

"THE VICTIM"

EPISODE 103

Written by

Rob Williams

SHOOTING SCRIPT

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CONTINUED:

2

Off Solomon's frustration --

CUT TO:

3

EXT. ROYAL MILE, EDINBURGH - DAY 2 1815.

3

Craig walks on -- then STOPS, at an intersection. Christian stops too... Suddenly, he's within touching distance of the man who may have killed his son --

ANNA (V.O.)

She said the Marquis De-Whatever-His-Name-Was believed the only punishment a murderer should face is the one he risks from the friends and family of the victim --

Craig glances quickly behind him. He 'sees' Christian but looks right through him. Christian freezes: what now?

4

INT. OUTSIDE WITNESS ROOM, EDINBURGH HIGH COURT - DAY 3 0853.

4

Solomon needs preoccupied Anna to hear him -- and is brusque:

SOLOMON

An eye for an eye does not form part of our defence, Anna...

TANNOY (O.S.)

Her Majesty's Advocate versus Anna Dean: Court Three...

Anna returns to regard Solomon: they're on...

SOLOMON

You are my sole witness: you know what you have to do...

(spells it out)

You have to stay out of prison: that means winning the sympathy of the Judge and the Jury; and stating categorically that you did not want Craig Myers dead... OK?

Anna considers that, hardens her jaw -- and nods: OK.

SOLOMON (CONT'D)

(parting shot, softer)

The Marquis de Sade spent half his life behind bars...

Solomon leaves... Alone, a flash of steely determination overtakes Anna. What is she planning?

TITLES: THE VICTIM

5 **INT. BEDROOM, CRAIG'S HOUSE, GREENOCK - PAST DAY 9 0901.** 5
 NEW DAY

A WINDOW: part BOARDED and stared at by... REBECCA MYERS,
faraway, sitting on the bed.

CAPTION: **THEN**

Hearing indistinct VOICES, Rebecca moves to the half of the
window still intact and looks out to see --

Craig and JESSICA MYERS: on the drive, putting picnic BAGS in
the CAR boot, laughing and hugging each other. Rebecca
smiles involuntarily; until it's brutally killed by --

Sharp PAIN! She bends and removes from the carpet a small
shiver of GLASS, hidden and dangerous.

CUT TO:

6 **INT/EXT. CRAIG'S CAR, OUTSIDE GREENOCK - PAST DAY 9 0940.** 6

Craig drives through beautiful countryside, Rebecca in the
passenger seat.

A slightly awkward silence... A glance between them,
followed by rather forced smiles. Then --

Rebecca TWISTS to look at Jessica in the backseat: showing
Oscar -- her SOFT TOY -- the sights out of the window. Craig
watches too, in the rear-view mirror.

And now their smiles are genuine --

CUT TO:

(CONTINUED)

6

CONTINUED:

6

7

EXT. OUTSIDE ANNA'S HOUSE, EDINBURGH - PAST DAY 9 1010.

7

Another CAR boot -- also being filled with BAGS.

Danny carries more to his car. In the B/G pick up LOUISE GRAHAM, visible through the open door, sealing bags. She's moving out...

8

INT. HALLWAY, ANNA'S HOUSE, EDINBURGH - PAST DAY 9 1011.

8

Anna arrives and stands over Louise, watches her for a beat... When Louise glances up, Anna smiles, breezy -- just as Danny returns for more bags. He sighs, at seeing there are still plenty to come.

(CONTINUED)

DANNY
(to Louise)
It's only a one-bed, you know...

ANNA
(mock surprise)
What? Where's my little girl going
to sleep?

LOUISE
... Says the woman who got pregnant
at eighteen.

The banter is still there -- but something has changed
between them. Danny touches Anna's arm and reassures her:

DANNY
Don't worry: I'll look after her...

LENNY (O.S.)
You're the one who should be
worried, son...

Danny removes his hand quickly as Lenny arrives at the bottom
of the stairs. Danny faces him and frowns: almost nervous.

LENNY (CONT'D)
The women in this family can look
after themselves...

Danny smiles -- but Lenny regards him with slight suspicion.

LENNY (CONT'D)
Come and give us a hand with this
desk, eh?

Danny nods -- sure -- and follows Lenny upstairs.

ANNA
(to Louise)
You could always leave a few things
here, you know; we probably won't
rent your room for a few weeks yet.

LOUISE
... Best to do it in one go.

Anna nods, fine -- but her smile is starting to hurt now.

ANNA
Did you talk to Ben?

LOUISE
(yes)
I told him I'll still be around all
the time...

Anna knows that's actually for her and she nods, casual.

LOUISE (CONT'D)
Your turn now...

ANNA
... I told him the same.

But Louise won't let Anna off the hook that easy.

LOUISE
You know what I mean; he knows
you're going to court and he's
scared.

ANNA
He's not the only one...

Their eyes meet and Anna's vulnerability is evident: Louise still one of very few people allowed to see it.

LOUISE

You've been through worse; you'll be fine...

ANNA

... What about you?

Louise frowns: what about me? Anna gestures upstairs and lowers her voice:

ANNA (CONT'D)

You've only known him a year; he's a lot older than you --

LOUISE

I'm eighteen, Mum --

ANNA

I'm not trying to stop you --

LOUISE

We're not getting married! He lives nearer uni and... we all need some space, don't we?

A beat and meeting Louise's eye, Anna manages another smile --

CUT TO:

INT. BATHROOM, ANNA'S HOUSE, EDINBURGH - PAST DAY 9 1015. 9

Anna: WAILING, silently...

She sits on top of the toilet, convulsing (PILLS visible on the side), tears and spit and snot marking the heartbreaking aftermath of letting go of another child...

CUT TO:

INT. EDINBURGH HIGH COURT - DAY 3 0905.

Anna sits in the dock, steeling herself, waiting to be called to the Witness Box... The court is almost ready, everybody in their places except for Judge and Jury. Anna eyes ELLA MACKIE at the legal bench, also preparing.

Behind Anna, in the Public Gallery, D.I. STEVEN GROVER sits, alone. As the door to the Gallery opens, he looks across and sees GERRY TYTHE (mid-60s) enter.

(CONTINUED)

Gerry spots Louise and LENNY DEAN and heads for their (pleasantly) surprised smiles -- watched by Danny (not smiling), next to Louise...

On Danny's discomfort as Gerry sits and Louise gives him a hard HUG, Lenny a warm handshake. The following in whispers (all aware of the silence and the scrutiny of the arriving Police OFFICER).

LOUISE
(delighted, to Gerry)
How are you?

GERRY
You know, still going... Been a while, eh?

LENNY
Danny: this is Gerry Tythe --

LOUISE
He was the lead detective on Liam's murder --
(to Gerry)
This is my boyfriend, Danny --

GERRY
(offering hand)
Good to meet you, son...

Danny smiles politely but struggles to maintain eye contact with Gerry -- and during his limp handshake, Gerry's eyes linger on him; because of Danny's awkwardness, or because he's strangely familiar?

LOUISE
(to Gerry)
Thanks for coming...

LENNY
Especially now you can play golf every day! Wait till she [ANNA] knows you're here...

GERRY
Actually, Anna asked me to come...

Both Lenny and Louise look surprised but maintain their smiles. Lenny regards the back of Anna's head, intrigued --

CUT TO:

10A **EXT. PLAYGROUND, SCHOOL, EDINBURGH - PAST DAY 9 1344.** 10A

Anna and Lenny WALK through an empty playground (the day's lessons have started) -- both looking a little like guilty schoolchildren, on their way to see the head...

TIME CUT TO:

10B **INT. CORRIDOR/ANTE-ROOM, SCHOOL, EDINBURGH - PAST DAY 9 1345.** 10B

SILENCE. BEN DEAN sits, alone and impassive, waiting... Outside a closed DOOR marked **HEAD**.

He doesn't even turn when the door is opened -- by the HEAD, all smiles, showing Anna and Lenny out...

Anna lays a hand on Ben's shoulder and we --

TIME CUT TO:

10C **INT. CLASSROOM, SCHOOL, EDINBURGH - PAST DAY 9 1346.** 10C

Ben stares at the surface of the desk he's sitting at. Anna opposite him. Lenny sitting on the desk beside Ben. The classroom is otherwise empty. A long, awkward silence.

LENNY

(gentle)

Where've you been going?

Ben doesn't look up.

LENNY (CONT'D)

... Sounds like you've been bunking off most weeks. You must go somewhere...

And again.

ANNA

You're not in trouble, Ben... But it's not safe, nobody knowing where you are...

Ben at least reacts a little to that: typical...

LENNY

If there's something bothering you, son...

ANNA

There's nothing you can't tell us --

BEN

Why should I?

(CONTINUED)

ANNA

... Because we love you and we want
you to be happy --

BEN

You don't tell me anything...

Anna and Lenny share a glance...

ANNA

What do you mean?

But Ben remains silent.

LENNY

Do you mean about Liam?

And again.

ANNA

We've talked about what happened to
your brother...

BEN

(beat)

I still don't really know...

ANNA

I've told you everything I know --

BEN

There's more than that on the
internet...

Ben's prod at Anna is not only painful -- it also chills
her... Anna glances at Lenny but he can't find sympathy:
'live by the sword, die by the sword'.

ANNA

Only one person knows what really
happened... That's why we're
taking him to court, to make him
face us...

Ben finally looks up at Anna:

BEN

You could go to prison... couldn't
you?

