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Happy Valley

By Sally Wainwright

1 INT. THERAPIST'S ROOM. DAY 8. 09.30 1

CATHERINE's dressed in civvies, the sort of civvies that suggest she'd rather be out on the moors than sitting here with a psychotherapist, whose expression is calm. Neither of them say anything for long enough, and then

THERAPIST:

I saw on the sheet that I asked you to fill [in]

CATHERINE :

The happy sheet.

He knows all officers think it's a load of crap. He smiles

THERAPIST:

Yes, the happy sheet. I saw that on the question 'Have you ever contemplated killing yourself or others?' You've written 'Yes'.

(silence:

pick the ball up and run with it. Fat chance)

Do you want to talk about that?

CATHERINE weighs things up.

CATHERINE :

No.

THERAPIST:

Have you ever contemplated killing yourself?

(yes she has, but in no way seriously. And anyway, she's not telling him)

Have you ever tried to kill yourself?

CATHERINE :

(quickly)

No.

She all but adds "Don't be stupid".

THERAPIST:

Have you ever thought about how you'd do it. If you did.

CATHERINE:

I've seen all of 'em and none of 'em are pretty. They're all...
Silence.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 22.

THERAPIST :

All what?

CATHERINE :

Sordid. Ridiculous. And anyway. I don't want to be on a slab. I've seen what they do to people.

THERAPIST:

(consulting the notes)
Did you have counselling after your daughter took her own life?

CATHERINE :

No. I had a break down.
She says it like it's a viable alternative.

THERAPIST :

What happened?

CATHERINE :

Nothing. I just... screamed at people a lot and smashed a few things in the sink and drank too much and pissed everyone off within a ten mile radius for about a year, eighteen months, and then... you know. You've still got to pay the mortgage at the end of it all, haven't you?

THERAPIST :

Your marriage broke down.

CATHERINE :

Yeah. Well. Most marriages don't survive something like that. Do they. Losing a child.

THERAPIST :

An experience like that changes people. Permanently.

She looks at him steadily. Like... duh. Is he properly qualified?

CATHERINE :

I'da said so.

THERAPIST :

How did it change you?

The answer that pops up surprises her a little. It's like a reflex.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 33.

CATHERINE :

I'm sad.

(she thinks about that now she's said it. And she continues like she's talking to herself, cos she sure as hell ain't talking to him)

I never used to be sad. I mean I could be sad. But it wasn't like it was a permanent state [of] - it didn't define who I am.

THERAPIST:

You don't appear sad. Sorry I'm not contradicting the fact that you are sad. You know how you feel. But your colleagues. Your friends at work. I get the idea they think of you as the life and soul of the party.

CATHERINE :

Good.

THERAPIST :

Do you cover things up?

CATHERINE:

No. They all know about Becky, they all know what happened.

THERAPIST:

No, I meant do you - are you conscious of feeling sad but still trying to put on a brave face, a happy face, at work?

CATHERINE :

No. I love work.

THERAPIST:

Do you think you're angry? As well as sad.
She considers that.

CATHERINE :

Sometimes.

THERAPIST:

You have an edge. People are a bit scared of you, aren't they?

CATHERINE :

Who's said that?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 44.

THERAPIST :

It's an observation.

(he waits for CATHERINE to respond. She doesn't)

How do you feel about that? People being scared of you.

The question makes her feel uneasy. Is he calling her a bully?

CATHERINE :

Well. It's useful. Occasionally. If

I'm dealing with something. At work. I often have to deal with people who're a lot bigger than me.
(a moment)
Are you scared of me?

THERAPIST :

Should I be?

CATHERINE :

No. Nobody needs to be scared of me unless they've done something they shouldn't have.
The THERAPIST considers that.

THERAPIST :

The second part of the question. 'Others'. Have you ever contemplated killing others. Does the 'yes' apply there.
She hesitates. But not for long. Only for dramatic effect, in fact. She looks him right in the eye.

CATHERINE :

Oh yes.

THERAPIST :

Tell me about that.
(again he waits for her to expand, but she's too busy thinking to verbalise it)
When was the last time? You felt like that.
Oh well that's easy. She flips back to flippant mode.
HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 55.

CATHERINE:

Well. Day before yesterday I could've merrily strung my grandson up for setting off a fire extinguisher in a corridor at school because someone bet him a bag of crisps he couldn't. So

that's me hauled in and being made to feel this big.

(she demonstrates: one inch tall)

Again. Then last Thursday I could've happily throttled my son. Who - after persistently denying anything - finally admitted he'd had a fling with his nasty little bitch of an ex-girlfriend while his perfectly lovely wife was in hospital giving birth to their first child. So. He's a liar. Then - when was it? Two weeks ago. I could've cheerfully strangled my sister. Clare.

(she hesitates before admitting this)

She's an alcoholic. A recovering alcoholic and heroin addict. She's been dry and clean - apart from one or two blips with alcohol - for nearly twelve years. Then she fell off the wagon. At this funeral. And she said it was my fault. Which -

(she hesitates. She blames herself more than she's prepared to let on)

well, it was and it wasn't. And in fact... that was the same day that I did this thing that's meant I'm having to do this. Business. Here. With you.

THERAPIST:

Ah. Yes. Tommy Lee Royce's mother's funeral. We will come onto that.

TITLES:

CUT TO:

2 INT. THERAPIST'S ROOM. DAY 8. 09.31 2
As before, CATHERINE and the THERAPIST.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 66.

THERAPIST:

So language like, "I could've merrily strung Ryan up", "happily throttled Daniel", "cheerfully strangled Clare". There are two points there. On one level you don't mean it, these are people you love, unquestionably, it's an expression of frustration, and ironically affection, when their behaviour falls short of what you would like or expect. On another level. You are angry. Whether it's with them or - perhaps more likely - with other people. People you can't express your anger to directly the way you can with the people you live with. These are chosen, sarcastic, brutal expressions.

CATHERINE thinks about that. And she knows there's truth in it. At some muddled level. Not that she's going to admit it.

CATHERINE:

I'm a police officer. I see things.

I'm not going to share the same vocabulary as Mary Poppins.

The THERAPIST smiles. He's kind, objective, fascinated

THERAPIST:

Tell me about Clare. Two weeks ago.

Why did she think it was your fault that she'd fallen off the wagon?

CATHERINE pulls this face/heaves a sigh like she can't be bothered to explain.

CUT TO:

3 INT. JOCKEY'S CLUB, HEBDEN BRIDGE. NIGHT 6. 23.20 3

Two weeks ago.

CATHERINE and CLARE at a table together. Loud music. Everyone else here is tattooed, pierced, dyed hair, cool, hip, mad, sad and happening, Hebden Bridge style. CLARE's got a pint, CATHERINE's on diet coke (she's got work in a few short hours). CATHERINE's decided to go with the flow: CLARE has

lapsed, she'll contain it tomorrow. For now, she's letting CLARE do what she has to do. They have to shout, the music's so loud

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 77.

CLARE:

I thought you were stopping! I thought we were both stopping, and suddenly you're not! And I'm on my own, and I don't know anybody! Except like three people, and two of them's Nev and Ann, and they're busy talking to people. And you were five hours. You said "I shan't be so long". Or whatever. And there's no buses up there where they live. Well, there [are] - might be, but... I don't know where they go. So what am I supposed to do? Walk home? Hitch a lift? Call a f[uck]ing taxi? Fly?

Just then this bloke comes along, he's a wobbly drunk with an inane grin, eyes that struggle to focus and the verbal diarrhoea of the well-oiled. This is SPIKE (47). He has a creased, leathery face and little brown teeth. It's CLARE he's spotted. He's obviously very fond of her

SPIKE :

Clare! Well if it isn't our Clare!
(this bloke stinks of stale alcohol. We pick that up from the look on CATHERINE's face)
How's yerself? Where've yer been, eh? I've not seen you foh years.

CLARE :

Spike.
(he embraces her, she's pissed enough to be sentimental with him, even though he smells bad)
Aww!

SPIKE :

Am I interrupting?

CLARE :

No, we were just

SPIKE:

(interrupts)

I'm not interrupting, only I just saw yer and I fort I'll say hello, cos - bloody 'ell - how y'keeping?

CLARE :

Yeah, I'm

She nods, implying that she's okay.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 88.

SPIKE:

D'you see anyone? Eh? The old crew.

Eh? All disbanded, man. Eh? I'm telling yer.

(he turns to CATHERINE, no idea who she is)

Good times. But I'll tell yer what though, shit happens. It's good to see yer though. Eh?

(he turns to CATHERINE)

Do I know you?

(CATHERINE's shaking her

head like:

idea whether you think you know me or not)
You look familiar.

CLARE :

This is me sister.

SPIKE :

Ah! That's it, that'll be it.
He offers his hand.

CLARE :

Catherine.

SPIKE :

Spike. How d'you do.

(CATHERINE shakes, trying to touch him as little as possible)

I fort I knew yer. I fort you were this - the's this copper round here, she has a look o' you, she's a right b[itch] - pardon my French, but she finks she's well hard, she did our Aaron for possession and she nearly brock his bloody arm. Not you obvious[ly]

CATHERINE:

Yeah well happen if he'd gone quietly she wouldn'ta needed to show him who's in charge.

So SPIKE's realising he's just put his foot in it there.

CUT TO:

4 EXT. STREET, HEBDEN BRIDGE. NIGHT 6. 00.30 4

Later. CLARE's throwing up by a wall in the car park where they have the market on Tuesdays.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 99.
CATHERINE's loitering, half protectively, half looking around hoping no-one's seeing this or indeed been woken up by it.
CLARE comes up from the deluge groaning.

CATHERINE:

It was Tommy Lee Royce's mother's funeral. An hour after Helen's. Same crematorium. That's why I left. I went back. I'm sorry. I'm sorry. I shouldn't have left you. I knew you were vulnerable and I shouldn't have gone. But that's why. So. I'm sorry.

CLARE stares at her. Still very pissed and ill, but well able to take in the importance of what that means.

CLARE :

You're joking.

(CATHERINE:

Well... you coulda said. That I would've understood.

(a moment)

Was he there? Did they let him outa prison?

CATHERINE :

Yeah.

In her pissed state, the implications in CLARE's brain are vast and endless.

CLARE :

Wow...

