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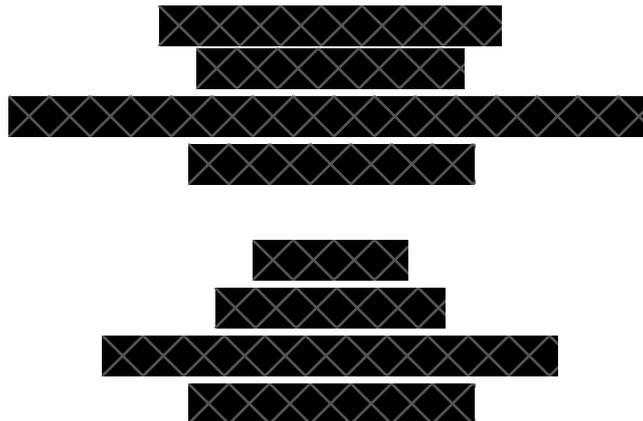
THE CONTROL ROOM

by
Nick Leather

Episode Three of Three

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Footsteps CRUNCH hesitantly through brittle undergrowth, then-

1 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY -
DECEMBER 1999**

*The **YOUNG GABE** steps into view, weaving round the skeletons of trees, smoke still wisping up from the ashes beneath his feet, vapour blurring the landscape. He continues-*

1A **OMITTED**

1B **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY**

The freshly-torched bothy coming into focus in front of him, its whitewash turned to blackwash... a head looming into view in the gap where the windows once were-

A police officer. And as he turns and sees Gabe-

Gabe turns and RUNS-

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

GABE and **SAM** looking at each other in the present, then...
Gabe CLOSING the door and switching his focus to **TAH-**

GABE

Tell them I was here earlier. I
seemed fine. But I'm not here now.

TAH

I'll answer the front door, bruv.
You can do the rest...

And Tah goes to exit past him, until-

GABE

If they come in this room... I'll
make sure they go in yours.

But as Tah turns back slowly-

SAM

Shit...

*DI Anna **BRECK** has noticed the broken lock and is entering the house anyway, **DS LENNIE** now behind her-*

Tah's eyes moving from the bay window to Gabe-

TAH

I'm not doing *anything* for you.

(beat)

Unless you tell me.

Tell me what this is.

Gabe says nothing though, and - as Tah goes to exit again - Gabe lunges to stop him, but... there's a KNOCK-KNOCK-KNOCK on the other side, Gabe looking at Tah, then peering into the spyhole-

Breck standing there for a moment, before... going to check the kitchen, Lennie following-

Gabe turning back to Tah, still barring his way-

GABE

(whispers)

Sam's van's been impounded. And we need to get it back... before they realise what's in it.

TAH

(whispers)

Why? *What is?*

And, as Gabe hesitates-

SAM

Money.

Gabe looks at Sam, then... turns back to Tah and nods.

SAM

(to Tah, whispers)

But it's not ours.

GABE

(to Tah, whispers)

You do... documents? IDs?

Tah doesn't answer, just glances at the door uncomfortably himself now.

GABE

We're gonna need your help.

And, as Tah stares at him, Gabe's eyes return to the spyhole-

Breck and Lennie in the hall again, about to leave-

Tah finally stepping away from the door-

Gabe and Sam deflating visibly with relief, until-

"Arms Around You" by XXXTentacion & Lil Pump starts to PLAY JARRINGLY AT HIGH VOLUME-

Gabe and Sam's heads spinning - *where's that coming from?*

Tah pulling his mobile from his pocket. It's his RINGTONE-

Gabe looks back at the spyhole-

Breck stopping, Lennie already exiting, Tah ending the tune, but... Breck walking back and... putting her own eye to the other side of the spyhole-

Gabe rolling out of the way, as-

Tah YANKS the door open and exits nonchalantly, AirPods now in, BEATBOXING to himself... jumping at the sight of Breck-

TAH

Fuck!

He pulls an AirPod out, Breck stepping back, Lennie behind-

Gabe glimpsing the officers through the door, whilst watching Tah via the mirror on the back, Sam retreating further-

TAH

You thought about knocking?

LENNIE

We did.

BRECK

Gabriel Maver in there?

Gabe looks at Tah's reflection, Tah's eyes momentarily meeting his, before-

TAH

Ga... Gabo? *Nah...*

LENNIE

So why where you?

TAH

Lets me use his PlayStation, headset and that.

BRECK

Know where he is?

TAH

(shakes head, then-)
Should be back soon?

BRECK

Could you tell him to call me please? He has my number.

Tah nods, Breck going to leave once more-

Gabe about to relax, until he sees... Sam recoiling. She's seen something else through the window. He looks at her - *what?* But before she can communicate a response-

BRECK
(in welcome)
Olivia.

OLIVIA has entered too, Tah's reflection a picture of alarm-
Gabe's face even more so-

Olivia herself clearly thrown by seeing Breck *again*-

BRECK
(of the locks)
Have you... had a break-in?

TAH
Aye.

Breck looks at Olivia. Tah's look becomes a stare-
Gabe and Sam not breathing, but-
Olivia nods as well.

LENNIE
Did you report it?

And Tah glances at Gabe's reflection again, before-

TAH
(to Breck, shrugs)
You can never get anyone out...

He smiles, Breck and Lennie exiting, CLOSING the door, then-

TAH
(to Olivia)
Look, this isn't to do with --
('ME')

OLIVIA
Do you have any idea how much weed
I've got growing down there?!
(of Gabe's room)
I want him out.

She heads down the stairs, Tah's eyes moving to the mirror-
Gabe's sliding to Sam at the window-

Breck climbing back into the car outside-

3 INT. TAH'S ROOM / GABE'S HOUSE / PARTICK / GLASGOW - NIGHT FIVE / DAY SIX

Tah's dawn room lit up by the light of the printer as its heads WHIR back and forth... some documents already done and in the process of being prematurely aged, Tah working with unexpected craft-

Gabe and Sam sitting on the edge of his bed behind him, totally focused on his progress... Gabe's hand brushing against Sam's as he shifts a little. He looks at her. She looks back. She takes his hand. He takes hers. They turn back to Tah.

4 OMITTED

5 OMITTED

6 EXT. POLICE STATION / TORYGLEN / GLASGOW - DAY SIX

The following morning Gabe walks back towards the same station he ran into three days earlier, carrying the plates and a series of documents, eyes pinging around, ready for Breck to appear from any corner, any car.

7 INT. POLICE STATION / TORYGLEN / GLASGOW - DAY SIX

Gabe enters. It's the same one-day-I'll-be-a-proper-copper **RECEPTION MANAGER** as last time and, clearly priding himself on his recall, he stares at Gabe-

RECEPTION MANAGER

Wait... wait...

(CLICKS fingers and points)

DI Breck?

And he picks up the fixed line and starts to DIAL her, until-

GABE

No.

The manager looks up.

GABE

Not today.

Gabe forces a smile and tries to bring down his pitch-

GABE

My... my van. It's been impounded?

He places the plates on the desk.

GABE

There was a mix up with my uncle.
Was just getting the plates fixed.

The manager looks at them and... nods slowly-

RECEPTION MANAGER

OK, uh... you got your 3708?

Gabe takes various documents from the file and fans them out on the desk too, followed by some money-

GABE

Everything I think?

The manager starts to go through them - Gabe's genuine driver's license as well as a freshly-printed V5C/10, bill of sale, MOT and insurance certificate-

Gabe's eyes moving round fearfully as he waits, flitting to the internal door Breck came through last time-

The manager studying Gabe's bill of sale obliviously, his attention moving back to the V5C/10, then the plates again. And there's a pause, then-

RECEPTION MANAGER

(looking up)
Won't be a minute.

He heads into the office behind and CLOSES the door-

Gabe's anxiety immediately accelerating-

The manager's head inching into view in the window in the middle of his door, clearly talking to someone within, whilst glancing back at Gabe... then moving out of view again-

Gabe's internal alarm now blaring, he stands there for a moment, then... grabs the plates and scrambles back towards the entrance, pushing past someone, about to run, until-

RECEPTION MANAGER

Hey!

Gabe stops and... turns back slowly-

The manager is back out of the office and moving towards him, Gabe's documents in one hand and a new sheet in the other-

RECEPTION MANAGER

Don't go without this...

