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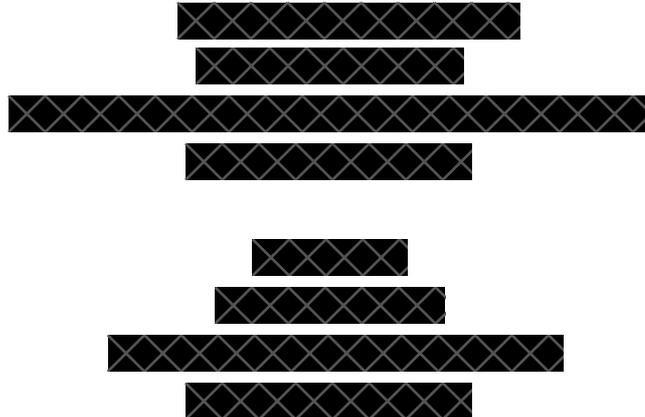
THE CONTROL ROOM

by
Nick Leather

Episode Two of Three

SHOOTING SCRIPT
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DUTY OF CONFIDENCE TO PRODUCER AND ITS SUBSIDIARY AND PARENT COMPANIES.

There is a CLINK-CLINK-CLINK, then-

1 **INT. KITCHEN / MAVER HOUSE / BALFRON / STIRLINGSHIRE - DAY - JUNE 1999**

IAN, wearing a black suit and tie, picks up a selection of almost-empty glasses, carrying them to the sink, before CLATTERING them down and starting to pick up plates too-

The YOUNG GABE, dressed in similar attire, watching for a moment, before... joining in, desperate to help-

No sound coming from the back room now, no medical bed to be seen, no Jeanette, and the state of the kitchen suggesting that the last person to leave her wake has only just gone.

Ian and Gabe work together in silence to clear the room, until... Ian stops and just stands there, rooted to the spot, gripping the unit in front of him, bewildered. Gabe stands next to him, his little finger moving towards his dad's thumb. So lost is he in his own grief, Ian isn't even aware Gabe's there though. And, as Gabe's hand remains unclasped-

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

The **GABE** of today looks across the roof at **ANTHONY-**

*

ANTHONY

I just need you to drop something off for me, that's all.

GABE

(warily)

What?

But, as Anthony goes to respond-

*

DANNI and **JAT** head up onto the roof for their break too-

*

Anthony and Gabe glancing round uneasily, Anthony turning his back on them, before continuing under his breath-

ANTHONY

Parcel.

GABE

What's in it?

ANTHONY

Doesn't matter.

GABE

Why can't you do it?

ANTHONY

It'd help me if you did.
I give it to you. You give it to
someone else. That's it.

GABE

This is weird.

ANTHONY

This is weird?
You just killed someone Mavs...

Gabe's eyes flit to his oblivious colleagues-

Jat showing Danni some home furnishing magazines-

GABE

(to Anthony, hisses)
I haven't killed anyone...

ANTHONY

You've disposed of... ('A BODY')

GABE

I haven't disposed of...
I've moved... ('ONE'), to protect
an innocent ('WOMAN') --

ANTHONY

She's not though, is she?

They look at each other. Pause, then-

ANTHONY

This is not weird, I just need my
own little Amazon man for one
afternoon. End of.

GABE

Tell me what's in it... and I will.

ANTHONY

It's better if you don't know.

GABE

Better?

ANTHONY

Easier.

GABE

Because if it's equivalent to --
('MURDER')

ANTHONY

It's not.

GABE
Tell me then.

But Anthony remains silent and-

GABE
I'm not doing anything criminal.

ANTHONY
(laughs)
Oh, are you not?

GABE
What I did last night was -- ('THE
RIGHT THING')!

ANTHONY
Are you going to do this or not?

Another pause, then... Gabe shakes his head-

GABE
I'm not getting involved in
anything else.

ANTHONY
Fine. That's fine. Free country.

Gabe nods.

ANTHONY
I obviously can't say nothing
though.
You wouldn't expect me to - not if
you weren't prepared to help me...

GABE
You'll ruin her life.

ANTHONY
Nah - you will.

Anthony starts to exit, but Gabe grabs him-

Danni immediately glancing across-

GABE
Where you going?

ANTHONY
Toryglen. Speak to that detective.

GABE
Give me tonight first.

ANTHONY
For what?

GABE
To tell Sam. Explain.

ANTHONY
(of the police)
And how would *I* explain that?
(as if to DI Breck) *
"Sorry I didn't come yesterday when
I found out the fellah I worked
with had hidden a body, only he had
some quality time planned with the
murderer, so -- "

GABE
Please.

ANTHONY
One hour.

And Gabe stares at him, then- *

3 **OMITTED** *

4 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY -
JUNE 1999** *

*The young Gabe RUNS through the trees, removing his black tie
as he does so, RUNNING like he's trying to remove the last
few weeks and months too, RUNNING, RUNNING, RUNNING-* *

4A **EXT. GABE'S HOUSE / PARTICK / GLASGOW - DAY THREE** *

The Gabe of the present CHARGING down the street towards his
shared house- *

5 **INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW -
DAY THREE** *

Barrelling in, causing- *

TAH to look round, startled-

TAH
Shit man, don't do that...

He's standing outside his room with an older man who's
counting a wad of notes into Tah's hand-

GABE
Sorry, pal.

Tah puts the money into his pocket and hands the man an envelope. The man exits, a woman in her twenties with blue hair and a manner that does not encourage conversation entering as he does so. This is another of their housemates, **OLIVIA** Turriff-

*
*
*
*

TAH
(as a greeting)
Olivia.

*
*

She SNIFFS in response, then starts to head down the stairs to her basement room.

*

TAH
Think she likes me...

*

GABE
She hides it *really* well...

TAH
What's going on with the feds coming round here last night?

GABE
Ah, it's just... work, y'know?

Tah nods warily. And Gabe heads towards his room, until-

GABE
Tah, could you do me a favour?

Tah shrugs - 'course.

GABE
Call me... call me "Gabo"?

And, as Tah looks at him in surprise, Gabe turns to his door-

6

EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - JUNE 1999

The young Gabe emerging from the trees, still in his suit-

*The bothy in front of him, the **YOUNG SAM** standing outside and shouting across-*

YOUNG SAM
Gabo!

Gabe stops instantly, BREATHING heavily, almost seeming to doubt whether she's really there.

7

INT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - JUNE 1999

Gabe enters, Sam following, taking an apron and putting it on-

Apart from a rusted old gas cylinder in one corner, the inside of the bothy has been turned into a child's idea of the perfect home - chintz draped over the table and places set, vintage clock on the wall, the 'Home Sweet Home' plaque gleaming, and the shelves and a sideboard filled with carefully-curated ornaments and crockery.

*
*

Sam takes Gabe's jacket from his shoulders-

YOUNG SAM

How was your day, darling?

YOUNG GABE

Uh... uh...

And, as she hangs his jacket up, Gabe looks at her, but Sam doesn't say anything, just waits for him to continue.

YOUNG GABE

OK, OK aye...
What about you?

YOUNG SAM

Ah, they've had me run off my feet.

Gabe blinks.

YOUNG SAM

(gesturing above her)
They're upstairs now though.
Looking forward to your story.

She pulls a chair out. And Gabe sits, then-

8

INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - DAY THREE

SAM immediately heads towards the Gabe of the present as he enters, but Gabe puts his finger to his lips hurriedly, gesturing to indicate Tah's presence, before CLOSING the door. He puts his eye to the spyhole, watching as-

Tah heading back into his own room-

Sam whispering desperately-

SAM

What is it?
Do the police know?

*
*
*
*

GABE
(turning)
No.

*

SAM
You're sure?

*

Gabe shakes his head. And... Sam throws her arms round him, burying her face into his neck, hours of tension releasing. Gabe freezes. And there's a pause, then - realising he's not actually hugging her back - Sam releases her grip-

SAM
Sorry, it was just... when you didn't say anything when I rung - I mean I know I shouldn't have, but... - felt like my brain was...
('GOING TO EXPLODE')

Sam sits down, head in her hands. And, as Gabe stares at her, trying to work out how to tell her about Anthony-

SAM
So that's it then?
That's really it?