CUT TO:

5 INT. CATHERINE'S HOUSE, CLARE'S BEDROOM. NIGHT 6. 03.27 5
CLARE collapses on the bed. She's already more or less comatose the second she hits the deck. CATHERINE comes in with a bucket and a glass of water. She puts the bucket by the bed, and the glass of water on the bedside table. CLARE's radio alarm tells us that it's 3.27am. CATHERINE pulls CLARE's shoes off, puts her into the recovery position, and covers her up as best she can so CLARE doesn't wake up shivering. CATHERINE looks at oblivious CLARE, and has an idea. Cut to a minute or so later as CATHERINE comes back in and puts a note by the glass of water. 'Ring me. I'm not cross. C x'

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1010.
6 EXT. HEBDEN BRIDGE. DAY 7. 07.00 6
Sun rise over Hebden Bridge.

CUT TO:

7 INT. CATHERINE'S HOUSE, ATTIC. DAY 7. 07.01 7
CATHERINE (dressed for work) brings a cup of tea upstairs for DANIEL, who's asleep in his make-shift bedroom in the attic.

CATHERINE :

Daniel?

(she gives him a nudge)

Daniel.

(he wakes up, all sleepy)

Sorry. Can you do me a favour,
love? Sorry. Can you get Ryan off
to school on time? I've got to get
off to work and Clare's

DANIEL :

Is she all right?

CATHERINE :

God knows. Either way, I can't see
her surfacing much before dinner
time.

DANIEL :

Okay.

CATHERINE :

I'm sorry to ask, I wouldn't have,
but

DANIEL :

It's fine, don't worry. I'll drop
him off on my way to work.

CATHERINE :

Tea.

DANIEL :

Thanks.

CATHERINE :

I love you.

DANIEL :

(going back to sleep
again)

Mm.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1111.

CATHERINE:

I wish I knew what was going on.
With you.

(DANIEL doesn't respond.
CATHERINE drops it)
Will you make sure he gets some
breakfast inside him?

DANIEL :

Course.

CUT TO:

8 INT. NORLAND ROAD POLICE STATION, STAIRS. DAY 7. 08.00 8
INSPECTOR MIKE TAYLOR heads down the stairs and into the
briefing room...

CUT TO:

9 INT. NORLAND ROAD POLICE STATION, BRIEFING ROOM. DAY 7. 9
08.01

...where CATHERINE's concluding the morning briefing with her
usual vigour. She's accessing details off the box as she
speaks, so it's new to her as well as the team as she reads
the info

CATHERINE:

Last but not least! There was a
house fire. In a flat. Above a shop
in Ripponden reported just after
midnight this morning. The flat was
burnt out. Apparently. The Fire
Officer is telling us there's
several indicators pointing towards
arson. Okay...

(reads more)

There was no-one in the flat, so we
are looking for the tenant. Who is
a Vicky - Victoria - Vicky Fleming.
Fifty years old, she works at the
make-up counter at Oswald's
Department store in Halifax.

According to the landlord. Who owns
the shop. So! Shaf. Can you go see
if she's in work this morning and
what she knows about what's
happened? Ann! Go with him. Right,
that's all folks! Mind how you go.

The OFFICERS pile out of the room, each of them going

"Morning boss" as they head past MIKE. CATHERINE's the last one left in the room. MIKE waits for the PCs to disappear up the stairs before he says anything that could humiliate CATHERINE.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1212.

MIKE:

Chief Super's coming in to see you.
One thirty this aft, it'll be in my office.

(despite the bravado that she might normally display, that puts the wind up CATHERINE. This is serious. And she's looking pale cos she's had less than three hours sleep)

Pillock. Are you all right?

CUT TO:

10 INT. NORLAND ROAD POLICE STATION, MIKE'S OFFICE. DAY 7. 10
13.30

CATHERINE's with PRAVEEN.

PRAVEEN :

Have you thought about retirement?

CATHERINE :

No. Sir.

PRAVEEN :

Medical retirement.

CATHERINE :

Why? What's wrong with me?

PRAVEEN:

Eighteen months ago you nearly died.

CATHERINE:

My wrist aches when the temperature drops below zero.

(she flexes her right hand, the one TOMMY crushed. Then clenches it into a fist. Her joints crack, and she flexes it again)
But other than that.

PRAVEEN:

A thing like that takes its toll mentally as well as physically, Catherine. We did go some way down the medical retirement route last time

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1313.

CATHERINE :

Yeah, and it wasn't what I wanted then, and it isn't what I want now. Sir.

PRAVEEN :

It would appear to me. That you have unresolved issues. Which is why you turned up at that funeral yesterday, a funeral which - you and me both know for a thousand and one reasons - you shouldn't have been anywhere near.

(she offers no response)

You were offered counselling. When you left hospital. Eighteen months ago.

CATHERINE :

Yes.

PRAVEEN :

Did you go?

CATHERINE :

Yup.

PRAVEEN :

Did you complete the course of treatment?

(nope. Silence)

Okay. I'm giving you options.

Catherine. Two options. I'd like you to see the force psychologist.

(CATHERINE reacts. Badly)

I'd like you to complete whatever course of treatment he suggests.

Or. The alternative, and I do think it's something you should consider.

Seriously, you've had a long and distinguished career, you are a highly respected officer who's suffered a major trauma. Why don't I have a case conference with HR to take things forward down the medical retirement route.

CATHERINE :

You're not gonna do that to me.

PRAVEEN :

There is no stigma attached. You'd retire on a full pension, you'd

CATHERINE:

(interrupts)

Yeah, and I'd miss the next three years' salary.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1414.

PRAVEEN :

Well do you want to think about it?

CATHERINE :

No.

PRAVEEN:

Fine. So you'll take the first option.

(she doesn't reply. It's no more attractive than the second option)

You'll see the force psychologist,
you'll remain operational, but this
time you will complete whatever
course of treatment he suggests to
you.

CUT TO:

11 INT. THERAPISTS ROOM. DAY 8. 09.32 11

Back in the present with CATHERINE and the THERAPIST. Et
voila, that's why we're here. Under duress. Silence.
Eventually

THERAPIST:

And has Clare managed to stay dry?
During the last two weeks?

CATHERINE:

It's early days. But yeah. It was
a lapse, it shook her more than
anyone. She's been at every AA
meeting going since. They do all
sorts, they have a jive class, she
goes with this new boyfriend.

THERAPIST :

What about Daniel?

CATHERINE :

God knows.

THERAPIST :

And Ryan?

CATHERINE:

He can be fine. For weeks. But you
never know when the phone's gonna
go and it'll be Mrs. Beresford.
"You're going to have to come in
and fetch him".

THERAPIST :

You have a lot on.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1515.

CATHERINE :

No more than most people my age. I suspect.

THERAPIST :

You did something very selfless. When you took Ryan on. There must have been times when you've struggled. With it.

CATHERINE :

I don't dwell on it. I've always focused on the fact that it isn't his fault.

THERAPIST :

Tell me about Tommy Lee Royce.

CATHERINE :

What about him?

THERAPIST :

(pause)

What took you to the funeral.

CATHERINE searches for something that won't sound glib.

CATHERINE :

I have a friend. Who's scared of birds. A proper phobia. And one day. This peacock. Came and sat just outside her front door. No idea where it came from. And it just sat there. For hours. And she didn't dare go out, and her husband was at work, and she said she felt too stupid to ring anyone. So she just stared at it. Through the sitting room window. For two hours. 'Til it left. And I said why? And she said, "So I knew where it was". (she's still thinking, and who knows, maybe she has touched on something) Maybe that's it, maybe that's all

it was. I just wanted to make sure I knew where he was. 'Til he went back inside.

That sounds convincing enough. And it's true. It's part of the truth, anyway. And whatever, it sounds like something a therapist would lap up.

THERAPIST :

Going back to the question. Have you ever contemplated killing yourself or others. What about him? Tommy Lee Royce.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1616.

CATHERINE:

My daughter died because of him. What do you think?

THERAPIST :

Tell me about that.

CATHERINE would still love to grind TOMMY's severed scrotum into the dirt. Perhaps more than ever. But she's not going to share that thought and risk becoming non-operational.

CATHERINE:

Look. If I'd really wanted to kill him. I could've done. On that narrow boat, eighteen months since. I had him on the floor, he was helpless, I coulda kicked the stuffing out of him. But I didn't. What I actually did was douse him in foam so he couldn't set fire to himself. When it came to it, when the chips were down, my instinct was to do the right thing.

THERAPIST :

Do you regret that?
Yes. Big time.

CATHERINE :

(utterly convincing)
No.

CUT TO:

12 INT. NORLAND ROAD POLICE STATION, LOCKER ROOM. DAY 8. 12
10.30

An hour or so later. CATHERINE's getting her robocop kit on from her locker. She looks extremely unamused, like she's angrily fantasising about what she would like to do to TOMMY LEE ROYCE. JOYCE appears in the doorway.

JOYCE :

How was it?

(CATHERINE considers going into the details. But she really can't be arsed)

That bad?

CATHERINE:

You can hear yourself talking wank. It's dripping off the ceiling and crawling down the walls, the room's so full of it by the time you've finished you've to wade through it in your wellies to get out.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 1717.

JOYCE :

D'you fancy a drink? Tonight. D'you fancy going for something to eat?

CATHERINE's just about to say "No", automatically assuming she'll be too busy, or too tired, but she realises

CATHERINE :

Yeah. Actually. That'd be nice.

JOYCE :

My treat.

CATHERINE :

Why?

Because she cares about her. Not that she's going to be sentimental about it.

JOYCE :

'Cos I feel like chucking my brass

about.

CATHERINE :

(touched, happy)

Okay.

JOYCE :

And in other news.

She leaves a tantalising pause.

CATHERINE :

What?

JOYCE :

They think they've found another
body.

So that's big.

CATHERINE :

Where?

JOYCE :

Going over to Brighthouse. Again.

Same as first one.

CUT TO:

13 EXT. WASTE GROUND/ABANDONED BUILDING SITE. DAY 8. 10.45 13

From a small distance we see a woman's body, which has been obscured by stuff piled on top of it. We get the idea - hopefully without being too graphic and horrible - that something bloody and unpleasant has been done to her.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 18.

