

"THE VICTIM"

EPISODE 104

Written by

Rob Williams

SHOOTING SCRIPT

16 March 2018

Including

PINK PAGE AMENDMENTS 3 April 2018  
BLUE PAGE AMENDMENTS 24 April 2018  
GREEN PAGE AMENDMENTS 27 April 2018

STV  
Productions

**\*STRICTLY CONFIDENTIAL\***

**PLEASE NOTE THE SENDING OF THIS  
SCRIPT DOES NOT CONSTITUTE AN  
OFFER**

1 OMITTED 1

1A **EXT. OUTSIDE EDINBURGH HIGH COURT - DAY 4 0855.** 1A

MAUREEN BUCKLEY waits outside the court, anxiously PACING and VAPING. She's barely slept -- looking out for Anna but also dreading her arrival -- and what she has to tell her...

Mo FREEZES suddenly at SPOTTING --

TOM CARPENTER: crossing towards the court. Her gaze follows Tom as oblivious to her, he heads inside...

CUT TO:

2 **INT. COURT 3, EDINBURGH HIGH COURT, EDINBURGH - DAY 4 0856.** 2

A COURT OFFICIAL stacks plastic CUPS and fills water JUGS on the various benches... She passes SOLOMON MISHRA and ELLA MACKIE and we stay with them: standing together but apart at the head of the legal BENCH, both visibly nervous, awaiting the final act... Eventually, Ella offers Solomon her hand:

ELLA  
Well done...

SOLOMON  
(remembering himself)  
Sorry, yes -- you too...

They shake hands. An awkward beat.

ELLA  
What do you think?

SOLOMON  
(apprehensive)  
That it never pays to second guess  
a jury...

Ella nods: right...

ELLA  
Well, whatever the verdict, lets  
hope it's the right one...

Solomon nods -- but both of look pensive: not necessarily sure what that could be in this case...

CUT TO:

3 **EXT. ROYAL MILE, EDINBURGH - DAY 4 0857.** 3

ANNA DEAN: WALKING purposefully and staring thoughtfully ahead, towards the court...

CUT TO:

4 **EXT. OUTSIDE 'DUTHRIE CAFE', COASTAL TOWN - DAY 4 0858.** 4

Seen from outside, through the window of the moderately busy cafe: the young MANAGER being talked to (visually reminiscent of Mo's chat with her yesterday) by --

CHRISTIAN GRAHAM. He's clearly being careful not to be overheard: presenting his (and Anna's) proposition to the Manager. And she's listening...

CUT TO:

5 **EXT. OUTSIDE EDINBURGH HIGH COURT - DAY 4 0859.** 5

Back with Mo, charting the passing traffic. Then finally she sees --

Anna. Walking towards the court, Lenny and Louise behind her. When she's close, Anna's eyes meet Mo's for a beat -- and as she immediately senses something is wrong, we go to --

**TITLES: THE VICTIM**

6 **EXT. OUTSIDE EDINBURGH HIGH COURT - DAY 4 0900.** 6

Close on Anna and her expectant frown:

ANNA  
What is it?

Mo stands near Anna in a tight, quiet alley at the side of the court -- checks they are alone one more time, then:

MO  
(definitive)  
It's not him...

As Anna searches Mo's eyes for a long beat, increasingly sceptical:

(CONTINUED)

MO (CONT'D)

I didn't want to phone or text to  
tell you but... it's true, Anna --

ANNA

I don't believe you --

MO

On my kids: it's true --

ANNA

(interpreting)

No... You've had it confirmed that  
it's Myers and now you're scared --

Suddenly Mo GRABS Anna and leans into her, determined to  
break through her stubbornness, beseeching yet insistent:

MO

You have to listen to me: Craig  
Myers is not Eddie J. Turner...

A beat and still searching her eyes, Anna eases Mo away,  
shaking her head:

ANNA

You're lying --

MO

I saw him, Anna...

That gives Anna pause.

ANNA

Saw who?

MO

Don't you understand what I'm  
telling you?

ANNA

Who did you see?

MO

We've ruined an innocent man's  
life!

ANNA

Who, Mo?

Mo stares at Anna, incredulous at her single-mindedness, even  
in the face of this. It further steels her resolve:

MO

(adamant)

I won't tell you...

ANNA  
(stunned)  
You have to --

MO  
I won't.

ANNA  
Mo --

MO  
No...

ANNA  
You have to tell me, for Liam's  
sake --

MO  
(almost scornful)  
This isn't about Liam, not any more;  
and I won't tell you anything else, for  
everyone's sake -- including yours...

Anna reacts to that -- she'll decide what she needs -- and recalling Christian, she hardens her jaw.

ANNA  
I'll find out anyway...

MO  
Not from me...  
(painful)  
It's over, Anna...

That hits Anna hard: she knows Mo is talking about more than finding Eddie J. Turner.

MO (CONT'D)  
(repeats, quieter)  
We've ruined his life...

Off Anna: dazed --

MATCH CUT TO:

**INT. COURT 3, EDINBURGH HIGH COURT, EDINBURGH - DAY 4 1010. 7**

Anna: back in the dock and wearing the same expression: shaken to the core. She glances behind her as LENNY DEAN and LOUISE GRAHAM enter together. *Return to her portrait between a series of images:*

- The MACER leads in the JUDGE... As the Judge sits, the Macer places the mace in its setting on the back wall -- but can't quite get it in and is annoyed for a beat: today of all bloody days...

(CONTINUED)

- Back to Anna: watching but not seeing --
- D.I. STEVEN GROVER takes his seat in the Public Gallery -- next to Tom. Aware of eyes on him, Tom glances across at Mo - who is staring at him --
- Back with Anna: this is all happening outside of her --
- The JURY files in to the chamber -- ordinary people holding a stranger's life in their hands --
- On Anna again, as the Judge nods to the CLERK.
- Finally, the Clerk STANDS:

CLERK  
Members of the Jury, will your  
spokesperson please rise...

A WOMAN (40s) STANDS, faces the Clerk.

CLERK (CONT'D)  
Have you reached a verdict in  
respect of the accused, Anna Louise  
Dean?

SPOKESPERSON  
... Yes.

Anna visibly shakes off the thoughts swirling around her head, at least for a moment: this is it...

CLERK  
What is your verdict?

SPOKESPERSON  
(beat)  
Guilty.

Take reactions: Anna (struggling to be present); Lenny and Louise; Mo, Tom and Grover; Solomon and Ella.

CLERK  
Are there any deletions or  
amendments to the charge?

SPOKESPERSON  
Yes... Deletion of the word  
'murder', amended to 'assault to  
danger of life'...

During the following (as the Judge WRITES), take the reaction (and confusion) of our characters: what does all this mean?

CLERK

The accused has therefore been found guilty of the following: that on 31 October 2017 at Kim's Cafe, Lothian Road Edinburgh, you, Anna Louise Dean, did post a message on a public website, inciting others whose identity is to the Prosecutor meantime unknown, to commit violence against Craig Andrew Myers and provide members of the public with the address of said Craig Andrew Myers, to repeatedly strike him on the head and body rendering him unconsciousness, to his severe injury and danger to life... Is that correct?

SPOKESPERSON

Yes.

A BUZZ of whispered conversation around the chamber. Solomon STANDS, waits for the Judge to finish writing. Then:

SOLOMON

My Lady, pending preparation of reports, I make an application for bail... Mrs. Dean is part of a strong family unit, has no previous convictions and has adhered to the conditions of bail set at her Petition Hearing...

Anna reacts to this: not strictly true. To her added discomfort, she finds the Judge appraising her.

JUDGE

I call for a full Criminal Justice Social Work Report and Restriction of Liberty Order Assessment. I will continue bail, subject to the same special conditions. The reporting restrictions will also remain in place... I'd like to take the opportunity to thank the members of the Jury...

During this, until the Judge's voice trails off, move in on Anna: the guilty verdict only adding to her acute sense of unreality...

PRELAP:

ANNA (V.O.)  
It's not him...

TIME CUT TO:

8 OMITTED

8

8A **INT. RECEPTION, SOLOMON'S OFFICE, EDINBURGH - DAY 4 1030.** 8A

Anna is bent over her PHONE, leaving a message, eyes on Solomon's closed door throughout -- she has to be quick:

ANNA (IN PHONE)  
(sotto, leaves message)  
Christian: it's not Craig Myers.  
Judith Morbury does meet Eddie J.  
Turner at the cafe but you're not  
waiting for Craig Myers...

She cancels the call, collects herself quickly and walks towards the office --

CUT TO:

9 **INT. SOLOMON'S OFFICE, EDINBURGH - DAY 4 1030.**

9

On Solomon, freshly out of his robes. He explains:

SOLOMON  
In short, they believed Anna posted  
the message and that she wanted  
Craig Myers assaulted -- but not  
that she wanted him dead...