GABE
No.

Sam looks up at him, eyes searching his face - what? And Gabe looks back at her for a long moment, fighting an internal battle, then-

GABE
Haz?

SAM
Oh... oh yeah, yeah...

GABE
My uncle doesn't use the garage much, but we can't leave the van there forever, can't leave...
('HIM')

Sam nods. Of course. Gabe nods too, hardly able to believe he hasn't said anything, yet equally unable to change it. Sam goes to take his jacket-

GABE
What?

SAM
I was just...

Gabe steps away, taking it off himself, then-

GABE
You hungry?

9 **INT. SHARED KITCHEN / GABE'S HOUSE / PARTICK / GLASGOW - DAY
THREE CONTINUOUS**

Eyes flitting round, Gabe enters, pulls out his mobile and starts to make a call-

CALLING ANTHONY HARRISON

And he waits, but... it goes straight to ANSWERMACHINE. Gabe ENDS the call, then calls straight back, but... ANSWERMACHINE once more, Anthony's phone clearly switched off-

GABE
Shit...

He ENDS this call too.

10 **INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - DAY
THREE**

The door opens again, Gabe's face appearing-

GABE
(quietly)
Takeaway?

And Sam picks up his jacket and... holds it out.

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

Gabe walks back along the road as calmly as he can, eyes moving back to the house, conscious that Sam might be watching, until he's completely out of view and... he pulls out his phone once more, opening the Uber app-

Where to?

He TYPES-

Toryglen police station

And he stares at the options-

12 EXT. POLICE STATION / TORYGLEN / GLASGOW - DAY THREE

Clambering out of an Uber and moving quickly towards the station, but-

A car is parked outside, a lanyard hanging from its rear-view mirror-

Anthony Harrison, Supervisor, Strathclyde Ambulance Service

And Gabe looks at Anthony's smiling image, then back at the Uber, the driver having not yet moved off, before... RUNNING up the steps to the station and in-

13 INT. RECEPTION AREA / POLICE STATION / TORYGLEN / GLASGOW - DAY THREE

There's one person in the small waiting area, but it isn't Anthony, it's... a teenage boy, slumped in his seat, and-

Gabe closes his eyes, until-

RECEPTION MANAGER

Alright?

GABE

I... I'm here to see... Anna Breck?
It's... Gabriel Maver.

The middle-aged **RECEPTION MANAGER** - a civilian in a white shirt and blue cravat who likes to think of himself as a cop - nods and picks up a phone, but as Gabe stands there, beaten-

Anthony walks through the door too, clearly entering for the first time, each looking as surprised as the other-

GABE

(hushed)
I thought you were already here...

ANTHONY

Just paying for the parking...

Gabe stares at him, then back at-

The reception manager as he puts the phone down again-

Gabe putting his arm on Anthony's back-

GABE

(hisses)
Switch your phone on...

But as Anthony looks at him, the internal door OPENS and-

BRECK
Mr Maver. "Gabo" to some...

Gabe turns-

Detective Inspector Anna **BRECK** now standing there-

*

Anthony moving the opposite way, as if to use a vending machine. And there's a pause, then-

GABE
(to Breck)
I... I know who it was.

And it isn't just Breck staring at him now, it's... Anthony too, focused on Gabe's reflection in the machine's glass-

GABE
There's a girl... *lives downstairs?*

BRECK
What's her name?

GABE
Olivia.

BRECK
Is she... in a relationship?

*

*

GABE
I have... seen a guy.
But not this week.
(beat)
Won't say I said, will you? Mean I can't be sure, but... did sound a bit like her, so.. thought I should tell you. Straightaway like.

*

*

*

*

*

BRECK
Think I spoke to her last night...

Gabe nods, anxiety immediately rocketing.

BRECK
Hasn't she got blue hair?

And Gabe stares at her for a moment, before-

GABE
Only since yesterday.

Clearly buoyed, Breck holds the internal door open for him, Gabe looks at her reluctantly.

BRECK
Won't take long...

Gabe nods. But as Breck heads in, Anthony stares at Gabe in disbelief, stunned by the duplicity of someone who's always seemed so innocent, honest, Gabe glancing back uneasily-

GABE

You've got your Amazon man...

And the door CLOSES behind him...

14

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

As Sam silently finishes their takeaway, Gabe peers through the curtains, completely on edge, waiting for Olivia to return... or Breck, until-

SAM

I'm sorry, y'know.

Gabe looks at her.

SAM

That you're in this, that...
I wish you weren't.

GABE

We'll get out of it. *Both* of us.

SAM

You don't have to sleep on the
floor tonight.

Gabe blinks.

SAM

I can.

GABE

You're not sleeping on the floor...

Pause, then-

SAM

(of the bed)
Both of us in here then?

Gabe looks at her again.

SAM

I'm not gonna jump on you, you
don't have to worry...

Pause, then-

GABE

I'm not worried.

And Sam stares at him.

*

*

15 **OMITTED**

*

*

16 **INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT
THREE**

Gabe is lying alongside Sam now, his own eyes wide open as she sleeps. Sam MURMURS. He looks at her. She seems to be speaking. He moves closer. Her eyelids are moving. Gabe tries to listen, but whilst he can't tell what she's saying, it's clear she's upset. And he thinks, then... puts his hand gently on her shoulder and-

*

GABE
(whispers)
Sam...

She opens her eyes.

GABE
Sorry, I... it looked like you were
having a nightmare and...

SAM
Oh... oh, right.

GABE
Sorry.

He goes back to his side, both lying there silently, until-

SAM
Could you put your arm round me?

She looks at him. He holds his arm out. She puts her head on it, her hand on his chest.

GABE
It's OK.

SAM
It's not though, is it?

Sam closes her eyes again. But Gabe's are wider than ever.

17 **EXT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - DAY FOUR**

First thing the following morning, he walks down the road to the lock-ups, looking around him, before... starting to UNLOCK the one he used two nights earlier-

A man walks his dog towards him-

Gabe turning away to hide his face-

The man continuing past-

Gabe letting himself in-

18 **INT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - DAY FOUR**

The van's still there, safely locked away. Gabe puts his hands on the back, struggling to comprehend what he's inches from, what he's got himself into, until... he hears a BUZZING sound-

A fly lands on the doors in front of him and crawls towards the gap between them, between his hands, and-

Gabe crouches down hurriedly and starts to unscrew the number plates... the familiar SWIRL OF OVERLAPPING VOICES, BEEPS AND SHOUTS taking over-

GABE (O.S.)
Ambulance Emergency - is the
patient breathing?

*

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

Gabe's back at his desk with his headset on, Danni and Ross on their sides as usual, Bex the supervisor-

GABE
Ambulance Emergency?

No reply.

GABE
Is everything OK there?

Still nothing.

GABE
OK, I'm going to hang up, then --
('TRY CALLING YOU BACK')

But there's the sound of a very clear TAP. Ross exits, his shift finished, Gabe not even noticing as-

GABE
Sorry, did you just make that
sound?

Another TAP.

GABE
Is everything OK there?

Two TAPS.

GABE
Is it safe to talk?

Two more TAPS. Gabe holds up his hand. Anthony looks across
as he takes over from Bex.

GABE
Are you hurt?

One TAP. Gabe TYPES, his words appearing on both his screen
and Anthony's-

Caller unsafe to comm

GABE
Can you breathe?

One TAP.

GABE
Are you bleeding?

Two TAPS.

GABE
Would you say you're seriously
hurt?

Two TAPS.

GABE
Are you in danger of being?

One TAP.

GABE
Do you know the person responsible?

One TAP.

GABE
Do you... share a house with them?

One TAP. Gabe TYPES hurriedly-

Possible assault

GABE
Are they there now?

One TAP.

GABE
But you're hiding?

One TAP.

Emergency response

GABE
Is it... is the person you're
hiding from your partner?

One TAP. Gabe nods. But then... another TAP.

GABE
It's not your partner?

Two TAPS.

GABE
Uh... parent?

Two TAPS. Pause, then-

GABE
Child?

One TAP. Gabe waits. But there are no further taps. As she talks to someone else, Danni looks across-

Medic eight minutes, police advised

GABE
OK, look we've helped arrange a
car. But... I'm gonna stay with
you. You're not on your own.