Anna doesn't want to answer that; she begins to shake her
head but --

LENNY

It's possible -- yes --

Anna shoots a glance at Lenny, then:

ANNA

(to Ben)

But we're going to do everything we
can to make sure I don't --

BEN

Why did you say Not Guilty then?

Wow... Anna is thrown. Ben holds her eye.

LENNY

Who told you that?

No answer.

LENNY (CONT'D)

Danny, was it?

And again. Anna takes a beat, eyeing Ben's hurt, making a
decision: enough is enough --

ANNA

You're right: you deserve to know
everything... Shall I tell you
something I haven't told anyone before?

Lenny regards Anna, nervous -- what is she doing? Ben feigns
indifference.

ANNA (CONT'D)

When I finally got to see Liam,
they wouldn't let me hold him... I
was only allowed to touch his
fingers, just for a minute --

LENNY

Anna --

ANNA

I still dream about it. And I've
never told anybody this but... even
though it's a bad dream, I still
don't want to wake up. Because I
know I'm going to have to let him
go again. Does that make sense?

LENNY

Anna...

Anna looks at Lenny -- whose anger and silent headshake
reminds her that Ben is too young for this. PRELAP:

JUDGE (O.S.)

Oath or affirmation?

11 SCENE 11 OMITTED 11

12 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1000.** 12

Right hand raised, the Judge stands to face Anna -- now in the Witness Box (the Jury in situ).

ANNA
Affirmation...

... Another thing Anna has lost faith in.

JUDGE
Raise your right hand and repeat these words: I swear that I will tell the truth, the whole truth and nothing but the truth.

A beat before Anna replies -- these words have meaning:

ANNA
I swear that I will tell the truth, the whole truth and nothing but the truth...

Take Anna's family -- does she mean it? -- then behind them, MAUREEN BUCKLEY enters the Public Gallery. She takes a seat near the door and nods towards Anna: supportive. During this:

SOLOMON
(now at Lectern)
Thank you, My Lady...
(to Anna)
Could you tell the court your full name and your age, please?

ANNA
Anna Louise Dean. I'm forty-two.

SOLOMON
Are you happy to give your address as care of the police?

ANNA
Yes.

SOLOMON
Are you working at the moment, Anna?

ANNA
Yes. At the Springmount Surgery in Edinburgh.

(CONTINUED)

SOLOMON

And what is your occupation?

ANNA

I'm a registered nurse.

SOLOMON

How long have you cared for people professionally?

Grover rolls his eyes: please...

ANNA

I did some nursing straight from school but stopped when I got pregnant with Liam. Then I went back to it, in... 2007. I wanted to make him proud...

SOLOMON

So eleven years, working as a dedicated, full-time nurse?

ANNA

Yes.

Take Gerry: he can't help but sneak a longer look at Danny -- whose discomfort is visible. During this:

SOLOMON (O.S.)

Caring for some of the most vulnerable people in the community; do you find that rewarding?

CUT TO:

WILLIAM NAPIER sits in the very same seat we saw him in on Halloween in Ep1 -- but he's dressed differently (in Danny's shirt from Ep2) and it's daylight.

He's staring ahead, has been for quite some time -- and CAROL, the Receptionist from Ep1, has her eye on him.

Suddenly, William STANDS. MARCHES abruptly to the desk and faces Carol. He's visibly agitated.

WILLIAM

Is she coming in at all today?

CAROL

(wary)

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

WILLIAM

Where is she?

CAROL

I've told you: I can't talk to you
about members of -- [STAFF]

WILLIAM

Why didn't she say she was going
away?

CAROL

(beat)

If you take a seat, there's a nurse
coming in from...

But she trails off as William has already walked away, back
to his seat, asking everyone and no one:

WILLIAM

She said she trusted me...

CUT TO:

13A

EXT. GROUNDS, POLLOK HOUSE - PAST DAY 9 1200.

13A

Craig and Rebecca walk in the grounds of the historic
building, both watching Jessica running ahead (but always in
sight) with Oscar. The silence between them is heavy and
increasingly intolerable. Both look burdened -- but Craig in
particular. Eventually:

CRAIG

Bex... I need to tell you
something...

Rebecca braces herself. Is this it?

REBECCA

OK...

Craig swallows, mouth suddenly dry.

CRAIG

About five years back, I was walking through the town with Tom and some guy out with his pals said something; I don't even remember what... It was late and they were drunk and... next thing, we've all got into a bit of a stupid scuffle...

Rebecca lets that land -- waits for more. But --

REBECCA

... Is that it?

He nods. She's almost disappointed!

REBECCA (CONT'D)

Why didn't you say anything?

CRAIG

Nothing much to say; I was admonished, there was no actual punishment --

Now Rebecca STOPS, shocked:

REBECCA

You mean you were convicted? You went to court?

Thrown by Rebecca's reaction, Craig is torn between facing her and watching Jessica (and throughout this).

CRAIG

They said it was too 'trivial' for punishment --

REBECCA

I don't care about your record, Craig! I care that you thought it was 'too trivial' to tell me!

CRAIG

It was something and nothing --

REBECCA

How many days were you in court?

CRAIG

Only one --

REBECCA

And where did you tell me you were?

CRAIG

... Work, I suppose --

REBECCA

So you didn't just 'not tell me',
did you; you lied --

CRAIG

You were out of it, remember?

That gives Rebecca pause -- she does remember --

CRAIG (CONT'D)

You had enough to worry about --

REBECCA

I've got enough to worry about now!
So why are you telling me?

She searches Craig's discomfort. Then the penny drops:

REBECCA (CONT'D)

(of course)

Because it's going to come out in
court... That's why, isn't it?

CRAIG

Bex --

REBECCA

Isn't it?

A beat -- and Craig has no choice but to nod: yes. Rebecca
scrutinizes him for another long beat.

REBECCA (CONT'D)

Did Tom tell you to do this?

CRAIG

Forget Tom --

(beat)

I'm sorry...

REBECCA

You really don't make it easy, do
you?

CRAIG

... What do you mean?

REBECCA

What else, Craig?

(off Craig's frown)

What else does Tom know that I don't?

Craig searches Rebecca's face, this has been coming.

CRAIG

You know me better than anyone --

REBECCA

Do I? Really?

(off Craig's reaction)

Why don't we ever go to Edinburgh?

CRAIG

(what?)

You go all the time!

REBECCA

I mean as a family --

CRAIG

Because it's full of tourists and students --

REBECCA

(cuts in, interrogative)

Why did social services visit for so long after Jess was born?

CRAIG

You know why! Because you weren't right, we had no family support and I couldn't cope on my own...

She stares at him for an intense beat -- doubting everything now, including her suspicion. Could he really be that monster?

REBECCA

If you've been lying to me all this time...

As Craig shakes his head --

REBECCA (CONT'D)

Then you're damn good at it...

Craig stares into Rebecca's eyes, sincere:

CRAIG

I'm not him, Bex; he's not me...

As Rebecca searches Craig's pleading eyes, the moment is broken by the breathless arrival of an excited Jessica.

JESSICA

Can we take a picture? With Oscar
in?

Craig and Rebecca force smiles and CROUCH down with Jessica, Craig pulling out his PHONE. The trio pose close together (Jess holding Oscar next to her face) and Craig takes the family SELFIE we saw him looking at in the Witness Room in Ep1. Over their difficult smiles, PRELAP:

SOLOMON (V.O.)

Having been through what you
have... what would you say is the
most important thing to you, Anna?

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1103.

Anna regards the Jury and answers, truthfully:

ANNA

Family...

The sympathetic silence confirms that Anna is doing exactly what Solomon asked: winning the sympathy of the Jury and the -

JUDGE

(soft)
We'll take a fifteen minute break,
please...

CUT TO:

SCENES 15, 16, 17, 18 OMITTED

INT. COMMON AREA, EDINBURGH HIGH COURT, EDINBURGH - DAY 3 1105.

Lenny, Louise and Danny leave the court and all head for the loos. Behind them, Anna and Gerry emerge together: there is deep history here and a profound mutual respect.

GERRY

Still causing trouble then, eh?

ANNA

... Looks like it.

This as Grover passes and glances pointedly at them as he checks his PHONE.

GERRY

(re Grover)
You know he's under investigation?

ANNA

(nods)
You still have your sources then...
(MORE)

(CONTINUED)

CONTINUED:

ANNA (CONT'D)
(off Gerry's smile)
Thanks for coming...

GERRY

I'm always here for you.

As Mo steps out of the court behind them, Anna regards Gerry with sudden intensity:

ANNA

Are you?

Gerry frowns at Anna, who checks the vicinity: what is this?

TIME CUT TO:

19A

EXT. ROYAL MILE, EDINBURGH - DAY 3 1109

19A

Anna and Gerry (lighting cigarette) walk along the Royal Mile. As they turn into an alley, PRELAP:

ANNA (V.O.)

I hoped he'd be here...

20

EXT. ALLEY NEAR HIGH COURT, EDINBURGH, DAY 3 1110.

20

Anna stands with Gerry (smoking). He nods -- knowing:

GERRY

You wanted me to see Craig Myers...
Why? You're not sure he's the
right man?

ANNA

I am -- but others aren't...

GERRY

You mean Lenny and Lou?

ANNA

Everybody! I need proof, Gerry...
(as Gerry reacts)
You've already done so much for
us... You did everything you could
to see him properly punished and
I'd never want to put you in an
awkward position, especially while
you were serving --

GERRY

Retired or not, aside from you I'd
be the last person to be told his
new identity --

ANNA

Officially, I know. But you all
talk, I know you do: at your clubs
and golf courses; you gossip...