And he holds up a... 'Notice of Release'-

8 OMITTED

8A OMITTED

9 INT. VAN / BACK STREETS / TORYGLEN / GLASGOW - DAY SIX CONT.

Haz's van, the replacement plates now on it, driving down a back street shortly afterwards-

Gabe back at the wheel, MUSIC on the radio - one song ending and another beginning - *Gabe* STOPPING alongside *Tah's* car and opening the passenger door-

Sam moving between vehicles, tugging the door SHUT again-

Gabe making the briefest of eye contact with *Tah*, in the driver's seat of his own vehicle, before... ACCELERATING away - studying the mirrors to see if anyone's following-

One second, two seconds, three, but... there's no-one there, and-

He and *Sam* turn to each other, barely able to believe it-

SAM

Oh God...

Sam smiles. *Gabe* smiles back in shock. And, as she LAUGHS at his shock, they notice the song that's just started. It's the song they once danced to as children, and... their LAUGHING becomes hysterical - *Gabe* moving his arm in the barest hint of a dance... *Sam* doing the same and adding a sway to one side too... moment by moment, each moving as they once did, LAUGHING and LAUGHING, bouncing up and down, the van swaying, until... *Gabe's* phone flashes between them-

FROM: Leigh Cubbin

I'm about to ring. Please please pick up

The dancing stops. The laughing stops. *Gabe's* eyes flit back to the road... but not his focus. And, after a moment, the phone does indeed start to flash again, this time insistently-

LEIGH CUBBIN CALLING

Gabe stares at the phone, *Sam* the same, then... *Gabe* ACCEPTS, switching the phone to SPEAKER and-

GABE

Hey...

LEIGH (O.S.)
(via speaker)
Gabe?

GABE
Alright?

LEIGH (O.S.)
(via speaker)
Where have you been?

GABE
Ah... nowhere, just -- ('SORTING A
FEW THINGS OUT')

LEIGH (O.S.)
(via speaker)
The police have been looking for
you, calling you.
We all have...

And Leigh waits for Gabe's response, then-

GABE
I... I didn't want to speak to
anyone, I... I just wanted to be...

He glances at Sam guiltily...

GABE
...on my own.

...before looking back at the road, but-

LEIGH (O.S.)
(via speaker)
I know what's going on Gabe.

Gabe blinks-

GABE
What?

LEIGH (O.S.)
(via speaker)
I know... I know... *everything*.

Gabe's eyes move slowly back to Sam's.

LEIGH (O.S.)
(via speaker)
Come here. *Now*.
I want to speak to you... before I
speak to anyone else.

And, as Sam stares at him once more-

10 **OMITTED**

11 **OMITTED**

11A **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY -
DECEMBER 1999**

Gabe *SPRINTS* through the trees, looking back-

The police officer can just about be seen, another alongside him now, both moving through them too-

But as Gabe stares in their direction-

YOUNG SAM (O.S.)

Gabo?

The **YOUNG SAM** appears from within the trees a little further along and... he dives alongside her, the pair of them watching the officers for a moment, then-

YOUNG GABE

(quietly)

You know what my mum used to say?

Sam turns to him slowly-

YOUNG GABE

When I was... scared and that?
Like... when I couldn't sleep?

Sam doesn't respond.

YOUNG GABE

She'd say, 'hey, be alright - I'll
hold a good thought for you...'

(beat)

Could do with one now...

The officers pass obliviously, Gabe's eyes moving from them to Sam, facing her for the first time-

YOUNG GABE

(of the officers, whispers)
They... they've come for me.

And Sam stares back at him, then-

12 **OMITTED**

13 INT. VAN / ALLEY / TORYGLEN / GLASGOW - DAY SIX

Now parked up, Gabe stares out of the window in turmoil, Sam focused on him as-

GABE
Someone, someone must have seen us.

SAM
How?

GABE
I don't know...

SAM
Oh God...

GABE
They have - and they've spoken to her...

SAM
Who?

And Gabe thinks for a moment, the possibilities whirring round his brain, until... it hits him.

SAM
What?

GABE
My da...

Sam stares back.

GABE
He's already spoken to Leigh, hasn't he?

SAM
No, no, he -- ('WOULDN'T')

GABE
He knows this is about you!

Pause, then-

SAM
We've gotta go...

GABE
Where?

But she doesn't have an answer. And Sam puts her head in her hands-

SAM

I want to rewind everything.
Everything. Go back...

GABE

To when?

SAM

Before *this*.

GABE

I don't.

Sam looks at him-

SAM

We've been walking round this city
for *years*, haven't we? *Years*.
I wonder how close we came?
If we ever did?
Why couldn't I have seen you -
heard you - at some other time?
Any other time?

GABE

At any other time, maybe you'd've
kept walking.

SAM

Maybe you would.

GABE

You know I wouldn't.

And they sit there in silence for a moment, Gabe continuing
to sift through every available option, then-

GABE

I... I know Leigh.

Sam shakes her head - what does that mean?

GABE

She is *not* Anthony.

(beat)

If I talk to her, if... I think I
can make her understand.

And Sam stares at him more intensely than ever.

14 INT. VAN / STREET / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY SIX

Now parked in the street, Gabe clambers over Sam to get out of the passenger door, his face passing hers and... he leans in and kisses her quickly as he does so, before pulling back slightly, waiting for her response, but... Sam kisses him back, Gabe wrapping his arms round her, Sam's arms on him... then he pulls himself away.

15 OMITTED

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

Gabe enters-

DANNI pale as she deals with one of the calls they dread most, a metronome on her screen helping her with the rhythm-

DANNI

One... two... three... four...

WOMAN IN HER FIFTIES (O.S.)

*One... two... three... (VOICE
TRAILS AWAY)*

Gabe approaching and seeing... **BEX** sitting in his seat, both she and **ROSS** distracted by Danni's call as they try to deal with their own-

ROSS

OK, straighten their arms and legs...

DANNI

One... two... three... four...

BEX

Sorry, have you been drinking?

WOMAN IN HER FIFTIES (O.S.)

One... two...

MAN IN HIS THIRTIES (O.S.)

Aye, aye...

WOMAN IN HER FORTIES (O.S.)

*(slurred)
No, no... I haven't, I swear...*

DANNI

Anything?

Seeing Gabe, Bex holds out an envelope with his name on the front... text appearing on Danni's screen as he takes it-

Keep going

ANTHONY TYPING-

One more

Gabe opens the envelope and sees-

A photo of a newborn baby, parents either side, sitting in the back of a battered car, smiling, drained-

The message inside reading-

To Gabriel... from Gabriel,

For being there X

And, as Gabe continues to stare, the photo starts to shake, Gabe unable to control the trembling of his hand-

DANNI

(with everything she's got)

One... two... three... four...

ROSS

Fold the arm closest to you over their chest...

BEX

It does *sound* like you've been drinking...

WOMAN IN HER FIFTIES (O.S.)

(same as Danni)

One... two... three... four...

MAN IN HIS THIRTIES (O.S.)

(repeats, faster)

Aye, aye...

WOMAN IN HER FORTIES (O.S.)

(slurred)

I mean, being honest, I have, yeah.

DANNI

OK?

Danni MUTES her call and-

DANNI

(to Anthony, shouts)

Still nothing - *what should I do?!*

But as Anthony turns to her, he sees-

Gabe standing there for the first time-

ANTHONY
You're not due for an hour Mavs...

GABE
I'm not here to work Anthony...

And... Gabe starts to continue across the room, filled with resolve, Anthony silenced-

Bex MUTING her own call, then shouting too-

BEX
(of Danni)
Anthony?!

Still Anthony's eyes remain on Gabe, before... moving helplessly to Bex... then Danni. And-

ANTHONY
(shaking his head)
You did everything you could.

And Danni repeats his words falteringly to her caller-

DANNI
You did... everything... you could.

Bex returning to her call and Ross his-

Jat heading over to his wife-

Gabe exiting out the other side.

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

Gabe enters, Leigh CLOSING the door behind him hurriedly-

LEIGH
Bloody hell Gabe...

Gabe nods and sits down. Leigh sits next to him.

GABE
I know.
It's... it's been so difficult.

But, as he goes to continue, she puts her hand on his arm-

LEIGH
Well the important thing... is that
you don't need to worry anymore.

Gabe looks first at Leigh's hand, then at her - *huh?*

LEIGH

The police have searched every inch
of that whole development.
Checked all the footage they can.

Gabe blinks - yes?

LEIGH

They found... nothing.
So they asked us to go back - look
at the calls around that time.

Leigh moves back to her desk-

LEIGH

Here's one seven minutes earlier.

She starts a file playing, a series of PIPS heard, before-

RECORDING OF EMERGENCY OPERATOR

Operator, what service do you
require?

RECORDING OF SAM

(distressed)
Ambulance... ambulance...