Silence.

GABE
My name's Gabriel. Gabe.
Gabo...

But there's a SHOUT, then... the line does dead.

GABE
Hullo? *Hullo?*

Gabe calls back, but... the line's no longer working and Gabe quickly adds information-

Call disconnected, possible unsafe

And Anthony's response comes-

OK, we'll take it from here

*

Gabe, however, PUNCHES the desk in frustration.

ANTHONY

*

Mavs?

*

He doesn't respond.

ANTHONY

*

Take a break.

*

Gabe doesn't move, but... something else appears on his screen-

My locker

*

Gabe looks at it, then... turns to Anthony-

Anthony making the most fleeting of eye contact, before one more thing follows it-

*

*

28

*

Gabe looking back at the number, before... standing-

*

*

20

**INT. LOCKER ROOM / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY FOUR**

Jat and Ross in there as Gabe enters, Ross getting changed, part-hidden by the door of his locker, Jat taking a sandwich box from another, whilst-

JAT

Danni told you about the housewarming?

Gabe blinks - what?

JAT

On the nineteenth from seven. Ross is coming...

*

Ross SNAPS the door back, revealing-

His Deliveroo uniform, his next job about to begin-

ROSS

I dunno, I'm thinking of boycotting - on account of you actually having a house, whilst some of us are still sharing a bloody attic...

JAT

Aye well - all hail the Bank of Mum
and Dad!
What would we do without em, eh?

Jat smiles, Gabe forcing one back, before heading to his own locker. And he waits for them to exit, then... moves to the row below - 26... 27... 28. He opens it. It contains a single object - a small well-wrapped parcel, about the same size as a smartphone box - whilst, on the inside of the door itself, is a handwritten post-it note-

*

Kelvingrove museum, the Heads, 2pm

Gabe glances round again, before picking up the parcel. He turns it over in his hands like a kid on Christmas Eve desperate to know what's inside, his heart-rate increasing by the second, then-

21 **OMITTED**

22 **INT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - AUGUST 1999**

The young Gabe watches as the young Sam tries to drape a newly-made curtain over one of the windows, the bothy further transformed into a chocolate box home-

A small paraffin heater in the corner, neat row of old books on a shelf, framed photographs - of the two of them in character as their idea of adults - lining the walls-

*

YOUNG GABE

I hate it.

She jerks her head - what?

YOUNG GABE

Not talking to you at school.

YOUNG SAM

We talk here...

YOUNG GABE

We don't though. Not as -- ('US')

*

YOUNG SAM

What d'you wanna know?

And Gabe thinks for a long moment, before-

YOUNG GABE

What was going on? Night I first saw you. With Robbo?

Pause, then-

YOUNG SAM

*His dad's worked for us for years.
Has lived in one of the caravans
here since he left Robbo and his
mum. Nanna and Grandie like him.
But they don't like Robbo...*

*
*
*
*
*
*

YOUNG GABE

Why?

YOUNG SAM

*We went in this house once.
Saw the window open and...*

YOUNG GABE

*(shocked)
You broke in?*

YOUNG SAM

*It was open, we just...
I just wanted to see, y'know?*

YOUNG GABE

What?

*
*

YOUNG SAM

*A proper home, like.
But the owner was in, so... now I'm
on my final warning. Get in trouble
again, they're... taking me away.*

*
*

YOUNG GABE

Don't then.

*She LAUGHS, but Gabe doesn't. And Sam takes a pen from her
pocket and offers it to him-*

YOUNG SAM

Write something.

Gabe looks at her - huh? She lifts up the side of her top-

YOUNG SAM

*On me. Whatever you want.
Only you'll know it's there.
I won't wash it.*

*Gabe doesn't move, just stares at Sam's stomach. And... she
crouches down, lifts up Gabe's top and writes on him instead,
just above his hip-*

Sam

*He looks at it. She hands him the pen, then lifts up her top
again. He stares at her. She waits.*

He thinks for a moment, before... starting to write too, something else, longer, on the base of her back, where she can't see it.

YOUNG SAM
What've you written?

Gabe half-smiles. Sam strains, desperate to read it-

YOUNG SAM
What is it?

MAN'S VOICE (O.S.)
(shouts)
Samantha!

She looks through the window-

ALEC, her grandad, visible in the distance, walking through the trees in search of her again.

YOUNG SAM
(calls back)
OK, Grandie...

She smiles at Gabe. He fully-smiles back now. She exits. And, as he watches her, his hand on her name-

23 **OMITTED**

*

*

24 **EXT. KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

Gabe walks towards the gallery, before... stopping a few metres away, the sound of an ORGAN heard, off. He grips the strap of his rucksack, his heart POUNDING now, unsure whether to go through with it. He steps forward.

*

*

25 **INT. GROUND FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

An organ RECITAL under way inside, the music dominates everything. Gabe walks across the tiles, eyes flitting about, weaving around some taxidermied animals, their eyes glassy, teeth ferocious. As a **SMARTLY-DRESSED MAN** a little older than Gabe looks at one, Gabe stares at him. The man turns and stares back - what? Not him then. Gabe moves on, the ORGAN continuing, its tempo increasing, a security guard looking across at him, continuing until he's underneath an art installation of over fifty floating heads, suspended over the space, each displaying a different emotion and lit to accentuate their expressions, scowling, laughing, sneering.

Gabe looks up - in his current state of mind the heads are even more terrifying than the taxidermied animals - Fear, Despair, Surprise, all staring back, the ORGAN even faster. And, unable to bear it, he turns to head back towards the exit, until... someone bumps into him-

SMARTLY-DRESSED WOMAN

Sorry...

A **SMARTLY-DRESSED WOMAN** around the same age as Gabe looks back, laptop bag over her shoulder, and for the briefest of moments she makes clear eye contact, before... continuing on her way. Gabe stands there. Is it her? He looks up at the heads again. He checks his watch. He glances around - the only other person now in the whole foyer is the security guard, and... Gabe heads after the woman-

26 INT. STAIRS / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR

Up some marble steps, the woman herself no longer visible, but the CLACK of her shoes audible. Gabe quickens his step-

27 INT. CORRIDOR / FIRST FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR

Past the columns, occasionally glimpsing her, but unable to catch her without going so quickly as to attract attention himself. CLACK. CLACK. CLACK. Someone approaches him heading in the opposite direction, before... walking straight past. And Gabe continues, turning a corner-

*

28 INT. GATES / FIRST FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR

Finding himself at a set of cast iron gates, a sign pointing down a short set of spiral steps to the rest rooms, off, not the smartly-dressed woman in front of him now, but-

The smartly-dressed man instead. Gabe looks at him in surprise, then turns to retrace his steps, only to see that-

The smartly-dressed woman is now standing behind, smiling, apparently relaxed-

SMARTLY-DRESSED WOMAN

Hallo there.

GABE

Hey.

SMARTLY-DRESSED WOMAN
You've got something for us?

GABE
Uh... yeah. Yes.

He starts to take it out of his rucksack, but... more FOOTSTEPS are heard, a man emerging from the direction of the rest rooms-

Gabe stopping-

The man looking at the trio in front of him, then... passing between them, disappearing round the corner-

The smartly-dressed woman holds her hand out to Gabe. And he hands her the parcel, then... she heads down towards the rest rooms too. Gabe EXHALES in relief - well that was OK - and he turns to leave again, but... the smartly-dressed man puts his hand on his arm-

SMARTLY-DRESSED MAN
Wait.

GABE
Why?

The smartly-dressed man doesn't reply though, just focuses on the spiral steps, as-

An older woman appears. She looks at them suspiciously - what are they hovering outside there for? - then she continues round the corner too. And there's a pause, then-

GABE
(to the man)
Awh, look...

And Gabe turns to go again, but-

The smartly-dressed woman reappears, smiling as before-

SMARTLY-DRESSED WOMAN
Thankyou.

GABE
I can go?

SMARTLY-DRESSED WOMAN
Of course.

But as Gabe moves... the smartly-dressed man hands him another package in return, this one larger. Gabe stops-

GABE
What's this?

