

CLIVE BARKER'S

BOOMS OF BLOOD 5



Books of Blood 5

By

[XXII](#): THE FORBIDDEN

[XXIII](#): THE MADONNA

[XXIV](#): BABEL'S CHILDREN

[XXV](#): IN THE FLESH

XXII: THE FORBIDDEN

Like a flawless tragedy, the elegance of which structure is lost upon those suffering in it, the perfect geometry of the Spector Street Estate was only visible from the air. Walking in its drear canyons, passing through its grimy corridors from one grey concrete rectangle to the next, there was little to seduce the eye or stimulate the imagination. What few saplings had been planted in the quadrangles had long since been mutilated or uprooted; the grass, though tall, resolutely refused a healthy green.

No doubt the estate and its two companion developments had once been an architect's dream. No doubt the city planners had wept with pleasure at a design which housed three and thirty-six persons per hectare, and still boasted space for a children's playground. Doubtless fortunes and reputations had been built upon Spector Street, and at its opening fine words had been spoken of its being a yardstick by which all future developments would be measured. But the planners - tears wept, words spoken - had left the estate to its own devices; the architects occupied restored Georgian houses at the other end of the city, and probably never set foot here.

They would not have been shamed by the deterioration of the estate even if they had. Their brain-child (they would doubtless argue) was as brilliant as ever: its geometries as precise, its ratios as calculated; it was people who had spoiled Spector Street. Nor would they have been wrong in such an accusation. Helen had seldom seen an inner city environment so comprehensively vandalized. Lamps had been shattered and back-yard fences overthrown; cars whose wheels and engines had been removed and chassis then burned, blocked garage facilities. In one courtyard three or four ground-floor maisonettes had been entirely gutted by fire, their windows and doors boarded up with planks and corrugated iron.

More startling still was the graffiti. That was what she had come here to see, encouraged by Archie's talk of the place, and she was not disappointed. It was difficult to believe, staring at the multiple layers of designs, names, obscenities, and dogmas that were scrawled and sprayed on every available brick, that Spector Street was barely three and a half years old. The walls, so recently virgin, were now so profoundly defaced that the Council Cleaning Department could never hope to return them to their former condition. A layer of whitewash to cancel this visual cacophony would only offer the scribes a fresh and yet more tempting surface on which to make their mark. Helen was in seventh heaven. Every corner she turned offered some fresh material for her thesis: "Graffiti: the semiotics of urban despair." It was a subject which married her two favourite disciplines - sociology and aesthetics and as she

wandered around the estate she began to wonder if there wasn't a book, in addition to her thesis, in the subject. She walked from courtyard to courtyard, copying down a large number of the more interesting scrawlings, and noting their location. Then she went back to the car to collect her camera and tripod and returned to the most fertile of the areas, to make a thorough visual record of the walls.

It was a chilly business. She was not an expert photographer, and the late October sky was in full flight, shifting the light on the bricks from one moment to the next. As she adjusted and re-adjusted the exposure to compensate for the light changes, her fingers steadily became clumsier, her temper correspondingly thinner. But she struggled on, the idle curiosity of passers-by notwithstanding. There were so many designs to document. She reminded herself that her present discomfort would be amply repaid when she showed the slides to Trevor, whose doubt of the project's validity had been perfectly apparent from the beginning.

"The writing on the wall?" he'd said, half smiling in that irritating fashion of his, "It's been done a hundred times." This was true, of course; and yet not. There certainly were learned works on graffiti, chock full of sociological jargon: cultural disenfranchisement; urban alienation. But she flattered herself that she might find something amongst this litter of scrawlings that previous analysts had not. Some unifying convention perhaps, that she could use as the lynch-pin of her thesis. Only a vigorous cataloguing and cross-referencing of the phrases and images before her would reveal such a correspondence; hence the importance of this photographic study. So many hands had worked here; so many minds left their mark, however casually: if she could find some pattern, some predominant motive, or motif, the thesis would be guaranteed some serious attention, and so, in turn, would she. "What are you doing?" a voice from behind her asked.

She turned from her calculations to see a young woman with a pushchair on the pavement behind her. She looked weary, Helen thought, and pinched by the cold. The child in the pushchair was mewling, his grimy fingers clutching an orange lollipop and the wrapping from a chocolate bar. The bulk of the chocolate, and the remains of previous jujubes, was displayed down the front of his coat.

Helen offered a thin smile to the woman; she looked in need of it.

"I'm photographing the walls," she said in answer to the initial enquiry, though surely this was perfectly apparent. The woman - she could barely be twenty - Helen judged, said: "You mean the filth?"

"The writing and the pictures," Helen said. Then: "Yes. The filth."

"You from the Council?"

"No, the University."

"It's bloody disgusting," the woman said. "The way they do that. It's not just kids, either."

"No?"

"Grown men. Grown men, too. They don't give a damn. Do it in broad daylight. You see 'em... broad daylight." She glanced down at the child, who was sharpening his lollipop on the ground. "Kerry!" she snapped, but the boy took no notice. "Are they going to wipe it off?" she asked Helen.

"I don't know," Helen said, and reiterated: "I'm from the University."

"Oh," the woman replied, as if this was new information, "so you're nothing to do with the Council?" "No."

"Some of it's obscene, isn't it?; really dirty. Makes me embarrassed to see some of the things they draw." Helen nodded, casting an eye at the boy in the pushchair. Kerry had decided to put his sweet in his ear for safekeeping.

"Don't do that!" his mother told him, and leaned over to slap the child's hand. The blow, which was negligible, began the child bawling. Helen took the opportunity to return to her camera. But the woman still desired to talk. "It's not just on the outside, neither," she commented.

"I beg your pardon?" Helen said.

"They break into the flats when they go empty. The Council tried to board them up, but it does no good. They break in anyway. Use them as toilets, and write more filth on the walls. They light fires too. Then nobody can move back in."

The description piqued Helen's curiosity. Would the graffiti on the inside walls be substantially different from the public displays? It was certainly worth an investigation.

"Are there any places you know of around here like that?"

"Empty flats, you mean?"

"With graffiti."

"Just by us, there's one or two," the woman volunteered. "I'm in Butts' Court."

"Maybe you could show me?" Helen asked.

The woman shrugged.

"By the way, my name's Helen Buchanan."

"Anne-Marie," the mother replied.

"I'd be very grateful if you could point me to one of those empty flats."

Anne-Marie was baffled by Helen's enthusiasm, and made no attempt to disguise it, but she shrugged again and said: "There's nothing much to see. Only more of the same stuff."

Helen gathered up her equipment and they walked side by side through the intersecting corridors between one square and the next. Though the estate was low-rise, each court only five storeys high, the effect of each quadrangle was horribly claustrophobic. The walkways and staircases were a thief's dream, rife with blind 'corners and ill-lit tunnels. The rubbish-dumping facilities - chutes from the upper floors down which bags of refuse could be pitched - had long since been sealed up, thanks to their efficiency as fire-traps. Now plastic bags of refuse were piled high in the corridors, many torn open by roaming dogs, their contents strewn across the ground. The smell, even in the cold weather, was unpleasant. In high summer it must have been overpowering.

"I'm over the other side," Anne-Marie said, pointing across the quadrangle. "The one with the yellow door." She then pointed along the opposite side of the court. "Five or six maisonettes from the far end," she said. "There's two of them been emptied out. Few weeks now. One of the family's moved into Ruskin Court; the other did a bunk in the middle of the night."

With that, she turned her back on Helen and wheeled Kerry, who had taken to trailing spittle from the side of his pushchair, around the side of the square.