RECORDING OF EMERGENCY OPERATOR

Just a moment, please...

And, as more PIPS are heard, Leigh looks at Gabe...

LEIGH

That her?

...Gabe nodding, before the call continues-

RECORDING OF EMERGENCY OPERATOR

Hello Glasgow, this is 07700 960275
calling from an out of range of
service provider...

RECORDING OF EMERGENCY CALL HANDLER

OK, thankyou...
(beat, to Sam)
Ambulance Emergency - is the
patient breathing?

No response.

RECORDING OF EMERGENCY CALL HANDLER

Ambulance Emergency?

The call ENDS, the file STOPS. And Gabe looks at Leigh, then-

LEIGH

She rung from three different numbers, hanging up every time... until she got to speak to you.

Gabe clutches each armrest with his fingers as though he's on the front-row of a Big Dipper beginning its descent.

LEIGH

The police think someone's playing with you. And I agree. Was anyone really killed? *Really?* It wasn't a coincidence, was it? She *only* wanted to speak to you.

Gabe stands, swaying, Leigh checking her pad-

LEIGH

They've spoken to... Olivia Turriff? Your housemate?

Leigh looks up again-

LEIGH

At work at the time. Definitely wasn't her...

But Gabe just DRAGS the door open and... exits without reply-

18 **INT. CORRIDOR / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY SIX CONT.**

Back into the corridor, but not back towards the control rooms... towards a fire door instead - SLAMMING the handle-

19 **EXT. STREET / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY SIX CONT.**

Heading across the street towards the van, almost running round to the passenger side and seeing that-

Sam has now gone.

He looks round. It's as if she was never even there.

Gabe walks round to the back of the van as if he's in physical pain, before staring at the rear doors, taking out the keys and starting to UNLOCK them, barely able to focus, feeling like he's about pass out. He reaches out, then... HAULS both doors open, revealing-

No weights, no blood... *no body.*

And Gabe's cheek begins to twitch, over and over and over...

20 **OMITTED**

21 **EXT. APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX**

Gabe PULLS UP outside the same upmarket blocks he waited outside when Sam went to get the keys, then... heads for one of them without even closing the van. He TRIES the door. It's locked. He PRESSES a random number. It RINGS. And there's a pause, Gabe DRUMMING his finger against the wall as he waits, almost PANTING, until-

WOMAN'S VOICE
(via intercom)
Hallo?

GABE
My friend. She lives in this block.
Name's Sam?

WOMAN'S VOICE
(via intercom,
uncomfortably)
Awh, I'm sorry, I -- ('DON'T WANT
TO GET INVOLVED')

GABE
It's OK, I'm -- ('NOT SOMEONE DODGY
OR ANYTHING')

But the call is TERMINATED, and Gabe PUNCHES the screen, once, twice, three times, then... looks round frantically, spinning three hundred and sixty degrees-

GABE
(shouts)
Sam?
(beat, roars)
Sa -- !

But his voice cuts out because he sees that-

She is now there, heading towards the next block, staring at him-

Gabe staring back at her, glaring back, but-

Sam just INPUTS the keycode and heads in... the door starting to SWING BACK slowly... Gabe only just managing to grab it before he's locked out again-

22 INT. STAIRS / APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX CONT.

Sam already near the top of the first flight of stairs... Gabe CHARGING after her... Sam going up the second flight... Gabe following... Sam letting herself through one of the doors on that floor... Gabe only just making it in there too-

23 INT. HALLWAY / FLAT / APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX CONT.

Trying to grab her sleeve as she continues to move away from him, knocking over the empty beer bottles bunched together on the floor, the flat looking like it's been distinctly uncared for over the last few days. The door BANGS SHUT behind them, Sam knocking his hand away, Gabe trying to grab her with his other hand, but... Sam grabbing Gabe instead and pushing him against the wall, harder, rawer, more defiant than at any point before-

SAM
I had to help him.

And, as Gabe looks back at her - *who?* - he sees-

A spare dark green shirt, just like his own, hanging over a laundry rack behind her... the epaulettes with a single pip on them.

Gabe's eyes move from the pip back to Sam, stepping away from her, walking backwards.

SAM
I... I was dropping him at work.
Few weeks ago?
And... *there you were.*

Gabe turns and... enters the bedroom at his side-

24 INT. BEDROOM / FLAT / APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX CONT.

It's in a worse state than the hall, a worse state than Gabe's room, this bed unmade too, a couple of red notice final demands on the mattress and a stack of clothes-needing-washing on the carpet, but... two faces gaze out from the boxed canvas on the wall, literally rising above the chaos, one with their arms round the other-

Sam and... *Anthony.*

And whilst Gabe stares at it, Sam looks at the state of the room in obvious despair, before-

SAM

I told him - what went on, what...
you said?
Wondered if it really was still
true...

GABE

There... there's no body?

SAM

No.

GABE

There *never was*?

Sam shakes her head, Gabe's cheek twitching more and more, as-

SAM

I thought that... if you did
something for me, something... if
you crossed a line - *thought* you
did - then he'd be able to use it,
y'know?
Get you to do stuff for him.

Gabe looks as if his head is about to burst-

GABE

What? What did I do?

SAM

(of Leigh)
She didn't say?

GABE

About what?

SAM

The control room?

Gabe looks at her blankly. Sam rubs her head.

GABE

The... *control room*?

SAM

Every accident, every emergency -
every call you take - has a value.

GABE

I know.

SAM

No, no - I mean... there are...
people out there who will pay for
that information... *fight* for it.

GABE

What?

SAM

The names, addresses - what happened, who was there, what they saw, where they live. It's not just lawyers, it's -- ('PROPER FUCKING SCARY GUYS')

GABE

This... this is *all to do with* --

SAM

It's part of it...

GABE

No, no, no, no, no, no, no...

SAM

(pleads)

It hasn't gone how it was meant to go...

Gabe stares at her.

SAM

I didn't know how far you'd... I didn't know what would... how we'd...

Standing in the right angle of the room, Gabe puts a palm on each wall, as if trying to stop them from falling in.

SAM

Did you really lose that money?

GABE

I did not "lose" it, I put it -- ('IN HIS LOCKER')

SAM

Well it's gone, hasn't it?!

(beat)

And if we don't hand it over, people are gonna get hurt...

But Gabe just pushes past her-

25 INT. STAIRS / FLAT / APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX CONT.

Heading back down the stairs-

SAM

Don't make out like it's just me!
You're the one shagging your boss
on the sly! Didn't mention that,
did you?! *Hey?!*

Gabe shakes his head, keeping moving.

SAM

Isn't it what we do?
(beat, shouts)
Tell stories?!

Gabe looks back at her for a moment, then... PRESSES the button to release the door and heads out again, but-

26 EXT. APARTMENT BLOCK / LAURIESTON / GLASGOW - DAY SIX CONT.

Sam pursues him across the car park-

SAM

Oh, come on!
You wanted it to be true!

Gabe continues.

SAM

To... to *sweep in...* and *save me!*
Be the man! *Aye!* The *hero!*

She stops-

SAM

I don't need saving Gabe, *I've*
never needed saving - *you* do!

Gabe turns back again, eyes burning now-

GABE

Yeah?

SAM

Yes!

GABE

Well it sounds like you *and* your
boyfriend need saving now!

Pause, then-

SAM

You're in this as much as us.
You saw your room. If you don't get
that money from somewhere...
they're coming back for you.

Gabe, however, just clambers into the passenger side and starts the ENGINE, then-

27 INT. RECEPTION AREA / STRATHCLYDE AMBULANCE SERVICE ACC / HILLINGTON / GLASGOW - DAY SIX

Enters, wild-eyed-

Jat standing in front of the security gate, about to enter himself, until he sees him-

JAT

Y'OK for tonight, mate?
If you can't bring a partner, bring
a -- ('BOTTLE')

GABE

(growls)
Moooooove.

And there's a pause, then... the instantly-wary Jat does so.

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

Gabe looks across at the supervisors' station, but-

Bex is now sitting in Anthony's place.

He heads over, almost hissing at her-

GABE

Where's Anthony?

BEX

On his break.

GABE

Where?

LEIGH

(approaching, seeing
something isn't right)
Gabe?

Jat enters, looking across at him too-

But, as Gabe stares back at them-

ROSS
(putting his hand up)
Stabbing. Partick.

BEX
Breathing?

ROSS
(nods)
Calling...

Bex switches to Ross's call-

Gabe starting to walk towards the door at the far side-

Leigh focused on him-

Bex's words appearing on Ross's screen-

Name?

