROAD. EVENING 7. 17.32 18

TOMMY - having pulled forward again off KIRSTEN - gets out of the Mni. LEW S can't bring himself to look.

TOMMY

Where's the keys? (LEWS holds them up) Right, well go.

LEW S

You' ve - !

" - killed a police officer". He can't speak, he's gone weird, he's in shock.

TOMMY

You get that van off this road. Like your arse is on fire.

LEWS - stunned, nauseous, disbelieving (possibly nearly in tears) - hesitates a moment longer -

LEW S

You. . . !

(he can't think of a word bad enough)

He turns and gets in the van, turns the engine over, and drives away. TOMMY does a three point turn - reversing over KIRSTEN again to avoid the risk of her still being alive - and drives off after LEWIS.

CUT TO:

19 EXT. SOWERBY BRI DGE. EVENI NG 7. 17.50

19

The light falls more and more. The police Discovery and police car weave through the last of the Sowerby Bridge rush hour traffic with their insistent blue lights and sirens - driving over pavements and on the wrong side of the road if necessary - then speed off as soon as they're through the jam, the tyres screeching as CATHERINE and TWIGGY really go for it.

CUT TO:

20 I NT. DI SCOVERY. EVENI NG 7. 17.51

20

CATHERI NE

I want the helicopter up now -looking for a white transit

CATHERINE realises she lost it there for a second, she reins it in.

SHAFI Q

(for CATHERINE's ears only)

Why would she do that? Put in a request but not give the registration?

CATHERINE doesn't know, but clearly something's gone very badly wrong.

CUT TO:

21 EXT. SCAMMONDEN ROAD. EVENLING 7. 17.52

21

We see KIRSTEN's face in the gloom. The only illumination is from the rear lights of her patrol car and the revolving bar lights. She's dead, no question. Silence. Goomacross the moor as the light continues to fade. We become aware of headlights. The sound of the two vehicles approaching at speed. Blue lights, headlights. The Discovery is in front. It slows up as it approaches the scene.

CUT TO:

22 I NT/ EXT. DI SCOVERY/ STREET. EVENI NG 7. 17.53

22

CATHERINE and SHAFIQ can see what's in the road: someone in uniform dead. They both freeze. Just for a second.

SHAFI Q

(a whisper) That isn't Kirsten.

CATHERI NE

Pass me the -

'Torch'. She's pointing at the glove compartment. SHAFIQ passes it. CATHERINE gets out of the Discovery. SHAFIQ feels too wobbly to move for another few seconds.

CUT TO:

23 EXT. SCAMMONDEN ROAD. EVENING 7. 17.54

23

TW/GGY's pulled up behind the Discovery. He gets out but is reluctant to move forward; he's as nervous as SHAFIQ

And in truth, CATHERINE is. But she's the most senior person here, she has to take control.

TW/ GGY

What is there?

CATHERINE heads over to KIRSTEN, horrified, mesmerised by the sight. She's horrified not least because she knows KIRSTEN could still be alive. CATHERINE gets down on the ground right next to KIRSTEN's face. She's barely recognisable, blood coming from her mouth, nose and ears.

CATHERI NE

(gently) Kirsten?

KIRSTEN's so utterly, obviously dead. CATHERINE feels her neck for a pulse.

SHAFI Q

(he's nearly in tears, and daren't come closer) Sarg! What's happening?

TWI GGY moves closer: he's older, wiser. But doesn't move any closer than he needs to; he knows there's nothing he can do that CATHERI NE can't. CATHERI NE continues to feel for a pulse. Painful seconds pass. CATHERI NE realises there isn't a pulse, and there was never likely to be one, the state KI RSTEN's in. CATHERI NE touches KI RSTEN's face tenderly. She wants to cry, she wants to kiss her. She wants to wrap her up and keep her warm, but she knows it's pointless (and harmful to what is essentially now a murder scene). Moments pass then she stands up; she's on auto-pilot. She goes over to SHAFI Q and TWI GGY.

CATHERI NE

We need to close the road.

SHAFI Q

Is she...?

The word 'dead' won't come out. CATHERINE resists the urge to snap: "What am I? A doctor?": she doesn't want to give in to any emotions, she needs to stay in police mode. She gets on her radio.

CATHERI NE

Bravo November Four-five to control, she's dead - I think she's [dead] -

(her voice fails, she has to try again) She's been run over, she's - we

need the on-call D.I., we need CSI, we need the CIU, we need H-MT, we

(she goes and opens the back of the Discovery and takes out the tape she needs to make an inner cordon around the body)

Shaf, take the Landy down as far as Wheat croft Lane and park broadside. Nobody comes through. Twiggy, same up at the top.

(she speaks to the radio) Control. Did you get me that helicopter?

RADI O

Helicopter's airborne and on route.

TW/GGY and SHAFIQ haven't moved.

CATHERI NE

Move it, come on, close this road. We're preserving evidence now.

TWI GGY has to give poor stunned SHAFIQ a nudge. They set off in their respective vehicles, we see the distant blue lights of the ambulance approaching. For a few moments, CATHERINE's alone with dead KIRSTEN. She goes and shines her torch in the road around KIRSTEN. She sees red glass from broken rear lights. She goes and crouches down beside KIRSTEN again, stares at her, mesmerised and horrified. We hear the helicopter. It gets louder and louder.

CUT TO:

24

24 INT. CATHERINE'S HOUSE, LIVING ROOM NIGHT 7. 23.30

Later. CATHERINE - still in half uniform - is sitting staring at the fire. CLARE - in her dressing gown - is sitting with her. Silence.

CATHERI NE

I had to give her a bit of a talking to. Yesterday morning. I said, "I'm not your mother. You're a police officer, nobody bullies you". So she'd be out to prove something. She said, "This is all I wanted to do, all my life, and I'm shit at it", and I should've said "No you're not. You're fantastic, you're lovely", but I didn't. I installet her dwell on it so she'd

just let her dwell on it, so she'd m -0 m4 0 0 1 98.04 260.

CLARE doesn't know what to say; nothing seems big enough. She knows just how badly CATHERINE'll be taking this, and all she can do is listen.