A bewildered Anna searches the faces of Lenny and Louise, trying to formulate her thoughts in light of Mo's revelation. Lenny and Louise see Anna's discomfort but there's an awkwardness between them: Louise rubs Anna's arm reassuringly and Lenny manages a smile -- but it's hardly a display of unity!

SOLOMON (CONT'D)  
It's not great -- but it could have  
been a lot worse...

LENNY  
(aware of Anna, to Solomon)  
So what now?

SOLOMON  
Sentencing, in a few weeks time...

All eyes move to Anna: still eyeing Lenny.

(CONTINUED)

ANNA  
(to Lenny)  
I'm sorry...

It's clearly an apology from the heart -- and the intensity of it takes them all aback. Anna shifts her gaze to Louise.

ANNA (CONT'D)  
I'm so sorry...

Whatever else has happened, neither Lenny or Louise can bear to see the woman they adore in such visible agony.

Lenny moves in and HOLDS Anna, Louise puts an arm around the couple. As Lenny and Louise lock eyes, PRELAP the SOUND of children shouting, playing --

CUT TO:

10 **EXT. JUNIOR SCHOOL PLAYGROUND, GREENOCK - DAY 4 1031.** 10

Shrill excitement as groups of CHILDREN (5-11) run around on their morning break.

Watching them, covertly: CRAIG MYERS -- dishevelled, unshaven, suspicious.

Craig's face lights up, at spotting --

JESSICA MYERS. Playing with friends... Involuntarily, smiling Craig STEPS into the open and --

Doesn't realise how sinister he looks; he's oblivious to the KIDS pointing at him and TEACHERS being alerted --

CUT TO:

11 **INT. SOLOMON'S OFFICE, EDINBURGH - DAY 4 1032.** 11

As Anna and Lenny break from their embrace:

LENNY  
Come on... I know it's a shock  
but... it's going to be alright --

Anna shakes her head: no it's not.

ANNA  
I was wrong...

See that land with Lenny, Louise and Solomon.

LOUISE  
... About what?

ANNA  
Everything... Craig Myers; all of  
it... You've never been convinced  
but I wouldn't listen and... now  
it's too late...  
(to Lenny and Louise)  
You were right...

Lenny and Louise look shell shocked and glance at each other -  
- perhaps in complicity: do they know something Anna doesn't?  
Should they tell her now?

LOUISE

Where did all this come from?

Anna shakes her head: it doesn't matter -- from the outside  
it could look like she's known it all along but is only now,  
post-verdict, able to admit it.

Take Solomon -- his mind racing.

Worried Lenny drops a supportive arm around Anna.

LENNY

Come on now -- what's done is done -

SOLOMON

Anna... are you genuinely saying  
you may have made a mistake?

Anna regards Solomon -- and almost fearful, nods: yes.

SOLOMON (CONT'D)

Does that mean you might be willing  
to apologise to Mr. Myers?

Louise eyes Solomon -- what is he thinking?

ANNA

(beat, bewildered)

I... don't know. Does it matter?

SOLOMON

It might do; very much so --

LOUISE

(to Solomon)

What are you thinking?

SOLOMON

Restorative Justice...

With Anna far away, Lenny glances between Solomon and Louise:

LENNY

(frowning)

What?

SOLOMON

(still thinking aloud)

As part of the reports the Judge requested,  
we could ask that the social worker considers  
a Restorative Justice intervention...

Lenny frowns harder: that doesn't help him!

SOLOMON (CONT'D)

It's a process in which the guilty party meets the victim of a crime and takes part in a mediated discussion about the impact of it... It's used occasionally in the UK, more commonly abroad...

LOUISE

Myers would have to agree to it first, wouldn't he?

SOLOMON

(yes)

And Anna would have to completely accept the roles assigned by the court: that she's the criminal and he's the victim...

It's not clear if Anna is even hearing this now.

SOLOMON (CONT'D)

Apologising isn't strictly a prerequisite of the process -- but for the purposes of the court...

LOUISE

It is --

SOLOMON

(yes)

And if it went well, with the other mitigating factors, it may just persuade the judge to go for a community-based disposal...

Now Lenny catches up:

LENNY

You mean it could keep her out of jail?

SOLOMON

(who knows?)

Worth a try, isn't it?

All eyes move to Anna. It takes a long beat for her to return from her thoughts -- but now she surveys the expectant expressions all trained on her -- and flailing, all she can think to do is nod: I'll do it...

CUT TO:

12

**INT. COMMON AREA. EDINBURGH HIGH COURT - DAY 4 1100.**

12

Grover -- vindicated -- PHONE to his ear, stands with Ella, in the area we first saw Anna in at the top of Ep1. While he waits for the call to be answered, he regards Ella:

GROVER

Honestly, I wasn't sure you were up to it...

Ella waits for him to follow up with: but I was wrong. That's clearly the intention -- but it doesn't actually come.

ELLA

... Thank you.

GROVER

(grins, oblivious)  
You won! You don't look very pleased...

It's true -- and Ella is wondering about that herself.

ELLA

I am, of course I am... I'm just not sure how much it helps Craig, I suppose --

GROVER

(loud, triumphant)  
She's guilty: that's all that --  
[MATTERS]  
(finally, in phone)  
Craig? At last!

This as Tom joins them, carrying his phone -- and asks both:

TOM

Have you got him?

Grover points to his phone and we cut between here and --

13

**EXT/INT. POLICE CAR, OUTSIDE JUNIOR SCHOOL, GREENOCK - DAY 13 4 1101.**

Tight on Craig, PHONE to his ear. We don't see where he is.

GROVER (IN PHONE)

Where have you been? They delivered the verdict...

CRAIG (IN PHONE)

(beat)  
What happened?

GROVER (IN PHONE)

Guilty... She's Guilty...

(CONTINUED)

13

CONTINUED:

13

Craig reacts -- with an indifference that seems to surprise even him.

GROVER (IN PHONE) (CONT'D)  
We won, Craig. You won...

Craig doesn't look like a man who's won anything.

CRAIG (IN PHONE)  
... Thanks.  
(beat)  
Will you speak to someone for me,  
please?

GROVER (IN PHONE)  
... About what?

Craig taps on the car window, his DOOR opens and we see he's sitting in a Police Scotland PATROL CAR, outside the school.

The door is opened, Craig offers his phone to one of TWO POLICE OFFICERS in attendance and we --

CUT TO:

14

**INT. HALL, ANNA'S HOUSE, EDINBURGH - DAY 4 1125.**

14

The front door OPENS and a burdened Anna, Lenny and Louise step inside the house --

15

**INT. LOUNGE, ANNA'S HOUSE, EDINBURGH - DAY 4 1126.**

15

Lenny and Louise continue to the kitchen (a little suspicious -- do they need to talk?) and an oblivious, still shell-shocked Anna moves to stand before the PHOTOGRAPH of Liam.

The landline telephone RINGS -- Anna steadies herself and picks it up:

ANNA (IN PHONE)  
Hello?

(CONTINUED)

DANNY (V/O)  
It's Danny...

ANNA (IN PHONE)  
(surprised)  
Oh... Is Lou's phone still off?

DANNY (V/O)  
How did it go... in court?

ANNA (IN PHONE)  
(beat)  
They found me guilty, of a lesser charge but... guilty.

DANNY (V/O)  
I'm sorry...

ANNA (IN PHONE)  
Thanks... I'll get Lou?

DANNY (V/O)  
I'm really sorry...

As Louise enters.

ANNA (IN PHONE)  
She's here now, Danny -- I'll pass you over --

As Louise reacts to Danny's name --

DANNY (V/O)  
You should know that Ben's with me...

Anna frowns in confusion, returns the phone to her ear. Worried Louise approaches.

ANNA (IN PHONE)  
Ben? Ben's in school --

Desperate Louise GRABS the phone off Anna and TURNS away --

LOUISE (IN PHONE)  
(urgent, hard)  
Where are you?

Louise hears the answer, throws down the phone and is already HURRYING out -- of the room and the house.

ANNA  
(bemused, after her)  
Louise?

The shout and the SLAM of the front door draws Lenny: what was that?

ANNA (CONT'D)

(lost)

What's going on between Lou and  
Danny?

LENNY

Was that him on the phone?

ANNA

... What's happened?

LENNY

(annoyed)

He's been texting and phoning her  
all night; she wouldn't let me go  
round there -

ANNA

Lenny, what's going on?

Lenny regards Anna -- and knows he has no choice.

LENNY

It was Danny who found Liam's body...

On Anna as the shock hits her: it's absurd!

ANNA

No it wasn't! It can't have  
been... Danny?

Anna searches his face and Lenny nods confirmation.

LENNY

Gerry Tythe told us --

ANNA

I don't... Why didn't you -- [TELL ME]

LENNY

You were out, then Solomon phoned and -- [WE THOUGHT]

ANNA

(sudden horror)

He's got Ben! Danny's got Ben! Call the police!