(CONTINUED)

Gerry looks away and sighs -- but doesn't deny it.

ANNA (CONT'D)

If there's anything you can tell me; anything at all...

(beat)

You saw the picture of Myers, didn't you?

GERRY

Aye but it was a kid I arrested; albeit an evil one...

He shrugs: couldn't tell.

ANNA

I know for a fact that Turner's Social Worker was based in Renfrew...

A glimmer of something passes across Gerry's face; he didn't expect that -- and suddenly, he can't hold Anna's eye.

GERRY

(checking vicinity)

Where did you get that?

ANNA

(encouraged, presses)

You saw what he did, Gerry; you said it was the worst day of your career --

GERRY

It was --

ANNA

He thinks he's got away with it all over again...

Gerry eyes Anna -- conflicted now, making a decision --

CUT TO:

In the Public Gallery, Anna and Mo stand in the corner (nobody else back yet) -- against the clock and keen not to be seen (Solomon and the Clerk are preparing in the background).

ANNA (IN PHONE)

(urgent, sotto)

Judith... Morbury...

MO

... She's his social worker -- for definite?

ANNA

Ever since he got out. She's retired now but still sees a few clients; I don't know where she meets them...

Mo stares at Anna: knows that's now her 'job' -- and she looks immediately worried.

ANNA(CONT'D)

Can you find out?

Anna needs to go -- and not to be seen plotting with Mo by her family or Gerry. Seeing Mo's unease:

ANNA(CONT'D)

You've given your evidence. What are you worried about?

MO

Apart from being sent to prison and my kids going in to care?

ANNA

That won't happen --

MO

I'm worried that you're lying --

ANNA

I'm not lying --

MO

Not to me, Anna; to yourself...

Anna takes a beat -- a nerve hit. But as Solomon catches her eye and beckons her forward:

ANNA

Can you find out where Judith Morbury meets her clients, or not?
(desperate, quiet)
Please...

Off Mo, making a decision --

CUT TO:

We climb the stairs with Rebecca (carrying PILLOWS). She PAUSES, at the top of the stairs, at seeing --

Craig. Standing on the landing, his attention utterly rapt.
Rebecca cranes to see that he's staring at --

Jessica. Oblivious, cleaning her teeth in the bathroom, door open, ready for bed. It's mundane -- but Craig stares at the spectacle as if witnessing magic: the love of his life...

Rebecca looks conflicted. Even more so when finally, Craig notices her -- and his smiles says: we're so lucky... Then he registers the pillows. And frowns.

REBECCA
(in explanation)
I said she can come in with me
tonight...

Craig eyes the pillows -- realising they're for him.

REBECCA (CONT'D)
She's still a bit frightened and we
can't find Oscar...

Craig searches Rebecca's eyes: is that really what this is about? Then he nods:

CRAIG
Fine...

Rebecca hands him the pillows -- and goes in to Jessica.

Craig watches them, before Rebecca gently eases the door shut...

TIME CUT TO:

24 **INT. LOUNGE, CRAIG'S HOUSE, GREENOCK - PAST NIGHT 9 2355.** 24

Craig stands at the window, in the dark, looking out at the deserted STREET: a sentry at his post on night duty, watching for approaching threats... PRELAP:

SOLOMON (O.S.)
When you were told about the attack
on the man accused of being Eddie
J. Turner...

25 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1125.** 25

Anna faces Solomon again:

SOLOMON
How did you feel?

Anna considers that for a long beat.

ANNA
Pleased...

See that land -- with the Jury and in the Public Gallery.

ANNA (CONT'D)

I said Liam could go to the shop. He'd done it before and I don't know if he was lured away or if he took the short cut but I let him go... Then afterwards, we didn't get justice for him. I failed him twice over... So when I heard that his killer had suffered, I was pleased.

*
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*
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*
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*

ELLA

(stands)

My Lady, nowhere has it been established that Mr. Myers has ever killed anyone --

JUDGE

Stick to answering the question as asked please, Mrs. Dean...

Ella sits -- glared at by Anna.

SOLOMON

And when D.I. Grover told you that Craig Myers wasn't dead... how did you feel then?

Solomon eyes Anna intently: he needs the right answer here -- and is quickly uneasy at Anna's hesitation.

SOLOMON (CONT'D)

You were relieved, were you not?

JUDGE

Don't lead the witness, please...

SOLOMON

I apologise... Allow me to rephrase --

ANNA

I know what you're asking...

SOLOMON

Did you want Craig Myers dead?

Solomon's expression reminds Anna of the importance of this question -- and only now does she seem to be working out the truly honest answer.

Lenny and Louise watch her closely and we --

CUT TO:

26 **INT. WAITING ROOM, GP CLINIC, EDINBURGH - DAY 3 1126.** 26

William PACES hard now -- round and round the waiting area, talking and gesticulating to himself, animated and increasingly agitated...

Nervous PATIENTS SHRINK back and in the B/G, take Carol -- her worried stare following William, PHONE to her ear. She shakes her head in frustration at an equally worried N/S COLLEAGUE:

CAROL
(private, hopeless)
She's not going to answer: she's in
court!

PRELAP:

SOLOMON (V.O.)
Anna?

CUT TO:

27 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1127.** 27

Anxious Solomon steps nearer to the Witness Box -- and groping towards a realization, Anna replies:

ANNA
No, I didn't. All I've ever wanted
is to be told who he is and where
he is...

A beat and Solomon looks relieved: right answer.

Lenny and Louise also exhale...

CUT TO:

28 **INT. JESSICA'S ROOM, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 28 0807. * NEW DAY ***

Craig gets out of the SINGLE bed with its childish DECOR and moves to the window. He OPENS the CURTAINS and squints into the daylight. Then, as he SPOTS something outside, his face CREASES... What is it?

Go with Craig as he exits the room, on to the --

29 **INT. LANDING, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 0807.** 29

He continues, frowning and heading --

30 **INT. STAIRS/HALL, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 0807.** 30

Stay with Craig, pursuing something. Into the --

31 **INT. KITCHEN, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 0807.** 31

Where he FUMBLES with KEYS and lets himself out, into the --

32 **EXT. GARDEN, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 0808.** 32

FROWN deepening, Craig moves across the lawn -- and near the back fence, STOPS. He realises what he's looking at and reacts, HORRIFIED, at the sight of --

Oscar the missing SOFT TOY (carried by Jessica in Eps 1&2), NAILED to the garden FENCE, having been brutally stabbed, burnt and mutilated with a handwritten TAG around its neck. As Craig REACHES to touch the toy:

REBECCA (O.S.)
(calls)
Craig?

As he FLIPS over the TAG (we don't see what's on it) --

JESSICA (O.S.)
(calls)
Daddy?

Jess's voice makes Craig SPIN suddenly. He blocks the toy from view -- and seeing his wife and daughter, SHOUTS furiously:

CRAIG
Get away! Go inside -- now!

Off their fear and his fury --

CUT TO:

33 **INT. WAITING ROOM, GP CLINIC, EDINBURGH - DAY 3 1135.** 33

William is RAGING now: talking to himself as he GRABS a stack of FORMS on the counter and SCATTERS them --

Carol moves back as William PUSHES over a leaflet STAND. He's losing it and as Carol COWERS and patients FLEE, William LIFTS a table full of MAGAZINES and --

PITCHES it at the Reception WINDOW, SCREAMING in anger --

CUT TO:

34

INT. KITCHEN, CRAIG'S HOUSE, GREENOCK - PAST DAY 10 0820. 34

Hastily-dressed Rebecca enters and sees Carl (still in pyjamas) at the kitchen table, holding the toy. She eases the door shut behind her (so that Jessica, elsewhere in the house, can't hear).

REBECCA

I'll take her to school; get rid of that [OSCAR]...

CRAIG

Sorry... I shouldn't have shouted but...

He opens his hand and reveals the TAG, taken off the toy. It's handwritten and reads: **JESSICA**

Rebecca reacts with a mix of revulsion, then fear:

REBECCA

Do you think someone's been in the house?

Craig's reaction says: I don't know.

REBECCA (CONT'D)

We should phone Steven --

CRAIG

I will...

Craig reaches out to comfort Rebecca -- but she SHIFTS... He reacts -- and she knows this is the moment she has to say the words she's been rehearsing for days now, maybe longer:

REBECCA

I think I should take her away, Craig...
(resolved)
I'm going to take her away...

It takes a beat for that to register with Craig.

CRAIG

But we're a family...

REBECCA

Just for a while... Until the trial is over...

Shell-shocked, Craig's expression asks: then what?

REBECCA (CONT'D)

Then we'll see where we are...

A long beat -- Craig searching Rebecca's face. Is this real?

(CONTINUED)

CRAIG
You're leaving me...

REBECCA
I'm putting Jess first. That's
what we always said we'd do, no
matter what... isn't it?

That's unarguable. Out on Craig, devastated --

CUT TO:

Anna enters the Public Gallery from the Dock, turning on her
phone. As she rejoins Lenny, Louise and Gerry:

LOUISE
Well done...

As Lenny puts an arm around her:

ANNA
Where's Danny?

LOUISE
He said he wasn't feeling well.
Only the cross examination to go...

A nervous glance from Anna, then:

ANNA
(to Louise)
Would you pick Ben up from school
for me today? Please...

