

Ep 2 starts approx 40 minutes after we left them in ep 1...

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?).

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

She heads off. Round a corner, down some stairs, whatever'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", "Five-o" 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.

CATHERINE
(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)

Oy!!

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 on her radio.

CATHERINE (CONT'D)

Failed to stop. Off-side window
smashed. Two occupants. Both white,
male, one with a sleeve tattoo,
dark hair, beard, pale blue T-
shirt, khaki body warmer, the other
ginger hair, beard, pasty-faced,
pink hoody. Driving towards Wharf
Street.

The ice cream van disappears. The driver flashing a V sign back at CATHERINE. CATHERINE turns and sees a couple of passers-by (youths) having a smirk and snigger at her expense, for having tried to chase a vehicle on foot. CATHERINE catches her breath and mutters to herself -

CATHERINE (CONT'D)

You're getting too bloody old for
this Catherine, love.

CUT TO:

1 INT. NGA, KEVIN'S OFFICE/OPEN PLAN OFFICE. DAY 5. 11.27 1

KEVIN's in his office (one moment panicking, the next moment angry, pretending to be busy at his PC, but entirely unable to concentrate) when he sees NEVISON's Bentley pull up sharply outside the front of the building.

NEVISON heads into the open plan reception/office area. He looks as white as a sheet and about ten years older than the first time we met him. He heads straight for KEVIN's office.

NEVISON comes in and closes the door. He sits, but can't keep still.

NEVISON

We're going to have to take it out
of the business.

(MORE)

NEVISON (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.

KEVIN

I won't. I won't.

NEVISON

And they must be *watching* me, because they know things.

KEVIN

These people are often very - very highly organised.

NEVISON

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

KEVIN

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

NEVISON

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.

KEVIN

It's your money.

NEVISON

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

KEVIN

Really?

NEVISON

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

KEVIN

I -

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

NEVISON

We'll get it, we'll get it, I'll
raise it. I should ring Neil
Mitchell.

KEVIN

Who?

NEVISON

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

KEVIN

That's - that's -
(hoping to strike a note
of caution)
I don't know if that isn't -

NEVISON

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

KEVIN

Sure.

NEVISON

"How soon can we get it?".

KEVIN

Sure.

NEVISON

See if it can be done without
anybody -

KEVIN

[Sure] -

NEVISON
- sticking their bloody -

KEVIN
Sure.

NEVISON
- 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)
gits are and choke 'em with it.

KEVIN
(terrified)
Absolutely, absolutely.

We linger on KEVIN as NEVISON strides back to his office. We may hear him mumble to his PA - "Get me Adam Stapleton on the phone, tell him it's important".

CUT TO:

2 EXT. ALLOTMENTS, HEBDEN BRIDGE. DAY 5. 11.30 2

CLARE's been digging all morning (it's winter, but could she be aerating the soil?) but right now she's on her mobile.

CLARE
Outside the Chinese up Rawson Lane?

Cutting as and when with:

CUT TO:

3 INT. NORLAND ROAD POLICE STATION, CATHERINE'S DESK. DAY 5. 3
11.31

CATHERINE's at her computer desk.

CATHERINE
Yeah.

CLARE
How d'you know it was him?

CATHERINE

Er... because I'm not blind?

CLARE

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

CATHERINE

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 -

CATHERINE

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

INT. ALLOTMENT SHED. DAY 5. 13.00

4

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
everything 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.

CATHERINE

What?

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

CLARE

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

CATHERINE

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 -

CATHERINE

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?

CATHERINE

It'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.

CATHERINE

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're just winding me up.

CATHERINE
My intention. Is to deal with it
effectively.

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. *I* worry about you. Okay?
(adding as bluntly and
unsentimentally as she
can -)
You're the only sister I've got.

CUT TO:

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

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

JOYCE
Catherine.

CATHERINE
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, stab-proof 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.

SHAFIQ
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.

SHAFIQ
(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 -

CATHERINE
Is Jonno with you?

SHAFIQ
(oov)
Yep, he's here.

CATHERINE
Two minutes. Bravo November Four-five to Control.

CATHERINE dives into one patrol car as KIRSTEN and the other PC dive into another. We stick with Catherine.

CONTROL
Go ahead four-five.

CATHERINE
Have we a mobile unit - double crewed - I need 'em for a back-up job on Turnpike Street in Elland. Silent approach, rendezvous on Cemetery Road.

CUT TO:

8

EXT. TURNPIKE STREET, ELLAND. DAY 5. 13.50

8

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)

THAT ONE!

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.

SHAFIQ
What's in your pockets?

LAD
Nothing.

SHAFIQ
Eh?