Off Lenny's reaction --

CUT TO:

OMITTED

**INT. CID OFFICE, POLICE SCOTLAND, GREENOCK - DAY 4 1135.**

Grover looks up from his desk -- and sees Area Detective Superintendent ANDY TAIT approaching with purpose.

GROVER

(proud)

You heard the verdict, Boss?

Tait barely nods -- and only now does Grover register how displeased Tait looks.

TAIT

Did you go and see a 'William Napier' in custody at Edinburgh?

Grover's reaction is an answer in itself. Tait nods: right... Grover glances around the room: a few COLLEAGUES trying not to be seen to be listening in.

GROVER

He attacked Craig Myers.

TAIT

Told you that, did he?

GROVER

... No -- because Anna Dean has got a hold over him. But I'm about to talk to D.S. Harvey --

(CONTINUED)

TAIT

No you're not...

(off Grover's frown)

Napier's made a complaint, to his solicitor --

(off Grover's reaction)

Despite your warnings, or threats --

GROVER

Boss --

TAIT

So that'll look good to those investigating the other complaint against you...

(beat)

Not only did you ignore a direct order from me --

GROVER

If we can get an admission before Anna Dean is sentenced --

TAIT

You interviewed a potential suspect alone and unrecorded: do you really think we'll get a conviction now?

A beat. Grover knows he's made an unholy mess -- but he steels his jaw, defiant:

GROVER

I'm surprised you're not congratulating me: means this will all be over with that bit quicker, doesn't it?

TAIT

I'm suspending you from duty, as of now...

See that hit Grover. As Tait takes out his own NOTEBOOK to record the time, Grover's shock becomes anger:

GROVER

She's laughing at us, you know that? She'll be sitting with Napier right now having a good old chuckle --

Tait stares coldly at Grover.

TAIT

William Napier isn't chuckling with anyone: he tried to kill himself last night... I'll need your warrant card...

17

CONTINUED: (2)

17

On Grover's shock --

CUT TO:

18

OMITTED

18

18A

**INT. ANNA'S HOUSE, KITCHEN. EDINBURGH - DAY 4 1145.**

18A

Desperate Anna paces, a PHONE in each hand, urging either of them to ring and to let her know that Ben is alright...

CUT TO:

19

**EXT. CEMETERY, EDINBURGH - DAY 4 1200.**

19

On Louise, breathless: wherever she is, she ran here...

She slows to a gradual HALT -- registering surprise at what she sees before her:

Liam's GRAVE -- and scrubbing at the defaced HEADSTONE: BEN DEAN, working next to DANNY CALLAGHAN, both making good the damage Ben did yesterday.

LOUISE

(shouts)

Ben...

Ben and Danny both look up. Louise eyes Danny, beckons Ben:

LOUISE (CONT'D)

Come here...

The pair stop working. Stand to face Louise.

BEN

... Why?

LOUISE

Just... do as you're told...

Danny steps towards Louise but --

LOUISE (CONT'D)

You stay where you are...

Hurt, Danny stops.

BEN

(to Louise, plaintive)

He never wanted to lie...

Louise glares at Danny, disgusted:

(CONTINUED)

LOUISE  
What have you told him?

DANNY  
(beat)  
The truth...

Louise moves closer, eyes boring into Danny.

LOUISE  
And what's that?

Danny is visibly struggling; how to articulate this...

LOUISE (CONT'D)  
Why, Danny?

DANNY  
The night we met, I didn't know how  
to talk to you -- but then you  
mentioned Liam like...  
straightaway!

LOUISE  
You pretended you didn't remember --

DANNY

All those years, I didn't know what to do with any of it... Couldn't let go of it but couldn't talk about it either. Never knew why I kept all that stuff, except it was proof that it wasn't all in my head; that I was really there... Then all of a sudden... you made it real... You and then Anna. You made it... 'normal'.

LOUISE

You think what you've done is 'normal'? You used me --

Danny's expression changes: his self-justification is almost aggressive:

DANNY

I couldn't tell you straight off, could I? Then the longer I left it... I knew if it came out I'd lose you --

LOUISE

Me, or my Mum?  
(off Danny's reaction)  
You can admit it now...

DANNY

It's all of you; the way everyone helps each other... What I feel for you is real --

LOUISE

(hard)  
None of this is real! It's all been a lie. Ben, will you please come here!

Danny's hurt quickly becomes anger:

DANNY

(re Ben)

He wanted to come with me; I said  
no! Tell Anna that --

LOUISE

(definitive)

Don't you dare contact me or my  
family ever again...

Fearful Ben looks up at Danny -- who looks defeated, then  
gestures for Ben to join Louise:

DANNY

Go on, pal...

Ben shakes his head, doesn't move.

DANNY (CONT'D)

Go on... And remember, OK?

Danny urges Ben forward. A beat, then Ben recites what Danny  
has taught him:

BEN

It's not my fault...

Danny nods: that's right... He again gestures for Ben to go -  
- and reluctantly, he does so...

DANNY

(calls to Louise re Anna,  
forlorn)

Will you tell her that?

As Ben walks towards his sister, Louise understands that her  
little brother is Danny's redemption -- but it's nowhere near  
enough -- and she maintains her disdainful glare as we --

CUT TO:



22A **EXT. EDINBURGH - DAY 5 1000. \*NEW DAY\***

22A

A high, wide shot of the city.

PRELAP:

TOM (V.O.)  
I don't understand this...

CUT TO:

23

**INT. CONFERENCE ROOM, CROWN OFFICE, EDINBURGH - DAY 5 1005.23**

On Craig: lips moving, agitated, simmering with anger and staring at the table he's sitting at. He looks awful, close to complete breakdown.

TOM  
Why should he?

SIMONE MUNRO (40s) regards Tom, sitting at the table on one side of Craig, Ella on the other side. Simone smiles, gently:

SIMONE  
That's a good question...

Thoughtful Simone takes a sip of her TEA.

TOM  
I know but what's the answer?  
She's ruined his life...

Simone nods, understands -- her omnipresent smile already annoying Tom.

TOM (CONT'D)  
(to Ella)  
Bex won't let him see Jess this weekend now, after what happened at the school...

ELLA  
You can refuse the meeting, Craig:  
there's no obligation...

All eyes on Craig; Simone scrutinizing him. Craig half glances at Simone but hasn't met her before so won't/can't meet her eye.

TOM  
It's in her interests, isn't it --  
not his...

SIMONE  
Actually, this process is all about the victim. The questions we ask after a crime: *What laws have been broken? Who broke them? What do they deserve as punishment?* -- are about the offender. Whereas Restorative Justice asks: *Who's been hurt? What do they need? Whose obligation is it to repair that damage?*

(beat)

(MORE)

(CONTINUED)

SIMONE (CONT'D)

I think it's right to focus on your needs, Craig -- but remember, the Criminal Justice system is only designed to punish; and whatever punishment Mrs. Dean receives, it won't necessarily help you --

TOM

It might though... a bit --

ELLA

(brusque, to Simone)

The system may have its faults but I'm sure you'd accept that since crime does exist, we have to address that somehow --

SIMONE

It does exist, you're right -- but only because we decided to call it 'crime'. We could call it something else...

Simone smiles again -- and it's almost beatific -- she has a quality that makes it seem like nothing could faze her. Tom frowns (at Ella, slightly flirtatious): who is this? Craig remains faraway. Simone regards him:

SIMONE (CONT'D)

This is about what you need to move forward now, Craig: that's all...

Craig glances up briefly at Simone and we --

TIME CUT TO:

**INT. MALE TOILET, CROWN OFFICE, EDINBURGH - DAY 5 1020.**

Echo the first time we met Craig in Ep1, in the court toilets.

He's again in conversation with himself; and again he meets his own eye in the MIRROR -- but this time, he tries to hold it. But again, he can't...

As in that earlier scene, Tom enters... Their eyes meet -- both look frightened. One of them is Eddie J. Turner...

CUT TO:

OMITTED

24A

CONTINUED:

24A

25

**INT. KITCHEN, ANNA'S HOUSE, EDINBURGH - DAY 6 1030.**

25

On Anna, seated at the table.

ANNA

Why did he agree?

Reveal Simone opposite her -- who smiles:

SIMONE

We can ask him, on the day...

Distracted Anna nods, one eye on her PHONE in front of her on the table. Simone notices it -- Anna notices that -- and asks:

(CONTINUED)

ANNA

What do you get out of this?

SIMONE

... Tea, mostly.

Anna's frown deepens, then she hears the hint --

ANNA

Would you like one?

SIMONE

Yes please...

ANNA

(beat)

He won't forgive me, you know...

SIMONE

Forgiveness isn't a requirement or expectation of Restorative Justice. Our aim is simply to repair some of the harm caused by the offence; that's what justice should try to do, isn't it?

(beat)

It's about what you need to happen in order to feel better in the future...

A beat and Anna's eyes gaze rests again on her PHONE.

ANNA

(apprehensive, almost to herself)

I know what I need to happen...

Simone discerns a change in Anna, looks curious -- but:

SIMONE

Good...