"Thank you," Helen called after her. Anne-Marie glanced over her shoulder briefly, but did not reply. Appetite whetted, Helen made her way along the row of ground floor maisonettes, many of which, though inhabited, showed little sign of being so. Their curtains were closely drawn; there were no milk-bottles on the doorsteps, nor children's toys left where they had been played with. Nothing, in fact, of life here. There was more graffiti however, sprayed, shockingly, on the doors of occupied houses. She granted the scrawlings only a casual perusal, in part because she feared one of the doors opening as she examined a choice obscenity sprayed upon it, but more because she was eager to see what revelations the empty flats ahead might offer.

The malign scent of urine, both fresh and stale, welcomed her at the threshold of number 14, and beneath that the smell of burnt paint and plastic. She hesitated for fully ten seconds, wondering if stepping into the maisonette was a wise move. The territory of the estate behind her was indisputably foreign, sealed off in its own misery, but the rooms in front of her were more intimidating still: a dark maze which her eyes could barely penetrate. But when her courage faltered she thought of Trevor, and how badly she wanted to silence his condescension. So thinking, she advanced into the place, deliberately kicking a piece of charred timber aside as she did so, in the hope that she would alert any tenant into showing himself.

There was no sound of occupancy however. Gaining confidence, she began to explore the front room of the maisonette which had been - to judge by the remains of a disemboweled sofa in one corner and the sodden carpet underfoot - a living-room. The pale-green walls were, as Anne-Marie had promised extensively defaced, both by minor scribblers - content to work in pen, or even more crudely in sofa charcoal - and by those with aspirations to public works, who had sprayed the walls in half a dozen colours.

Some of the comments were of interest, though many she had already seen on the walls outside. Familiar names and couplings repeated themselves. Though she had never set eyes on these individuals she knew how badly Fabian J. (A.OK!) wanted to deflower Michelle; and that Michelle, in her turn, had the hots for somebody called Mr. Sheen. Here, as elsewhere, a man called White Rat boasted of his endowment, and the return of the Syllabub Brothers was promised in red paint. One or two of the pictures accompanying, or at least adjacent to, these phrases were of particular interest. An almost emblematic simplicity informed them. Beside the word Christos was a stick man with his hair radiating from his head like spines, and other heads impaled on each spine. Close by was an image of intercourse so brutally reduced that at first Helen took it to illustrate a knife plunging into a sightless eye. But fascinating as the images were, the room was too gloomy for her film and she had neglected to bring a flash. If she wanted a reliable record of these discoveries she would have to come again, and for now be content with a simple exploration of the premises.

The maisonette wasn't that large, but the windows had been boarded up throughout, and as she moved further from the front door the dubious light petered out altogether. The smell of urine, which had been strong at the door, intensified too, until by the time she reached the back of the living-room and stepped along a short corridor into another room beyond, it was cloying as incense. This room, being furthest from the front door, was also the darkest, and she had to wait a few moments in the cluttered gloom to allow her eyes to become useful. This, she guessed, had been the bedroom. What little furniture the residents had left behind them had been smashed to smithereens. Only the mattress had been left relatively untouched, dumped in the corner of the room amongst a wretched litter of blankets, newspapers, and pieces of crockery.

Outside, the sun found its way between the clouds, and two or three shafts of sunlight slipped between the boards nailed across the bedroom window and pierced the room like annunciations, scoring the opposite wall with bright lines. Here, the graffitists had been busy once more: the usual clamour of love-letters and threats. She scanned the wall quickly, and as she did so her eye was led by the beams of light across the room to the wall which contained the door she had stepped through.

Here, the artists had also been at work, but had produced an image the like of which she had not seen anywhere else. Using the door, which was centrally placed in the wall, as a mouth, the artists had sprayed a single, vast head on to the stripped plaster. The painting was more adroit than most she had seen, rife with detail that lent the image an unsettling veracity. The cheekbones jutting through skin the colour of buttermilk; the teeth - sharpened to irregular points - all converging on the door. The

sitter's eyes were, owing to the room's low ceiling, set mere inches above the upper lip, but this physical adjustment only lent force to the image, giving the impression that he had thrown his head back. Knotted strands of his hair snaked from his scalp across the ceiling.

Was it a portrait? There was something naggingly specific in the details of the brows and the lines around the wide mouth; in the careful picturing of those vicious teeth. A nightmare certainly: a facsimile, perhaps, of something from a heroin fugue. Whatever its origins, it was potent. Even the illusion of door-as-mouth worked. The short passageway between living-room and bedroom offered a passable throat, with a tattered lamp in lieu of tonsils. Beyond the gullet, the day burned white in the nightmare's belly. The whole effect brought to mind a ghost train painting. The same heroic deformity, the same unashamed intention to scare. And it worked; she stood in the bedroom almost stupified by the picture, its red-rimmed eyes fixing her mercilessly. Tomorrow, she determined, she would come here again, this time with high-speed film and a flash to illuminate the masterwork. As she prepared to leave the sun went in, and the bands of light faded. She glanced over her shoulder at the boarded windows, and saw for the first time that one four-word slogan had been sprayed on the wall beneath them. "Sweets to the sweet" it read. She was familiar with the quote, but not with its source. Was it a profession of love? If so, it was an odd location for such an avowal. Despite the mattress in the corner, and the relative privacy of this room, she could not imagine the intended reader of such words ever stepping in here to receive her bouquet. No adolescent lovers, however heated, would lie down here to play at mothers and fathers; not under the gaze of the terror on the wall. She crossed to examine the writing. The paint looked to be the same shade of pink as had been used to colour the gums of the screaming man; perhaps the same hand?

Behind her, a noise. She turned so quickly she almost tripped over the blanket-strewn mattress. "Who -?"

At the other end of the gullet, in the living-room, was a scab-kneed boy of six or seven. He stared at Helen, eyes glittering in the half-light, as if waiting for a cue.

"Yes?" she said.

"Anne-Marie says do you want a cup of tea?" he declared without pause or intonation.

Her conversation with the woman seemed hours past. She was grateful for the invitation however. The damp in the maisonette had chilled her.

"Yes..." she said to the boy. "Yes please."

The child didn't move, but simply stared on at her.

"Are you going to lead the way?" she asked him.

"If you want," he replied, unable to raise a trace of enthusiasm.

"I'd like that."

"You taking photographs?" he asked.

"Yes. Yes, I am. But not in here." "Why not?"

"It's too dark," she told him.

"Don't it work in the dark?" he wanted to know.

"No."

The boy nodded at this, as if the information somehow fitted well into his scheme of things, and about turned without another word, clearly expecting Helen to follow.

If she had been taciturn in the street, Anne-Marie was anything but in the privacy of her own kitchen. Gone was the guarded curiosity, to be replaced by a stream of lively chatter and a constant scurrying between half a dozen minor domestic tasks, like a juggler keeping several plates spinning simultaneously. Helen watched this balancing act with some admiration; her own domestic skills were negligible. At last, the meandering conversation turned back to the subject that had brought Helen here.

"Them photographs," Anne-Marie said, "why'd you want to take them?"

"I'm writing about graffiti. The photos will illustrate my thesis."

"It's not very pretty."

"No, you're right, it isn't. But I find it interesting."

Anne-Marie shook her head. "I hate the whole estate," she said. "It's not safe here. People getting robbed on their own doorsteps. Kids setting fire to the rubbish day in, day out. Last summer we had the fire brigade here two, three times a day 'til they sealed them chutes off. Now people just dump the bags in the passageways, and that attracts rats."

"Do you live here alone?"

"Yes," she said, "since Davey walked out."

"That your husband?"