LAD
Nothing.

CATHERINE
(as she cuffs his other
wrist)
What's your name?

LAD
Nothing.

CATHERINE
Right. Well -
(she keeps him pinned to
the ground, with one side
of his face in the mud)
I'm arresting you. Okay? On
suspicion of supplying drugs. D'you
understand? You don't have to say
anything. But it may harm your
defence - stop wriggling - if you
do not mention when questioned
something you later rely on in
court. Have you taken that in? Yes?
And anything you do say may be used
in evidence.
(during the above she's
got something out of his
pocket. Bits of rubbish,
all sorts, an identity
card with his name on -
ALFIE TYSON - then a huge
wedge of cash)
Those are well expensive ice creams
you've been flogging, Alfie.

CUT TO:

9 INT. MILTON AVENUE, CELLAR. DAY 5. 14.00

9

We discover ANN GALLAGHER, tied up with her hands behind her back, gagged, sitting on a chair in the cellar. Her face is bruised. She looks shaken, shocked, defeated, appalled and cold. Bad headache. Her world has just shifted like she could never have expected it to. (*Has TLR already raped her?*)

How can we suggest this? Maybe - sorry this is horrible - her knickers are on the floor).

CUT TO:

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

10

Upstairs, the house is a dump. TOMMY smokes a cigarette and sips beer, watching day-time TV. He's watching something light and inoffensive about house make-overs. He hears the back door open and close. TOMMY glances across as LEWIS appears at the sitting room door with his X-box. But it's a brief glance. TOMMY's more interested in the telly.

LEWIS

How's fings?

TOMMY

Good.

LEWIS

She been all right?

TOMMY

In what sense?

LEWIS

Keeping quiet. Behaving 'ersen.

TOMMY

(light, barely engaged)
Yeah.

LEWIS observes TOMMY for a moment. There's something about him he finds really... odd. Disturbing. Not that LEWIS could articulate it.

LEWIS

So you can clear off for a few hours. I'll see to fings here.

TOMMY

(still staring at the tv,
he's quite happy here)
Okay.

LEWIS sits and watches the TV too. TOMMY makes no attempt to leave.

LEWIS

Have you fed her?

TOMMY

No.

LEWIS

What happens if she needs a wee?

TOMMY
The's a bucket.

LEWIS
Have you not tied her to t'chair?

TOMMY
Oh. Yeah.

LEWIS
So... ?

So what happens if she needs a wee? TOMMY doesn't respond. He's just not going there, he's more interested in the TV show. LEWIS can't resist a hint of sarcasm as he goes -

LEWIS (CONT'D)
Tell you what. I'll go down and check, shall I?

He sets off.

TOMMY
Leave her.

LEWIS
Eh?

TOMMY
Leave her.
(he looks at LEWIS and says lightly -)
Leave her, she's fine.

LEWIS feels a bit irked. Frustrated. He doesn't take orders off TOMMY.

LEWIS
Like I said, you can go.

TOMMY
I'm all right here.

LEWIS
Ashley's got stuff he needs doing. He doesn't need two of us here, we do shifts. You think you're the bastard who gets to watch telly all day?

TOMMY gets the point. He reluctantly gets up from the settee and gathers his things. Very much in his own time. LEWIS offers him the keys of the vehicle he drove here in. TOMMY takes them, then leaves. LEWIS watches after him thinking/mouthing "fucking wierdo" at him behind his back.

CUT TO:

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

11

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.

KEVIN

Is he...? Not in?

JUSTINE

No, he's popped home.

KEVIN

Wh -

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

JUSTINE

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

KEVIN

Yeah. Yeah. Sure.

CUT TO:

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

12

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

NEVISON

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

(quiet, appalled)
We've got to ring the police.

NEVISON

D'you think?

HELEN

I -

NEVISON

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

HELEN

How?

NEVISON

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.

NEVISON

Maybe they'd settle for less.

HELEN

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

NEVISON

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

HELEN

Please give him a ring.

NEVISON

No. Anyway, he's retired.

HELEN

He might know what to do.

NEVISON

(a whisper, mouthing it
even)
We'll go to the police *after*. 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:

13 INT. MILTON AVENUE, KITCHEN/CELLAR. DAY 5. 15.00 13

Some time later. LEWIS has come into the kitchen to see what's in the manky old fridge. Loads of beers. He pulls one out, flips the lid, takes a sip, and is heading back to the sitting room when, passing the cellar door... he feels intrigued. He has the urge to pop down and take a look at ANN. He pushes the door open slightly further and listens. He's a little nervous. He puts his beer down, pulls his balaclava on and heads down...

