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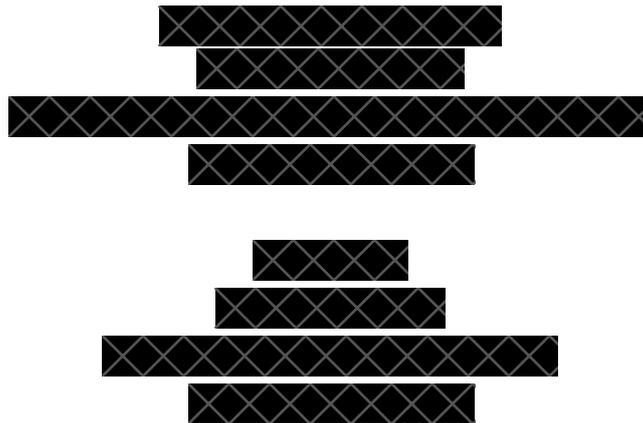
THE CONTROL ROOM

by
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Episode One of Three

SHOOTING SCRIPT
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A curtain is heard FLAPPING in the wind, then-

1 **INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

A twelve-year-old boy, pale faced and short for his age, sits up in his cabin bed, fingers gripping the edge of a bowl.

February 1999

The only illumination comes via the crack in his door, until... the window suddenly lights up, causing the entire room to glow. The boy looks up-

A moon-shaped beam is moving across the curtains, disappearing for a moment and leaving the boy in darkness, before returning once more.

The boy stares at it, almost hypnotised. There's a pause, then... he starts to walk towards the window-

The light continues across the STILL-FLAPPING curtains-

The boy's eyes never leaving it, until he reaches the curtains, puts a hand on each, and... opens them fearfully-

Down below, hundreds of thousands of Nordmann Firs, Fraser Firs and Norway Spruces, from saplings all the way up to six or seven years old, one foot in height to twenty feet, stretch out behind his cottage, and... the same light glides through them almost supernaturally, the trees parting as it does so.

The top half of the window opens, the cold night air teases his hair, but the boy just puts his palms on the pane, utterly glued to the light.

2 **INT. STAIRS / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

He makes his way down the stairs as quietly as he can, photographs of him with his mum and dad snaking halfway up the wall at his side - all the way from being a newborn till just a few months ago. The final step CREAKS, and the boy's head swivels towards the kitchen door in front of him, scarcely daring to breathe, but... no-one appears. No-one calls. He continues.

3 **INT. KITCHEN / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

Through the door to the back room, a WHIRRING sound can be heard, a low light giving glimpses of those beyond-

The woman from the photographs is in a medical bed, the man helping her adjust her position, attempting to ease her obvious discomfort, neither aware of the boy's presence.

He stands there for a moment, then - still in his pyjamas - slips his feet into his trainers and moves to the back door.

4 **EXT. BACK YARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

As he closes it behind him, the WHIRRING is snuffed out, and the boy crosses the small yard, before finding a gap in the hedge, and... crawling under it-

5 **EXT. TALL TREES / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

A wall of trees faces him, much taller than he is-

The light glimpsed within them, and-

As the whites of his eyes shine with terror and anticipation, INSISTENT BLEEPS start to be heard over, then-

EMERGENCY OPERATOR ONE (O.S.)
Hello Glasgow, connecting mobile
077900791...

*

PANICKED BREATHING audible now too, as-

MAN IN HIS TWENTIES (O.S.)
Hallo?

EMERGENCY CALL HANDLER ONE (O.S.)
OK, thankyou...

MAN IN HIS TWENTIES (O.S.)
Hallo? Hallo? Awh, please...

EMERGENCY CALL HANDLER ONE (O.S.)
Ambulance Emergency - is the
patient breathing?

And, as someone SCREAMS, off, the boy takes a deep BREATH, before... stepping into the trees and disappearing-

6

INT. HANDLER DESKS / CONTROL ROOM TWO / STRATHCLYDE AMBULANCE
SERVICE ACC / HILLINGTON / GLASGOW - DAY ONE

A man leaning forward-

Present day

He's over thirty, but has the face and feel of someone younger. A headset covers one of his ears, and - as with everyone around - he's wearing black steel-toe-capped boots, dark green trousers and a shirt with epaulettes without pips. This is Gabriel '**GABE**' Maver, the "boy" over twenty years on. He's sitting around a table with two other call handlers, half a dozen similar workstations circling them, the room a SWIRL OF OVERLAPPING VOICES, BEEPS AND SHOUTS-

MAN IN HIS TWENTIES (O.S.)
Breathing? She's breathing, aye...

GABE
Is she awake?

MAN IN HIS TWENTIES (O.S.)
'Course she's awake!

A man a couple of years older than Gabe and with a pip on each of his epaulettes passes him at pace, a woman with three pips on hers glancing at her watch as he does so. This is **ANTHONY** Harrison, Supervisor, and **LEIGH** Cubbin, Duty Manager. Anthony smiles apologetically for his lateness and, though Leigh shakes her head, he's just enough charm to get away with it - squeezing Gabe's shoulders affectionately, as-

GABE
(to the caller)
OK, tell me exactly what's
happened...

MAN IN HIS TWENTIES (O.S.)
Exhaust's dropped off the car...

Leigh TAPS the woman in her fifties currently occupying the supervisor's desk on the shoulder. This is **BEX** Swinhill.

GABE
Is there an emergency?

MAN IN HIS TWENTIES (O.S.)
She's having the baby!

Gabe types the numbers '4' and '8' into his keyboard, hits 'RETURN', then puts his hand up, and-

Anthony acknowledges it as he takes over from Bex, CLICKING his mouse, accessing Gabe's call and listening in.

A woman in her late-twenties on the other side of a divider from Gabe speaks calmly into her headset. This is **DANNI** Dewan-

DANNI
Put the heel of your hand on his
breastbone...

WOMAN IN HER SEVENTIES (O.S.)
I can't.

DANNI
Why?

WOMAN IN HER SEVENTIES (O.S.)
He's on the floor and I'm in a
chair...

DANNI
Well, can't you -- ('GET UP?')

WOMAN IN HER SEVENTIES (O.S.)
A *wheelchair*...

Danni rubs her head, then TAPS '7' and '2' on her keyboard-

A man around the same age as Gabe, the final member of Gabe and Danni's workstation, speaking too. This is **ROSS** Paterson.

ROSS
So you're still on the playground?

THIRTEEN-YEAR-OLD GIRL (O.S.)
Aye - he's had loads to drink...

Someone MOANS, off.

THIRTEEN-YEAR-OLD GIRL (O.S.)
He wants to sleep...

ROSS
Don't let him...

THIRTEEN-YEAR-OLD GIRL (O.S.)
Da, wake up...

ROSS
Sorry, is it... is it your *father*?

Ross shakes his head. Leigh exits.

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**INT. DISPATCH DESKS / CONTROL ROOM TWO / STRATHCLYDE
AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY ONE**

Across the room, another man in his thirties talks into his headset, his epaulettes reading 'Ambulance Control'-

JAT

Hello Kilmarnock, got an emergency
on Burnside Road.
Car's broken down on the way to
hospital and the passenger's in
advanced labour...

KILMARNOCK AMBULANCE SERVICE (O.S.)

OK, thankyou Glasgow.
Three minutes...

This is Danni's husband, **JAT** Dewan. And he starts to TYPE-

8

**INT. HANDLER DESKS / CONTROL ROOM TWO / STRATHCLYDE AMBULANCE
SERVICE ACC / HILLINGTON / GLASGOW - DAY ONE**

His text appearing on Gabe's screen-

3 minutes

A woman SCREAMS, off, again.

MAN IN HIS TWENTIES (O.S.)

Where's the ambulance?!

GABE

It'll be there as quickly as
possible...

Anthony TYPES, his guidance appearing on Gabe's screen too-
Blanket

GABE

Have you got a blanket?

MAN IN HIS TWENTIES (O.S.)

Somewhere, aye...

GABE

OK, could you get it please and put
it under her?

MAN IN HIS TWENTIES (O.S.)

I'm nae bothered about the car...

GABE

It's not for the car, it's for the
baby...

The SCREAMING intensifies, off.

2 minutes

GABE
Tell her to go with it.
She really needs to push...

DANNI
(to the woman)
Talk to him...

WOMAN IN HER SEVENTIES (O.S.)
(to Danni)
John? John, can you hear me love?

ROSS
(to the girl)
How is he now?

MAN IN HIS TWENTIES (O.S.)
(to Gabe)
I can see the head!

WOMAN IN HER SEVENTIES (O.S.)
(to her husband, off)
You sung to her, didn't you? What
did you sing?

THIRTEEN-YEAR-OLD GIRL (O.S.)
It's OK Da. You've still got me...

GABE
(to the man)
Alright, just pant and go with the
next contraction...