Ross UNMUTES the call, then-

ROSS
What's your name, please?

Gabe passes Ross.

Gabe. "STABBING VICTIM" (O.S.)

Gabe...? ROSS

Gabe stops.

Maver. "STABBING VICTIM" (O.S.)

Pause, then-

ROSS
Uh... "M-A-V-E-R"?

And Ross's eyes move to Gabe-

Danni looking round as well-

Jat still gazing across-

Gabe realising that-

Bex - listening in - is also now staring at him-

"STABBING VICTIM" (O.S.)

(continuing)

It will be - if he disnae go back
home right fucking now and hand
over what's mine. I'm on my way.

And the call ENDS abruptly, then-

ROSS

Gabe?

But, as Gabe's BREATHING increases, the door he entered
through a few moments ago opens-

Anthony striding in, carrying a takeaway coffee and looking
like a man under pressure himself-

Gabe's eyes switching to him, then... doubling back in his
direction-

Anthony heading for the supervisors' station-

Gabe's stride getting quicker and quicker-

Everyone else in the room oblivious apart from-

Leigh, Bex-

Ross, Danni-

Jat-

Anthony himself only seeing Gabe at the last moment, as he-
RAMS into him, sending him SPRAWLING across his own desk...

LEIGH

Hey!

...Leigh and Bex lurching aside, Gabe and Anthony going over
the back-

Ross scrambling over, struggling to pull them apart, every
single person in the room looking at them now-

ROSS

Hey! Hey!

But Gabe won't let go-

GABE

(to Anthony, screams)

I loved Sam! I loved her!

And, as the pair eyeball each other-

Leigh stares at Gabe like she's just gone over the desk
herself...

LEIGH

Gabe?!

...whilst Jat spots something through the window behind them,
then-

JAT

(to Leigh)

What's going on?

Gabe looks up-

Leigh, Danni and all the others are following Jat's line of
vision-

Gabe standing and doing the same-

*Three police cars now outside, one parked across the street,
Breck and Lennie moving quickly towards the main entrance,
four uniformed officers spreading out-*

Gabe standing there, Anthony behind him-

The uniformed officers blocking possible exits.

29 **INT. RECEPTION / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY SIX**

Breck enters-

30 **INT. CONTROL ROOM TWO / STRATHCLYDE AMBULANCE SERVICE ACC /
HILLINGTON / GLASGOW - DAY SIX CONT.**

Ross turns to Leigh-

ROSS

Leigh?

But Leigh doesn't respond-

Gabe and Anthony glancing at each other-

Jat looking at them-

Breck entering Control Room Two, Lennie behind her, looking
around, before... crossing the room in the definite direction
of Gabe and Anthony, as-

Anthony nods and steps away from him towards Breck, but-

She passes him, continuing towards Gabe instead-

Ross and Bex looking at him-

Jat staring at him-

Gabe closing his eyes, ready for his fate-

BRECK

Excuse me?

And Gabe opens his eyes again, but-

Breck is talking to the person behind him-

BRECK

Danielle Dewan?

DANNI

Yes?

BRECK

I'm arresting you on suspicion of participating in the activities of an organised criminal group, contrary to the Serious Crime Act 2015.

JAT

What?

BRECK

(to Danni, continuing)

You are not obliged to say anything, but anything you do say will be noted, and may be used in evidence. OK?

Danni glances at Jat, then... nods at Breck-

Gabe's eyes moving back to Anthony-

Lennie leading Danni out of the room-

JAT

Danielle?!

Jat follows, but Breck turns to Gabe and Leigh-

BRECK

(to Gabe, of Leigh)

You spoke?

Gabe nods.

BRECK

It would really help, if you started answering your phone.

And... she heads after Danni and Jat-

The clearly-shaken Anthony going to exit also-

LEIGH

Anthony?

ANTHONY

(of Gabe)

I'm not staying here with *him*...

He leaves, Gabe's eyes moving from Anthony back to the window-
Breck and Lennie escorting Danni towards her car, Jat still following, but the uniformed officers separating him from her-
Gabe turning in the other direction-

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

Staggering in and... almost collapsing onto the bench, his phone VIBRATING as he does so. He takes it out-

FROM: TAHIR

*There's a guy here for you pal.
Say he's not leaving till he's spoken to you*

And Gabe puts his head in his hands-

32 OMITTED

32A EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - DECEMBER 1999

The young Gabe and young Sam remaining hidden in the trees as-

YOUNG GABE

*They called it a... "managed move".
Quite hard to get properly kicked
out when your mum's ill...*

YOUNG SAM

Your old school?

Gabe nods.

YOUNG SAM

What had you done?

YOUNG GABE

Said I'd tried to burn it down.

YOUNG SAM

Had you?

YOUNG GABE

No.

Pause, then-

YOUNG GABE

P.E. block.

(beat, smiles nervously)

Hate P.E.

Sam doesn't smile back though-

YOUNG SAM

Why didn't you say?

And.. Gabe's face changes completely, finally breaking-

YOUNG GABE

It was nothing like... was this one

room and it was just full of

trainers that weren't in a pair.

Single trainers! Stunk!

I couldn't even get it going...

Sam shakes her head, processing, Gabe continuing-

YOUNG GABE

I did that, I did... and that's why

people are gonna think... but I

didn't do this.

I wouldn't Sam. I couldn't...

YOUNG SAM

I know.

And she stares at him, then-

YOUNG SAM

I did.

Gabe blinks - what? She continues to stare. Yes.

YOUNG GABE

Nah...

YOUNG SAM

Robbo ruined it, didn't he?

And, realising she really means it, Gabe starts to shake his head slowly-

YOUNG GABE

But... but you said...

YOUNG SAM

We're Fire Twins Gabo...

YOUNG GABE

*When they find out, they're gonna --
('TAKE YOU AWAY')*

YOUNG SAM

(interrupting)

What?

You need to have a home to leave
one...

She exits, Gabe's horrified eyes glued to her-

33

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

The Gabe-of-the-present remaining doubled over, as though he's twelve and his stomach's gnawing at him, until-

LEIGH (O.S.)

(slowly)

Because it's *all* about you.

Leigh is standing at the door, but not the Leigh of earlier - she's now untethered somehow, wounded and ready to wound.

GABE

Do you know... do you know what
Danni's done?

Leigh SNORTS. Gabe looks at her - *do you?*

LEIGH

There have been... things going on
here, for a *long* time.

GABE

What "things"?

LEIGH

We knew we'd been targeted.
Became fairly apparent Danni was
using the audits to gain access to
everyone's call logs.

GABE

You brought the police in?

Leigh nods.

GABE

(incredulous)

Why didn't you tell me?!

LEIGH

What?

GABE

Let's be honest with each other,
you said!

LEIGH
I said?

GABE
Yes!

LEIGH
What the fuck about you, you little
shit?!

Gabe looks at her - huh?

LEIGH
You were with someone? And she's
gone off with Anthony?

GABE
...

LEIGH
Would it have been *so hard* to --
('TELL ME?')

GABE
No, no, it's not like -- ('THAT')

LEIGH
Sure it isn't - not in *your* head.

He puts his hand on her arm-

GABE
I'm dead... I'm a dead man.

LEIGH
You'll get over her.

GABE
No...

LEIGH
(shaking her arm free)
I actually thought you... we...
But honestly? Honestly Gabe?
I have come to the conclusion that
you are *not* relationship material!

And Gabe looks at her for a moment, then-

GABE
(hisses)
Well I could have told you that...

LEIGH
The whole "man-boy" thing? It is
not attractive to me - I don't want
to be your mother...

Gabe stands groggily, stung more by *that* than Leigh knows-

GABE
I... I think I need to leave...

LEIGH
What?

GABE
Here.

LEIGH
No. You need to start your shift.
And do something you are actually
good at.

And Gabe rubs his head, then... takes off his jacket, opens his locker and goes to put it inside, until he sees that-

His rucksack is there in front of him.

He stares at it, then closes the door, checking the number. He reopens it... his eyes sliding to Leigh incredulously-

LEIGH
(points to the row below)
You put it in Anthony's.

Gabe doesn't respond.

LEIGH
D'you see?

She TAPS his forehead, like she's knocking on a door-

LEIGH
You need to wake up.
You're just walking round and your
head is not... ('THERE').
(THE TAP TURNING TO A JAB)
And I am *not* sorting *your* shit out
anymore!

She leaves, SLAMMING the door behind her, Gabe standing there for a moment, then... UNZIPPING the rucksack and seeing that-

The money is still inside, untouched.

And he lets out a low MOAN...