(Is it something like having a grubby broken bottle somewhere in the foreground?). Inner and outer cordons have been established. Outside the outer cordon UNIFORM OFFICERS mill about, and a couple of stationary police vehicles with their silent revolving blue lights. In the inner cordon we discover ANDY SHEPHERD (in a blue CSI suit) and other CSIs studying the scene and taking photos. As we cut to a closer image of the body, we move round and see the victim's face. She's already decomposing: the flesh is a greenish/blue/grey colour, the eyes have gone and the tongue is protruding and there's been skin slippage, but... we can see that it's VICKY FLEMING.

CUT TO:

14

INT. NORLAND ROAD POLICE STATION, H-MIT BRIEFING ROOM. 14
DAY 8 14.20.

We see a subliminal flash of a beer bottle being smashed in a sink; the bottom end broken off so the bottle becomes a weapon. Then we see JOHN's face. He's in VICKY's flat, smashing the bottle in the sink to mutilate her corpse with. Then suddenly we're in the H-MIT briefing
We're looking at JOHN. MIKE's also present, as usual, but of course it's JOHN we're looking at as he reacts to the news that VICKY's body has finally been discovered.

ANDY:

There's been nothing found at the scene to identify who she is. What we know at the moment is: she's white. She's five foot four. Slight build. She's got blond shoulder-length hair. Shoe size five. She's between thirty and sixty years old.
So

(he addresses JODIE)

we need to check all the mispers locally, force wide, and then moving out force by force. Going back I'd say four weeks. Initially. CCTV in the area. May be limited. But. I'd like to see what we can gather. As you go in it says the site's covered, but I didn't see any cameras. Again, I'd say going back four weeks. There are a number of houses opposite and along. Jubilee Terrace numbers 35 to 75 overlook the site to some degree, we need to talk to the occupants. The number 259 and number 278 buses go past the site on the Halifax Road. Someone may have seen something from a top window.

(MORE)

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 19.

ANDY (CONT'D)

Let's visit the bus garage those numbers drive out of, find out if they have specific drivers who drive those routes regularly. Any regular passengers who travel upstairs. I'll include in the press release an appeal to anyone who uses either of those two buses, as well as anyone who travels up and down that road regularly.

(we're still looking at JOHN as we hear one of the other DETECTIVES ask, "Are we looking at the same killer d'you think, sir?" ANDY's reluctant to say a definitive "yes")

She appears to have been strangled, and there is vaginal mutilation of the same nature as our previous three women. So...

("so draw your own conclusions/let's wait and see". Then suddenly) John! Can you come and do exhibits for me at the post-mortem? Emma's had to go to the dentist.

JOHN hesitates for only a fraction of a second before

JOHN :

Sure.

ANDY:

Ten minutes, I'll meet you downstairs.

JOHN's terrified. His answer was a reaction. When the boss says jump you just jump. It's only after he's already answered that he realises the implications. He's going to have to bag up VICKY's clothes and watch her be dissected.

CUT TO:

15 INT. NORLAND ROAD POLICE STATION, TOILETS. DAY 8. 14.30 15 JOHN panicking in the toilets. Washing his hands like Lady

Macbeth. A fellow D.C. pops his head in.

D.C.

John! Boss is looking for you, he's ready to go.

JOHN has to gather his resources.

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2020.

16 EXT. NORLAND ROAD POLICE STATION. DAY 8. 14.31 16

ANN GALLAGHER's just heading back toward the nick when the door opens and JOHN heads out with preoccupied ANDY SHEPHERD, who's talking to someone on his mobile.

ANN :

(in passing)

Hiya.

JOHN :

Hiya.

ANDY :

(on his mobile)

Now? No, no problem (

checks his watch)

I'll pop back upstairs.

(to JOHN)

I'll be two minutes. Get car started.

ANDY disappears back inside the building.

ANN :

Is is true another body's turned up?

JOHN :

Yeah. Yeah. Yeah it is.

ANN :

Is it the same? Another

pr[ostitute] - someone who's been trafficked?

JOHN :

Well it's - yeah - starting to look

that way.

ANN :

I shouldn't be asking.

(distracted JOHN shrugs)

Are you all right?

He looks pale. Distracted. Not himself. Not surprisingly.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2121.

JOHN :

Yeah! Yeah, no. Not really.

(he debates whether to

tell her, then,

confidentially -)

Turns out my wife's been having it

off wi' this bastard she works

with. For months.

(ANN's a bit stunned at

being confided in about

something so big, so

suddenly, from someone

she doesn't know hugely

well)

Just walked in, and...

We see what John saw. He walks up the stairs in his house -*

having just murdered VICKY - and heads into the bedroom, *

where he finds AMANDA and a bloke - GRAHAM TATTERSALL - at *

it. They're all as stunned as each other. *

GRAHAM *

Jesus. *

AMANDA *

Shit. *

JOHN's stunned. He looks wretched. Utterly bemused (given all *

he's been through) he withdraws from the room. Wretched JOHN *

races down the stairs and outside. *

JOHN *

I'd been working on obs. She

thought I was away all night. Which

I was but it got called off, so I

went home. And there they were.

I've not told anyone.

He implies "anyone here" with a flick of his head.

ANN :

God. That's rough. When?

JOHN :

Two weeks ago. Fella she's known for years. With the kids in the house as well. He's married, he's got kids.

ANN :

That's crap.

JOHN :

Yeah. So. Anyway.

ANN :

I'm really sorry John.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 21A21A.

JOHN :

Not your fault.

(a moment)

Do you wanna go for a drink? Some time.

So that's a bit sudden.

ANN :

Erm

JOHN :

Sorry. Is that inappropriate?

ANN :

Going for a drink?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2222.

JOHN :

Asking.

ANN :

Oh. Is it? I don't [know]

JOHN :

Sorry.

ANN :

When?

JOHN :

Any time.

ANN :

Okay.

JOHN :

Really?

ANN :

Not tonight.

JOHN :

No.

ANN :

But

JOHN :

Yeah.

ANN :

Maybe

JOHN :

Whenever.

ANN :

Later in the

JOHN :

Yeah.

ANN :

Week.

(awkward pause)

Where y'off? Anywhere exciting?

JOHN :

Post mortem.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2323.

ANN :

What, the - ?

(she's really excited, but she realises it's delicate, so she mouths it)

Victim's? Post-mortem?

JOHN nods. His deep unease is pretty palpable.

CUT TO:

17 INT. MORTUARY. DAY 8. 15.07 17

It's JOHN we're chiefly interested in throughout: the effect it has on someone sitting through the four-hour autopsy of someone they murdered.

The LAB ASSISTANT uses a gurney to transfer the body from the fridge to the autopsy table. The bag is opened, revealing the remains of VICKY's clothed body, with plastic bags over her head, hands and feet. VICKY is carefully removed from the body bag. The plastic bags are carefully removed, one by one, from the head, hands and feet, making sure nothing falls off or is lost. We notice the time: it's 15:07.

JOHN's in a little room just off from the autopsy room. He looks on, through a serving hatch. He watches as the bag comes off VICKY's head, and he sees her face. Her decomposing face. He did that. He looks like Catherine's friend staring

at the peacock:

suddenly burst into life and say, "It was him!" The bags are passed from the LAB ASSISTANT to JOHN: these are the first exhibits to be bagged and labelled.

[Present in the lab along with ANDY SHEPHERD is the PATHOLOGIST, DR CAROL FOWLER, one ASSISTANT and a PHOTOGRAPHER who takes endless photos of each detail as it's revealed].

We notice details as JOHN does: VICKY's almost perfect new, bright red high-heels being removed (in great contrast to her decomposing remains), her right knee which was grazed as she flailed around when he was strangling her, the limp, cold, uselessness of her oddly discoloured limbs as her few items of clothing are removed.

JOHN bags the shoes and clothes up, writes notes on a lap top (colour, size, make, any wear and tear), and keeps his head down.

DR CAROL FOWLER does an external visual examination of VICKY's body. She takes a swab from the mouth, puts it in a tube. Other swabs are taken. Finger nail clippings are taken. We hear the CAROL mumble to ANDY

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2424.

CAROL :

Asphyxiation.

(she presses her fingers into the front of her neck)

Hyoid bone's broken. I'll show you when we open her up.

JOHN can't hear what CAROL is saying. He can only guess.

Suddenly we see a flashback to when JOHN was strangling VICKY in her flat. The fight she put up. Banging and scraping her knee against something in the fight, clutching at the cable with her fingers, her nails digging into her own neck in the attempt to stop this freaky thing happening to her.

ASSISTANT :

John? John.

JOHN realises the LAB ASSISTANT is offering him another exhibit through the hatch to bag up. Maybe the broken shoe. Back in the lab, CAROL has got onto VICKY's other injuries. With the help of his ASSISTANT, VICKY's been rolled onto her side, and they're looking at her back and bottom. Photographs are taken. Again, CAROL just mumbles to ANDY (we don't need to see this)

CAROL :

So we're looking at vaginal bruising and...

(looking closer:

damage is internal)

lacerations.

JOHN has another flashback to that fateful night: smashing a beer bottle in VICKY's sink to turn it into a weapon. Knowing he has to do this terrible thing to her body if he's going to make it look like the work of the serial killer. JOHN comes into the sitting room where VICKY is dead on the floor. He has the broken bottle in his hand. How's he going to do this?

ASSISTANT :

Are you all right?

JOHN realises he's being spoken to again.

JOHN :

Yeah! Yeah. It's just it's a while since I've done one of these.

CAROL picks up her scalpel for the Y-incision: it's time for the autopsy.

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2525.

18 EXT. ANGELIKI RESTAURANT. NIGHT 8. 20.45 18

Busy Hebden at night. An establishing shot of the restaurant, with a board outside that reads 'Jackson Live here tonight at 9pm'.

CUT TO:

19 INT. ANGELIKI RESTAURANT. NIGHT 8. 20.46 19

CATHERINE and JOYCE are knocking back the ole vino. They're on a second bottle, so CATHERINE's more fluent than ever. She's just generously refilling JOYCE's glass, then her own. Beside them there's a little stage set with big amps and a mic. The restaurant's quiet (only one or two other couples here) so they talk hush hush

JOYCE :

So how many times d'you have to go?

CATHERINE:

Six. Including today. He assesses me. And then he makes recommendations.

JOYCE:

Who to? What sort o' recommendations?

CATHERINE:

Maybe they're going to have me put down.

(JOYCE is amused.