SMARTLY-DRESSED WOMAN

For you.

GABE

Nah, nah, I don't want anything.

SMARTLY-DRESSED WOMAN

Just pass it on to whoever you're working for...

GABE

No - no, this wasn't part of --
('WHAT I AGREED TO')

*
*

Another **MAN** enters. And, as Gabe waits for him to pass too, the smartly-dressed woman exits back in the direction she came from, the smartly-dressed man following, Gabe standing there helplessly. The other man heads for the rest rooms. And Gabe stares down at the new package, then... moves down the spiral steps and through the door himself-

*

29 **INT. GENTS / FIRST FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

The man now standing at an elaborate urinal, the room filled with mahogany, mosaics and copper panels. Gabe heads for a cubicle-

30 **INT. CUBICLE / GENTS / FIRST FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR CONTINUOUS**

LOCKING the door, then... TEARING the package open and-

Thousands of pounds FLUTTER to the tiles, some going under the door-

The horrified Gabe drags the outliers back in, pulling the Victoria-era chain to cover the noise with a FLUSH, before grabbing great handfuls, stuffing them into his rucksack-

31 **INT. "MAN AND CHILD" STATUE / FIRST FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

Heading back out and walking as quickly as he can across the space beyond without the walk looking like a run, passing a statue of a Man and Child, blinking as he takes it in, sweat appearing on his forehead-

32 INT. STAIRS / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR

HURTLING back down the marble steps two at a time, determined to catch them before they leave the building. And when he gets to the bottom, he sees that-

33 INT. GROUND FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR CONTINUOUS

The smartly-dressed woman and man are still in the doorway, but... two uniformed police officers and one plain-clothed one are blocking their way, the plain-clothed officer showing them his warrant card-

Gabe stops and steps back quickly, watching through a gap in the columns-

The smartly-dressed woman's protesting, but the officers won't move and - as the plain-clothed officer asks the woman for her bag - one of the uniformed officers nods and... starts to head in his direction-

Gabe turning and heading into the exhibits-

34 OMITTED

35 INT. EXHIBITS / GROUND FLOOR / KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR

Under a Spitfire that hangs from the roof, craning his neck to check behind as he moves at pace and-

Walking straight into the man from the Gents now coming the other way, knocking Gabe's rucksack out of his hand and sending it SKIDDING along the marble-

MAN
Fucking idiot!

But Gabe just grabs it and moves faster, the uniformed officer appearing at the far end, and Gabe turning and... heading through a private door-

36 **INT. CORRIDOR / EDUCATION AREA / GROUND FLOOR / KELVINGROVE
ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

Into a corridor with children's paintings on the wall, trying the first door there too, but... it's locked. He moves to the next one. Locked too. He heads towards the final one, looking back behind him, knowing that one of the uniformed officers might enter at any second. And he takes a BREATH, then... turns its handle firmly, almost trying to will it open. But it's locked too. And he stares down at the far side of the corridor, trapped now, knowing there's no way out, hearing MUFFLED CONVERSATION getting closer, until... there's the sound of a key TURNING in the LOCK of the door he's in front of. And, as he steps behind it-

It opens - a cleaner walking through, dragging a trolley-
Gabe blinking behind the door-

The cleaner continuing back along the corridor without noticing, the door starting to swing shut, but... Gabe spinning through before it does so with a CLICK-

37 **INT. CONSERVATORY / GROUND FLOOR / KELVINGROVE ART GALLERY &
MUSEUM / GLASGOW - DAY FOUR**

Gabe colliding first with one easel, then another, tumbling to the ground- *

The room is clearly set up for a children's art class. Or was. *

The MUFFLED CONVERSATION now audible in here too having entered the corridor beyond, and getting closer, Gabe gets up painfully, takes one desperate look back at the door he just entered through, then exits through a fire door at the other side, leaving chaos and destruction behind-

38 **EXT. KELVINGROVE ART GALLERY & MUSEUM / GLASGOW - DAY FOUR**

Finally back out into the open, gripping the rucksack again and... RUNNING into the trees opposite- *

39 **EXT. WALKWAY / RIVER KELVIN / GLASGOW - DAY FOUR**

Skidding out onto the walkway beyond, looking around, then... pulling out his phone- *

CALLING ANTHONY HARRISON *

And he waits for a moment, studying the people heading along towards him, weaving round them, trying to keep his distance, then- *
*

ANTHONY (O.S.)

Yeah?

GABE

(into phone)

How much is there?

ANTHONY (O.S.)

How much what?

GABE

(into phone)

How much?!

ANTHONY (O.S.)

That's nothing to do with you...

GABE

(into phone)

The police were there! They stopped the people I gave it to...

ANTHONY (O.S.)

Did they see you?

GABE

(into phone)

I don't think so...

ANTHONY (O.S.)

OK... OK...

GABE

(into phone)

I agreed to hand something over, not start picking things up...

ANTHONY (O.S.)

It's payment, that's all.

GABE

(into phone)

For what?!

ANTHONY (O.S.)

(ignoring the question)

Forget it - it's done.

GABE

(into phone, of the money)

I'm bringing it round now - what's your address?

ANTHONY (O.S.)
You don't come anywhere near here.
You calm down, you do what you
normally do. And you wait for me.

GABE
(into phone)
I don't want this in my room, don't
want anything more to do with it...

ANTHONY (O.S.)
One night...

GABE
(into phone)
No...

ANTHONY (O.S.)
Don't call this number again.

And, as Gabe goes to continue the argument... the call ENDS -
Gabe just left standing there. *

40 **OMITTED**

41 **OMITTED**

42 **EXT. GABE'S HOUSE / PARTICK / GLASGOW - NIGHT FOUR**

Gabe walks back towards his house in the twilight, gripping
the strap of his rucksack and hurrying in- *

43 **INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW -
NIGHT FOUR CONTINUOUS**

Sitting on the floor in the hall though, his back against the
door to Gabe's room, is-

IAN
Girl let me in...

Gabe stares at him - *Sam?*

IAN
Smiler? Lives in the basement?

Gabe nods.

IAN
I'm sorry, bud.

GABE

For what?

IAN

The other night. It was just --

GABE

Champions League, I know.

IAN

(correcting)

A surprise. Seeing you there.

Gabe nods again.

IAN

(of Gabe's room)

Can we... ('GO IN')?

GABE

Ah, it's...

Ian looks at him - what?

GABE

Mess.

IAN

I don't care.

GABE

I do.

IAN

I'm worried about you Gabe.

GABE

You don't need to be.

IAN

I mean, you coming worried me.
That something might be wrong.

GABE

It isn't.

IAN

(quietly)

It is though, isn't it?

Gabe blinks.

IAN

I rung your control room.

GABE

What?

IAN
You weren't answering...

GABE
You can't ring there.

IAN
I said I was worried...

GABE
I'm not twelve!

IAN
(LAUGHS, then)
You've a lot to learn about being a parent...

But Gabe's never been further from laughing.

IAN
Ended up speaking to your boss.
Leigh? She's worried too...

Gabe stares at him in disbelief.

IAN
(of Gabe's room)
Please, can we... ('GO IN')?

GABE
No.

IAN
She told me. About the call?

Gabe stares at him.

IAN
You apparently wracking your brains
for some-girl-you-used-to-know, and
you coming home for the first time
in I-don't-know-how-long to ask me
about Sam Tolmie... that's a
coincidence, is it?

*

GABE
Yes.

IAN
"Gabo"?

GABE
...

IAN
She... she's *killed* someone...

GABE

No...

IAN

And I'm told you went looking for her in The Braes?

GABE

Is there anything you can do in that -- ('FUCKING VILLAGE?')

*

IAN

Did you find her?

Pause, then... Gabe shakes his head, but-

IAN

(dawning, of Gabe's room)
Is she in there?

And, as Gabe stares at him... Ian grabs the key from his hand and puts it in the lock, Gabe grabbing Ian's arm to stop him, wrestling with him, but the catch UNLOCKS, the door opens and they tumble in-

*

44

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

Not only is there no Sam though, there's no sign of anything related to her either - the room immaculate, and-

As Gabe glares at Ian, each as shocked as the other at the tussle, Ian looks round for a moment, then-

IAN

(of the room)
This is a mess?