Gabe climbs back out of the van, throwing the rucksack over his shoulder, then marching decisively towards the house.

35 INT. COMMUNAL HALLWAY / GABE'S HOUSE / PARTICK / GLASGOW - DAY SIX

He enters, the waiting Tah nodding towards the kitchen. Gabe nods back, then... continues towards it, Tah exiting. And Gabe pulls his rucksack from his back, holding it out like an offering, before... taking a deep BREATH-

36 INT. SHARED KITCHEN / GABE'S HOUSE / PARTICK / GLASGOW - DAY SIX

But the man staring back at him is... Ian, immediately moving in Gabe's direction, clearly still pained by the previous night's battering-

IAN

Gabe...

GABE

Fuck...

IAN

(objecting)

Hey hey...

GABE

You need to leave...

IAN

Aye, I do - with you.

I'm taking you to the police, mate.

Gabe looks at him.

IAN

They need to know about Samantha.

About everything...

Gabe shakes his head, takes his phone out and prepares to type a message-

TO: ANTHONY

But-

IAN

Were you part of it from the beginning? The stuff that's been going on in your control room?

Gabe stops typing and... turns slowly.

IAN

Did her boyfriend get you involved?

GABE

How... how do you know about that?

Ian looks at him. Gabe stares back. Pause, then-

IAN

Eilidh and Robbo.

Gabe blinks - *what?*

IAN

They came round this morning...

GABE

(incredulously)

How do *they* know?!

IAN

(as if obvious)

They've known for months...

And Gabe stares at his dad for a long moment, his brain now like a spinning top, then-

37 **OMITTED**

38 **EXT. BALMORE ROAD / GLASGOW - DAY SIX**

The van heads north, leaving the cityscape behind-

Gabe at the wheel again, his mind racing back-

39 **OMITTED**

40 **EXT. BACKYARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE - DAY -
DECEMBER 1999**

*The young Gabe crawling back through the gap in the hedge,
only to come face to face with-*

IAN

The police have been here.

How could you think they wouldn't?

Gabe just blinks.

IAN

It was you, wasn't it?

And Gabe stares back at him for the longest of moments, weighing up consequences, actions, feelings... then-

YOUNG GABE

(nods)

Sorry Da.

Ian pales at the confirmation, closing his eyes for a second, before... opening them again and looking at Gabe with as much disappointment as any father ever looked at their son-

IAN

If your mum could see you now...

He exits. And, as Gabe shudders-

40A **INT. VAN / LANE / BALFRON / STIRLINGSHIRE - EVENING SIX**

The Gabe of the present continues to DRIVE-

It's the Magic Hour now and the outline of Ben Lomond is visible in the distance, but-

The narrow lane in front of him is entirely blocked by a broken-down vehicle. And Gabe thinks for a moment, then... grabs the rucksack and leaps out.

41 **EXT. THE BRAES / BALFRON / STIRLINGSHIRE - EVENING SIX**

He runs towards The Braes, the outdoor space busy with drinkers. But Gabe doesn't check the windows this time, just pushes his way past and heads straight through the door-

42 **OMITTED**

43 **INT. STAIRS / THE BRAES / BALFRON / STIRLINGSHIRE - EVENING SIX**

HAMMERING on the door at the top of the stairs, until-

ROBBO appears, but... Gabe doesn't flinch-

GABE

You can threaten me, pin me to the wall, go and fetch your little bat... but I'm not leaving here till I know *everything* you do.

And Robbo stares back at him for a moment, then... opens the door wider-

44 INT. KITCHEN-DINER / THE BRAES / BALFRON / STIRLINGSHIRE - EVENING SIX

Gabe standing opposite Eilidh shortly afterwards-

Robbo standing at the window, focused on Ben Lomond, clearly fighting to stay calm, as-

EILIDH
Was around the end of June I think.

GABE
You *had* stayed mates?

EILIDH
Yeah, but... was still a surprise.
I mean, we'd be on Messenger every
now and again, but then she's
telling me she's on her way and
asking if we could meet up.
Like, that night?

GABE
Why?

EILIDH
She'd left Haz.

Gabe stares at her-

GABE
What?

EILIDH
What?

GABE
Not... not "Anthony"?

EILIDH
Anthony Harrison, aye. You know
him?

There's a pause, then - as Gabe nods and Eilidh dwells on this too, each trying to put things together - Robbo turns-

ROBBO
I'm not even an angry person
y'know? Not really. Not anymore.

Gabe looks unconvinced, but Eilidh continues-

EILIDH

Sam said Haz had been...
approached, by some guy - literally
on the street outside where he
works.

GABE

The control room?

EILIDH

Aye. He just starts... making
conversation with him, about what
it was like in there, about...
money?

Gabe barely breathes.

EILIDH

He said what they had was worth
something, that... he could *make* it
worth something... and he gave him
his number.

ROBBO

(to Gabe)

I can apologise - I *have* apologised
- to your dad. But I can't - I
won't - not to you.

GABE

(to Eilidh)

What happened?

EILIDH

It was all... part of something.
This big thing, he... Haz ended up
having to do whatever he was told,
he'd pulled someone else in, but
his boss was onto it, and... Sam
said he was getting *worse*.

GABE

Worse?

EILIDH

Wasn't a good relationship.

Gabe takes this in, then-

ROBBO

What about *my* dad? He lost his job
and his home after the Tolmies
left. He lost them because of *you*,
what *you* did.
How often d'you think I saw him,
once he'd gone up to Nairn?
You think it doesn't matter, you'll
ring them next week, get over on
the next holiday.
And *then*...

Robbo turns back to the window. Gabe staring at him for a
moment, before... looking back at Eilidh, his voice quieter-

GABE

How long did Sam stay here for?

EILIDH

She didn't.

He looks at her - huh?

EILIDH

I hadn't said. About Robbo?
Just a bit awkward like, isn't it,
with...
But then she's in the bar, saying
she didn't have anywhere else, all
her other mates were actually
Haz's, so...

Eilidh moves closer-

EILIDH

I come up here to speak to Robbo,
but when I go down again...

GABE

She went back to him?

EILIDH

(shrugs)
Haven't heard anything since. She
blocked my number, unfriended me,
so...
When I saw her last night with you,
I had to speak to your dad.
See if she was OK...

And Gabe nods and turns to leave, until-

EILIDH

Did you even start that fire?
At the tree farm?

Gabe stops. Robbo looks first at Eilidh, then at Gabe. Gabe doesn't respond. And, the pity in her stare more pronounced than ever, Eilidh nods and continues-

EILIDH

If you had, Sam wouldn't've turned to you now. She turned to you coz... *she's* the one person who knows you didn't. Isn't she?

And Gabe's eyes move from Eilidh to Robbo, then... he turns once more, pulling out his phone and starting to DIAL a Contact-

ST

And, as he pushes a single AirPod into his ear, he lurches out through the door-

45 **OMITTED**

46 **EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - DAY - DECEMBER 1999**

The young Sam stepping out of the blackened bothy, soot on her hands and cheeks, clutching the remnants of the one or two objects to have survived and focusing on them, until-

YOUNG GABE

You don't have to go anywhere.

The young Gabe is now standing there, staring back at her-

YOUNG GABE

I've sorted it. Said it was me. Doesn't matter what happens, when it is, where y'are - you can be, like, properly old and wrinkly and living in Australia - I'll always sort it.

(shrugs)

I'm your home...

And Sam stares back at him, then-

47 **OMITTED**

48

EXT. THE BRAES / BALFRON / STIRLINGSHIRE - EVENING SIX

The Gabe of the present steps out into the revellers, but the phone just RINGS out in his ear, still no answer, and he goes to end the call, until-

SAM (O.S.)

Gabo?

He stops-

GABE

(whispers)

You changed your mind, didn't you?
About calling the control room. *Me*.
You didn't want to do it, not at
the end. The screaming, the
argument that people heard, the one
between you and Anthony... *that* was
for real...

Sam doesn't respond. Gabe continues-

GABE

Is he there?

SAM (O.S.)

(whispers)

In the kitchen, calling someone.

GABE

Where are you?

SAM (O.S.)

(whispers, urgently)

What do you want?

GABE

I've spoken to Eilidh.
How many of the lies were true?

Pause, then-

SAM (O.S.)

(whispers)

He's not dead.

GABE

You wish he was though, don't you?

But, before she can answer, Gabe's eyes move back to his screen as-

ANTHONY HARRISON CALLING

IGNORE

END + ACCEPT

HOLD + ACCEPT

MERGE CALLS

GABE
He's calling *me*...