If only she knew... As Anna STANDS to make tea, her PHONE RINGS.

ANNA

(to Simone)

Excuse me...

Go with Anna (Simone out of shot) as Anna leaves the kitchen and accepts the call -- is it Christian?

ANNA (IN PHONE) (CONT'D)

Hello? Carol, I can't really talk now...

(beat, rocked)

What about William?

CUT TO:

25AA **INT. CORRIDOR/WARD, HOSPITAL, EDINBURGH - NIGHT 6 1910.** 25AA

A concerned Anna MARCHES down a corridor past NS STAFF, then pauses in the doorway of an OPEN WARD.

She scans the ward and sees, in the bed furthest away: a weak-looking WILLIAM NAPIER...

On Anna's sadness, PRELAP:

ANNA (V.O)  
I'd have come earlier if I'd known...

TIME CUT TO:

25AB **INT. WARD, HOSPITAL, EDINBURGH - NIGHT 6 1912.** 25AB

William is pale and faraway, Anna sitting at his bedside.

ANNA  
The surgery only phoned me today...

William still hasn't looked at her. After a long beat:

ANNA (CONT'D)  
They said you had some pretty radical ideas for redesigning the reception area...

Now William steals a glance at Anna, guilty.

ANNA (CONT'D)  
Here we are again, eh...

William takes a breath -- and speaks from somewhere deep inside him:

WILLIAM  
I'm sorry, Anna...

ANNA  
(beat)  
I've told you before: you don't have to apologise to me --

WILLIAM  
You trusted me -- and I got you into trouble...

William turns to Anna now and she frowns deeply -- what does he mean? Then it begins to dawn, what he's telling her -- and she shakes her head slowly, disbelieving:

ANNA  
No... William -- please tell me you didn't. Not you...

(CONTINUED)

Anna can't believe that William is another victim of this.

WILLIAM

I didn't mean to get you into trouble...

She closes her eyes: what has she done?

ANNA

Is that why you... [DID THIS]

WILLIAM

He shouldn't be allowed to be free!

Anna looks around, nervous of anybody overhearing. She gestures for him to keep his voice down.

WILLIAM (CONT'D)

I wanted him to die... I want all  
the sick bastards to die...

Anna stares hard at William and sees that in fact, this is at least partly about him and his own past. Anna lays a hand on his arm:

ANNA

Did you phone me afterwards?

William nods. Anna shakes her head.

ANNA (CONT'D)

This is my fault. What I did was wrong...

But William won't accept that. He is determined to own this and looks distant, resolute:

WILLIAM

I'm going to tell them it was me...  
(decided)  
I'm going to confess...

Anna searches William's portrait for a long beat -- and sees that he needs to do this.

WILLIAM (CONT'D)

He said I'm a victim and I'm not...

Strangely encouraged, Anna's eyes move from William to her mobile PHONE. And she nods: understands.

William returns, to stare at Anna in her reverie.

WILLIAM (CONT'D)

Are you going to prison?

Anna regards William and off her uncertainty --

CUT TO:

25A **EXT. CHURCH HALL, COASTAL TOWN - DAY 7 1425. \*NEW DAY\*** 25A

A deserted, unremarkable building: an unlikely venue for a showdown...

CUT TO:

26 **INT. MEETING ROOM, CHURCH HALL, COASTAL TOWN - DAY 7 1430.** 26

An empty room: as deliberately laid out as the courtroom...

Three CHAIRS are arranged in a 'circle', a low TABLE in the middle. On it: three plastic CUPS of water, a box of TISSUES and a small spray of FLOWERS in a plastic VASE.

CARDS on each of the chairs read: **ANNA; SIMONE; CRAIG**

CUT TO:

27 **INT. BEDROOM, ANNA'S HOUSE, EDINBURGH - DAY 7 1434.** 27

Anna takes the PILLS she needs so badly, steeling herself...

A BEEPING car horn draws her attention to the window...

CUT TO:

28 **INT. STAIRS/HALL/KITCHEN, ANNA'S HOUSE, EDINBURGH - DAY 7 1435.** 28

Wearing her coat, ready to go, Anna descends the stairs. A text BEEPS in. She reads, **FROM: CHRISTIAN** And the message: **GOING BACK TO CAFE**

In the hall, she puts her phone away and enters the --  
KITCHEN. Where Lenny waits, looking far from relaxed.

ANNA  
Taxi's here...

LENNY  
... You sure you don't want me to drive  
you?

She shakes her head, grateful; but she has to do this alone.

ANNA  
I'll phone straight after...

A beat, Lenny nods. Looks up at her, awkward.

LENNY  
We're all proud of you, you know...

(CONTINUED)

CONTINUED:

Anna meets Lenny's gaze but guilt won't let her hold it. She manages a short smile, then turns away...

TIME CUT TO:



Anna knows it... A KNOCK on the door and she straightens. It's opened and --

Craig lingers at the door, eyes to the floor. Take Anna's surprise at Craig's appearance: he looks awful --

Simone moves to greet Craig warmly.

SIMONE (CONT'D)

Welcome... Did someone go through the housekeeping?

Craig nods without making eye contact and Simone gestures towards Craig's seat. Craig completely ignores Anna.

The pair sit (straight backs, arms folded) looking to the floor, as Simone, between them, talks:

SIMONE (CONT'D)

Thank you both for coming... I'm Simone... Craig: this is Anna. Anna: this is Craig... Can I check we're all happy to use first names?

The mention of names means Anna can't resist a glance at Craig. Both nod.

SIMONE (CONT'D)

You're both here voluntarily, to talk about the offence Anna was recently convicted of. There are no judges here and no sides. You'll both have a chance to speak so I'd ask you to be respectful and not to interrupt; abusive language or behaviour won't be tolerated... Before we can hear, we have to feel heard: today is about listening. If you need a break because you're angry or upset, you can leave the room -- but some degree of discomfort is normal. There are plenty of tissues...

Simone smiles and glances between the stoic, tense pair: both bring so much into the room.

SIMONE (CONT'D)

They're mostly for me...

No smiles.

SIMONE (CONT'D)

Mobile phones either off or on silent, please...

Anna reaches into her BAG and switches her PHONE (at the top of her bag) to silent, screen down.

SIMONE (CONT'D)

Obviously, I'll be writing a report that the Judge will see -- but can we agree that anything said in this room will remain private and confidential?

Another beat, another pair of slight nods.

SIMONE (CONT'D)

OK... Anna, can I ask you to go back to last October -- and talk about what your state of mind leading up to the offence...

Anna takes a beat -- then arms still folded, glances at Craig. There is regret in her tone as she talks:

ANNA

It was the same thing as it's been for as long as I can remember: how much I miss my son and that I can't rest until the identity of the man who killed him is made public...

Simone lets that settle. Craig's stare remains on the floor.

SIMONE

(encouraging)

Then...

ANNA

A few weeks before Halloween, I received information that Turner was living in Greenock, under the name Craig Myers... I looked online and saw two schools within a mile of his house and I felt sick -- I needed to warn people...

Craig is visibly struggling not to speak, anger boiling.

ANNA (CONT'D)

So I bought a pay-as-you go phone, I set up an account using false details and... I posted his picture, with his name and address...

SIMONE

... And a message.

ANNA

Yes -- but all that capital letters stuff they talked about in court...  
(shakes head: I didn't do that)  
Maybe it was sub-conscious, I don't know...

(MORE)

(CONTINUED)

ANNA (CONT'D)

I'm not saying I didn't know there  
would be consequences...

SIMONE

For Craig, you mean?

Anna nods.

ANNA

For everyone...

A sudden NOISE (of derision) bursts involuntarily from Craig.

SIMONE

(calm)

And knowing there would be  
consequences, can you remember how  
it felt... pressing that button and  
making the accusation public?

Anna has been considering that and nods:

ANNA

It felt good... at the time...

Both are aware of Craig, seething. Simone again encourages  
Anna to continue:

SIMONE

Why do you think that was, Anna?

ANNA

I think... because I was doing  
something. And even if I got caught,  
it was still better than being so...

She stops. Simone stares deliberately at her shoes,  
listening hard but refusing to step in...

ANNA (CONT'D)

You know... helpless, I suppose...

A beat -- and Simone smiles and nods, encouraged by and  
encouraging Anna's show of vulnerability.

SIMONE

Do you remember any other feelings?

ANNA

You mean guilt --

SIMONE

If you felt any...

Anna considers that -- then shakes her head: no.

ANNA

The only thing I felt guilty about  
at the time was lying to my family,  
my husband...

(very current)

It isolates you, doesn't it:  
lying... Puts a distance between  
you -- and I regret that...

Craig reacts with something other than anger for the first  
time; he doesn't look at Anna -- but he recognizes some of  
what she said -- and that makes him visibly uncomfortable.

ANNA (CONT'D)

But the anger was bigger than the  
guilt. It always is; it's bigger  
than anything...

SIMONE

(coaxing)

Are you angry now?