CUT TO:

25 EXT. SCAMMONDEN ROAD. NI GHT 7. 20.30

25

We're back earlier in the evening. The whole circus has arrived: a helicopter's chopping around overheard. CATHERINE's cordoned off the area around KIRSTEN's body and KIRSTEN's patrol car. A CSI tent's been put up over KIRSTEN. Arc lights on the top of a couple of police Range Rovers illuminate the whole scene, there's a camera on a tripod in the road, someone else is filming the road with a hand-held camera, the place is busy with flourescent-jacketed CSI officers, CID officers, Collision Investigation Branch officers, H-M T officers. The DISTRICT COMMANDER - PRAVEEN BADAL (a Chief Superintendant) comes over to CATHERINE, who is just stuffing her flourescent jacket into a CSI bag which a CSI officer is holding open for her. She's got smudges of blood on her face, she's shivering. PRAVEEN is being blunt to be kind -

PRAVEEN

Catherine. Co home. You've done all you can.

CATHERI NE

Who's telling the next of kin? Sir.

PRAVEEN

Yes, that's -

... what normally happens.

CSI OFFI CER

I need your trousers and your boots as well.

That's all she needs, stripping off here (even though she knew they'd need her trousers and boots as well). She addresses PRAVEEN -

CATHERI NE

Would you like me to come with you?

PRAVEEN

Who the next of kin?

CUT TO:

26

26 20.50

> CATHERINE (changed into whatever kit she had down at the nick) and PRAVEEN BADAL are with 26-year-old OLLIE. Who is inconsolable. This lad is in love with KIRSTEN. (N.B. CATHERINE's washed the blood off her face).

> > CATHERI NE

Is there someone we can ring to come and be with you? Olie?

OLLIE shakes his head and manages through his tears -

CLLI E

Oh my God. Carolyn and Ian.

PRAVEEN

Sorry, who?

He turns to CATHERINE.

CATHERI NE

Kirsten's mum and dad.

There's a knock at the door.

QLLIE

Who's this?

CATHERI NE

It'll be the Family Liaison Officer. Do you want to tell Carolyn and Ian? Or is it something you'd like me to do?

OLLIE can't make a decision.

QLLIE

Can you do it?

CUT TO:

27 **OM TTED** 270LLIE

EXT. KIRSTEN & OLLI E'S HOUSE. NIGHT 7. 21.52 28

28

CATHERINE and PRAVEEN I eave KIRSTEN and OLLIE'S house and head for his car.

PRAVEEN

Where do the parents live?

CATHERI NE

Five minutes away.

PRAVEEN

Where's your car?

CATHERI NE

At the nick.

PRAVEEN

Right, well we'll visit the parents then I'm dropping you off at the nick and then you're going home. You've got to let other people do their jobs now.

CATHERI NE

I've got to write a duty statement. The S.I.O.'ll need it.

Course he will.

PRAVEEN

And then you're going home. Ch, and

He indicates that they should get into the car before he says the next bit.

CUT TO:

I NT/ EXT. PRAVEEN'S CAR/ KI RSTEN & OLLI E'S HOUSE. NI GHT 7. 29 29 21. 53

CATHERINE gets in beside him

PRAVEEN

You arrested Marcus Gascoigne. Yest er day.

CATHERI NE

Yeah.

PRAVEEN

D'you think you might've made a mi st ake?

CATHERI NE

No. Sir. There was a packet of what appeared to be - cocaine. Slipped down the side of his car seat. He refused to be breathalysed, and he stank like a brewery.

PRAVEEN

Yeah, what I meant was. He does a lot for us. On the council. How big was this packet?

CATHERI NE

Ti ny.

PRAVEEN

Personal use. I'm sure he's had his fingers burned, so I'm just asking you to consider. The implications. Before you take it any further.

CATHERI NE

Well... it depends what comes back from the lab.

PRAVEEN

Has it gone to the lab?

CATHERI NE

No, it's gone into the store up at Halifax to have a field test.

PRAVEEN

Take it out.

She looks at him She's worried. He shouldn't be asking her to do that.

CATHERI NE

I can't do that.

A moment, then he says in a tone of voice that is entirely reasonable and gentle and unchallenging -

PRAVEEN

Well do something.

He's looking at her. She's looking at him She doesn't know what to say. She's not going to say "yes", and right at this moment she hasn't got what it takes to say "no". So she says nothing. She looks out front, like she's thinking about it. He turns the engine over.

CUT TO:

30 I NT. CATHERI NE'S HOUSE, LI VI NG ROOM NI GHT 7. 23.31

30

As before. CATHERINE staring at the fire.

CLARE

D'you want some more tea?

Her voice remains so flat it's almost non-existent -

CATHERI NE

No.

CLARE

Could you eat something?

CATHERI NE

No.

CLARE

You should try and get some sleep.

She knows she can't sleep.

CATHERI NE

What could a man, men, people - they, she said 'they', "they've killed me" - what could they be doing. In a van, with a van. That was so . That they had to kill a poc2 Tm - 0. 196 Tcill a

Entirely unaware of how ridiculous he looks, he nods with appropriate for orn respect at someone from a news crew and heads into the nick.

CUT TO:

32 INT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 8. 08. 01

32

Reception is awash with flowers. JOYCE and SHAFIQ are fussing about where they can all go. JOYCE speaks kindly, gently, she's just being efficient -

JOYCE

I don't mind where they go, Shaf, but this is a working area. We're a police station. I don't want people coming in, throwing up on 'em that's the [thing] -

SHAFI Q

I'm - I can - we can take 'em down to Sunset Boulevard, some of 'em

JOYCE

That's a i dea.

SHAFI Q

Kirsten would've -

JOYCE

- she'd have t hat.

SHAFI Q

And they'll love it, won't they? The old folk. Then they're not just sat here wilting.

They see (and probably smell) LIAM as he comes in.

LI AM

I'm - I've -

He indicates his flowers, but can't speak for crying, which comes upon him suddenly.

JOYCE

Aww. . .

SHAFI Q

(he's touched)

Aw, that's really kind, Liam Don't cry.

(SHAF's crying now, and it's almost like he's telling himself -)

Don't cry, pal.

SHAFIQ hugs LIAM Despite the smell. They both have tears in their eyes as, utterly sincerely -

LI AM

I nicked 'emfrom outside Aldi's but it's the fort that counts, int it?