CATHERINE can't decide whether to be amused or

not)

Have you ever been? Have you ever
done owt like that?

(JOYCE shakes her head)

He leaves gaps. We sit there in
silence. I think he relies on the
idea that nature abhors a vacuum,
so if we sit there long enough I'll
feel obliged to fill it with

(she hand mimes yacking
and mouths -)

Shite. So I do.

JOYCE :

Is it though? Shite?

CATHERINE :

Some of it.

We jump back to

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2626.
20 INT. THERAPIST'S ROOM. DAY 8. 09.32 20

CATHERINE:

Look. If I'd really wanted to kill
him, I could've done. I had him on
the floor, he was helpless, and I
coulda kicked the stuffing out of
him. But I didn't. What I actually
did was douse him in foam so he
couldn't set fire to himself.

THERAPIST :

Do you regret that?

CATHERINE :

No.

Then back in the restaurant

CUT TO:

21 INT. ANGELIKI RESTAURANT. NIGHT 8. 20.47 21

CATHERINE:

Course I regret it! The only reason I didn't kick the shit out of him at the time is because he wanted me to.

(daft girly voice)

"Kill me, kill me",

(then her own heroic voice)

"Piss off you little turd, I'm not doing owt you want". I neglected to mention that after I'd doused him in foam I did then indeed endeavour to kick the living day lights out of him. But sadly that - whoever she was - police woman went and waded in and pulled me off him.

JOYCE :

Bitch.

CATHERINE :

Mm.

JOYCE:

Well. I'm glad you didn't kill him. For what it's worth. 'Cos then you'd have been in even more bloody trouble.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2727.

CATHERINE :

Yeah, you see that's what bothers me. I don't think I would have. I think I coulda probably got away with it. One way and another.

(JOYCE is shaking her head)

You weren't there. He was nearly dead anyway. He was in a bloody bad way.

JOYCE :

You're better than that.

CATHERINE thinks about that.

CATHERINE :

I'm not.

Just then a middle-aged WAITRESS comes over to gather any plates they've finished with.

WAITRESS :

Have you done, ladies?

JOYCE :

Yeah. I have. What time's Michael Jackson coming on then?

WAITRESS :

Oh, any time now. Sorry, have you been waiting for him?

(no, they haven't. In fact they'd have avoided coming in if they'd noticed the board outside when they got here)

Thing is it takes him half an hour to get ready, with his make-up and his psyching himself up.

JOYCE :

Is he any good?

WAITRESS :

He's

(she can't lie)

You know. But we had Robbie Williams here two weeks ago and he was... all right. And then we've got Elvis back again week after next. Did you see Elvis? Last time?

(CATHERINE and JOYCE both mumble/murmur "no")

'Cos we did have him here... oh, six months back? And he's...

(nods, thoughtful)

not bad either.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2828.

JOYCE :

Okay.

The WAITRESS finishes gathering their plates and heads off.

CUT TO:

22 EXT. ANGELIKI RESTAURANT. NIGHT 8. 20.50 22

JOYCE and CATHERINE have left the building. We glimpse/hear MICHAEL JACKSON singing/squealing through the open door as they leave and walk down the street together.

CATHERINE:

D'you know what really pissed me off. When I saw him.

(she hates admitting this and it takes her a moment to spit it out. They walk in silence for a few seconds)

Was how well he looked. He's obviously been looking after himself. Inside. Narcissistic twat. I think maybe I was hoping he'd gone down the Swanny and that he was getting beaten up and... bugged around.

JOYCE :

Maybe he is.

(CATHERINE's shaking her head)

You don't know.

CATHERINE:

He'll have 'em all wrapped round his little finger.

JOYCE :

Why would he?

CATHERINE:

Running round in little circles wetting themselves.

JOYCE :

Why would he?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 2929.

CATHERINE :

Oh just...

(she knows it's a fear

based on nothing

concrete, but -)

I bet he gets letters. I bet

there's a string of deluded mad

bitches in love with him who want

to introduce him to Jesus.

JOYCE:

Right, well, either way, there's

nothing cushy about Gravesend

Prison. Every day of his life,

he'll be told when to sleep, when

to eat, when to shit. If ever he

does get out - which... why would

he? - he'll be fit for nothing.

He'll be institutionalised. He'll

be hopeless and helpless. He'll be

how old? Earliest. Fifty-seven? And

he'll look ninety. He might look

chipper now, but they'll wear him

down. Thirty years of prison food

and nothing to do except get bitter

and twisted and smoke himself

stupid. You did a great job,

Catherine. Death would've been too

kind. What you did to him was

perfect.

CATHERINE kind of knows that. In theory. In reality she's

still haunted by so much about what he's done to her.

JOYCE :

(remembering)

Ey, have you alibied yourself yet?

CATHERINE :

(not funny)

Oh don't you start.

JOYCE :

Have you?

(CATHERINE'S sick of this)

No, have you?

CATHERINE:

No.

JOYCE :

Why not? Why not?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3030.

CATHERINE :

Because! I can't. I've checked everything. My calendar, my smart book, my day book, the rostars. I mean I don't care, I don't give a toss, I know I didn't do it.

JOYCE :

Have you asked everyone else to check all their doings?

CATHERINE :

What good will that do?

JOYCE :

Well it might jog someone's memory. You give me the dates, I'll ask around.

CATHERINE :

Right, whatever.

JOYCE :

Go on then.

CATHERINE :

I'll text 'em to you.

JOYCE :

When?

CATHERINE :

Tomorrow.

JOYCE :

You'll forget.

CATHERINE :

You can remind me.

JOYCE :

Do it when you get in.

CATHERINE:

Now?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3131.

JOYCE:

(just then a Skoda floats
past that JOYCE
recognises)

Ooh there he is! My knight in
shining armour.

(she waves at the driver
as he floats past)

Billy! Has he seen me? Big nelly.

He's lost his glasses again.

He pulls in further up the road, where CATHERINE and JOYCE
have just come from.

CATHERINE :

He's got a tail-light out.

JOYCE :

I'll tell him. Come here.

(JOYCE gives CATHERINE a
big hug)

Night night sweetheart.

CATHERINE :

Night.

JOYCE :

(heading off)

Text me! Soon as you get in.

Just then CATHERINE realises something, just as they were

about to part so fondly

CATHERINE :

Why are you so bothered about me
alibi-ing myself?

JOYCE :

'Cos I care about you.

CATHERINE :

Has Mike Taylor been on at you?

JOYCE :

No.

CATHERINE :

Has he?

JOYCE :

No.

CATHERINE :

Has he?

JOYCE refuses to answer again. Which could equally look like she's hiding something, to paranoid CATHERINE.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3232.

CATHERINE :

I know he's been canvassing opinion
about me and passing it on to
Praveen. Because of things this
therapist said. About what my
colleagues think about me.

JOYCE :

Like the high esteem everyone holds
you in.

CATHERINE :

You better not go telling him stuff
I've said. This evening. About that
twat. 'Cos I'll know if you have.

JOYCE is toying with getting offended by this. She'll forgive
CATHERINE a lot because of everything she's been through, and

because they're old friends, but she would hope CATHERINE knew her better.

JOYCE :

Do you think I would? Do you think I'd do that?

CATHERINE :

No. I'm just saying.

JOYCE :

Right.

(a moment)

So - sorry - are you threatening me?

CATHERINE :

No. I'm [just] - no. I'm just saying.

JOYCE thinks about that. About what is being said.

JOYCE:

(quiet)

You don't have to text me those dates. I was only trying to help.

CATHERINE realises she needs to apologise. Really. The problem is she still thinks JOYCE may have been sent on a fact-finding mission. And however well meant, it still seems devious. And of course they've both had slightly too much to drink, and so are both more inclined towards being emotional rather than rational.

CATHERINE :

(quiet)

Right.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3333.

JOYCE :

Right.

(a moment, another chance for CATHERINE to apologise. But she doesn't. She's stuck)
Night night then.

CATHERINE :

Night night.

CATHERINE watches after JOYCE as she heads down the road and gets into the car. We linger on CATHERINE. Aware she handled that badly and just fucked up what had been a nice evening. But still feeling stubbornly justified in what she said.

CUT TO:

23 INT. MORTUARY. NIGHT 8. 20.54 23

The clock now reads 20:54. The post-mortem is over. VICKY's body has been denuded. Her carcass is on the slab, and on various other sterile surfaces are the bowels, the lungs and other vital organs, and the vaginal area, which has been cut out in a block.

JOHN (still bagging and labelling human evidence from VICKY's body in little tubes and plastic jars) strains to hear what ANDY and DR CAROL FOWLER are saying.

CAROL:

She was asphyxiated with quite a narrow ligature, looking at the bruising on the muscle. Something like an electric cable. The grazing on the right knee happened - I would imagine - during the struggle. She was alive when it happened. She was already dead though when the internal vaginal injuries were inflicted.

ANDY :

Are we looking at the same killer?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3434.

CAROL:

Yeah.

(we should be looking at JOHN for his private silent reactions to all this)

I mean it's very similar. Not as frenzied, not as extensive.

Internally. But yeah, broken glass -

a broken bottle - used again to inflict the wounds. So... I don't know, maybe he was disturbed before he'd done what he wanted to do. It's essentially the same. Just less of it.

ANDY :

Can you be any more specific about her age?

CAROL :

The internal organs are healthy enough. She wasn't a drinker, she didn't smoke. Never given birth. Teeth are in good condition, so

ANDY :

So not...? What you'd think of as a typical prostitute lifestyle?

CAROL:

(shakes his head)

She's maybe forty-five to fifty-five?

ANDY :

Could she be eastern European?

CAROL :

(shakes her head)

British dental work.

ANDY :

And you're still confident she's been there two or three weeks?

CAROL:

(She nods:

There's no more than three weeks' hair regrowth. From the roots. Even with skin slippage.

ANDY :

Was she killed where we found her?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3535.

CAROL :

(shakes her head, can't
say)

There was very little blood. At the
scene. But. It's rained. And the
ground's porous. We've lost any
post-mortem hyper-statis because of
the skin discolouration. So. I
couldn't really tell you.

ANDY's thoughtful.

We end on JOHN. He's got through it. And ANDY appears to have
learned very little of any devastating significance.

