

"THE VICTIM"

EPISODE 101

Written by

Rob Williams

SHOOTING SCRIPT

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Including:

PINK PAGE AMENDMENTS - 19 March 2018
BLUE PAGE AMENDMENTS - 21 March 2018
GREEN PAGE AMENDMENTS - 5 April 2018
YELLOW PAGE AMENDMENTS - 18 April 2018
LILAC PAGE AMENDMENTS - 27 April 2018

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1 **EXT. EDINBURGH - DAY 1 0930.** 1

A fast moving AERIAL shot, moving towards the Forth Road Bridge, South Queensferry in the background and beyond that: the city of Edinburgh --

2 **INT. EDINBURGH HIGH COURT - ROOF/STAIRWELL/COMMON AREA DAY 1 0930.** 2

Looking down from the top of the vast, ornate space, at the tiny FIGURE of --

ANNA DEAN (42, careworn but attractive, dressed for court): lost in the immensity of this intimidating building.

CAPTION: **NOW**

Anna FROWNS in confusion, glancing between multiple grand corridors and stairwells: where the hell am I?

CUT TO:

3 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 0931.** 3

A CLEANER sings quietly to herself as she polishes the long bench at which the Judge will soon be presiding...

CUT TO:

3A **INT. MALE TOILET, EDINBURGH HIGH COURT - DAY 1 0932.** 3A

Close on CRAIG MYERS (28, suited, hair close-cropped, gaunt, facial wounds): nodding as if accepting advice and determined to carry it out. Lips moving, mumbling --

Reveal who Craig is in conversation with: Himself. He meets his own eye in the mirror -- but quickly turns away, awkward. Craig sighs deeply, habitually calming himself.

CUT TO:

3B **EXT. EDINBURGH - DAY 1 0932.** 3B

Back in the air, now approaching Edinburgh's iconic Carlton Hill and in the B/G: Edinburgh Castle, overlooking the Royal Mile --

CUT TO:

4 **INT. EDINBURGH HIGH COURT, STAIRCASE - DAY 1 0932.** 4

A series of shots:

(CONTINUED)

4

CONTINUED:

4

Anxious, Anna increases her pace up the stairs to catch up to LENNY DEAN (Anna's husband, a big man in an off-the-peg suit).

When she joins his stride, Lenny lays a protective arm on Anna's back and in his hand, we see he's holding an A6 SHEET headed: '**Scottish Courts and Tribunals Service - Guidance on Attending Court - March 2018**'.

They keep moving; a step ahead of them, LOUISE GRAHAM (18, Anna's daughter, smartly dressed) walks hand-in-hand with DANNY CALLAGHAN (29, Louise's boyfriend, constricted by his tie) -- both carrying the same sheet as Lenny.

There's a tension amongst them as they look around: no one sure where they're heading --

CUT TO:

4A

INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 0932.

4A

The CLERK of the court moves past Ella and we go with him -- squinting between one of several wall-mounted SCREENS and a REMOTE CONTROL, checking the equipment -- and looking slightly baffled by it. The stage is being set --

CUT TO:

4B

INT. MALE TOILET, EDINBURGH HIGH COURT - DAY 1 0933.

4B

Back with Craig at the basin, head bowed. Then startled as --

The DOOR opens. Craig looks up like a frightened animal and a head peeps in: TOM CARPENTER (28, suited but still managing to look a little scruffy). His gesture asks Craig: Ready?

CUT TO:

4C

EXT. EDINBURGH - DAY 1 0933.

4C

The aerial shot takes us high above the historic sights of the Royal Mile, finally settling on one impressive building --

CUT TO:

SCENE 5 OMITTED

6

INT. CORRIDOR, EDINBURGH HIGH COURT - DAY 1 0933.

6

Craig and Tom (both also carrying the A6 SHEET) walk down a corridor, visibly nervous. Tom hands Craig a BARLEY SUGAR --

(CONTINUED)

TOM
For nerves... Did it on my driving
test...

Craig glances at Tom --

TOM (CONT'D)
(heedless)
Failed, mind you...

They turn a corner -- and Tom registers a POLICE OFFICER in full kit, near a free-standing sign close to the door of the court: **NO Mobile Phones NO Food or drinks.**

TOM (CONT'D)
Think barley sugar counts as
'food'?

Off Craig's preoccupation --

CUT TO:

6A

INT. COMMON AREA, EDINBURGH HIGH COURT - DAY 1 0933.

6A

Anna and family finally arrive outside the door of the court: it's been an odyssey.

ANNA
(to Lenny)
I thought you knew where you were
going?

LENNY
... I was following Lou --

Anna and Lenny eye Louise.

LOUISE
I was following Danny...

DANNY
(hearing his name)
Eh? I was looking for the
toilet...

Anna smiles but it collapses quickly as she glimpses --

Craig: walking with Tom, up the marble staircase above her.

(CONTINUED)

6A

CONTINUED:

6A

Craig glances back at Anna -- but it's fleeting. One is the complainer, the other the accused. But which is which?

TITLES: THE VICTIM

6B

INT/EXT. ROAD NR BUS DEPOT, GREENOCK - PAST NIGHT 1 1830. 6B *

A BUS, being driven by Craig (hair longer, injury free), pulls into the DEPOT at the end of a shift. *

CAPTION: **THEN** *

7

INT/EXT. BUS DEPOT, GREENOCK - PAST NIGHT 1 1830. 7 *

Craig parks the bus, steps out of the cab and walks across the hanger. *

His stride is joined by his boss: LEIGH MATHERS.

LEIGH

Well done...

(off Craig's frown)

Another day nearer retirement. Some of us are off to the pub to celebrate. Fancy it?

CARL

(polite)

Not tonight.

LEIGH (CONT'D)

(anticipating)

Not tonight.

A shared, knowing smile: they've danced this dance before.

LEIGH (CONT'D)

OK but as your manager, I should tell you: your lack of drinking is becoming a cause for concern. You can't deal with the general public every day and not drink; that's how fellas wind up going crazy with automatic weapons at shopping centres.

CRAIG

I do drink, sometimes --

LEIGH

Just not with your workmates?

CRAIG

Just not tonight...

(off Leigh's scepticism)

I made a promise...

Leigh knows enough about Craig to know he's a man who doesn't waste words; persuasion is futile.

(CONTINUED)

LEIGH
OK but when they ask me in court if
I saw it coming, I'm duty bound to
recount this conversation...

Is Leigh being prescient? On Craig's weak smile --

CUT TO:

7A **EXT. GREENOCK - PAST NIGHT 1. 1831.** 7A

Craig WALKS briskly away from the depot, eager to get home --

CUT TO:

8 **INT. RECEPTION, GP CLINIC, EDINBURGH - PAST NIGHT 1 1831.** 8

Anna (GP Nurse's uniform), at the end of her shift, arrives behind reception where CAROL (Receptionist) taps at a computer.

ANNA
Is that me done?

CAROL
That's all the appointments.

Anna grabs her HANDBAG and exhales with relief.

ANNA
Great: big night tonight --

CAROL
Except...

Carol takes Anna's eyes through the glass into the --

WAITING ROOM. Where a single PATIENT sits. This is WILLIAM NAPIER (23, vulnerable), staring at the floor. Anna checks her watch and looks at Carol, who anticipates the question:

CAROL (CONT'D)
About half an hour. He'll only see you...

CUT TO:

9 **INT. WAITING ROOM, GP CLINIC, EDINBURGH - PAST NIGHT 1 1832.9**

Anna takes the seat beside William and stares at his profile. Eventually:

WILLIAM
... I can't feel my face.

Anna sighs -- this is all too familiar.

ANNA
How many?

(CONTINUED)

She holds out her hand: show me... A beat, then William goes into his coat and pulls out a tub of cheap PARACETAMOL. Hands it to Anna. She shakes it -- it's almost full -- then unscrews the top, taps out two TABLETS and... SWALLOWS them!

William finally looks at her, surprised.

ANNA (CONT'D)

You'll live...

(beat, appraising)

Why didn't you turn up to see the doctor yesterday?

WILLIAM

... I was ill.

Anna smiles, not least at William not seeing his joke.

ANNA

You could have phoned.

WILLIAM

Didn't want to be any trouble...

ANNA

(beat, old advice)

William... act like a victim and you'll get treated like one...

A long beat in which Anna surreptitiously checks her watch, then regards William again: she's said all this before.

ANNA (CONT'D)

What do you want me to do?

Slowly, William looks up at Anna and his lost, slightly imploring expression is an answer in itself: the only thing she can do. And Anna HOLDS him... as a mother would her child. The look on his face tells us it's what he came for.

CUT TO:

9A

INT/EXT. BUS, EDINBURGH - PAST NIGHT 1 1850.

9A

Anna watches Edinburgh streets slide past through the window, eager to get home --

CUT TO:

10

EXT. SUBURBAN STREET, GREENOCK - PAST NIGHT 1 1905.

10

Craig walks up the drive, to the front door of a neat semi.

A NEIGHBOUR closing his curtains sees Craig and greets him with a friendly gesture.

(CONTINUED)

10

CONTINUED:

10

Craig nods a polite if reserved smile -- no eye contact -- puts his key in the door and enters --

11

INT. HALLWAY, CRAIG'S HOUSE - PAST NIGHT 1 1906.

11

Silence. The lights are on but there is a strange stillness that is immediately discomfiting.

CRAIG

(calls)

Hello?

More silence returns. Frowning a little, he enters the --

12

INT. LOUNGE, CRAIG'S HOUSE - PAST NIGHT 1 1906.

12

The TV is on low, there is evidence of recent (abandoned) activity but again, no sign of life...

13

INT. STAIRS, CRAIG'S HOUSE - PAST NIGHT 1 1906.

13

As Craig climbs:

CRAIG

(calls, uneasy)

Rebecca? Jess?

His tight smile plays against the creeping anxiety we all now feel: is this the crime we are in court for?

CRAIG (CONT'D)

Where are you?

He arrives on the --

14

INT. LANDING, CRAIG'S HOUSE - PAST NIGHT 1 1906.

