



KENNETH BRANAGH

THE HERETIC

BY ADAM SCOTT

PART TWO THE BURNING

WITH

RIZ AHMED

MARK BENTON

TOM HIDDLESTON

EDDIE MARSAN

CAREY MULLIGAN

ANNABEL SCHOLEY

LESLEY SHARP

MATT SMITH

RUSSELL TOVEY

**PRODUCER
A J BLACK**

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BLACK

Over which we HEAR water, struggling, and MUFFLED SCREAMS...

FADE IN:

UNDERWATER -- NIGHT

The now familiar, horrific sight of KATIE COVINGTON drowning, bound in heavy chains, struggling with all her might to get free...

INT. FLAT OVER CAFE -- NIGHT

HIGH SHOT as TOBIAS BLACKWOOD drops down onto his bed, staring up at the ceiling. He looks bone tired, his eyes haunted.

Somehow desperately sad.

UNDERWATER -- NIGHT

As Katie THRASHES, bubbles and waves in all directions...

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

DANNI SMITH sits at her computer, looking through photos. A night out -- her and Katie at a party, the familiar faces of Jack, Nix and Patrick in the background.

That same sadness in Danni's eyes.

UNDERWATER -- NIGHT

Katie SCREAMS in utter terror, fighting hard but unable to escape the crushing weight...

INT. KENDREW HOUSE - LIVING ROOM -- NIGHT

Patrick's MOTHER and FATHER dead on the sofa, their faces obscenely lit by the light from the plasma TV.

The horrible buzzing of flies in the air.

INT. KENDREW HOUSE - PATRICK'S ROOM -- NIGHT

PATRICK KENDREW sits on his bed, hands folded in front of him. His eyes GLOWING with white sparks.

(CONTINUED)

CONTINUED:

Pause. Then he smiles that horrible, malevolent smile, and just for a second his visage changes, becoming the black-clad, hooded figure of THE DARK MAN.

ON THE SOUNDTRACK: a fist HAMMERING on a door, and we CUT TO:

INT. FLAT OVER CAFE -- NIGHT

Tobias gets off the bed, moves over to the door. It's shut on the chain. He opens it to reveal JACK ARMITAGE outside, looking worried as all hell.

JACK
Something's happened.

CUT TO:

EXT. TOWN STREETS -- NIGHT

Jack's battered Fiesta cruises through the darkened streets. Sodium light reflects off puddles of water.

INT. JACK'S CAR -- NIGHT

Jack drives, Tobias in the passenger seat. The background outside the car is reduced to a long-lens blur of colour.

JACK
Simon Wills was a paranoid schizophrenic with a bad reputation in town, and I mean way bad. They say he stopped taking his medication about a year ago, after his mother died.

TOBIAS
Right when he would have needed it the most.

JACK
Exactly.
(beat)
Since then he's been getting steadily worse, he's banned from most of the places in town. He's got nasty in the pubs a few turns, it's turned violent. There's a liaison copper at the Big House who once said semi-jokingly that he was paid good money to be Simon's care-in-the-community so the rest of us didn't have to.

He glances at Tobias.

(CONTINUED)

CONTINUED:

JACK (CONT'D)

It's a mess.

TOBIAS

It's connected. I can't believe this happened by chance. Not right now.

JACK

There is such a thing as a coincidence, you know--

TOBIAS

(shakes his head)

The timing says otherwise.

JACK

He was mental. Properly, really, actually mental. Psychologically disturbed mental.

TOBIAS

Maybe.

(looks at Jack)

But he could see the truth. He knew about the Dark Man before anyone else did.

Jack looks away, keeping his eyes on the road.

TOBIAS (CONT'D)

Right. The Dark Man.

Tobias says nothing. Shadows from outside play across his face.

CUT TO:

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

Danni sits curled on her bed in the dark, flicking channels. Trying to distract herself. She settles on something: a Morecambe and Wise sketch. CANNED LAUGHTER comes from the TV but it doesn't affect Danni.

HOLD on her face for a moment, emotions playing across her eyes in the darkness.

Then from outside -- FLASHING LIGHTS, out in the street. Danni looks up in surprise. She crosses to the window, pulls back the curtains.

Outside, police cars and an ambulance are parked up outside Simon's house.

On Danni. A frown.

EXT. SIMON'S HOUSE - BACK GARDEN -- NIGHT

Simon's body lies sprawled on the concrete at an odd angle. Stood off to one side, Tobias watches with a grim face as CRIME SCENE PHOTOGRAPHER takes shots from all angles.

Tobias bows his head in a moment of silent prayer. Then looks up to where Jack stands talking to a UNIFORMED OFFICER. A second uniform brings a rotund-looking man in a turtleneck and tweed blazer over to join Jack.

BEDFORD
Doctor Michael Bedford.

JACK
Jack Armitage.
(they shake hands)
You're Mr Wills' psychiatrist?

BEDFORD
(shrugs)
Psychiatrist, social worker,
whatever was needed I suppose.

EXT. SIMON'S HOUSE -- NIGHT

Bedford and Jack make their way back around the front of the house, walking slowly and talking. Tobias follows from a short distance, listening but unobtrusive.

BEDFORD
Simon had a long history of this sort of thing. He was in and out of mental hospitals for most of his life.

JACK
Past suicide attempts?

BEDFORD
Not that I know of. He was schizophrenic, and that coupled with a large dose of paranoia meant he went long periods without taking his medications.

JACK
Word down the grapevine's he'd been off his meds for a little while now.

BEDFORD
(rolls his eyes)
That's town gossip for you.
(MORE)

(CONTINUED)

CONTINUED:

BEDFORD (CONT'D)

Simon fell off the wagon a few times but never for all that long, by the time that's got around the market place he's murdered thirteen heavily armed men and a dog, if you take my meaning.

JACK

Chinese whispers?

BEDFORD

People with mental illness tend to be a magnet for it. What can I say, it's a fact of life.

JACK

And recently?

BEDFORD

Off them. Must be about, what, six weeks?

They all look up as the paramedics wheel the body into the ambulance, covered over with a sheet.

BEDFORD (CONT'D)

Kids used to taunt him, throwing things, stuff through his letter box, that kind of thing. He never had much peace in life.

TOBIAS

Maybe he'll have some now.

Bedford and Jack both look up at Tobias.

BEDFORD

Maybe. I hope so.

JACK

(holds out his hand)

Appreciate you coming, doctor.

BEDFORD

(they shake)

You're welcome.

With a nod to Tobias, Bedford moves off. Jack looks up, sees Tobias watching Bedford's retreating figure.

JACK

What?

(CONTINUED)

CONTINUED:

JACK

Maybe.

Danni hears the non-committal note in Jack's voice, but doesn't comment. Pause for a moment.

DANNI

I heard about Ronnie.

Jack stiffens just slightly at the mention of the name.

DANNI (CONT'D)

I'm sorry. Are you okay?

A long pause.

JACK

I will be.

DANNI

So does that make you...?

JACK

The boss? No, just holding the fort until the Big House send a new DI to take charge of the case. Few days at the most.

(smiles)

They don't give murder cases to a nobody like me.

DANNI

You're not nobody.

JACK

They don't know that.

Danni smiles slightly at that. She happens to catch sight of Tobias, stood in profile and leaning against Jack's car.

DANNI

What's he doing here?

Jack glances up at Tobias. His mind whirls for a moment.

JACK

Helping with our enquiries.

DANNI

(smiles)

Then why isn't he in a dark room getting hurt? I know what you coppers are like.

(CONTINUED)

CONTINUED:

JACK

Well, normally it would, but nobody's told me where the local nick keeps the rubber truncheons yet.

Danni laughs and doesn't press the issue.

JACK (CONT'D)

Listen, I've got to--

DANNI

Go. I'll see you later.

JACK

(small smile)

Yeah, I'd like that.