SAM (O.S.)
Shit...

Gabe starts to push past the people in front of him, moving faster and faster-

GABE
He got Danni involved, didn't he?
Before me?

SAM (O.S.)
(whispers)
Yes.

GABE
How?

SAM (O.S.)
(whispers)
She needed a deposit. For the house? Her mum didn't have it and she didn't want Jat to know, didn't want the house to go...

GABE
Anthony gave it her?

SAM (O.S.)
(whispers)
Some of it. But she wouldn't do anymore once she thought Leigh was onto her. So he was stuck until --

GABE
You saw me?

SAM
(whispers)
Haven't *you* ever been in something that you wanted to get out of?

GABE
(nods)
For twenty-two years...

SAM (O.S.)
(whispers)
It wouldn't've been the end - if you had handed the money over? If the police hadn't taken the van, Haz would have. He wanted someone - *needed* someone - to take his place.

And, his nostrils flaring in response to this, Gabe TAPS 'HOLD + ACCEPT', then-

GABE
(to Anthony)
Yeah?

ANTHONY (O.S.)
*Wherever you are, you turn around
and -- ('GO HOME')*

GABE
*You don't get to tell me what to do
anymore...*

Gabe SWAPS back-

SAM (O.S.)
(whispers)
Are you speaking to him too?!

GABE
I'm handling calls.
It's what I do...

And he climbs over a wall-

48A **EXT. FIELD / BALFRON / STIRLINGSHERE - EVENING SIX CONT.**

Gabe cutting across a field now as-

GABE
Will you tell the police?

SAM (O.S.)
(whispers)
Tell them what?! Guy behind it, we don't even know his name, not for sure. He's just a phone number. It's people like *us* who get caught. People like him - the people above - they *never* do.

GABE
Will Danni say anything?

SAM (O.S.)
(almost hisses)
If you're even asking, you *still* don't -- ('GET IT')

AUTOMATED VOICE
Please hold...

Gabe looks at his screen again. He's now on 'HOLD' himself.

GABE

Hello?

SAM (O.S.)

(whispers)

I thought he was coming...

GABE

You can't live like that...

SAM (O.S.)

(whispers)

Like *what?!*

You know *nothing* about my life!

GABE

I -- ('DO, 'COURSE I DO')

SAM (O.S.)

(whispers)

Am I meant to aspire to yours?!

With your games and your VR
headset?! *You're on pause!*

GABE

Meet me. Tonight.

SAM (O.S.)

(whispers)

No...

GABE (O.S.)

My mum's sister's a place on Jura.

We can stay with her...

SAM (O.S.)

(whispers)

You don't even know me!

GABE

I did. *We* did...

SAM (O.S.)

(whispers)

No, no. You know about two things
of the last twenty years of my life
and you knew about two of the first
twelve.

You have this *tiny* view of me. I'm
either *only* this or I'm *only*
that... but I'm not *only* anything!
We have *never* known each other at
all...

And Gabe climbs the wall at the other side-

48B EXT. LANE / BALFRON / STIRLINGSHIRE - EVENING SIX CONT.

Back out onto the lane again, SWAPPING once more, this time in frustration, before-

GABE
(to Anthony)
What?!

ANTHONY (O.S.)
You try and run and you are done.
I know. *I know* - there is *nowhere*
you can go...

And... a *third* call is now received from a WITHHELD NUMBER, Gabe putting Anthony on HOLD as well as Sam, before-

GABE
Hello?

MAN'S VOICE (O.S.)
This is your last chance, Gabe.
Are you gonna take it?

And, so freaked out is he by the voice of the man who spoke to Ross earlier, the man behind this, right there in *his* ear, that Gabe stops exactly where he is in the middle of the lane and-

SCREECH! A car comes to a halt millimetres from him, the bass of the SPEAKERS POUNDING, Gabe staring at the driver, bewildered, before... SWAPPING back to Sam and moving on, eyes darting round, studying everyone around him now, as-

SAM
(whispers)
What are you doing?!

He looks at the WITHHELD NUMBER waiting, and ANTHONY HARRISON waiting, then-

GABE
(to Sam)
It *was* real, wasn't it?
The last week?

SAM (O.S.)
(whispers)
No.

GABE
Not what I was doing, what -- ('I
FELT, WE FELT')

SAM (O.S.)
(whispers)
You're *not* reality.
We're not, we're... an escape from
it. We always have been...

GABE
Let's *make* it real then.

And, now back at the van, the vehicle previously blocking it gone, away from the crowd, from other cars, from everything and everyone, he SWAPS to the WITHHELD NUMBER, then... ENDS that call, before-

GABE
(SWAPPING back to Sam)
They didn't go because of us,
y'know?

*
*

SAM (O.S.)
What?

*
*

GABE
Your mum? Mine? Wasn't our fault...

*
*

SAM (O.S.)
...

*
*

GABE
(quietly)
I've got the money.
I didn't, I swear. But I have now.

*
*

SAM (O.S.)
Then *give it to them!*

GABE
It could give us a start, we
could... we could live the life we
should have lived.
Fuck this whole fucking century!
We *can* go back, back and *back*...
and do it *right*.
Please, Sam. Please. Will you come?
Isn't it time now? For both of us?
Isn't it? *Isn't it?*

Gabe listens, pressing the AirPods deep into his ear to block out all other noise, but... the line suddenly goes DEAD-

Sam's call has ended and... Anthony is no longer there either and-

Gabe ROARS in frustration. He goes to call back, but... stops himself. Is Anthony with her now? He TYPES a three word message instead-

Home Sweet Home

He SENDS it, then... stares out towards the tip of Ben Lomond, exactly the same in the past, present and future, shimmering in the evening sun - *is... it... time?* And-

49 **OMITTED**

50 **OMITTED**

51 OMITTED

52 OMITTED

53 OMITTED

54 OMITTED

55 OMITTED

56 OMITTED

57 OMITTED

58 OMITTED

59 OMITTED

60 OMITTED

61 INT. MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER
1999

The young Gabe sits up in bed, lit by the flickering light of his television as he watches-

Eight children running along a central aisle, the time in the corner of the screen reading-

11.49pm

A new millennia is eleven minutes away, but... Gabe is distracted, eyes moving to the window, then back to the TV-

The children reach the stage and pull giant ropes to reveal... the full circumference of the Millennium Dome, lights swirling and an orchestra starting to PLAY-

Gabe jabs the remote and turns it off though, sitting in the dark and silence, until-

The moon-shaped beam moves across the curtains, before disappearing again-

Leaving him in darkness - Gabe blinking, wondering whether that was in his head-

But it comes back brighter, the whole room getting lighter-

Gabe's entire face breaking into a smile.

62 **INT. KITCHEN / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER 1999**

Through the door to the back room, a noise can be heard and a low light seen - but it doesn't reveal Jeanette, or a bed... just Ian, drink in hand, alone, sitting in an armchair, watching the Millennium coverage too-

Gabe slipping on his trainers, before OPENING the back door as silently as he can... closing it the same-

Looking back through the glass with trepidation, but... the kitchen light doesn't go on, Ian doesn't appear, hasn't heard-

63 **EXT. BACKYARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER 1999 - CONT.**

And Gabe turns and... crawls through the gap in the hedge-

64 **EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX**

A thousand-star sky appearing in the present, the Milky Way arcing over-

The vast spread of spruces and firs beneath-

The van DRIVING slowly through them in the present, BUMPING along.

65 EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX

Gabe PULLS UP-

The lights of his childhood home just about visible in one direction-

The bothy in front of him in the other.

He gets out, swings the rucksack over his back and - turning on the Torch app - walks towards what's left of the building.

66 INT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX

He enters, moving his beam of light around, more defined in the dark-

Drops of rain from a past downpour DRIP-DRIPPING down, as ever.

He look at the 'Home Sweet Home' above the other door, then... puts the van keys down on the table. And he sits in one of the chairs, putting his hands together, knuckles to his chin, waiting, almost praying, his entire world-view, hopes, dreams and future, loaded onto whether Sam appears or not-

67 EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - DECEMBER 1999 / JANUARY 2000

The young Gabe bounding out of the trees towards the burnt-out bothy of over twenty years earlier, only to find that it isn't the young Sam waiting for him outside, it's-

The YOUNG EILIDH, holding a torch.

YOUNG GABE

Where is she?

YOUNG EILIDH

You... you know your dad begged him?

YOUNG GABE

What?

YOUNG EILIDH

Sam's grandad?