14

Eerily quiet. Concern shows now as he peers in to the --

15

INT. MASTER BEDROOM, CRAIG'S HOUSE - PAST NIGHT 1 1906.

15

Empty... Where are they?

16

INT. LANDING, CRAIG'S HOUSE - PAST NIGHT 1 1906.

16

Then he sees a LIGHT, visible through the gap left by a bedroom DOOR bearing a childish sign, reading: **JESSICA'S ROOM**

Warily, Craig edges towards his daughter's bedroom. He eases open the door and reveals --

17 **INT. JESSICA'S ROOM, CRAIG'S HOUSE - PAST NIGHT 1 1906.** 17

JESSICA MYERS (6), sitting on her bed with her back against the wall, a still-fresh gash across her neck leaking blood: her throat cut. A beat then Craig --

SCREAMS in exaggerated horror! Jessica's eyes OPEN suddenly from behind the horror make-up and she screams too: Got you! REBECCA MYERS (32) jumps out from behind the door, laughing loudly: Surprise!

As the Myers family collapses as one on the bed in a laughter-filled hug, Craig proclaims:

CRAIG
Happy Halloween, you monsters!

MATCH CUT TO:

18 **INT. LIVING ROOM, ANNA'S HOUSE, EDINBURGH - PAST NIGHT 1 1915.** 18

Anna laughs too, as she bends to put the finishing touches to something we don't see.

She looks up as Louise, dressed for a night out, enters -- then Anna moves aside to reveal to her:

BEN DEAN (10) in full Count Dracula fancy dress.

ANNA
Ta-daaaa!

BEN
(to Louise)
What do you think?

LOUISE
... Slightly less scary than usual.
That had better be your cheap make-up, mother --

ANNA
Well we were going to use yours but we couldn't find the trowel you use to put it on.

More sisters than mother/daughter they share a "touche" grin.

LENNY (O.S.)
I don't agree with Halloween...

Anna and Louise both regard Lenny: sitting on the sofa in a chaotic but tasteful Edinburgh home, his hand rummaging in a deep BOWL of assorted CONFECTIONERY, despite already chewing.

(CONTINUED)

ANNA

Stop eating the kids' sweets then!

LOUISE

What don't you agree with, Lenny?

LENNY

It's all so bloody American now, isn't it? Next thing they'll all be going to "prahm".

LOUISE

(amused incredulity)

Do you actually know what year we're in?

LENNY

What's wrong with old-fashioned knocking on doors and legging it?

ANNA

That's what you did on Halloween?

LENNY

That's what we did most nights...

As Anna and Louise regard each other with familiarly fond frowns at Lenny's expense, the doorbell RINGS. Anna gasps, theatrical:

ANNA

Vampire victims!

Packing away make-up, Anna smiles a 'Go on then!' instruction to Lenny -- and sighing, he pulls on a comedy Halloween MASK! He grabs the sweet bowl and guides his son to the door. Anna and Louise watch after them, amused.

Louise pulls on a brown leather JACKET, ready to go out.

ANNA (CONT'D)

(re JACKET)

Is that new? It'll go well with these boots --

As Louise rolls her eyes fondly: she's always lending Anna clothes.

ANNA (CONT'D)

You seeing Danny?

LOUISE

Not till last thing; I'm meeting Nicki for a drink. Come on later if you like?

ANNA

I want to enjoy tonight with him...

Louise nods -- of course -- a distant sadness discernible.
The boys re-enter and regard Anna, Lenny a little awkward.

LENNY

His mates want to know if he can go
with them...

Anna's levity dissolves in an instant, replaced by fear at Ben's imploring stare:

BEN
Can I, Mum?

All eyes on Anna now and from Louise's expression, it's clear there is more to this than we yet know.

ANNA
Sorry, love, no --

BEN
Why not?

ANNA
Because you're too young.

BEN
I'm in the same year as them!

ANNA
Well I'm not their mum...

Lenny lifts his mask to reason with Anna:

LENNY
Ally C's Dad is going with them --

ANNA
I thought you didn't agree with Halloween?
(to Ben)
Why go out? If you stay here everyone comes to us! That's what the pumpkin's for, remember?

Ben eyes Louise for help. She looks desperately sorry for him -- but shakes her head, can't intervene.

BEN
Please, Mum -- don't make me look a tube --

ANNA
No, Ben -- I'm sorry.

BEN
But -- [IT'S NOT FAIR]

ANNA
No!

Anna's sudden harshness is as definitive as it is familiar. An awkward beat, a knowing glance between Lenny and Louise.

LENNY

(to Ben)

Come on. We'll tell them Danny
wants to take you out later...

Lenny glances at Anna and communicates a small frown -- not sure she's right -- then leads a frustrated Ben out again.

Alone, Louise looks at Anna. Steps towards her Mum and hugs her, tight. No words needed.

LOUISE

See you later, OK? Have a good
night...

Anna nods through a forced smile, Louise kisses her mother's forehead and leaves her. Out on Anna, alone and pensive...

CUT TO:

EXT. SUBURBAN STREETS, GREENOCK - PAST NIGHT 1 2005.

An illuminated PUMPKIN on a garden wall. Young Jessica in her corpse outfit skips along the street and spots it:

JESSICA

There's one!

Craig nods -- go on then -- as he follows on behind her, with Tom. They stop at the end of the drive -- could it be Anna's? -- while Jessica rings the doorbell.

TOM

Are we having a drink later?

CRAIG

I can meet you last thing maybe.
Her Highness [JESSICA] wants to
give out sweets at home...

Tom nods, then watches as the door is opened by -- Not Anna. An attractive WOMAN in her late 20s.

TOM

(keen, to Craig)

I've got this...

Stay in Craig's POV as he watches Tom bound down the drive and hears Jessica chime:

JESSICA

Trick or treat!

Craig sees the woman smile at Jessica's cuteness and Tom put an arm around Jessica, as if she's his daughter! Tom wears an unashamedly flirtatious smile as he talks to the woman --

(CONTINUED)

Craig shakes his head: knows Tom's game.

Then Tom's smile drops suddenly -- as a MAN arrives behind the woman. Now Craig grins -- as charm gone in an instant, Tom urges Jessica to choose a candy and move on!

They rejoin an amused Craig... As the trio walks on:

CRAIG

(to Tom, wry)

You didn't volunteer to come trick or treating with my six year-old in order to meet women -- did you?

TOM

I volunteered because you can't interact with people -- and this is the thanks I get?

But Craig's frown reminds Tom: he knows him too well.

TOM (CONT'D)

If you'd get your wife to throw me some leads off that website of hers...

CRAIG

It's not a 'website', it's a forum for local mothers --

TOM

I need mothering.

CRAIG

You need monitoring...

On a glance between them that may or may not be knowing in retrospect, we PRELAP the sound of a DOORBELL and

CUT TO:

Anna opens the door -- and GASPS in (genuine?) fear, at --

A gaggle of CHILDREN, dressed as witches and skeletons. As Ben grabs the sweets and the gang make ready to ask their question we --

CUT TO:

21 **INT/EXT. DOORSTEP, CRAIG'S HOUSE - PAST NIGHT 1 2020.** 21

Craig stands behind Rebecca (arms around her waist, close and contended) and Jessica in their doorway, as different KIDS in similar costumes (PARENTS waiting at the end of the drive) shout in loud concord:

CHILDREN

Trick or treat?

CUT TO:

22 **INT. LIVING ROOM, CRAIG'S HOUSE - PAST NIGHT 1 2150.** 22

A PUMPKIN -- the FLAME inside still burning and being stared at, almost hypnotically, by Craig...

JESSICA (O.S.)

(shouts, from upstairs)

Night, Daddy!

A smile spreads on Craig's lips and pull him away from the flame:

CRAIG

(shouts)

Night sweetheart!

The doorbell RINGS. Craig sighs: surely it's over now?

23 **INT. HALLWAY, CRAIG'S HOUSE - PAST NIGHT 1 2150.** 23

Craig opens the door for the umpteenth time tonight and is faced by --

The GRIM REAPER, in full costume, identity completely hidden, arms behind his back. As confused Craig looks for children, he smiles awkwardly:

CRAIG

Bit strong, isn't it? Where's the scythe?

(half turning)

Je -- [SS]

His call upstairs is cut off as in a flash, the Reaper produces a distinctive curved BLADE, GRABS Craig and puts the BLADE to his windpipe from behind --

Choked Craig RAISES his arm to protect his face, the blade SLICES his arm but he --

SHOVES the Reaper against the doorframe, KNOCKING the heavy knife out of his hand, then tries to SLAM the front door on the Reaper who --

(CONTINUED)

SMASHES the heavy door into Craig's face. Knocks him backwards. Looks for something to hit Craig with and --

GRABS a solid wood DOORSTOP. As Craig lifts himself, the Reaper CRACKS the doorstop off his temple with a sickening THUD! Craig's skull hits the floor and now the Reaper bends over him. WHISPERS something indecipherable into Craig's ear -- then draws back and --

CRACKS Craig again with savage, deliberate force. Knocks him out. As the Reaper draws his arm back again --

REBECCA
(arriving at top of stairs,
shouts)
Craig!

A passing Halloweener (WOMAN) on the street SCREAMS simultaneously and --

The Reaper DROPS the weight. Leaves the knife. PELTS away.

Out on Craig: unconscious in a pool of his own blood, amid shocked silence: what the hell just happened?

MATCH CUT TO:

24 **INT. WITNESS ROOM, EDINBURGH HIGH COURT - DAY 1 1000.** 24

On Craig, eyes closed -- the remnants of a five-month old SCAR on his temple. He opens his eyes... It's not clear where exactly he is -- he could be in the main court -- as he waits, lips moving slightly...

25 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1001.** 25

Anna sits at the back of the public gallery, alongside Lenny, Louise and Danny (here we glean the closeness we've seen between Anna and her family is somehow missing: it's more forced now). Anna's attention moves to --

ELLA MACKIE (29, Solicitor Advocate, glasses) and SOLOMON MISHRA (55, Defence Lawyer) -- neither wiggged but flanked by wiggged COLLEAGUES -- exchange small-talk on opposite sides of tables perpendicular to the Judge's bench.