With a shared smile, Jack turns and walks off. Danni's gaze falls on Tobias -- intrigued, and just possibly a little worried.

INT. JACK'S CAR -- NIGHT

Jack cruising through the streets again, Tobias in the passenger seat.

TOBIAS

I heard you talking about Ronnie.

Jack stiffens slightly.

TOBIAS (CONT'D)

Is that all you're doing, keeping the case warm?

JACK

Well, they'll send someone else to take over, won't they?

TOBIAS

You sound relieved about that.

JACK

I'm out of my depth here mate, I don't mind admitting it.

Tobias nods, understanding.

EXT. ALLEY BESIDE CAFE -- NIGHT

Tobias gets out of the car at the door to his flat. He's just about at the door when Jack winds the window down.

JACK

So are you staying in town?

(CONTINUED)

CONTINUED:

Tobias turns back to him.

TOBIAS

For as long as necessary, until
I've solved this thing.

JACK

That makes two of us.

(grim)

Though right now, I'd settle for
having a serious word with Stephen
Nixon.

A grim look is shared between the two of them.

CUT TO:

INT. TENEMENT HOUSE -- NIGHT

STEPHEN 'NIX' NIXON sits in the corner of the room, huddled
in a crouching position, freezing cold. His expression
absolutely terrified.

From outside we hear the sounds of revelry - shouts,
screams, cars being driven fast.

SLOWLY PUSH IN on Nix's face as he tries to tune it all
out.

The stark terror clearly visible on his face.

DISSOLVE TO:

EXT. THE RIVER -- MORNING

The sunlight ripples on the water of the river, the spot
down by the bridge where Katie's body was found.

TILT UP to reveal the small town beyond.

EXT. POLICE STATION -- MORNING

A slightly run down looking building opposite the town's
swimming pool. A blue police telephone box sits outside
the main entrance.

Jack's Fiesta pulls into the car park. He gets out,
looking washed out. Then his eyes fall on something; a
shiny Jaguar X-class parked in a space by the door.

A frown from Jack as he heads inside.

INT. POLICE STATION - CID OFFICE -- MORNING

Jack enters; the tiny office has been turned into the incident room, the walls plastered with information about Katie Covington and the murder. Jack stops at the sight of a MAN stood just slightly OS, reading the boards.

JACK

Sir?

The man turns: DETECTIVE CHIEF SUPERINTENDENT CARSTAIRS, a 50 y/o short man with a scrubby beard in an ill fitting suit. He smiles at Jack.

CARSTAIRS

Jack. Just the man I wanted to see.

Jack doesn't look reassured by this.

INT. POLICE STATION - CORRIDOR -- MORNING

Tracking with Jack and Carstairs. As they walk:

CARSTAIRS

What's the chances of getting a decent cup of tea in this place?

JACK

I don't understand, sir--

CARSTAIRS

Well it's perfectly simple, tea was the foundation of the British Empire and--

JACK

We're not getting another senior officer?

CARSTAIRS

The investigation's already got a senior officer.

(glances at Jack)

You.

Huge surprise from Jack. Carstairs looks a bit miffed.

CARSTAIRS (CONT'D)

Well don't look so grateful, I'd have thought most DS's in your position would have jumped at the chance to lead an investigation of this size.

(CONTINUED)

CONTINUED:

JACK

Sir, it's not that--

CARSTAIRS

This is about Ronnie, isn't it?
(before Jack can
answer)

I know, believe me, it's horrible.
I've known Ronnie Garber for close
on ten years. I had to break the
news to his wife. But the bottom
line is that we just can't spare
the manpower for this at the
moment, SO15 still wants all our
men for the op in Beeston--

JACK

So a murder investigation is
dropped by the wayside?

Carstairs stops, turns to face Jack.

CARSTAIRS

Nothing of the kind, Jack, of
course there'll be an
investigation. That's what you're
here for. Now I understand the
boyfriend did a runner when you
tried to interview him?

JACK

Stephen Nixon, yes sir.

CARSTAIRS

Well then, innocent men don't
run, open and shut case. Unless
you know something different?

Jack's about to reply, but bites it down. Knowing how
insane it sounds. Finally:

JACK

No sir.

CARSTAIRS

Well then.

(smiles)

Nobody's expecting the Sherlock
Holmes thing from you, Jack.
This looks to be straightforward
enough and I have absolute faith
in your abilities to find this
man and bring him to justice.

(checks his watch)

Oh, never mind the tea, gotta get
back to the Big House or the ACC's

(MORE)

(CONTINUED)

CONTINUED:

CARSTAIRS (CONT'D)
going to do something involving
four-letter language, and we can't
have that sort of thing going on,
now can we?

He claps Jack on the shoulder.

CARSTAIRS (CONT'D)
If you need anything else from
me, my door's always open.

JACK
But sir--

But Carstairs is already gone, sweeping off down the
corridor and vanishing around a corner.

HOLD ON JACK'S FACE for a long moment; an expression of
horror and confusion. Knowing what a horrible bind he's
been put in.

CUT TO:

EXT. RESIDENTIAL STREET -- DAY

An estate full of cul-de-sacs, nice suburban houses in
all directions. Some kids racing around on bikes. A
football game happening in one street.

Normal life.

DROP OFF ON DANNI as she makes her way through the street,
hands thrust deep in her pockets. Her expression troubled.

She stops on the kerb, looks up at the house over the
road; a detached house with ivy around the door and a
bird-bath in the garden.

Her eyes are drawn to

THE DOOR

which opens, and two girls emerge. One of them is Danni
herself, in different clothes, hair tied back in a
ponytail. The other is KATIE. And the two of them are
laughing and carrying on--

KATIE
--you are unbelievable!

DANNI
Hey, it wasn't me that said it--

KATIE
No, but you thought about it.

(CONTINUED)

CONTINUED:

DANNI
Reading minds now? Shut up!

Katie laughs, and a moment later Danni does too. The two girls EXIT FRAME.

REVERSE ANGLE

to reveal Danni stood in the same place, watching the door with a small, sad smile.

She makes her mind up, looks both ways and crosses the road.

EXT. COVINGTON HOUSE -- DAY

In front of the house, a slightly battered-looking Honda Civic is being worked on; all the doors open, the bonnet up. The Rolling Stones blast out from a small transistor radio.

A pair of legs sticks out from the bottom of the car. Danni smiles slightly at the sight.

DANNI
So has this pile of scrap broken
down again?

The legs shuffle out, revealing their owner; LARRY COVINGTON, late twenties, curly hair, face smudged with grease. He smiles up at Danni.

LARRY
Part of it's charm. If she didn't
break down all the time what would
anyone have to talk about?

DANNI
The fact that you'd bought a
reliable car?

LARRY
(shrugs)
I like fixing things. Here...

He holds out his hand for a help up, then realises it's covered in grease. An awkward moment.

LARRY (CONT'D)
Sorry, I'll--

DANNI
(holds out a hand)
Come here, you.

Larry grins, takes her hand and lets her hoist him to his feet.

(CONTINUED)

CONTINUED:

LARRY

Thanks.

DANNI

No problem. Got a bit of rag?

Larry hands her a cloth, and she cleans the grease from her hand. She glances up at the house.

DANNI (CONT'D)

You've moved back in?

LARRY

Just for a few days, yeah. Didn't want to leave them by themselves.

DANNI

I wanted to go in, see your mum--

LARRY

Take my advice. Don't.

Danni looks surprised by this. Larry gives her a long-suffering smile.

LARRY (CONT'D)

Sorry, it's better this way. We've only just stopped her crying. The reporters camped on the driveway didn't help.

DANNI

But they're not here now?

LARRY

Well put it this way, I don't think dad chasing after one photographer with a cricket bat endeared us to them.

Danni laughs, and a moment later Larry joins in too.

LARRY (CONT'D)

Would it be cliché to say it hasn't really sunk in yet?