ANNA

I'm always angry. It never goes  
away. I hate him.

SIMONE

You mean Eddie J. Turner?

(off her nod)

Is it him you hate, or what he did?

ANNA

(beat)

I don't believe you can separate them...

CUT TO:

Tom (again in those paint-spattered work clothes) --  
approaches his CAR, looking nervous and checking his WATCH.  
On his way somewhere important...

ANNA (V.O)

And I know sometimes the hate  
affects my judgement -- but it's  
who I am now...

Back on Anna:

ANNA

I was never the same person, after Liam  
died...

(MORE)

(CONTINUED)

ANNA (CONT'D)

I'd heard of evil before that but I didn't believe it existed, not really, not until then... And the thing is, once you know, it changes you, you start looking for it everywhere you go; I started seeing the bad in people instead of the good and it made me... harder...

Now Anna faces Craig and addresses him directly, sincerely:

ANNA (CONT'D)

None of this is any excuse for what I've done to you...

Craig didn't expect that -- and he doesn't know how to react. He shifts uncomfortably, eyes on the floor.

ANNA (CONT'D)

I thought he was you but I was wrong. And I'm sorry --

CRAIG

(frustrated)

I don't want your apology...

A silent beat -- broken by the BUZZING of a text message arriving on Anna's mobile phone, on silent in her bag.

SIMONE

Anna... you said you accept you were wrong, for posting the name of the person you believed killed --  
[YOUR SON]

ANNA

No...

Simone's smiles falters slightly: sorry?

ANNA (CONT'D)

I'm not saying I was wrong to do that; I'm saying I was wrong to accuse him...

Now Craig looks up at Anna:

CRAIG

So... if I was him, you wouldn't be sorry?

ANNA

Does it matter?

Craig stares at Anna, incredulous. She holds her ground:

ANNA (CONT'D)

No... I wouldn't be sorry. I  
can't apologise for trying to get  
justice for my son, not to  
anyone...

Anna's phone BUZZES silently again.

SIMONE

And what exactly did you hope to achieve, Anna, by doing what you did?

Anna considers that -- and the necessary limits of her honesty.

ANNA

I thought, naively, that if I made him stand up in court, it would all come out -- the 'mask would slip' -- he'd have to face what he did, face me -- and I'd finally find out why...

Anna regards Craig again. He's muttering to himself -- but still won't look at her.

SIMONE

The 'Why?' question is a huge one for anybody who's been affected by crime -- isn't it, Craig? Has what Anna has shared so far gone any way to answering the 'Why?' for you?

Craig is silent for a long beat -- so long that we wonder if he's going to respond at all. Then eventually:

CRAIG

She hasn't said where my name came from...

Simone regards Anna -- does she have a reply?

ANNA

I'm sorry but I can't tell anybody that...

CRAIG

Or whether she sent that guy to my house...

ANNA

(beat, sincere)  
No -- I didn't...

Now Craig manages to look at her for a beat:

CRAIG

Do you know who he was?

Anna knows she has to be careful here. A glance at Simone, then back to Craig, sincere:

ANNA

All I can say is, I truly wish it  
hadn't happened...

We know Anna means that, in more ways than one.

SIMONE

Craig... When you woke in hospital  
and found out you were attacked as  
a result of this accusation... How  
did you feel?

Again it takes a long beat for Craig to answer; he's visibly  
struggling with something. Then a half glance at Simone and  
he replies, as if genuinely puzzled:

CRAIG

I'm not even sure why I'm here...

Unruffled, Simone sees Craig's genuine confusion and nods:  
OK. Craig's muttering continues; impossible to ignore now.

SIMONE

You look like you might be  
processing some feelings --

CRAIG

I know about anger... She's not  
the only one...

Simone nods -- working hard to follow this. Craig still  
hasn't engaged anyone's eyes fully.

CRAIG (CONT'D)

I felt guilty...

SIMONE

... In the hospital?

Craig uncrosses his arms suddenly, as if constrained by his  
own skin. Simone and Anna both tense slightly -- at the  
physical shift.

SIMONE (CONT'D)

Guilty about what?

CRAIG

That my daughter had to see me like  
that... lying there, bleeding all  
over the carpet. That was her  
home... the one place she should  
feel safe and... she thought I was  
dead...

Anna steels her jaw, remorseful -- finds this hard to hear.

(CONTINUED)

CRAIG (CONT'D)

Six years-old and she's having to defend me to the other kids at school! It's meant to be me protecting her...

SIMONE

And you feel guilty about that?

CRAIG

And that it was a relief... in a way... when they left...

Anna reacts -- she didn't know Craig's family had left him.

CRAIG (CONT'D)

Because at least while they're nowhere near me, I don't have to worry about them so much...

Anna stares at Craig -- and sees how much he misses his child -- a feeling she knows so well.

Her phone BUZZES again. It's annoying now. She glances at her bag but can't see the text that's arrived. Anna clears her throat -- and looks straight at Craig (his eyes averted).

ANNA

I'd be lying if I said I was sorry for trying to find Eddie J. Turner... But the last thing I wanted was for more innocent people to get hurt...

CUT TO:

34

**INT. 'DUTHRIE CAFE', COASTAL TOWN - DAY 7 1524.**

34

JUDITH MORBURY sits, talking confidentially to a dark-haired MAN with his back to us (Manager in the B/G).

The man glances around to make sure no one is eavesdropping and we see his face in profile: an anxious-looking Tom...

CUT TO:

35

**INT. MEETING ROOM, CHURCH HALL, COASTAL TOWN - DAY 7 1525.**

35

Anna stares at Craig: sincere.

ANNA

I'm so sorry, Craig...

Simone joins Anna's stare at Craig -- who shakes his head, won't look at her.

(CONTINUED)

CRAIG

I don't want your apology: I said  
that --

SIMONE

You obviously find it hard to hear -  
-

Craig squirms in his seat:

CRAIG

I think I need a break --

ANNA

Will you look at me? Please --

Craig shakes his head again. Anna leans forward in her seat,  
trying to move into his eyeline.

ANNA (CONT'D)

I know it's not enough -- but I  
need you to know --

CRAIG

Don't...

He looks almost frightened now.

SIMONE

Don't what, Craig?

CRAIG

I need a break --

ANNA

(leaning in )  
I'm sorry for everything I've done  
to you --

Craig SHRINKS back to avoid Anna's touch and meets her eye --

CRAIG

(angry)  
Don't!

ANNA

Craig --

CRAIG

Stop!

SIMONE

OK --

CRAIG (CONT'D)

Please!

ANNA

But Craig --

CRAIG

I'm not Craig!

Woh! Anna and Simone eye Craig, mouths agape. What did he say? Craig struggles to hold Anna's stare -- but this time, he fights back:

CRAIG (CONT'D)

I'm Eddie...

Anna is dumbstruck; as is Simone. And already reeling at the effect of saying it, Craig is then assailed by something else -- a dawning realisation, spoken as much to himself as anyone:

CRAIG (CONT'D)

That's why I'm here... Because there's no getting away from it. I am him and he is me; he still is...

Anna STANDS suddenly and --

Simone STANDS too, fearing that Anna is about to attack Craig as she --

GLARES giddily down at the man who has obsessed her for fifteen years: her fists BALLED, jaw CLENCHED, breathing audible. Craig feels the intensity of her stare but can't look up. Anna wants to scream in his face, claw at his eyes but her damn phone BUZZES again and frustrated she --

SNATCH it out of her BAG (alarming Simone!), looks at the screen then --

FREEZES: horrified. We read with Anna:

A TEXT MESSAGE sent multiple times, from: **C Message: EJT @ DUTHRIE NOW! ON WAY**

On Anna as her stomach lurches, vision spins --

SIMONE

Anna...

CUT TO:

Christian settles in to his seat: directly behind Tom, keeping his profile out of Judith's eyeline...

The Manager watching in the B/G, Christian concentrates on breathing, touches his coat pocket, checking for something.  
PRELAP:

SIMONE (V.O.)

Anna?

CUT TO:

37 **INT. MEETING ROOM, CHURCH HALL, COASTAL TOWN - DAY 7 1528.** 37

... But Anna is already moving, stumbling away, she has to stop Christian!

SIMONE

We should close --

Craig still doesn't look at Anna as he mutters:

CRAIG

Don't go...

But Anna LEAVES -- as if in a trance -- and we go with her, back into --

38 **INT. CHURCH HALL, COASTAL TOWN - DAY 7 1529.**

38

She MARCHES like a tipsy automaton, through the outer room. Still walking blindly, Anna asks nobody:

ANNA

Are there taxis outside?