SHAFI Q

Course it is. Course it is.

 $TW\!ICG\!Y$ sticks his head round from behind JOYCE's counter and says to SHAFIQ.

TW GGY

He's here - the boss.

CUT TO:

INT. NORLAND

Suddenly (at some point during the above) CATHERINE sees her daughter, BECKY, hanged from the back of a chair out through in the next room (maybe at the same time we hear RICHARD's voice screaming - just so we realise that this is BECKY). It's like she's really there, hanged as she was from the end of her bed. And it's disturbingly real; what a hanged person really looks like; blue lips, the swollen tongue protruding through the teeth, the glistening pupils dilated through drooped eyelids. CATHERINE blinks and she's gone. It's shocking, because it's so real, it's so vivid. The real feelings so suddenly and terrifyingly re-awakened. Her brain is suddenly invaded with

PRAVEEN

Don't know, at this stage. Not for at least two weeks. Because we're treating it as murder there'll have to be a second post-mortem But I can tell you this much - if it's in keeping with what the family want this town will close down. The main street'll be shut for the cortege. There'll be news crews everywhere. Now, Inspect or Taylor's going to attend the major enquiry teams morning briefings, so you'll get very regular updates as to how the investigation's going, and believe you me, no stone will be left unturned. I have no shadow of a doubt that our colleagues in H-MT will move heaven and earth to find out who was responsible. In the mean time. Here. For us. It's got to be business as usual. So let's show everybody out there what we're made of. Yeah?

(mumbles of 'Yes sir, thank you sir') Thanks. Cat her ine.

He engages eye contact with her for a second, a little smile, and we know he's thinking about the Marcus Gascoigne thing.

CATHERI NE

Sir.

He leaves, and MKE TAYLOR politely goes with him (indicates to CATHERINE that he'll see the boss out, CATHERINE nods), and the DOCTOR and CHAPLAIN follow. It's CATHERINE's job now to give everyone what it takes to get them out onto the streets and do their job. Again, she seems much flatter than we're used to seeing her (someone who's just experienced something fright ening and upsetting, but she's holding it t oget her)

> CATHERINE (CONT'D) Okay. You heard him We have to go out there and do what we do best. Be patient with people. Everything you have to deal with today is going to seem so trivial, but to anyone out there, if they've had to call the police, it's a big deal. So what ever's going on inside your head, you treat people with the compassion and respect they deserve. At the same time... I want you with your stab proof vests on, I want you with your batons, I want you with your CS gas. (MORE)

Because sometimes it's easy to forget that we put our lives on the line every time we go out there. So you look after yourselves. And keep in touch. For God's sake keep in touch. With me and with each other. Go on.

The six PCs file out of the room We linger on CATHERINE: just tired apart from anything else. She hasn't slept a wink and now she's starting an eight hour shift. Is that why she's just had this weird thing going on in her head?

TW CGY

Sarg? Did you want me to help out wi' that lad that's being sectioned this morning?

CATHERI NE

(distracted) Ch. Yeah. Thanks.

CUT TO:

34 EXT. UPPER LI GHTHAZELS FARM DAY 8. 08.20

34

A caravan in the corner of the park. It's an older one, one that looks like it's been abandoned and ready to be towed away.

CUT TO:

35 I NT. CARAVAN. CONTI NUCUS. DAY 8. 08.21

35

Inside, we find ANN, bound and gagged, perhaps now fastened by a chain to the wall. LEW/S and TOMM/ are with her, wearing their balaclavas. They're all wired, none of them have slept, they're all anxiously waiting for the next thing, which they have no control over. The curtains are drawn. They hear footsteps approach, and then a coded at the door. TOMM/ LEE pushes the door open an inch. It's ASHLEY, keeping out of ANN's sight line. He indicates for TOMM/ to come out of the caravan. TOMM/ does, and shuts the door behind him We linger on LEW/S: and it's apparent (despite the balaclava??) that been traumatised by last night's events.

CUT TO:

36 EXT. UPPER LIGHTHAZELS FARM DAY 8. 08.22

36

ASHLEY and TOMMY move away from the caravan slightly, and speak quietly. TOMMY pulls his balaclava off.

ASHLEY

Owen Brierley will crush both vehicles. One of you stays here. With her. The other takes the Mini. Gets back here. Then takes the van. With her in it. Dumps her somewhere, middle of nowhere, then takes the van to Owen's. Finito.

TOMMY

Dumps her in the middle of nowhere?
(ASHLEY nods)

Dead?

ASHLEY

No not You...

(he can't think of a word bad enough)

You've done enough damage! We're gonna get hung drawn and quartered, we're gonna get thrown to the lions, we're going to be crucified. Upside down. In public. You...

TOMMY

Two things. Three things. I. Have not come this far, I have not spent the last three days doing all the I've been doing. To get so little out of it. That's one. Two. She knows too much. She heard himshit for brains - talk about - (daft voice)

"ringing ASHLEY up at t'farm". (ASHLEY's appalled)

And last night. He told the little police lady his name, his own name, and - rich bitch - was two feet away from him in t'back o' t'van. So.

ASHLEY

How d' you know?

TOMMY

He told me.

ASHLEY's taking it in. The implications. The contortions. Eventually -

We don't call me a wanker. She's staying here. And you're ringing Nev. And telling him We want an undred grand this time. Right? And then... well, we'll see.

ASHLEY

They're onto us! You idiot. Why was she following you last night? The copper. Why did that other one turn up at the house?

TOMMY

I don't think they are. She wasn't following us. She stopped him'cos he had a light out. And that other one, at the house. If they really

JENNY (the fifteenth time) Right well can youJENNY KEVI N

No.

JENNY

Don't bring it in the house.

KEVI N

I'm not going to.

JENNY

Put it in a bin.

(KEVIN's shaking his head)

Are your fingerprints on it?

KEVI N

No.

JENNY

On the bag?

KEVI N

Yes, they are. MELISSA heads back in.

MELI SSA

I'm ready!

JENNY

(suspi ci ous)

That was quick.

MELI SSA

What's in those sandwiches?

KEVI N

Tuna mayonnai se.

MELI SSA

How many times do I have to say the same thing?

KEVI N

It's fine.

MELI SSA

It's not fine, it's disgusting.