CUT TO:

24 EXT. HANGINGROYD STREET. NIGHT 8. 21.00 24

CATHERINE heads along the street (possibly mumbling to
herself about what's just passed with JOYCE) and up to the
front door.

CUT TO:

25 INT. CATHERINE'S HOUSE, LIVING ROOM. NIGHT 8. 21.01 25
Irritable DANIEL's watching telly by himself as CATHERINE
heads into the room. Everyone on telly's laughing, DANIEL
isn't. CATHERINE's a bit cool with DANIEL.

CATHERINE :

Where is everyone?

DANIEL:

Ryan's in bed. Clare and Neil are
in t'kitchen with Winnie and Ilinka
and why can't all these people just
go home?

CATHERINE heads out and through to the kitchen to see what's
going on, then pops her head back in again.

CATHERINE :

Are you all right?

DANIEL :

(reluctant to make it real
by talking about it)
I've had a letter from a solicitor.
About divorce proceedings.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3636.
CATHERINE takes that in, lingers/dwells on it for a moment
(realising he probably needs some sympathy and an ear) then
heads through to the kitchen to sort out the other thing
first. We go with her.

CUT TO:

26 INT. CATHERINE'S HOUSE, KITCHEN. NIGHT 8. 21.02 26
CATHERINE walks in and finds WINNIE and ILINKA sitting at the
table, and CLARE and NEIL busy making tea and biscuits. (NEIL
is all tactile/protective with CLARE, like he's looking after
her since her lapse).

CLARE :

They think they've found another
one. It's been on t'news. National
news on t'telly.

CATHERINE :

Have they announced it? Officially?

CLARE :

Well, they're saying everything
suggests it's another one. I don't
know how official it is.

WINNIE:

(nodding ILINKA's way)
She's worried it'll be someone else
she knows. She says they went
missing all t'time.
CATHERINE gives ILINKA's shoulder a reassuring squeeze.

CLARE :

And it isn't just that. They've let
that fella out on bail.

NEIL :

Can I pour you some tea? Catherine?

CATHERINE :

No thanks. What fella?

WINNIE :

That one you tasered. He's called Goran Dragovic. And she's terrified he's going to come after her.

CATHERINE :

He's been let out on bail?

CLARE :

Charged him with false imprisonment, and people trafficking [and]

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3737.

WINNIE :

'People trafficking for purposes of prostitution'.

CLARE:

- and then they've let him out on bail.

CATHERINE :

Wow.
We see CATHERINE go a bit thoughtful.

CLARE :

Are they mental?

CATHERINE :

It doesn't mean you're in any more danger. Tell her.
WINNIE's not entirely convinced, but

WINNIE :

Catherine kase to ne znaci da ste u opasnosti.

CATHERINE:

(she addresses ILINKA)
He might be out but he still

doesn't know where you are.

WINNIE :

On bi mogao biti iz zatvora. Ali on
ne zna gdje ste.

But then the reason she went a bit thoughtful

CATHERINE :

It just means he knows somebody
with enough money to pay his bail
for him.

WINNIE :

The Knezevics?

CATHERINE :

God knows. On the plus side, he
won't be going anywhere, 'cos we'll
have taken his passport off him.

(on reflection -)

If that is a plus.

WINNIE :

There was something else as well.

This is news to CLARE and NEIL as well as CATHERINE.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3838.

CATHERINE/CLARE

What?

WINNIE knows instinctively that this is a bad idea

WINNIE :

She wants to go back to work at the
biscuit factory.

CATHERINE :

(a quick, decisive
response)

She can't do that.

WINNIE :

I don't think it's a great idea,
but she keeps going on about how
they were all very nice to her. The
other people, and them that ran it,

I mean they are a legitimate
No, that's - the people who own it
bus[iness] CATHERINE

CLARE :

It doesn't matter What,
employing traffickedwomen?

CATHERINE :

(to CLARE)
probably don't even realise they
are trafficked, they probably were
perfectly nice to her.

(then to WINNIE)
The problem is [is]

CLARE :

How could they not know? They don't
pay `em!

CATHERINE :

No, they do! The biscuit factory
does. What happens is the
traffickers set themselves up as a
legitimate employment agency. They
don't go round advertising the fact
that they're criminal scum, it's
not written on their foreheads.
They provide staff, women,
employees, then the biscuit factory
pays the money to them, the
(air bunnies)

'Employment agency' stroke criminal
scum, then it's them that don't
pass the wages on to the women.
That's how they make their money.

However

CATHERINE turns back to WINNIE

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 3939.

CLARE :

(realising)
Devious bastards.

CATHERINE :

(to WINNIE)

- she still can't go back [there] (realising what CLARE just said)

Yeah.

(then back to WINNIE)

She still can't go back there because it's not impossible that the Knezevics'll still have people who go in there every day. Then they will see her, and they might well follow her. She really can't do that, Winnie. Seriously. You've got to spell that out to her.

CUT TO:

27 INT. CATHERINE'S HOUSE, CONSERVATORY. NIGHT 8. 22.15 27
CATHERINE's sleeping in the conservatory again (with her thermals and her cricket bat) to keep an eye on WINNIE's house. CLARE comes in with some tea for CATHERINE.

CLARE :

You can't keep sleeping in here.

CATHERINE :

Have you kept yourself busy today?

CLARE :

Yeah, I've been fine.

But we should sense a vulnerability in CLARE since her lapse.
CATHERINE takes the tea from her.

CATHERINE :

Y'all right?

CLARE :

I just...

(she's upset, vulnerable, needs to talk. We sense that she could burst out crying. She sits on CATHERINE's bed/settee)
can't get my head round what that

woman's been through. Ilinka.

(she becomes tearful)

I mean where do they get the idea
from that they can do that to
people?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4040.
CATHERINE gives CLARE a reassuring squeeze/hug/whatever she
needs. CLARE's anxiety might be as much about her own
vulnerability as ILINKA's, but she's obviously upset.

CATHERINE :

Is Neil stopping?

CLARE:

(she nods affirmation)

You are good you know. The things
you do for people. I've just wasted
my life doing...

(she hates saying it, but)

bugger all, but you... you really
help people.

CATHERINE :

You help people. At the Mission.

CLARE :

We make tea.

CATHERINE :

You listen to people, it's
important.

CLARE :

Sorry.

She means for crying. For feeling sorry for herself.

CATHERINE :

You're bereaved. You're allowed to
be upset. But you've just got to
make sure you look after yourself.

Mm?

By 'look after yourself' of course she means don't drink.

CLARE :

Yep. I am doing. I will.
(a moment between them,
CLARE manages to pull
herself together a
little, and then)
Neil thinks you don't like him.

CATHERINE :

Why?

CLARE :

'Cos when he offered to make you
some tea, you didn't want any.

CATHERINE :

That was like an hour ago.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4141.

CLARE:

Yeah. I know, I said that, but. You
know. He's...

(mouths it, just in case)

I think he's frightened of you.

That jars with CATHERINE. Because of what the therapist said.

CATHERINE:

There's only one kind of person who
needs to be frightened of me,
Clare. You know that.

CLARE:

Yeah, I know you like to think
that. But. You know. Some people
are just sensitive.

CATHERINE :

As in over-sensitive.

Yup.

CLARE :

Have you been up to kiss Ryan?

CATHERINE :

He was asleep.

CLARE :

He said summat today. Odd.

CATHERINE :

What?

CLARE:

Miss Wealand. This new one that reads with him. I've met her, she seems right enough. But. He said they were talking about things he likes and things he doesn't like. He doesn't like reading. For instance. And he does like chips. And custard. And football. That kind of thing. Anyway, apparently she said, "What about your dad? Do you like your dad?" And he says he just said, "We don't talk about me dad". And that was it. But. Why's she asking him about his dad? Doesn't she know not to do that? Haven't they told her?

CATHERINE's intrigued. She's toying with being cross as well.

CATHERINE :

Ask her. Next time you see her.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4242.
CLARE nods, she will ask her.

CLARE:

She won't be there again 'til next Monday, she only works Monday Tuesday Wednesday.

CUT TO:

28 EXT. GRAVESEND PRISON. DAY 9. 07.30 28
Establisher. A new sunny day over Gravesend Prison.

CUT TO:

29 INT. GRAVESEND PRISON, TOMMY'S CELL. DAY 9. 07.31 29
TOMMY checks himself out in his imperfect grubby prison mirror, taking the time and trouble to get his hair perfect.

We notice he's got a little crucifix tattooed (grubby prison style) on his neck. The sun shines through his narrow grubby prison windows and illuminates him beautifully in his mirror. You could be mistaken for thinking he belongs to Jesus.

CUT TO:

30 INT. TRAIN. DAY 9. 07.35 30

FRANCES is on the train down to London. Sipping coffee, watching the world go by, happy because she's going to see TOMMY. She's twiddling absent-mindedly with a small silver crucifix she has round her neck.

CUT TO:

31 INT. JOHN'S HOUSE, KITCHEN. DAY 9. 07.45 31

JOHN's ironing his own shirt. He looks bad tempered and sullen. He looks like he drank too much last night as well and is struggling with a hangover. AMANDA's clattering about noisily with plates in the dishwasher. She looks bad-tempered and sullen too. We glimpse the children each individually looking sullen with whatever it is they're doing as they get ready for school in this joyless house, which looks much less tidy than we've seen it before.

AMANDA :

Can you two brush your teeth?

(checks the time)

Now. Right now.

BEN and AMBER head upstairs. JACK's still busy sorting through his bag, but he's far enough out of ear shot for AMANDA to risk snatching the opportunity to say to JOHN

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4343.

AMANDA :

And I know for a fact you weren't out on obs that night because I rang Clifford.

JOHN :

Just pack your shit and move out, Amanda, that's all I've got to say to you, and I'm just gonna keep repeating it.

AMANDA :

For years I've put up with you coming in at all hours.

JOHN :

I can't really believe you're still here to be absolutely honest with you.

AMANDA :

You need to be the one that moves out, John. Not me. You were never here. You neglected us. There's no wonder things've happened. These kids don't know who you are.

JOHN :

Whore. Slapper.

AMANDA :

They prefer Graham to you.

JOHN :

Slag.

AMANDA :

He helps 'em with their homework.

JOHN :

Trollop.

AMANDA :

He talks to them.

JOHN :

Filthy bitch. Pox merchant.

AMANDA :

You weren't on obs. You're a liar.