CUT TO:

14 INT. MILTON AVENUE, CELLAR. DAY 5. 15.01 14

We find ANN, aware that someone is coming down the stairs. She becomes agitated. LEWIS comes over and looks at her. He realises how terrified she is. LEWIS is nervous, fascinated.

LEWIS

The's no need to be frightened. All right? Bitch.

(MORE)

LEWIS (CONT'D)

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, I'd be able to unfasten
you. So you can -

(he nods at the bucket)

An' everyfin. So.

He looks at her a bit longer. Part of him hates this. He's a nasty little sod in his own right, but he does have a modicum, an atom of empathy, and... this isn't really his thing. He turns to go. That's when he sees the knickers, several feet away from ANN, discarded on the floor. He doesn't get it for a moment. But he knows they weren't there before.

LEWIS (CONT'D)

Are them - ? [yours]?

(he looks at her. Her
reaction answers his
question)

Why [did] - ? Wh[at] - ?

But he doesn't need to ask. He realises from her reaction what's happened. She struggles to cry because she's so effectively gagged, but essentially that's what's happening. He lingers, lost in thought for a few moments. ANN's terrified. Is he going to get it into his head to rape her as well? LEWIS can see in her eyes that's what she's thinking, and it makes him feel very uneasy. He lingers a few moments longer, then goes back up the stairs.

CUT TO:

15

INT. MILTON AVENUE, SITTING ROOM. DAY 5. 15.02

15

LEWIS comes in pulling his balaclava off. He sits in front of his game, which he's put on pause. He doesn't like what he's just discovered, it disturbs him. That's what nonces are, that's what nonces do. Isn't it? Or is it good to fuck anyone if you're a bit of a lad?

CUT TO:

16 EXT. UPPER LIGHTHAZELS FARM. DAY 5. 15.03 16

ASHLEY COWGILL's busy when his mobile rings.

ASHLEY

'Lo.

Cutting as and when with:

CUT TO:

17 INT. MILTON AVENUE, SITTING ROOM. DAY 5. 15.04 17

LEWIS (on his mobile to ASHLEY) was about to say, "I think this bastard's raped her", when he has a different sudden notion -

LEWIS

Are we allowed to fuck her?

(silence)

Ashley?

ASHLEY absorbs the implications of the unexpected question.

ASHLEY

Why would y'be asking me that,
Lewis?

LEWIS

I'm just asking.

ASHLEY

(light, amused/bemused)
You're a sick little bastard,
aren't yer?

LEWIS

No, no, it isn't me. It's -

Dries up.

ASHLEY

What?

LEWIS

Is he there? Weirdo. I sent him
ovver.

TOMMY is just starting to strip off his T-shirt to start lugging stuff around the building site.

ASHLEY

(curious, but not letting
TOMMY know he's talking
about him)

Yeah.

LEWIS

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

ASHLEY remains calm.

ASHLEY

Why what - what makes you think that? Lewis?

LEWIS

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)

Ashley?

ASHLEY

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

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

LEWIS isn't comfortable with this. Is ASHLEY winding him up?

LEWIS

Right well I'm not - I don't wanna - that's -

(dries up)

I'm not doing that.

ASHLEY

I wasn't asking you to, Lewis.

LEWIS

Good. If this goes tits up, I'm not the noncy little weirdo bastard that's getting done for rape.

ASHLEY

Right.

LEWIS

Right.

(pause)

Right.

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.

CATHERINE

Is 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

(looking 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?

CATHERINE

Coupla Nurofen, I'll be like new.

CLARE

Have you not taken something before?

CATHERINE

(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.

CATHERINE

(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 *you*. His aunty. He didn't ring *me*, his mother.

CLARE

Well he rang on t'house line.

CATHERINE

When he knows I'm at work.

CLARE

You work shifts, Catherine. You coulda been here.

CATHERINE

Why tea tomorrow?

CLARE

I don't know. Maybe him and Lucy've got some news. He's invited Richard and Ros round as well.

CATHERINE

Oh.

(subtext: deep joy. Not. Then remembering the other thing -)

What news?

(CLARE shrugs)

Is Lucy pregnant?

CLARE

You know as much as me.

CATHERINE

Oh well, that'd be...

(she nods, manages a smile. She'd like that)

You mean you didn't ask?

CLARE

No. I'm not a copper. He'd have said over the phone if he'd wanted me to know. They probably want to make an announcement.

CATHERINE

So you think that is what it is.

CLARE

I don't know!

A moment, then -

CATHERINE

(something she doesn't do often)

Have y'got any fags?

CUT TO:

19

EXT. CATHERINE'S HOUSE, BACK YARD. DAY 5. 15.50

19

A few minutes later. CATHERINE and CLARE sitting side by side on the door step, smoking cigarettes, sipping mugs of tea.