Danni shakes her head and draws Larry in for a hug. Larry pulls back as soon as politeness allows.

DANNI

You know the police are all over this one, they'll catch the guy who did it--

LARRY

When you say the police you're talking about Jack Armitage?

(MORE)

(CONTINUED)

CONTINUED:

LARRY (CONT'D)

(Danni nods)

He's a good lad, him, solid.
He'll get there.

(beat)

Christ, I used to give him a lift
to karate lessons way back when,
who'd have--

DANNI

He'll sort this out.

LARRY

Strikes me he's got a very easy
way of sorting this out.

He gives her a hard look.

LARRY (CONT'D)

Tell him from me that he needs to
find Stephen Nixon and string him
up by the bollocks!

The sheer vehemence in the reply takes Danni by surprise.
She recoils slightly. Larry knows he's gone too far,
looks horrified.

LARRY (CONT'D)

I'm sorry. I just ... I'm sorry.

And he turns and walks away.

DANNI

Larry...

But Larry's gone, heading into the house. Danni watches
him go, her expression desperately sad.

Pause. Then she turns and walks away, visibly upset.

CUT TO:

EXT. ALL NIGHT CAFE -- DAY

Establishing shot of the cafe as cars whizz by in both
directions. Through the window we see Jack and Tobias
sat at a table.

INT. ALL NIGHT CAFE -- DAY

Tobias and Jack face each other, teas in front of them.
Jack's expression tells Tobias everything he needs to
know.

(CONTINUED)

CONTINUED:

TOBIAS

You don't think you're up for this.

JACK

Not what I expected, right out of the gate--

TOBIAS

Can he do that? Just dump the whole thing onto you, I mean?

JACK

(shrugs)

He kinda has. And, yes, as far as he's concerned, it's an open and shut case, no reason why he'd need to bring in anyone else.

TOBIAS

You could have told him you're not convinced it was Nix--

JACK

Who says I'm not convinced?

Pause.

JACK (CONT'D)

Besides, if I said I needed someone else to help me that's as good as me saying I can't run a case by myself, he'll take it off me and that's all my chances of promotion dead in the water.

(beat)

Looks at this. Here's me worrying about my promotion prospects at a time like...

(beat)

Oh I dunno, maybe he's right. Maybe I should just find Nix, arrest him and be done with it.

TOBIAS

But we know there's more to it than that?

JACK

Do we?

TOBIAS

After what you've seen--

JACK

Convince me.

(CONTINUED)

CONTINUED:

TOBIAS

I don't need to. I can see it in your eyes, Jack, you know as well as I do that this isn't as simple as a fight between a girl and her boyfriend, this was a vicious, savage and premeditated attack. Do you honestly think Stephen Nixon did all that?

Jack considers for a moment. Swirls his tea. Then looks Tobias in the eye.

JACK

Then if he's innocent, why did he run?

Tobias doesn't have an answer for that.

CUT TO:

EXT. CASTLE CLOSE -- DAY

Finding Danni turning the corner into the estate. She catches sight of her house; her little brother CARL and some of his mates are playing in the street.

Her phone rings. She pulls it out of her pocket, answers:

DANNI

Hello?

NIX (O.S.)

Danni...

And the voice stops Danni dead in her tracks. She turns her back on Carl and his mates, stuffing one finger in her other ear.

DANNI

Nix?!

CUT TO:

INT. TENEMENT HOUSE -- DAY

Nix is still huddled in the corner, phone to his ear, looking somehow even more terrified than before.

NIX

Please -- I need your help.

EXT. CASTLE CLOSE -- DAY

On Danni as these words hit home.

CUT TO:

EXT. TOWN CENTRE -- DAY

People in all directions, going about their daily business. Kingby on a normal day.

CUT TO Danni, stood on a corner, looking nervous. After a moment a car pulls up opposite her -- Jack's Fiesta. He winds the window down, looks out from the driver's seat.

JACK

Get in.

Danni does so and Jack drives off the moment she's in.

INT. JACK'S CAR -- DAY

Jack pulls back out into the traffic.

JACK

Nix contacted you?

He glances over at Danni, who nods.

DANNI

About twenty minutes ago, yes.

She shifts in her seat, turning her body to face him.

DANNI (CONT'D)

He's holed up somewhere in Leeds, said he couldn't talk long.

JACK

He'll be keeping his phone switched off in case we try to trace him.

DANNI

Can you do that?

JACK

Can the police do that, sure, Special Branch or whoever, definitely; can I do it, no such luck. What did he want?

DANNI

He wanted me to bring him some stuff.

(CONTINUED)

CONTINUED:

JACK
What sort of stuff?

DANNI
(shrugs)
Food, money - sounds as though he
wants to do a runner, get out of
town long enough for the heat to
blow over.

Jack rolls his eyes.

JACK
If I had a fiver for every time
someone said that.

DANNI
Jack, that's not helpful.

JACK
Sorry.
(beat)
How did he sound?

Pause as Danni considers.

DANNI
Honestly?
(beat)
He sounded scared.

JACK
Well, he's got plenty to be scared
about.

DANNI
What happened to innocent until
proven guilty?
(beat)
Come on Jack, you know Nix, you
know how much he loved Katie, and
you know damn well he'd never--

JACK
I know he ran.

He gives Danni a hard look.

JACK (CONT'D)
I know we went to see him to ask
him a few questions because he's
the boyfriend, because that's what
we have to do, a few simple
questions to confirm his whereabouts
on that night and that would have
been the end of
(MORE)

(CONTINUED)

CONTINUED:

JACK (CONT'D)
 it, and he slammed the door on me
 and did a runner.
 (softer)
 A week ago would I have said that
 Stephen Nixon was a killer? No,
 no bloody chance. But right now?
 (beat)
 Maybe I've been gone too long.
 But I just don't know.

A long pause. Danni gives him a sympathetic look.

DANNI
 You have been gone too long.

He glances up at her and she smiles, supportive. He gets her meaning pretty clearly.

DANNI (CONT'D)
 Nix wants to meet tomorrow. He
 said he'd call me later with a
 time and a place.

JACK
 You know I'm going to have to
 bring him in, don't you?

Danni nods. Jack gives her a look that mirrors her one of sympathy.

JACK (CONT'D)
 How would you feel about helping
 me do it?

A hard look from Danni.

DANNI
 You had better not be asking me
 what I think you're asking me.

JACK
 Hey, if he's innocent I'll be the
 first one to tell everyone, but
 right now he's not doing himself
 any favours by running. If he's
 innocent, we'll eliminate him and
 move the enquiry on.

DANNI
 And if he's guilty?

No answer. Danni nods, turning to sit straight in her seat.

DANNI (CONT'D)
 Yeah. That's what I thought.

(CONTINUED)

CONTINUED:

Silence for a few long moments as the car drives on.

EXT. CASTLE CLOSE -- EVENING

Night is beginning to fall. Danni waves as Jack's car turns the corner before she heads inside the house.

INT. SMITH HOUSE - KITCHEN -- EVENING

CATHERINE cooks dinner at the stove, stirring a casserole dish. She looks up as Danni enters.

DANNI
Something smells good.

CATHERINE
Saw Jamie Oliver make this last night, raced out and bought some leeks this morning. Should be done in about half an hour.

DANNI
Sounds great.

Catherine gives her a concerned look.

CATHERINE
Are you alright?

A moment of uncertainty from Danni before:

DANNI
Yeah, I'm fine, why?

CATHERINE
(shrugs, turns back to the pan)
I was going to say you looked like you had a lot on your mind, but given everything that's happened--

DANNI
I'm fine.
(off her look)
Really.

Catherine doesn't look convinced, and when she looks away we see that neither does Danni.

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

Danni sits on her bed. She absently glances down beside her, where her phone sits. Silent and unmoving.