JOHN :

Oh really? And what would Clifford know? He never gets sent on obs cos of his sciatica.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4444.

AMANDA:

Yeah well maybe I'll ask Andy
Shepherd.

JOHN:

Yeah course you will, Amanda,
that's right, you've got a hot line
to the superintendent.

AMANDA :

Yeah well maybe I have.

JOHN:

Yeah? Really? D'you want his
number?

CUT TO:

32 INT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 9. 32
10.00

JOYCE is busy at her desk just beyond the counter when she
hears CATHERINE heading down the stairs shouting at her
favourite P.C.

CATHERINE:

(oov)

Mr. Tekeli! I read your statement
for that assault. I see we're still
struggling with the i before e
except after c concept, and can you
get someone with more time and
patience than I have to explain to
you the difference when you spell
"he threatened to break my arm",
and "I applied the foot brake"?
Thank you.

CATHERINE's voice irritates the hell out of JOYCE. She always
has to shout, we can see JOYCE thinking, she always has to
announce herself. She can't just come into a room quietly
like normal people. A fraction of a second before CATHERINE's
finished shouting at GORKEM, she appears and puts a cactus
down on JOYCE's desk. Right in front of her. In a tiny plant
pot. With a ribbon round it. One of those tiny cactuses that
cost about 50p but that you hope in about thirty years' time

might get a bit bigger.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4545.

CATHERINE :

I got you this.

(JOYCE regards it like
CATHERINE just dumped a
bucket load of hoss muck
on her desk)

To say sorry. I was... you know.
Tired and emotional. And out of
order. And I'm sorry.

(JOYCE isn't thawing, she
just gazes steadily at
CATHERINE like she's a
particular kind of idiot)

I thought it'd remind you of me.
Because it's prickly. And I'm
prickly. And in fact you could call
it Catherine. And then next time
you get cross with me, you could...

JOYCE :

Throw it at you.

CATHERINE :

Yeah! Or... yeah. That'd work.

JOYCE :

Or I could call it by your nickname.
That might make me happy.

CATHERINE :

Sure! Absolutely. Except I haven't
got one.

JOYCE :

Oh you do.

CATHERINE :

No, [I] - do I?

JOYCE :

Obviously not one we use to your

face.

CATHERINE :

What is it?

JOYCE :

Well it's a secret. From you. I mean obviously everyone else knows. And everybody upstairs. And up at head quarters. And that lot down at t'cafe that do us butties.

CATHERINE :

Well what is it then?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4646.

JOYCE :

It's - I can't say. It's - you know. Not very flattering.

CATHERINE wonders if JOYCE is winding her up.

CATHERINE :

I haven't got a nick-name.

JOYCE :

No. Good. Okay.

CATHERINE :

What is it then?

JOYCE :

I accept your apology.

CATHERINE :

What's my nick-name?

JOYCE :

You haven't got one.

CATHERINE :

How long have I had this nick-name?

JOYCE :

I shouldn't have said anything.

CATHERINE :

What you gonna call the cactus
then?

JOYCE :

Nothing.

CATHERINE :

Tell me. Or I'm taking it back.

JOYCE :

(pushing the cactus back
towards CATHERINE)
Okay.

CATHERINE :

(pushing the cactus back
to JOYCE)
No tell me.

JOYCE :

I didn't invent it.

CATHERINE :

What is it?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4747.
JOYCE looks around to make sure no-one's around, then
indicates for CATHERINE to bring her ear close so she can
whisper

JOYCE :

I'm not telling you.

CATHERINE :

Right!

(she's leaving)

Whatever. Keep the cactus.

(she comes back with a
post-it note that she's
been wielding all this
time, the thing she
really came down for)

These are those dates when I was

out murdering prostitutes. If you still want to check your diary.

JOYCE :

(taking the note)

There's nothing I'd rather do.

CATHERINE leaves then comes back again.

CATHERINE :

Come on, what is it?

JOYCE :

You used to be a detective. Find out.

CATHERINE :

I will.

JOYCE :

Good luck.

CATHERINE :

Right.

JOYCE is smiling happily to herself once CATHERINE's

disappeared:

there is. And JOYCE quite likes the little cactus too. It's cute. Win win. CATHERINE come back.

CATHERINE :

Are you lying? Are you smiling?

Just then CATHERINE's radio starts talking to her

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4848.

RADIO:

Bravo November four-five. Could you

look at log one-three-four of

today, at Crow Wood Park?

(JOYCE prods a key on her

desk top to bring up the

screen allowing CATHERINE

to instantly access log

134)

We've had a phone call from a nun

about a suspected suicide.

CATHERINE :

(reading the log)

A nun?

RADIO:

Paramedics are on their way, can
you get someone round there?

CATHERINE :

A real nun?

RADIO JOYCE:

You know as much as me, four-(well dry)
five. No, a pretend one.

CATHERINE :

Responding.

(to JOYCE)

They could be dressed up going to a
hen party.

CATHERINE's prodding ANN's number into her radio.

JOYCE :

At ten o' clock in t'morning?

CATHERINE's on her radio again.

CATHERINE :

Charlie Oscar nine-six-five.

(then to Joyce)

Okay, so they might still be out
from t'night before.

Cutting as and when with:

CUT TO:

33 EXT. STREET, SOWERBY BRIDGE. DAY 9. 10.01 33

ANN and another PSCO are chatting to a little old couple at a
bus stop who aren't sure which bus to get on. ANN hears
CATHERINE's voice.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 4949.

ANN :

Charlie Oscar nine-six-five.

CATHERINE :

It's baptism of fire time kid,
we've got a suicide up Crow Wood
Park. I'm gonna pick you up, you're
coming wi' me.
ANN does a silent "Yess!" She's thrilled.

CUT TO:

34 INT. GRAVESEND PRISON, VISITING AREA. DAY 9. 10.15 34
FRANCES is with TOMMY. They have to talk hush hush because
obviously if anyone official knew that FRANCES was seeing
RYAN there'd be trouble. TOMMY's angry and hurt.

TOMMY:

"We don't talk about me dad?"

FRANCES :

Yeah, but listen, don't get cross!
He said that, but then nothing
could be further from the truth!
Once he started it was like he
could talk about nothing else.

TOMMY :

(suspicious, anxious)
What did he say?

FRANCES :

He said how much he liked you. When
he met you. Outside the shop, and
on the boat. And how he still
thinks about you.

TOMMY :

Did he say that? He actually said
that? That he still thinks about
me?

FRANCES :

Every day. Yes. He said it.

TOMMY :

Yeah, in a bad way.

FRANCES :

No! He talked about bringing you milk. And how he upset you by bringing his friend, and how much he wishes he hadn't done that now because that seemed to spoil everything.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5050.

TOMMY :

Did he - ?

(embarrassed)

Say owt about me chucking petrol all over him?

FRANCES :

He did. Yes. And that was really interesting. Because. He says all he can think of now is how ill you were when that happened.

TOMMY :

I was! I had septicaemia! I was off my head, I nearly died!

FRANCES :

He thinks it's his fault.

TOMMY :

Eh?

FRANCES :

He said if he hadn't brought his friend there, you wouldn't have got upset that day and done that.

TOMMY :

It wasn't his friend as such. He were a nice enough little lad, I was just frightened about 'em telling people where I was 'cos I knew they'd crucify me. I wouldn't have hurt him. Frances. Never. Not

in a million years. I was just off me head.

FRANCES :

You see, I think he knows that. TOMMY dare hardly hope that's true.

TOMMY :

Did he say that?

FRANCES :

No. No, but I could see. In his eyes. That he still really thinks about you. In a good way.

TOMMY's daring to feel happy, but inevitably feelings of happiness bring anger and frustration to him.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 51.

TOMMY :

"We don't talk about me dad"! You see she'll be trying to fill his head with shit about me! You've got to tell him stuff, Frances! You've got to make sure he knows stuff, because if you don't nobody else will. I can't.

FRANCES :

I will. Obviously I will eventually, [but]

TOMMY :

And all the other stuff, all the lies I got convicted over. I did not rape Ann Gallagher! That were Lewis. It were me that used to give her Mars bars and let her use bucket! I did not kill that little police girl up on t'moors either, that were Lewis. And I had to kill him because he come at me wi' that knife!

FRANCES :

I know, I know.

TOMMY :

Nobody believes me.

FRANCES :

I do.

TOMMY :

I meant except you.

(a moment. He smiles at her. Then he gets angry again)

I did kick the shite out of his granny, but a). she were asking for it, and b). she'd have killed me! Spraying me wi' that stuff! She'd have killed me on that boat an' all if that other woman hadn't pulled her off me, and has she ever been taken to court over that? Has she hell as like! And now there's been another murder. On t'news. Have you seen it? Just same as me mother. She's a clever bitch. Making it look like a serial killer. I know. I've told you before, I know how a bitch like that thinks. She's poison her, she's dangerous, I know we try not to have nasty thoughts, Frances, but

(MORE)

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 52.

TOMMY (CONT'D)

(he puts two fingers to his temple, like a gun, a gun he's reluctant to use, but -)

she needs putting out of her misery that one.

FRANCES lets that wash over her. She keeps calm and keeps smiling.

FRANCES:

He's been talking about things at home. His Auntie Clare drinks. I've met her. She's a nice woman. But between the grandmother's anger, and his auntie's problem... yes. We could ask for better things.

TOMMY :

Got to get him out of there.

FRANCES:

Well. We can't get him out of there just yet. But we can keep an eye on him. Can't we?

TOMMY:

No. Frances. I keep telling yer. And you keep not hearing. (he's smiling. He's calm. But we - and she - detect his increasing frustration with her)

That's not enough.

FRANCES wants to be strong for him, but this makes her feel unsettled.

CUT TO:

35 EXT/INT. SOWERBY BRIDGE/PATROL VEHICLE. DAY 9. 10.35 35
CATHERINE's picked ANN up. CATHERINE drives with some urgency (blue light but no siren).

ANN:

If a detective - he's a sergeant - asked me out for a drink. That's not unethical. Is it?

CATHERINE :

Is he married?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5353.

ANN :

Well. Yeah. He is. But. He's just found out his wife's been having it

off with someone else. So...?

CATHERINE :

Is he old enough to be your dad?

ANN :

Not -

(realising)

Yeah actually. He probably is. He's not as old as my dad, but. Yeah. Technically.