Clearly still suspicious, he switches on the main lights, Gabe blinking and pulling the rucksack closer, Ian marching across the room and... YANKING open a wardrobe door.

GABE

Oh, come on!

IAN

Why say it then? Why try and --
('STOP ME COMING IN?')

*

*

GABE

Don't you know?

Ian looks at him - what?!

GABE

Coz I don't want you in here! I don't want you anywhere near me! I have no idea who made that call. But yeah, it made me *think* of Sam. Lots of things do. And yeah, I would like to see her. I want to see her a hell of a lot more than I do you...

And, the rucksack massively exacerbating his guilt, Gabe opens the closet alongside the wardrobe, only to see-

Sam staring at him from the back, frozen in terror, but hidden from Ian's view. And-

Gabe throws the rucksack in, then... closes the door again as-

IAN

(quietly)

I'm sorry.
Anything to do with then is...
('PAINFUL')

Ian shakes his head. Gabe doesn't respond.

IAN

You can't blame me Gabe - not after what you went through...

GABE

What about what she went through?

IAN

That whole family was seriously messed up...

GABE

What about *this* whole family?

IAN

What sort of mother takes their kid to their grandparents for a night... and still hasn't picked her up five years later?

GABE

Wasn't Sam's fault, was it?

IAN

You were the worst possible combination...

GABE

She got me through -- ('MUM'S DEATH')

IAN
Look what happened!

GABE
Well, where were you?!

Pause, then-

IAN
I'm here now.

GABE
Too late now.

IAN
Come home.

GABE
I am home.

Ian sits on the bed in frustration, then-

IAN
You know I... I sometimes used to think, when your mum was ill, when she was bad, it... it won't be any worse without her, like nothing can be worse than this. Like we've already lost her, the her that... this is not her, it's a snake's skin or something. The print of her, shape, but none of the life.

(beat)

But that was shite. Coz the difference between being there and... the difference... like, someone doesn't need to say anything, do anything, all your ideas of what we are just... coz as long as you can hold them, feel them, know that *somewhere* they're feeling you, then... Don't let that be it Gabe. Don't let me wait that long for you to knock on my door and that be it.

Gabe looks at him, surprised by his intensity.

GABE
Aye, alright.

IAN
What?

GABE
I'll come round again sometime, I... I'll call you.

IAN

Will you though?

There's a pause, then... Gabe nods. Ian nods too, hoping, praying his son means it. Gabe nods again, even though he doesn't. Ian exits. And Gabe doesn't move an inch till he hears the EXTERNAL DOOR CLOSE, then... he switches the main light off again, pulls open the closet door and sees that-

Whilst Sam is still standing there... the rucksack is now in her hands and she's staring at the money, open-mouthed. And there's a pause, then-

GABE

(quietly)

Someone at work found out.
I'm doing something for them.
To keep them quiet.

Sam stares at him. But Gabe doesn't blink-

GABE

And when I have, I'm gonna put new plates on the van in case the police got the reg, drive back outta there and... get rid of it.
Him. Then you can go home again.

*

And there's a long pause, before-

SAM

I don't want to.

One second, two seconds, three, still they stare, then Sam leans in to kiss him, their lips just about touching, before... Gabe steps back. She looks at him - *what?*

GABE

Not till Haz has gone.

*

And they slip their fingers through each others...

46

INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT
FOUR

*
*
*
*

It's the middle of the night now, but both Gabe and Sam are still awake, the TENSION between them firmly in block caps-

SAM

Everyone always blames my mum. Why do they blame the woman who bugged off after eight years more than the man who was never there at all?

Sam LAUGHS... stops abruptly. Gabe moves closer to her-

GABE

Y'know, we still know bugger all about the last twenty-odd years of...

SAM

Fire away...

GABE

Oh... uh... OK.
D'you work?

SAM

Did. At Belham's? The cafe on the green? Before it shut down.
Was where I met Haz...

Gabe looks at her. And there's a pause, then-

SAM

Have you...? Has there been anyone? You lived with anyone like, or...?

GABE

Ah loads of people, but... not like... ('THAT')

Sam doesn't fill the gap, leaving it to Gabe to expand-

*

GABE

Been out with people, people I liked and that, but...

(LAUGHS)

A weirdly high number of them have preferred to keep it a secret, I mean it's hard not to start taking that personally...

SAM

(LAUGHS)

Awh Gabo, you're just... a guilty pleasure kind of guy, you know?

He LAUGHS again, then-

*

GABE

There hasn't been... no-one who...

(beat)

I don't even know why... I don't even...

He shakes his head again. And Sam looks at him for a moment, before... taking a pen from the side of the bed and starting to write three words at the base of his back-

This is real

SAM

Do you want to know what it says?

GABE

I know.

And, as Sam looks at him... a song from 1999 starts to play, off-

47

EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - NOVEMBER 1999

The young Gabe and young Sam dancing around, the song playing on a Discman with portable speakers, each trying to outdo the other's unselfconsciousness, never before as in the moment as this, never more alive, more elemental, then-

48

OMITTED

*

*

49

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

Gabe enters, gripping his rucksack and forcing a smile at Danni and Ross as he looks round-

*

*

Busy at his desk, Anthony's eyes meet Gabe's for a moment, before... gesturing at Bex. Two minutes? Bex takes over. Anthony exits-

*

*

*

Gabe watching, his heartrate increasing.

*

*

*

50

INT. LOCKER ROOM / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY FIVE

Gabe enters there too, his hand clutching one of the rucksack's straps. But whilst Anthony is standing next to his locker... Jat's there again as well, fastening his shoes. And, as Anthony takes out a tub of hair wax and starts to apply it in a mirror, Jat turns to Gabe-

JAT
Anthony's coming too.

Gabe looks at him - huh?

JAT
To the housewarming.

GABE
That's sold it to me.

JAT
Feel free to bring someone with you.

ANTHONY
Can you think of anyone Gabe?

Gabe turns to his own locker without reply and opens it. Jat exits. And they wait as the door CLOSES, then Gabe SHUTS his locker and heads for Anthony, holding the rucksack out-

GABE
Right, just -- ('TAKE IT, WILL YOU?')

But the door OPENS again and... **LEIGH** enters - Anthony immediately returning to his hair, Gabe continuing across the room, putting something in the bin, as-

LEIGH
Hey.

Gabe nods at her. Leigh turns to Anthony-

LEIGH
(of Gabe)
Could you give us a...?

Anthony looks at her. She smiles at him. Pause, then... he puts the hair wax into his locker and exits. Leigh puts her hand on Gabe, touching his rucksack-

LEIGH
How are you?

But Gabe pulls away-

GABE
Who do you think you are?!

LEIGH
What?

GABE
Speaking to my da!

LEIGH
Oh.

GABE
You've no right...

LEIGH
I've a duty of care.

GABE
Why does everyone treat me like I'm
a kid? Seriously, how old do I have
to be?! Like forty or something?

LEIGH
Your dad rung because he was
concerned. I had a professional
responsibility to -- ('LISTEN TO
WHAT HE HAD TO SAY')

*
*

GABE
Professional?

And Leigh grimaces at this, before-

LEIGH
Look, Gabe, I... I've not been...
entirely straight with you...

He looks at her - huh?

LEIGH
I've been seeing my husband. Ex?
We've been thinking about... not
being exes.

Gabe rubs his head.

LEIGH
We were about to get back together
because... it'd be a *lot* cheaper.
But he's a twat, and his mum's
even...
So I'm sorry, I... but it's not
gonna happen now. It's not. And...
I've had enough of secrets. Let's
be honest with each other, eh?
If you want to... if... we could do
this properly?

And there's a pause as Gabe looks at her for a moment, realising that she means it, then-

GABE
Leigh, there's... there's something
-- ('I HAVE TO TELL YOU')

*

ROSS
(entering)
Alright?

But... Gabe stuffs his rucksack into Anthony's locker, SHUTS it and exits instead, leaving Leigh and Ross standing there-

*

*

51

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

*

Sitting down again and grabbing his headset as-
Anthony watches him, returning to his desk too-
Text appearing on Gabe's screen-

Where is it?