A private DOOR opens. Silence. The MACER enters, carrying the ceremonial MACE.

MACER (O.S.)
All rise...

Everyone stands as the JUDGE (female, 50s, wiggged) follows the Macer in to the chamber. She bows, the legal teams reciprocate. When the Judge sits, the whole court follows.

25

CONTINUED:

25

We've begun... The Clerk stands:

CLERK

Call the diet of Her Majesty's
Advocate against... Anna Dean.
Come forward please, Mrs. Dean.

Anna swaps glances with Lenny and Louise, then walks forward.
She is accompanied into the dock by a private SECURITY GUARD.

CLERK (CONT'D)

Are you Anna Dean?

ANNA

Yes.

CLERK

Have a seat.

Anna sits, nervous. She sees the JURY enter and a Guard sits
next to her. On her as the following is read:

CLERK (CONT'D)

The Indictment reads as follows...
On 31 October 2017 at Kim's Cafe,
Lothian Road, Edinburgh, you did
incite others, meantime unknown...

CUT TO:

26

INT. WITNESS ROOM, EDINBURGH HIGH COURT - DAY 1 1002.

26

On Craig again but reveal now that he's actually in an
adjoining room, surrounded by empty seats (we're aware of
other witnesses O.S but don't see who they are).

CLERK (V.O.)

... To murder Craig Andrew Myers,
aged 28 years, of Tomlin Road,
Greenock...

27

OMITTED

27

28

OMITTED

28

29

INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1006.

29

The Judge looks out across the expectant court: all set.

JUDGE

Advocate Depute, would you call
your first witness, please...

Ella takes a breath, it's a big moment for her. She stands:

ELLA

I'm obliged, My Lady. I'd like to
call Crown Witness Number One:
Detective Inspector Steven Grover.

The BAR OFFICER exits. A short wait in which we take the 15-
strong JURY (SPECTACLES, TISSUES, PENS and an incongruously
comic NOTEBOOK on the rail in front of them), FOLDERS
labelled DOCUMENTARY PRODUCTIONS on their laps/in their
hands.

The door opens and STEVEN GROVER (50, burdened) is led in --
and is aware of intense scrutiny on him as he takes his place
in the witness box --

JUDGE

Oath or affirmation?

GROVER

Oath, please.

Grover faces the Judge, raises his right hand:

GROVER (CONT'D)

I swear by Almighty God that I will
tell the truth, the whole truth and
nothing but the truth.

JUDGE

Advocate Depute...

Ella takes her position at a lectern opposite the witness,
spreads out her notes before her.

ELLA

Good morning. Please tell the
court your full name and date of
birth.

GROVER

Steven George Grover: 11th February
1968.

ELLA

You are a Detective Inspector, is
that correct?

(CONTINUED)

GROVER

Yes.

ELLA

How many years police service do you have?

GROVER

Twenty-nine; thirty next month, if I get there...

It's a joke without humour and we take Solomon's reaction: there is obviously a story here...

ELLA

You were on duty on 31st October 2017, is that correct?

GROVER

Yes.

ELLA

And at 9:50 p.m. you were asked to attend Tomlin Road, Greenock?

As Grover shapes to confirm that we --

CUT TO:

30

EXT. CRAIG'S HOUSE - PAST NIGHT 1 2240.

30

Grover approaches the front of the Myers house: the front door still TENTED, though the FORENSICS OFFICERS are packing EQUIPMENT into the VAN, their work done.

NEIGHBOURS are gathered behind a cordon amid the usual crime scene activity of uniformed OFFICERS etc. Grover steps into the tent --

31

INT. DOORWAY/HALL, CRAIG'S HOUSE - PAST NIGHT 1 2240.

31

Grover stares down at the deep BLOODSTAIN on the carpet where Craig lay, then continues into --

32

INT. LOUNGE, CRAIG'S HOUSE - PAST NIGHT 1 2240.

32

Where the ghost of the Rebecca we met earlier sits, CLASPING Jessica (herself gripping a SOFT TOY) close, both in shock. A FEMALE PC next to them stands at Grover's arrival. Grover acknowledges her silently, eyeing Rebecca.

GROVER

Mrs Myers?

Rebecca looks up, frightened -- a feint nod.

(CONTINUED)

GROVER (CONT'D)
And who's this?

REBECCA
... Jessica --

GROVER
I meant this...

He strokes the soft toy, and Jessica looks up at him.

JESSICA
Oscar...

Grover smiles and his tone is gentle, sympathetic:

GROVER
(to Rebecca)
I'm D.I. Grover: Steven --

REBECCA
I need to go to the hospital --

GROVER
We'll take you shortly. It...
might be best if Jess stays with
someone tonight...
(off her distance)
Rebecca? Do you or your husband
have relatives nearby?

The PC shakes her head: no. Rebecca looks lost, stumbling
after disparate thoughts:

REBECCA
Friends... someone from school, I
can phone...
(beat)
I don't... [UNDERSTAND]

She engages with Grover suddenly, utterly bewildered:

REBECCA (CONT'D)
What has he ever done to anyone?

On her desperate question, PRELAP:

ELLA (O.S)
She had no idea why someone would
attack her husband; no enemies?

CUT TO:

Grover shakes his head, definitive:

(CONTINUED)

GROVER

None.

ELLA

And... after arranging for Mrs. Myers to be taken to the hospital, when did you next speak to her?

GROVER

She phoned me a few hours later.

ELLA

And how was she?

GROVER

Highly distressed.

ELLA

Aside from the obvious shock of the attack... do you recall why?

Grover takes a deep breath: this is the crux of it.

CUT TO:

INT. ICU, HOSPITAL - PAST NIGHT 1 2335.

Craig in a hospital bed: unconscious, battered and intubated, head bandaged. Reveal Rebecca, at his bedside, watching a NURSE take Craig's BP.

The Nurse leaves and alone, Rebecca stares at Craig. Still disbelieving, she strokes his face with loving concern.

A beat. She reaches into her bag to check her PHONE. And looking at the screen, she frowns...

There are multiple MESSAGES -- and we start reading with her:

SUE: PHONE ME!

LYNN: U SEEN THIS?! (with link)

TARA: BEX - WTF!!! IS IT TRUE??!!

Rebecca frowns deeply: what the hell is this?

She moves away from the bed, TAPPING on the LINK included with several of the messages and launching:

A Facebook page -- and a PHOTOGRAPH of:

CRAIG: stepping out of their house (number visible), wearing his branded bus company uniform.

Rebecca reads down and without revealing to us what she sees, her eyes WIDEN. She CLAPS a hand involuntarily over her mouth. Then we read the text below the image of Craig:

**"CRAIG MYERS" AKA EDDIE J. TURNER
DON'T LET EVIL LIVE
near our kids
7 Tomlin Road, Greenock, PA15 8SC**

Rebecca stares at Craig, his eyes still closed but some signs of movement, her stomach lurches and we -

CUT TO:

**INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - PAST NIGHT 1 35
2340.**

Grover works at his desk in the sparsely populated office. His desk phone RINGS and he picks up:

GROVER (IN PHONE)

Grover...

Stay on his face as it changes: concern becoming deeper, then changing to surprise:

GROVER (IN PHONE) (CONT'D)

Eddie J. Turner?

The name makes D.S. LISA HARVEY (28, eating crisps), the only woman in the room, look over at Grover.

As Grover TAPS hurriedly at his keyboard:

GROVER (IN PHONE) (CONT'D)

I need you to stay calm, Rebecca --
OK? I'm going to get someone to
you right now...

Cut between here and --

INT. CORRIDOR, ICU, HOSPITAL - PAST NIGHT 1 2341.

A visibly rocked Rebecca, phone to her ear, PEEPS out of the door at the deserted corridor, already menacing because of the late hour -- but now even more so...

REBECCA (IN PHONE)

How long will they be? People keep
texting and phoning --

37

**INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - PAST NIGHT 1 37
2341.**

The larger screen of Grover's desktop COMPUTER: showing the same Facebook page we saw on Rebecca's phone -- and now the COUNTER next to the thumb, struggling to keep up with the number of **SHARES**, spiralling into the tens of thousands and showing no sign of slowing.

GROVER (IN PHONE)

Don't answer. Don't even listen to messages. Is Craig awake yet?

REBECCA (IN PHONE)

(looking back at Craig)

No but he's... stirring now...
What do I say to him?

GROVER (IN PHONE)

(making decision)

Nothing until I get there. I'm on my way...

(stands)

And Rebecca: it's going to be fine -
- OK?

Rebecca wants to believe it so much that she allows herself a relieved sigh -- and nods:

REBECCA (IN PHONE)

OK...

Grover puts the phone down, his reassuring smile collapsing as he opens a new window and enters **EDDIE J. TURNER** into a search engine. Search results appear, including the headline: **MURDERED FOR A PACKET OF STICKERS**. Grover CLICKS on it, the headline fills the screen and beneath it, a PHOTO of a young CHILD; before he closes the page (leaving the Facebook page open) with an annoyed CLICK on:

GROVER

Shit...

Grover's concern attracts the attention of D.S. LISA HARVEY (28, eating crisps), who has returned to her desk having made coffee for her and Grover.

Grover looks up at Harvey as she places the COFFEE on his desk.

GROVER (CONT'D)

(re: his screen)

According to the internet, Craig Myers is actually Eddie J. Turner...

Harvey moves to stand behind Grover and regards the Facebook post on his screen.

(CONTINUED)

HARVEY

... Shit. And is he?

Grover glances at Harvey with amused incredulity:

GROVER

We could try Googling it but I
think they keep those things pretty
quiet. Look...

GROVER (CONT'D)

Why make 'DON'T LET EVIL LIVE' all caps and 'near our kids' lower case?

Harvey shrugs: don't know.

HARVEY

I heard Turner got moved to Wales --

Bur focused Grover taps the screen:

GROVER

Because it's an instruction...