CATHERINE

Couldn't believe how much gear they were carrying. And a bit of everything. Coke, heroin, m-cat, cannabis, crystals, e's.

(MORE)

CATHERINE (CONT'D)

He had over three thousand quid in his pockets.

CLARE

No wonder he didn't want copping.

CATHERINE

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 *should* know - I should know - if they know stuff about people on my patch, people bringing stuff into *this* valley, I should damn well know about it.

CLARE

Why would they not let you know?

CATHERINE

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?

CATHERINE

- 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

Inevitably.

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 MICKEY YIP, who's behind the counter. He's shaking his head; not seen the bloke. (*CATHERINE's on her way home at this stage, so she'll have the black eye*).

CATHERINE

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)

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 21

CATHERINE and CLARE, as before.

CLARE
Right. Well. You know my opinion.

A pause. Then suddenly -

CATHERINE
Oo!

She jumps up and heads into the house.

CLARE
What?

CATHERINE
I forgot.

CUT TO:

22 INT. CATHERINE'S HOUSE, KITCHEN. DAY 5. 15.52 22

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

Cutting as and when with:

CUT TO:

23 INT. HALIFAX GAZETTE OFFICE, RICHARD'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.

RICHARD
Hello.

CATHERINE
Hello, it's me.

RICHARD
I know.

CATHERINE

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

RICHARD

Kevin? Yeah.

CATHERINE

What's he like?

RICHARD

Oh, 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 Gallagher.

Pause.

CATHERINE

Okay.

RICHARD

Why?

CATHERINE

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

RICHARD

Not that I'm aware of. Why?

CATHERINE

No reason.

RICHARD

Is that...? [any help]

CATHERINE

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

RICHARD

(much more interested)
I wondered that.

CUT TO:

24

INT. KEVIN'S HOUSE, HALLWAY/KITCHEN/LIVING ROOM.
EVENING 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.

KEVIN

Hi.

JENNY

Have you had a nice day?

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

KEVIN

The weirdest thing.

JENNY

What?

KEVIN

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

JENNY

Okay.

KEVIN

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

JENNY

What?

KEVIN

Someone's taken Ann.

JENNY

Taken?

KEVIN

Abducted. Kidnapped. They rang him. On her phone. This morning, mid-morning, saying they wanted a million pounds. In cash. And he -

JENNY

Has he been to the police?

KEVIN

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

Helen?

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!

KEVIN

It's easy to say! But can you imagine? If it was one of *these* two?

(he means their daughters)

These people don't mess around Jenny! If he steps out of line, they're threatening to *do* 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?

KEVIN

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.

KEVIN

It'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 -

KEVIN

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

JENNY

Well how long *is* 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!

KEVIN

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 *out there* who'd do *that*?

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:

CUT TO:

26 EXT. UPPER LIGHTHAZELS FARM. EVENING 5. 17.32 26

ASHLEY's wandering around the trailer park.

ASHLEY

How's Nev?

KEVIN

How would you *expect* 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 *shit* about a *million*? I *specifically said don't ask* for any more than *five hundred thousand*.

ASHLEY

It were *you*. 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.

KEVIN
I mean it.

ASHLEY
Okay.

KEVIN
I'm serious.

ASHLEY
You're the boss.

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

KEVIN
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.

KEVIN
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.

KEVIN
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.

KEVIN
What're you talking about?

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

KEVIN

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.

KEVIN

I mean it.

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)

Tommy. 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 -

KEVIN

I did this stupid thing.

JENNY can see how troubled he is.

JENNY

What?

(silence)

What d'you mean?

CUT TO:

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

28

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.

NEVISON

Yeah. Yeah. Okay. Thanks for calling back, Neil. I'll pass that on.

HELEN

(whisper)
Say it's us!

NEVISON

(mouthing)
No.
(then to NEIL)
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, then get them involved, that's -

HELEN

You're making a mistake.

NEVISON

I know what I'm doing.
(HELEN has to accept this, but hates 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.

NEVISON

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, lately?

NEVISON

No. No. But they don't have to be new.

(MORE)

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

29

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)

KEVIN (CONT'D)

(he dries up, and then the
simple truth -)

I can't.

JENNY

Do you know where they're keeping
her?

KEVIN

No! No no no. I - I know nothing. I
- they - I don't think they're even
going to give me any money at the
end of it. I think I've been...
just shafted, and used, and taken
for a ride and - I don't even know
why I did it! Just - I was so
angry. With Nevison. Then he turns
around and tells me that Helen's
got cancer and he offers me more
money! *Jesus*.