"He was Kerry's father, but we weren't never married. We lived together two years, you know. We had some good times. Then he just upped and went off one day when I was at me Main's with Kerry." She peered into her tea-cup. "I'm better off without him," she said. "But you get scared sometimes. Want some more tea?"

"I don't think I've got time."

"Just a cup," Anne-Marie said, already up and unplugging the electric kettle to take it across for a refill. As she was about to turn on the tap she saw something on the draining board, and drove her thumb down, grinding it out. "Got you, you bugger," she said, then turned to Helen: "We got these bloody ants."

"Ants?"

"Whole estate's infected. From Egypt, they are: pharaoh ants, they're called. Little brown sods. They breed in the central heating ducts, you see; that way they get into all the flats. Place is plagued with them." This unlikely exoticism (ants from Egypt?) struck Helen as comical, but she said nothing. Anne-Marie was staring out of the kitchen window and into the back-yard.

"You should tell them -" she said, though Helen wasn't certain whom she was being instructed to tell, "Tell them that ordinary people can't even walk the streets any longer - "Is it really so bad?" Helen said, frankly tiring of this catalogue of misfortunes.

Anne-Marie turned from the sink and looked at her hard.

"We've had murders here," she said.

"Really?"

"We had one in the summer. An old man he was, from Ruskin. That's just next door. I didn't know him, but he was a friend of the sister of the woman next door. I forget his name."

"And he was murdered?"

"Cut to ribbons in his own front room. They didn't find him for almost a week."

"What about his neighbours? Didn't they notice his absence?"

Anne-Marie shrugged, as if the most important pieces of information - the murder and the man's isolation - had been exchanged, and any further enquiries into the problem were irrelevant. But Helen pressed the point. "Seems strange to me," she said.

Anne-Marie plugged in the filled kettle. "Well, it happened," she replied, unmoved.

"I'm not saying it didn't, I just -"

"His eyes had been taken out," she said, before Helen could voice any further doubts.

Helen winced. "No," she said, under her breath.

"That's the truth," Anne-Marie said. "And that wasn't all'd been done to him." She paused, for effect then went on: "You wonder what kind of person's capable of doing things like that, don't you? You wonder." Helen nodded. She was thinking precisely the same thing.

"Did they ever find the man responsible?"

Anne-Marie snorted her disparagement. "Police don't give a damn what happens here. They keep off the estate as much as possible. When they do patrol all they do is pick up kids for getting drunk and that. They're afraid, you see. That's why they keep clear."

"Of this killer?"

"Maybe," Anne-Marie replied. "Then: He had a hook."

"A hook?"

"The man what done it. He had a hook, like Jack the Ripper."

Helen was no expert on murder, but she felt certain that the Ripper hadn't boasted a hook. It seemed churlish to question the truth of Anne-Marie's story however; though she silently wondered how much of this - the eyes taken out, the body rotting in the flat, the hook - was elaboration. The most scrupulous of reporters was surely tempted to embellish a story once in a while.

Anne-Marie had poured herself another cup of tea, and was about to do the same for her guest. "No thank you," Helen said, "I really should go."

"You married?" Anne-Marie asked, out of the blue.

"Yes. To a lecturer from the University."

"What's his name?"

"Trevor."

Anne-Marie put two heaped spoonfuls of sugar into her cup of tea. "Will you be coming back?" she asked. "Yes, I hope to. Later in the week. I want to take some photographs of the pictures in the maisonette across the court."

"Well, call in.

"I shall. And thank you for your help."

"That's all right," Anne-Marie replied. "You've got to tell somebody, haven't you?"

"The man apparently had a hook instead of a hand."

Trevor looked up from his plate of tagliatelle con prosciutto.

"Beg your pardon?"

Helen had been at pains to keep her recounting of this story as uncoloured by her own response as

she could. She was interested to know what Trevor would make of it, and she knew that if she once signaled her own stance he would instinctively take an opposing view out of plain bloody-mindedness.

"He had a hook," she repeated, without inflexion.

Trevor put down his fork, and plucked at his nose, sniffing. "I didn't read anything about this," he said. "You don't look at the local press," Helen returned. "Neither of us do. Maybe it never made any of the nationals." "Geriatric Murdered By Hook-Handed Maniac?" Trevor said, savouring the hyperbole. "I would have thought it very newsworthy. When was all of this supposed to have happened?"

"Sometime last summer. Maybe we were in Ireland."

"Maybe," said Trevor, taking up his fork again. Bending to his food, the polished lens of his spectacles reflected only the plate of pasta and chopped ham in front of him, not his eyes.

"Why do you say maybe?" Helen prodded.

"It doesn't sound quite right," he said. "In fact it sounds bloody preposterous."

"You don't believe it?" Helen said.

Trevor looked up from his food, tongue rescuing a speck of tagliatelle from the corner of his mouth. His face had relaxed into that non-committal expression of his - the same face he wore, no doubt, when listening to his students. "Do you believe it?" he asked Helen. It was a favourite time-gaining device of his, another seminar trick, to question the questioner.

"I'm not certain," Helen replied, too concerned to find some solid ground in this sea of doubts to waste energy scoring points.

"All right, forget the tale -" Trevor said, deserting his food for another glass of red wine. " - What about the teller? Did you trust her?"

Helen pictured Anne-Marie's earnest expression as she told the story of the old man's murder. "Yes," she said. "Yes; I think I would have known if she'd been lying to me."

"So why's it so important, anyhow? I mean, whether she's lying or not, what the fuck does it matter?" It was a reasonable question, if irritatingly put. Why did it matter? Was it that she wanted to have her worst feelings about Spector Street proved false? That such an estate be filthy, be hopeless, be a dump where the undesirable and the disadvantaged were tucked out of public view - all that was liberal commonplace, and she accepted it as an unpalatable social reality. But the story of the old man's murder and mutilation was something other. An image of violent death that, once with her, refused to part from her company.

She realized, to her chagrin, that this confusion was plain on her face, and that Trevor, watching her across the table, was not a little entertained by it.

"If it bothers you so much," he said, "why don't you go back there and ask around, instead of playing believe-in-it or-not over dinner?"

She couldn't help but rise to his remark. "I thought you liked guessing games," she said.

He threw her a sullen look.

"Wrong again."

The suggestion that she investigate was not a bad one, though doubtless he had ulterior motives for offering it. She viewed Trevor less charitably day by day. What she had once thought in him a fierce commitment to debate she now recognized as mere power-play. He argued, not for the thrill of

dialectic, but because he was pathologically competitive. She had seen him, time and again, take up attitudes she knew he did not espouse, simply to spill blood. Nor, more's the pity, was he alone in this sport. Academe was one of the last strongholds of the professional timewaster. On occasion their circle seemed entirely dominated by educated fools, lost in a wasteland of stale rhetoric and hollow commitment.

From one wasteland to another. She returned to Spector Street the following day, armed with a flashgun in addition to her tripod and high-sensitive film. The wind was up today, and it was Arctic, more furious still for being trapped in the maze of passageways and courts. She made her way to number 14, and spent the next hour in its befouled confines, meticulously photographing both the bedroom and living-room walls. She had half expected the impact of the head in the bedroom to be dulled by re-acquaintance; it was not. Though she struggled to capture its scale and detail as best she could, she knew the photographs would be at best a dim echo of its perpetual howl. Much of its power lay in its context, of course. That such an image might be stumbled upon in surroundings so drab, so conspicuously lacking in mystery, was akin to finding an icon on a rubbish-heap: a gleaming symbol of transcendence from a world of toil and decay into some darker but more tremendous realm. She was painfully aware that the intensity of her response probably defied her articulation. Her vocabulary was analytic, replete with buzzwords and academic terminology, but woefully impoverished when it came to evocation. The photographs, pale as they would be, would, she hoped, at least hint at the potency of this picture, even if they couldn't conjure the way it froze the bowels.