Gabe looks across-

Anthony staring back-

Danni looking up at Gabe, then... smiling, clearly without any suspicions whatsoever, and-

Gabe TYPES his reply-

Your locker

*

Anthony's reply appearing-

Why didn't you wait?

Gabe responding-

I'm done

And, as the INISTENT BLEEP is heard in his ear, Gabe answers, then-

*

GABE
(to the emergency operator)
OK, thankyou...

52

EXT. ALLEY / PARTICK / GLASGOW - DAY FIVE

At the end of his shift, Gabe walks along a quiet alley, scanning the vehicles around him, until he sees-

A red van parked behind a skip, driver's window half-open.

He looks round, then... slips between the van and the skip, lying down, his BREATHING increasing. He takes a screwdriver from his pocket and starts to UNSCREW the number plate as quickly as he can, but... the secure rear door in one of the buildings opposite SWINGS open and-

BUILDER
(into phone)
What can I do? I need the hours,
don't I? If I say no...

A burly man in a luminous jacket exits, clutching a copy of the Metro in one hand and his phone with the other.

Now holding the plate, Gabe slides below the bumper, just about out of view, staring at the builder's boots as he moves closer.

BUILDER
(into phone)
I know. I know.
(beat)
Say happy birthday from me, eh?

He ENDS the call, climbs into the front seat, tosses the Metro onto the dashboard and... starts the ENGINE-

Gabe blinks, now barely breathing at all, most of his body under the van, forehead to the bumper, but-

*

The builder just WINDS the electric window up fully, switches the engine off, grabs a bottle of water, then exits again - LOCKING the door and heading back into the building-

Gabe clambering out and stuffing the plate into a plastic bag, before going to head round to the back, only to see... the top half of the front page of the Metro on the dashboard-

The face of the woman who gave him the money in the gallery staring out from it, the headline above her reading, 'Finneston Lawyer Shock Arrest'.

*

He stares at it in amazement for a moment, then... Gabe moves on, his eyes flickering once more, and-

*

*

*

53

INT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - DECEMBER 1999

He's in the bothy with the young Sam. It's cold outside now, Sam topping up the heater from a can of paraffin, a magnificent Christmas tree in one corner, decorations all over it, further framed photos of them on the wall, Gabe pulling something from his bag-

*

A paper plate angel - folded carefully to create the right shape, a rudimentarily-drawn face on top, adult-sized cut-out hands overlaid with child-sized ones to form the wings.

YOUNG SAM

Where d'you get that?

YOUNG GABE

Made it. Years ago...
(of the small hands)
They're mine.

Sam smiles, touching the fingertips with her own-

YOUNG SAM

(of the large hands)
Whose are those?

Gabe looks at them for a moment, then... pulls one of the chairs over to the tree and stands on it without answering.

YOUNG GABE

How's your day been?

And Sam watches Gabe reach up to place the angel on top, hand trembling now, making their "home" complete, before-

YOUNG SAM

Ah... those kids, they don't give me a minute, y'know?
In the bath now. You can -- ('GET THEM OUT')

*

*

But, turning to face the window, she suddenly GASPS.

YOUNG GABE

What?

And, as Gabe looks where she's looking, he sees-

Someone move out of view. They were being watched. And-

Gabe leaps from the chair and hurtles out through the door-

54 EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - DECEMBER 1999 - CONTINUOUS

The **YOUNG ROBBO** staring back at him, a hard incredulous smile spreading across his face, even though he's more disturbed than amused... the **YOUNG EILIDH** behind.

YOUNG GABE
What are you doing?!

YOUNG ROBBO
What are you doing?

Sam appears behind Gabe, Robbo's eyes moving to her-

YOUNG ROBBO
This is where you've been? Playing "Mummies and Daddies"?! With him?

YOUNG EILIDH
Robbo...

But Robbo starts to LAUGH the most piercing of laughs, Sam's head dropping, unable to look at them, until... Gabe charges at Robbo with all of his might, SHOVING him to the ground. Robbo looks at him with rage. But as he scrambles back up-

ALEC
Don't!

Alec is now there and... Sam turns and runs past him, her eyes burning with tears of humiliation.

YOUNG GABE
Sam!

But she exits, Eilidh heading in the opposite direction-

YOUNG ROBBO
Freaks...

And, as Robbo heads after Eilidh, Gabe just stands there, letting out a low MOAN-

55 OMITTED

56 OMITTED

57 **EXT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - DAY FIVE**

Sweat soaking the back of the Gabe of the present-day's T-shirt as he approaches the lock-ups once more having walked all the way there, loaded up not just with the carrier containing the new number plates, but a large hardware store bag now too... the handle of a spade sticking out of the top-

A man emerges from one of the lock-ups a little further along-

Gabe continuing past for a few steps, before glancing back-

The man LOCKING his own garage and exiting-

Gabe waiting, then... turning back, hands shaking so much he can barely get the key in the lock anymore than the first time, eyes flitting round more and more. Finally he manages it, and... he takes the deepest of BREATHS, steeling himself to do something he never imagined he would, or could, and enters-

58 **INT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - DAY FIVE**

But the garage is now completely empty, Gabe almost doing a double take, as though he's somehow entered the wrong one-

The van with the body has gone-

Gabe walking right into the middle of the space, just boxes in front of him, barely able to process what he's seeing, or rather what he isn't, his phone starting to VIBRATE too-

DI ANNA BRECK CALLING

*

But... Gabe SILENCES it instead, head starting to spin, chest tightening - where has it gone? How? *What now?*

59 **EXT. LOCK-UP GARAGES / POLLOKSHIELDS / GLASGOW - DAY FIVE**

Gabe RUNS along the street, no longer carrying the bags, RUNS and RUNS-

60 **EXT. BLOCK OF FLATS / POLLOKSHIELDS / GLASGOW - DAY FIVE**

He BUZZES a flat wildly. It RINGS out, no-one answering, but... another resident exits and - as the door goes to swing shut - Gabe grabs it and enters-

61 INT. STAIRWELL / BLOCK OF FLATS / POLLOKSHIELDS / GLASGOW - DAY FIVE CONTINUOUS

Hurtling up the steps, then going through a fire door-

62 INT. FIRST FLOOR / BLOCK OF FLATS / POLLOKSHIELDS / GLASGOW - DAY FIVE CONTINUOUS

RAPPING on one of the two front doors that confronts him. Still there's no answer, but... he can hear a noise coming from within. Maybe a TV. And he HAMMERS again, then-

GABE
(into door, calls)
Charlie?
Charlie!

And he's just starting to get his phone back out of his pocket, when... the door's finally UNLOCKED. He stops. It opens. But it isn't the person he's hoping for, it's-

TEENAGE BOY
Alright?

A boy of around seventeen is standing there, seemingly half-asleep, possibly stoned, wearing a bucket hat. This is Gabe's cousin, **LOGAN**.

GABE
Where's Uncle Charlie?

LOGAN
Wha'?

GABE
Is he in?

LOGAN
No.

GABE
Has he been in the garage?!

LOGAN
Wha'?

GABE
My van's gone!

LOGAN
The van?

GABE
You know about it?!

LOGAN
That was yours?

GABE
Where is it?!

LOGAN
Da didn't know it was yours...

GABE
No, I know, I... I still had the
key from when I moved, and I didn't
think he ever used it, so -- ('PUT
IT IN THERE')

*
*

LOGAN
He doesn't.

GABE
So how did...?

LOGAN
You know Al?

Gabe shakes his head.

LOGAN
(mimes a great size)
Big Al?

GABE
No.

Logan points down the stairs-

LOGAN
Lives on the ground floor.
Said he saw someone coming out...

GABE
Aye, it was me.

LOGAN
Da didn't know that.

GABE
I know, but -- ('I DIDN'T THINK
THAT WOULD MATTER')

*
*

LOGAN
He thought it was stolen, like
someone hiding it or something...

GABE
No, no - it's mine...

LOGAN

Aye, he didn't know that - he was properly fuming...

GABE

Well what's he done with it?

LOGAN

Do you know the McGees?

GABE

No.

LOGAN

The kid? They call him Dizzy?

GABE

No!