(urgent)

Get a body on the door of Craig Myers's hospital room. Then talk to Cybercrime --

HARVEY

(right)

Shall I get uniform on the costume hire stuff?

Grover nods -- yes -- as he grabs his coat to leave:

GROVER

The priority is getting that [FACEBOOK POST] offline and finding out where it came from. I'll call Tait from the car...

And determined Grover is on his way --

Alone, Harvey sits at Grover's computer and repeats the search: opens a new window, taps **EDDIE J. TURNER** into a search engine and again stares at a grainy old photo of a young BOY.

Harvey LEANS in to stare at the image, alongside the Facebook post -- and frowns at the impossibility of making a connection --

CUT TO:

A BLINDING LIGHT -- from Craig's POV, as a NURSE looms over him, shining a torch into his eyes.

NURSE

Do you know where you are?

Beat. Craig struggles to push a word through cracked lips.

CRAIG

Hospital...

NURSE

And do you know your name?

Rebecca moves closer and stares at the father of her child, disturbed to find herself suddenly, almost bizarrely, curious about his reply.

CRAIG

... Craig. Craig Myers...

The Nurse straightens and smiles at Rebecca -- this is positive -- then moves aside for her to approach Craig.

Rebecca lays careful palms on his cheeks and kisses him gently on the head:

REBECCA

Hey you...

He lifts a hand to touch his wife's arm, squeezes.

CRAIG

... Jess?

REBECCA

She's fine; staying at Millie's.
We're both fine...

But searching Rebecca's face, Craig sees something behind her reassurance. And she covers:

REBECCA (CONT'D)

Unlike you, Humpty Dumpty...

CRAIG

... I love you.

REBECCA

I love you too. So much...

CRAIG

... Why -- who... [DID THIS]?

Rebecca looks awkward, doesn't know how to begin to answer.

A KNOCK on the door saves her: announces the arrival of --

Grover. He smiles at Rebecca, then Craig, who looks awkward (as he does with all strangers). Grover can't help but search Craig's face: could he be Eddie J. Turner?

GROVER

I'm D.I. Grover, Craig... How are you feeling?

Craig is bad at small-talk even in usual circumstances; can't meet Grover's eye.

CRAIG

Have you caught him?

GROVER

Not yet but we're pursuing several lines of enquiry...

(to Rebecca)

Did you mention anything?

Rebecca shakes her head and Craig eyes her: what's this?
Grover takes a beat, knows he has to be very careful here.

GROVER (CONT'D)

Craig... do you recognize the name
Liam Graham?

Close on Craig for a long beat as he processes the question.
Rebecca and Grover study him, as if looking for signs (and
throughout). There are none.

CRAIG

I... don't know. Why?

GROVER

Liam was murdered, in Edinburgh in
2003. He was nine years-old.

Craig thinks about that for a beat, then nods, remembering.

CRAIG

I think I remember...

GROVER

Turned out that he was killed by a
boy only four years older. No
motive; no explanation. Caused
quite a sensation when he was
caught...

Craig doesn't react but listens, intently.

GROVER (CONT'D)

He pleaded Guilty, sentence was
delivered in closed court and his
face wasn't made public; but the
name was leaked by mistake. Eddie
J. Turner...

(beat)

He got a life sentence with a
punishment part of seven years and
was released in 2010. You must
remember that?

Craig reacts: Why must I?

GROVER (CONT'D)

I just mean because there was a lot
of coverage; a campaign to keep him
locked up...

Craig finds Rebecca's eyes searching his face.

CRAIG

Yeah; that sounds familiar...

GROVER

Death threats were made and the court granted him lifelong anonymity under Article 8 --

CRAIG

(flummoxed, to Rebecca)
I don't -- [UNDERSTAND]

REBECCA

Someone put your name and picture on the internet, saying you're Eddie J. Turner...

On Craig as that lands: with the blunt force of the doorstep.

CRAIG

... Me? But... why would they do that?

Grover scrutinizes Craig -- the question of whether it could be true not yet resolved in his mind. So --

GROVER

We're investigating that now, alongside the attack. Can you think of anyone who might have a grudge against you?

Craig considers that at length, then shakes his head: No.

GROVER (CONT'D)

The attacker didn't say anything?

Again Craig thinks hard about that, trying to remember -- but it hurts. And despite what we saw, he shakes his head.

CRAIG

Not that I can... Do people believe it?

Craig's eyes on her, Rebecca struggles and looks to Grover.

GROVER

An interdict forbids anyone from publishing Turner's new name or picture; and that covers false accusations --

REBECCA

(anxious, to Grover)
But that won't stop it spreading!

GROVER

Any site carrying it will be threatened with legal action --

REBECCA

It's the internet!

GROVER

If anybody from the media contacts you, call us immediately --

REBECCA

I mean you can't just... it's not like a newspaper!

GROVER

The Cybercrime Unit are doing everything they can...

Rebecca looks doubtfully at Grover and both become aware of Craig -- and the panic in his eyes. Again Grover tries to look reassuring and we --

CUT TO:

39

INT. CORRIDOR, ICU, HOSPITAL - NIGHT 1 0010.

39

Grover exits the room and concerned, pauses to warn the POLICE OFFICER stationed on the door:

GROVER

Don't you move...

As Grover stalks down the corridor, PRELAP:

GROVER (V.O.) (CONT'D)

Sorry to drag you in so early, Boss

--

TIME CUT TO:

40

EXT. CAR PARK, POLICE SCOTLAND, GREENOCK - PAST NIGHT 1 0630.

40

Area Detective Superintendent ANDY TAIT (49) climbs out of his CAR, barely awake, tie askew and visibly concerned.

TAIT

You've been to see 'Myers'?

GROVER

(nods)

He's in a bad way... bewildered by the whole thing --

TAIT

Right -- but could it be him?

(CONTINUED)

GROVER

Well he's around the right age and from a Protected Persons point of view, Greenock fits -- but...

Grover's gesture says: who knows?

TAIT

Does he look like him?

GROVER

(shrugs)

There was only that one picture of Turner as a kid and it was so bad it could be anyone. The thing is, it doesn't really matter, does it?

TAIT

... No, you're right, we've got the Police Federation quiz to organize; who cares that one of the most notorious child murderers of recent years may have had his identity compromised on our patch --

GROVER

What I mean is: a man has been seriously injured as a direct result of that message. His past is only relevant in terms of investigating that -- right?

But Tait is preoccupied:

TAIT

I heard the bastard had moved to London... They should never have let him out.

GROVER

... Did you work on the case?

TAIT

No but I saw the pictures of the boy's body, then didn't stop seeing them for a very long time...

(beat, focusing)

We won't get anything out of the PPU; I'll have to make some calls. You brief the comms team and go and warn Liam Graham's family; the media don't need an excuse as good as the Grim Reaper delivering judgement door-to-door to run an Eddie J. Turner story...

They share a look of dread, then Tait heads inside.

40A **EXT. WATERFRONT, GREENOCK - PAST NIGHT 1 (DAWN) 0640.** 40A

A pensive Grover looks out across the water and we PRELAP:

ELLA (V/O)
Crown Production Number Nineteen...

41 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1105.** 41

That picture of Craig on the Facebook page, now shown on all the SCREENS around the court.

ELLA (O.S.)
Can you tell the court what we're looking at please, D.I. Grover...

Ella uses the REMOTE CONTROL to scroll through a dizzying list of sites and search results (including Twitter and in all sorts of languages), many showing that same picture of Craig.

GROVER
A list of sites that were asked to remove the accusation that Craig Myers is Eddie J. Turner, not exhaustive and not including message boards; getting literally millions of views between them.

ELLA
(for emphasis)
Millions?

Grover eyes Anna with barely concealed disdain and nods:

GROVER
We did our best but once the genie is out of the bottle...

CUT TO:

41A **INT. CORRIDOR, HOSPITAL - PAST DAY 2 0840. *NEW DAY*** 41A

Tom approaches the ICU, keeping a wary eye on the police OFFICER stationed at Craig's door --

42 **INT. ICU, HOSPITAL - PAST DAY 2 0840.** 42

Craig avoids the eye of the FEMALE NURSE performing his obs. Both look up as the door is opened by the Officer, to let Tom in...

An eye still on the officer, uneasy Tom approaches Craig's bed. It's awkward -- how men show each other they care -- but also Tom seems tense, pent up.

(CONTINUED)

TOM

I was going to get you some grapes
but there's never anything fresh
so... I got you this...

Tom produces a slightly flattened MUFFIN from his coat pocket -- and both Craig and the Nurse frown at the randomness of the offering. Stifling a smile, the Nurse leaves them.

CRAIG

That's petrol stations for you...

Tom nods without irony: true. As soon as they are alone:

TOM

(low, worried)

Shit... What are you going to do?

CRAIG

I'm not too bad, Tom --

TOM

It's fucking everywhere!

CRAIG

Thanks for asking --

TOM

This is serious, man!

CRAIG

It must be: you didn't even look at
that nurse...

Another beat and finally, Tom breathes. Calms himself...

TOM

Already had her...

Better: Craig and Tom share a small smile. Start again.

TOM (CONT'D)

Sorry but...

Tom shakes his head at the enormity of this: there are no words. Craig nods: I know.

TOM (CONT'D)

Last I heard Eddie J. Turner was
living in Norfolk and had been on
Come Dine With Me!

Craig manages the faintest of smiles. Tom looks grave again.

TOM (CONT'D)

What are you going to do?

(CONTINUED)

CRAIG

(beat, earnest)

Nothing; I haven't done anything wrong...

Tom searches his friend's face -- then nods.

TOM

I know but... sometimes that doesn't matter, does it?

Craig looks fearful.

TOM (CONT'D)

What are the police doing?

CUT TO:

Tom watches from the Public Gallery as Grover answers a question from Ella:

GROVER

Carl Myers was attacked within three hours of the post appearing, so we prioritized tracking down the owner of the account. Cybercrime worked through the night, traced the e-mail address and made emergency applications to the provider. The first told us the account was created using false details.

*
*
*
*

ELLA

Can you look, please, at Crown Production Number Forty Two...