WOMAN IN HER SEVENTIES (O.S. SINGS)
(to her husband, off)
"Effie, ever so cheeky, Effie, now
you're our baby, Effie, wriggling
all of the time...
Wriggling all of the time..."

A baby starts to CRY, off, then-

MAN IN HIS TWENTIES (O.S.)
(crying)
Oh God, oh God, look at him -
alright wee man?

1 minute

GABE
(smiles)
Are you there?

MAN IN HIS TWENTIES (O.S.)
Awh, pal. Thankyou pal. *Thankyou.*

GABE
That's OK. How's Mum?

MAN IN HIS TWENTIES (O.S.)
Alright?

A voice is heard, off, indistinct.

GABE
What did she say?

MAN IN HIS TWENTIES (O.S.)
She said, "this fucking car".

As Gabe LAUGHS, a SIREN is heard approaching.

GABE
OK, the afterbirth should deliver soon. I'm gonna leave you with the Ambulance team now. But I'll be holding a good thought for you. All three of you...

The voice is heard, off, again, then-

MAN IN HIS TWENTIES (O.S.)
What's your name, pal?

GABE
Uh... Gabe, Gabriel.

There's an exchange, off, once more, before-

MAN IN HIS TWENTIES (O.S.)
Eh, eh, he likes it.
(to his son, off)
Hallo Gabriel. Welcome to the world. *I'm your da...*

The call ENDING, Gabe EXHALES quietly.

DANNI
(of the 'naming')
First time?

Gabe nods, then - as Jat approaches Danni - Leigh puts her hand on Gabe's back-

LEIGH
(to Gabe)
Right mister - break.
(to Danni & Jat)
Hey, d'you move in then?

DANNI

Yeah.

LEIGH

Well? What's it like?

JAT

Perfect.

And, as Danni smiles, Jat kisses the top of her head, then-

GABE

I... I'm alright Leigh...

He looks at her, Leigh looking back at him, before-

LEIGH

(warns)

One more...

Gabe smiles too. And, as Leigh exits and Jat hands Danni their house keys, Anthony puts his phone down, then addresses Gabe-

ANTHONY

Mavs, Mavs - I think you may have caught someone's eye...

DANNI

Shut up Anthony...

ANTHONY

What?

(to Ross)

It's about time we had a new office romance, what d'you reckon Ross? We could start a match making service...

ROSS

Not everyone'd be as lucky as Danni and Jat though, Ant. Some poor bastard'd end up with you...

Gabe LAUGHS and Jat heads back to his desk, Anthony pulls a face and returns to his screen, then-

ANTHONY

(to the room, shouts)

Can the not-readies make themselves ready please?

And, as Gabe CLICKS his mouse, the PIPS starts to be heard again, followed by-

EMERGENCY OPERATOR TWO (O.S.)
Hello Glasgow, this is 07700 900793
calling from an out of range of
service provider...

*

GABE
Alright, thankyou...

A woman of around thirty is heard HYPERVENTILATING, Gabe
looking at his screen, an approximate location identified-

Tradeston, Glasgow, nearest postcode G5 8EK

*Google Earth zooming in... a couple of hundred potential
addresses suggested-*

GABE
Ambulance Emergency - is the
patient breathing?

WOMAN OF AROUND THIRTY (O.S.)
Yeah, he's bleeding everywhere!

GABE
Sorry, is he *breathing*?

WOMAN OF AROUND THIRTY (O.S.)
Yes, yes...

GABE
Is he awake?

WOMAN OF AROUND THIRTY (O.S.)
His eyes are open, but...

GABE
Would you say he's awake?

WOMAN OF AROUND THIRTY (O.S.)
Yeah, but... *oh God...*

GABE
Tell me exactly what's happened.

WOMAN OF AROUND THIRTY (O.S.)
Jesus, it's coming out his eyes...

Gabe inputs a '63', then-

GABE
Just describe to me what's --
(*'HAPPENED'*)

WOMAN OF AROUND THIRTY (O.S.)
He's hurt, he's hurt, something...

GABE
Yeah?

WOMAN OF AROUND THIRTY (O.S.)
His head, he's hit his head, and...

GABE
It's bleeding?

WOMAN OF AROUND THIRTY (O.S.)
Everywhere!

GABE
What's he hit his head on?

WOMAN OF AROUND THIRTY (O.S.)
It... it was a...

Pause, then-

WOMAN OF AROUND THIRTY (O.S.)
Oh, I don't know...

GABE
You don't know?

WOMAN OF AROUND THIRTY (O.S.)
No, but it's opened it all up...

Gabe adds a '5-0', then-

GABE
Would you say he's breathing normally?

WOMAN OF AROUND THIRTY (O.S.)
No! No!

GABE
How would you describe it?

WOMAN OF AROUND THIRTY (O.S.)
Kind of... moaning.

GABE
How's his colour?

WOMAN OF AROUND THIRTY (O.S.)
He's white, his lips are... blue?

And Gabe adds a '81', then CLICKS once more... the text immediately turning PURPLE.

GABE
What's the address of the emergency?

No reply.

GABE
I need the *exact* location.

Still nothing.

GABE
Hello, are you there?

Another pause, then-

WOMAN OF AROUND THIRTY (O.S.)
Oh my God, he's dead.
(beat)
I've killed him...

And Gabe sits there for a moment, before... putting the call on hold, and-

GABE
Anthony... *Anthony!*

Danni, Ross and some of the other handlers look round, Jat and the rest of the dispatchers looking across, Anthony switching back to Gabe's call, as... Jat starts to TYPE too-

Exact location??

Gabe reads Jat's words, then inputs a '90', before taking the call back off hold, and-

GABE
Hello?

No reply.

GABE
If you give me the exact location,
we might still be able to do
something...

No reply.

GABE
Listen. Listen to me.
Forget everything else.
We need to know exactly where you
are.

WOMAN OF AROUND THIRTY (O.S.)
(quietly)
To arrest me?

Nothing appears on Gabe's screen. He looks round at Anthony. But suddenly his supervisor's lost for advice. Pause, then-

GABE
To... to see if there's anything
that can be done.

WOMAN OF AROUND THIRTY (O.S.)
He's dead.

GABE
What's your name?

WOMAN OF AROUND THIRTY (O.S.)
I'm not gonna tell you that.

Medic two minutes, GLA999 three, police advised

GABE
(slowly)
You can make this right, y'know...

WOMAN OF AROUND THIRTY (O.S.)
You think I feel guilty?

Gabe doesn't reply.

WOMAN OF AROUND THIRTY (O.S.)
You do, don't you?

GABE
No, I...

WOMAN OF AROUND THIRTY (O.S.)
After what he's done?

Gabe and Anthony stare across the room at each other, then-

GABE
I'm not here to judge anyone.
I'm here to help.

WOMAN OF AROUND THIRTY (O.S.)
Yeah?

GABE
Yes.

Medic one minute, GLA999 two

GABE
You're not on your own.
That's why we do it.
Not just to... find out what's
wrong, get the ambulance to you.
It's to stop you being alone.

WOMAN OF AROUND THIRTY (O.S.)
(slowly)
I *killed* him.

GABE
That doesn't matter to me...

Exact location???

GABE

I'm holding a good thought for you,
I swear.

WOMAN OF AROUND THIRTY (O.S.)

What?

GABE

What?

WOMAN OF AROUND THIRTY (O.S.)

Oh, God...

Pause, then-

GABE

Hallo?

Another pause, then-

WOMAN OF AROUND THIRTY (O.S.)

Gabo?

Gabo, is that you?

And there's the longest pause of all, then-

GABE

Do I know you?

But this time the only response is... a DIALLING TONE. And, as Danni and Ross gaze across, Anthony looks utterly stunned, whilst Gabe doesn't move a single inch.

9

**INT. DUTY MANAGER'S OFFICE / STRATHCLYDE AMBULANCE SERVICE
ACC / HILLINGTON / GLASGOW - DAY ONE**

Gabe sits in Leigh's glass-walled office. It's half an hour later and Anthony's next to him - Leigh on one side of them, two women the other. The first is in her mid-thirties, dressed casually and - having worked her way up the hard way rather than being parachuted in - now slightly jaded by both the job and life, feeling and presenting more as a social worker than a detective. As far as she's concerned she doesn't "solve crimes", she just tries and generally fails to deal with the mess that results from the broken lives of others. This is DI Anna **BRECK**, her DS Rachel **LENNIE** with her - early-twenties, dressed more formally, jaded by nothing and slightly grating on her superior as a result - and everyone in the room is listening to-

RECORDING OF GABE

Hallo?

Pause, then-

RECORDING OF WOMAN AROUND THIRTY

Gabo?

Gabo, is that you?

And a pause, then-

RECORDING OF GABE

Do I know you?

As the DIALLING TONE is heard, Lennie ends the recording.