Her gaze falls on the photo of her and Katie as:

(CONTINUED)

CONTINUED:

INSERT: As before -- the images of Katie drowning -- but this time it's longer, more involved. We see more of Katie's face, the fear in her eyes, screaming and struggling--

INSERT: Nix's face, blank and determined. Terrifying in the darkness.

INSERT: Back to Katie, still struggling ... then after a moment she goes limp, the last bubble bursting from her mouth and nose as--

BACK TO SCENE

as Danni snaps out of it, breathing hard. Her expression confused: what the hell was that?

INT. KENDREW HOUSE - PATRICK'S ROOM -- NIGHT

Patrick sits on his bed, same position and clothes as before. A small smile of triumph.

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

Danni's eyes fall on the photograph again.

Pause.

Then a look of steely determination creeps into her face. She grabs her phone.

INT. POLICE STATION - CID OFFICE -- NIGHT

Jack's working alone, sat in a puddle of light from his monitor. In the background, several other CID and UNIFORM COPPERS are hanging about, discussing the case.

Jack's phone rings. He grabs it up on the second ring:

JACK

Danni?

DANNI (O.S.)

I'll do it.

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

CU Danni on the phone:

DANNI

Whatever it is you need me to do
... I'll do it.

And she hangs up.

INT. POLICE STATION - CID OFFICE -- NIGHT

Jack hangs up, then spins in his chair to face the office, leaping to his feet.

JACK

Alright guys, we've just been handed a break, let's roll.

They leap into life.

CUT TO:

EXT. TENEMENT HOUSE -- MORNING

A light mist hangs in the air. Nix's tenement is easily identifiable on the end of the long terrace.

EXT. SIDE STREET -- MORNING

Further back from the road, and around the corner. The tenement is clearly visible.

A phalanx of POLICE are parked up around the corner. Uniformed officers in stab vests and helmets, cars double parked, a control van at the centre of it all. A cordon holds back a few stray onlookers.

CUT TO the control van.

INT. CONTROL VAN -- MORNING

Jack and Danni are cloistered together in the back. Jack holds up something for Danni to see - a small RADIO MIC attached to a battery pack. She gives him a look.

DANNI

Who do you think I am? Donnie effing Brasco?

JACK

It's the only way I'm going to let this happen, if I can't vouch for your safety at all times we aren't doing this.

DANNI

But--

JACK

This isn't up for negotiation.

DANNI

I can take care of myself--

(CONTINUED)

CONTINUED:

JACK

And I'll feel a lot better about that when I know a riot squad of psychotic fuzz can charge in and ruin someone's day at the drop of a hat. This isn't up for discussion.

Danni opens her mouth to protest, then closes it again. She can tell Jack isn't going to be moved.

DANNI

Fine. Give it here.

She snatches it from him.

JACK

Do you need a hand?

DANNI

No, I've got it.

She shrugs off her jacket and takes off her T-shirt. Jack averts his eyes the second her bra comes into view, looking embarrassed. Danni smiles slightly.

DANNI (CONT'D)

Nothing you haven't seen before.

JACK

Can we focus?

That mischievous smile from Danni again as she fixes it into place.

EXT. SIDE STREET -- MORNING

The police cordon turns away a few more onlookers.

UNIFORM 1

Stand back, please, there's nothing to see here...

RACK FOCUS to reveal someone stood on the opposite corner.

Tobias.

Watching everything with a concerned expression.

INT. CONTROL VAN -- MORNING

Danni pulls her shirt back on, followed by her jacket.

DANNI

You can look again now.

(CONTINUED)

CONTINUED:

Jack's busying himself with a radio pack. He pushes an earpiece into his ear.

JACK
Alright, say something.

DANNI
Like what?

JACK
Perfect, signal's strong.
(off her look)
We don't have to do this, you
know, I could go in--

DANNI
No. I want to do this.

Jack doesn't look convinced, but Danni's face is set.

JACK
Alright. Now forget what you've
seen in the movies and don't mess
about trying to get a confession,
that's my job.

DANNI
If he did it.

JACK
Like I say, let me worry about
that. Once you've clapped eyes
on him and you're sure he's alone,
just say the word magic and we'll
be in there like a shot. Got it.

DANNI
Magic.

JACK
Exactly
(off her look)
Hey.

He reaches over and takes her hand.

JACK (CONT'D)
We won't let anything happen to
you, and these boys out here will
be all over Nix if he tries
anything.
(beat)
Okay?

Pause. Then Danni looks him in the eye.

(CONTINUED)

CONTINUED:

DANNI

Okay.

She opens the door and steps out.

EXT. SIDE STREET -- MORNING

Danni steps out of the van, glances around. Nobody's looking in her direction. A moment of uncertainty. She takes a few seconds to compose herself, breathing deeply.

CUT TO another angle, behind her. And just for a second we get the impression of something bulky in the waistband of her jeans, concealed behind her jacket.

JACK

gets out of the van too, on the other side. He catches sight of Tobias across the road. The older man meets his gaze.

Jack crosses the road, heading right up to Tobias.

JACK

What the hell are you doing here?

TOBIAS

I need to see this.

JACK

You need to get out of here right now--

TOBIAS

(shakes his head)

Not today. Not like this.

Jack catches the tone.

JACK

(sotto)

Have you seen...?

TOBIAS

(shakes his head)

I've just ... it's a feeling. Something very bad is going to happen here.

He gives Jack a deadly serious look. Jack is seriously freaked out by that. Finally:

JACK

Alright, just stay out of the way.

(CONTINUED)

CONTINUED:

He regrets it the second he's said it. Danni gives him a reassuring smile. Then a big breath to steady herself before she turns and makes her way over toward the house.

TOBIAS

watches everything from his corner. His expression worried as hell.

INT. TENEMENT HOUSE -- MORNING

The loose board creaks open and Danni climbs in with some difficulty. She drops the carrier back to the ground before gingerly lowering herself down after it.

DANNI
(calling out)
Nix?

INT. CONTROL VAN -- MORNING

Where Jack is monitoring everything through his radio earpiece.

DANNI (O.S.)
Nix, can you hear me?

INT. TENEMENT HOUSE -- MORNING

Danni looks around in the gloom.

DANNI
Nix?
(beat)
Nix, are you--

NIX (O.S.)
(low)
Through here.

The voice makes Danni jump. She cautiously makes her way through the adjoining door into

THE LIVING ROOM

where her eyes fall on something in the corner of the room.

Nix.

Still huddled in the corner, arms wrapped around himself, looking freezing cold. He looks up, smiles at the sight of her.

(CONTINUED)

CONTINUED:

NIX (CONT'D)
 (relieved)
 Danni...

PUSH IN HARD on Danni's face as--

INSERT: Katie drowning, struggling, screaming in terror--

BACK TO SCENE

as Danni comes out of it with a start, looking into Nix's smiling face.

NIX (CONT'D)
 I knew you'd come. Thank you.

DANNI
 ...you're welcome.

She steps toward him. One hand moves into her pocket.

Only now do we see that she's carrying a CARVING KNIFE there.

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

Patrick stands in the centre of the room, smiling to himself.

PATRICK
 Good ... that's good...

INT. TENEMENT HOUSE -- MORNING

Nix gets to his feet.

NIX
 You're a lifesaver, you know that?
 Did you bring me any--?

DANNI
 (sharp)
 Did you do it?

Nix stops in his tracks.

INT. CONTROL VAN -- MORNING

Jack listens with growing horror.

DANNI (O.S.)
 Did you kill her?

JACK
 Oh no no no no no...

INT. TENEMENT HOUSE -- MORNING

Nix has stopped dead. He looks Danni in the eye.

NIX

What? How can you--?

DANNI

Did. You. Kill. Her?

The icy tone in her voice is terrifying. Behind her back, unseen by Nix, she gets a better grip on the knife.

EXT. SIDE STREET -- MORNING

As Tobias watches with a look of growing horror.