The Court Officer ensures that the Jury, the Judge and Grover are all on the right page in their Productions folders.

GROVER

The second shows that account was accessed on multiple occasions at only one address: Kim's Cafe on Lothian Road.

ELLA

And three-quarters of the way down the same page, next to the words 'Account Password', can you read what that says please?

GROVER

'Twinkle'.

Ella turns to the Jury and repeats it, crystal clear:

(CONTINUED)

ELLA
'Twinkle'.

Anna reacts to the word and we --

CUT TO:

INT. BEDROOM, ANNA'S HOUSE, EDINBURGH - PAST DAY 2 0905. 44

A HOME MOVIE filling a computer screen. A sweet, smiling BOY of around 9 exits a NEWSAGENT, eagerly opening the FOOTBALL STICKERS he's just bought.

MAN (O.S.)

Come on then...

The boy looks up at the arriving camera and frowns:

BOY

But I don't want to...

MAN (O.S.)

Why not?

BOY

I'm doing this, Dad!

MAN (O.S.)

They're not going anywhere; come on, this'll be good to keep...

Liam sighs, reluctant:

LIAM

OK...

Liam faces the camera squarely, a bit shy but still smiling, happy.

MAN (O.S.)

Right then. Here we go. Name?

BOY

... Liam. Liam Graham.

MAN (O.S.)

Age?

LIAM

This is daft!

And Liam cracks up laughing!

A DOORBELL rings O/S as Liam continues to laugh. Then --

LOUISE (O.S.)

(calls)

Mum?

ANNA

Keep a secret and you invite people to try and guess it. It's not the first time, is it?

GROVER

No -- but it's the first time there's been a physical attack on someone identified as Turner --

LOUISE

(still searching phone)
We've always said that if you make his name public, the innocent won't get accused --

ANNA

D.I. Grover didn't say the man was innocent...
(to Grover)
Are you saying it's him?

GROVER

I'm certainly not saying that.

ANNA

So it isn't?

GROVER

You know I couldn't tell you, even if I knew.

ANNA

And you don't?

LOUISE

(from phone)
"Craig Myers"?

HARVEY

Where are you reading that?

Alarmed Harvey moves towards Louise, who protects her phone.

ANNA

If I looked in his eyes, I'd know...

As Grover's attention -- and now scrutiny -- returns to Anna:

LOUISE

(to Harvey)
Is he badly hurt?

HARVEY

Yes...

ANNA

But he's alive?

Grover stares hard at Anna.

GROVER

As you know, the media can't publish names or faces but that doesn't mean they won't get wind of this. We'll contact your ex-husband at the prison but you're the one who might get calls --

ANNA

I hope so...

(off Grover's reaction)

I don't ever want people to forget...

Now Grover holds Anna's eye, seen by Louise -- then the doorbell RINGS again, collapses the moment.

Louise looks to the door -- knows she should go, but isn't comfortable leaving.

LOUISE

(to Grover)

I'm a law student...

GROVER

... Right. I'm a policeman.

LOUISE

I'd prefer to be here while you talk to my Mum...

Grover looks between Louise and Anna and smiles:

GROVER

This is a friendly visit but of course, you're well within your --
[RIGHTS]

LOUISE

I know...

Her expression warns Grover not to take her lightly and dimly amused, he starts looking around the room. Louise feels able to leave and we --

TIME CUT TO:

Louise opens the door to... Danny. He grins:

(CONTINUED)

DANNY
Trick or treat!

He moves in for a kiss but preoccupied Louise steps back, to urge him to come in quickly.

DANNY (CONT'D)
What's up?

LOUISE
A guy in Greenock has been
attacked. It might be him...

DANNY
(wow)
Is Anna OK?

INT. LIVING ROOM, ANNA'S HOUSE - PAST DAY 2 0910.

Anna watches as --

Grover's restless gaze finds something we didn't see on our first visit here: a trio of FRAMED PICTURES on the mantle, photographs of LOUISE and BEN flanking the one in the middle, of LIAM GRAHAM. PRELAP:

LOUISE (O.S.)
How did we not see it online?

INT/EXT. DOORSTEP, ANNA'S HOUSE - PAST DAY 2 0911.

On Danny, processing this:

DANNY
Do they know who did it?

LOUISE
The police are here now...

She gestures to the lounge, hand on the door to re-enter. Danny's face changes: suddenly anxious.

DANNY
I should go --

LOUISE
Why?

DANNY
... It's none of my business --

LOUISE
Don't be daft!

DANNY

I'm on my way to work anyway; I
only wanted to say hello. I'll
go...

He's already leaving and as Louise eyes Danny uncertainly --

INT. LIVING ROOM, ANNA'S HOUSE - PAST DAY 2 0912.

Grover steps in to look closer at the picture of Liam. And suddenly, his expression changes -- to one of intense interest, as --

He READS a message in fine script engraved in the frame:
Twinkle Forever Baby Boy

The word "Twinkle" screams at Grover. He glances at Harvey -- and silently takes her attention to it. As Harvey reads, Grover looks up at Anna and Louise re-enters.

GROVER

(to Harvey, private)
Get a warrant...

As Harvey takes out her phone, moving away, Louise senses a change of atmosphere. She glances at Anna, then eyes Grover:

LOUISE

What's going on?

But Grover's (non) answer is a stubborn stare at Anna.

LOUISE (CONT'D)

(to Anna)
... Did I miss something?

GROVER

(to Anna)
I'm going to need you to come with
us, Mrs. Dean...

Louise reacts; Anna touches her, reassuring:

ANNA

Will you phone work? And
Solomon...

CUT TO:

INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1150.

Tight on Solomon:

SOLOMON

Mrs. Dean made no attempt to hide her computer or anything on it, did she?

The LAPTOP: now in a labelled and numbered BAG in court: a Labelled Production. Grover, now under cross-examination, meets Solomon's challenging stare:

GROVER

No... There again, when I asked her to explain --

INT. INTERVIEW ROOM, POLICE SCOTLAND, GREENOCK - PAST DAY 2 1503.

Grover completes the sentence:

GROVER

-- what is in the folder labelled "Twinkle"?

Anna and Grover regard the POLICE LAPTOP on the table between them, Harvey next to Grover, WRITING. A MEMORY STICK has been put in to the computer and a FOLDER ICON labelled **TWINKLE** sits on the desktop (a **POLICE** logo behind it). Anna glances up at the CAMERA recording this, then at Solomon and takes her cue:

ANNA

No comment.

GROVER

The folder was copied off the computer seized from your home address. Do you recognise it?

ANNA

No comment.

Grover CLICKS on the file and the screen is filled -- with THUMBNAILED photographs and movies.

GROVER

In the folder labelled 'Twinkle', there are six hundred and nine photos and movies of your son, Liam. After Liam's tragic death --

ANNA

No.

Grover stops in his tracks. Solomon looks instantly nervous.

ANNA (CONT'D)

'Tragic' sounds like he contracted a rare disease and drifted away in his sleep. He didn't. He was tortured to death under that bridge and left like a piece of rubbish, all on his own...

*
*

Grover takes a beat to recover his momentum:

GROVER

Since then, you've campaigned for victims' rights...

ANNA

There was a list of initiatives but it turns out they were more about winning votes than actually helping people...

A decidedly uncomfortable Solomon eyes Anna, clears his throat (as in court) to remind her.

GROVER

So would it be fair to say you feel dissatisfied by the way the law has treated you?

ANNA

Liam. Not me.

GROVER

And has that dissatisfaction ever tempted you to take the law into your own hands?

ANNA

Yes.

SOLOMON

Anna --

ANNA

Almost every day since June 22nd 2003.

GROVER

And have you ever done so?

A beat -- and Anna glances now at Solomon. He isn't sure what she's doing.

ANNA

... No comment.

GROVER

Mrs. Dean, you've been detained on suspicion of a serious offence that can result in life imprisonment --

ANNA

(stunned)

Life?

SOLOMON

Sentencing is way outside your remit, Detective --

GROVER

Was "Twinkle" your pet name for Liam?

ANNA

He killed a child and got 'sentenced' to seven years! Seven years playing video games --

SOLOMON

Anna, please --

ANNA

Do you know what he did to Liam's body?

SOLOMON

Anna!

GROVER

I know there's a man in ICU with potentially life-changing injuries -

As Grover talks Anna LUNGES forward to CLICK on the ICON on the computer and launch a movie: the same one we saw earlier (though now we come in later) --

Liam facing the camera, a bit shy but smiling, happy.

BOY

... Liam. Liam Graham.

MAN (O.S.)

Age?

Laughter (this is where cut out earlier) -- then eventually, Liam straightens his face to answer:

LIAM

Nine...

ANNA

(watching movie)

He was small, for his age...

Grover glances at Harvey, annoyed.

(CONTINUED)

MAN (O.S.)

And... OK, what else... What do
 you want to be when you grow up?

As Liam begins to consider that --

The film is stopped, abruptly -- by Grover.

GROVER

I'm familiar with the case, Mrs. Dean -

ANNA

He only went to get football
 stickers. I wouldn't have let him
 go but it was still light and the
 shop was only down the way; I
 thought he must have bumped into
 some pals -

GROVER

(shutting down reverie)
 Liam bought the stickers and --

ANNA

And the sick bastard even took them
 as a trophy --

GROVER

Was attacked under the bridge. As
 I said --

*

ANNA

You're "familiar with the case", I
 know. From what you've read and
 watched; there was lots of that at
 first. Then it stopped... He
 pleaded Guilty so there was no
 trial, no explanation; I didn't
 even get to see him receive that
 insult of a sentence! It was all
 just... over. Except for Liam's
 Dad and his sister and me...

... It's still not over for them. Grover smells blood:

GROVER

You resented the lack of ongoing
 coverage?

SOLOMON

Really, Anna: I will stop this --

GROVER

You said at the house that you hope
 the media get wind of the attack.
 Is that what's behind this?

(CONTINUED)

ANNA

I've got a right to know where he is.