JENNY

Don't go on at dad. Have you brushed your teeth properly?

MELI SSA

Nobody listens.

KEVIN has to struggle not to scream at them to shut up, his head's in such turmoil.

KEVIN (offering MELISSA her lunch bag) We need to be in the car.

CUT TO:

38 INT. NEVISON & HELEN'S HOUSE, LIVING ROOM DAY 8. 09.00 38

The national news is on telly. Images of the police operation up Scammonden Road.

NEWSREADER

(oov)

The road between Blackstone Edge and Mythol mroyd remains closed as crime scene investigators continue to analyse the isolated rural area where the incident took place just after five o'clock yesterday evening. They now have the task of trying to piece together exactly what happened when twenty-three year old police constable Kirsten McAskill was knocked down and killed.

The PRAVEEN BADAL comes on screen, giving an interview.

PRAVEEN

We know that we're looking for a white transit van. Early indications from the scene suggest vehicle was involved that a in the incident. From debris left in the road we're confident that we will be able to identify the make and model and of that second vehicle. We are treating the incident as murder. We believe it was a deliberate act, not an accident. We're very keen for people to come forward. If they saw a white van in the area around that time. It may have been in Ripponden, Rishworth, it may have been in Mytholmroyd, a white van in the 1 0 cm n BT / F9 1 NEVI SON Hel en?

HELEN

Preoccupied KEVIN arrives for work. Heads through to his office. Just as he's settling at his desk, JUSTINE appears at the door, looking pale.

JUSTI NE

Have you heard the news? Kevin?

KEVI N's terrified. Does everyone know about the kidnap? Has HELEN died? His face goes ashen.

KEVI N

What ...? News?

JUSTI NE

On the telly, this police woman.

KEVI N

KEVI N

Ckay.

JUSTI NE

So what d'you think?

KEVI N

Sur e.

He's just not that interested. She smiles and leaves him to it. KEVIN gets out his mobile and prods in a quick-dial number. It rings.

JENNY

(oov)

Hellò.

KEVI N

Hi. I erm.. I don't want to - I and impossible)

- want to give it back. To Nevison.

CUT TO:

40 INT. KEVIN'S HOUSE, KITCHEN. CONTINUOUS. DAY 8. 09.31 40

JENNY

You can't. How?

CUT TO:

41 INT. NGA, KEVIN'S OFFICE. DAY 8. 09.32 41

KEVI N

I know I can't. I know that. But I can' t it. It's

JENNY

What about...?

KEVI N

What?

She barely dare suggest it, but -

JENNY

If we split it up. Into smaller amounts. Just a few hundred each. And put some in your bank account, and some in mine, and - I don't know - then just... use it. To buy things with. Small things. Over a period of time.

KEVI N

You mean...? it?

JENNY can barely believe herself that she's suggesting it.

JENNY

We'd just have to be careful not to look like we suddenly had a lot of money to throw around.

KEVIN's amazed that she's suggesting it.

CUT TO:

42 EXT. ST. JOHN'S CLOSE, RISHMORTH. DAY 8. 11.00

42

A police car and a police van are parked outside a house on a local housing estate. A little gang of three teenage lads are fixing a car across the road from the house, where clearly something is kicking off. A biggish Asian lad in his twenties (KHALID) is brought out of the house in handcuffs, lead by TWIGGY and CATHERINE, who look like they've had a tussle with him There's another PC with them, who goes and opens the back of the van (there's also a social worker present, and KHALID's mother, who's in tears, pleading with them not to hurt him, even though she's complicit in him being sectioned). KHALID's kicking off, struggling, upset and he's clearly either off his face on something, or just not all there. Despite having to wrestle him to the van, they're trying to be too heavy handed with him -

TW GGY

Calm down, lad. You're making it a thousand times worse for yourself than it need be.

KHALID shouts across the road at the lads. He's genuine and desperate -

KHALI D

Ey - you're witnesses! You've seen this! You're seeing what they're doing to me!

LAD 1

Yay!! It's nutty Khalid.

LAD 2

Y'all right, nutty Khalid!?

KHALI D

If I'm never ever seen again - you will know!

(he's struggling so much he's nearly wriggling out of his clothes, falling over so they have to struggle to keep him upr i ght) You will know I've been abducted! I

am bei ng ABDUCTED!

CATHERI NE

St and up. Khalid. Get up.

LAD 2

(answering KHALID, amused) Yeah, really?

KHALI D

By t'

LAD 1

Course you are.

LAD 2

'Cos government have now tbetter to do.

KHALI D

things! That's why Because I they've been me! That is why they ve been on me! All day! For And they think I don't know! (at CATHERINE)

CATHERI NE

(struggling with him) Get in, lad. In! Come on.

They have to force himin, but they have techniques.

LAD 1

Is that why you wrap yersen -0.016upce (LAD 1) Tj 1 0 0

 $\ensuremath{\mathsf{KHALID}}$ continues to shout and bang and make a fuss. BRETT is sitting in the car. A souped up

What were you singing?

BRETT

Not hing. I -

She gets her baton out, still with her face right in his, still with the other hand firmly on his throat.

CATHERI NE

Do you think it's funny?

BRETT

No.

CATHERI NE

'Cos I got the distinct impression that you thought it was funny.

BRETT

I don't know what you mean.

CATHERI NE

So you think I'm stupid?

BRETT

No.

CATHERI NE

Do I look stupid?

BRETT

No.

CATHERI NE

Turn round.

BRETT

Why?

CATHERI NE

Turn around.

BRETT

(terrified)

I haven't done anything.

CATHERI NE

Yes you have -

She grabs his wrist, and using her baton painfully twists his arm up behind his back, so he's forced to turn around and bend forward so he's doubled up and entirely unable to resist what she's doing to him He exclaims in pain as she shoves him up against his car.

CATHERI NE (CONT'D)

- you've used abusive words and behaviour likely to cause a breach of the peace, contrary to section 5 of the public order act. Which is why you're under arrest.

BRETT

I was just sing[ing] - !

She frog marches him across the road to the patrol car. He's in such pain that he has no power to resist being taken wherever she chooses to steer him

CATHERI NE

You're not obliged to say anything but it may harm your defence if you do not mention when questioned something you later rely on court.