Louise looks surprised that Anna doesn't want her there with
her -- but nods:

LOUISE
OK...

Anna's PHONE BUZZES over Louise's reply. Anna frowns at the
(unseen) screen and walks ahead, towards the door; is it Mo?

ANNA (IN PHONE)
Hello?

Anna STOPS suddenly. Louise joins Lenny's concern as they
watch colour DRAIN from Anna's cheeks. What is it? William?

LENNY
Anna?

LOUISE

Mum?

But Anna is suddenly --

RUNNING! Out of the court and away from her family --

35A

CONTINUED: (2)

35A

Shocked Lenny CHASES after her and we --

TIME CUT TO:

36

EXT. CEMETERY, EDINBURGH - DAY 3 1243.

36

High, wide shot of a TAXI, coming to a halt. As soon as it does, Anna exits and instantly starts RUNNING again...

Lenny hurries to pay for the taxi so that he can again PURSUE Anna, as she HARES along a path and we --

Join her at ground level... until gradually, she SLOWS, breathless -- tears already arriving, along with the N/S CARETAKER.

Then, as with Craig in the garden, we see what stricken Anna does:

Liam's HEADSTONE again -- but now, beneath the beautiful epitaph, scrawled in distinctive YELLOW SPRAYPAINT, the crude, cruel graffiti: **E.J.T!**

The GRAVE is in disarray: PLANTS smashed, FLOWERS strewn; it's been thoroughly and spitefully desecrated.

Lenny arrives but just too late to stop Anna SINKING to her knees, as if mortally wounded -- the pain physical and crippling... Through tears, she spits out in guttural moans:

ANNA

You bastard... You sick, evil bastard...

CUT TO:

SCENES 37, 38, 39, 40, 41, 42, 43 OMITTED

44

**INT. LOUNGE, CRAIG'S HOUSE, GREENOCK - PAST NIGHT 11 2000. 44
*NEW DAY***

Craig sits in loud SILENCE. Reading the LETTER summoning him to court as a witness. Suddenly and profoundly alone. The room is empty: an entire life suddenly departed...

Craig stares ahead -- then suddenly, he knows what he should do... Enough is enough.

He gets up out of his chair and we --

TIME CUT TO:

45

SCENE 45 OMITTED

45

46 **EXT. STREET, GREENOCK - PAST NIGHT 11 2005.**

46

Craig MARCHES down the street. He checks his WATCH, then STOPS... Has time to kill. He looks around and sees --

A PUB. Good: a gallon of Dutch courage please...

TIME CUT TO:

47 **INT. PUB, GREENOCK - PAST NIGHT 11 2135.**

47

Close on two empty pint GLASSES, next to a part-drunk third -- and behind them, a visibly WOBBLY Craig...

It's a busy pub (Valentines Day POSTERS still up in the background), MUSIC barely audible over the hubbub. Craig doesn't drink -- and it's immediately clear that Dutch courage has given way to fast-track drunkenness.

He looks to the counter for support and mutters to himself; he's now the man he'd tell his girls to cross the street to avoid...

Craig checks his WATCH but struggles to focus through the booze-fog --

He looks around him. Sees snatches of FACES, laughing and talking animatedly, sneering and leering -- at Craig?

Some do recognize him -- or think they do -- and Craig's paranoia is at fever pitch now. His anger is building, fuelled by alcohol: now he has no intention of running.

A DRINKER lands next to Craig at the bar, waiting to be served. The man looks at Craig, then stares -- until Craig has no choice but to acknowledge it. The man looks away.

CRAIG

... What?

The drinker doesn't respond -- even with Craig staring at his profile. But Craig has had enough now and he steps away from the bar. Opens his arms and insists:

CRAIG (CONT'D)

I said: what?

Conversations peter out now, BARSTAFF look nervous. Craig looks around the pub, at all the eyes trained on him. A tense silence descends. Then Craig shouts -- at the drinker and at all the drinkers and at Anna fucking Dean:

(CONTINUED)

CRAIG (CONT'D)

Fuck you!

A beat, then Craig stumbles towards the toilets. Behind him, glances between drinkers: silent agreement about what needs to happen now. Several MEN get up. They follow Craig...

TIME CUT TO:

47A **INT. CORRIDOR/HOLDING CELL, POLICE SCOTLAND, GREENOCK - 47A
PAST NIGHT 11 2320.**

Grover stands beside a CUSTODY OFFICER holding two vending CUPS. The Officer OPENS a cell DOOR, Grover steps in and reacts slightly at seeing --

Craig. Looking almost exactly as he did when we met him in Ep1: freshly battered, CUT, BRUISED and faraway. Only here his physical complaints are augmented by the brutality of an early-onset hangover. There's BLOOD on his clothes.

Grover places one of the cups next to Craig and sits beside him. A silent beat -- then Grover surveys Craig's injuries.

GROVER

*Trust the public with the truth,
she says...*

Grover sneers, derisive.

GROVER (CONT'D)

Doctor's on his way...

Craig looks utterly indifferent. Eventually:

CRAIG

They've left. Rebecca and Jess.
They're gone...

A beat -- then Grover's eyes close, his heart sinks.

But quickly, sympathy becomes deep and righteous anger on Craig's behalf:

GROVER

You make sure your advocate knows;
make sure the court hears exactly
what this has cost you...

Craig hears (and is taken aback by) Grover's rage and finally, scrutinizes him.

CRAIG

Why do you care?

Grover frowns: doesn't understand.

CRAIG (CONT'D)

About me, I mean. Why does this
matter so much to you?

Now Grover looks awkward. Then brushes it off:

GROVER

Because I joined the police to get
justice for victims of crime...

He can't hold Craig's eye, hopes that's enough. But:

CRAIG

It's more than that...

Grover really doesn't want to talk about this.

GROVER

Let's just say I know what it's
like to be accused of something you
didn't do...

Craig doesn't speak; Grover has to continue.

GROVER (CONT'D)

My wife left me, about six months
ago... Not long before... a former
sex worker named Cathy was arrested
carrying a large quantity of
drugs... I've known her a long
time and she offered me various...
inducements to help her out. I
refused. She accused me of
sexually harassing her over a
number of years...

CRAIG

... Did you?

Grover frowns at Craig.

GROVER

No... All I ever tried to do was help her.

Grover shakes his head, stung by the injustice of it.

CRAIG

But... people believed her?

GROVER

Don't know; I don't think so; most don't seem to care either way... Doesn't make much difference in the end, does it? I'm 'seconded' here while it's investigated and even if I do keep my job, it won't ever go away...

(beat)

Mud sticks...

Craig nods: knows that better than anyone.

CRAIG

Your wife believed it though?

GROVER

No -- but when I told her about it, she accused me of having feelings for Cathy; and I realised that she was right...

(off Craig's surprise)

I'd never have done anything about it but... I did; maybe I still do. My wife saw it before even I did and when I admitted it, she left... I suppose Cathy must have seen it too: another stupid, ageing man to exploit...

Craig can't help but admire Grover's honesty.

GROVER (CONT'D)

I'm far too long in the tooth to believe it would make any kind of difference but... I keep thinking that if I could just make her see what this has cost me...

CRAIG

(agrees, passionate)

And that you're not who she says
you are...

Grover eyes Craig and nods, intrigued: exactly. Then
intrigue becomes suspicion:

GROVER

That pub's right next to the
station, isn't it...

(off Craig's discomfort)

Were you going somewhere?

Craig doesn't answer -- but looks awkward.

GROVER (CONT'D)

Were you going to see Anna Dean?

Craig's lack of response is confirmation enough... A beat --
and Grover is talking to both of them when staring ahead, he
asserts:

GROVER (CONT'D)

In the end, the most important
thing is that you can look yourself
in the eye and say: I know who I am
and what I've done...

Craig is struck by that -- and agrees... Grover hands Craig
his CUP and raises his own.

47A

CONTINUED: (4)

47A

GROVER (CONT'D)

Here's to the truth: whatever it
costs us...

Craig manages to TOUCH the brim of his cup to Grover's and
hold his eye -- but it's far from comfortable...

CUT TO:

47B

EXT. CEMETERY, EDINBURGH - DAY 3 1310.

47B

Lenny checks his WATCH -- and his deepening anxiety is made
worse by the sight before him --

Anna: working feverishly on her hands and knees, fingers
caked with SOIL, court clothes dirty, determined to restore
the grave to its previous state.

LENNY

There's no time for this now; we
have to go...

But she continues working...

LENNY (CONT'D)

You can't be late; we have to go
now --

Still Anna continues. Lenny GRABS her arm --

LENNY (CONT'D)

Stop it!

But Anna THROWS him off: leave me alone!

CUT TO:

47C

INT. PUB, GREENOCK - DAY 3 1312.

47C

TOM CARPENTER (in work gear, including a PAINT-spattered
SWEATSHIRT, most noticeably white and a yellow similar to
that from the cemetery), eats a hearty pub LUNCH with a PINT
of lager. He glances to his side at --

Craig: preoccupied, sipping a COKE in an all but empty
daytime pub (NS BARPERSON glancing across throughout).

TOM

Why didn't you want to go to court today?

Craig looks very faraway... Eventually:

CRAIG

Ms. Mackie said she'd phone and
tell me what happens...