GROVER

Actually, I'm afraid you haven't --

ANNA

He killed my son and he was given a new name and a new life and he could walk past me and my family and we wouldn't even know. He could do anything. And he will. Because he's evil --

SOLOMON

(to Anna)

Enough --

Anna lays a hand on worried Solomon: I know what I'm doing.

GROVER

Wherever Eddie J. Turner is, the terms of his license prevent him from entering Edinburgh --

ANNA

Good job we know he's such a law-abiding citizen then...

GROVER

Where and when did you first hear the name Craig Myers?

Solomon stares hard at Anna. She sighs: this is futile...

ANNA

... No comment.

GROVER

You used social media to instruct someone to attack him, didn't you?

ANNA

No comment.

GROVER

Did you have any evidence?

Anna stares hard at Grover, who shakes his head -- angry:

GROVER (CONT'D)

No... It was a wild accusation against an innocent man, right?

Harvey looks at Grover: cautioning. Solomon sees it, is intrigued. Grover continues:

(CONTINUED)

GROVER (CONT'D)

We've barely started looking at this [LAPTOP]. What about when we examine your phone?

Now Anna meets Grover's eye, outraged:

ANNA

I'm not the criminal --

GROVER

Do you know who attacked Craig Myers?

ANNA

No --

Anna!

SOLOMON

ANNA

-- but I'm glad they did!

SOLOMON

Now we stop!

Silence. Solomon looks frustrated -- that was not good.

GROVER

We'll break there...

Grover exits the room and we see him head back to his desk, followed by Harvey and watched by Anna through the window. He glances back at her, knowing -- and we --

MATCH CUT TO:

Grover's similarly knowing expression, acknowledged by a calmer Solomon.

SOLOMON

At the time of the interview, D.I. Grover, why did you believe there to be link between the message and the attack -- and therefore reason to detain Mrs. Dean?

GROVER

... Because it happened two hours after Mr. Myers's name, address and picture appeared on the internet!

SOLOMON

And those were your only grounds?

GROVER

There was also the way the message was written --

SOLOMON

Oh yes of course, lest we forget the typographic style in which you discerned a hidden exhortation to violence. Those were your grounds?

GROVER

Along with my judgement, as an experienced police officer. It's perfectly normal to detain an individual then gather evidence. I had reason to suspect Mrs. Dean --

SOLOMON

It's your 'reasons' for suspecting her and your professional 'judgement' that I'm interested in... Specifically, your attitude towards women who dare to speak up for themselves...

Grover steels his jaw; Ella is on high alert.

SOLOMON (CONT'D)

Isn't it the case that you've been seconded from Edinburgh to Greenock due to an ongoing investigation into your conduct?

Anna reacts with interest -- this is news to her -- as the courtroom stirs and Ella STANDS:

ELLA

Objection, My Lady -- the question is entirely irrelevant --

As Grover glares at Solomon:

JUDGE

Move on please, Mr. Mishra...

Solomon waits a beat -- makes sure the Jury got all that...

SOLOMON

I have nothing more, My Lady... Might I suggest this is a good place to stop for a late lunch?

Out on Grover, looking pummelled...

CUT TO:

53A

INT. WITNESS ROOM, EDINBURGH HIGH COURT - DAY 1 1250

53A

Tight on Ella as she enters (we're unaware of anyone else in the room) and walks to where Craig is sitting (his head turned so that the fresh scar isn't visible). As she reaches him:

ELLA

Craig -- sorry not to see you first thing. How are you?

Craig turns and Ella's face falls: at seeing the fresh scar on his face.

ELLA (CONT'D)

Where did you get that?

She's annoyed as much as worried -- this will not look good to the jury. Craig sees it and looks awkward:

CRAIG

Sorry...

ELLA

Come on: let's get some food...

As Craig gets up --

CUT TO:

54

INT. ICU, HOSPITAL - PAST NIGHT 2 1845.

54

Rebecca (carrying her PHONE) enters the room and Craig and Tom instantly stop talking. She reacts -- but not with suspicion -- not this time... Instead, she nods at the all but untouched hospital SUPPER in front of Craig.

REBECCA

Not good?

CRAIG

Not hungry...

REBECCA

(re PHONE)

... Leigh from the depot called to see how you are...

TOM

How or who?

Rebecca and Craig both eye Tom.

TOM (CONT'D)

Joke. Inappropriate. Sorry...

(to Craig)

Tell her...

Rebecca frowns: what?

CRAIG

I remembered something... He did speak to me.... the guy. He whispered, in my ear...

Rebecca reacts, steps closer to Craig.

REBECCA

What did he say?

HARD CUT TO:

55

INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2 1846.

55

On Grover, MOBILE phone to his ear, enunciating with clarity:

GROVER (IN PHONE)

'Evil can't live near our kids'... The same words as in the message? He's sure?

Grover looks up -- and through the window into the interview room, finds Anna. He keeps his eyes on her as he GRABS the PHONE on his desk: he needs to speak to a Fiscal urgently...

CUT TO:

56 **INT. INTERVIEW ROOM, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2 1846.** 56

Anna watches Grover through the window -- his expression deepening her unease.

ANNA

I used to sing it to Liam...

Solomon looks up from answering emails on his PHONE to regard Anna: sorry?

ANNA (CONT'D)

Twinkle Twinkle Little Star... He was a terrible sleeper to start with; it was the only thing that made him go off...

A beat, then Solomon reaches across to lay a comforting hand on Anna's arm; they've been through a lot together.

ANNA (CONT'D)

What's keeping them?

Solomon wants to reassure Anna but truthfully, he can't...

TIME CUT TO:

57 **INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2 1920.** 57

Grover puts his PHONE down, looks up and is startled, as Tait arrives at his desk:

TAIT

News on the artist formerly known as Eddie J. Turner and Mr. Myers...

A beat, Grover staring expectantly at Tait:

TAIT (CONT'D)

Two different people...

GROVER

(beat)
Definitely?

TAIT

The Chief Constable said we should investigate fully. My take is she doesn't want to tell us anything about Turner's whereabouts -- but smoke has settled above Myers because the fire could well be pretty local. So, for obvious reasons -- we need to handle this sensitively...

(CONTINUED)

GROVER

What 'reasons'? If Anna Dean has accused an innocent man of being a child killer --

TAIT

You did hear the 'sensitively' part, Steven?

GROVER

The Crown Office just gave me permission to charge.

TAIT

With?

GROVER

Incitement to Murder...

(off Tait's surprise)

Our Grim Reaper whispered almost exactly the same words to Craig Myers as the ones in the post. There's also a phone call we're struggling to trace made to the Dean house eight minutes after the attack --

TAIT

That's a very serious charge.

GROVER

It was a very serious knife; not fancy dress. It's what the Fiscal advised --

TAIT

And how hard did you push?

GROVER

Anna Dean knows who did this --

TAIT

That's to be proved...

A beat and Grover nods: he will prove it.

GROVER

Are we releasing a statement?

TAIT

... No: 'only gives the story oxygen'.

(interrupting reaction)

We'll have reporting restrictions in place?

GROVER

(yes)

On the grounds we've yet to arrest the attacker.

TAIT

OK, charge and release Mrs. Dean on an undertaking and remind her of the consequences if any of this gets out...

(beat, parting shot)

And... 'sensitively' -- OK?

Off Grover's thoughtful determination --

MATCH CUT TO:

INT. INTERVIEW ROOM, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2 1923.

Grover stares ahead, not exactly insensitive but very clear:

GROVER

We've made enquiries and there are no grounds to believe that the man who was attacked is your son's killer...

Reveal he's facing Anna (Solomon at Anna's side, Harvey at Grover's). She holds his eye but doesn't react.

GROVER (CONT'D)

Unless of course, you know different...

Anna refuses to give Grover the satisfaction of any reaction - - but her mind is racing... A beat and Grover nods: fine.

GROVER (CONT'D)

Up until this point you have been questioned under suspicion but you are now under arrest -- on a charge of Incitement to Murder...

The M word breaks Anna's composure -- and shocked, she looks to Solomon, who also looks surprised.

GROVER (CONT'D)

I must caution you that you are not obliged to say anything, but anything you do say will be written down and may be used in evidence...

The words fade out on Anna's numb shock and we --

CUT TO:

59 **INT. ICU, HOSPITAL - PAST NIGHT 2 2035.**

59

Grover and Harvey stand at Craig's bedside, Rebecca holding her husband's hand. Both look relieved as:

GROVER

We appreciate your understanding and co-operation; we're satisfied it's a case of mistaken identity. Things should get back to normal pretty quickly.

REBECCA

Will there be a statement, saying Craig isn't him?

GROVER

... No: we want the story to die as soon as possible. And we'll be coming down hard on anyone repeating the accusation, on or offline --

REBECCA

But...

Rebecca stops as Craig touches her and a gesture tells her Grover is right: let it go... Rebecca nods, lays a gentle hand on Craig's head, desperately hoping the nightmare is over. On her, PRELAP:

BAR OFFICER (V/O)

Mrs Myers...

60 **INT. WITNESS ROOM, EDINBURGH HIGH COURT - DAY 1 1350.**

60

Close on Rebecca Myers: the first time we've seen her in the 'now' and she's changed markedly -- her hair has changed and she's battle-worn. She looks up at the Bar Officer at the door -- who nods: ready for you now...

Rebecca stands -- and looks across the room at... Craig. They've been sitting in the waiting room about as far apart as possible. Their eyes meet, expressions impassive... What the hell has happened in the interim? PRELAP:

ELLA (V/O)

Mrs Myers...?

61 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1405.**

61

Rebecca again, now in the witness box, prompted by Ella.

REBECCA

... Sorry.

(CONTINUED)

ELLA

That's OK: I know it's been a difficult time for you... I asked you if, after D.I. Grover's assurances, things did return to normal for you and your family?

Rebecca finds Grover, now in the public gallery with Tom.

REBECCA

(shakes head)

No... Not that D.I. Grover lied. He didn't know. None of us knew...

Rebecca seems to drift off again. PRELAP:

SOLOMON (O.S.)

Mrs Myers...

Distant Rebecca is this time prompted by Solomon -- who looks at her sympathetically and retains a gentle tone.