The lad's nearly in tears now, it's all escalated so suddenly and the pain is crippling -

BRETT

No no no no - !

CATHERI NE

Anything you do say may be used in evidence.

CATHERINE nods to TWIGGY to open the back door of the patrol car. TWIGGY obliges, and CATHERINE guides the lad into the seat. No-one can see inside the car except CATHERINE. She leans in and grabs the lad by his balls - which he didn't expect - and twists. If he wasn't in tears before, he is now.

BRETT

(appalled, he can barely speak -)
You can't do that.

CATHERI NE

There's no CCTV cameras in here, sun beam It's your word against mine.

BRETT

(terrified) I'm sorry. I'm sorry. I've said I'm sorry.

CATHERI NE

(she gets right in his
 face)
Don't you ever.
 (she twists his balls
 another notch)

Ever. Make fun of someone's death. You ignorant rancid infinitesimal speck of dirt.

BRETT

l'm sorry.

CATHERINE lets it sink in a few seconds longer, then releases his nuts and stands back.

CATHERI NE

Get out.

BRETT

(bewildered)
Why? What y'gonna do?

CATHERI NE

I just de-arrested you. I'll make a note of the fact that you apol ogi sed

43

43 EXT. UPPER LIGHTHAZELS FARM MORNING, DAY 8, 11, 15

TOMMY walks up the drive towards the farm (Down on the road a bus goes past, like he just got a bus back from the scrap yard).

TOMMY comes into the yard, where ASHLEY's there with his coat on, sipping tea, perusing his on-going building work as usual.

TOMMY

Done and dust ed.

ASHLEY

Did you stay and watch him crush ' em?

TOMMY

Yes.

ASHLEY

Both of 'em

TOMMY

. Have you rung Nev?

ASHLEY hesitates. He's nervous.

ASHLEY

I'm not saying I won't. I just. I want to think it through.

TOMMY accepts that. But -

TOMMY

You do realise. Either way. We can't just let her go. Don't you.

ASHLEY does know that. Much as he doesn't want to know it. That's why he wants to dwell on it; he's delaying the moment.

CUT TO:

INT. CARAVAN. DAY 8. 11.20 44

44

LEWIS is with ANN. ANN's gag has been removed, but she's still chained to some of the fixtures. LEWS is in a similar state of mind to CATHERINE, wired, exhausted, emotionally fucked (none of which we can see - ha ha - because he's wearing a balaclava). He's giving ANN some water, having just removed her gag.

LEW S

There's no point screaming. There's never anyone here. During t'week.

ANN's been so badly knocked around, so humiliated, and she's so exhausted, she looks like a little wild animal. She looks al most incapable of screaming. Someone who's coming to some sort of terms with being permanently terrified. ANN drinks the water because she needs it.

ANN

When can I go home?

LEW S

Soon. Maybe. Soon. I don't know.

ann

Help me.

LEW S

I can't.

ANN

You're not like that other one.

LEW S

No. No. No, I'm not like that other one.

ANN

Prove it. Help me. I'll say you helped me, I'll say you stopped him hurting me.

LEW S

You shoul dn't have made that noise. Last night. None of it would've happened if you hadn't.

ANN

What happened? That bang. (LEW S shakes 4104 wEd, doesn't want to tell her)

What?

LEW/S won't speak. He can't, he can't acknowledge what he's been party to. ANN can see from 4104i nability to respond that it was something big.

LEW S

You shoul dn't've -

He's upset. ANN's terrified. What the hell happened?

ANN

What?

CUT TO:

45 EXT. HUDDERSFI ELD CHRI STI AN M SSI CN, HALI FAX. DAY 8. 14.00

Establishing shot. The Methodist Mission is a cafe, attached to a modern-built church, on a busy main street in the middle of Halifax.

CUT TO:

45

I NT. HUDDERSFI ELD CHRI STI AN M SSI ON, HALI FAX. DAY 8. 46 14.01

Inside, we appreciate more what the Mssion is. It's a bright, cheerful place where alcoholics, drug addicts, people recently out of prison - basically people with chaotic life styles - can get a cheap meal, a cup of tea, advice and a

HELEN
Not so bad. I'm sorry, I just felt
a bit -

CLARE
Ey. You don't have to apologise to

There was something. (CLARE's intrigued) Your sister - Catherine - she's a police officer. Isn't she?

CLARE Yeah. Why?

HELEN's nervous about where this could lead. She's scared that once it's out of the bag there's no going back.

HELEN

I - there's something I'd like to be able to ask. A police officer. About.

CLARE's bemused, intrigued, discreet -

CLARE

Ckay.

HELEN

Is she...?

CLARE

What?

HELEN

A discreet sort of person.

CLARE considers.

CLARE

Yeah, she's - I'd have said so.

HELEN

Is she a good person?

CLARE has to think about that slightly less.

CLARE

Yes.

HELEN

Do you think...? She might have a few minutes. If I...? (bravely blurting it out) Could I come to your house?

CLARE's even more intrigued. But determined to help.

CLARE

Sur e.

HELEN

This evenN

CLARE

Yeah.

HELEN

She wouldn't mind?

CLARE

Just to warn you though, she's a bit upset. At the minute. 'Cos of that girl who got killed last night. Up Scammonden Road. Catherine's her sergeant, so she's feeling like it's all her fault - which it isn't, but -

HELEN

Oh, good grief, she won't want to be bothered with [me] -

CLARE

No. Honestly. Helen. Catherine'd do anything for anybody. I would not be a popular person in our house if I'd told somebody she was too busy to listen to 'em

HELEN smiles. That last piece of information gives her some faith that CATHERINE might well be a good person to talk to. CLARE smiles, intrigued, but too polite to ask.

CUT TO:

48 INT. NORLAND ROAD POLICE STATION, LOCKER ROOM DAY 8. 48 14. 30

This is probably a mini-montage (montage in a good way):

CATHERINE approaches KIRSTEN's locker with a key, and a small empty cardboard box.

She pauses before she opens it. She steels herself and unlocks it, pulls the door open. Inside are various bits of spare uniform, and spare kit; whatever she wasn't wearing when she was killed. CATHERINE rifles through them and makes an inventory on a piece of paper.