CATHERINE :

D'you believe him? About his wife?

She knows she'd be daft to, even though he was convincing.

ANN :

I don't fancy him. We're just... mates.

CATHERINE :

Yeah but is that what he thinks?

(that's kind of what ANN's worried about)

It's not really ethics, is it love?

It's about whether it's wise or not. I'll leave that with you.

(she pulls up at the park gates, and then the thing she's been itching to ask, but daren't -)

You know at work?

ANN :

Yeah.

CATHERINE :

Have I got a nick-name?

Oh shit thinks ANN. But in the heat of the moment she's wise enough to know that she's never going to get a lie past CATHERINE.

ANN :

One or two.

CATHERINE can't believe her ears: one or two? ANN decides it might be expedient to get out of the vehicle. Quickly.

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5454.
36 EXT. CROW WOOD PARK. DAY 9. 10.36 36

CATHERINE gets out of the car too. She's parked right by the entrance to the park. The ambulance is already here.

CATHERINE :

One or two?

ANN :

I don't use them.

CATHERINE :

(pulling her hat and
gloves on)

Oh, that bad?

Yeah.

ANN:

So you think maybe I could just go
for a drink with him, yeah? You see
I'm interested in the possibility
of becoming a detective,
eventually, [so]

CATHERINE:

So what are they then, these nick
names?

They head into the park as they talk. One pale elderly NUN is sitting on a bench being attended by a PARAMEDIC. A second more robust NUN looks on with concern. In the distance a second PARAMEDIC walks away from a wooded area (and back towards us/CATHERINE and ANN/the ambulance).

ANN :

Why're you putting me on the spot?

CATHERINE :

Because you're here.

ANN :

(confidentially as they approach the bench)
I've never met a nun.

CATHERINE:

The way you changed the subject just then was so subtle I barely noticed it.

ANN:

Me dad says it's a compliment when people have a nick-name, he says people never bother giving a nick name to someone they're not bothered about.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5555.

CATHERINE :

So - well - what are they then?

ANN :

I wouldn't worry about it.

CATHERINE :

I'm not worried. I'm delighted. I didn't know I had a nick-name. Two nick-names.

ANN :

(saved by the bell)

Hello!

CATHERINE realises she's going to have to put it on pause. She bends down and addresses the pale elderly NUN like she's six years old and deaf.

CATHERINE :

Are you all right, love?

PARAMEDIC :

Just a bit of shock, she's going to be absolutely fine.

CATHERINE :

Right, so where is it?

The pale elderly NUN has the presence of mind to say very firmly

NUN*1

It's a human being. Constable.

CATHERINE resists the urge to point out that she has stripes emblazoned all over her kit.

NUN*2

(apologetic)

He's in the trees. Sergeant.

CATHERINE :

Who found i[t] him? You?

NUN*2

Yes, it was us that phoned.

She flashes her iPhone 6 at CATHERINE. Nice.

NUN*1

Vodka bottles everywhere. He must've got tanked up to do it.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5656.

CATHERINE :

Okay.

(she flicks her head at ANN to come with her.

They walk towards the wooded area and when they're out of ear shot of the NUNS -)

Can you get a first account out of those two for me? Who they are, what they're doing here, where they're from.

ANN :

They're nuns, I shouldn't think they're up to much.

The second PARAMEDIC is just walking past them.

PARAMEDIC :

He's dead.

CATHERINE :

Thanks, love.

PARAMEDIC:

(calling back)

It's on the left. Careful as you go down, it's slippery.

CATHERINE:

(to ANN)

They'll be from St. Werberg's. Find out if they walk through here regularly, and if they do, at what times, and if they're familiar with anybody else who walks through here.

(she gets on her radio)

Bravo November four-five, I'm in Crow Wood Park, suspected suicide confirmed dead by the paramedic. We need a CSI here and somebody from CID if anyone's available.

We cut to the hanging body (nothing gruesome, just the legs) as CATHERINE and ANN approach. The trousers damp where the dead man has wet himself. It's slightly off the main drag through the park (which could account for other people having missed it earlier in the day). CATHERINE and ANN come and look at it. ANN's mesmerised. It's the peacock thing again. CATHERINE's more interested in the scene: a couple of empty vodka bottles at the foot of the tree, an old jacket.

ANN :

(awed, subdued, shocked, fascinated)

Wow...

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5757.

CATHERINE :

Yup.

ANN :

How y'gonna get him down?

CATHERINE :

Oh that's easy. I'm gonna wait for CID to turn up and let them do it.

(at length as ANN

continues to gawp at the
body -)

So. Come on. These names.

(ANN groans)

Just spit them out quickly then
it's done with.

ANN :

I don't wanna be like the messenger
that gets shot.

CATHERINE :

Do you think I'm that small minded?
Possibly, yes we can see ANN thinking.

ANN :

Shall I go and take those first
accounts?

CATHERINE :

I'll tell you what -
(getting her day book out,
and a pen)
you can write them down if it's
easier.

ANN :

I'm not sure I should.

CATHERINE :

No love, I'm not asking you.

ANN :

I think - going back to ethics -
you shouldn't use your rank to make
me tell you something like that.

CATHERINE :

Rank? We're friends.

ANN :

Not at work! You said that.
CATHERINE's not sure whether she should resort to this or
not, but it flies out anyway

CATHERINE :

I saved your life. From that bastard.

(ANN's shocked, that's below the belt. CATHERINE might be shocked too that she's resorted to that, but it's out there now)
Oooh! Yes! Go on, lady. Get round that one.

ANN :

D'you really want to know that badly? Catherine.
CATHERINE pauses: maybe she doesn't. Actually.

CATHERINE :

Are they really shit?

ANN :

No.
(well, yes)
They're affectionate. But. You know. Not - not - not what you might choose. For yourself. That's all.
(CATHERINE's looking worried. Suddenly -)
If you really want to know, I will tell you.

CATHERINE's bothered now. Once she knows, that's it, she's never going to not know. It'll be something she has to live with. And maybe some things are better left unknown. While she's deliberating on this, something about the dead man arrests her attention. She stares and stares, walks round him to get a better view of his face to confirm what she's thinking. Perhaps it's a tattoo she remembers.

ANN :

What's up?

CATHERINE :

I know him.
(she's amazed, and

freaked:

feels creepy)

It's that bloke I tasered. They let
him out on bail yesterday.

CUT TO:

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 5959.
37 EXT. STREET, SOWERBY BRIDGE. DAY 9. 11.40 37
A poor area, similar to where LYNN DEWHURST lived.
CATHERINE's knocking on a door. She knocks gently, it's not a
keys on the window job. She's got SHAF with her.

CATHERINE :

D'you want to do the talking?

(SHAF's nervous: he hoped

and assumed CATHERINE

would do the heavy stuff)

It's good practise for you. And
anyway - look - it was me that
tasered him, if we weren't so
understaffed and underresourced I
wouldn't even be here. This is
bordering on

(back to unethical)

Awkward.

The door opens. A 24-year-old woman, poorly dressed. She
looks deeply suspicious when she sees two police officers. In
her culture the police are the enemy: they're unpleasant,
difficult people. As soon as she sees them all she wants to
do is shut the door.

SHAF :

Mrs. Dragovic?

MRS. DRAGOVIC

There's no-one here.

SHAF :

(nods, accepts that, he

knows GORAN's not here)

Is your husband Goran Dragovic?

MRS. DRAGOVIC

He's not here, he works shifts.

SHAF :

Could we come in?

MRS. DRAGOVIC

It's not a good time for me, I'm busy, I'm going out.

She's about to shut the door. SHAF has to stop her.

SHAF:

It's important, Mrs. Dragovic.

There's been an accident.

MRS. DRAGOVIC

What accident?

SHAF :

Can we...?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6060.
Come in, he means, whilst making it clear with his body language that he's coming in anyway. And CATHERINE's right behind him.

CUT TO:

38 INT. DRAGOVIC HOUSE, LIVING ROOM. DAY 9. 11.41 38
SHAF and CATHERINE step inside. There's a baby and a toddler. CATHERINE takes her hat off and makes a fuss of the toddler so it's not frightened of her and SHAF. The toddler has a single toy to play with. It's clear from the state of the room that the family have very little money.

SHAF :

You might want to sit down.

Beneath the stoical exterior, we sense that MRS. DRAGOVIC is terrified.

CUT TO:

39 INT. NORLAND ROAD POLICE STATION, H-MIT OFFICES. DAY 9. 39
12.15

JOHN's busy with his head in his computer screen, opposite D.I. JODIE SHACKLETON, also busy with her head in her computer. A number of other detectives are similarly quietly busy. The office has a quiet, intense feel. JOHN doesn't notice ANN walk in. He's in a world of his own.

ANN :

Hiya.

JOHN :

Oh. Hello.

ANN:

I saw a dead body this morning.
This fella hanged himself.

JOHN :

You'll get used to it.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6161.

ANN :

Oh, I didn't mind, I was
fascinated. His tongue was like
(she mimes, makes an
appropriate noise to go
with it)
-and his lips were blue, proper
blue, and his eyes were all like
bulging out. Does that make me
weird? Not being freaked?
(JOHN's about to answer,
but ANN doesn't wait for
it, she's too full of
questions)

Is it true that men get an erection
when they hang?

JODIE chips in, but barely looks up from what she's busy with
on her computer throughout the whole scene

JODIE:

(amused)

Well it depends what they were
doing at the time.

ANN :

So normally not? Then.

JODIE :

It's a myth.

ANN :

Okay. Good! Well there you go, I've learned something!

(back to JOHN)

Inspector Taylor sent me up with this for Mr. Shepherd.

(a piece of paper)

Is he in?

JOHN :

No, he's stepped out.

ANN :

It's nothing, it's just Brunhilde's alibi. Finally. Joyce down at t'front desk worked it out.

JODIE :

Brunhilde?

JOHN :

Miss Trunchbull.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6262.

ANN :

Sergeant Cawood.

JOHN :

(taking it)

I'll put it on his desk.

ANN :

You still wanna go for a drink?

We might see what JODIE privately thinks about this: it's not like JOHN to be up to no good with a naive, eager PCSO.

JOHN :

Well yeah. Yeah. If [you]

ANN :

I would! Tonight? Moorings? Seven?

Half past?

JOHN :

Great. Seven.