SOLOMON

You told the court that when your husband first reported the words allegedly whispered to him by his attacker: 'Evil can't live near our kids', that he hadn't seen the post. Is that correct?

REBECCA

... Yes.

SOLOMON

Can I ask how you can be so sure of that?

REBECCA

Because I was with him all the time, at the hospital.

SOLOMON

With respect, Mrs. Myers, and I understand you've been through a lot, I'd ask you to think carefully: all the time? You didn't once visit the toilet or step out to make a phone call?

REBECCA

I... maybe. I mean yes, of course but...

SOLOMON

So Craig could have seen the message on his phone, or been shown it on someone else's?

REBECCA

He's never been on social media, he hates it; and... I had his phone --

SOLOMON

You took his phone and yours and that of every other visitor with you, every time you left the room?

REBECCA

... He didn't really have visitors.

Now Rebecca's doubt becomes evident... She looks into the Public Gallery -- at Tom.

SOLOMON

Every time, even for a moment?

REBECCA

No, maybe not every time. But... he hadn't seen the message; I'm...

She wants to add 'I'm sure' but she can't -- and it's noticeable. Solomon knows his work is done.

SOLOMON

Thank you, Mrs. Myers; I am mindful that in many ways you are as much a victim in this as anyone...

(artful afterthought)

It is still Mrs. Myers, isn't it?

REBECCA

(beat)
Yes...

Solomon nods, again with almost exaggerated sympathy. Rebecca locks eyes with Anna -- both have clearly been through so much...

CUT TO:

PILLS (tranquilizers): stared at by Anna... Locked in the bathroom; a former addict struggling to stay on the wagon. Should she?

Anna REACHES for the pills and we --

CUT TO:

64

INT. LIVING ROOM, ANNA'S HOUSE - PAST NIGHT 2 2230.

64

Anna enters. Lenny looks up with Louise (looking hostile), Danny's arm around her.

ANNA
(to Lenny, re Ben)
He's reading; I said goodnight...

She lifts a much needed large glass of WINE and nods thanks to Lenny. Anna sips, aware of the others' scrutiny. Silence reigns, until it's awkward.

ANNA (CONT'D)
Will someone please ask me?

LOUISE
Why? We already know, don't we?

DANNY
Was it you who put the message online, Anna?

Anna sends Danny a small smile.

ANNA
I couldn't tell any of you anything
or you'd be implicated.
(to Louise)
I know you're angry but you're
going to be a lawyer!

LOUISE
Did you know about the attack
before the police came?

ANNA
No.

LOUISE
Do you know who did it?

LENNY
Of course she bloody doesn't!

Anna's gaze moves from Louise to Lenny -- and she reaches out her hand. A beat and he takes it, not totally mollified but ever supportive. Anna feels Louise's eyes still on her --

ANNA
I was told it's definitely him --

LOUISE
But it's not!

ANNA
According to the police --

(CONTINUED)

LOUISE
Christ, Mum --

ANNA
What else are they going to say?

LENNY
(softer)
Who told you?

LOUISE
Please don't say you trusted Mo
bloody Buckley...

ANNA
I can't say anything --

LOUISE
Any number of people would gladly
have put that online for you --

ANNA
I know --

LOUISE
So why didn't you let them?

ANNA
Because I'm his mother...

And that's the crux of it. A long beat. Then:

DANNY
I don't blame you, Anna...

Louise glares at Danny, shakes her head and leaves the room.
A beat and Anna follows her, to --

Anna grabs Louise's hand before she can climb the stairs.
Louise stops and turns, their eyes meet and Anna sees how
hurt as well as angry her daughter is.

ANNA
You know how much I wanted to tell
you --

LOUISE
But you knew what I'd say... ANNA (CONT'D)
But I had to protect you...

LOUISE
You can't always, Mum...
(a deeper truth)
You know you can't...

They eye each other for a long beat, communicating years of shared hurt and an ongoing, fathomless pain. Louise shakes her head, disappointed, then releases her hand and starts climbing the stairs.

ANNA
Where are you going?

LOUISE
(not stopping)
To e-mail uni, to say I won't be at tomorrow's lecture because my criminal mother is at the Sheriff Court hoping to get bail...

Danny emerges from the living room (to follow Louise), regards Anna and sees her disquiet. He's empathetic, charming even:

DANNY
No end to it, is there...

Anna regards Danny and as she shakes her head slightly -- no -- she sees something in his eyes that she hasn't before. Danny heads upstairs -- and Anna's gaze follows him, before --

Anna re-enters, pensive -- and Lenny looks up from the sofa.

LENNY
My mother said you were trouble...

ANNA
... She also said you could cook.

They share a weak smile -- but this is an old wound.

ANNA (CONT'D)
This isn't me not sharing it with you. If the worst happens, you have to be here for Ben...
(off his reaction)
But it won't come to that...

Off Anna's slightly hollow reassurance --

CUT TO:

67

**INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2 67
2245.**

Grover at his desk, mobile PHONE to his ear. And to his frustration, there is no answer... He looks at the phone screen: **CALLING: C.** And he CANCELS the call... During this he's barely aware of a middle-aged MALE COLLEAGUE incongruously (and annoyingly) whistling until the singing STOPS, suddenly -- making Grover look up to see --

(CONTINUED)

67

CONTINUED:

67

Tait, just entered. Grover instinctively hides his phone --

TIME CUT TO:

68

**EXT. CAR PARK, POLICE SCOTLAND, GREENOCK - PAST NIGHT 2
2248.**

68

On Grover, shocked.

GROVER

What changed?

Tait stands with Grover -- and shrugs:

TAIT

The ACC doesn't tend to share those things with me; he tends to just tell me what to do and I tend to just do it. You see the pattern?

(off Grover's exasperation)

He said the Fiscal you spoke to wasn't experienced enough to make such a big decision.

GROVER

That's bollocks! And what's so bloody "big" about it?

TAIT

Incitement to Murder is a big call. And you can see this is delicate --

GROVER

All I see is that the law has been broken.

TAIT

Nobody wants to criminalise a victim, especially one people have heard of. Like it or not, we have to consider public opinion --

GROVER

'Public opinion' doesn't exist; it was invented by the media --

TAIT

The bottom line is it's in everybody's interests for this to go quietly away.

GROVER

Unless it's your head that's been split in two.

(CONTINUED)

TAIT

He'll get --

GROVER

Compensation? Christ!

(beat)

Boss, whoever did this didn't go to Craig Myers' house to give him a hiding; they went to kill him. What if they try again? There's a six year-old living there --

TAIT

Let's wait and see what the fiscals come back with --

GROVER

If Anna Dean walks away because the Chief Constable got spooked and called the Crown Office --

TAIT

We're both too old for conspiracy theories --

GROVER

Then we're basically sanctioning vigilantism...

Now Tait meets Grover's challenging stare, sees his passion --

TAIT

You're already walking a tightrope, Steven; now wouldn't be the best time to start running...

Grover meets Tait's eye and is as intrigued as us: is there a threat in there?

TAIT (CONT'D)

It's out of our hands now...

Tait leaves. Grover stands, seething.

Leaving for the day, Harvey passes Tait -- and spotting Grover, is immediately curious. She approaches Grover.

HARVEY

... Bad news?

But Grover heads towards his car.

GROVER

We'll talk tomorrow...

Harvey follows him and nods: right.

HARVEY

A few of us are going for a
drink... why don't you join us?
You still haven't really met
everyone...

GROVER

Thanks but... not tonight...

A beat and Harvey slows. Grover walks on alone -- making
what he already knows is a bad decision.

CUT TO:

68A

INT/EXT. PARKED CAR, EDINBURGH - PAST NIGHT 2 2355.

68A

Through a car window, we watch a WOMAN (late 40s, dyed hair)
walk towards her house (past a street SIGN/FURNITURE
betraying that we're in Edinburgh).

Reveal the viewer as Grover, watching through his car window.
He speed dials his PHONE and again we see **CALLING: C** on
screen.

The woman (who we'll come to know as CATHY) goes in her bag --
takes out her PHONE, looks at the screen. A beat and she
declines the call, throws the phone back in her bag. Grover
reacts and --

A little nervous now, the woman checks around her. She takes
out her house keys. Grover shuffles down in his seat. He
shouldn't be here...

CUT TO:

69

SCENE 69 OMITTED

69

70

INT. ICU, HOSPITAL - PAST NIGHT 2 2355.

70

Staring out of another window in the dark: Craig, alone and
enveloped by silence and by darkness.

He frowns, mouth moving slightly as if to placate a rising
panic. At what is happening now, or at what he has done in
the past? PRELAP:

SOLOMON (V/O)

Mrs. Myers, did you see the
attacker whisper to your husband?

70A

INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1440.

70A

An increasingly ragged Rebecca faces Solomon:

(CONTINUED)

REBECCA

No. I was upstairs: the attack was over by the time I heard anything.

SOLOMON

So, all you know is what your husband told you. Is that correct?

REBECCA

... Yes.

SOLOMON

... Just as when D.I. Grover asked if your husband has any enemies and you replied: 'No'; a more accurate reply would have been: 'Not that I know of' -- wouldn't it?

REBECCA

I'm... not sure I see the difference --

SOLOMON

How well do you know your husband, Mrs. Myers?

Ella looks nervous, as do Tom and Grover now sitting together in the Public Gallery; the Judge stops writing to watch.

REBECCA

How well does anybody know anyone in the end...

Solomon frowns a little: it's a carefully calibrated answer.

SOLOMON

Well, generally speaking, married couples tend to share everything, don't they?

REBECCA

I don't know; I'm no expert.

SOLOMON

So you don't share everything?

REBECCA

... Is this relevant?

SOLOMON

With respect, Mrs. Myers, we won't know that until you answer...

Rebecca doesn't really want to go here -- but it seems she has no choice. And she continues, uncomfortably:

REBECCA

We made a kind of agreement that anything that happened before we met doesn't matter...

SOLOMON

(unusual)

... I see. Because?

REBECCA

... We both come from not particularly happy backgrounds, neither of our families are around, so we agreed there's no point looking back. We decided to concentrate on looking forward and building a proper family of our own. That's all...