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

Patrick's smile gets bigger.

PATRICK

Of course he did it, he's a killer,
you know that...

INT. TENEMENT HOUSE -- MORNING

Danni extracts the knife from her pocket but keeps it behind her back. Nix doesn't notice. He's looking straight into her face.

NIX

Danni ... you know I'd never do
anything to hurt her--

DANNI

Then why did you run when Jack
tried to question you?

NIX

I don't know, I just...
(beat)

Danni, listen to me. Please,
just listen. I loved Katie.

ON DANNI as she listens.

NIX (CONT'D)

I loved her probably from the
first moment I clapped eyes on
her.

INT. CONTROL VAN -- MORNING

As Jack listens, his face worried as hell.

(CONTINUED)

CONTINUED:

NIX (O.S.)
 You have to believe me on that.
 She was the one, you know?

INT. TENEMENT HOUSE -- MORNING

Emotions well up in Nix's face.

NIX
 I always thought we'd...
 (beat to compose
 himself)
 I always thought we'd do the whole
 thing, you know? Married, kids...

ON DANNI as--

INSERT: That same shot of Katie drowning.

Danni shakes herself out of it, looks back at Nix.

NIX (CONT'D)
 I wanted my life to be with her.
 Now what chance have I got?

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

Patrick's concentrating fully:

PATRICK
 (quiet)
 ...he's a killer, do it, he's a
 killer, do it, he killed your
 best friend, do it...

INT. TENEMENT HOUSE -- MORNING

Nix looks Danni in the eye.

NIX
 On my own life, Danni, on
 everything ... I never did that.
 I never killed her. I couldn't
 have.
 (beat)
 You believe me, don't you?
 (beat)
 Don't you?

Close on Danni's face...

*INSERT: Katie drowning, intercut with Nix's face, cold
 and murderous...*

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

CU on Patrick:

PATRICK
 ... do it do it do it do it do it
do it do it do it...

EXT. SIDE STREET -- MORNING

CU Tobias. A dawning look of horror on his face.

INT. TENEMENT HOUSE -- MORNING

CU Danni as she looks into Nix's eyes.

NIX
 I loved her, Danni.
 (beat)
 I still love her.

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

ECU Patrick.

PATRICK
Do it.

And his face FLASHES into that of the Dark Man for just a moment.

INT. TENEMENT HOUSE -- MORNING

Danni's arm holding the knife moves ... and stops. She keeps it behind her back.

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

Patrick's eyes snap open. Horror dawning.

PATRICK
 No.

INT. TENEMENT HOUSE -- MORNING

Danni replaces the knife in her jeans. Looks up at Nix.

DANNI
 I believe you.
 (beat)
 Magic.

Nix looks confused.

(CONTINUED)

CONTINUED:

NIX
Magic? What--

DANNI
I'm sorry, Nix...

SMASH! The door is kicked down -- before Nix can move the police are all over him, tackling him to the ground.

NIX
No! I didn't do it, I didn't do it!

He looks up as his hands are yanked behind his back and cuffed. Sees Danni still staring at him, taking a step back.

NIX (CONT'D)
Danni! Danni, tell them--!

DANNI
I believe you. And I will.

And she turns and walks out.

EXT. SIDE STREET -- MORNING

Tobias sees Danni emerge from the front door. He ducks back out of sight. A huge look of relief on his face.

INT. KENDREW HOUSE - PATRICK'S ROOM -- MORNING

Patrick whirls, YELLS in inarticulate rage--

BANG! The screen of his plasma TV EXPLODES OUTWARDS, the mechanism burning in the frame.

Patrick watches the flames for a few moments. Eventually the rage in his face calms down into something colder, more focused.

EXT. TENEMENT HOUSE -- MORNING

Jack rushes over to Danni as she emerges. She dumps the wire into his hands.

JACK
Danni! Are you--?

DANNI
I'm fine.

JACK
What the hell was that all about?

(CONTINUED)

CONTINUED:

DANNI

I had to know, Jack. I had to look him in the eyes and ask him.

JACK

And?

DANNI

He says he didn't do it.

(beat)

I believe him. And I'm going to prove he's innocent.

JACK

Danni, that's--

Danni gives him a dangerous look.

DANNI

I'll prove it. You just bloody watch me.

And she marches off, her expression determined. Jack looks utterly thrown for a moment. Then he turns to see the uniforms hauling a handcuffed Nix out of the house.

CUT TO:

EXT. POLICE STATION -- DAY

Jack emerges from his Fiesta, looks over to where Nix is being extracted from the police van, still in handcuffs.

Jack's mobile rings. He answers:

JACK

(into phone)

Jack Armitage.

CARSTAIRS (O.S.)

Jack, just calling to congratulate you on a job well done.

INTERCUT:

INT. CHINESE RESTAURANT -- DAY

Carstairs sits at a table at the back with several other uniformed top brass, eating lunch. He moves rice around his plate with chopsticks as he talks on his phone.

CARSTAIRS

Hopefully this should be the end of the whole business, eh?

(CONTINUED)

CONTINUED:

JACK

Well, we need to question him
first--

CARSTAIRS

I'll leave the details in your
hands, Jack, you're more than
capable. A nice neat wrap-up,
swift justice for the girl's
family, that's what we need right
now.

JACK

But sir--

CARSTAIRS

Call me when it's done.

And he rings off before Jack can get another word in.

EXT. POLICE STATION -- DAY

Jack shuts his phone, suddenly looking more concerned
than ever.

CUT TO:

INT. SMITH HOUSE - KITCHEN -- DAY

Danni removes the knife from the back of her jeans. Looks
at it for a long moment. Her expression worried as hell --
was I really planning to do that?

INSERT: A fast shot of Nix's face, eyes full of murder--

BACK TO SCENE

as Danni snaps out of it. Her movements very deliberate,
she replaces the knife in the drawer and closes it.

INT. SMITH HOUSE - LIVING ROOM -- DAY

Catherine is flicking through channels. She looks up as
Danni moves past the door, pulling her coat on.

CATHERINE

Going out again?

DANNI

Something I've got to do.

CATHERINE

(turns in her chair)

Are you alright, sweetheart?

Pause. Then Danni looks her mother in the eye.

(CONTINUED)

CONTINUED:

DANNI

I will be once I've done this.

And she turns and heads out of the door. Catherine looks worried again.

CUT TO:

EXT. TOWN CENTRE -- DAY

Finding Danni marching down the street, coat and scarf billowing out behind her as she walks. Her face set and determined.

She crosses the road. TILT UP to reveal her destination; a somewhat grotty-looking pub. The ancient sign over the door reads: THE CROWN.

INT. THE CROWN -- DAY

The place is packed and noisy, mostly with old men smoking away in clear defiance of the smoking ban. A few looks are cast in Danni's direction as she enters, but she ignores them, making her way over to the bar.

DANNI

Stan?

STAN CAFFERTY (50s, tubby, Geordie accent, wearing a red patterned bow tie over a white shirt) looks over at the shout.

STAN

Hey Danni, if you're looking for the old man he's not--

DANNI

I'm looking for you actually.

STAN

Alright, what's up?

DANNI

I need to talk to you about the night Katie died.

Stan's face becomes set.

INT. POLICE STATION - INTERVIEW ROOM -- DAY

Jack and a young DETECTIVE CONSTABLE (female) sit facing Nix. His clothes have gone, replaced with a white plastic jumpsuit, and he's shivering slightly in the cold.

JACK

Why did you run?

(CONTINUED)

CONTINUED:

No answer. Nix stares at the table.

JACK (CONT'D)

You've elected not to have a lawyer present, mate, and I've got to tell you that's a bad idea. You want us to stop for a bit, get someone in to help you?

Still no answer.

JACK (CONT'D)

Nix, you're not doing yourself any favours here.