JENNY

Do you think they'll hurt her?

KEVIN

No.

(he doesn't know after
what ASHLEY said earlier,
but he'll barely admit it
to himself, never mind
others)

No. No.

JENNY

I can't believe *Ashley* -

KEVIN

He's a psychopath.

JENNY

He's always been so *nice*.

KEVIN

Has he.

JENNY

If he is a psychopath... he'll hurt
her.

KEVIN

No. He *wants* the *money*. He's not
doing it to hurt her.

JENNY

So... we know she's safe. Ish. Even
if *she* doesn't, even if her parents
don't, we know *Ashley* wouldn't...

KEVIN

Yeah.

JENNY

- do anything...

KEVIN

Yeah. Yeah, we know that.

JENNY

So...

(the idea formulating as
she talks...)

So you could... is there anything -
this was all verbal? Between you
and Ashley. No emails, no -

KEVIN

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

JENNY

But not the content, not what you
say.

KEVIN

No. No. I don't know, I don't think
so.

JENNY

(suddenly)

How could you do something so
stupid?

KEVIN

I -

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

JENNY

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

KEVIN

Yeah. So...?

JENNY

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

KEVIN

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 mustn'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.

CATHERINE

(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 INT. MILTON AVENUE, SITTING 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 INT. MILTON AVENUE, KITCHEN. NIGHT 5. 20.16

31

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.

LEWIS

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'ear'd?

TOMMY

You can go home now.

LEWIS

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

TOMMY

Leave her.

LEWIS

I aren't taking orders from a screw-
head 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.

LEWIS

I can do that.

TOMMY

Yeah. But he asked me. So.

LEWIS

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.

LEWIS

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 see her.

(MORE)

TOMMY (CONT'D)

(taps his head)
What is wrong with you?

LEWIS

Wrong with *me*? 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 *I* 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.

LEWIS

She didn't.

TOMMY

You don't know.

LEWIS

Take the photo, take the stupid photo and go, I'll look after her.

TOMMY

No, you'll put her in a bedroom.

LEWIS

I'm not leaving you on your own with her. You *weirdo*. 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

INT. MILTON AVENUE, CELLAR. NIGHT 5. 20.17

32

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: "*Get away from me you bastard!*", 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.

LEWIS

Leave her alone!

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 LEWIS'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 pants.

LEWIS 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:

33

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 TWIGGY's controlling the flow of traffic, which is now limited to one side of the road.

CATHERINE heads straight over to PORSCHE man -

CATHERINE

Marcus.

- who looks remarkably relieved to see her.

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.

CATHERINE

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?

CATHERINE

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, I'm not standing here looking like someone who has vodka for breakfast. People know who I 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 hadn't 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, I've not had time to shower. Or change.

(MORE)

MARCUS (CONT'D)

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

CATHERINE

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

MARCUS

She threatened to arrest me.

CATHERINE

She was doing her job. She risks her neck every day - all of my officers do - dealing with scum and tossers. What none of 'em need is abuse from someone *on the council* who - above all people - should know better.

MARCUS

Yes. I know. I'm sorry. That was - obviously, it'd just happened, I was upset, I was shaken, I was -

CATHERINE

I'd like you to blow into the tube.
(she's offering it to him)
If you refuse again I'll arrest you.

MARCUS

Okay. Look. I'm more than happy to apologise to her. I really am.

CATHERINE

Good, well you can do that as soon as you've done this.

MARCUS

Catherine. You know I have the highest respect for you and your team. I'm amazed you want to make a fuss like this.

CATHERINE

Could you blow into the tube please.

MARCUS

I did not cause this accident, the lady at the front did.

CATHERINE

She's been breathalysed. She didn't have a problem with it. And the cause remains to be established.

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.

CATHERINE

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.

CATHERINE

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.

CATHERINE

Can y'explain to me what this is?

He looks genuinely shocked. (ha ha)

MARCUS

I'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 *put* that there - ! You've just *planted* 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 the car, him still looking appalled and incredulous. She does it quietly and slowly -

CATHERINE

I'm arresting you on suspicion of drunk driving and possession of an illegal substance.

MARCUS

That is not mine, that has nothing to do with me!

She walks round the car to the side he's on.

CATHERINE

You don't have to say anything, but - can you turn round please?

MARCUS

Don't do this.

CATHERINE

- hands on the roof of your vehicle.

MARCUS

This is going to have consequences. Not for me!

CATHERINE

- 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 -

CATHERINE

Anything you do say may be used in
evidence.