When she emerged from the maisonette the wind was as uncharitable as ever, but the boy waiting outside - the same child as had attended upon her yesterday - was dressed as if for spring weather. He grimaced in his effort to keep the shudders at bay.

"Hello," Helen said.

"I waited," the child announced.

Waited?"

"Anne-Marie said you'd come back."

"I wasn't planning to come until later in the week," Helen said. "You might have waited a long time." The boy's grimace relaxed a notch. "It's all right," he said, "I've got nothing to do."

"What about school?"

"Don't like it," the boy replied, as if unobliged to be educated if it wasn't to his taste.

"I see," said Helen, and began to walk down the side of the quadrangle. The boy followed. On the patch of grass at the centre of the quadrangle several chairs and two or three dead saplings had been piled.

"What's this?" she said, half to herself.

"Bonfire Night," the boy informed her. "Next week."

"Of course."

"You going to see Anne-Marie?" he asked.

"Yes."

"She's not in'

"Oh. Are you sure?"

"Yeah."

"Well, perhaps you can help me..." She stopped and turned to face the child; smooth sacs of fatigue hung beneath his eyes. "I heard about an old man who was murdered near here," she said to him. "In the summer. Do you know anything about that?"

"No."

"Nothing at all? You don't remember anybody getting killed?"

"No," the boy said again, with impressive finality. "I don't remember."

Well; thank you anyway."

This time, when she retraced her steps back to the car, the boy didn't follow. But as she turned the corner out of the quadrangle she glanced back to see him standing on the spot where she'd left him, staring after her as if she were a madwoman.

By the time she had reached the car and packed the photographic equipment into the boot there were specks of rain in the wind, and she was sorely tempted to forget she'd ever heard Anne-Marie's story and make her way home, where the coffee would be warm even if the welcome wasn't. But she needed an answer to the question Trevor had put the previous night. Do you believe it?, he'd asked when she'd told him the story. She hadn't known how to answer then, and she still didn't. Perhaps (why did she sense this?) the terminology of verifiable truth was redundant here; perhaps the final answer to his question was not an answer at all, only another question. If so; so. She had to find out.

Ruskin Court was as forlorn as its fellows, if not more so. It didn't even boast a bonfire. On the third floor balcony a woman was taking washing in before the rain broke; on the grass in the centre of the quadrangle two dogs were absent-mindedly rutting, the fuckee staring up at the blank sky. As she walked along the empty pavement she set her face determinedly; a purposeful look, Bernadette had once said, deterred attack. When she caught sight of the two women talking at the far end of the court she crossed over to them hurriedly, grateful for their presence. "Excuse me?"

The women, both in middle-age, ceased their animated exchange and looked her over.

"I wonder if you can help me?"

She could feel their appraisal, and their distrust; they went undisguised. One of the pair, her face florid, said plainly: "What do you want?"

Helen suddenly felt bereft of the least power to charm. What was she to say to these two that wouldn't make her motives appear ghoulish? "I was told..." she began, and then stumbled, aware that she would get no assistance from either woman. "...I was told there'd been a murder near here. Is that right?"

The florid woman raised eyebrows so plucked they were barely visible. "Murder?" she said.

"Are you from the press?" the other woman enquired. The years had soured her features beyond sweetening. Her small mouth was deeply lined; her hair, which had been dyed brunette, showed a half-inch of grey at the roots. "No, I'm not from the press," Helen said, "I'm a friend of Anne-Marie's, in Butts' Court." This claim of friend stretched the truth, but it seemed to mellow the women somewhat.

"Visiting are you?" the florid woman asked.

"In a manner of speaking -"

"You missed the warm spell -" Anne-Marie was telling me about somebody who'd been murdered here, during the summer. I was curious about it."

"Is that right?"

" - do you know anything about it?"

"Lots of things go on around here," said the second woman. "You don't know the half of it."

"So it's true," Helen said.

"They had to close the toilets," the first woman put in.

"That's right. They did," the other said.

"The toilets?" Helen said. What had this to do with the old man's death?

"It was terrible," the first said. "Was it your Frank, Josie, who told you about it?"

"No, not Frank," Josie replied. "Frank was still at sea. It was Mrs. Tyzack."

The witness established, Josie relinquished the story to her companion, and turned her gaze back upon Helen. The suspicion had not yet died from her eyes.

"This was only the month before last," Josie said. "Just about the end of August. It was August, wasn't it?" She looked to the other woman for verification. "You've got the head for dates, Maureen."

Maureen looked uncomfortable. "I forget," she said, clearly unwilling to offer testimony.

"I'd like to know," Helen said. Josie, despite her companion's reluctance, was eager to oblige.

"There's some lavatories," she said, "outside the shops - you know, public lavatories. I'm not quite sure how it all happened exactly, but there used to be a boy... well, he wasn't a boy really, I mean he was a man of twenty or more, but he was - she fished for the words," "...mentally subnormal, I suppose you'd say. His mother used to have to take him around like he was a four year old. Anyhow, she let him go into the lavatories while she went to that little supermarket, what's it called?" she turned to Maureen for a prompt, but the other woman just looked back, her disapproval plain. Josie was ungovernable, however. "Broad daylight, this was," she said to Helen. "Middle of the day. Anyhow, the boy went to the toilet, and the mother was in the shop. And after a while, you know how you do, she's busy shopping, she forgets about him, and then she thinks he's been gone a long time..."

At this juncture Maureen couldn't prevent herself from butting in: the accuracy of the story apparently took precedence over her wariness.

" - She got into an argument," she corrected Josie, "with the manager. About some bad bacon she'd had from him. That was why she was such a tune.

"I see," said Helen.

" - anyway," said Josie, picking up the tale, "she finished her shopping and when she came out he still wasn't there -" "So she asked someone from the supermarket - Maureen began, but Josie wasn't about to have her narrative snatched back at this vital juncture.

"She asked one of the men from the supermarket -" she repeated over Maureen's interjection, "to go down into the lavatory and find him."

"It was terrible," said Maureen, clearly picturing the atrocity in her mind's eye.

"He was lying on the floor, in a pool of blood."

"Murdered?"

Josie shook her head. "He'd have been better off dead. He'd been attacked with a razor - she let this piece of information sink in before delivering the coup de grace, - and they'd cut off his private parts. Just cut them off and flushed them down a toilet. No reason on earth to do it."

"Oh my God."

"Better off dead," Josie repeated. "I mean, they can't mend something like that, can they?"

The appalling tale was rendered worse still by the sang-froid of the teller, and by the casual repetition of "Better off dead".

"The boy," Helen said, "Was he able to describe his attackers?"

"No," said Josie, "he's practically an imbecile. He can't string more than two words together."

"And nobody saw anyone go into the lavatory? Or leaving it?"

"People come and go all the time - Maureen said. This, though it sounded like an adequate explanation, had not been Helen's experience. There was not a great bustle in the quadrangle and passageways; far from it. Perhaps the shopping mall was busier, she reasoned, and might offer adequate cover for such a crime.

"So they haven't found the culprit," she said.

"No," Josie replied, her eyes losing their fervor. The crime and its immediate consequences were the nub of this story; she had little or no interest in either the culprit or his capture.

"We're not safe in our own beds," Maureen observed. "You ask anyone."

"Anne-Marie said the same," Helen replied. "That's how she came to tell me about the old man. Said he was murdered during the summer, here in Ruskin Court."