Still no answer. Jack leans forward in his chair, lowering his gaze to meet Nix's eye.

JACK (CONT'D)

Nix, look at me. Listen very carefully because it's important. My governor wants this case wrapped up quickly, swift justice for the girl's family he called it, he wants me to throw the book at you. Now I don't want to do that until I've heard your side of it because I know you're a good guy and I honestly don't think you've got this in you, but I can't help you if you won't help me. And if you say nothing and I have to prosecute you then that's the end of the story and if you didn't kill Katie then whoever did is going to--

NIX

(quiet)
I didn't kill her.

JACK

Then why did you run?

Silence for a beat. Then:

NIX

I don't know.

He looks Jack in the eye. And for the first time Jack sees the abject fear in Nix's face.

CUT TO:

INT. THE CROWN -- DAY

Stan and Danni are huddled together at one end of the bar:

DANNI
So he was in here?

STAN
Why are you doing it? I thought
Katie was your friend.

DANNI
And so's Nix, and if he didn't do
this--

Stan snorts.

STAN
He wouldn't have run if he didn't
do it.

DANNI
So you're a lawyer now too?

Stan gives her a hard look.

STAN
I'm not sure I like where you're
going with this.

DANNI
Tough. Was he in here or not?

Pause.

STAN
Yes, he was here.

DANNI
For how long?

STAN
Most of the night. Hooked up
with Harry and his pals. Left
around, what, half eleven.

Danni sighs in relief.

DANNI
Thank you.

She turns to go--

STAN
Doesn't mean he didn't do it.

(CONTINUED)

CONTINUED:

Danni turns back to face him. Stan gives her a hard look.

STAN (CONT'D)

Everyone knows he's the one who killed her, that doesn't mean anything.

And Danni looks angry as hell. She marches over to Stan, gets right in his face.

DANNI

It means he's got an alibi for the night she died, which means that not only did he not do it, it means you've been withholding information pertinent to a murder investigation from the police, and in the interests of saving your own sorry carcass, you might want to take that into consideration. And 'everyone' needs to get their facts straight before they start making generalisations, alright?

STAN

Well if it wasn't him, then who was it?

DANNI

That's what I'd like to know.

And she turns and storms out. Stan watches her go, his expression angry.

CUT TO:

INT. POLICE STATION - INTERVIEW ROOM -- DAY

Jack and the DC listen as Nix continues.

NIX

I just ... one minute I answered the door and you were there, and the next...

JACK

You ran.

NIX

I don't remember that.

He looks Jack in the eye, his expression pleading.

NIX (CONT'D)

I mean it, I swear.
(MORE)

(CONTINUED)

CONTINUED:

NIX (CONT'D)

I was talking to you at the front door and the next I was hiding behind a car on Queens Way, and I can't remember anything in between.

Jack sighs, runs a hand through his hair.

JACK

Stephen, I've gotta tell you, temporary amnesia is not going to hold up in court--

NIX

It's the truth, I swear to you. Jack, you've gotta believe me, I just--

There's a knock on the door. Jack looks up as a WPC enters the room.

JACK

For the benefit of the tape, WPC Norris has just entered the room.

WPC NORRIS

Sorry to interrupt sir, but there's someone at the front desk wanting to speak to you, says it's urgent.

Jack sees the worried look in her face.

INT. POLICE STATION - RECEPTION -- DAY

Jack enters to find Danni leaning on the counter, waiting for him.

JACK

Danni, this is really not a good time--

DANNI

You need to speak to Stan Cafferty in the Crown, right now.

JACK

Why?

DANNI

Because he can give Nix an alibi for the night Katie was murdered. They were supposed to meet for a drink that night, she never showed, Nix got talking to Black Harry and his crowd and was there until chucking out time.

(MORE)

(CONTINUED)

CONTINUED:

DANNI (CONT'D)

(beat)

Jack, he didn't do it, you know
that don't you?

Pause. Then Jack nods.

JACK

I do.

A shared look between the two of them.

INT. POLICE STATION - CELLS -- DAY

The cell door is unlocked. Nix looks up to see Jack stood there.

Pause.

Then Jack jerks his head back at the door -- come on.
Nix scrambles to his feet.

INT. POLICE STATION -- DAY

Jack watches as Nix takes back his possessions -- watch,
wallet, cigarette lighter. He signs for them. Nix turns
to go when Jack reaches out, takes his arm gently.

JACK

We could have avoided all of this
if you'd just spoken to me in the
first place.

NIX

I would have, if I'd had a choice.

Jack looks thrown by that.

JACK

What does that mean?

Pause. Then Nix shrugs, makes his way to the exit. He
passes by Danni, who's sat on a plastic chair by the wall.

An awkward pause, then:

NIX

Thanks.

DANNI

(genuine sad smile)
You're welcome.

Nix lowers his head and walks out.

(CONTINUED)

CONTINUED:

Danni stands as Jack moves over to her. The two of them watch as Nix makes his way off up the street.

DANNI (CONT'D)

So. Now what?

Jack gives her a sad look.

JACK

Now we're back to square one.

A grim look passes between the two of them.

EXT. POLICE STATION -- DAY

Nix makes his way out of the car park and off up the street.

Give it a moment. Then a figure emerges from around the side of the police box.

Tobias.

Watching Nix with an unreadable, dark expression.

FADE TO BLACK:

BLACK SCREEN

Over which we HEAR bubbles, screams, churning water and...

THE DARK MAN (V.O.)

Tobias...

VISION SEQUENCE

The images fast and blurry, hitting us in a barrage:

--Katie drowning, struggling in vain...

--Danni's smiling face...

--Jack, looking horrified...

--A KNIFE stabs someone...

--Hands covered in blood...

--HEAVY CHAINS thrown into the boot of a car...

THE DARK MAN (V.O.)

Tobias...

SMASH CUT TO:

INT. FLAT OVER CAFE -- MORNING

Tobias JERKS awake, breathing hard, rattled out of his nightmare.

His eyes fall on his watch on the bedside table. 6.30am. His packet of cigarettes next to them.

EXT. ALL NIGHT CAFE -- MORNING

The window of the flat opens and Tobias' head emerges. He lights a cigarette. Looks out across the town. It's quiet, nobody moving -- and it looks like it's going to be a nice day.

ON TOBIAS as he takes a slow drag. Looking apprehensive in the extreme.

INT. FLAT OVER CAFE -- MORNING

Tobias retreats into the room, closing the window and stubbing out the cigarette. His eyes fall on something; a BLACK SUIT, hanging on the wardrobe door.

A sad look on his face.

CUT TO:

EXT. SMITH HOUSE -- MORNING

Just to establish.

INT. SMITH HOUSE - DANNI'S ROOM -- MORNING

Where Danni is getting dressed in a suit of her own, buttoning up a black jacket over a black skirt.

She checks herself in front of the mirror. Catches her own eye in the reflection.

A deep breath to steady herself, knowing this is going to be a bad day.

CUT TO:

EXT. CREMATORIUM -- DAY

Starting up high, taking in the vast expanse of the graveyard, before CRANING DOWN to see the crowd dressed in black outside the doors. Cars arrive, disgorging more people.

A big turnout for Katie's funeral.

EXT. GATES OF THE CREMATORIUM -- DAY

Where a BBC REPORTER makes an address to camera:

BBC REPORTER

...here in Kingby where the funeral of Katie Covington is taking place this morning. Katie's body was found in the River Wharfe less than a week ago. Though the police have made no further progress in the investigation--

EXT. CREMATORIUM -- DAY

Tobias stands at the corner of the building, leaning on the wall and smoking a cigarette. His eyes are on the people; he's present, but not a part of proceedings.

DANNI (O.S.)

Can I get a hit off that?

Tobias looks up in surprise to see Danni stood beside him. Her eyes are on the cigarette. He hands it over and she takes a few quick drags.