LOGAN

Yeah, Da thought it was him. Was no plates on it...

GABE

So what did he do?

LOGAN

(shrugs)

Said he was gonna hottie it.

GABE

What?

LOGAN

Take it himself.

GABE

He's stolen my van?!

LOGAN

(shrugs)

He thought it was already stolen?

GABE

Take it where?

LOGAN

(as if obvious)

To your da's...

Gabe stares at him.

LOGAN

Staying there tonight like.
Back tomorrow.

Gabe looks round, almost dizzy with the moment, before...
Logan starts to get his phone out-

LOGAN
I'll give him a ring, tell him --
('YOU'RE HERE')

*
*

GABE
No.

Logan looks at him - no?

GABE
I'll do it.

And Logan nods, then-

GABE
You... you got a motor yet?

LOGAN
A car?

GABE
Aye.

LOGAN
I only just got my own room...

GABE
Can you lend me some money?

LOGAN
Wha'?

Gabe looks at him desperately.

LOGAN
Really, really not.

HYPERVENTILATING now, Gabe turns-

*

LOGAN
You wanna hang out for a bit Gabe?
Just chillin'...

But Gabe shoves the fire door OPEN again-

63

EXT. BLOCK OF FLATS / POLLOKSHIELDS / GLASGOW - DAY FIVE

Heading back out onto the street - RUNNING once more-

64 INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW - DAY FIVE

Almost staggering into the hallway, GASPING, but when he gets to his door, he stops, then... turns to the one opposite instead. *Tah's*. He KNOCKS on it. There's no answer. He looks towards the front door-

Tah's car is parked right outside the house, so-

Gabe KNOCKS again. Still no answer. And there's a pause as he glances around, then he steps back and... attempts to SHOULDER it - bouncing back, holding his arm painfully. He looks around again, then this time he RAMS the sole of his boot into it and... the lock makes a CRACKING sound. He steps back further, looking round a final time, then... RAMMING it even harder, the door swinging OPEN and Gabe lurching in-

65 OMITTED

66 INT. TAH'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - DAY FIVE

The room is filled with electronic equipment - PCs, laptops, monitors, servers, top-spec printers, linked up, flashing and WHIRRING away, all different types of what looks like official government paper piled everywhere haphazardly, and-

Gabe stares at it for a long moment, thrown by both the hi-techness of the set-up as well as its potentially dubious nature, then... his eyes flit round in search of Tah's car keys, scanning the surfaces. Nothing. He opens a drawer. Nothing in there. He checks the pocket of a jacket hanging on the door and... there they are. But as he pulls them out-

SAM (O.S.)
What are you doing?

Sam is now standing in the doorway.

GABE
The van's gone.

SAM
What?

GABE
My uncle.

SAM
He's found it?

GABE
He's taken it.

SAM

Stolen it?

GABE

He, uh, he does have a bit of form,
but... thought that was the past...

Sam stares at him incredulously.

GABE

He's gone to see my da.

Sam stares all the more.

GABE

When Da hears I've suddenly
acquired a van this week, I think
he's gonna wonder why, don't you?
Wonder what's in it...

(holds up Tah's keys)

So I'm gonna make sure he only
finds out it's mine when I'm
driving it away...

SAM

I'm coming with you.

GABE

No...

SAM

What d'you think your mate's gonna
do when he gets back?

GABE

Sam, the woman - the one who got
arrested at the museum? - she's a
lawyer.
Whatever Anthony's involved in...
it's serious.

SAM

I don't care.

Sam stares at him. And Gabe stares back.

67

EXT. GABE'S HOUSE / PARTICK / GLASGOW - DAY FIVE

Gabe exits the house alone, gets into Tah's car and looks
round, then... nods, almost imperceptibly and-

Sam runs from the house, before clambering onto the backseat-

68 **INT. CAR / GABE'S HOUSE / PARTICK / GLASGOW - DAY FIVE**
CONTINUOUS

Gabe STARTING THE ENGINE, Sam lying down. But as he PULLS away, he sees-

Tah, stepping out of the noodle shop opposite, clutching a carry-out, seemingly without a care in the world, until... he sees his own car heading towards him, his housemate behind the wheel, and he looks at him in absolute amazement- *

Gabe looking back, then... putting his foot down, the car ACCELERATING away- *

TAH
 (shouts)
 Hey!

But Gabe SCREECHES round the corner.

69 **EXT. STIRLINGSHIRE - EVENING FIVE**

The sun setting, the majestic sweep of spruces and firs appears on the horizon in front of Tah's moving car-

Gabe and Sam glancing at each other from within, before Gabe looks back at the trees-

70 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER 1999** *

The young Gabe walking through them over twenty years earlier, wearing the same clothes as in the previous childhood scene and still red-eyed, until he sees... the young Sam looking back at him, torch in hand, each as surprised as the other, as shattered by the afternoon's events as the other- *

YOUNG GABE
 Where you going?

Pause, then-

YOUNG SAM
 (of the torch)
 To shine at you.

YOUNG GABE
 I... I didn't think you'd want anything to do with me, not now --
 ('EVERYONE KNOWS ABOUT US')

*
 *

YOUNG SAM

*The day, that mum brought me here?
We stopped at a Little Chef.*

Gabe nods.

*

YOUNG SAM

*I was a... a proper pain. Wouldn't
eat anything. Two forkfuls, that
was it.
And it makes you think, doesn't it?
What if I'd eaten more? If I'd
eaten it... all up. I mean... but
you just don't -- ('KNOW, DO YOU?')*

*

YOUNG GABE

Sam...

YOUNG SAM

You ever kissed anyone Gabo?

Gabe blinks, before-

YOUNG GABE

Aye.

YOUNG SAM

For real?

His head drops a little. No.

YOUNG SAM

You wanna practise on me?

She looks at him. He looks at her. Then as he leans in-

71

EXT. MAVER HOUSE / BALFRON / STIRLINGSHIRE - EVENING FIVE

The Gabe of the present-day KNOCKS on the door of his childhood home. No answer. He lifts up the same pot as last time, gets the key and... lets himself in again, and - this time - the door OPENS fully-

72

**INT. HALLWAY / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
EVENING FIVE CONTINUOUS**

Gabe calling-

GABE

Da?

No response. Gabe glances into the front room-

Nothing-

He looks up the stairs, staring at the family photos, his eyes lingering on the last one this time-

Gabe, Jeanette and Ian, each with their arms round the other, wrapped up, entangled. Gabe blinks, then continues into the kitchen-

73 **INT. KITCHEN / MAVER HOUSE / BALFRON / STIRLINGSHIRE - EVENING FIVE CONTINUOUS**

Just as deserted. But, as he stands there in the half-light, he realises exactly where they are, and-

*

*

74 **OMITTED**

*

*

74A **EXT. THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT FIVE**

*

He approaches The Braes shortly afterwards, just as he did four nights ago, only now... Sam's low down in the back seats, visible only to him-

*

*

*

SAM

*

You can't go in there.

*

GABE

*

I can't not...

*

And he continues past the front parking spaces, down along the alley at the side of the pub, blinking nervously, then-

*

*

*

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

*

The young Gabe kisses the young Sam, until-

BOOM! Something EXPLODES just beyond the trees, skittling Gabe and Sam to the ground-

And when Gabe looks up again, he sees that-

Smoke is now sweeping across him, the night-sky glowing beyond, and-

*

Sam is running directly towards it... disappearing into the smoke-

*

*

76 **OMITTED**

*

*

77 **EXT. REAR CAR PARK / THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT FIVE**

The Gabe and Sam of the present driving into the larger car park at the rear, maybe half a dozen vehicles in it, Gabe's eyes moving from one to the other in search of the van as he PULLS up. It's nowhere to be seen though. And Gabe glances at Sam one more time, then... gets out-

*

*

*

*

A couple of drinkers exiting from the rear door of the pub-

*

Gabe hanging back, using another vehicle for cover, until-

*

They've walked past, then-

He continues towards the pub itself, peering through one of the windows-

*

It's busy, but he can't see either his dad or his uncle, and-

*

He moves to the next window, remaining out of view-

More people visible there, but still no Ian or Charlie, and-

He moves to the final window, about to give up, until-

Ian's face suddenly looms into view, another man opposite him, at least a decade younger, but equally well-worn. This is **CHARLIE**, as utterly oblivious to Gabe as Ian is-

Gabe staring at the pair of them for a long moment, then... heading towards the door himself-

78 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER 1999**

The young Gabe zigzagging through the branches as they SNAP back at him out of the smoke, until he sees that-

The bothy is now ablaze, flames leaping out through the shattered windows and up through the roof... the fire having spread to the trees around it too-

And Gabe looks around desperately-

GABE

Sam?