She walks on, oblivious to the SHOUTS of someone calling her name. Is it Craig? As she reaches the main DOOR, suddenly --

Simone is at her side. Breathless. A hand on her arm, presenting her BAG -- she left it behind --

Anna nods but needs to get out. Now! She PUSHES through the door and is suddenly --

39 **EXT. CHURCH HALL, COASTAL TOWN - DAY 7 1529.**

39

Anna GULPS in air. GAGS a little... But there's no time and quickly she --

PULLS out her PHONE with SHAKING hands, starts HURRYING along the road as she DIALS, looking for a cab. Her call goes straight to messages:

ANNA (IN PHONE)

(desperate)

Christian -- don't do anything!

Please -- don't! It's not Turner!

(CONTINUED)

39

CONTINUED:

39

She spots a TAXI, RUNS after it and we --

CUT TO:

40

**INT. 'DUTHRIE CAFE', COASTAL TOWN - DAY 7 1530.**

40

Christian reaches into his coat, slides a hand in to his inside pocket and lifts out --

His outdated PHONE (established in Ep3) revealing that he's received **3 MISSED CALLS**. He puts the phone back in his pocket and in doing so, reveals:

A KNIFE.

Fortifying himself, Christian returns his attention to Tom and we --

CUT TO:

41

**INT/EXT, TAXI, COASTAL ROADS - DAY 7 1545.**

41

Anna leans forward in the backseat as landscape hurtles past the window:

ANNA  
(to DRIVER, desperate)  
Faster, please -- as fast as you  
can!

42

**INT. 'DUTHRIE CAFE', COASTAL TOWN - DAY 7 1546.**

42

Christian adjusts his position behind Tom. It's time --

43

**INT/EXT, TAXI, COASTAL ROADS - DAY 7 1546.**

43

Anna has her phone to her ear, gripping it so tightly her knuckles are white.

She mutters 'please please please please': don't let it be too late --

44

**INT. 'DUTHRIE CAFE', COASTAL TOWN - DAY 1546.**

44

Christian again slides his hand into his coat -- for the phone or for the knife?

45

**INT/EXT, TAXI, COASTAL ROADS - DAY 7 1547.**

45

Anna's eyes are closed, phone to her ear:

(CONTINUED)

45

CONTINUED:

45

ANNA  
(imploring)  
Please...

46

**INT. 'DUTHRIE CAFE', COASTAL TOWN - DAY 7 1547.**

46

Reveal Christian's hand is on -- the HANDLE of the knife --  
not the phone --

This is it! He twists in his seat, arm concealed, ready to  
strike the oblivious Tom. As Christian turns, a sudden --

TAP -- on his shoulder, makes Christian look up -- what the  
fuck? -- at the --

MANAGER  
Are you Christian?

Confused Christian looks up at the Manager, checking Tom  
hasn't been alerted. Frowning, Christian nods: why?

MANAGER (CONT'D)  
(pointing at COUNTER)  
Your wife's on the phone...

Off Christian's confusion --

CUT TO:

47

**INT. SPARE ROOM, CRAIG'S HOUSE, GREENOCK - DAY 7 1640.**

47

A computer SCREEN. On it: the fuzzy PHOTOGRAPH we saw in  
Ep2: the only known image of the boy tagged: **Eddie J. Turner.**

Craig STARES at his younger self for a long beat, as if  
trying to commune with him, to understand... Then suddenly  
he --

SPITS -- angrily, at the picture. As Craig glares at the  
image beneath the running saliva, a loud --

KNOCKING on the front door makes Craig FLINCH... As all the  
possible consequences of his truth-telling flash through his  
mind we --

TIME CUT TO:

48

**INT. HALL, CRAIG'S HOUSE, GREENOCK - DAY 7 1641.**

48

The CHAIN is on the front door. Gingerly, Craig opens the  
door to peer into the gap. And sees --

Grover...

(CONTINUED)

GROVER  
Your bell's broke...

Craig looks instantly uneasy; guilty --

CRAIG  
They kept ringing it, at all hours;  
kids, I suppose... I took out the  
batteries...

Grover nods, eyes the chain. Reminds Craig:

GROVER  
I come in peace...

Craig UNHOOKS the chain and opens the door wider -- but doesn't step aside to allow Grover (in smart casual CLOTHING) inside. Grover senses something isn't quite right.

GROVER (CONT'D)  
You didn't phone me...

Craig frowns: should he lie? Then he notices Grover's attire:

CRAIG  
Is it your day off?

GROVER  
You said you'd phone and tell me  
what was said... at the meeting?

Craig stares at Grover. Can he lie?

GROVER (CONT'D)  
Were there any admissions?

Craig regards this man he has grown to like and respect -- and deceived so badly. And it's suddenly clear what he has to do:

Craig shakes his head: no.

CRAIG  
Only mine...

Craig makes himself hold Grover's eye -- and watches his expression move through an evolution: from a smiling frown, to gradual realization, to the dawning horror in which he knows instinctively that it's true: that Craig is Eddie J. Turner; of course he is --

Craig awaits Grover's reaction. Deep hurt flashes across Grover's face, then suddenly he --

LAUNCHES himself at Craig and --

SLAMS him against the wall. GRIPS Craig's shirt by the neck so tight that his knuckles are white and with their faces an inch apart, raging Grover --

PULLS back his FIST to punch Craig but --

STOPS himself. Stares at Craig's shame with frustration and fear -- facing the almost unbearable possibility that he may have been wrong about everything...

Grover steps back. A beat -- then we follow him out --

**EXT. OUTSIDE CRAIG'S HOUSE, GREENOCK - DAY 7 1644.**

Go with Grover (Craig in the B/G), down the drive and then... Along the street. The loneliest man in the world. What now?

CUT TO:

**EXT. SEAFRONT, COASTAL TOWN - DAY 7 1645.**

Silence... A vast sky and a strip of BEACH deserted but for two figures: Anna and Christian.

They WALK together but are profoundly alone, lost in their individual thoughts... Eventually:

CHRISTIAN

You should tell someone...

A beat.

ANNA

I was thinking about putting it on the internet -- what do you reckon?

CHRISTIAN

Solomon, at least... What about Louise and Len?

Anna looks troubled, she hasn't decided yet --

ANNA

I don't know... But I should definitely phone them; they'll be wondering...

Anna STOPS, goes in her BAG to grab her phone and suddenly --

STOPS. Christian sees her reaction -- and watches, as Anna PULLS out a NOTE from her bag. And on it:

A hastily written mobile **PHONE NUMBER.**

Christian reacts: doesn't need to ask whose it is -- and Anna's reaction only confirms it.

CHRISTIAN  
(outraged)  
What the hell is he thinking?

But Anna stares at the note, mind racing.

CHRISTIAN (CONT'D)  
Phone Solomon. Now...

Now Anna looks at Christian -- and he knows exactly what she's thinking --

CHRISTIAN (CONT'D)  
No, Anna --

ANNA  
He's the only one who can tell us  
what happened --

CHRISTIAN  
No --

ANNA  
We should make him do what I just  
had to --

As Christian shakes his head --

ANNA (CONT'D)  
Make him tell the truth, with no  
one there to speak for him...

Christian considers that, then shakes his head again --  
rejects it.

CHRISTIAN  
I don't want to know what  
happened...

Anna faces Christian squarely, demands:

ANNA  
So what do you want, Christian?  
Because we can't go back... can we?

He knows that and it's so, so painful.

ANNA (CONT'D)  
So what do you want?

Their eyes lock together and we --

CUT TO:



50A

CONTINUED:

50A

CRAIG (CONT'D)

I'm a liar, Bex...

Rebecca starts MOVING, towards the door, trying to get out -- as if to escape the truth. But Craig follows her:

CRAIG (CONT'D)

I was taught to lie -- and told my life depended on it...

Tom locks eyes with the frowning Customer and smiles weakly at him, as Rebecca RUSHES for the door, pursued by Craig until both arrive --

50B

**EXT. PETROL STATION, GREENOCK - DAY 7 1709.**

50B

As Craig follows Rebecca:

CRAIG

I came close to telling you so many times -- but I couldn't risk losing you both --

Rebecca ROUNDS on Craig, suddenly and furiously:

REBECCA

How could you look me in the eye and say: 'I'm not him'! How could you do that?

CRAIG

Because I convinced myself I wasn't! You see I've lied to everyone, including me...

Unable to process all this, Rebecca looks through the glass, at Tom (now trying to reassure the Customer):

REBECCA

You didn't lie to him...

Craig joins her gaze at Tom.

CRAIG

We shared a cell in jail. I had to tell someone, or I'd have...

Killed himself... Tom looks at them through the glass, trying to work out how it's going.

(CONTINUED)

CRAIG (CONT'D)

After I got out, they wanted me to go and live in England -- but he was coming back here and... I needed to be myself with someone --

That stings Rebecca and she returns her burning eyes to Craig.

REBECCA

You could have told me...

CRAIG

Could I?

Rebecca frowns deeply: what do you mean?

CRAIG (CONT'D)

Lies put a distance between people, don't they...

A beat in which Craig realises he's just quoted Anna --

CRAIG (CONT'D)

And maybe that's suited the both of us...

Rebecca reacts -- that really hurts -- mostly because she knows it's true.