(CONTINUED)

TOM

I wish Ms. Mackie would phone and tell me... anything really; she's completely changed my world view when it comes to lassies with glasses --

Craig doesn't even register Tom's attempt at lightening the mood:

CRAIG

What difference does it make anyway... Even when the girls left, I still thought the trial would change things... That once she's found guilty, everything could go back to how it was...

(eyeing Tom)

But it won't, will it? It won't change the way they look at me...

TOM

The girls?

CRAIG

Everybody...

Burdened Tom lays his cutlery down, looks around the pub; he has something to say -- and it's hard.

TOM

(careful)

Maybe it's time to think about moving on... Starting again, I mean. Maybe somewhere in England...

Craig searches Tom's earnest face -- and looks bereft, not least because he's been thinking the same thing.

CRAIG

(almost to himself)

But why should I?

TOM

Because like you say: it's not going away, is it? It's no good kidding ourselves...

Craig fixes Tom's eyes, almost in panic:

CRAIG

What about you?

A beat -- in which it's unclear who needs who more.

TOM

You know I love you, don't you...

47C

CONTINUED: (2)

47C

Craig continues staring at Tom: what is he saying?

TOM (CONT'D)

But I've built a life here...

Now Craig's expression gives way to anger.

CRAIG

You as well...

TOM

We'll still see each other --

But Craig's fury is so sudden and overwhelming he doesn't hear and can barely speak --

CRAIG

She doesn't understand...

TOM

We'll still look out for each other
no matter what --

Remembering Grover's words in the holding cell, Craig STANDS suddenly and announces:

CRAIG

I know who I am and what I've
done...

And before Tom can object, Craig has stormed out of the pub. Out on Tom -- desperately worried...

CUT TO:

48

SCENE 48 OMITTED

48

48A

EXT. OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - DAY 3 1325.

48A

A greasy spoon cafe, seen from outside. It's only moderately busy and we find two WOMEN talking animatedly at the counter:

The first is the MANAGER, wearing an apron, looking down at an iPad and answering questions asked by the second woman: an animated Mo...

CUT TO:

48B

OMITTED

48B

49 SCENE 49 OMITTED 49

49A INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1331. 49A

BANG! The door to the Public Gallery is pushed heavily open and in BUSTLES --

Anna: soil on her shoes, hair ragged and altogether far from her earlier polished look. Worried Lenny follows her in and they're cutting it very fine as --

Solomon moves to the back of the court (all ready for the afternoon session). He's relieved she's made it but noticing her appearance, is perturbed --

SOLOMON

Are you OK?

Anna nods and unwilling to talk, heads for the dock --

Grover watches her with interest, then touches his jacket POCKET (his phone vibrating). He surreptitiously glances at his PHONE and looks at the number CALLING -- **an Edinburgh Number tbc.**

He frowns: unexpected. Grover MOVES to exit the court and take the call and we --

TIME CUT TO:

49B OMITTED 49B

50 INT. CORRIDOR, POLICE SCOTLAND, EDINBURGH - DAY 3 1505. 50

Grover HURRIES along the corridor, checking the vicinity like a man who isn't supposed to be here...

The CUSTODY SERGEANT, coming towards Grover, also casts his eye around for anybody watching.

GROVER

Thanks for the tip-off, Jim...
Where am I going?

A gesture from the SERGEANT says: down there:

SERGEANT

Be quick...

Grover nods thanks, the Sergeant looks deliberately away and we...

TIME CUT TO:

51 **INT. HOLDING CELL, POLICE SCOTLAND, EDINBURGH - DAY 3** 51
 1506.

An untypical holding cell (more a disused office/storeroom), with an anxious William sitting in the middle of it.

William looks up -- and his fear intensifies as he asks:

 WILLIAM
 Why do I have to be down here on my
 own?

Terror is so close to the surface it's heartbreaking (and obviously historical). At the door of the 'cell', inscrutable Grover stares back at William and we PRELAP:

 ELLA (V.O)
 Returning to the phone records,
 Mrs. Dean...

52 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1509.** 52

Ella reads from her notes:

 ELLA
 You told the court that the call
 made to you at 2158 lasted six
 seconds and that the caller didn't
 speak. Is that correct?

 ANNA
 (disdainful)
 No, the call log said six seconds;
 I just knew it was short --

 ELLA
 'I did it'...

Beat -- Anna frowns: what?

 ELLA (CONT'D)
 How long did it take for me to say
 that?

 SOLOMON
 (standing)
 With respect, My Lady, whoever the
 mystery caller was, whether they
 were phoning Mrs. Dean to say they
 had carried out the attack or not
 has nothing to do with her and
 nothing to do with this trial --

 ELLA
 I'd argue, My Lady, that the call
 confirms the impact of the post --

(CONTINUED)

SOLOMON

Or it was a wrong number!

ELLA

From a conveniently untraceable
phone --

During the final exchange, the DOOR to the Public Gallery opens noisily and all eyes move to the arrival of --

Craig: breathless and ragged, straight from Tom at the pub and not dressed for court. The whole chamber looks at him: from the Police OFFICER to the Judge and the Jury; then Lenny nearby, who looks at Anna and sees her staring at Craig with utter contempt -- she has to stop herself from screaming at him. Lenny mutters: 'shit' --

JUDGE

(to Ella)

I will allow the question...

Anna's eyes remain on Craig and he meets her fire with fire. The Officer privately orders Craig to sit! and he does so -- but his eyes remain on Anna's: their hatred for each other now at fever pitch... PRELAP:

GROVER (V.O)

Why were you so angry, William?

CUT TO:

INT. HOLDING CELL, POLICE SCOTLAND, EDINBURGH - DAY 3 1518.53

Grover sits uncomfortably close to William, scrutinizing him.

GROVER

Even when they booked you in here, you were still shouting about Anna Dean; about being 'let down' by her, betrayed...

William is silent -- and scared.

GROVER (CONT'D)

What exactly did you mean?

Again, William doesn't look up.

GROVER (CONT'D)

Do you know where Anna is now?

Now William glances at Grover -- can't hide his interest.

GROVER (CONT'D)

She's in the High Court... That's why she's not in work.

(MORE)

GROVER (CONT'D)

And I'm not going to lie to you:
she's in a lot of trouble...

This is visibly painful for William to hear. Grover glances at his WATCH: time is against him.

GROVER (CONT'D)

You'd like to help her... wouldn't you?

Wary, William meets Grover's eyes fully now and without nodding, confirms it.

GROVER (CONT'D)

And you can... But it's important that you tell me the truth about how you've helped her in the past... Do you understand?

Off William's uncertainty, PRELAP:

GROVER (V.O) (CONT'D)

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

Playing on SCREEN in court (and on MONITORS in front of the Jury and Anna in the Witness Box): the INTERVIEW from Ep1 (take Anna's eyes dueling with Ella's as it's played).

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

ANNA

... No comment.

GROVER

You used social media to instruct someone to attack Mr. Myers, didn't you?

ANNA

No comment.

Back with Grover and William. There is still an element of fishing from Grover but it's a confident punt:

GROVER

We both know you attacked Craig Myers on Halloween last year, don't we?

A beat -- and as soon as William looks up, Grover is sure he's right. William shakes his head: no.

GROVER (CONT'D)

If you want to help Anna -- and yourself -- what you need to do now is admit that she told you to do it...

William frowns: what?

GROVER (CONT'D)

Otherwise, she'll carry on hurting and using innocent people. People like you, William. You're a victim...

WILLIAM

That's not true --

GROVER

Anna doesn't care about anyone or anything except getting vengeance for her son...

As William shakes his head, unwilling to accept that:

GROVER (CONT'D)

You think she cares about you, you think you're friends; but why didn't she tell you she was going to court?

(beat)

She might never be back at work. You might never see her again...

That hits William -- hard.

GROVER (CONT'D)

This obsession of hers is ruining lives and Anna needs us to stop her, for her own sake. If you really care about her, you'll help me... But you have to do it quickly, William...

As William stares at Grover almost in panic, PRELAP:

ANNA (O.V)

I'm not the criminal --

On Anna, as the familiar recording continues:

GROVER

Do you know who attacked Craig Myers?

ANNA
No -- Anna! SOLOMON

ANNA
-- but I'm glad they did!

SOLOMON
Now we stop!

Ella presses the REMOTE CONTROL to stop the recording -- takes a beat to look at the Jury, then turns to Anna.

ELLA
Do you recognise that interview?

ANNA
Yes.

ELLA
Then you acknowledge saying you were 'glad' that someone attacked Craig Myers?

Anna finds Craig in the Public Gallery and replies with relish:

ANNA
I said it again this morning.

ELLA
But the recording is proof of how you felt at the time of the crime, isn't it?

ANNA
... I suppose so.

ELLA
And proof is everything, after all... Do you believe in an eye for an eye, Mrs. Dean?

Solomon reacts a little: doesn't like the direction of this.

ANNA
I believe it's my job to make sure that no one forgets how much Liam suffered, or how badly this system let him down --

ELLA
Fine but that wasn't the question I asked -

ANNA
What you're asking doesn't make sense, because it's not like for like.

(MORE)

ANNA (CONT'D)

His [CRAIG'S] life and Liam's don't have the same value...

(at Craig)

The day he killed a child he gave up his human rights. You can't compare them...

Craig steels his jaw. Ella lets it land -- she wants the Jury to see Anna's anger every bit as much as Solomon doesn't. Lenny looks concerned.

ELLA

You have two children, is that correct?

ANNA

I have three children; I will always have three...