BRECK

We'd love you to answer that one
for us Gabriel.

The phone was unregistered.
We don't have anything else.

GABE

I... I don't *think* I do.

BRECK

If she knows you, presumably you
know her?

Gabe blinks - why?

BRECK

(to Leigh and Anthony)
What do *you* call him?

They look at her - huh? She nods at Gabe.

LEIGH

(shrugs)
"Gabe".

ANTHONY

"Mavs"?

BRECK

Not "Gabo"?

Anthony shakes his head. Pause, then... Leigh does the same.

BRECK

(to Gabe)
Anyone here call you "Gabo"?

Gabe shakes his head too.

BRECK

Who does?

GABE

People always used to call it me,
but... when I started here, I
thought...
"Gabe". Gabe's good. New me...

And, as Breck considers this, Lennie steps in-

LENNIE

"I'm holding a good thought for
you"?

Gabe looks at her. Lennie turns to Breck for permission to
continue. Breck nods, and Lennie skips back in the file to-

RECORDING OF GABE

I'm holding a good thought for you,
I swear.

RECORDING OF WOMAN AROUND THIRTY

What?

RECORDING OF GABE

What?

RECORDING OF WOMAN AROUND THIRTY

Oh, God...

Lennie pauses it-

LENNIE

It seemed to prompt her.

Breck nods. Lennie looking pleased with herself, Breck
swallowing her irritation and resuming control-

BRECK

You'd been speaking to her for...
what? Two, three minutes by then?
But she didn't realise she knew
you, till you said those words.

GABE

I guess.

BRECK

Do you normally say that to people?

GABE

All the time...

BRECK

It's someone who associates it with
you, knows you well. But... not
well enough to know you work here.
Someone you *used* to know maybe?
Where you from?

GABE

Balfron. Stirling way?

BRECK

Might she be from there?

GABE

(shrugs)

I moved in with my uncle in Glasgow when I was, like, sixteen...

BRECK

We know this is hard, Gabriel. But a woman just confessed to *killing* someone, in broad daylight, less than five miles from here. We can pinpoint the call to the Lochran Heights development and around the same time other calls were made - residents saying they'd heard shouting, screaming. But at the moment there's no body, no killer. And you might be able to change that.
Who could it be?

GABE

I honestly don't -- ('KNOW')

BRECK

Try and think. Think back.

GABE

What? Through every single woman I've basically ever known?

Anthony raises an eyebrow. Leigh stares at Gabe too.

GABE

I don't mean like -- ('THAT')

BRECK

Yes.
Every. Single. One.

Leigh looks away uncomfortably. But Breck glances at Lennie, and she skips back in the file once more, then-

RECORDING OF WOMAN AROUND THIRTY

He's dead.

BRECK

Listen Gabriel.

RECORDING OF GABE

What's your name?

BRECK

Listen to her voice.

Gabe closes his eyes and focuses on it completely, almost trying to scan his mental hard-drive.

RECORDING OF WOMAN AROUND THIRTY
I'm not gonna tell you that.

Lennie stops the file once more, Breck staring at Gabe, and there's a long pause, then... he opens his eyes suddenly and stares back at her, before-

GABE
Sorry.

Breck deflates.

GABE
I mean, you're right - s'pose I do know her, it is... *familiar*, but...

BRECK
Go home. Talk to your friends. Work it out.
I'll call you later...

10 **INT. CAR / GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

Gabe's sitting in the passenger seat as Leigh pulls up outside a large old student-style townhouse. In the back are two child seats.

LEIGH
You don't need to come in tomorrow.

GABE
I... I *want* to.

Leigh nods, then-

GABE
Feel like such a dick.

LEIGH
Why?

GABE
I *should* know.

LEIGH
Don't think *I'd* know.
Some random voice? Out of context?
From any point in my life? Some guy who I might have just once...
I mean, not that... no more than...

Her voice trails away and... she LAUGHS awkwardly, suddenly self-conscious, Gabe smiling and going to leave, until-

LEIGH

You don't have to be on your own tonight, y'know?

He looks back at her.

LEIGH

Kids are with their dad...

GABE

Awh, honestly Leigh, it's just that -- ('I'M NOT FEELING SO GREAT...')

LEIGH

Oh yeah, yeah - fine yeah...

GABE

I would, but my head's totally -- ('SCRAMBLED')

LEIGH

'Course, 'course, it was just... I mean, last week was... ('NICE')

GABE

Oh, it was yeah.

LEIGH

It was?

GABE

Always is.

LEIGH

Yeah.
So as long as it's not because...

He looks at her - *because...?*

LEIGH

It's just that, I am, basically, kind of, your boss, aren't I?

GABE

You are totally my boss.

LEIGH

Well yeah, totally. In the sense that... so what I meant was, with the "not-saying-anything" --

GABE

It's not that Leigh, we... we don't have to tell anyone, that's fine, it's just...

He makes a SWIRLING gesture round his head with his hands, indicating the extent to which his brain is struggling to cope with the call.

LEIGH

Yeah?

GABE

Yes.

She puts his hand on his knee supportively. He smiles at her. And this time he does get out.

11 **EXT. GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

A man a few years younger than Gabe PULLS UP behind Leigh and gets out of his car, AirPods in, preoccupied by a call. This is Tahir Kosa, known as **TAH**.

TAH

(to caller)

You serious?

He nods at Gabe, then puts his car keys in his shoulder bag-

TAH

Going out with Sids.

Chuck these in the kitchen, aye?

He throws the bag and his jacket to Gabe, then jogs off-

TAH

(to caller)

No, there's no way man...

Gabe glances at Leigh. She's putting a new address into her SatNav. He continues towards his house.

12 **INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

Gabe enters, a door on either side of the hall in front of him. He puts Tah's bag and jacket down in front of one of them, then takes out his keys to unlock the other-

13 **INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

The inside of the door has a spyhole at the top and a mirror filling the central panel - the bed unmade, a half-eaten bowl of cereal on top of the mattress, a PlayStation, VR headset and yesterday's clothes strewn across the floor. Gabe glances across at the bay window as he enters-

Leigh's still there, preparing to pull out, and-

Gabe starts to clear his bed, until-

She finally does DRIVE AWAY, and-

He waits for a moment, then... immediately puts the bowl back where it was and takes out his battered iPhone, the rapidity of his BREATH increasing by the second. He opens the browser, switches it to "Private" and starts to type something into Google-

"Samantha Tolmie" + "Balfron"

He taps 'search', but-

No results found

GABE

Fuck.

He looks around, then taps his head. *Think.*

14 **INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

Uniform now replaced by jeans and a T-shirt, Gabe heads out of his room and looks round, then... picks up Tah's bag and takes out his car keys.

15 **OMITTED**

16 **EXT. GABE'S HOUSE / PARTICK / GLASGOW - DAY ONE**

He clambers into Tah's car and starts the ENGINE. And, as he stares out of the window for a moment... *there is the RUSTLE of someone hurtling through tree after tree, then-*

17 **EXT. SMALL TREES / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

Still in his pyjamas, the YOUNG GABE makes his way through the spruces and firs, the trees getting smaller now, six footers becoming five and five four-

The lights of his house just about visible behind, the main entrance to the farm a little further along, a phone box next to it, a boldly-painted sign beyond-

Arngibbon Christmas Tree Farm

But the only light Gabe's interested in is the one leading him in the opposite direction. Every so often, he stops to stand on his tiptoes again, check its movement and adjust his direction accordingly. As it gets closer, his BREATH QUICKENS, until he checks once more and sees that... there's now no sign of it. But, as he turns round, the light suddenly shines in his eyes, and Gabe strikes out, knocking it to the ground, then sees-

*A girl of around the same age staring back, her BREATHING as rapid as his, a torch on the ground between them. This is the **YOUNG SAM** Tolmie. They look at each other for a moment, then he goes to speak, but... she gestures for him to shut up. And, as he looks at her in confusion... there's some NOISE, off-*

*Another light can be seen - a man in his sixties sweeping the trees with it. This is **ALEC** Tolmie. And-*

Gabe stares in his direction, until... Sam turns off her torch and yanks him to the ground-

18 **INT. CAR / ENTRANCE / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - EVENING ONE**

The eyes of the present-day Gabe flitting across the same tree farm... the sign peeling and the old phone box long-unused, but the cottage approaching beyond. And he looks towards it.

19 **EXT. MAVER HOUSE / BALFRON / STIRLINGSHIRE - EVENING ONE**

He peers through the frosted glass of his old front door, then looks down at the pot next to him. He crouches down, lifts it up, and sees... the key beneath. He takes it, and starts to OPEN the door, but the chain's on. And, as it CATCHES, a man is glimpsed behind-

MAN

Eh!

Pause, then-

GABE

Alright Da?