(shouts)

Sam!

But there's no sign of her.

GABE
(roars)
Saaaaam!

And Gabe takes off his coat, throws it to the ground, then... charges further into the smoke alone-

79

INT. THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT FIVE

The Gabe of the present-day entering, no-one looking around, *
but Gabe taking everything in-

Behind the bar is **EILIDH**, occupied by a customer- *

Gabe sticking to the walls, moving from one side of the room to the other as confidently, non-noticeably, as he can, until-

Ian's eyes meet his, mid-drink, but-

Gabe turns to Charlie instead, struggling to make himself heard over the MUSIC-

GABE
Where is it?

Charlie looks up at him, as amazed as Ian-

IAN
What are you doing here?

GABE
The van Charlie?

Ian's eyes move round the room, clearly panicked-

IAN
(to Gabe)
You... you need to go...

GABE
(to Charlie, ignoring Ian)
The one in your garage. It's mine.

CHARLIE
What? Why didn't you say?

IAN
Do you know who runs this place now? Who lives here?

Gabe glances over his shoulder-

Eilidh still hasn't noticed him, but... the **OLDER MAN** *
permanently propping up the bar who recognised him the previous night is looking back.

GABE
(to Charlie, of the van)
It's not at Da's, it's not here...

CHARLIE
Why would I bring it here?
How could I?

GABE
I thought you'd stolen it...

CHARLIE
Why doesn't anyone ever let you
move on in this family?!

...Eilidh turning now as well, face filling with horror at
the sight of Gabe-

Ian endeavouring to shepherd his son out, but Gabe not moving-

GABE
(to Charlie)
Well where is it then?

CHARLIE
Do you even know what day it is?

IAN
Charlie...

CHARLIE
No, no...
(to Gabe)
Do you have any idea why I'm here
at all?

Gabe looks at Charlie, half the pub now looking at Gabe.

CHARLIE
Your mum's anniversary?

Gabe blinks.

CHARLIE
(of Ian)
And I've taken him out for a drink
because I knew that his son
wouldn't...

But as Gabe takes this in, he suddenly sees that-

The **ROBBO** of the present-day has entered, dressed smartly,
seemingly relaxed, practically the only one in the place
still completely unaware of Gabe's presence, everyone else's
eyes moving from Gabe to Robbo, waiting, Robbo glancing
around the bar area before his eyes come to rest on-

Gabe, staring back at him. And there's a long pause, then-

Robbo lurches out of view for a second, before... re-emerging with a baseball bat and SCRAMBLING over the bar, Eilidh SCREAMING, others moving out of the way, but-

*

Gabe not moving, just standing there, like he's been waiting for this for years-

Robbo bringing the bat back and... striking out at Gabe's head, but-

Ian reaches out, throwing himself in front of it, the bat CRACKING down on him, somewhere around the top of his arm and shoulder instead, Ian falling to the wooden floor-

Robbo pausing for a moment, stunned by Ian's intervention, but quickly regrouping and preparing to aim his fire at Gabe once again, however... first Eilidh grabs him, then a couple of the locals too-

Gabe dropping down to his knees, Ian crumpled in a heap, Gabe putting his hand on his shoulder, Charlie alongside him-

CHARLIE

(to Gabe)

I phoned the police.

Gabe looks at him - what?

CHARLIE

(of the van)

They towed it just before I set off. Be locked in the pound over at Toryglen...

And Gabe stares at Charlie, then at-

Robbo, desperately trying to get to him, half a dozen others now fighting a doomed battle to hold him back, then at-

Ian, opening his eyes and staring back up at him, and-

Gabe turns and RUNS, a voice speaking over-

CALL HANDLER (O.S.)

Ambulance Emergency, is the patient breathing?

Robbo throwing the people off him, then going after Gabe, bat still in hand-

80 **EXT. REAR CAR PARK / BRAES / BALFRON - STIRLINGSHIRE - NIGHT FIVE**

The Gabe of the present-day RUNNING and RUNNING as-

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

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

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

The young Gabe appears in the phone box-

YOUNG GABE (O.S.)
There's a bothy - at Arngibbon Tree
Farm? - and it... it just went up!
And when I looked round, she'd...
she'd gone.

His top now scorched and hanging limply from him, he turns to
the tree farm-

The sky lit up by the distant flames... the smoke continuing
to spread-

*
*

The same word scrawled all over his back, his flesh-

Sam... Sam... Sam... Sam... Sam

82 **INT. CAR / REAR CAR PARK / THE BRAES / BALFRON / STIRLINGSHIRE - NIGHT FIVE**

The Gabe of the present-day scrambling into the car,
desperately STARTING THE ENGINE, but... Robbo wrenches the
door OPEN, eyes contorted with rage, grabbing Gabe round the
throat... Eilidh appearing and grabbing Robbo, until-

Sam's face appears, just about visible from the backseat, and-

Robbo and Eilidh immediately let go in shock, staring at Sam
like they're looking at a ghost, then... Gabe hits the
ACCELERATOR, drops the HANDBRAKE and... SPINS away-

Robbo and Eilidh left standing there-

Gabe SCREECHING back down the side of the pub-

86 INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT FIVE

The door to his room smashed open too-

Gabe and Sam walking slowly towards it, before... stepping in-

87 INT. GABE'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT FIVE CONTINUOUS

The room's been turned upside down, everything either smashed or removed and Gabe and Sam stare at it confusion, then... the pocket of Gabe's jacket starts to flash, his phone ringing silently. And he pulls it out and sees-

ANTHONY HARRISON CALLING

Gabe answering, then-

ANTHONY (O.S.)
Where's the fucking money Mavs?!

GABE
(into phone)
What?
I... I told you...

ANTHONY (O.S.)
The locker was empty!

SAM
(to Gabe)
What is it?

ANTHONY (O.S.)
(to Gabe)
I'm warning you.
You have no idea who I am...

GABE
(into phone)
It can't have been, it can't --
('HAVE BEEN')

*
*

ANTHONY (O.S.)
It's not mine! You might think you can rip off me, but you *cannot* rip off them, so give me the --
('FUCKING MONEY')

*

GABE
(into phone)
I've given you the money!

SAM
(to Gabe, dawning)
No...

ANTHONY (O.S.)
(to Gabe)
I gave them your address - they're
coming for you, they're coming...
and they won't stop...

And, as Anthony ENDS THE CALL-

TAH (O.S.)
What the fuck's going on?

Gabe and Sam turn, peering through the darkness-

Tah now standing there too, eyes moving between Gabe and Sam-

A flash of lights at the window momentarily illuminating the
room as a car PULLS UP outside, picking Gabe out of the night
like the light from the trees years earlier, and he sees-

DI Breck climbing out of it, and-

*

Sam slides down the wall, seemingly defeated, Gabe joining
her, each leaning into the other, then-

88

**EXT. REAR YARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
NIGHT - DECEMBER 1999**

The young Gabe HAMMERS on the back door of his house, the
whole panel glass, the kitchen visible beyond-

A light going on inside, before... Ian appears groggily,
UNLOCKING the door and opening it, seeing the "Sams" on
Gabe's skin, the soot on his broken face, and-

The smoke drifting across them and the glow in the sky, then-

IAN
Oh no Gabe, no, no, no, you havnae,
you havnae - not again...

*

*

And, as Gabe looks back at Ian with a sudden darkness that
hasn't been seen before-

89

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

The Gabe-of-the-present looks up at Tah slowly with the very same eyes-

GABE

You're gonna do exactly what I
say...

The bell RINGS ONCE again, TWICE again, off, Tah and Sam staring at him in amazement... Gabe holding the stare...

END OF EPISODE TWO.