"I do remember something," Josie said. "There was some talk I heard. An old man, and his dog. He was battered to death, and the dog ended up... I don't know. It certainly wasn't here. It must have been one of the other estates." "Are you sure?"

The woman looked offended by this slur on her memory. "Oh yes," she said, "I mean if it had been here, we'd have known the story, wouldn't we?"

Helen thanked the pair for their help and decided to take a stroll around the quadrangle anyway, just to see how many more maisonettes were out of operation here. As in Butts' Court, many of the curtains were drawn and all the doors locked. But then if Spector Street was under siege from a maniac capable of the murder and mutilation such as she'd heard described, she was not surprised that the residents took to their homes and stayed there. There was nothing much to see around the court. All the unoccupied maisonettes and flats had been recently sealed, to judge by a litter of nails left on the doorstep by the council workmen. One sight did catch her attention however. Scrawled on the paving stones she was walking over - and all but erased by rain and the passage of feet - the same phrase she had seen in the bedroom of number 14: Sweets to the sweet. The words were so benign; why did she seem to sense menace in them? Was it in their excess, perhaps, in the sheer overabundance of sugar upon sugar, honey upon honey?

She walked on, though the rain persisted, and her walkabout gradually led her away from the quadrangles and into a concrete no-man's-land through which she had not previously passed. This was - or had been - the site of the estate's amenities. Here was the children's playground, its metal-framed rides overturned, its sandpit fouled by dogs, its paddling pool empty. And here too were the shops. Several had been boarded up; those that hadn't were dingy and unattractive, their windows protected by heavy wire-mesh.

She walked along the row, and rounded a corner, and there in front of her was a squat brick building. The public lavatory, she guessed, though the signs designating it as such had gone. The iron gates were closed and padlocked. Standing in front of the charmless building, the wind gusting around her legs, she couldn't help but think of what had happened here. Of the man-child, bleeding on the floor, helpless to cry out. It made her queasy even to contemplate it. She turned her thoughts instead to the

felon. What would he look like, she wondered, a man capable of such depravities? She tried to make an image of him, but no detail she could conjure carried sufficient force. But then monsters were seldom very terrible once hauled into the plain light of day. As long as this man was known only by his deeds he held untold power over the imagination; but the human truth beneath the terrors would, she knew, be bitterly disappointing. No monster he; just a whey-faced apology for a man more needful of pity than awe. The next gust of wind brought the rain on more heavily. It was time, she decided, to be done with adventures for the day. Turning her back on the public lavatories she hurried back through the quadrangles to the refuge of the car, the icy rain needling her face to numbness.

The dinner guests looked gratifyingly appalled at the story, and Trevor, to judge by the expression on his face, was furious. It was done now, however; there was no taking it back. Nor could she deny her satisfaction she took in having silenced the inter-departmental babble about the table. It was Bernadette, Trevor's assistant in the History Department, who broke the agonizing hush.

"When was this?"

"During the summer," Helen told her.

"I don't recall reading about it," said Archie, much the better for two hours of drinking; it mellowed a tongue which was otherwise fulsome in its self-coruscation.

"Perhaps the police are suppressing it," Daniel commented.

"Conspiracy?" said Trevor, plainly cynical.

"It's happening all the time," Daniel shot back.

"Why should they suppress something like this?" Helen said. "It doesn't make sense."

"Since when has police procedure made sense?" Daniel replied.

Bernadette cut in before Helen could answer. "We don't even bother to read about these things any longer," she said. "Speak for yourself," somebody piped up, but she ignored them and went on: "We're punch-drunk with violence. We don't see it any longer, even when it's in front of our noses." "On the screen every night," Archie put in, "Death and disaster in full colour."

"There's nothing very modern about that," Trevor said. "An Elizabethan would have seen death all the time. Public executions were a very popular form of entertainment."

The table broke up into a cacophony of opinions. After two hours of polite gossip the dinner-party had suddenly caught fire. Listening to the debate rage Helen was sorry she hadn't had time to have the photographs processed and printed; the graffiti would have added further fuel to this exhilarating row. It was Purcell, as usual, who was the last to weigh in with his point of view; and again, as usual it was devastating.

"Of course, Helen, my sweet - he began, that affected weariness in his voice edged with the anticipation of controversy - your witnesses could all be lying, couldn't they?"

The talking around the table dwindled, and all heads turned in Purcell's direction. Perversely, he ignored the attention he'd garnered, and turned to whisper in the ear of the boy he'd brought - a new passion who would, on past form, be discarded in a matter of weeks for another pretty urchin.

"Lying?" Helen said. She could feel herself bristling at the observation already, and Purcell had only spoken a dozen words.

"Why not?" the other replied, lifting his glass of wine to his lips. "Perhaps they're all weaving some elaborate fiction or other. The story of the spastic's mutilation in the public toilet. The murder of the old man. Even that hook. All quite familiar elements. You must be aware that there's something

traditional about these atrocity stories. One used to exchange them all the time; there was a certain fission in them. ~~Something competitive maybe, in attempting to find a new detail to add to the~~ collective fiction; a fresh twist that would render the tale that little bit more appalling when you passed it on."

"It may be familiar to you - said Helen defensively. Purcell was always so poised; it irritated her. Even if there were validity in his argument - which she doubted - she was damned if she'd concede it - I've never heard this kind of story before."

"Have you not?" said Purcell, as though she were admitting to illiteracy. "What about the lovers and the escaped lunatic, have you heard that one?"

"I've heard that..." Daniel said.

"The lover is disemboweled - usually by a hook-handed man - and the body left on the top of the ca while the fiancé cowers inside. It's a cautionary tale, warning of the evils of rampant heterosexuality. The joke won a round of laughter from everyone but Helen. "These stories are very common."

"So you're saying that they're telling me lies -" she protested.

"Not lies, exactly -"

"You said lies."

"I was being provocative," Purcell returned, his placatory tone more enraging than ever. "I don't mean to imply there's any serious mischief in it. But you must concede that so far you haven't met a single witness. All these events have happened at some unspecified date to some unspecified person. They are reported at several removes. They occurred at best to the brothers of friends of distant relations. Please consider the possibility that perhaps these events do not exist in the real world at all but are merely titillation for bored housewives - Helen didn't make an argument in return, for the simple reason that she lacked one. Purcell's point about the conspicuous absence of witnesses was perfectly sound; she herself had wondered about it. It was strange, too, the way the women in Ruskin Court had speedily consigned the old man's murder to another estate, as though these atrocities always occurred just out of sight - round the next corner, down the next passageway - but never here.

"So why?" said Bernadette.

"Why what?" Archie puzzled.

"The stories. Why tell these horrible stories if they're not true?"

"Yes," said Helen, throwing the controversy back into Purcell's ample lap. "Why?"

Purcell preened himself, aware that his entry into the debate had changed the basic assumption at a stroke. "I don't know," he said, happy to be done with the game now that he'd shown his arm. "You really mustn't take me too seriously, Helen. I try not to." The boy at Purcell's side tittered.

"Maybe it's simply taboo material," Archie said.

"Suppressed - Daniel prompted.

"Not the way you mean it," Archie retorted. "The whole world isn't politics, Daniel."

"Such naiveté."

"What's so taboo about death?" Trevor said. "Bernadette already pointed out: it's in front of us all the time. Television; newspapers."

"Maybe that's not close enough," Bernadette suggested.

"Does anyone mind if I smoke?" Purcell broke in. "Only dessert seems to have been indefinitely

postponed -" Helen ignored the remark, and asked Bernadette what she meant by 'not close enough'?