And there's another pause, before... the door CLOSES, the chain's UNLINKED, and the door OPENS again. A man of around sixty is standing there. This is **IAN** Maver, the father from the opening sequence. Neither speaks for a long moment, until-

IAN

Football's on.

GABE
Oh... sorry, I...

IAN
No, I mean - you wanna watch?

GABE
Oh... oh, aye.

IAN
Aye?

Gabe nods. And Ian holds the door open.

20 INT. LIVING ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
EVENING ONE

A short while later, Gabe's on the settee and Ian in his armchair, Gabe looking at Ian, and Ian the TV - his eyes only flitting to Gabe momentarily as he responds-

GABE
How's your leg?

IAN
Ah, y'know.

GABE
What?

IAN
'tis what it is.

Pause, then-

GABE
You seen Uncle Charlie?

IAN
Aye.

GABE
He alright?

IAN
Hasn't been arrested for a while...

GABE
Need to get the rest of my stuff
from his garage.

IAN
Don't bother. Never uses it.

Pause, then-

GABE
(of the TV)
D'you... d'you think we could turn
that off for a bit?

And Ian looks at him for a moment, before-

IAN
Champions League.

21 **INT. STAIRS / MAVER HOUSE / BALFRON / STIRLINGSHIRE - EVENING ONE**

Gabe heads up the stairs. The old photographs still snake up the wall, but... they also still end at the same point they used to, not a single one from this side of the Millennium. Gabe glances at the last one - mum Jeanette, dad Ian and him, all gripping each other, smiling - but he doesn't pause, just keeps going, until... he can see the door to his old room. He stares at it for a moment, then walks towards it.

22 **INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE - EVENING ONE**

He enters. The posters and clutter have gone, but the wallpaper and general decor remain. The curtains are open. Gabe doesn't walk towards the window though, he just crouches down instead, before lifting the edge of the carpet up and folding it away from the wall. He runs his hand along the skirting board, trying to work out where something used to be. Nothing's there. He lifts up more of the carpet and continues, until... his fingers touch something. The edge of a piece of paper. He teases it out from beneath the board-

A folded, crumpled, lined page, torn from a diary, unicorns printed all over it, seemingly smeared with soot.

And, as he unfolds it carefully, almost reverently, ready to read what's written within-

23 **EXT. SMALL TREES / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - FEBRUARY 1999**

The young Gabe peers through the branches - the lights from Alec's torch getting closer-

ALEC
(calls)
Saman-tha?

Gabe and the young Sam huddle together, Sam staring pleadingly at Gabe, Gabe remaining completely silent as-

*The man continues past, joining a woman of around the same age. This is **JOAN** Tolmie. And the moment their lights have moved far enough away-*

Sam heads in the opposite direction, still without saying a word-

A boy a school year or two older emerging from the trees further along, jerking his head at her to follow, then moving on. And Sam glances back towards Gabe, before... heading after the boy, taking his hand and fading into the black-

Gabe turning back towards the distant light of his house-

24

**INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
EVENING ONE**

The present-day Gabe now staring out of the window at the same trees, unicorn-page in hand, until-

IAN
Why've you come?

GABE
(startled)
'kin' 'ell...

IAN
(of his language)
Gabriel.

GABE
I just... thought it'd be nice.
See how you are.

Gabe stuffs the page into his pocket. Ian nods, but it's clear he doesn't buy Gabe's reason.

IAN
You alright?

GABE
Aye.

IAN
Aye?

GABE
Aye.

IAN
Well... good. Good.
I'm glad you're here.

GABE
You must be. To leave the football.

Gabe half-smiles at him for a moment, then-

IAN
It's half-time.

Ian smiles back, and now Gabe properly smiles too. And Ian joins him at the window, both staring out, until-

GABE
You... you don't know what happened to Sam Tolmie, do you?

IAN
What?

GABE
Samantha Tolmie, y'know -- ('WHO LIVED AT THE FARM?')

IAN
What you talking about her for?

GABE
No reason, just...

IAN
What?

GABE
Just wondered if -- ('YOU KNEW?')

IAN
Why would you possibly even wonder?

GABE
Where did she go when her nan and grandad gave up the lease on the tree farm?

IAN
Is *this* why you're here?

GABE
No.

IAN
To ask about Samantha *Tolmie*?!

GABE
No.

IAN
What is wrong with you, boy?

GABE
Fuck's that supposed to mean?

IAN
Do *not* swear in this house.

GABE
Oh, get to fuck.

IAN
Gabriel!

GABE
What? How long is it, eh? And you
can't even switch the TV off.

IAN
It's the Champions League!

And the pair of them face up to each other, both BREATHING HEAVILY now, both upset, then... Gabe turns-

GABE
Forget it...

25 **OMITTED**

26 **EXT. THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT ONE**

He gets out of Tah's car and looks above the door of a pub-
Eilidh Straiton

*Licensed to sell intoxicating liquors and beverages for
consumption on or off these premises.*

And, as the voice of a female singer DRIFTS out, Gabe takes a BREATH, then... walks towards it.

27 **INT. THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT ONE**

The casually-dressed **VOCALIST** sings into a microphone, seemingly unperturbed by her near total lack of audience-

An **OLDER MAN** propping up the bar, one of the very few present, turning and staring at Gabe in possible recognition instead. Gabe nods, then approaches the teenage **BARMAID**-

GABE
Is... is Eilidh about?

BARMAID
Disnae do Tuesdays.

GABE
She in though?

BARMAID
On from lunch tomorrow.

GABE
Aye, is she upstairs though?

BARMAID
She won't come down.

GABE
Could you pass on a message?
I'm a... a friend from school.

BARMAID
I'll pass it on tomorrow.

Gabe SIGHS. And there's a pause, then he looks round the bar till his eyes rest on... a door marked 'Private'. He walks towards it, then... tries it. It opens.

BARMAID
You can't go in there!

Gabe continues.

28

INT. PRIVATE AREA / THE BRAES / BALFRON / STIRLINGSHIRE -
NIGHT ONE CONTINUOUS

He skips up the stairs, the SINGING still audible, KNOCKING on the door in front of him as the barmaid appears behind-

BARMAID
Excuse me?!

But before Gabe can reply, the door is yanked open, and-

A man appears, wearing only a pair of boxers. He's no more than a couple of years older than Gabe, but - whilst physically fit - he has a face that advertises his sins. This is Paul Robertson, known as **ROBBO**.

ROBBO
Fucking hell.

And it's clear that his appearance throws Gabe as much as Gabe's does Robbo.

GABE
Robbo?

Robbo stares at him in disbelief.

GABE
You... you alright, big man?

ROBBO
What you doing here?

GABE
Just going past, and... saw
Eilidh's name above the door and --
('WONDERED IF SHE WAS IN?')

ROBBO
What?

Pause, then-

GABE
I've been looking for a number.
For Sam. Tolmie?
And I wondered if Eilidh still --
('HAD ONE FOR HER?')

ROBBO
You taking the piss?

GABE
No, no - I didn't know you and
Eilidh were... ('TOGETHER')

A nerve in Robbo's cheek twitches. Gabe LAUGHS nervously-

GABE
I didn't know, I swear.

Robbo steps towards him.

GABE
Hey, I don't want any trouble, that
was a *long* time ago, we -- ('AREN'T
KIDS ANYMORE...')

But Robbo grabs Gabe, pinning him against the wall, until-

EILIDH (O.S.)
Robbo!

A woman of a similar age pulls him back. She's wearing a
dressing gown. This is **EILIDH** Straiton. Gabe looks at her.
But she continues to focus on Robbo, and Robbo on Gabe.

EILIDH
(quietly)
Robbo, *Robbo* - let him go...

Pause, then-

ROBBO
(to Gabe)
You ever step through that door
again and I will fucking kill ya...

Gabe nods, and... Robbo lets go, retreating into the flat,
Gabe turning back to Eilidh. And now she looks back at him,
her face a picture of pity as she shoves the door SHUT-

28A **INT. CAR / STIRLINGSHIRE - NIGHT ONE**

Gabe driving home later, checking the time, his breath
shallow-

28B **EXT. GABE'S HOUSE / PARTICK / GLASGOW - NIGHT ONE**

The security light pinging on as he approaches, Gabe blinking-

28C **INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW -
NIGHT ONE**

Entering and - seeing that Tah's stuff is still there - he
unzips the bag hurriedly, his phone starting to RING-

+447700 900 810 CALLING

*

And he answers, then-

BRECK (O.S.)
Gabriel?

GABE
(into phone)
Yeah?

BRECK (O.S.)
DI Anna Breck.

GABE
(into phone)
Alright?

BRECK (O.S.)
I'm at Lochran Heights.
We've cordoned it off, searched one
of the buildings...

GABE
(into phone)
You... found anything?