MARCUS

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

CATHERINE

(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
ridiculous. That is a plant, it was
planted, possibly not by you, but
it *was* planted. You're going to
regret this, you're going to regret
it a lot and soon and for the rest
of your *life*. Do you understand?
You're going to lose your *job* over
this. Worse. *Worse*. Much worse.

CATHERINE

Okay, hands behind your back.

KIRSTEN - and members of the public - look on as CATHERINE
cuffs the bloke in the suit with the Porsche.

CUT TO:

34

INT. NORLAND ROAD POLICE STATION, CATHERINE'S OFFICE.
DAY 6. 09.45

34

KIRSTEN's with CATHERINE in CATHERINE's office.

CATHERINE

I'm not your mother.
(she lets that sink in)
You've got to remember that nobody
is above the law.
(MORE)

CATHERINE (CONT'D)

However important they try and tell you they are, however much they try to *bully* 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) -

CATHERINE

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:

35 INT. MILTON AVENUE, CELLAR. DAY 6. 10.15

35

We discover ANN sitting on the floor, wrapped in a sleeping bag. She's been cold and uncomfortable in the night, but at least she's got through the night without actually freezing to death. LEWIS has removed her gag. She's nibbling a chocolate bar, and he's made her a cup of tea. He's watching her from a safe distance, also sitting on the floor, nursing his considerable wounds. (*I want to suggest there's some tacit agreement about her not screaming, something he'll do if she screams, like a bucket of water he's got ready to chuck over her. Or the wee wee bucket*). Suddenly we hear the outer door open and close upstairs. LEWIS looks as frightened as ANN. Footsteps move around upstairs, and eventually footsteps are heard coming down into the cellar. It's TOMMY. He looks at them both. He chucks the van keys at LEWIS.

TOMMY

You can go.

LEWIS doesn't need telling twice. He scrambles out of the cellar and up the stairs. TOMMY looks at ANN. Poor pathetic ANN barely dare move, never mind scream. Upstairs the outer door opens and closes as LEWIS leaves.

CUT TO:

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

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.

NEVISON

Hello?

CUT TO:

37 EXT. STREET, HALIFAX. CONTINUOUS. DAY 6. 10.31 37

ASHLEY is out and about.

ASHLEY

Y'all right, Nev?

NEVISON

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 you dropping it, I want that irritating little twat of an accountant you've got.

CUT TO:

38 INT. NGA, KEVIN'S OFFICE. DAY 6. 10.40

38

KEVIN

Me?

NEVISON

Yes.

KEVIN

Me?

NEVISON

Yes.

KEVIN

No. I -

NEVISON

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

KEVIN's appalled.

CUT TO:

39

INT/EXT. CATHERINE'S CAR/STREET, HEBDEN BRIDGE/
MYTHOLMROYD. EVENING 6. 17.30.

39

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.

(silence)

You know... the scrotes, the drop-outs, the numpties with nothing going on in their lives you can - not condone it - but you can more easily see it, get it, understand it.

(MORE)

CATHERINE (CONT'D)

Almost. But someone like *him* -
apart from the *hypocrisy*.

CLARE

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

CATHERINE realises that might have been a bit insensitive.

CATHERINE

I didn't mean *you*. 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] -

CATHERINE

Oh, 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

CATHERINE, CLARE and RYAN pull up outside a nice semi, in
CATHERINE's car.

Cut to a few moments later, the three of them at the door,
CATHERINE just pressing the bell. They've brought a bottle of
wine, some mineral water, some flowers and some chocolates.

LUCY (28) answers the door smiling, when she sees CATHERINE's
lovely black eye.

LUCY

Catherine! What've you done to your
face?

CATHERINE

Oh, work. How're you?

They hug.

LUCY

Really well! Ooh, it looks sore. Hi
Clare!

CLARE

Aww! Hello love.

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

CATHERINE

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
Celebrations)
I brung you some chocolates.

CLARE & CATHERINE

Brought.

CUT TO:

41

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

41

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.

DANIEL

Mum!

CATHERINE

Hi. Hello. Hi Ros.

ROS

Good Lord, what've you done to your
eye?

ROS and CATHERINE are perfectly polite and pleasant with one
another.

CATHERINE

Work.

(not quite looking at
RICHARD)

How're you?

RICHARD

(nervous)
Good. Good. I -

CATHERINE

(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 chocolates!

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?

RICHARD

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] -

RICHARD

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

ROS

Well that's just...
(“silly” she wants to say)
Cutting your nose off to spite your face.

RICHARD

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

DANIEL

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 -

CATHERINE

Oh my God!

CLARE

Aww!

ROS

Ohh - !

CATHERINE

Oh, 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.

LUCY

Oh, Catherine.

CATHERINE

That's wonderful.