SOLOMON

(beat; OK)

Since you've been together then, have there been any occasions when your husband hasn't been honest with you about something significant?

Rebecca looks at Ella.

REBECCA

... Yes. But --

SOLOMON

Thank you, Mrs. Myers...

Rebecca looks broken; Solomon allows himself a small private smile and we --

MATCH CUT TO:

71 SCENE 71 OMITTED

71

71A **EXT. SOLOMON'S OFFICE, EDINBURGH - PAST DAY 3 1002. *NEW DAY*** 71A

Establishing: Anna, Louise and Lenny enter the unassuming frontage of a solicitors office on a parade of shops.

72 **INT. SOLOMON'S OFFICE, EDINBURGH - PAST DAY 3 1005.**

72

Solomon again, now at his desk, choosing his words carefully:

SOLOMON

I spoke last night with Crown Counsel -- and it seems there's room for... negotiation.

Anna, Lenny and Louise listen intently.

SOLOMON (CONT'D)

Should we be willing to tender an early Guilty plea under Section 76, we'd receive the maximum discount on sentence...

Louise is the quickest to process that:

LOUISE

Does that mean non-custodial?
(to Lenny)
No prison...

SOLOMON

If we negotiate a soft plea and a watered-down narration now... that's the implication, yes.

LOUISE

And if she pleads Not Guilty?

SOLOMON

Then we'll go to trial, Mr. Myers will give evidence and...

LOUISE

(off Solomon's gesture)
Who knows...

SOLOMON

Who knows... Anna: I'll need you to tell me what you want to do...

All eyes move to Anna, her mind whirring.

ANNA

If this is so serious, why are they willing to negotiate?

LENNY

Because they know what you've been through --

LOUISE

And because you're a pain in the arse and they're scared of public opinion if you go to jail --

ANNA

Or... because I'm too close to the truth...

(off Louise's reaction)
They've lied to us for fifteen years, Lou; why assume they're being honest now?

As Louise shakes her head, increasingly dismayed:

ANNA (CONT'D)

What if Craig Myers is Eddie J. Turner and this is our one chance to lift the rock he's hiding under?

(to Solomon)

You've been with us almost from the start, Mr. Mishra, you know what I've always wanted: for everyone to know who and where that evil bastard is because he's still evil; I know he is...

A beat and Solomon nods, understands. Anna looks at Lenny:

ANNA (CONT'D)

He never had to answer for it. He never had to stand up in court and tell us: Why him? Why Liam?

LENNY

What about Ben?

ANNA

It's about Ben -- and every other kid; none of them are safe until everyone knows where Turner is...

Louise reacts audibly and involuntarily. Anna looks at her, sees the anger that Louise can no longer contain --

LOUISE

The whole point of me studying law was to be in a position to fight for victims and their families. For longer sentences and more transparency. You say you're proud of me --

ANNA

I am proud of you!

LOUISE

Then stop, will you? Because you're undermining everything I'm trying to do...

As Anna regards Louise -- and Louise has to look away, Lenny tries to defuse the conflict:

LENNY

(to Solomon)

Is it right that we can't be at this hearing later?

SOLOMON

Yes -- but it'll only last a few minutes...

(beat)

It's worth saying, Anna, that if you do decide to take this to trial, there will be no going back for Mr. Myers -- whoever he is...

As Anna considers that, Louise stares at her, intently:

LOUISE

If you plead Not Guilty, Mum, there's no going back for any of us...

Anna looks across the expressions trained on her: Solomon grave; Lenny pleading; Louise angry. Anna reaches out to lay a hand on Louise and nods, acquiescent:

ANNA

OK -- I understand...

Lenny and Louise regard the woman they love so much and their expressions soften a little: thank god...

TIME CUT TO:

EXT. ANNA'S GARDEN, EDINBURGH - PAST DAY 3 1540.

The rhythmic bang of a FOOTBALL, being kicked against the back of a house... Reveal it's Ben -- practising, alone...

In the kitchen window, we see Anna, in the same clothes she wore at Solomon's office, staring at her son, lost in thought...

Eventually, the back door opens and Anna emerges. Ignoring the ball, focused, Anna crosses to Ben and --

CRUSHES him with the hardest hug she has... Ben resists at first -- what is this? -- then frowning, allows it without actually participating, the ball coming to a stop...

Out on Anna, nose buried in Ben's hair, making a decision --

CUT TO:

SCENE 74 OMITTED

EXT. SUBURBAN STREET, GREENOCK - PAST DAY 3 1625.

Head still bandaged and carrying a hospital BAG marked **MEDICATION**, Craig steps out of Tom's CAR.

They walk together, Craig not allowing Tom to hold his arm!

As they approach the house, Craig sees the same Neighbour from Halloween, again closing his curtains. But there is no friendly greeting this time; now there is only an awkward glance. Craig risks a nod but embarrassed, the Neighbour pretends not to have seen it; shuts the curtains.

A glance between Craig and Tom -- then the front door OPENS. Rebecca waits, smiling; Jessica bouncing on the balls of her feet in excitement at the sight of Daddy: home at last!

Craig bends and hugs his daughter, hard. Rebecca and Tom smile at the touching spectacle and for a few seconds at least, nothing else in Craig's world matters.

TIME CUT TO:

That patch of carpet, heavily bloodstained last time we saw it, now almost as good as new: the patch is still discoloured. Craig, settled in, stares at it.

Rebecca comes down the stairs, stops beside him, takes his hand and joins his gaze at the carpet.

REBECCA

Now everything can get back to how it was...

CRAIG

I keep thinking... what if Jess had answered the door with me...

Rebecca reacts: has had the same thought.

A beat, then the doorbell RINGS and Craig --

SPINS -- the memory of the attack instant and visceral. He eyes the door as if it's alive.

Rebecca moves to answer it but Craig STOPS her. Then reaches carefully for the handle (the safety CHAIN is on). Craig unlatches the door and PEERS around to see --

D.I. Grover.

CUT TO:

INT. KITCHEN, CRAIG'S HOUSE - PAST NIGHT 3 1807.

A decaying Halloween PUMPKIN on a back garden wall. As Craig stares at it through the kitchen window:

GROVER (O.S.)

I wanted to update you... It can't be reported but the accused is Anna Dean. Liam Graham's mother...

On Craig as that lands and his focus changes: the garden recedes and he's staring suddenly at his own portrait. And again, Craig turns sharply away from himself. He moves to the table, where Rebecca and Grover sit with MUGS of tea.

REBECCA

... She posted the picture?

GROVER

That's to be proven... if we get that far. She's been granted bail on the condition that she stays out of Greenock and makes no attempt to contact you --

REBECCA

What do you mean: 'if we get that far?'

GROVER

There's been some... dialogue.

Grover does his best to hide how much he disapproves of this:

GROVER (CONT'D)

There's a question mark over
whether the case will go to trial;
a lot depends on her plea --

Rebecca looks shocked -- but then:

REBECCA

I suppose if there's no trial, it
should go away quicker... I still
don't see why someone from the
police can't come out and say it's
not Craig Myers!

GROVER

(as discussed)
'To make it go away quicker'...
Obviously, we'll continue looking
for the attacker --

CRAIG

Why me?

All attention moves to Craig and his startlingly simple
question, the same one asked by Anna re Liam.

CRAIG (CONT'D)

Did she answer that?

GROVER

No --

CRAIG

I'm a parent and I feel for her
but...
(flash of temper)
Why do this to me?

Rebecca and Grover both react to Craig's anger -- the kind
that makes it possible for us to see him as something other
than a victim, for the first time. As Craig meets Rebecca's
startled expression --

CUT TO:

A tired and broken Rebecca regards the Judge:

JUDGE

Thank you, Mrs. Myers...

Rebecca nods and leaves the witness box, heads for the door.

JUDGE (CONT'D)

Court will reconvene at ten a.m
tomorrow...

(CONTINUED)

The Jury is led out and the Judge leaves --

79 **INT. SOLOMON'S OFFICE, EDINBURGH - PAST NIGHT 3 1816.** 79

Lenny and Louise wait in RECEPTION -- looking slightly perturbed by the delay...

Eventually, Solomon appears -- and gestures for Lenny and Louise to follow him into --

His OFFICE. Where Anna is waiting -- but to Lenny and Louise's growing concern, she doesn't look up at them.

As Solomon closes the door behind them:

LENNY
(to Anna)
You alright?

LOUISE
What happened?

Anna doesn't respond and they look to Solomon. Who replies:

SOLOMON
... Anna has instructed me to
tender a plea of Not Guilty. The
case will go to trial...

As that hits a stunned Lenny and Louise and Anna steels her jaw --

80 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 1 1611.** 80

Anna walks through the Public Gallery to join Lenny and Louise and we --

Take Danny: who offers Anna a broad smile and the party moves towards the door where --

Tom, already there, meets the eye of the Police Officer. Suddenly uneasy, Tom picks up his pace to exit --

81 **INT. SOLOMON'S OFFICE, EDINBURGH - PAST NIGHT 3 1817.** 81

Anna finally meets the shocked expressions of Louise and Lenny -- and declares:

ANNA
This is how we get him...

82 **INT. COMMON AREA, EDINBURGH HIGH COURT - DAY 1 1612.** 82

Anna and Lenny emerge from the courtroom, Louise and Danny behind them.

(CONTINUED)

LENNY
That went OK...

It's part statement, part question...

Up ahead, we see (but Anna and co don't) Tom, waiting outside the toilet for Craig.

ANNA
I thought they might get to him today...

Lenny nods: I know.

LENNY
Definitely tomorrow...

This as Craig emerges from the toilet and looks up just as --

Anna looks up too -- and they lock eyes for the first time.

Both STOP (Lenny, Louse and Danny also pause), their stares burn into each others and in that instant, nothing exists but their nemesis, until --

A hand from Tom breaks the spell and he steers Craig away. But looking in Craig's eyes at last, Anna knows it's him -- or she thinks she does...

*
*

*

FADE TO BLACK

END OF EPISODE 1