Gabe waits, bracing himself-

BRECK (O.S.)
Witnesses, plenty of them.
Heard a man arguing with a woman.

GABE
(into phone)
And then?

BRECK (O.S.)
A distressed female - about five
six-seven, blonde hair, round the
same age as you - with what
appeared to be blood on her,
running from the scene later...

Gabe doesn't respond though - he just puts Tah's car keys
back into the bag.

BRECK (O.S.)
Hallo? Are you there?

And Gabe ZIPS the bag up again, then-

GABE
Could be anyone...

And, as he stands there... Tah sweeps in and UNLOCKS his
door, before grabbing his stuff, giving Gabe a thumbs up in
thanks and exiting into his room, completely oblivious, Gabe
remaining rooted to the spot, the phone still to his ear...

29 **OMITTED**

30 **EXT. STREET / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON**
/ GLASGOW - DAY TWO

The following morning, back in his dark green call handler
uniform, Gabe walks along the street towards the ACC, passing-

Danni and Jat approaching together from another direction,
Danni looking across at him-

Gabe lowering his head and continuing-

31 **OMITTED**

BOY OF AROUND TWELVE (O.S.)
Through it!

Gabe inputs '4-7', then-

GABE
Is anyone else there?

BOY OF AROUND TWELVE (O.S.)
Nah, it's shut, it's -- ('CLOSED
DOWN')

GABE
OK, don't move, we're gonna --
('GET A VEHICLE OUT TO YOU')

BOY OF AROUND TWELVE (O.S.)
I'm not waiting, I'm getting
down...

GABE
Stay where you are.

BOY OF AROUND TWELVE (O.S.)
I'm meant to be at school...

GABE
They'll understand.

BOY OF AROUND TWELVE (O.S.)
They never understand!

GABE
I understand.

BOY OF AROUND TWELVE (O.S.)
How do you?

GABE
How old are you?

BOY OF AROUND TWELVE (O.S.)
Twelve.

Pause, then... Gabe smiles-

GABE
I was twelve once.

But, as the boy takes this in- Ross puts his hand up, and-

ROSS
It's her!

ANTHONY
What?

ROSS
She's rung back...

ANTHONY
Who?

And now Ross turns to Gabe-

ROSS
The one from yesterday.
She's asking for you...

Gabe stares at him.

BOY OF AROUND TWELVE (O.S.)
He's moving!

Gabe turns to Anthony, Anthony waving his hand at Danni,
before switching to Gabe's call, whilst-

GABE
I'm gonna put you through to my
colleague now, alright?

BOY OF AROUND TWELVE (O.S.)
Huh?

GABE
She'll look after you.

BOY OF AROUND TWELVE (O.S.)
What about you?

GABE
I'll hold a good thought for you...

BOY OF AROUND TWELVE (O.S.)
But -- ('I WANT YOU')

Gabe, however, CLICKS his mouse, Danni taking over, then-

GABE
Hallo?

And there's a pause, before-

WOMAN OF AROUND THIRTY (O.S.)
Oh God...

GABE
Is that you?

WOMAN OF AROUND THIRTY (O.S.)
Do you... do you know who?

Gabe looks at his screen... the same location identified as
before, barely able to believe she's called back-

GABE
No.

WOMAN OF AROUND THIRTY (O.S.)
Oh...

Anthony TYPES, the text appearing on Gabe's screen once more-
Keep her talking

GABE
I... I might be able to help you
though? If you'll let me?

WOMAN OF AROUND THIRTY (O.S.)
(cracking)
I don't know what to do.

GABE
There are police there.

WOMAN OF AROUND THIRTY (O.S.)
I'm staring at them...

Don't scare her

GABE
You could go up to any one of them.
It's OK...

WOMAN OF AROUND THIRTY (O.S.)
He ruined my life. Two years of...
I'm not being punished for that
Gabo, that isn't... ('FAIR')

Gabe puts his head in his hands.

Keep it together, you've almost got her

But... Gabe doubles over, his hand on his stomach now-

GABE
I can't do this...

WOMAN OF AROUND THIRTY (O.S.)
What?

ANTHONY
Sit down!

LEIGH
Gabe --

He pushes his chair away from the desk-

GABE
I'm going home...

WOMAN OF AROUND THIRTY (O.S.)
You're leaving me?

GABE
Home sweet *fucking* home...

And he yanks his headset off and starts to walk away-

34 **INT. RECEPTION AREA / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY TWO**

Still clutching his stomach as he enters, Leigh behind him-

LEIGH
Gabe, wait!

But Gabe exits without turning back. However-

35 **EXT. STREET / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON
/ GLASGOW - DAY TWO**

The moment he's outside, he takes his hand away and looks round, then... quickens his pace.

36 **OMITTED**

37 **EXT. ENTRANCE / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE
- DAY TWO**

A couple of hours later, he's walking towards the sign as... his phone VIBRATES in his pocket. He glances at it, the number now in his contacts-

DI ANNA BRECK CALLING

He looks at the old phone box, then back at the trees, before... moving towards them without answering-

38 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO**

Stepping into them, taller than most now, and... BREATHES in two deep lungfuls of air, almost brought to his knees by the power, memory, of the scent. He starts to make his way through, but, whilst the landscape *appears to be* empty-

Farm workers occasionally loom up in the distance, pruning the branches by hand-

Gabe ducking down and changing his route in response, taking care to continue unnoticed.

39 **OMITTED**

40 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO**

Pushing through the branches, until... he sees something-

A long-abandoned and boarded up stone-built bothy, once used as a resting place for workers, its walls now blackened, roof half-gone.

And he stares at it.

41 **EXT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO**

Gabe heads towards a door, but... it's boarded up so thoroughly that he continues around the building, past the more loosely-boarded windows, until he gets to an entrance on the other side. And though that's also secured, the boards there are part-broken. He pulls at them, but they hold firm. He tries with both hands, and... they start to come away.

42 **INT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO**

He enters-

Drips from a past downpour DROP down from the hole in the roof, the outside world taking longer to penetrate here. A cast iron table and chairs sit in the centre, amateur graffiti crisscrossing the soot-smearred walls, a melted clock on one of them.

Gabe crosses to the still-boarded up door on the far side. He reaches up, then... runs his palm along the brass plaque above it, wiping away the soot like it's a palimpsest, turning his hand black, but revealing three words-

Home Sweet Home

He stares at them for a moment, then blows the dust from one of the chairs. And, as he sits-

43 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY -
FEBRUARY 1999

The young Gabe makes his way through the trees in the same direction Sam and the boy exited, until he sees-

A grizzled-looking man in his forties pruning the trees beyond, whilst having a conversation with the same boy, another girl - around the same age - alongside them. This is **BILLY** Robinson, his son the **YOUNG ROBBO** and the **YOUNG EILIDH**.

But as Gabe watches, hidden, he hears a branch SNAP behind him and he turns and sees-

YOUNG SAM

What you doing?

The young Sam is staring right at him. Gabe doesn't answer though, just blinks back at her, until-

YOUNG ROBBO (O.S.)

Who's this?

Robbo and Eilidh have now left Billy and are walking towards them-

YOUNG EILIDH

He's the new boy. He's moved into --

YOUNG ROBBO

(to Gabe, interrupting)

You think you can just... walk around here?

Robbo pushes Gabe in the chest... Gabe staggering back, now surrounded.

YOUNG ROBBO

You think this is... open to anyone?

Robbo shoves him again. Gabe looks at Sam. But she looks away.

YOUNG EILIDH

Awh, leave him Robbo...

Robbo, however, pushes Gabe once more, knocking him down, before... putting his arm round Sam, pulling her towards him possessively, then exiting into the trees-

Eilidh remaining where she is, staring at Gabe exactly as she will in her pub one day and... holding her hand out-

YOUNG EILIDH

I'm Eilidh.

She helps him up. And, as she turns towards the caravan too, Gabe's eyes move from her to the departing Sam, walking through the door without looking back-

44

INT. BOTHY / BALFRON / STIRLINGSHERE - DAY TWO

The Gabe of the present-day sitting there. He stands up, shakes his head to himself and goes to leave, until... someone PULLS at the boards across the still-sealed door. Gabe touches them on his side. After a moment, the pulling stops and FOOTSTEPS are heard moving round the bothy - STEP, STEP, STEP, past the boarded up windows - then silence for the longest of moments, before-

A woman enters tentatively. This is the girl from the tree farm over twenty years on - Samantha "**SAM**" Tolmie, early-thirties. And there's a long pause as they stare at each other, struggling to comprehend the fact that this is actually happening, then... Gabe speaks quietly-

GABE

Wasn't sure you'd know what I meant.

SAM

Not gonna forget, am I?

GABE

It's a long time.

SAM

When did you know it was me?

GABE

Only two people ever called me that.
And I knew it wasn't my mum...

Sam almost SOBS.