ELLA

... And by campaigning for Eddie J. Turner's new identity to be made public, you believe that you are somehow protecting your children?

ANNA

... And everyone else's --

ELLA

And you believe that's rational? That whoever Eddie J. Turner is, he may still return to harm the rest of your family?

ANNA

... Nobody knows why he did it in the first place, so what's to stop him doing it again?

ELLA

You see, some would say that is totally irrational, Mrs. Dean, paranoid even; that you suspect some kind of vendetta against you personally...

(off Anna's reaction)

The truth is, you're obsessed by a desire for revenge, aren't you -- revenge at any cost --

ANNA

No --

ELLA

You posted that message knowing full well that someone would attack Mr. Myers -- didn't you?

ANNA

No --

ELLA

And you know full well who did so --
don't you?

ANNA

(to Judge)

This is the wrong way round! I am
not the criminal! And he's not the
victim --

ELLA

Mrs. Dean --

ANNA

It's the public that needs
protecting from him, not the other
way -- [ROUND]

ELLA

You keep referring to 'him'. To be
clear: by 'him', you mean Craig
Myers?

ANNA

I mean Eddie J. Turner.

ELLA

And you believe that they are one
and the same person?

Anna stares again at Craig.

ANNA

I've been stared at for fifteen
years; everyone knows who I am.
I've been abused online and on the
street: *How could she let him go to*
the shop on his own? I didn't ask
for any of this --

*

JUDGE

(losing patience, to Anna)

This is not a press conference,
Mrs. Dean --

Lenny stares at rattled Anna and silently implores her:
please stop! But she can't:

ANNA

Now I'm being offered psychological
support! I got no help as a victim
of crime but as soon I'm an
offender --

ELLA

Answer the question, please --

ANNA

It's all the wrong way round --

JUDGE

(enough)

Mrs. Dean, whilst I understand you have grievances, you must understand that this court does not exist to provide closure for victims; it exists to uphold a set of normative laws that as individuals, we must all live by. For anything else, I'm afraid you must look elsewhere. Now --

ANNA

Where?

As the court (not least Solomon and Lenny) -- and the Judge -- reels at Anna's retort, she continues, with barely a pause and growing passion:

ANNA (CONT'D)

Where can we talk about right and wrong instead of what can be proved? Nobody here is interested in 'individuals', you only care what harm has been done to the state --

JUDGE

(seething)

Mrs. Dean --

ANNA

(too far gone)

And you only matter to each other! This has got nothing to do with justice and what happened to Liam has got nothing to do with you. It was my crime; mine and my family's - - you've tried to take it away from us but I won't let you --

JUDGE

(shouts)

This is your final warning!

Ringling silence... Solomon closes his eyes: shit. Lenny does the same -- but can't hide his anger: what has she done?

Ella steps closer to Anna -- and repeats, calmly:

ELLA

Do you believe that Craig Myers is
Eddie J. Turner?

A long beat. Anna stares again at Craig. Their eyes duel
again. Finally, she answers:

ANNA

I know he is...

A beat as that lands; Anna holds Craig's eye -- and he shakes
his head, furious, barely able to stay silent.

ELLA (O.S.)

No further questions, My Lady...

JUDGE (O.S.)

You may return to your seat...

On Anna, returning to the dock: keenly aware that she may
have irreparably damaged her case...

CUT TO:

**INT. HOLDING CELL, POLICE SCOTLAND, EDINBURGH - DAY 3
1530.**

William CLASPS his hands over his ears, curled up now as if
to protect himself from the painful conflict raging in his
head. What is the truth?

Grover stares at William, impatience showing... He checks
his WATCH again -- Fuck! -- and we PRELAP:

ELLA (O.S.)

How to sum up such a complex and
highly emotive case...

CUT TO:

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1633.

Ella stands at the Lectern -- moved now directly in front of
the Jury box. She looks seriously across its fifteen
members, engages them:

ELLA

Ladies and gentlemen of the Jury, I
believe it falls to you to answer
two separate questions...

(beat)

First: did Anna Dean post the
accusation online that Craig Myers
is Eddie J. Turner?

59 **INT/EXT. MO'S CAR, OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - 59**
DAY 3 1634.

Mo sits in her messy car and makes it even messier in eating a large sausage roll, watching the cafe opposite. On the passenger seat: an iPad, displaying a PICTURE of a WOMAN tagged **JUDITH MORBURY**. Over this:

ELLA (V.O.)

We heard evidence from private investigator, Maureen Buckley: a highly resourceful woman who admitted that she would do anything for her friend...

JUMP CUT TO:

60 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1725.** 60

Now Solomon stands where Ella was -- and looks grave:

SOLOMON

Mo Buckley is not on trial here. Anna Dean is... It's her future and that of her already stricken family that you hold in your hands... So let's look at the 'evidence', such as it is, that brought her before you...

Off a particular JUROR --

JUMP CUT TO:

61 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1636.** 61

The same Juror, now listening to:

ELLA (O.S.)

The second question you must ask is: did the post cause the attack on Craig Myers -- and was it the accused's intention to incite his murder?

JUMP CUT TO:

62 **INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1727.** 62

Solomon becomes increasingly impassioned as he argues:

SOLOMON

Frankly, such an action would be so out of character as to be bizarre...
(MORE)

(CONTINUED)

62

CONTINUED:

62

SOLOMON (CONT'D)

Indeed, you heard the accused state that she did not want Mr. Myers dead... Anna Dean is an experienced and dedicated nurse of eleven years standing: she cares for people --

JUMP CUT TO:

63

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1639.

63

ELLA

There is also the inflammatory nature of both the language and design of the post itself --

JUMP CUT TO:

64

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1728.

64

Solomon: laughing now!

SOLOMON

Ah yes, the multi-talented D.I Grover: our self-styled typographical expert!

65

INT. HOLDING CELL, POLICE SCOTLAND, EDINBURGH - DAY 3 1640.65

As a desperate Grover STRUGGLES to prize William's arms from over his ears, to FORCE him to listen:

SOLOMON (V.O.)

Here we must ask ourselves how much weight we should place on Mr. Grover's professional judgement...

TIME CUT TO:

66

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1730.

66

Back on Solomon.

SOLOMON

In the end... it's not a question of whether you sympathize with Craig Myers or Anna Dean -- or indeed, both of them. You are not required to choose sides. You are required to decide whether the charge has been proven beyond reasonable doubt...

JUMP CUT TO:

67

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1655.

67

ELLA

I watched you when Craig Myers arrived in the witness box... I saw you stare at him, wondering. The first time I met him, I did the same: I judged him, despite a complete lack of evidence that he is anything but a victim, of either a malicious campaign or mistaken identity...

(beat, rising passion)

Craig Myers could be any one of us. You could log on to the internet any time and find yourself accused of anything, without the slightest basis in fact... Please, take a minute to think about how difficult it is to disprove something you didn't do...

JUMP CUT TO:

68

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1733.

68

SOLOMON

No disrespect to my Learned Friend -
- but the Crown's case is based entirely on assumption and coincidence. Hence the continued reliance on emotion --

JUMP CUT TO:

69

INT. COURT 3, EDINBURGH HIGH COURT - DAY 3 1707.

69

ELLA

It's a question of intention and Anna Dean's intention was clear... Eddie J. Turner murdered her son. By her own admission, she wanted him to suffer for what he did. She believed -- and indeed, still believes -- that Craig Myers is Eddie J. Turner. And either directly or indirectly, she incited his murder...

JUMP CUT TO:

JUDGE (CONT'D)

And remember also, that everyone deserves equal protection under the law of the land...

Behind Anna's barely disguised derision, take Craig: tense.

JUDGE (CONT'D)

There are three options open to you: Guilty; Not Guilty; and Not Proven. The latter two are verdicts of acquittal...

(beat)

You are charged with making a very significant decision. I know that you will approach it with the gravity it demands...

As the Judge takes a breath before continuing, Anna and Craig both look to the ground... A stillness. Now they must await a verdict...

CUT TO:

SCENE 74 OMITTED

EXT. OUTSIDE ANNA'S HOUSE, EDINBURGH - DAY 3 1821.

Heavy with the weight of the day, Anna follows a visibly annoyed Lenny up the path: the distance between them now impossible to ignore.

As Lenny opens the front door, Anna's phone RINGS. She reads the number on screen and as Lenny glances back, Anna pauses.

ANNA

I'll be in in a minute...

A beat, then Lenny enters the house and leaves the door ajar. Anna answers the PHONE, keeping her voice low.

ANNA (IN PHONE) (CONT'D)

Where are you?

Cut between here and --

INT/EXT. MO'S CAR, OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - 75A DAY 3 1821.

Mo stares at the cafe -- lit up now for the evening. She talks to Anna on speaker, eyes always on the cafe:

MO

Waiting... For the social worker to turn up at 'Duthrie' cafe: where she meets her clients...

Anna reacts: deep breath, they're close.

ANNA (IN PHONE)
You're sure?

Mo looks at the picture of Judith again On the IPAD.

MO
The manager knows her because she
always stays a long time, meets
more than one person and wants to
pay by card: expenses, I suppose...

ANNA (IN PHONE)
Why did you say you were
interested?

MO
Matrimonial...
(beat)
She's a regular.

ANNA (IN PHONE)
Did you show her the picture... of
Myers?

MO
I have done this before, you
know... I showed her a version of
it and... it could be one of her
clients but she wouldn't swear to
it. There is definitely a guy
around thirty with dark hair though
-- Oh, hang on...