CRAIG (CONT'D)

I'm going to have to go somewhere and start again, Bex...

Rebecca shakes her head: doesn't want to hear this...

CRAIG (CONT'D)

I want it to be with you...

Rebecca backs away, retreats towards the safety of the shop.

REBECCA

Leave me alone...

CRAIG

I want you to know who I am. You and Jess...

Rebecca pauses at the door.

REBECCA

Leave. Me. Alone...

CRAIG

I love you...

Struggling to keep it together, Rebecca holds Craig's stare for a beat, then re-enters the shop. But that beat was enough for Craig -- and us -- to believe that however small it is, there is hope...

CUT TO:

51

**INT. ANNA'S BEDROOM, ANNA'S HOUSE, EDINBURGH - NIGHT 7 2208.** 51

The NOTEPAPER again, bearing Craig's phone NUMBER... Held by Anna, staring at it, her PHONE in her other hand, sitting on the bed...

She hears movement, STUFFS the note in her pocket and looks up to see --

Lenny. Standing at the threshold. Eventually:

LENNY

You know you don't have to talk about it until you're ready -- but as soon as you are...

A beat -- then Anna nods and smiles: thanks. She holds his gaze.

ANNA

I'm so lucky to have you... We all are...

Something about the way she says it disturbs Lenny a little -- but he smiles slightly, leaves her...

TIME CUT TO:

52

**INT. LOUNGE, ANNA'S HOUSE, EDINBURGH - NIGHT 7 2208.** 52

Anna stands at the threshold and watches:

Ben: holding a CONSOLE, playing a video game...

Anna moves to take the seat next to him. Watches Ben's game on the TV SCREEN for a long beat. Gradually, they play a silent game of stealing secret glances at each other.

Then ignoring what he's doing, Anna PULLS Ben to her, tight. Strangely calm, almost serene, she communicates how much she loves him, above and beyond everything. And she says, without tears:

(CONTINUED)

ANNA

I'm sorry...

And Ben... HUGS her back. She smiles, smells his head: he's still her little boy... Ben doesn't see Anna's smile straighten as she repeats:

ANNA (CONT'D)

I'm sorry...

And it's not clear whether she's apologising for something she's done, or something she's about to do...

PRELAP a phone RINGING and --

CUT TO:

**INT. LOUNGE, CRAIG'S HOUSE, GREENOCK - NIGHT 7 2235.**

Craig glances at the screen of his PHONE and with some trepidation, takes the call:

CRAIG (IN PHONE)

Hello?

ANNA (O.S.)

(through phone)

Ten a.m. tomorrow: you know where...

The line goes dead. Craig stares ahead, apprehensive. The moment of truth has arrived...

CUT TO:

**A QUICKTIME MOVIE - DAY (2003) 1000.**

Filling a computer SCREEN: the same movie we saw chunks of in Ep1:

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

CHRISTIAN (O.S.)

Come on then...

Liam looks up at the arriving camera and frowns:

LIAM

But I don't want to...

CHRISTIAN (O.S.)

Why not?

LIAM

I'm doing this, Dad!

(CONTINUED)

CHRISTIAN (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.

CHRISTIAN (O.S.)  
*Right then. Here we go. Name?*

LIAM  
*... Liam. Liam Graham.*

CHRISTIAN (O.S.)  
*Age?*

LIAM  
*This is daft!*

Liam laughs -- but eventually, he straightens his face to  
answer:

LIAM (CONT'D)  
*Nine...*

CHRISTIAN (O.S.)  
*And... OK, what else... What do  
you want to be when you grow up?*

Liam considers that and after a beat, he regards the camera  
with heartbreaking earnestness, to reply:

LIAM  
*Big. I want to be big...*

On Liam's wide open smile the film is PAUSED and we are --

**INT. KITCHEN, ANNA'S HOUSE, EDINBURGH - DAY 8 0820.\*NEW DAY**

Anna stares hard at the paused IMAGE of Liam, on an iPad now.  
From her seat at the table, she REACHES automatically for her  
trusty PILLS -- but before pushing one out of the pack, she  
STOPS...

And stares at them. Then puts them down again. For the  
first time in forever, she rejects their fake comfort -- and  
looks slightly unsure as to why...

Then her gaze shifts -- to the KNIFE BLOCK...

CUT TO:

56           **INT. BATHROOM, CRAIG'S HOUSE, GREENOCK - DAY 8 0821.**           56

Craig stands at the BASIN, head down -- he's washed his hair and shaved for the first time in a while. Now he lifts his head -- to face himself.

He stares into his own eyes -- and it's clear how painful it is for him to do so -- looking at himself carries an almost physical cost. He MUTTERS to himself -- but for the first time in what feels like a lifetime, he does it: he holds his eye and doesn't turn away...

From Craig's quiet triumph --

CUT TO:

57           **EXT. EDINBURGH - DAY 8 1005.**           57

High wide shot of a typical residential area of the city, becoming more particular as we take shots of --

A MOTHER, pushing a pram down a residential STREET --

A parade of SHOPS -- peopled by daytime locals and sundry pets --

Then a suddenly isolated 'edgeland' landscape: where houses and shops run out and give way to overgrown pathways and dogshit. Then we are -- \*  
\*  
\*

58           **EXT. UNDER BRIDGE, EDINBURGH - DAY 8 1006.**           58    \*

Under a bridge, bricks daubed with GRAFFITI. Deserted and eerie, littered with REFUSE (bottles, needles, fast food cartons) and fly-tipped DETRITUS (a mattress, tyres, traffic cone etc). This is where Liam Graham died. \*  
\*  
\*  
\*

It's the epitome of forgettable, yet to some eyes every inch of this space is the most significant patch of earth imaginable. We realise we're seeing it through two of those eyes now, as we reveal --

Craig. Semi-disguised (hat, high collars). The first time he's been here since that fateful day... He reaches out and touches the graffiti'd wall, as if in a place of worship...

Still in a reverie, he checks his WATCH -- she's late this time... What if she doesn't come? Anxiety shows as Craig paces a little, his lips moving slightly. Then -- \*

SWITCH POV -- and find Anna: watching an oblivious Craig from a short distance away, eyes boring into the back of his head. She could run and bury a knife in his back before he turned around. Instead, she raises her voice to say: \*  
\*  
\*  
\*

(CONTINUED)

ANNA

I used to come and lay flowers here  
at first...

Craig turns -- and faces Anna, as she walks towards him. Visibly nervous, he struggles with eye contact -- but aware of it, makes himself look at her. And he nods: right...

\*  
\*

ANNA (CONT'D)

Lots of people did; and football shirts, candles, bloody teddy bears... Then I thought: what the hell are we doing? Anywhere but here...

Craig joins Anna's gaze at the space and when he speaks, it's almost to himself:

CRAIG

Anywhere but here...

ANNA

(returns, practical)

Does anyone know where you are?

Craig -- and we -- will wonder if she's asking that question for a reason. He shakes his head: no.

CRAIG

I'm not even supposed to be in this city...

Anna can't help but sneer:

ANNA

Like you've stuck to that...

Craig regards her with an earnest yet fierce stare:

CRAIG

I have... Apart from court -- and that was your fault...

Anna glares at him for a beat, whether it was an attempt at humour or not. Then her expression softens as she reappraises:

ANNA

All the years I wondered if you were in the same supermarket or watching us at the park... I wouldn't let the kids out of my sight for a second, in case you were round the corner, waiting...

Craig shakes his head: I wasn't... Anna meets his eye and remembers herself -- steels her jaw.

ANNA (CONT'D)

Why did you give me your number?

Craig isn't entirely sure he knows the answer to that. But:

CRAIG

We didn't finish the meeting...

ANNA

(beat)

We didn't really start it... did we?

Craig fights to hold Anna's intense stare, knows exactly what she means... Then he looks away -- and scans the detritus around them.

He moves to grab two makeshift 'seats'. Anna watches, as he places them opposite each other. \*

Then he SITS on one -- and faces forward rather than towards Anna. The invitation extended...

Anna steels herself -- then moves opposite Craig. But she doesn't sit. She STANDS above him -- not willing to give him the comfort of the structure he so clearly desires -- and holds her BAG deliberately close to her. Is the knife in there?

Craig stands to face her: accepts this has to be on her terms. An uncomfortable beat; even aside from the powerful emotions at play, both are aware of how odd this situation is. And Anna can't hide her disdain for the man opposite her -- she's almost physically wrestling with having to share this space with him. \*

ANNA (CONT'D)

Well, Eddie?

Craig reacts as if slapped: is she really going to call him that? But Anna meets his wide eyes, defiant: why not?

CRAIG

Are you sure you want to hear this?

It's hard to say who is more frightened at the prospect of Craig returning to that day. But:

ANNA

Don't use my feelings as an excuse to carry on lying...

Harsh -- but fair -- and Craig takes it on the chin.