Stuck inside the door are a couple of photos of OLLIE, and a couple of photos of their dog and their cat. OLLIE with the dog. OLLIE with the cat. OLLIE with CAROLYN and I AN. KI RSTEN with OLLIE up a mountain in the sun. CATHERINE pulls them off, one by one - rolls the blutac off the back to they don't all stick together - and puts them carefully into the box.

When the inside door's denuded, CATHERINE reaches up into the top of the locker. KIRSTEN's spare P.C.'s hat.

CATHERINE removes various personal belongings from the top of the locker, including KIRSTEN's sandwich box.

An opened, half eaten bag of sweets. A dried-up cardboard coffee cup from Cost a. A speckly $\,$

NEVI SON

Hello?

Cutting as and when with:

CUT TO:

51 EXT. CANAL BANK, SOMERBY BRIDGE. DAY 8. 14.47 51

ASHLEY walks along the canal bank as he talks, tries to go into the cocky persona he uses to talk to NEVI SON.

ASHLEY

Nev!

(he screws the scrap of paper up and flicks it into the canal) How are we today?

NEVISON

I want my daughter.

ASHLEY

I am doing my best with these people, Nev. Believe you me. They're asking for another fifty gr and.

NEVISON

I want . That she's

ASHLEY

You better not have been talking to the five-oh, Nev. (NEVISON doesn't know what five-oh means)

The rozzers.

NEVI SON

ı

ASHLEY weighs things up. He gets a phone out of his pocket.

ASHLEY

Okay. Well as luck would have it, we do have a little photo of Annie that somebody's took. (he presses a few buttons, and continues to talk) I'm just sending it just now. I'll be in touch as regards the details tomorrow. And. On the plus side... this could be the last drop.

NEVI SON

What d'you mean?

ASHLEY

I think they might have had enough of her, I think they might be thinking it's time to let her go.

He hangs up.

Cut back to NEVISON's house. NEVISON realises he's hung up. Then his phone pings with a text. He opens it quickly and sees the photo of ANN that TOMMY took.

CUT TO:

52 INT. NGA, KEVIN'S OFFICE. DAY 8. 14.48 52

KEVIN's at his desk when his mobile rings. He checks the screen and answers.

KEVI N

Nevison.

Cutting as and when with:

CUT TO:

53 INT. NEVISON & HELEN'S HOUSE, LIVING ROOM CONTINUOUS. 53 DAY 8. 14.49

> NEVISON's all over the place; relieved that ANN was alive when the photo was taken, appalled by the condition she's in. He stares obsessively at the image, hoping he will see something that tells him that she's all right, despite appear ances.

> > **NEVI SON**

They want another fifty grand. Tomorrow. Then he says they might start to think about letting go of her. Will you deliver it again? If that's what they're asking for?

KEVI N

l -

He so doesn't want to. He can't bring himself to say yes.

NEVI SON

Kevi n?

KEVI N

Why me?

NEVI SON

I don't know! I'm just asking. I think he meant it. About letting her go.

KEVIN relieved, and at the same time intrigued by that.

CUT TO.

INT. NORLAND

Every room's full of flowers. We've nowhere to put them there's so many. Shafiq's filled the Landrover twice over and taken 'em to the residential home, and they just keep coming.

QLLIE

She'd have given that the thumbs up. Residential home.

He says it without smiling.

CATHERI NE

Yeah.

Si I ence.

QLLIE

(more silence. CATHERINE waits)

I didn't want to say this. Only it's bugging me. She thought world of you. You know that, don't you?

CATHERI NE

Well I thought a lot about her.

CLLI E

Then Wednesday night, night before yesterday. She were crying her eyes out. Because of what you said to her. "I'm not your mot her".

CATHERINE's struck, and appalled, but determines not to show it; she has to stand by what she said. It was appropriate at the time.

CATHERI NE

I wasn't her mother.

OLLI E

Yeah well, well done. It's probably 'cos o' what you said that she got killed. Trying to prove how tough she was. To some evil bastard.

CATHERINE struggles to know what to say. She could decimate him for saying that to her. If she chose to. She doesn't.

CATHERI NE

I'm sorry if you think I made a mistake.

QLLI E

'If I think'?

It's difficult. Sometimes. And being soft with people - when they've not quite handled something - isn't always what they need. To bring 'em up to scratch. I couldn't have predicted what was going to happen any more than anybody else could've done. And - you know - we

RI CHARD

Ch.

(eager to appear keen) Yeah, well -

CATHERI NE

We had to help out this morning with this lad that's been sectioned. Social services were there to persuade him that he might like to go into a secure unit for three months, but guess what, he wasn't too keen, so we had to wade in. He's been beating his mother up. Heothpulled seknife on r

What about us?

RI CHARD

(he struggles) I don't know.

CATHERI NE

Are you feeling bad?

RI CHARD

Yes.

CATHERI NE

About what you've done to Ros? ("yes" is the answer, but he can't say it) But you still want to see me.

He looks into her eyes.

RI CHARD

I never stopped wanting to see you. (they look at one another) How c[ould] - how could -

He can't say it.

CATHERI NE

How coul d. . . ?

(a guess)
1? Do...? Something? What?

RI CHARD

I know what your answer'll be, so -

CATHERI NE

You're way ahead of me.

RI CHARD

How could you let -

(he always has to pause before he says the name)

Ryan. Come between us? Then you

say, "How coul d (meaning himself)

Let Ryan come between us". So.

CATHERI NE

There's no point going over it, it's old.

RI CHARD

What if - what if [I] - what if I said I would play football with him And -

(MORE)

(he's terrified he
 couldn't see this
 through, even with the
 best will in the world)
- if I did make an effort. With
him

CATHERI NE

Really?

(RI CHARD affirms gingerly) But you can't even say his name without looking like you've had your face slapped.

RI CHARD

Maybe if I got to know him It'd be different.

CATHERINE mulls. She's not convinced.

CATHERI NE

What about Ros?

RI CHARD

Oh I don't think she'd mind having him visit occasion[ally] -

CATHERI NE

No. I meant. What about Ros as regards...

The other thing. The sex they've been having.

RI CHARD

Ch.

RI CHARD doesn't know. He shakes his head: it's a mess. So neither of them say anything, they just contemplate their drinks. CATHERINE's nearly asleep. She checks her watch.

CATHERI NE

(weary)
On shit.