ANN :

Where's all the boards?

JOHN :

What boards?

ANN :

On telly they have all glass boards with photos of the deceased and clues and... y'know. Stuff.

JOHN :

Yeah. Well. In real life we have these.

He demonstrates/flips quickly through one of the boring looking little photo booklets that they use.

ANN :

Can I look?

She means at the booklet. JOHN's not sure he should. For a whole host of reasons, some professional, some to do with his own horror of what he's done. But ANN's so keen.

JOHN :

It's - there's - some pretty graphic stuff [in there]

ANN :

I wanna be a detective.

(she blurted that out spontaneously)

I've not told anyone else that. I wanna do what you lot do.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6363. JOHN isn't sure whether ANN should be allowed to look or not, so consults JODIE.

JOHN :

Ma'am?

ANN's surprised and embarrassed: it hadn't occurred to her that JODIE might be a ma'am, she thought she was JOHN's secretary or something. JODIE passes ANN the book. ANN's

delighted. She flips through.

ANN :

Is this the most recent victim?

JOHN :

Yeah.

ANN :

How was the post mortem? Did you learn anything?

JOHN :

Oh. Just... Not much. Well nothing relevant.

JODIE :

Well, we think she's not a prostitute, John. That's pretty relevant.

ANN :

Not - ?

JOHN :

Oh yeah. Yeah. The clothes. The expensive dress and shoes, and other lifestyle... she didn't smoke, didn't drink, she er... her teeth were well looked after, so... yeah.

JOHN's finding this uncomfortable of course. Trying not to let it show.

ANN :

So... how will you identify her?

JOHN :

Well. Some times there's a DNA match on our data base, but that's usually only if they've committed a crime in the past. And she hasn't, so, we've been looking at missing persons, but

ANN:

(suddenly realising)

You know we never found the woman
who lived in that burnt out flat on
Ripponden, don't you?

JOHN panics. We see a flash of what's in his head:

CUT TO:

40 INT. VICKY'S FLAT, LIVING ROOM. NIGHT 6. 21.59 40
Two Week's ago. JOHN pouring paraffin everywhere, off his
head with panic, but still managing to be methodical.

CUT TO:

41 INT. NORLAND ROAD POLICE STATION, H-MIT OFFICES. DAY 9. 41
12.16
Back to

ANN :

Two weeks ago.

JOHN :

(his mouth's gone dry very
suddenly)
Yeah, no, as I say, we've checked
out all the local mispers, she's
probably been ruled out for
whatever [reason]

ANN :

No this woman isn't a misper, no-
one ever actually reported her
missing. As such. She's called
Victoria Fleming, Vicky Fleming,
and - how old is your woman?
JOHN can't lie, not in front of JODIE, but he hesitates (not
that ANN or JODIE think anything of it), so JODIE dives in

JODIE :

Between forty-five and fifty-five.

ANN :

That's - that would fit the bill.

JODIE :

Really?

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6565.

ANN :

Is this her?

(she's found a photo of
dead VICKY's face in the
photo book. It's so
changed that's it's
almost impossible to
tell, but -)

Blond shoulder length hair, slim
build. I've got a photo of her on a
file, me and Shaf went to talk to
H.R. at the department store where
she works. We made a copy, shall I
email it to you?

Inside JOHN's head he's screaming No! We see it in his eyes.

JOHN :

Well that's that's

JODIE:

That'd be really helpful if you
could.

(ANN thrilled, delighted.

She heads off. We linger
with JOHN)

Joined-up thinking. Why didn't we
know about this?

CUT TO:

42 EXT. DRAGOVICS' HOUSE, SOWERBY BRIDGE. DAY 9. 12.20 42
CATHERINE's on her radio point-to-point with JOYCE as she and
SHAF return to the patrol car from GORAN's house. CATHERINE's
smiling.

CATHERINE :

You're kidding.

JOYCE :

(vo)

Nope.

CATHERINE:

Well done. Fantastic! Thank you.

Joyce. Thank you.

CUT TO:

43 INT. NORLAND ROAD POLICE STATION, FRONT DESK. DAY 9. 43
12.21

JOYCE:

Yeah. Well. That's what friends are

f[or]

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6666.
JOYCE realises that CATHERINE's hung up, and consults the
cactus for an opinion. Shows the cactus the phone -this is
what she's like.

CUT TO:

44 EXT. DRAGOVICS' HOUSE, SOWERBY BRIDGE. DAY 9. 12.22 44
CATHERINE and SHAF get into the patrol car.

CATHERINE:

The night Aurelia Petrovic was
murdered - this is five months ago -
I was at Oldham Coliseum with Joyce
dressed up like a pillock for the
Rocky Horror Show! She invited me
at the last second because her
cousin dropped out, and that's why
it never went on my calendar.

SHAF:

So when Aurelia Petrovic was
getting slashed, you and Joyce were
doing the time warp.

CATHERINE :

Isn't life weird?

SHAF :

I can't picture that.

CATHERINE :

Yeah, don't try.

CUT TO:

45 INT. CATHERINE'S HOUSE, KITCHEN. DAY 9. 18.35 45
CLARE's setting the table for tea. CATHERINE arrives home from work. She heads straight through the kitchen and out through the conservatory.

CATHERINE:

Off the hook. It's official. So not the guilty party after all. So Jodie Shackleton can stick that up her pipe and smoke it.

CLARE :

In her pipe. And smoke it.

CATHERINE:

I don't care where she sticks it. I've rung her anyway. I've told her. The (mouths 'bitch').

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 66A66A.

CLARE :

Neil's coming for tea.

CATHERINE :

Okay.

CLARE :

You won't frighten him, will you? CATHERINE could get sick of this.

CATHERINE :

I will do my best.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6767.

CLARE :

And can you ask Daniel not to be weird with him?
That's new to CATHERINE.

CATHERINE :

(what the fuck?)

Sure.

CUT TO:

46 EXT. CATHERINE'S HOUSE, BACK YARD. DAY 9. 18.36. 46

RYAN's kicking his ball around in the back yard as CATHERINE comes out of her house and heads across to WINNIE's.

CATHERINE :

How was school?

RYAN :

Boring.

CATHERINE :

Oy, what's this about this Miss Wealand asking you about (air bunnies) "your dad"?

RYAN :

Nothing. I told her, I said, "We don't talk about my dad".

CATHERINE :

Yeah? Good. Well keep it that way.

CATHERINE knocks on WINNIE's door and goes in shouting "Only me!" We linger for a moment on RYAN. Is he lying? Did he say all those other things to Miss Wealand that she told TOMMY?

CUT TO:

47 INT. WINNIE'S HOUSE, KITCHEN. DAY 9. 18.37 47

ILINKA's rolling cigarettes at the table. WINNIE's chopping vegetables, making a casserole.

CATHERINE :

I've got good news. Well. Macabre news. Goran Dragovic is dead. WINNIE takes it in and tells ILINKA

WINNIE :

Goran Dragovic je mrtav.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6868. ILINKA takes it in.

CATHERINE :

Suicide. He hanged himself from a tree in Crow Wood Park.

WINNIE :

Samoubojstvo. Objesio se na drveta. ILINKA takes it in, then starts shaking her head. She looks terrified. How can CATHERINE think this is good news?

ILINKA :

On se nikada ne bi ubio. To su oni. Knezevici. Oni su ga ubili da nebi pricao.

CATHERINE :

What?

WINNIE :

He would never kill himself. It's them. They've shut him up so he won't talk.

CUT TO:

48 OMITTED 48

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 6969.
49 EXT. COUNTRY ROAD. DAY 9. 18.55 49
JOHN's driving home when his phone rings. JODIE SHACKLETON's name comes up. His bluetooth's not connected and he makes the mistake of answering it manually.

JOHN :

Hello.
Cutting as and when with:

CUT TO:

50 INT. NORLAND ROAD POLICE STATION, H-MIT OFFICES. DAY 9. 50
18.56
JODIE's still at her desk. She has a number of photos on her desk that ANN's provided her with.

JODIE:

Bloody hell, John, it's definitely Vicky Fleming. I've spoken to the O.I.C. on Districts and I've given

the lab a bell to chassey them
along for any DNA matches they
might find from the personal stuff
they got from her work place,
but... it's her, you can see it's
her from the photos. She's even -
in one of these photos - wearing
that same dress she was wearing
when she died.

(silence)

John?

JOHN :

Great.

JODIE :

Yup.

JOHN :

Have you told the boss?

JODIE :

Yeah.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 7070.
Silence.

JOHN :

Well done.

JODIE :

Seeya then.

JOHN :

Bye.

He hangs up, but he's so distracted he wanders over the lines
onto the other side of the road (whilst fiddling about
switching his phone off), and a vehicle's coming the other
way. The other vehicle beeps it's horn at him. He swerves out
of the way at the last second and scrapes his vehicle on a
wall. He pulls up. The other vehicle pulls up and a WOMAN
steps out. JOHN's all over the place. The WOMAN taps on his
window, mouthing "Are you all right?" He winds his window
down.

WOMAN :

Are you all right, love?

JOHN :

I'm fine, I'm fine, I'm sorry.

WOMAN :

You were right over the wrong side of the road, you know.

JOHN :

I'm sorry.

WOMAN :

Are you okay?

No. He isn't.

JOHN :

Yeah. Just - I'm just a bit (a moment, then he realises -)

Are you all right?

WOMAN :

I'm fine love. You just gave me a bit of a surprise, that's all.

(he doesn't reply)

You want to be careful.

She lingers; he doesn't look all right even though he says he is. She decides to leave him to it: she's done the right thing and offered help.

HAPPY VALLEY SERIES TWO. EPISODE THREE. PEACH SCRIPT. 7171.

CUT TO:

51 INT. THE MOORINGS. DUSK 9. 19.45 51

ANN sits waiting for JOHN. She's dressed nicely. She's checking her watch. He's forty-five minutes late. She realises he's probably not coming, he's probably forgotten. Perhaps he never meant to come. She empties what's left of a bottle of wine into the glass. So that's a whole bottle she's had. On her own.

CUT TO:

51A INT/EXT. JOHN'S CAR/COUNTRY ROAD. DUSK 9. 19.50 51A

We leave JOHN alone and devastated up on this lonely moorland road. Almost unable to function, psychologically crippled by the mess he finds himself in.

END OF EPISODE THREE