Gabe looks at her. And Eilidh nods, then-

YOUNG EILIDH

Aye. Told him what a hard time
you'd had, so...
Her grandad went to the police.
Said it was an accident, just...
('AN ACCIDENT')
(beat)
He didn't want anyone to get into
trouble. Didn't want you to...

And Gabe takes this in for a moment, then starts to head past
her, but-

YOUNG EILIDH

They've gone.

Gabe stops and looks back slowly.

YOUNG EILIDH

Sam and her nan.
They're giving up the lease.
Grandad's following soon as he can.
They wanted to get her away like.
Not from Robbo...
(beat)
From you.

YOUNG GABE

She wouldn't - not without saying
anything...

YOUNG EILIDH

She didn't.

Eilidh hands him an envelope - a unicorn on it, a name above-
Gabo

Gabe takes it, Eilidh giving him the same look she's always
reserved for him, always will. She exits. He hesitates,
before... opening it and unfolding the page. And, as Gabe
reads the words within-

FIREWORKS start to go off in the distance, the new Millennia
begun-

Gabe's eyes, bigger than ever, flicking up to the sky-

68

INT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE -
NIGHT SIX

The stars shining down in the present-

The Gabe of today looking up through the hole in the roof
too, until... FOOTSTEPS are heard approaching, off, his head
swivelling round-

Someone moves past the boarded up door on the other side... a light glimpsed through the boards over the windows a moment later... moving slowly from one end of the bothy to the other... disappearing for a second, before... the accessible entrance lights up, a shadow looming this time-

Gabe barely breathing, eyes never wider, as-

Sam enters.

Gabe's face breaks-

GABE
(stands)
I... I didn't think... oh... *awh...*

Sam turns off her Torch app and looks at the rucksack-

SAM
Is that it?

GABE
Aye.

She picks it up. He takes her hand and goes to lead her out-

GABE
It's gonna be OK... it's gonna --
('BE ALRIGHT')

But another light starts to shine from the doorway, this one pointed right at him, dazzling him, Gabe putting his hand up to cover his eyes-

GABE
Who's that?

No reply.

GABE
Sam?

But Sam steps away from him.

GABE
Who is it?

And there's a pause, then... the light moves away from Gabe's face-

The face of the man behind the voice finally appearing. This is **SEAN** Cadder-

SEAN
You don't mind me coming too, do you?
(of the rucksack)
I think what's in there is mine.

ANTHONY
(entering behind Sean)
This was *not* a good idea Mavs.

Sam hands the rucksack to Sean, who throws a single wad of notes from it to Anthony, before sliding his arm through the strap. Definitely not the one in control now, Anthony nods a nervous thanks.

SAM
It couldn't happen Gabo.

And though Gabe only blinks in response... his world turns to dust.

ANTHONY
What is this place?

SAM
You wouldn't understand.

Sam goes to leave, but... Anthony and Sean stay where they are.

SAM
(from the door)
Haz?

SEAN
(to Gabe)
You're coming with us, pal.

Sean glances at Anthony. Anthony nods and takes the van keys from the table.

GABE
(shakes his head)
Nah... nah, am OK....

SEAN
We'll drop you.
Wherever you wanna go.

Anthony exits. Sam glances at Gabe, then follows. Sean waits.

69

EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX

Gabe steps out into the open and walks apprehensively towards the front of the van, but Sean WHISTLES and... Anthony opens up the back. Sean looks at Gabe and nods towards it. Sam glances at Gabe again, then-

SAM
(to Anthony)
He... he'll be fine from here.
His dad just lives across -- ('THE
WAY THERE')

SEAN
(to Gabe)
Get in.

Gabe's eyes move from Sean to... Anthony to... Sam, then...
he stares into the back for a moment, before-

GABE
No...

And he goes to move away, however... Sean reaches under the
back of his jacket and pulls out-

A Smith & Wesson 9mm semi-automatic with silencer.

SAM
(to Sean & Anthony)
What are you doing?

SEAN
(to Gabe)
Get. In.

Anthony looks away uncomfortably. Eyes on the gun, Gabe moves
towards the back of the van. But as he steps into it-

SAM
(to Gabe)
Stop.

ANTHONY
Samantha...

SAM
Gabo won't say anything. He won't.
(to Gabe)
You won't, will you?

GABE
(to Sean)
I don't think it matters now, does
it?

ANTHONY
Someone has to take it Sam.

SAM
(of Gabe)
No-one's gonna think it was *all*
him...

ANTHONY

Danni's gonna tell them that *he* approached her.
She knows it's better to shut this down.

Sam stares at Anthony. But Gabe just fixes on Sean-

GABE

It isn't just our control room, is it? That you hung out outside? Not for all this.
How many others are there?
What else?

SEAN

(slowly)
Keep going.

GABE

We're there when people are scared. Do you understand that? When they're hurt... desperate. And you - your "job"? - is to try and *exploit* it? *Us?! The fact that... having a job, working hard, is not enough anymore? That none of it adds up?*

SEAN

(of the van)
Right to the back...

GABE

You can't sell people's worst moments, mate...

ANTHONY

Keep. Going. Mavs.

GABE

No. No.
We guide them through.
Bring them out the other side.

And, as Gabe looks at Sean defiantly, staring right at him, Sean lifts the gun, points it and squeezes his finger, but-

Someone SHOULDERS into him, sending him off balance as he PULLS THE TRIGGER - the bullet FIRING off to the side, Sean dropping the gun-

It's Sam. And-

As Gabe immediately jumps from the van and RUNS for the trees, Anthony heading towards him-

Sam does the same a little further along-

Sean picking the gun up, then lining Gabe up again, but...
Anthony is now in his way-

SEAN

Anthony!

Anthony lurches aside-

Sean FIRING off another shot as-

Gabe throws himself into the trees - a horizontal branch
taking the bullet and SNAPPING into a dog leg - but Gabe
continuing-

Sam disappearing into the trees too-

Anthony going after her-

Sean after Gabe-

70 **OMITTED**

71 **OMITTED**

72 **EXT. TALL TREES / CHRISTMAS TREE FARM / BALFRON /
STIRLINGSHIRE - NIGHT SIX**

Gabe zigzagging through the tallest spruces and firs, RUNNING
and RUNNING, RUNNING for his life, however-

He can hear the SHOUTS of Anthony and Sean behind him, close
and gaining, so-

He steps behind a tree instead... going absolutely silent-

Sean approaching, rucksack still on his back and gun held
low, before... sweeping past obliviously. *
*

And Gabe pulls out his phone and starts to DIAL a number-

CALLING 999

Gabe waits, until-

EMERGENCY OPERATOR (O.S.)

Emergency. Which service please?

But as he goes to speak, he hears... more FOOTSTEPS behind- *

Anthony can now be seen, also approaching, but equally
unaware of Gabe's location. *
*

The Control Room 103 - BLUE REVISIONS AND 3.48B SIDE - 25.10.21 53A.

EMERGENCY OPERATOR (O.S.)
Hello-o?

Gabe slides down the trunk, then looks back at his phone and presses-

55

And there's a pause, then-

EMERGENCY CALL HANDLER (O.S.)
If... if you're not able to speak,
you could tap your phone, cough or
make a noise?

Anthony looks around as he move past him, still unaware, and- *

Gabe TAPS his phone. *

EMERGENCY CALL HANDLER (O.S.)
OK, OK, I heard that - is there an
emergency?

Gabe TAPS again, focused on the call now, however- *

Anthony stops and looks in his direction. *He's seen the
glinting light from Gabe's phone-* *

EMERGENCY CALL HANDLER (O.S.)
Is someone's life in danger?

Gabe TAPS again, him now the one unaware- *

Anthony starting to walk towards the glint- *

EMERGENCY CALL HANDLER (O.S.)
Is it yours?

But, as Gabe goes to TAP once more, he realises he's been
seen and... presses his phone into his chest, desperate to
cover the light- *

Anthony continuing in his direction though- *

Gabe looking around- *

EMERGENCY CALL HANDLER (O.S.)
Well it's alright... don't worry.
You're not on your own now... *

Anthony getting closer and closer as... the unmoving light
reappears and glints once more, and... he springs forward,
but- *

Gabe is no longer there - his phone now perched on a branch of the tree, the light drawing Anthony in one direction as Gabe heads in another, the handler still speaking-

*
*
*

EMERGENCY CALL HANDLER (O.S.)
I can't tell where you are exactly,
but... I can see you're near
Balfron, is that right?