CUT TO:

57 I NT. CATHERI NE'S HOUSE, LI VI NG ROOM NI GHT 8. 19.45

57

CLARE and RYAN are curled up in front of the TV when CATHERINE come back in from work (well, the pub).

CATHERI NE

I'm sorry I'm late. I had [to] - I went [to] - I met Richard. For a drink. In the pub.

CLARE

S'okay. She hasn't turned up.

RYAN

Richard? Me grandad?

She walked into that one.

CATHERI NE

Yeah. Yeah. (to CLARE)

Hasn't turned up?

RYAN

Did y'ask him?

CLARE

I said seven, she said that was fine, she was gonna drive over, but... yeah. She's not turned up.

CATHERINE glances at the clock: it's quarter to eight.

CATHERI NE

Well - what was it to do with?

CLARE

l've no idea.

CATHERI NE

And she's not rung to say -

CLARE

No.

RYAN

Did y'ask him?

CATHERI NE

Yes. I did. And he's - he's - he's thinking about it.

RYAN

(annoyed)

What is the to about?

CATHERI NE

He's - he's a busy bloke.

(to CLARE)
Well what was it about?

CLARE

I don't know.

RYAN

I thought he'd lost his job.

Not yet.

CLARE

But what ever it was, she was... you know. Upset about it.

RYAN

I bet you haven't asked him

CATHERI NE

Well what did she say? I've asked hi m

RYAN

(stomping off)

I hat e you.

CATHERI NE

I have hi m

RYAN

You don't me to play with him

CATHERI NE

That's just -

Bollocks.

CLARE

She said - she just asked if you were discreet. I don't know.

CATHERI NE

Why didn't you

CLARE

Because she'd have told me if she wanted me to know!

CLARE's lack of nosiness irritates the hell out of CATHERINE.

CATHERI NE

Ring her.

CLARE

What?

CATHERI NE

Ring her.

CLARE

I can't ring her. At home.

CATHERI NE

Why not? You're friends.

CLARE

She's - it's Helen Gallagher. She's Nevison Gallagher's wife. I mean it's fine at the Mission, we all muck in, but -

CATHERI NE

She's supposed to be here and she isn't. She was distressed about

(mouthing it) Is she all right?

CLARE

Are you all right?

HELEN

I'm fine. I'm fine. Really. I'm sorry I -

CLARE nods: she's fine.

CATHERI NE

Can I speak to her?

CLARE

Catherine says can she speak to you?

HELEN

If - well - if she wants to.

CLARE

She's just here.

(ĆLARE passes the phone to CATHERINE and says

discreetly -)

She says she's sorry, she just

changed her mind, that's all. (mouthing it)

She's got cancer.

CATHERINE assimilates that fast.

CATHERI NE

Helen. It's Catherine. I'm sorry to hear you've not been well.

HELEN

Ch. That's -

CATHERI NE

Are you having a nice evening?

HELEN

Yes. Yes. Yes, thank you.

CATHERI NE

Are you all right?

HELEN

I'm fine, I'm fine.

CATHERI NE

You want ed some advice.

HELEN

Yes. I did. But...

CATHERI NE

But?

(she waits for an answer; we glimpse HELEN struggling with her response at the other end)

You've changed your mind.

HELEN

Yes, I -

CATHERI NE

Is someone stopping you from speaking to me?

HELEN

No.

(HELEN Looks at NEVLSON. He is stopping HELEN from talking to CATHERINE. But through persuasion, not force)

No, nothing like that.

CATHERI NE

Has something bad happened?

HELEN

I just - it's fine. Honestly.

CATHERI NE

Are you in danger. Right now. Are you in danger?

HELEN

No. No. Honestly. I'm with my husband. We're fine, it's fine. I think I over reacted. I'm sorry I've troubled you, I'm sorry if I've inconvenienced you.

As soon at HELEN mentions her husband, it rings alarm bells for CATHERINE. Is her husband stopping her from speaking? Is her husband abusing her?

CATHERI NE

You haven't.

HELEN

I know you've got a lot on right now, what with -

Well I'm here. You know where we are. Me and Clare. You can call our house any time. Day or night.

HELEN

You've been very kind.

CATHERINE hesitates.

CATHERINE
As long as you're all right.

HELEN

I'm very sorry about your

CLARE

Especially since she's been ill.

CATHERINE's not sure what to make of it. But knowing only what she does, it does smack of domestic abuse. RYAN's stomped back down stairs again and lobs something at CATHERINE. A cuddly toy. CATHERINE manages to catch it.

RYAN

You're just jealous 'cos I might like him better than I like you.

CATHERINE nods sagely. She's just knackered really, rather than sage.

CATHERI NE

Yes. Well. You might like to think that.

RYAN

I wish I lived . With

CLARE

Ryan. Don't talk to your Granny like that, she's had a very difficult day.

RYAN

I don't care.

He stomps back off upstairs.

CLARE

Y'all right?

CATHERINE wanders into the kitchen pulling her coat off, absent-mindedly still clutching the teddy.

CATHERI NE

Yeah. I'm fine. I've got 'punch bag' tattooed across my for ehead, but other than that.

CUT TO:

59 INT. NEVISON & HELEN'S HOUSE, LIVING ROOM NIGHT 8. 59 19.47

Back to NEVISON and HELEN -

HELEN

I think we're making a mistake.

NEVISON remains in a state of anxiety, but is determined to be calm, for HELEN's sake -

No.

HELEN

I should've just gone and not told you where I was going.

NEVISON

I'm glad you told me. And I understand why you wanted to talk to her, but I'm this is the right way forward. Helen. I think... after tomorrow. They're gonna let her go. And you know, the police, they can be very good. But sometimes. They just get it really badly wrong. I've done everything they've said. I'm not going to blow

61

61 EXT. M LTON AVENUE. DAY 9. 10.00

Next morning. CATHERINE (on duty, in uniform, even though this isn't strictly speaking police business) looks up at the dilapidated house. She goes and knocks on the door again. Nothing. She looks through the windows. Nothing. She goes and tries the door again. She glances unobtrusively around, to make sure no-one's about, then gives the door a damed good kick, right on the lock. It crashes open. She pauses a moment, to make sure she hasn't attracted anyone's attention in the well-populated vicinity. Nothing. She steps inside.