(she looks at DANIEL)

That is wonderful. That is really -

LUCY

You're crying.

CATHERINE

I'm happy.

LUCY

Aw - !

CATHERINE

How - how - how many - ?

LUCY

How many weeks? Twelve. We thought we'd wait 'til - y'know -

CATHERINE

Ohh! And are you - [all right?]

LUCY

I'm fine. I felt a bit sick once or twice, I think that's how I knew. And then I went off coffee and red wine, which made me think 'hello!'

RICHARD

Congratulations.

ROS

(realising, happy, amused,
she says it entirely
guilelessly)

Oh no! You're going to be grandparents!

CATHERINE doesn't respond immediately, and if RYAN wasn't present she'd let it go. But he is present. She tries to say it as pleasantly and inoffensively as she can. Chiefly for RYAN's benefit so he'll think nothing of it.

CATHERINE

Well. We're already grandparents.

DANIEL really doesn't like that. He doesn't recognise RYAN as anything, including not as his parents' first grand child.

CLARE

(jumping in quick)

What y'going to do about work, have y'decided?

LUCY

Well obviously, I don't want to
give 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 small-minded enough to say 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.

CATHERINE

Ho Ho for the robbers, The cops and
the robbers, Ho Ho! And the toys?
They were all taken back. By a
Santa Claus copper in a Santa 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.

CATHERINE

(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 -

CATHERINE

He's - he's - he's - he used to be
my husband. So yes. He -
technically.

(MORE)

CATHERINE (CONT'D)

And he was your mum's 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.

CATHERINE

Would you like to?

RYAN

Where does he live?

CATHERINE

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 INT/EXT. KEVIN'S CAR/STREET. DAY 7. 11.30

43

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.

KEVIN

Hello?

VOICE

(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 EXT. UPPER LIGHTHAZELS FARM. DAY 7. 11.50

44

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 lolly. ASHLEY just wants to laugh at it. It's so simple, it's so pleasing. KEVIN feels relaxed enough to ask -

KEVIN

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 46

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 47

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:

48 INT/EXT. RICHARD & ROS'S HOUSE, FRONT DOOR/ KITCHEN. 48
DAY 7. 16.31

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

ROS

Hello.

CATHERINE

Is he in?

ROS

Yes! Come in.

CATHERINE

(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)

Richard!

(then to CATHERINE)

Can I make you a cup of tea?

CATHERINE

No. Thank you.

ROS

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

CATHERINE

It's fine.

ROS

I said it without thinking.

CATHERINE

It's fine.

ROS can't tell if she's genuinely being forgiven or if CATHERINE's just saying it and secretly thinks she's a bitch. Or at least inept. CATHERINE smiles; she wants to mean it. She knows there's nothing to be gained from making fights; they might as well move on. Just then RICHARD comes in.

RICHARD

Hi.

CATHERINE

Hi. Have you got five minutes?

RICHARD

Sure.

CATHERINE

It's delicate. Can I...?

Sit down.

ROS

Course. D'you want me to...? Leave you on your own?

CATHERINE

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
RICHARD'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 mum's dad. So
yes, I said yes, you are. His
grandad.

(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

Catherine?

She manages to rein it in.

CATHERINE

I'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.

It makes her cry again saying it. She fights it hard. She
hates looking weak. Or looking like she's trying to get what
she wants by looking weak. RICHARD's quiet. Sad.

RICHARD

I'm not his Grandad. You shouldn't
have told him that.

CATHERINE absorbs that. Eventually -

CATHERINE

Okay.

(she lingers, then gets up
to leave. She's sad,
thoughtful, quiet)

Fair enough.

(she heads for the door,
but still lingers, then
mumbles as innocuously as
she can -)

Except. You know. You are.

RICHARD

Don't - !

CATHERINE

You know, I don't get the way you
can *think*. If I'd -

RICHARD

I'm not going through all this
[again] -

CATHERINE

If I'd *decided* -

RICHARD

Catherine -

CATHERINE

- to wash my hands of [him] -

RICHARD

Like you said, you made that
[decision] - !

CATHERINE

- he'd have ended up in care. Our
daughter's child. Would've ended up
in care.

RICHARD

She *never wanted him!*

CATHERINE

It's still *her* flesh and blood!

RICHARD

She was *raped!*

CATHERINE

Our flesh and [blood] - !

RICHARD

She *killed herself because of him!*

CATHERINE

She killed herself *because she'd been raped*, not *because of him!*

RICHARD

It's the same thing!

CATHERINE

It isn't! It is not.

RICHARD

He was there to *remind* her. *Every day*. That's why she -

CATHERINE

That is *not his fault!*

Silence.