SAM

Have... have you told the police?

GABE

I wouldn't be here if I had.

SAM

Could they trace my call?

GABE

Only to the postcode. They know you live in Lochran Heights.

SAM

I don't.

Gabe looks at her - what?

SAM

We used to. We just... park there now, if we're going anywhere near.

GABE

They've got a description of you.

Sam stares at him, Gabe continuing-

GABE

Someone saw you leaving.

SAM

Have you told anybody?

GABE

Went to my da's, then The Braes. You know Eilidh Straiton actually runs it now?

SAM

You told *them*?

GABE

Only that I was looking for you.

SAM

What did they say?

GABE

I don't think anyone round here would ever think it was a good idea for me to get in touch with you again Sam. Do you?

And... Sam breaks, her whole body starting to shake, the shock and terror taking over once again - Gabe's hands reaching out, but... Sam exiting...

45

EXT. BOTHY / BALFRON / STIRLINGSHIRE - DAY TWO

Minutes later, Sam moves around, charged with anxiety-

SAM

We'd... we'd been to get this gym stuff.

Gabe's line of sight never leaves her for a second.

SAM

He started going on about the way I
looked at this man in the shop.
Or... he looked at me. Both? I
mean, on and on. Like that's what
Haz does, y'know?
(beat)
Did.

Pause, then-

SAM

When we got back to the van, he
told me to put it all in the back
and I say "do it yourself!"
So...

She shrugs. And Gabe knows what *that* means.

SAM

I just wanted to get him off.
I don't know what happened, it was
just *pure...*
I've got this, like, barbell and...

She mimes striking out with a metal bar, then-

SAM

Then I'm running, I'm running, but
he's not coming after me, so...

She looks down at the ground-

SAM

I go back and he's lying there...
And I wanted to leave him, but...
Took his phone. Rung.
(beat, looks up again-)
And it was you Gabo - it was *you...*

GABE

(quietly)
Where is he now?

SAM

Still there.

GABE

You left him?

SAM

Couldn't do anything else...

Gabe looks at her - huh?

SAM

Can't drive. Just closed up the back of the van with him in it and ran...

GABE

He's... *by the side of a road?!*

SAM

(shakes head)
Basement car park, Lochran Heights, block three.

Gabe closes his eyes. *Shit*. And there's a pause, then-

SAM

What did the police say?

GABE

They... they wanted your name.

SAM

Thankyou.

GABE

They're gonna find out.

SAM

Why?

GABE

There's a dead body in a building that's swarming with them!

SAM

Yeah, but... they're only checking the apartments?

GABE

How long d'you think it'll be before someone notices there's an abandoned van down there? How long before it starts to... ('SMELL'?)

Gabe pulls a pen from one pocket and a scrap of paper from the other and starts to copy down a number from his phone-

DI Anna Breck - 07700 900 810

*

GABE

Don't wait for them, Sam.
Ring this number. Now.
Tell her *everything*.

But, as he hands it to her, Sam barely looks at the number - just the soot and unicorns on the paper - before... handing it back-

SAM
I can't do that.

GABE
He was a bastard. They'll see.

SAM
I can't go to prison, Gabo.

GABE
It's happened. You can't pretend it
hasn't.
You can put it off for a few hours,
but...

She crumbles again. Gabe puts his hand on her arm. She puts
her face on his shoulder, her eyes flicking up towards the
uncovered inscription, before-

SAM
Crazy being here, isn't it?

GABE
Aye.

SAM
I... I think about it, don't you? I
mean, not just -- ('HOW IT ALL
ENDED')

GABE
Aye.

Pause, then-

GABE
I saw Robbo. Paul Robertson?

SAM
Oh God...

GABE
Looks like he's with Eilidh.
He... was pretty angry...

SAM
He needs to let that go...

GABE
Ah, it's not so easy, is it?

Sam looks at him. No.

GABE
I come back here, see my da, see
someone from school, and... you
know that's all they think of.
All I do.

Another pause, then-

SAM
Do you remember what you said?
The last time...

Gabe nods.

SAM
Do you?

Gabe nods again.

SAM
It's not something Haz has ever
said.
But he's not a kid, is he?

GABE
I didn't say it coz I was a kid.
I said it coz I meant it.

Sam LAUGHS.

GABE
I did.

She shakes her head, but-

GABE
Do.

SAM
(quickly)
Move the van for me then.

Gabe looks at her in astonishment-

GABE
*What? No, no, come on, I -- ('CAN'T
DO THAT')*

SAM
Please.

GABE
Sam, Sam --

SAM
No-one'll notice him missing for a
bit, he was always disappearing
off. He was a... "delivery boy".

Gabe looks at her - why the quotes? And Sam nods-

SAM

If Haz goes for a week, two, no-one'll think it's any different. It'll give me time. To work out what to do.
Please, Gabo. *Please?*

And there's a long pause, then... Gabe shakes his head-

GABE

(of the number)
If you're not gonna call her. I am. I have to.
You've got till morning. I'll take you anywhere you want before then.

She stares at him, then... shakes her head too.

SAM

It's alright. I'll... make my own way from here.

GABE

Sam...

SAM

I shouldn't've asked.
I'm sorry, that was...
Shit. *Shit*, I'd... ('BETTER GO')

She nods at him. And he nods at her.

46 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHERE - DAY TWO**

They step back into the trees, then - glancing around anxiously once more, alert to the possibility of a farmer, of anyone who might spot them at all - head in opposite directions. And, as Gabe walks away from Sam-

47 **INT. CONSULTATION ROOM / CLINIC / STIRLING - DAY - MAY 1999**

*The young Gabe sits opposite a woman in her mid-thirties. This is Dr **WOODWARD**, a child psychologist.*

WOMAN'S VOICE

*I see in my notes you're sick a lot, Gabriel.
How do you feel before you're sick?
The hours before.
How does it start? When?*

She isn't looking at him, she's drawing on a piece of paper, and he's doing the same, a little warily.

At first, he doesn't respond, but at no point does she fill the silence, just continues to draw, until-

YOUNG GABE

*Starts with headache normally.
I get heavy heads, y'know, and
it... kind of just makes me feel...*

Pause, then-

WOODWARD

When do your headaches start?

YOUNG GABE

School. Same as the last one.

Pause, then-

YOUNG GABE

*Sometimes it's OK. Sometimes
nothing happens, but...
I don't want to be there. I stare
at the window and wish...
I just want to go home.*

WOODWARD

Why?

Gabe shrugs.

WOODWARD

*And what would you do if you were
at home?*

YOUNG GABE

*(shrugs)
Nothing.*

WOODWARD

Where would you be?

YOUNG GABE

Bedroom. Back room? Watching TV.

WOODWARD

Who else would be there?

YOUNG GABE

What d'you mean?

WOODWARD

*If you could click your fingers and
not be at school, be at home
instead, would you want anyone to
be there with you, or -- ('WOULD
YOU BE ON YOUR OWN?')*

YOUNG GABE
Mum's always there.

Woodward nods, then... shows him her picture-

A tree, the branches filled with apples.

He looks at it, then shows her his-

A house with a series of lines scratched over the windows,
the doors, the roof.

WOODWARD
(of the lines)
What are they?

Pause, then-

YOUNG GABE
(matter-of-factly)
The flames...

And Woodward looks at him, then-

48 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO**

Gabe stops and turns round. Sam can still just about be seen, moving further and further away into the trees, before... disappearing entirely. And, as Gabe peers through the branches, his heart starts to BEAT faster and faster, then-

49 **INT. CORRIDOR / CLINIC / STIRLING - DAY - MAY 1999**

The young Gabe heads back out into the corridor, eyes watery at the ordeal of the session, until-

WOODWARD
Samantha?

And Gabe looks up and sees-

The **YOUNG SAM** Tolmie standing there, waiting to go in next - her eyes now every bit as much on him as his are her. And, as she heads past Gabe towards Woodward's room, their worlds almost seem to slow down, each electrified by the realisation that the other is as struggling with life as them-

50

EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY TWO

The Gabe of the present starting to RUN, charging back through the trees, desperately looking for Sam, until... he runs straight into her. And she goes to SCREAM in shock, but... Gabe puts his hand over her mouth, eyes flitting round, Sam's the same-

One of the farm workers appearing in the distance, AirPods in, oblivious to their presence, pruning with real care-

Gabe and Sam ducking down, then-

GABE

(whispers)

Do you know anyone who still lives there? Lochran Heights? From when you did?

SAM

Why?

GABE

Do you?

SAM

Maybe...

GABE

(nods)

Where are the keys to the van?

SAM

Home.

GABE

I'll go with you, wait outside while you get them, then... take you back to mine and come back after.

SAM

After what?

Long pause, then-

GABE

I've moved it.

And Sam stares at him in amazement...