DANNI (CONT'D)

Thanks.

(sheepish grin)

Look at the state of this, I'm supposed to have packed these in years ago.

TOBIAS

I doubt anyone will give you a hard time about it on a day like today.

DANNI

Suppose.

(smiles)

Didn't expect to see you here.

TOBIAS

I'm ... well, I'm not even sure why I'm here myself, to be honest.

DANNI

I'm glad you came. I appreciate it.

(hands back the cigarette)

Thanks.

TOBIAS

You're welcome.

(CONTINUED)

CONTINUED:

With a smile, Danni heads off to join the others. Tobias watches her go, his expression troubled.

He drops the cigarette to the ground, stamps it out.

CUT TO Jack, stood in the midst of the crowd, also dressed in a black suit. He's looking awkward.

DANNI
You hate these things as much as
I do, don't you?

He looks up to see her crossing over.

JACK
Hey.

DANNI
Something wrong?

JACK
(nods OS)
This fella doesn't look too great.

Danni follows his gaze over to where Larry stands with MR & MRS COVINGTON. Katie's parents are putting on a brave face, their expressions stoic. Larry, by contrast, is a wreck; his eyes are red with crying and his hands are shaking. Danni casts a sympathetic look in his direction.

DANNI
Him and Katie were very close.

JACK
Not what I remember.

DANNI
Yes, well you've been gone for
how long?

Pause.

JACK
Point.

Danni gives him an apologetic look.

DANNI
Sorry.

Jack waves it away; it's fine.

CUT TO Larry. He wipes tears from his face with the back of his hand; and as his eyes raise from the ground, he spots something OS.

(CONTINUED)

CONTINUED:

NIX

makes his way up the path from the gate, towards the door.

ON LARRY

as he registers this -- and a look of utter hatred fills his eyes.

TOBIAS

spots Nix from his corner. He starts moving.

NIX

walks up to the doors. Danni steps out, blocking his way.

DANNI (CONT'D)

Nix, this isn't--

NIX

I've got a right to be here.

DANNI

It's okay, everyone knows that,
let's just--

SMASH! Nix is knocked flying by a punch to the face -- Larry is stood there, anger in his eyes--

LARRY

Bastard!

Nix scrambles into a sitting position, dabs his hand to his nose. It comes away bloody.

NIX

(pleading)

Larry...

LARRY

You BASTARD!

DANNI

Larry!

But Larry's on top of Nix in seconds, laying into him. Nix hits the ground as Larry's boots lash out, kicking him again and again--

DANNI (CONT'D)

Larry!

(CONTINUED)

CONTINUED:

LARRY

(to Nix)

You're the reason she's dead!
You killed her! You piece of
shit!

(hitting on every
word)

You're! The! Reason! She's!
Dead!

He kicks Nix hard to the face. BLOOD FOUNTAINS everywhere. Larry goes in for another kick but hands grab his arms and haul him back -- Jack and Tobias are there, pulling Larry off Nix--

JACK

Larry, calm down--

LARRY

Get your hands off me--!

JACK

Larry! Don't make me arrest you,
not here!

Danni rushes over to Nix's side. She tries to help him up but he shrugs away, getting to his feet with some difficulty. His face is a mess -- nose broken, blood everywhere, mixed with tears.

His eyes meet Larry's.

NIX

(pleading)

Larry...

LARRY

You're a dead man! You hear me?
You're a dead man!

JACK

Calm down, Larry, for god's sake!

Danni approaches Nix.

DANNI

Nix, please...

But Nix has turned and walked off, tears running down his face. HOLD on this for a long moment; the pain in his eyes.

CUT TO Larry as Jack and Tobias finally let go of him. He glares daggers at Jack, who returns the look evenly. Then Larry moves off, returning to join his parents at the door.

(CONTINUED)

CONTINUED:

The crowd breaks up, leaving Jack stood with Tobias.
Silence for a few long moments. Eventually:

JACK
Thanks.

TOBIAS
Yeah.

Jack notices Tobias' unsettled look.

JACK
What?

TOBIAS
A scene like that ... I'm surprised
the Dark Man didn't put in an
appearance.

On Jack as he registers this, not sure how to take it.

ANOTHER ANGLE

watching the scene from some distance away. Tobias and
Jack speak some more before turning and heading into the
crematorium.

TILT DOWN to reveal a car parked at the bottom of frame.

REVERSE ANGLE

to reveal the driver. It's Patrick.

Watching everything with a smile.

CUT TO:

INT. PUB BACK ROOM -- DAY

Oak panelled, traditional English pub, warm and inviting --
a million miles away from the dingy tone of the Crown.

The mourners are all present, milling around, drinks in
hand, talking in hushed tones. Some people hover around
the buffet, but nobody's quite dived in yet.

Danni makes her way through the room, vodka tonic in hand.
She's about to approach Katie's parents when she catches
sight of someone across the room:

PATRICK

stands in the corner. Danni's expression hardens as she
makes her way over to him. Patrick looks sheepish.

PATRICK
Big turnout.

(CONTINUED)

CONTINUED:

DANNI

Would have been bigger if certain people had turned up to the actual funeral.

Patrick looks away, embarrassed.

PATRICK

Danni, please...

DANNI

It's Katie's funeral, for God's sake, why weren't--?

PATRICK

I couldn't.

Danni stops as Patrick looks up, an embarrassed expression on his face.

PATRICK (CONT'D)

I was sat in my car outside, and ... I bottled it. I couldn't do it. I haven't been to a funeral since my gran's and she was eighty nine with a dodgy liver and a wooden leg, it's not like...

He trails off, looking close to tears. He looks down at his shoes. Danni's expression softens.

DANNI

I know what you mean.

She moves to stand beside him.

DANNI (CONT'D)

I nearly didn't come myself. Does that make me better or worse than you?

PATRICK

Better. Always.

DANNI

Don't start with that again.

PATRICK

I'm sorry.
 (looks her in the eye)
 About the other night. When I tried to--

Danni gets it, looks away, embarrassed.

(CONTINUED)

CONTINUED:

DANNI
Yeah. Right. That.

PATRICK
I'm--

DANNI
Forget about it.

PATRICK
Really?

DANNI
All things considered, I think
we've got more important things
to worry about than that.
(beat)
And ... I probably over-reacted
anyway.

Pause.

PATRICK
Probably?

DANNI
That's as much of an admission as
you're getting. Don't push your
luck.

Patrick laughs.

PATRICK
So ... are we okay?

Danni puts an arm around him and squeezes him close for a
moment.

DANNI
Yeah, we're fine.

Patrick smiles, pleased.

PATRICK
Good. Cos I didn't want to go to
work tonight with--

DANNI
Hang on - you're working tonight?

PATRICK
Pulled a double.
(off her look)
Helps me forget.

(CONTINUED)

CONTINUED:

DANNI
Forgetting sounds good right about
now.

He glances at the drink in her hand.

PATRICK
Another one?

DANNI
Please.

Patrick takes the empty glass and walks off. Danni stands by herself for a moment until someone approaches her. Jack. He slides into the space Patrick has just vacated.

DANNI (CONT'D)
Now here comes a man with a lot
on his mind.

JACK
I think I should go.
(off her look)
There's a certain amount of
muttering going on.

DANNI
Let them mutter, you're not
Superman.

JACK
Way things are going I doubt I'm
even Ant Man or something.

DANNI
Don't be stupid. She was your
friend too. You've as much right
as anyone else to be here.

JACK
I shouldn't have stayed away for
so long.

Pause. Then Danni takes his hand. He turns to look her in the eye.

DANNI
No.
(beat)
No you shouldn't have.

JACK
What are you doing?

DANNI
Something I should have done a
long time ago.

(CONTINUED)

CONTINUED:

There's a moment ... and then Danni reaches up and gently kisses Jack on the lips. Jack looks surprised for a moment ... then gives in and returns the kiss with equal gusto.