Bernadette shrugged. "I don't know precisely," she confessed, "maybe just that death has to be near we have to know it's just round the corner. The television's not intimate enough -"

Helen frowned. The observation made some sense to her, but in the clutter of the moment she couldn't root out its significance.

"Do you think they're stories too?" she asked.

"Andrew has a point -" Bernadette replied.

"Most kind," said Purcell. "Has somebody got a match? The boy's pawned my lighter."

" - about the absence of witnesses."

"All that proves is that I haven't met anybody who's actually seen anything," Helen countered, "not that witnesses don't exist."

"All right," said Purcell. "Find me one. If you can prove to me that your atrocity-monger actually lives and breathes, I'll stand everyone dinner at Appollinaires. How's that? Am I generous to a fault, or do I just know when I can't lose?" He laughed, knocking on the table with his knuckles by way of applause.

"Sounds good to me," said Trevor. "What do you say, Helen?"

She didn't go back to Spector Street until the following Monday, but all weekend she was there in thought: standing outside the locked toilet, with the wind bringing rain; or in the bedroom, the portrait looming. Thoughts of the estate claimed all her concern. When, late on Saturday afternoon, Trevor found some petty reason for an argument, she let the insults pass, watching him perform the familiar ritual of self-martyrdom without being touched by it in the least. Her indifference only enraged him further. He stormed out in high dudgeon, to visit whichever of his women was in favour this month. She was glad to see the back of him. When he failed to return that night she didn't even think of weeping about it. He was foolish and vacuous. She despaired of ever seeing a haunted look in his dull eyes; and what worth was a man who could not be haunted?

He did not return Sunday night either, and it crossed her mind the following morning, as she parked the car in the heart of the estate, that nobody even knew she had come, and that she might lose herself for days here and nobody be any the wiser. Like the old man Anne-Marie had told her about: lying forgotten in his favourite armchair with his eyes hooked out, while the flies feasted and the butter went rancid on the table.

It was almost Bonfire Night, and over the weekend the small heap of combustibles in Butts' Court had grown to a substantial size. The construction looked unsound, but that didn't prevent a number of boys and young adolescents clambering over it and into it. Much of its bulk was made up of furniture filched, no doubt, from boarded up properties. She doubted if it could burn for any time: if it did, it would go chokingly. Four times, on her way across to Anne-Marie's house, she was waylaid by children begging for money to buy fireworks.

"Penny for the guy", they'd say, though none had a guy to display.

She had emptied her pockets of change by the time she reached the front door.

Anne-Marie was in today, though there was no welcoming smile. She simply stared at her visitor as if mesmerised. "I hope you don't mind me calling..."

Anne-Marie made no reply.

"I just wanted a word."

"I'm busy," the woman finally announced. There was no invitation inside, no offer of tea.

"Oh. Well... it won't take more than a moment."

The back door was open and the draught blew through the house. Papers were flying about in the back yard. Helen could see them lifting into the air like vast white moths.

"What do you want?" Anne-Marie asked.

"Just to ask you about the old man."

The woman frowned minutely. She looked as if she was sickening, Helen thought: her face had the colour and texture of stale dough, her hair was lank and greasy.

"What old man?"

"Last time I was here, you told me about an old man who'd been murdered, do you remember?"

"No."

"You said he lived in the next court."

"I don't remember," Anne-Marie said.

"But you distinctly told me -"

Something fell to the floor in the kitchen, and smashed. Anne-Marie flinched, but did not move from the doorstep, her arm barring Helen's way into the house. The hallway was littered with the child's toys, gnawed and battered. "Are you all right?"

Anne-Marie nodded. "I've got work to do," she said.

"And you don't remember telling me about the old man?"

"You must have misunderstood," Anne-Marie replied, and then, her voice hushed: "You shouldn't have come. Everybody knows."

"Knows what?"

The girl had begun to tremble. "You don't understand, do you? You think people aren't watching?" "What does it matter? All I asked was - "I don't know anything," Anne-Marie reiterated. "Whatever I said to you, I lied about it."

"Well, thank you anyway," Helen said, too perplexed by the confusion of signals from Anne-Marie to press the point any further.

Almost as soon as she had turned from the door she heard the lock snap closed behind her.

That conversation was only one of several disappointments that morning brought. She went back to the row of shops, and visited the supermarket that Josie had spoken of. There she inquired about the lavatories, and their recent history. The supermarket had only changed hands in the last month, and the new owner, a taciturn Pakistani, insisted that he knew nothing of when or why the lavatories had been closed. She was aware, as she made her enquiries, of being scrutinized by the other customers in the shop; she felt like a pariah. That feeling deepened when, after leaving the supermarket, she saw Josie emerging from the launderette, and called after her only to have the woman pick up her pace and duck away into the maze of corridors. Helen followed, but rapidly lost both her quarry and her way. Frustrated to the verge of tears, she stood amongst the overturned rubbish bags, and felt a surge of contempt for her foolishness. She didn't belong here, did she? How many times had she criticized others for their presumption in claiming to understand societies they had merely viewed from afar? And here was she, committing the same crime, coming here with her camera and her questions, using the lives (and deaths) of these people as fodder for party conversation. She didn't blame Anne-Marie

for turning her back; had she deserved better?

Tired and chilled, she decided it was time to concede Purcell's point. It was all fiction she had been told. They had played with her - sensing her desire to be fed some horrors - and she, the perfect fool, had fallen for every ridiculous word. It was time to pack up her credulity and go home.

One call demanded to be made before she returned to the car however: she wanted to look a final time at the painted head. Not as an anthropologist amongst an alien tribe, but as a confessed ghost train rider: for the thrill of it. Arriving at number 14, however, she faced the last and most crushing disappointment. The maisonette had been sealed up by conscientious council workmen. The door was locked; the front window boarded over.

She was determined not to be so easily defeated however. She made her way around the back of Butts' Court and located the yard of number 14 by simple mathematics. The gate was wedged closed from the inside, but she pushed hard upon it, and, with effort on both parts, it opened. A heap of rubbish - rotted carpets, a box of rain-sodden magazines, a denuded Christmas tree - had blocked it.

She crossed the yard to the boarded up windows, and peered through the slats of wood. It wasn't bright outside, but it was darker still within; it was difficult to catch more than the vaguest hint of the painting on the bedroom wall. She pressed her face close to the wood, eager for a final glimpse.

A shadow moved across the room, momentarily blocking her view. She stepped back from the window, startled, not certain of what she'd seen. Perhaps merely her own shadow, cast through the window? But then she hadn't moved; it had.

She approached the window again, more cautiously. The air vibrated; she could hear a muted whine from somewhere, though she couldn't be certain whether it came from inside or out. Again, she put her face to the rough boards, and suddenly, something leapt at the window. This time she let out a cry. There was a scrabbling sound from within, as nails raked the wood.

A dog!; and a big one to have jumped so high.

"Stupid," she told herself aloud. A sudden sweat bathed her.

The scrabbling had stopped almost as soon as it had started, but she couldn't bring herself to go back to the window. Clearly the workmen who had sealed up the maisonette had failed to check it properly and incarcerated the animal by mistake. It was ravenous, to judge by the slavering she'd heard; she was grateful she hadn't attempted to break in. The dog - hungry, maybe half-mad in the stinking darkness - could have taken out her throat.

She stared at the boarded-up window. The slits between the boards were barely a half-inch wide, but she sensed that the animal was up on its hind legs on the other side, watching her through the gap. She could hear its panting now that her own breath was regularizing; she could hear its claws raking the sill.

"Bloody thing..." she said. "Damn well stay in there."