50A **EXT. APARTMENT BLOCKS / LAURIESTON / GLASGOW - DAY TWO**

Gabe stands outside opposite a series of upmarket new-build apartment blocks, keeping to the shadows as someone walks by, until-

Sam emerges, hastily-packed bag in hand, and... holds out a set of keys.

51 **EXT. LOCHRAN HEIGHTS / TRADESTON / GLASGOW - NIGHT TWO**

A police cordon stretches round a less-glamorous development, officers checking everyone who goes in or out of the buildings within.

Gabe watches this for a moment, then... heads straight for a uniformed woman in her mid-twenties-

GABE

I, uh, I need to get my car?

POLICE CONSTABLE

What's your name please, sir?

Pause, then-

GABE

Dan. O'Neill?

(beat)

312.

The **POLICE CONSTABLE** checks her list. Gabe stares at her. She turns the page and checks the next one too, Gabe staring all the more, until-

POLICE CONSTABLE

312?

Another pause, then-

GABE

Yes.

POLICE CONSTABLE

Oh God, thank your fellah for the muffins, highlight of the day.

Gabe blinks. The constable smiles-

POLICE CONSTABLE

This way...

And, as she moves down a side street... Gabe follows-

52 **INT. CAR PARK / BLOCK THREE / LOCHRAN HEIGHTS / TRADESTON /
GLASGOW - NIGHT TWO**

A door CLOSING behind him, leaving him in semi-darkness for a moment, then... the automatic lights FLICKERING on above-

The basement car park stretching out in front of him, no-one else in there, completely still and silent-

The constable just about visible through the slatted exit shutters, her back turned.

Gabe looks one way, then the other, but... there's no sign of a van. He walks across the hard floor, his footsteps ECHOING as his pace increases, starting to panic at the lack of van, until he passes a large black Range Rover, and sees-

A battered white Ford Transit hiding behind it.

He stares at its rear doors, scarcely able to contemplate what's inside, until-

The internal door of the car park OPENS... a man entering. Gabe looks at him. The man walks towards him. Gabe keeps looking. The man reaches out, and... unlocks the Range Rover next to the van with his fob-

RESIDENT

Pain in the arse all this, eh?
Know what it's about?

Gabe shakes his head slowly.

RESIDENT

Looking for a body.
That's what a wee girl on the third
floor said.
Heard the police talking.

Gabe just stares at him, then the man clambers into his Range Rover and... Gabe takes the keys to the van out of his pocket, then UNLOCKS the door and does the same.

53 **INT. VAN / CAR PARK / BLOCK THREE / LOCHRAN HEIGHTS /
TRADESTON / GLASGOW - NIGHT TWO**

Gabe turns the key in the ignition, but... it doesn't start. He stares at it desperately, then turns it again, and... it lurches into life for a moment, before dying away once more. He PUNCHES the dashboard, more frantic by the second. He turns it a final time and... this time it STARTS and holds. He bows his head in thankfulness, then - as the exit shutter ROLLS UP automatically and the Range Rover edges its way out - Gabe CRAWLS after it.

54 EXT. / INT. VAN / SIDE STREET / TRADESTON / GLASGOW - NIGHT
 TWO

The constable speaks to the Range Rover driver. Gabe watches.
The constable nods. The Range Rover DRIVES away-

Turning back onto the main road and disappearing into the
night.

Gabe DRIVES up. The constable looks at him. Out of view, his
hands are shaking, but his face remains composed. He smiles.
And she nods, then... he PULLS AWAY too, almost doubling over
with relief as he turns onto the main road as well, until-

SMASH! Another car slams into him from the side, SPINNING the
van round, throwing Gabe forward, busting his nose, and
causing one of the back doors to SPRING OPEN. He sits there
for a long moment, stunned, before looking out-

Across the road, night-time revellers are looking back at
him, and someone shouts-

PASSER-BY

Ambulance!

Someone call an ambulance!

He looks out of the side window-

The constable is running towards him.

He glances in the rear-view mirror-

Officers are running from that direction too.

He undoes his seatbelt, then goes to open his door, but...
it's jammed, part-crushed on the outside. He tries it again.
It won't budge. He scrambles across to the passenger door,
opens that instead, and almost falls out. He looks at the
back of the van - one door is about an inch ajar, the
constable stopping in front of it.

DRIVER

Awh, shit, shit - I'm sorry...

The man from the car that slammed into him is approaching.
He's clearly over the limit, hair and suit ruffled, but not a
scratch on him.

POLICE CONSTABLE

Are you OK? Are you alright?

GABE

Uh... yeah, yeah, I...

But as Gabe's eyes move from the constable to the rear door,
he sees.... someone else heading across now too, at the back
of all the others. And it's-

DI Anna Breck.

And there's a pause, then... Gabe reaches past the constable and shoves the rear door shut. It CLICKS into place, then he pulls his hood up, walks back round to the passenger side, climbs in, yanks that SHUT as well, slides across, then tries to re-start the engine.

POLICE CONSTABLE
(through the window)
Excuse me sir?

Gabe tries again. Still nothing.

POLICE CONSTABLE
(through the window)
Excuse me, could you just...?

He tries one more time and... it LURCHES into life once more. And Gabe glances at the police constable for a second as she gestures for him to get back out, then-

He ACCELERATES away, causing the nearest officers to scatter, before-

SCREECHING round the corner.

55 **EXT. NARROW ALLEY / TRADESTON / GLASGOW - NIGHT TWO**
CONTINUOUS

The alley barely wide enough to take the van, Gabe's eyes flick from the walls at either side of him to his rear-view mirror-

Officers looking on, Breck in the middle.

And Gabe stares at her fast-receding reflection, then-

WHEEL-SPINS his way round the end of the alley.

56 **INT. UNDERPASS / TRADESTON / GLASGOW - NIGHT TWO**

He ACCELERATES under the clump of motorways, as-

A light is seen flashing in the distance, then... a SIREN is heard approaching.

57 EXT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - NIGHT TWO

He SKIDS to a halt alongside a row of garages, before-
Practically falling out of the passenger-side door,
scrambling towards one of them and fumbling for a key. He
tries to unlock it, but his hands are shaking too much. The
SIREN gets closer. And Gabe focuses, then... successfully
UNLOCKS the door and WRENCHES it open, a wall of boxes piled
at the other end.

58 INT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - NIGHT TWO
CONTINUOUS

He DRIVES in - the SIREN louder than ever - jumping back out,
pulling the door closed with a CLANK and standing there in
silence. The SIREN gets closer and closer and closer, then...
it passes, FADING into the distance again. And Gabe drops
down - back against the door, broken.

59 OMITTED60 OMITTED61 INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW -
NIGHT TWO

An hour later, he opens the door to his room-

62 INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT
TWO CONTINUOUS

There's no sign of anyone, until-

SAM (O.S.)
(quietly)
What happened?

Sam is behind him, and - as Gabe turns - the sight of his
blood sends her into overdrive-

SAM
Oh God...

GABE
I'm fucked...

SAM

What? *What?*

GABE

Bloke slammed into me, think he was pissed.

SAM

That's not your fault...

GABE

Detective was there - Anna Breck - one who's number I gave you...

SAM

Shit.

GABE

Staring, right at the van...

SAM

Did she see *you*?

GABE

From a bit away...

SAM

Did she *know* it was you?

GABE

I don't know.

SAM

How far?

GABE

Quite far, but...

SAM

OK, OK --

GABE

It's not OK!

SAM

Don't panic...

GABE

I drove off. Through the police cordon...

SAM

Why?

GABE

For you!

And, realising both the extent of Gabe's commitment and the potential repercussions for him, Sam now looks more horrified at what she's got him into than thankful for what he's done.

GABE

They came after me. I got the van into Uncle Charlie's, but they might have got the reg...

SAM

Uh... uh... that doesn't matter...

GABE

They'll go looking for your man!

SAM

Haz's name won't be on it. Changed his van as much as his phone. Part of the job...

GABE

They'll have a description of me.

SAM

Aye, and how much effort d'you think they'll put into finding you? Someone else drove into you.

GABE

I drove off!

SAM

It makes you look dodgy, but they've no idea why. What are they gonna do?

GABE

What if she knew it was me?

Sam looks through the curtains-

SAM

She'd be back by now.

Gabe blinks - "back"?

SAM

Couple were here earlier, spoke to your housemates. They said you were out. I think she's rung too...

GABE

I can't go in tomorrow...

SAM

You've got to. It's not just her - your phone's been going all night. Leigh Cubbin? Anthony someone?

Your dad? You need to show things
are alright...

GABE
(of his nose)
Look at the state...

SAM
I can calm that down.
If you don't go in, they'll know
something's up...

GABE
They already know.

Sam puts her hands on his arms.

SAM
Then change their minds.