ANNA (IN PHONE)
(eager)
What is it?

Mo closes her eyes and emits a painful, silent BURP.

MO
Indigestion... Sorry.

ANNA (IN PHONE)
... Surely he'll want to see her,
with all that's going on?

MO
We'll see, won't we. I'll stay
till it closes...

ANNA (IN PHONE)
(heartfelt)
Thanks, Mo...

MO

(beat)

How did you go on in court? Did
you manage to hold your tongue?

Off Anna's look of dread --

TIME CUT TO:

76

INT. LOUNGE, ANNA'S HOUSE, EDINBURGH - DAY 3 1824.

76

Gathering herself from Mo's call as she goes, Anna moves
through the lounge towards the NOISE of activity, emanating
from the --

77

INT. KITCHEN, ANNA'S HOUSE, EDINBURGH - DAY 3 1824.

77

Anna finds Louise, COOKING; Ben sitting at the table, tapping
at his PHONE --

Ben doesn't even glance up. Louise turns and catches Anna's
eye.

LOUISE

OK?

Anna glances at Ben, fakes a cheerful smile:

ANNA

Hard to tell, isn't it...

Anna grabs a BOTTLE of wine and a GLASS. Stay with her as
she pours herself a large, much-needed measure --

ANNA (CONT'D)

Everything OK here?

LOUISE

Fine...

ANNA

No Danny?

LOUISE

I haven't heard from him...

Anna picks up on Louise's tone:

ANNA

Are you two alright?

LOUISE

(beat, nods)

He's been a bit... tense, that's
all...

(CONTINUED)

As Louise talks, Anna's eye is caught by something. She frowns, then --

FREEZES. STARES wide-eyed at something under the table -- and suddenly, she's finding it hard to breathe... Louise glances back at her, alarmed:

LOUISE (CONT'D)

Mum?

She follows Anna's hypnotic stare. To Ben's SHOES -- and to several telltale (if not to her) SPLASHES of the distinctive yellow SPRAYPAINT from the cemetery. This just as --

Lenny enters -- and registers all is not well just as Anna --

LUNGES at Ben and --

Lenny LUNGES at Anna! Stops her grabbing Ben who --

CLATTERS off his chair and on to the floor, COWERS back against the unit, Louise protecting him then --

Moving to help Lenny, struggling to RESTRAIN Anna amid a cacophony of shouts and screams:

LOUISE (CONT'D)
Mum!

LENNY
Calm down!

LOUISE
Stop it!

LENNY (CONT'D)
Stay still!

And over them all, Anna stares at Ben in disbelief, spitting FURY and demanding:

ANNA
How could you? How could you?

From that noisy chaos --

TIME CUT TO:

Anna stands in silence -- but for her own uneven breathing... Still in shock and struggling to process that her own son could be capable of such wickedness... What does it mean? Certain thoughts she can't permit and she resembles Craig briefly, shaking her head, lips moving slightly...

The door opens in the B/G and unseen, wrung-out Lenny stands at the threshold for a beat (having left Ben upstairs with Louise), watching Anna. Then he steps in and closes the door to announce himself.

Anna turns and searches his eyes for a long beat, desperate for an explanation.

ANNE
How could he?

LENNY
(beat)
He lost his brother before he even met him. Now he's lost you...

Anna's face creases: what?

ANNA

He hasn't 'lost' me! Even if I'm
found guilty --

LENNY

I'm not talking about prison...

Anna looks confused: what? This is so hard for Lenny -- but
it's now or never...

LENNY (CONT'D)

Eddie J. Turner didn't do this,
Anna. You're doing this... You
made yourself a victim and gave him
power over all of us...

Lenny's pent up anger hits Anna like a slap in the face.

ANNA

How long have you thought that?

Lenny is a dam and the banks are bursting:

LENNY

The boy was given a sentence, he
didn't set it but he served it;
what more can he do?

ANNA

(incredulous)

'The boy'? Why haven't you said
this before?

LENNY

Same reason you haven't told me
you're back on those...

He gestures to the coffee table, where the PILLS are visible
having been pulled out of Anna's open BAG: she didn't even
bother to hide them this time... Lenny moves towards her,
passion growing:

LENNY (CONT'D)

And the thing is, you've got the power; not him... He can't change anything but you can, for both of you...

Anna looks up at Lenny, as an awful realization dawns:

ANNA

You're not talking about forgiveness? Liam is the only one who has the right to forgive him --

LENNY

I don't mean for what he did to Liam. I mean for what he's done to you --

ANNA

It's not about me!

LENNY

But it is --

ANNA

No, Lenny. No!

LENNY

What if it was Ben in his shoes?

ANNA

Ben would never...

She stops, wants to say 'do that' but somehow, can't now.

LENNY

You'd want him forgiven, wouldn't you?

ANNA

He's not the same... Some things are unforgivable --

LENNY

But that's the only time forgiveness means anything, isn't it? What's the point in forgiving the forgiveable?

ANNA

(reeling)

You've really been thinking about this --

(CONTINUED)

LENNY

This is how you get revenge,
Anna... by forgiving him...

ANNA

(shaking head: no)
He doesn't deserve it --

LENNY

(again)
It's nothing to do with him! It's
about you. Us... We can't get
Liam back but we can get you
back... Hate's not working, is it?
Look at you... It's killing you!
It's killing everything...

She stares at Lenny, wide-eyed, lost...

ANNA

Letting go of how I feel about that
man would mean letting go of Liam
again. And I won't do it...

LENNY

Please, Anna, it's not too late;
whatever the verdict, I need you to
say you'll let this go now.
Please...

But Anna only stares at Lenny.

LENNY (CONT'D)

Anna...

She loves him so much -- but has to shake her head again: No.

ANNA

I can't... I'm sorry. I thought
you understood...

It's almost physically painful for Lenny. He looks away from
Anna, his heart breaking. Then he leaves the room...

Alone, Anna looks to the window, a plan forming --

TIME CUT TO:

79

EXT. STREET, GROTTY EDINBURGH - NIGHT 3 2115.

79

Anna, WALKING, almost stumbling...

She turns a corner and STOPS. Looks up and surveys: a row of
large rundown HOUSES in an undesirable part of Edinburgh...
Where is she?

PRELAP a doorbell RINGING and --

CUT TO:

79A

INT/EXT. DOORSTEP, ANNA'S HOUSE - NIGHT 3 2117.

79A

A forlorn Louise opens the door to and is surprised to see --

Gerry Tythe: agitated. Off Louise's curious smile --

CUT TO:

79B

INT. LOUNGE, ANNA'S HOUSE, EDINBURGH - NIGHT 3 2118.

79B

Gerry looks awkward, doesn't take off his coat.

LOUISE

Mum's not here but... sit down.

GERRY

I won't... I shouldn't be here at
all really but...

Now Louise looks concerned. Lenny enters from the kitchen,
also frowning with interest -- he nods a greeting at Gerry.

GERRY (CONT'D)

Lenny...

(to Louise)

Is your boyfriend here?

LOUISE

(confused)

No; I haven't seen him since
lunchtime --

(CONTINUED)

GERRY

How long have you known him, Lou?

LOUISE

... About a year. Why?

Gerry nods: makes sense.

LENNY

Is something wrong?

GERRY

(to both)

You need to stay away from Danny Callaghan...

Louise looks almost offended: what?

LENNY

What's he done?

GERRY

I thought I knew him at the court, so I checked. He's got a record --

Louise glances at frowning Lenny, then admits:

LOUISE

For possession: he told me --

LENNY

(shocked)

What?

GERRY

(to Louise)

Has he told you he's spent time inside?

That rocks Louise. Lenny too.

GERRY (CONT'D)

I didn't think so...

(beat)

I'm sorry to do this, Lou, but you don't know him --

LOUISE

(recovering)

No offence but I'm a big girl now --

LENNY

(frowns, dubious)

Wait: he went to prison, for possession?

GERRY

... No, for more than that; I don't
know details but...

(with feeling)

I do know he's bad news...

Now Louise eyes Gerry with suspicion, as Lenny frowns:

LENNY

Why would you know him?

As Louise scrutinizes an increasingly uncomfortable Gerry:

LOUISE

What aren't you saying, Gerry?

Gerry squirms: he hoped he wouldn't need to reveal this; that the revelation of Danny's record would be enough. But it isn't -- and now Gerry has no choice:

GERRY

Danny Callaghan was the kid who
found Liam's body by the bridge...

*

Off Louise and Lenny's stunned reaction: what?

GERRY (CONT'D)

When you said 'Danny', I knew it
was him. He didn't report it for
hours, then we could barely get any
sense out of him --

LENNY

I don't understand...

GERRY

(disturbed)
He's deliberately got close to
you...

Lenny turns to a devastated Louise, both struggling to process this:

LENNY

But... why?

Off that burning question --

CUT TO:

Anna stands in the scruffy hallway of what feels like a budget guesthouse. She's ill at ease... then visibly SHOCKED when she looks up and sees --

Christian: part-way down the stairs. Their eyes meet. No acknowledgement necessary; they've shared several lifetimes of pain...

TIME CUT TO:

81

**INT. CHRISTIAN'S ROOM, HALFWAY HOUSE, EDINBURGH - NIGHT 3 81
2125.**

A single room, functional to the point of ascetic, a few personal items on view (a PHONE -- outdated model that shows calls and texts have arrived but not who they're from or what they say -- small change, bus pass): life stripped bare. Christian sits on the bed, Anna on the single hard chair.