RICHARD

I can't look at him.

Silence. They both step back from it, calm down a notch or two, recover. CATHERINE turns to leave. She pauses just before she goes. She's unable to look RICHARD straight in the face, but says with as much genuine equanimity as she can -

CATHERINE

I realise it was a big ask.

She lingers another moment: one last chance to change his mind. But he doesn't. She turns and goes.

CUT TO:

49

EXT. RICHARD & ROS'S HOUSE, FRONT DOOR/STREET. DAY 7.
16.32

49

CATHERINE leaves the house and gets into her patrol car, turns the engine over and sets off. Just as she does, she sees KEVIN'S BMW heading right this way. Of course: he lives here. And of course he's uber-conscious of a police car along his tiny residential lane. He passes her - and sees her, and she sees him - and turns into his drive. CATHERINE makes a quick decision: she's going to ask him if he's okay. She parks her car up. KEVIN'S well nervous as he gets out of his car. His plan is to scurry for the house, but equally he's terrified of looking like he's hiding something.

CATHERINE

Hello.

He turns and sees her.

KEVIN

Hi.

CATHERINE
How are you? Kevin is it?

KEVIN
Fine! Fine, I'm fine.

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

KEVIN
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.

KEVIN
Sure.

Just then her mobile bleats. She answers it.

CATHERINE
Hello?

MICKEY
(oov)
Is that Catherine?

CATHERINE
Yep.

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

Cutting as and when with:

CUT TO:

50 EXT. CHINESE TAKE AWAY, BACK YARD. DAY 7. 16.33

50

MICKEY's on his mobile.

MICKEY
That fella you were looking for's been in. Just now.
(MORE)

MICKEY (CONT'D)

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 by this information.

CATHERINE

(to KEVIN)

I've got to go.

KEVIN

Sure.

CATHERINE

(on the phone to MICKEY)

I'll be with you in five minutes.

CATHERINE turns and goes.

CUT TO:

51 EXT. MILTON AVENUE. DAY 7. 16.45

51

CATHERINE's car's parked just further along from the take away. We find CATHERINE just heading through the gate into the garden where TOMMY and LEWIS drove in to drop ANN off (in ep 1).

She looks around. She approaches the dilapidated house. It feels deserted. She knocks on the door. Silence.

CUT TO:

52 INT/EXT. MILTON AVENUE, CELLAR/STREET. DAY 7. 16.46

52

Continuous. ANN - still bound, gagged and tied to the chair - has heard the knock on the door. She tries to scream "Help!"

We cut back to CATHERINE, who hasn't heard ANN try to scream. She knocks on the door again.

ANN hears the second knock. She stands up - still tied to the chair - and tries to make as loud a sound as she can by crashing the chair into the wall.

Outside, CATHERINE can hear nothing. But she's still interested in the house. She looks through the windows. It tells her very little. The place does look very crappy. But she sees signs that people have been here recently. The TV, the X-box. Dirty plates and cutlery.

CUT TO:

53 INT/EXT. MILTON 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 INT/EXT. MILTON 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: hello?)

Ashley. It's Tommy. Why have I just had the bastard police knocking on the door?

Cutting as and when with:

CUT TO:

55 EXT. UPPER LIGHTHAZELS FARM. DAY 7. 16.49 55

ASHLEY was busy overseeing a delivery of building materials to the building site. LEWIS's with him.

ASHLEY

What you talking about?

TOMMY

Some slag of a policewoman knocking on this door!

(ASHLEY: *When?*)

Now! Just now!

ASHLEY

Don't - don't - don't do anything,
don't panic, I'll - 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 LEWIS -)

Take the van. To Milton Avenue,
pick the lass up, then ring me.

LEWIS

What's up?

ASHLEY

Police've been knocking on the
door.

LEWIS

(terrified)

I'm not [going there] -

ASHLEY

Do it.

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?

LEWIS
I'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 56

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.

KEVIN
Hello?

Cutting as and when with:

CUT TO:

57 EXT. UPPER LIGHTHAZELS FARM. DAY 7. 17.01 57

ASHLEY
Kevin. Why've I got police knocking
on my door down Milton Avenue?

KEVIN
Where?

ASHLEY
The house! Where I'm keeping her!
I've had police knocking on it!

KEVIN
I - no - I - I don't know.

ASHLEY
Has Nevison been to the police?

KEVIN
No. No! Not that I... no. No, he
hasn't. Not that I [know of] -

ASHLEY
Well why they knocking on the door
then?

KEVIN
(terrified)
I've got no idea. Shit. *Shit.*

ASHLEY

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

KEVIN

(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
do they know?

END OF EPISODE