63 **INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT
TWO**

A couple of hours later, Sam lies in Gabe's bed, and for a moment Gabe appears to be right alongside her, but... he's a few inches lower, on the floor next to it, a separate sheet over him, still wide awake. The room lit only by the streetlights, he stares at Sam's hand, hanging down over him. He reaches out, almost touches the tip of her finger, not quite, however... her finger moves and touches his. She's awake too. And, as she stares at him, Gabe stares back.

64 **EXT. STREET / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON
/ GLASGOW - DAY THREE**

The following morning, he stops as he approaches the ACC and glances at his reflection in the window of an empty car. His nose looks a lot better than it did a few hours ago, but a slight scab is visible on the bridge. He touches it, wincing painfully as he tries to dust Sam's concealer across it.

65 **INT. RECEPTION AREA / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE**

He signs in anxiously, then heads towards the security gate-

66 **INT. CONTROL ROOM TWO / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE**

Everyone looking at him as he tosses his rucksack under his desk, takes his phone from his back pocket, places it next to his screen, sits down and starts to put on his headset, until-

 ANTHONY
Bloody hell mate...

 GABE
What?

 ANTHONY
Where've you been? Not at home, not answering your phone - we've all been worrying about you and I'm not the worrying-type...

 LEIGH (O.S.)
Gabe!

Leigh is standing at the far side of the room.

 ANTHONY
What's going on Mavs?

 LEIGH
 (to Gabe)
Could I have a word please?

Anthony stares at Gabe, but... Gabe gets up and walks towards Leigh instead. She puts one hand on his arm, the other on his back, guiding him forward. And, still watched by Anthony, Danni, Ross, Jat and the rest, he exits-

67 **INT. CORRIDOR / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE CONTINUOUS**

 GABE
Sorry, I missed your calls Leigh,
my -- ('TONES WERE OFF')

 LEIGH
It's OK, it's not actually me wants
the word...

And, as she ushers Gabe round the corner, he sees the glass office at the end and realises that-

Breck is sitting there, Lennie behind her.

He stops. Leigh looks at him. Gabe looks at her, then back at Breck, before... continuing towards them.

68 INT. DUTY MANAGER'S OFFICE / STRATHCLYDE AMBULANCE SERVICE
ACC / HILLINGTON / GLASGOW - DAY THREE CONTINUOUS

He enters.

BRECK
Gabriel. Take a seat.

Gabe sits.

BRECK
Would you mind talking me through
the last few hours?

GABE
What... what d'you mean?

Gabe can hardly breathe. And Breck leans in, then-

BRECK
Your "friend" rings back and you...
run off? Disappear?

She hasn't connected him to the crash. Gabe nods-

GABE
This is... it's freaking me out,
I... I *had* to go home.

LENNIE
We spoke to two housemates - Tahir
and Olivia? - neither had seen you.

LEIGH
(to Breck)
Excuse me, he needs support, not
interrogation...

BRECK
(to Gabe)
And you've got it. You have.
I know this can't be easy...

GABE
That's not home.
That's just where I live.

Breck looks at him.

GABE
My da's.
I went back there. Like you said.

Lennie flips open a tablet and hands it to Breck. And Breck
shows it to Gabe-

*A remarkably-accurate computer-generated image of Sam now
staring back at him.*

BRECK

Have you got a name for us Gabriel?

And Gabe fixes on the image, then-

69 **INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - JUNE 1999**

He's twelve and holding his sick bowl once more, until-

The curtain lights up, the beam unmoving.

And, as he looks at it, time almost seems to slow down-

70 **INT. DUTY MANAGER'S OFFICE / STRATHCLYDE AMBULANCE SERVICE ACC / CENTRAL GLASGOW - DAY THREE**

Breck and Leigh stare at the adult Gabe.

LEIGH

Gabe?

And he looks up at her for a moment, then-

71 **INT. GABE'S ROOM / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - JUNE 1999**

The young Gabe SNATCHES the curtains open and sees-

The young Sam, standing alone on the edge of the trees, torch in hand, and staring right back.

And Gabe stares down at her, then-

72 **INT. DUTY MANAGER'S OFFICE / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY THREE**

He turns back to Breck-

GABE

I wish I had, I... I wish...

And, as Breck closes her eyes in frustration... Leigh puts her hand on the back of Gabe's neck instinctively-

73

INT. CONTROL ROOM TWO / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE

Danni, Ross and the others continue with their calls, whilst... Anthony passes them, the mobile on Gabe's desk starting to VIBRATE. Anthony stops and... looks at it, just two letters flashing on the screen-

ST

DANNI
(into headset)
Alright, alright, just sit tight...

Anthony looks at Ross and Danni, but both are preoccupied by their calls. Still the phone VIBRATES. And Anthony picks it up quickly, then... answers, saying nothing, until-

SAM (O.S.)
(via phone)
Gabo?

Anthony drops the phone back onto the desk without ending the call, almost as if he'd realised he was handling a hand-grenade. And, as he looks up, he sees... Gabe walking back across the room towards his desk, Leigh leading Breck and Lennie out in the other direction, and-

The moment Gabe sees Anthony's face, he knows his colleague knows and stops in his tracks. They look at each other, then-

Anthony glances back at the phone as the caller ends the call, before... picking it up, and starting to walk towards the departing Breck, and-

Gabe immediately follows him, and within a moment-

The pair are walking quickly across Control Room Two together, Gabe staring at Anthony, Anthony staring straight ahead, both closing in on Breck-

GABE
Anthony.

Anthony keeps going.

GABE
Anthony.

Still Anthony keeps going.

GABE
Just let me -- ('EXPLAIN')

ANTHONY
(to Breck)
Wait! Wait!

She turns round. Anthony stops. Gabe stops. Breck and Leigh both look back at Anthony and Gabe does the same-

GABE
(to Anthony)
One minute. Give me one minute.

And there's a long pause, then... Anthony turns-

ANTHONY
I'll catch you in a sec Leigh...

And, as Breck and Lennie continue on their way, exiting this time, Anthony glances at Gabe, before heading in another direction... Gabe following him, then-

74 **OMITTED**

75 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - JUNE 1999**

The young Gabe runs through the trees again, following the now flickering light as that moves at pace too-

76 **EXT. ROOF TERRACE / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY THREE**

Anthony looks at Gabe-

ANTHONY
Why didn't you say?

GABE
I wanted to talk to her first.

ANTHONY
After what she's done?

GABE
It isn't like it seems.

ANTHONY
Is he alive?

Pause, then-

GABE
He wasn't a good bloke.

Anthony shakes his head in disbelief.

GABE
You don't know, you can't, but...
She is the victim, I swear.

ANTHONY
There's a dead fucking body!

GABE
It's gone.

Anthony stares at him. Another pause, then-

GABE
I moved it.
No-one'll find it.

Anthony stares all the more.

GABE
Please. Please Anthony.
This isn't just anyone, this...
(beat)
Please...

And, as Gabe holds Anthony's stare absolutely unblinkingly-

77 **EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE -
NIGHT - JUNE 1999**

The young Gabe emerges from the trees and... sees the bothy standing there, unboarded, roof intact, whitewash still visible, the young Sam in front of it, looking back at him-

YOUNG SAM
Gabo?

She heads in through the door. And Gabe stands there in the dark, alone again, then-

78 **EXT. ROOF TERRACE / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE**

Anthony glances round, his own mind whirring now and he walks right to the very edge of the roof, completely torn about what to do, until-

ANTHONY
I... I won't say *anything*.

GABE
Are you... you mean it?

Anthony turns back. He nods.

GABE
(thankfully)
Awh Anthony, Anthony --

ANTHONY
On... on one condition.

Gabe stares at him. And there's a pause, then-

ANTHONY
I'll do that for you. I will.
But...
Only if you do something for me.

And, as Gabe gazes back at him, a phone starts to RING, off,
SCRAMBLING heard, PANIC, TERROR-

79 INT. PHONE BOX / ENTRANCE / CHRISTMAS TREE FARM / BALFRON /
STIRLINGSHIRE - NIGHT - DECEMBER 1999

The young Gabe appearing in the old phone box-

CALL HANDLER (O.S.)
Ambulance Emergency, is the patient
breathing?

His shirt hangs from him in tatters, his whole body dirty-

CALL HANDLER (O.S.)
Hello?
Is the patient breathing please?

YOUNG GABE (O.S.)
(sobbing)
I... I don't know, I...

And Gabe turns round slowly to look at something behind him,
eyes widening in horror, then-

80 EXT. ROOF TERRACE / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY THREE

SIRENS BLARING, off, Anthony stares at Gabe as if he offers
every bit as much a chance of salvation as he'd been
requesting-

ANTHONY
I'm in a mess, Mavs.
But you can get me out of it.
I know you can...

And Gabe stares back - knowing now what he knew then... *this is just the beginning...*

END OF EPISODE ONE.