PULL BACK to reveal someone watching from across the room. It's Patrick.

And for just a second a look of violent anger flashes in his eyes. It vanishes a moment later and Patrick moves, his actions seeming automatic as he puts the drinks down on a table and quietly slips out. Unnoticed.

CUT BACK TO Jack and Danni as they continue to kiss. A perfect moment among all the hurt.

CUT TO:

INT. THE CROWN -- DAY

Larry drains the last of his pint glass. He's sat on a stool at the bar. He puts the glass down, glances at Stan who's hovering nearby.

LARRY
Keep 'em coming.

STAN
No worries, Larry.

He takes the glass back, pours another pint. Larry digs into his wallet but Stan waves that away.

STAN (CONT'D)
Not today.

LARRY
You're a gentleman, Stan.

STAN
You'd do well to remember that.

Larry laughs as he hands over the pint. Stan pours one for himself too. Larry raises the glass in salute.

LARRY
Katie.

STAN
(raising his own
glass)
May she rest in peace.

They clink glasses. As Larry's about to take his drink--

STAN (CONT'D)
And may Stephen Nixon be flayed
alive for what he did to her.

(CONTINUED)

CONTINUED:

That stops Larry. He looks Stan in the eye. A dark look is shared. Then Larry raises his glass in salute to Stan and drinks.

INT. THE CROWN - GENTS TOILETS -- DAY

Larry washes his hands in the dirty sink. He watches the water gurgle down the plughole. As the water runs off his hands...

INSERT: A brief flash of Katie drowning--

BACK TO SCENE

as Larry snaps out of it, nearly tripping over. He grabs the edges of the sink to steady himself; get a grip. Looking like he's holding it together with some difficulty he raises his head to look in the mirror--

--and the Dark Man is stood right behind him!

THE DARK MAN

Don't turn around.

The quiet voice is utterly terrifying. Larry is rooted to the spot, quaking in fear.

THE DARK MAN (CONT'D)

Stephen Nixon.

LARRY

What should I do?

THE DARK MAN

You know the answer to that already.

LARRY

(whirls)

Why--?

But the Dark Man has gone; Larry is quite alone. He looks back at the mirror -- nothing there.

Pause.

Then a look of absolute certainty comes into Larry's face. He strides out of the toilets.

CUT TO:

INT. CHURCH -- NIGHT

The place is illuminated by lighted candles. At the altar, the CHOIR is being put through it's paces, singing something quiet and peaceful.

(CONTINUED)

CONTINUED:

TOBIAS

sits in a pew at the back, alone and out of the way. He looks uncomfortable; wondering if he should even be here.

For a moment he makes to get up and leave ... but then he stops, lowers himself back into the pew.

Long pause.

Then, with a look of something approaching anguish, Tobias clasps his hands together and bows his head. Quietly:

TOBIAS

God of compassion ... I don't know what to do.

(beat)

I know you and I haven't spoken in a long time, and I don't know what you expect of me.

(beat)

I've tried my best. I came here when the dreams pointed me here, and ... they've all come true, every single one of them. That poor girl...

An anguished pause. Tobias looks close to tears. He forces himself to continue.

TOBIAS (CONT'D)

I've ... saying I've done everything I can sounds horribly trite because I don't think I've really done anything, but I don't know what I should be doing. I don't know how to go forward, how to find this ... this Dark Man, or what to...

(beat)

I need guidance, father. I don't know what to do.

(beat)

Please, God, give me strength and direction and tell me what to do!

His eyes open. Tears are running down his face. He looks up at the choir in desperation, but finds no answers there.

In the quiet, there's only the sound of the singing. And in this moment Tobias looks more vulnerable than we've ever seen him be.

PULL BACK from him, alone in the vast church.

CUT TO:

INT. NIX'S FLAT -- NIGHT

Nix sits in his armchair by the window, tipping the last of a bottle of Bells into a glass. Getting drunk quietly. The blood's been cleaned up but his face is still a mess after the beating he took earlier.

He picks up the glass, holds it to his lips.

Tears in his eyes.

Then a knock on the door. Nix puts down the glass, gets to his feet and heads for the door. He makes sure the chain is on before he opens the door a crack.

NIX

Who is it--?

SMASH! The door is SMASHED INWARDS, the chain flying off. Nix is thrown to the ground by the impact. He looks up in horror to see

LARRY

striding into the flat, his face drawn and deadly.

And a CRICKET BAT in hand.

NIX (CONT'D)

Larry, listen, I never--

SMASH! The bat descends. BLOOD SPLATTERS in all directions and Nix HOWLS in pain.

HOLD on Larry's face as he sets into Nix, the cricket bat descending again, again, again. Nix's howls and screams come from OS, though we never see him.

BLOOD SPLATTERS across Larry's face and arms.

The bat descends again -- Nix SCREAMS in pain and we

SMASH CUT TO:

EXT. CASTLE CLOSE -- NIGHT

Jack's Fiesta pulls to a halt in front of Danni's house.

INT. JACK'S CAR -- NIGHT

Danni sits up front with Jack. She takes off her seatbelt.

DANNI

Thanks for the ride.

(CONTINUED)

CONTINUED:

JACK

No problem.

Pause. Then he reaches across and kisses her on the lips. She doesn't resist, kissing her back. It lasts for a long moment before Jack pulls back--

JACK (CONT'D)

God, I shouldn't be doing this--

DANNI

Why not?
(smiles)
I don't care.

JACK

I've missed this.

DANNI

Me too.

JACK

Not that I'm not grateful or anything, but--

DANNI

Why did I jump you at the pub?
(beat)
We had a chance, back when we were at school, and I chose not to take it. I've regretted it ever since. What could have been. I didn't want to spoil our friendship--

JACK

But it got spoilt anyway.

DANNI

Yeah. That's it.

Pause.

JACK

So ... going forward, what does this mean?

Gorgeous smile from Danni.

DANNI

Let's see where it takes us.

She leans across and kisses him again.

DANNI (CONT'D)

Goodnight, Jack. Thanks for the lift.

(CONTINUED)

CONTINUED:

JACK

Goodnight.

Danni gets out of the car, smiles as she makes her way up the path toward the house.

Jack smiles slightly to himself. Then his mobile rings. He answers quickly.

JACK (CONT'D)

Armitage.

(pause)

Say that again.

EXT. TOWN STREETS -- NIGHT

A light rain is beginning to fall. Tobias trudges through the streets, hands thrust deep into his pockets, head down, lost in thought.

Then something catches his eye -- flashing blue lights. A commotion.

A small crowd has gathered on the pavement. A look of worry from Tobias as he makes his way over to check it out.

And he stops in horror, staring OS:

TOBIAS

No...

REVERSE ANGLE

to reveal what he's looking at. A BODY is being carted out on a stretcher.

Tobias catches sight of Jack -- in charge of the police presence, talking into his mobile:

JACK

...yeah, it's him, Stephen Nixon,
looks like he was beaten to
death...

CLOSE on Tobias' face as he takes in all of this. His mind reeling. He walks away, half-collapses against a wall, trying to make it all make sense in his head.

Then he glances up ... and across the road he sees something.

Patrick.

Stood on the opposite side of the road, watching everything.

(CONTINUED)

CONTINUED:

He looks at Tobias. Their eyes meet.

HOLD on this for a moment as...

INSERT: The hooded visage of the Dark Man covers Patrick's face for just a second.

BACK TO SCENE

as Tobias stands up straight, looking Patrick in the eye, the two of them facing each other across the road. Tobias' mouth falling open in horror.

Pause.

And then Patrick smiles that terrible smile before turning and walking away.

ON TOBIAS as he takes this in -- knowing, absolutely knowing, that this is the face of the enemy.

BLACK OUT:

THE HERETIC

TO BE CONTINUED

BACK ROOM
PRODUCTIONS