CUT TO:

62 I NT. M LTON AVENUE, LI VI NG ROOM/ BEDROOM/ HALLWAY. DAY 9. 62 10.01

CATHERINE takes stock: three doors. She looks in the sitting room Takes in the grunge, although it's nothing she won't have seen a thousand times before in a thousand different chaotic scuzzy households. She looks in the kitchen. Recently abandoned food, including the left-overs of the take-away that TOMMY bought from M CKEY. She looks in the fridge: beer. So it definitely feels like someone's been here. Recently. Yet it also feels abandoned.

She goes upstairs and takes in the bedrooms. Which are pretty bare, and equally sad.

She comes down the stairs, and lingers. There must be something that gives her a clue about something to do with TOMMY. Then she feels a draught. She realises it's coming from a smaller, slightly ajar door that she hadn't registered earlier. The cellar.

She pushes the door open, and flashes her torch down the stairs. She finds the light switch, and goes down. Amidst the junk, she finds several things that intrigue and worry her. A chair, in the middle of the room on it's own, which just seems odd. Because it's not like all the other mildewed stuff down here. And blood - small spatters, but enough - on the floor and whitewashed wall (from when TOMMY duffed LEW S up). And then - on the floor - she finds ANN's knickers. Which sends a bit of a shiver up her spine. Then she sees fragments of used masking tape. Like you might use to bind or gag some one. The four things on their own - even abandoned knickers - might seem neither here nor there, but collectively - to a suspicious mind (like CATHERINE's), and knowing what she knows about TOMMY - it's troublesome.

CUT TO:

63 EXT. M LTON AVENUE. DAY 9. 10.02

63

CATHERINE walks back to her car (her own car, not a patrol car). She's on her mobile.

You know that day I came home and said, "Tormy Lee Royce is out of prison" -

Cutting as and when with:

CUT TO:

64 INT. HUDDERSFIELD CHRISTIAN MISSION. DAY 9. 10.03 64

CLARE's busy behind the counter, presently on her mobile -

CLARE

Yeah.

CATHERI NE

D'you remember?

CLARE

Yeah.

CATHERI NE

And you said, "I know". And I said, "Why didn't you tell me?", and you said, "I didn't want to upset you".

CLARE

Yeah.

CATHERI NE

Well... did you know?

Reluctant to admit, because she knows CATHERINE'll be annoyed with her for not letting on -

CLARE

He was here. He came in here once or twice. After he got released. They often come in here. Ex-cons. Til they've sorted themselves out. (silence)

Are you cross? Because if you are, you needn't be. You know what you get like. I didn't say anything because I care about you. I know you think I bury my head in the sand, but -

CATHERI NE

Did you speak to him?

CLARE

I gave him a cup of tea. It's what we do.

(silence)

Are you speaking to me?

CLARE

Yeah.

(she checks the roster) Yeah, she's due in this afternoon.

CUT TO:

65 I NT. NGA, KEVI N'S OFFI CE. DAY 9. 10.04

65

Twitchy KEVIN's busy at his desk when agitated NEVISON comes in. NEVISON's in a bad mood. A scary mood.

NEVISON

Right, he's rung.

(he puts another rucksack of cash on KEVIN's desk)

He does want you and he wants it left in the toilets. At Birch services. On the M62. West bound services. Men's toilets. The last cubicle on the right hand side as you go in. You stuff it behind the toilet. All right? Then you leave, quickly. You don't turn around and look back. All right?

(he sees how nervous, pale, sick KEVIN looks)

I'm grateful.

KEVI N (no voi ce) KEVIN's obliged to take the bag. Again, gingerly.

KEVI N

So... as regards. (whi sper)

Ann.

ASHLEY

I'll be in touch.

KEVI N

Is she all right?

There's a fraction of a second tell-tale pause before ASHLEY answers -

ASHLEY

She's absolutely fine.

KEVIN can tell something's up with ASHLEY. Something in his manner.

KEVI N

Is she?

ASHLEY

Yes.

KEVIN's not convinced, but what can he say?

KEVI N

Ckay.

ASHLEY

We just -

KEVI N

What?

ASHLEY

Well I told you. Police - a police woman - knocking on the door. At the house. Where we were keeping her. It was nothing, but. If she'd known we were holding her there, she'd have had the door down. But we still don't know what she doing there. So.

KEVIN's terrified. Is it the same police woman that spoke to hi m?

KEVI N

What did she look like? The police woman?

ASHLEY

I don't know. I didn't see her. It was Tormy. Why?

KEVI N

(convincingly casual)

No reason.

ASHLEY

Anyway. We've moved her.

(whisper)

Ann. But.

(he's not going to tell him what happened next, but clearly it's what's informing the way he's t hi nki ng)

Yeah. It might be time. To bring the thing to a close. One way or anot her.

KEVIN nods. Feels some relief.

KEVI N

I better -

'Go'. ASHLEY nods.

ASHLEY

Take your time. You don't want him thinking things.

KEVIN nods, pulls the door open and heads outside.

CUT TO:

EXT. UPPER LIGHTHAZELS FARM DAY 9. 10.32 68

68

KEVIN comes out into the sun light, glances around to make sure no-one untoward has clocked him and heads for his car. Just coming the other way is LEWIS. They recognise one another. LEWIS looks terrible. Bewildered, angry, exhausted, pale. His face contorts when he sees KEVIN.

LEW S

(murmurs) St upi'd wanker.

He keeps walking. KEVIN doesn't get it. Is he mistaking him for someone else?

KEVI N

Do you want to say that a bit I ouder?

LEW S comes straight back at KEVIN and gives him a good shove.

LEW S

. Genius. Who never gets his hands mucky.

KEVI N

Do I know what you're talking about?

LEW S

Don't yer?

(KEVIN's blank)

Police woman. On Scammonden Road.

KEVI N

How...? How does that...?

LEW S

Did he not tell yer? We had to move her. Ann. Only little police woman decides to pull us over. Doesn't she? 'Cos the's a light out on t'van. So that mad bastard, (LEW/S dries up. KEVIN takes in what he's sayi ng) fault.

Shivering LEWS heads for the house, for a much-needed cup of tea. We linger on KEVIN, appalled: that cannot be true.

END OF EPISODE THREE