She backed off towards the gate. Hosts of wood-lice and spiders, disturbed from their nests by moving the carpets behind the gate, were scurrying underfoot, looking for a fresh darkness to call home.

She closed the gate behind her, and was making her way around the front of the block when she heard the sirens; two ugly spirals of sound that made the hair on the back of her neck tingle. They were approaching. She picked up her speed, and came round into Butts' Court in time to see several policemen crossing the grass behind the bonfire and an ambulance mounting the pavement and driving around to the other side of the quadrangle. People had emerged from their flats and were standing on

their balconies, staring down. Others were walking around the court, nakedly curious, to join a gathering congregation. Helen's stomach seemed to drop to her bowels when she realized where the hub of interest lay: at Anne-Marie's doorstep. The police were clearing a path through the throng for the ambulance men. A second police-car had followed the route of the ambulance onto the pavement. Two plain-clothes officers were getting out.

She walked to the periphery of the crowd. What little talk there was amongst the on-lookers was conducted in low voices; one or two of the older women were crying. Though she peered over the heads of the spectators she could see nothing. Turning to a bearded man, whose child was perched on his shoulders, she asked what was going on. He didn't know. Somebody dead, he'd heard, but he wasn't certain.

"Anne-Marie?" she asked.

A woman in front of her turned and said: "You know her?" almost awed, as if speaking of a loved one. "A little," Helen replied hesitantly. "Can you tell me what's happened?"

The woman involuntarily put her hand to her mouth, as if to stop the words before they came. But here they were nevertheless: "The child -" she said.

"Kerry?"

"Somebody got into the house around the back. Slit his throat."

Helen felt the sweat come again. In her mind's eye the newspapers rose and fell in Anne-Marie's yard. "No," she said.

"Just like that."

She looked at the tragedian who was trying to sell her this obscenity, and said, "No," again. It defied belief; yet her denials could not silence the horrid comprehension she felt.

She turned her back on the woman and paddled her way out of the crowd. There would be nothing to see, she knew, and even if there had been she had no desire to look. These people - still emerging from their homes as the story spread - were exhibiting an appetite she was disgusted by. She was not of them; would never be of them. She wanted to slap every eager face into sense; wanted to say: "It's pain and grief you're going to spy on. Why? Why?" But she had no courage left. Revulsion had drained her of all but the energy to wander away, leaving the crowd to its sport.

Trevor had come home. He did not attempt an explanation of his absence, but waited for her to cross-question him. When she failed to do so he sank into an easy bonhomie that was worse than his expectant silence. She was dimly aware that her disinterest was probably more unsettling for him than the histrionics he had been anticipating. She couldn't have cared less.

She tuned the radio to the local station, and listened for news. It came surely enough, confirming what the woman in the crowd had told her. Kerry Latimer was dead. Person or persons unknown had gained access to the house via the back yard and murdered the child while he played on the kitchen floor. A police spokesman mouthed the usual platitudes, describing Kerry's death as an 'unspeakable crime', and the miscreant as 'a dangerous and deeply disturbed individual'. For once, the rhetoric seemed justified, and the man's voice shook discernibly when he spoke of the scene that had confronted the officers in the kitchen of Anne-Marie's house.

"Why the radio?" Trevor casually inquired, when Helen had listened for news through three consecutive bulletins. She saw no point in withholding her experience at Spector Street from him; he would find out sooner or later. Coolly, she gave him a bald outline of what had happened at Butts' Court.

"This Anne-Marie is the woman you first met when you went to the estate; am I right?"

She nodded, hoping he wouldn't ask her too many questions. Tears were close, and she had no intention of breaking down in front of him.

"So you were right," he said.

"Right?"

"About the place having a maniac."

"No," she said. "No."

"But the kid -"

She got up and stood at the window, looking down two storeys into the darkened street below. Why did she feel the need to reject the conspiracy theory so urgently?; why was she now praying that Purcell had been right, and that all she'd been told had been lies? She went back and back to the way Anne-Marie had been when she'd visited her that morning: pale, jittery; expectant. She had been like a woman anticipating some arrival, hadn't she?, eager to shoo unwanted visitors away so that she could turn back to the business of waiting. But waiting for what, or whom? Was it possible that Anne-Marie actually knew the murderer? Had perhaps invited him into the house? "I hope they find the bastard," she said, still watching the street.

"They will," Trevor replied. "A baby-murderer, for Christ's sake. They'll make it a high priority." A man appeared at the corner of the street, turned, and whistled. A large Alsatian came to heel, and the two set off down towards the Cathedral.

"The dog," Helen murmured.

"What?"

She had forgotten the dog in all that had followed. Now the shock she'd felt as it had leapt at the window shook her again.

"What dog?" Trevor pressed.

"I went back to the flat today - where I took the pictures of the graffiti. There was a dog in there. Locked in." "So?"

"It'll starve. Nobody knows it's there."

"How do you know it wasn't locked in to kennel it?"

"It was making such a noise - she said.

"Dogs bark," Trevor replied. "That's all they're good for."

"No -" she said very quietly, remembering the noises through the boarded window. "It didn't bark." "Forget the dog," Trevor said. "And the child. There's nothing you can do about it. You were just passing through." His words only echoed her own thoughts of earlier in the day, but somehow - for reasons that she could find no words to convey - that conviction had decayed in the last hours. She was not just passing through. Nobody ever just passed through; experience always left its mark. Sometimes it merely scratched; on occasion it took off limbs. She did not know the extent of her present wounding, but she knew it more profound than she yet understood, and it made her afraid.

"We're out of booze," she said, emptying the last dribble of whisky into her tumbler.

Trevor seemed pleased to have a reason to be accommodating. "I'll go out, shall I?" he said. "Get a bottle or two?" "Sure," she replied. "If you like."

He was gone only half an hour; she would have liked him to have been longer. She didn't want to talk, only to sit and think through the unease in her belly. Though Trevor had dismissed her concern for the dog - and perhaps justifiably so - she couldn't help but go back to the locked maisonette in her mind's eye: to picture again the raging face on the bedroom wall, and hear the animal's muffled growl as it pawed the boards over the window. Whatever Trevor had said, she didn't believe the place was being used as a makeshift kennel. No, the dog was imprisoned in there, no doubt of it, running round and round, driven, in its desperation, to eat its own feces, growing more insane with every hour that passed. She became afraid that somebody - kids maybe, looking for more tinder for their bonfire would break into the place, ignorant of what it contained. It wasn't that she feared for the intruders' safety, but that the dog, once liberated, would come for her. It would know where she was (so her drunken head construed) and come sniffing her out.

Trevor returned with the whisky, and they drank together until the early hours, when her stomach revolted. She took refuge in the toilet - Trevor outside asking her if she needed anything, her telling him weakly to leave her alone. When, an hour later, she emerged, he had gone to bed. She did not join him, but lay down on the sofa and dozed through until dawn.

The murder was news. The next morning it made all the tabloids as a front page splash, and found prominent positions in the heavyweights too. There were photographs of the stricken mother being led from the house, and others, blurred but potent, taken over the back yard wall and through the open kitchen door. Was that blood on the floor, or shadow?

Helen did not bother to read the articles - her aching head rebelled at the thought - but Trevor, who had brought the newspapers in, was eager to talk. She couldn't work out if this was further peacemaking on his part, or a genuine interest in the issue.

"The woman's in custody," he said, poring over the Daily Telegraph. It was a paper he was politically averse to, but its coverage of violent crime was notoriously detailed.

The observation demanded Helen's attention, unwilling or not. "Custody?" she said. "Anne-Marie?" "Yes."

"Let me see."

He relinquished the paper, and she glanced over the page.