And this time... Anthony TAPS, not once, but... twice-

73

**EXT. SMALL TREES / CHRISTMAS TREE FARM / BALFRON /
STIRLINGSHIRE - NIGHT SIX**

Gabe moving out into the next field, however... not only are the trees much smaller now-

*
*

Sean is in front of him, facing the other way, and-

*

Gabe stops - frozen by the realisation that he's totally exposed, that there's no way he can make it back out unseen, that he's not a child anymore - until-

*
*

Someone YANKS him to the ground. But it's not Anthony or Sean, it's-

Sam - and she puts her hand over his mouth to silence him-

Sean swivelling round in response and seeing not Gabe or Sam, but-

*
*

Anthony stepping out into the same field, ENDING Gabe's call, switching off his phone and putting it away, then... gesturing across at Sean and pointing at the trees in between them - the pair of them entering from either side-

*
*
*
*

Sam nodding quickly at Gabe to follow her - attempting to crawl through the low trees, seeking a way out without making any sound-

*
*

Anthony walking through them, peering across, trying to follow the SWISH and SWAY of the branches between him and Sean, one SWISH pulling them in one direction, one SWAY the other-

*
*
*

Sean stretching out his arm, gun poised once more-

*

Gabe pausing, Sam pausing too, knowing that the move of a single branch, any sound at all, will reveal them-

*
*

Anthony close by-

*

Gabe and Sam lying alongside each other, heads on the ground, two caterpillars in the same cocoon, absolutely silent-

*
*

Anthony SNIFFING the air-

*

ANTHONY

Sam, I know you're here too, I
can... I can *smell* you... *Sam?*

*

Anthony shines the torch from his phone, Sean doing the same from his side, still unable to see Gabe and Sam, but just yards from them and knowing it-

ANTHONY

Come on, Sam. Speak to me.
Trust me. You'll be OK.
It's just him we want. Come on.
Speak. Say something. Anything.
You'll be OK, I swear...

And, as Sam opens her mouth slightly, Gabe's eyes flinch, but... she doesn't say a word, the light from Sean and Gabe's phones washing over the trees without picking them out within, Anthony switching in an instant and... practically ROARING with rage-

*
*

Sean, however, just thinks for a moment, then turns off his torch and... crouches down himself, disappearing too-

Only Anthony exposed and - realising what Sean's doing - he does the same-

*

Gabe and Sam losing sight of them for the first time, each of the quartet as hidden as the other - to anyone looking across this is an empty field once again-

*
*

Sean the one crawling-

*

Anthony the same-

*

Gabe and Sam suddenly left trying to monitor the SWISH and SWAY themselves - starting to crawl again, this time in a different direction, only to find that-

*
*
*

The soles of Anthony's boots are right in front of them - his head facing the other way, peering round the next row of trees, waiting for them to appear-

*
*
*

Gabe and Sam stop, almost cheek to cheek, the only movement the rise and fall of their chests, beating as one-

*

Anthony slithering on, without realising he was actually within inches of them-

*

Gabe and Sam's eyes flaring for a moment at the nearest of misses and turning yet again, but-

This time, Sean is there, he's crouched on one knee and facing their way and... *he's pointing his gun right at them-*

*
*

Gabe and Sam stopping in their tracks-

Sean WHISTLING-

Anthony appearing at one side, crouched too, and also staring down at them, before-

*
*

ANTHONY
(to Sean, quietly)
Are you... gonna do them both?

SEAN
Is that a problem?

And Anthony looks back at him, knowing his descent is complete as... *he shakes his head-* *

Gabe and Sam's eyes move from Anthony to Sean, both of them knowing that this is finally it, bracing themselves-

Sean unruffled, setting himself with the weary professionalism of someone for whom this is an undesirable but unavoidable part of the job, lining up the centre of Gabe's forehead, then-

GABE
What's that?

Sean looks at Gabe, then... his eyes switch to Anthony-

Anthony staring at him too-

SEAN
What?
(beat)
What?

Sean might not be aware of it, but... in the centre of his own forehead now is a tiny red light, moving ever so slightly-

Anthony staring at it in confusion-

Sean staring back at Anthony-

The trees around all of them seeming to SWISH and SWAY-

Gabe's eyes moving from the trees to the tiny light, until... Sam holds something out to him between two of her fingers - the unicorn page, her childhood message on one side- *

I'll hold a good thought for you X

Then... she flicks it over, Gabe's note from earlier appearing on the other-

DI Anna Breck - 07700 900 810 *

And, as Gabe's gaze moves from the paper back to Sam-

ARMED POLICE OFFICER
(roars)
Armed Police, drop your weapons!

A firearms team stands - lead officers already close, others closing in fast - lights flashing... a phone RINGING, OFF-

*
*

Anthony turning to stone, but... Sean lowering his arm and doing exactly as requested-

*
*

ARMED POLICE OFFICER
(to Anthony, roars again)
On the ground!

Sean lying back down calmly, he's been here before, Anthony still crouching bewildered, he's definitely not, the Armed Officer forcing him down... the RINGING continuing, whilst-

*
*
*

Gabe and Sam are pulled up and clear... a VOICEMAIL taking over-

*

BRECK (O.S.)
*Hi, this is Detective Inspector
Anna Breck, please leave me a
message and I'll get back to you.*

A tone BEEPING and DESPERATE BREATHING heard, off, before-

SAM (O.S.)
*Uh... uh... my name is... Samantha
Tolmie. And I...
I really need you to pick this up
coz I haven't got long and...
Five days ago, I made another call
and... I'm ringing, I... I'm
ringing...
To tell you why.*

And, as Gabe's startled eyes move back to Sam's, his world rebuilding itself, she holds his stare, then-

SAM
It is time.

74 **OMITTED**

75 **OMITTED**

76 **OMITTED**

77 **OMITTED**

78

EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHERE - NIGHT
SIX

As non-armed officers mill round some time later-

Breck stares at Gabe, now fully aware of everything, Gabe half-smiling, Breck offering the slightest shake of her head in return, Gabe turning and walks back through the trees-

Sam sitting against one of them, knees to her chest, Gabe about to take her place as she stands, but-

SAM

Gabo?

He turns and... Sam speaks with utter conviction-

SAM

Don't.

GABE

What?

SAM

You know...

He stares at her - huh? She holds the stare. And... his eyelids flicker-

GABE

No...

But he does. And... Sam puts her arms round him, Gabe his round her, Sam hugging him, Gabe hugging her back - tighter than anyone's hugged either of them this side of the Millennium, hands still gripping each other's arms, even when their bodies move away-

GABE

(as if nodding upstairs)

Are they... asleep, d'you think?

She looks at him. He nods "upstairs" again, then-

SAM

No, I... I don't think so.

I think they're... waiting for you.

Breck looking across, absorbed, almost rejuvenated by them somehow, and-

Sam physically turning Gabe round, her chin on his shoulder, and... as Gabe stares out, he sees-

Lights shining in the distance beyond-

79 EXT. BOTHY / CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - JANUARY 2000

Ian stepping out of the trees opposite the bothy of the Millennium-

The young Gabe now doubled over on the soot-coated ground, cheeks smeared, heart splintering-

A FIREWORK going off directly above - kodachroming them.

IAN

(reaching out)

*Awh Gabe, Gabe, this... the way
you... ('FEEL'),
It's not just about Samantha,
because she's gone, it... it's not,
it's not mate, it can't be coz...
I feel it too...*

And Ian tries to put his arms round him, but... Gabe immediately slips his grip, pushing past-

80 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX

The Gabe of the present looks back-

Sam and Breck... have gone.

And he turns again, then... starts to move too - picking up speed, PULLING BACK the branches, forcing his way through-

81 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT - JANUARY 2000

The Gabe of the past RUNNING away from his house, away from his father, away from everything, RUNNING, RUNNING, RUNNING, further into the spruces and firs, further and further, running for the next twenty-two years, but-

82 EXT. CHRISTMAS TREE FARM / BALFRON / STIRLINGSHIRE - NIGHT SIX

The Gabe of the present stepping out of them, the gap in the hedge in front of him. And he begins to crawl through - the brambles trying to hold onto his top, revealing the three words that remain at the base of his back-

This is real-

83

**EXT. BACK YARD / MAVER HOUSE / BALFRON / STIRLINGSHIRE -
NIGHT SIX**

He walks towards the door and KNOCKS, BREATH rapid, chest POUNDING, everything silent apart from the BREEZE in the trees behind.

A brighter light goes on within, the signature INSISTENT BLEEPS of the control room starting to be heard-

Ian entering the kitchen, seeing his son standing there-

Gabe, staring in through the glass, his voice speaking, over-

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

Ian, staring out, then... UNLOCKING the door.

END OF EPISODE THREE.