A heavy silence.

CHRISTIAN

I've got nothing to offer you...
there's tea and coffee
downstairs...

ANNA

Where's the whisky?

Their eyes meet properly. A beat -- then Christian gets up and uses a table to access a high VENT. He PRIZES it off -- and retrieves a bottle of cheap VODKA.

CHRISTIAN

... This OK?

Anna shrugs: whatever. He looks around for a glass or mug.

ANNA

The bottle's fine...

Christian hands her the bottle. She takes a healthy SLUG, then passes it back to him (*they continue sharing it during the following*). Anna closes her eyes, feeling the alcohol melt the tension just a little.

CHRISTIAN

Long day?

Anna's reaction to the understatement of the century is understated. Then:

ANNA

Do you remember, after it happened,
how weird it felt looking out of
the window and seeing people...
going to work, getting on with
their lives...

*
*
*
*
*

Christian nods:

CHRISTIAN

That life was carrying on at all...

ANNA

... I feel a bit like that when I
come out of court...

(CONTINUED)

CHRISTIAN

(understands)

But nowhere near as bad, eh...

Anna shakes her head slightly -- nowhere near. As Christian stares at the bottle:

CHRISTIAN (CONT'D)

Nobody tells you how far down you can go or how dark it gets...

ANNA

Or how scary it is when you realize you might not be able to resurface...

CHRISTIAN

(beat, mischievous)

So you start a campaign...

Anna hears -- and feels -- the barb: an old fight.

ANNA

Or you drink...

(eyeing bottle)

Tell everyone you can't kill yourself because you've still got a daughter but actually, you're doing it anyway... slowly...

They regard each other for a beat, both hurting and needing to be hurt.

CHRISTIAN

I've missed you...

ANNA

No you haven't...

CHRISTIAN

No, not much... Maybe a bit...

A half smile -- then Anna MOVES, to sit next to Christian, on the bed. He looks surprised at their sudden proximity.

CHRISTIAN (CONT'D)

(uneasy)

You never could let things go, even at school...

ANNA

Solomon told me to pack a bag, for prison; just in case...

CHRISTIAN

That I can help with. Flip-flops: essential...

(MORE)

CHRISTIAN (CONT'D)

(beat)

Is that why you came?

Anna searches Christian's face for a long beat. Then she LUNGES again but this time she --

KISSES Christian... Surprised, he RESPONDS... Anna GRABS at him. He PULLS at her clothes. Need rather than desire drives them and Christian CLAMBERS on top of Anna. It looks like clumsy sex is inevitable, until simultaneously both --

STOP. And stare at each other... What the fuck are we doing? They LAUGH at themselves as one; if they didn't, they might cry.

They break, laughter dissipating -- and lay side-by-side in silence on Christian's single bed. He steals glances at her -
- and eventually:

CHRISTIAN (CONT'D)

I wanted to tell you... to say what a great job you've done, with Lou... She's so smart, she's a credit to you... and Len...

ANNA

(nods)

She mostly hates me...

CHRISTIAN

Aye well, like I say: smart...
How's your boy?

Off Anna's reaction --

CUT TO:

INT. STAIRS/HALL, ANNA'S HOUSE, EDINBURGH - NIGHT 3 2130. 82

In darkness, stealthy Ben (in pyjamas and slippers) CREEPS slowly down the STAIRS into the hall -- his PHONE in hand.

He's extra careful as he moves past the light in the lounge door -- and he glances at his phone SCREEN. We read the MESSAGE with him (sent by a number rather than a name):

COME 2 GARAGE

CUT TO:

INT. CHRISTIAN'S ROOM, HALFWAY HOUSE, EDINBURGH - NIGHT 3 2131. 83

Anna gets up off the bed:

(CONTINUED)

ANNA

I brought you something...

As she goes to her BAG, stay on Christian as he grabs the vodka:

CHRISTIAN

I warn you, if it's not bottle-shaped I probably won't be as grateful as you might be hoping...

Anna turns and presents: Liam's STICKER ALBUM. Rocked, Christian stares at it as if at a Holy Relic. Anna OFFERS it up: take it. He does...

As Christian TURNS the pages, reverently:

CHRISTIAN (CONT'D)

All the years I thought... if we'd only finished this... If I'd just bought hundreds of packs of bloody stickers, whatever it cost -- just filled this bastard thing, so...

He trails off: what's the point...

ANNA

If I'd gone with him, or gone looking sooner...

(beat)

We might be grandparents now...

Christian looks up from the album to regard Anna.

CHRISTIAN

A head doctor in prison told me once that people blame themselves because at least then they can do something...

As Anna considers that, Christian offers her the album back. She shakes her head -- no:

ANNA

It's yours... Yours and his...

CHRISTIAN

I know but I'll lose it or be sick over it or --

ANNA

(certain)

No you won't...

Their eyes meet -- and both know she's right.

83A **EXT. BACK GARDEN, ANNA'S HOUSE, EDINBURGH - NIGHT 3 2131.** 83A

Ben CREEPS slowly across the garden...

PRELAP:

ANNA (V.O.)
I've been watching that video...

83B **INT. CHRISTIAN'S ROOM, HALFWAY HOUSE, EDINBURGH - NIGHT 3 2132.** 83B

Back with Anna and Christian:

ANNA
The 'interview'...

Christian nods and smiles, remembering --

ANNA (CONT'D)
But I'll be watching Liam and it's
as if Turner's sitting right next
to me. He's always there. I can't
get rid of him...

Serious, Christian glances up at Anna:

CHRISTIAN
I went to the court last night...
I wanted to see what he looked
like...
(beat)
I found myself following him... I
don't know why; don't know what I
thought I was going to do... Then
suddenly, I realised: what if it's
not him? What if this guy's
innocent?

Anna stares at Christian:

ANNA
He's not --

Christian regards Anna intently.

(CONTINUED)

83B

CONTINUED:

83B

CHRISTIAN

But Lou said there's no actual proof...

As Anna considers that --

CUT TO:

84 **INT/EXT. MO'S CAR, OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - NIGHT 3 2133.** 84

Mo YAWNS... then glances out at the lit-up cafe -- and is suddenly all attention. As she sees --

JUDITH MORBURY. Looking around her, wary.

As Judith enters the cafe --

85 **INT/EXT. GARAGE, ANNA'S HOUSE, EDINBURGH - NIGHT 3 2134.** 85

Ben eases open the garage DOOR, looks into the darkness and sees --

A shadowy FIGURE wearing a BACKPACK, his back to us. On Ben's frown, PRELAP:

ANNA (V.O.)

I perjured myself today...

86 **INT. CHRISTIAN'S ROOM, HALFWAY HOUSE, EDINBURGH - NIGHT 3 2135.** 86

On Christian:

CHRISTIAN

I knew it: you did have him attacked...

ANNA

I was asked if I wanted Turner dead and I said no. But...

(awakening)

As I was saying it, I realised that I do. I think I always have...

Anna meets Christian surprised stare and there is such relief in finally saying that out loud, it's almost sexual.

ANNA (CONT'D)

I know for a fact he meets his social worker in a cafe... and I know which one. If someone was to give

(MORE)

*
*
*
*

(CONTINUED)

ANNA (CONT'D)
the manager of that cafe some money
and asked them to text the next
time he meets her there...

*
*
*

Christian searches Anna's face for a long beat. She PRODUCES a fifty-pound NOTE out of her pocket: already waiting; Anna came with a plan... As she offers it to him:

ANNA (CONT'D)
That would be proof enough,
wouldn't it?

Christian hasn't even looked at the money yet.

CHRISTIAN
Enough for what?

They're like naughty teenagers, daring each other to go a little further, to say it...

CUT TO:

On Ben's wide eyes:

BEN
I don't understand...

Reveal who he's talking to: a visibly desperate Danny.

DANNY
I can't stay... Things are going
to come out and people are going to
be saying things... about me. And
I need you to know...

Ben waits. Then:

BEN
What?

Danny doesn't know exactly, can't articulate it -- and finds that in itself so frustrating that anger overtakes him.

BEN (CONT'D)
Can I come with you?

Off Danny's stare --

CUT TO:

88 **INT. CHRISTIAN'S ROOM, HALFWAY HOUSE, EDINBURGH - NIGHT 3 88**
2139.

Desperate Anna leans into Christian's visible conflict:

ANNA
It has to end...

Mind and heart racing, Christian stares at the NOTE. Then at Anna.

He SNATCHES the money and we --

CUT TO:

89 **INT/EXT. MO'S CAR, OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - 89**
NIGHT 3 2140.

In the darkness, Mo watches as a lone male FIGURE walks down the street towards the cafe...

The figure checks nobody is following and, as inside the cafe Judith spots him and WAVES, the mystery man RECIPROCATES, simultaneously taking out his PHONE to answer a call. As he looks at the screen --

CUT TO:

90 **INT. LOUNGE, CRAIG'S HOUSE, GREENOCK - NIGHT 3 2141.** 90

Craig paces, PHONE to his ear -- at the end of his tether and visibly desperate for his call to be answered by --

91 **INT/EXT. MO'S CAR, OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - 91**
NIGHT 3 2142.

Tom. Who, lit by the cafe, looks at the display on his phone and REJECTS the call from CRAIG. Steps inside the cafe and joins Judith --

All this watched by Mo. Out on her: stunned. What now?

TO BLACK

END OF EPISODE 103