"Third column," Trevor prompted.

She found the place, and there it was in black and white. Anne-Marie had been taken into custody for questioning to justify the time-lapse between the estimated hour of the child's death, and the time that it had been reported. Helen read the relevant sentences over again, to be certain that she'd understood properly. Yes, she had. The police pathologist estimated Kerry to have died between six and six-thirty that morning; the murder had not been reported until twelve.

She read the report over a third and fourth time, but repetition did not change the horrid facts. The child had been murdered before dawn. When she had gone to the house that morning Kerry had already been dead four hours. The body had been in the kitchen, a few yards down the hallway from where she had stood, and Anne-Marie had said nothing. That air of expectancy she had had about her what had it signified? That she awaited some cue to lift the receiver and call the police?

"My Christ..." Helen said, and let the paper drop.

"What?"

"I have to go to the police."

"Why?"

"To tell them I went to the house," she replied. Trevor looked mystified. "The baby was dead, Trevor. When I saw Anne-Marie yesterday morning, Kerry was already dead."

She rang the number given in the paper for any persons offering information, and half an hour later a police car came to pick her up. There was much that startled her in the two hours of interrogation that followed, not least the fact that nobody had reported her presence on the estate to the police, though she had surely been noticed. "They don't want to know -" the detective told her, " - you'd think a place like that would be swarming with witnesses. If it is, they're not coming forward. A crime like this..."

"Is it the first?" she said.

He looked at her across a chaotic desk. "First?"

"I was told some stories about the estate. Murders. This summer."

The detective shook his head. "Not to my knowledge. There's been a spate of muggings; one woman was put in hospital for a week or so. But no; no murders."

She liked the detective. His eyes flattered her with their lingering, and his face with their frankness. Past caring whether she sounded foolish or not, she said: "Why do they tell lies like that. About people having their eyes cut out. Terrible things."

The detective scratched his long nose. "We get it too," he said. "People come in here, they confess to all kinds of crap. Talk all night, some of them, about things they've done, or think they've done. Give you it all in the minutest detail. And when you make a few calls, it's all invented. Out of their minds."

"Maybe if they didn't tell you the stories..., they'd actually go out and do it."

The detective nodded. "Yes," he said. "God help us. You might be right at that."

And the stories she'd been told, were they confessions of uncommitted crimes?, accounts of the worst imaginable, imagined to keep fiction from becoming fact? The thought chased its own tail: these terrible stories still needed a first cause, a well-spring from which they leapt. As she walked home through the busy streets she wondered how many of her fellow citizens knew such stories. Were these inventions common currency, as Purcell had claimed? Was there a place, however small, reserved in every heart for the monstrous?

"Purcell rang," Trevor told her when she got home. "To invite us out to dinner."

The invitation wasn't welcome, and she made a face.

"Appollinaires, remember?" he reminded her. "He said he'd take us all to dinner, if you proved him wrong." The thought of getting a dinner out of the death of Anne-Marie's infant was grotesque, and she said so. "He'll be offended if you turn him down."

"I don't give a damn. I don't want dinner with Purcell."

"Please," he said softly. "He can get difficult; and I want to keep him smiling just at the moment." She glanced across at him. The look he'd put on made him resemble a drenched spaniel. Manipulative bastard, she thought; but said: "All right, I'll go. But don't expect any dancing on the tables."

"We'll leave that to Archie," he said. "I told Purcell we were free tomorrow night. Is that all right with you?" "Whenever."

"He's booking a table for eight o'clock."

The evening papers had relegated The Tragedy of Baby Kerry to a few column inches on an inside page. In lieu of much fresh news they simply described the house-to-house enquiries that were now going on at Spector Street. Some of the later editions mentioned that Anne-Marie had been released

from custody after an extended period of questioning, and was now residing with friends. They also mentioned, in passing, that the funeral was to be the following day.

Helen had not entertained any thoughts of going back to Spector Street for the funeral when she went to bed that night, but sleep seemed to change her mind, and she woke with the decision made for her.

Death had brought the estate to life. Walking through to Ruskin Court from the street she had never seen such numbers out and about. Many were already lining the curb to watch the funeral cortege pass and looked to have claimed their niche early, despite the wind and the ever-present threat of rain. Some were wearing items of black clothing - a coat, a scarf - but the overall impression, despite the lowered voices and the studied frowns, was one of celebration. Children running around, untouched by reverence; occasional laughter escaping from between gossiping adults - Helen could feel an air of anticipation which made her spirits, despite the occasion, almost buoyant. Nor was it simply the presence of so many people that reassured her; she was, she conceded to herself, happy to be back here in Spector Street. The quadrangles, with their stunted saplings and their grey grass, were more real to her than the carpeted corridors she was used to walking; the anonymous faces on the balconies and streets meant more than her colleagues at the University. In a word, she felt home.

Finally, the cars appeared, moving at a snail's pace through the narrow streets. As the hearse came into view - its tiny white casket decked with flowers - a number of women in the crowd gave quiet voice to their grief. One on-looker fainted; a knot of anxious people gathered around her. Even the children were stilled now.

Helen watched, dry-eyed. Tears did not come very easily to her, especially in company. As the second car, containing Anne-Marie and two other women, drew level with her, Helen saw that the bereaved mother was also eschewing any public display of grief. She seemed, indeed, to be almost elevated by the proceedings, sitting upright in the back of the car, her pallid features the source of much admiration. It was a sour thought, but Helen felt as though she was seeing Anne-Marie's finest hour; the one day in an otherwise anonymous life in which she was the centre of attention. Slowly, the cortege passed by and disappeared from view.

The crowd around Helen was already dispersing. She detached herself from the few mourners who still lingered at the curb and wandered through from the street into Butts' Court. It was her intention to go back to the locked maisonette, to see if the dog was still there. If it was, she would put her mind at rest by finding one of the estate caretakers and informing him of the fact.

The quadrangle was, unlike the other courts, practically empty. Perhaps the residents, being neighbours of Anne Marie's, had gone on to the Crematorium for the service. Whatever the reason, the place was eerily deserted. Only children remained, playing around the pyramid bonfire, their voices echoing across the empty expanse of the square. She reached the maisonette and was surprised to find the door open again, as it had been the first time she'd come here. The sight of the interior made her light-headed. How often in the past several days had she imagined standing here, gazing into that darkness. There was no sound from inside. The dog had surely run off; either that, or died. There could be no harm, could there?, in stepping into the place one final time, just to look at the face on the wall and its attendant slogan.

Sweets to the sweet. She had never looked up the origins of that phrase. No matter, she thought. Whatever it had stood for once, it was transformed here, as everything was; herself included. She stood in the front room for a few moments, to allow herself time to savour the confrontation ahead. Far away behind her the children were screeching like mad birds.

- [*Politics and the Imagination here*](#)
- [read online O Moleque Ricardo](#)
- [Beginning JavaScript with DOM Scripting and Ajax \(2nd Edition\) pdf, azw \(kindle\), epub, doc, mobi](#)
- [**The Philosophy of Edmund Husserl \(Phaenomenologica, Volume 207\) pdf, azw \(kindle\)**](#)

- <http://tuscalaural.com/library/Jacaranda--A-Novella-of-the-Clockwork-Century.pdf>
- <http://interactmg.com/ebooks/O-Moleque-Ricardo.pdf>
- <http://nautickim.es/books/Beginning-JavaScript-with-DOM-Scripting-and-Ajax--2nd-Edition-.pdf>
- <http://www.gateaerospaceforum.com/?library/The-Philosophy-of-Edmund-Husserl--Phaenomenologica--Volume-207-.pdf>