CRAIG

I know you think I kept it from you, that I refused to say what happened out of spite; but the truth is, I've never told anyone... Not even my best friend. And I'd have been released sooner if I'd --

ANNA

(bursts)

You got out pretty bloody quick as  
it was!

CRAIG

You're not meant to interrupt --

ANNA

Fuck you...

That shocks Craig -- but he nods: fair enough.

CRAIG

All I'm saying is, I didn't keep  
quiet to hurt you; it was for...  
safety...

Anna's slight frown asks what he means.

CRAIG (CONT'D)

I've spent most of the past fifteen  
years trying not to think about this...  
They tell you that you have to face up  
to what you've done but actually, you  
don't; you never have to...

ANNA

Especially when you're pretending  
to be someone else --

CRAIG

You can put... 'blocks' in, tell  
yourself you'll look at it one day  
but... not now... not yet...

(beat, scared)

I don't know what will happen when  
the blocks move...

Anna sees his fear -- but refuses to share it.

ANNA

Nor me -- but you need to tell me  
everything, right now. The last  
thing he said; the last thing he  
saw; everything...

A beat, then Craig moves his fearful gaze. He drifts away  
for a beat. Anna braces herself.

CRAIG

I was staying with some woman my  
Dad knew but... I hadn't been back  
there for a few days and no one had  
bothered, so... I'd sat here half  
that day...

(MORE)

\*

(CONTINUED)

CRAIG (CONT'D)

And I'd picked up this lump of  
brown glass, off a broken bottle.  
I was just... cutting myself...

\*

Craig demonstrates with invisible glass, on his wrist and arm  
(the scars we've seen previously). He's right back there as  
he recalls, strangely:

CRAIG (CONT'D)

I couldn't actually feel it...  
It's like I wasn't really here...  
A few people said in their  
statements that they did see me  
but...

None of them approached this child, cutting himself.

CRAIG (CONT'D)

All that stuff the police said  
about me waiting here for a kid to  
attack... I was looking for  
somewhere to be invisible! Not for  
a victim. I didn't choose Liam --

Anna reacts to Craig using Liam's name -- an almost physical  
pain. She barely stops herself from objecting --

\*

ANNA

So you didn't take him from the  
shops?

\*

\*

\*

Craig shakes his head: no.

\*

CRAIG

I don't know how he got here...

\*

Somehow she'd always known it, amid the imagined horrors --  
he did take the short cut.

\*

\*

CRAIG (CONT'D)

I didn't choose him --

\*

\*

ANNA

So... he could have been anyone?

\*

\*

Craig starts to nod, then stops. Actually:

CRAIG

No...

Anna leans in, every word of this is precious treasure.

CRAIG (CONT'D)

I saw him, walking by -- there  
[GESTURES]... He was staring at  
something in his hands like it was  
treasure...

\*

\*

\*

\*

(MORE)

CRAIG (CONT'D)

Then he looks up and he sees me.  
And... he stops -- stares straight  
at me...

\*  
\*

Craig stares again at the empty space where Liam once stood,  
now in dread --

CRAIG (CONT'D)

It was a packet of football  
stickers...

\*

Craig is reliving every second now -- and Anna is present  
too. It's almost unbearably hard -- for Craig to say and for  
Anna to hear.

CRAIG (CONT'D)

He starts walking towards me,  
holding the stickers and looking at  
the blood on my arm... He should  
run a mile! But he doesn't... He  
comes over. He stands right where  
you are now and he says... 'Are you  
alright?'

\*  
\*  
\*  
\*  
\*

The blow lands with Anna and it's so hard it almost chokes  
her: Liam only approached his killer to ask if he was OK...

CRAIG (CONT'D)

He was so small...  
(ashamed, significant)  
Vulnerable...

Distant Anna can barely nod...

CRAIG (CONT'D)

Leave me alone! I says... But he  
still just stands there... 'Shall  
I get someone?' he says. And I can  
feel it then, the anger... It's  
starting to build up and I tell him  
again: Leave. Me. Alone...

Craig steals a glance at Anna, knows this next part will cut  
deep.

CRAIG (CONT'D)

But he doesn't. He gets even  
closer and he says... My Mum knows  
nursing. I can get her...

Stunned, Anna fights to stem involuntary tears.

ANNA

... He said that?

CRAIG

... He said you'd help me --

ANNA  
(impatient)  
You have to tell me the exact words  
he used, all of them...

CRAIG  
(remembers)  
He said... 'My Mum's a nurse, she'll  
help you; she helps anyone'...

Anna is caught between pride and regret and it's bitterly,  
bitterly painful. She has to SIT now, has no choice. Pulls  
her bag close, watching Craig relive every second:

CRAIG (CONT'D)  
I stand up and the glass is still  
in my hand...

This is the moment Craig so wishes he could actually relive:

CRAIG (CONT'D)  
And I shout at him then: 'Fuck off,  
will you!'

Craig's anger is visible again now --

CRAIG (CONT'D)  
He looks scared but... he's still  
staring at me! And he says: 'You  
won't be in trouble...'

Anna's eyes close, it's almost too much --

CRAIG (CONT'D)  
I don't understand why he won't go!  
Why won't he? He's staring right  
into my eyes and... Why didn't he  
just go?

All Anna can do is mirror Liam's stare, into Craig's eyes --  
until finally, he has to look away...

Now Craig slumps down, eyes still on the ground and they stay \*  
there, for a long beat... He's falling apart before Anna's  
very eyes and when she looks at his hands, they're SHAKING --

ANNA  
... I've waited so long to see you  
suffer...

She tells herself to savour this -- but somehow, it's not  
what she imagined. She feels a surge of pity -- and to kill  
it, is resolute:

ANNA (CONT'D)  
Then what...

Silence -- Craig's head shaking.

ANNA (CONT'D)

Then what, Eddie?

Slowly, Craig lifts his head. His eyes are wet.

CRAIG

I stabbed him.

ANNA

Where?

CRAIG

The neck.

ANNA

How many times?

CRAIG

Twice...

(off Anna's hard stare)

Three times...

(beat)

And he sort of... sat down.

Surprised... He was trying to say something but...

(awful)

I kept stabbing --

ANNA

What was he saying?

CRAIG

I don't know --

ANNA

Yes you do --

Craig shakes his head:

CRAIG

I don't remember --

ANNA

What did he say?

Craig regards Anna, cowering before one of his most painful memories.

ANNA (CONT'D)

Say it...

And slowly, bravely, Craig makes himself hold Anna's eye.

CRAIG

He called for you...

Anna nods: somehow, she knew it.

CRAIG (CONT'D)

For his dad too...

Anna fights a reflex to vomit. Her hands ball into tight fists. She makes herself ask:

ANNA

Exactly what did he say...

CRAIG

He was trying to shout but...  
[COULDN'T] He said 'Please'; and  
'Mum'; and 'Dad'... And then...  
there was nothing...

Silence... As if she can no longer bear the weight of it, Anna lowers her head. She can't stop the tears now even if she tried -- and she's stopped trying; now they fall on to the same ground once soaked in Liam's blood. \*

From Anna's POV, take her gaze shifting... to her BAG.

Her head remains bowed as she speaks:

ANNA

I promised Liam I wouldn't cry in front of you...

But Craig is still faraway, back in those terrible moments. Anna looks up and sees he's distracted -- then dips her hand in her BAG. For the knife?

ANNA (CONT'D)

I've let him down again...

And she LIFTS out... TISSUES --

SWITCH POV TO:

**EXT. NEAR BRIDGE, EDINBURGH - DAY 8 1015.**

Covertly, we watch Anna dry her eyes, from a vantage point some distance away that enables us to see her and Craig (but not hear them). \*

Reveal whose POV we're in: Christian, watching intently...

**EXT. UNDER BRIDGE, EDINBURGH - DAY 8 1016.**

ANNA

What did you do with the stickers?

Craig frowns: what?

CRAIG

I didn't do anything with them; I  
never saw them --

Anna stares at him doubtfully:

CRAIG (CONT'D)

I didn't! Somebody must have  
picked them up...

Anna takes a deep breath:

ANNA

Then what did you do?

CRAIG

I was covered in blood... I didn't  
know what to do so... I ran...

ANNA

(frowns)  
... What?

CRAIG

I ran --

ANNA

Now you're lying --

CRAIG

I'm not --

ANNA

You can't lie now --

CRAIG

I'm not lying! I'm trying not to...  
(sincere)  
I'm not...

ANNA

(incredulous)  
You left him here...

CRAIG

But as I was running, I thought: if  
I hide him properly, maybe no one  
will know --

Craig sniggers (without humour) at his childish self.

ANNA

How long for?

CRAIG

They said I tortured him and I  
didn't --

ANNA

How long?

CRAIG

(beat)

I don't know... maybe ten minutes?  
I came back and... he hadn't moved  
at all. He had to be dead --

ANNA

But you didn't check?

Craig has thought about this so often -- but there is no  
explanation, no excuse --

ANNA (CONT'D)

You didn't check...

As Anna struggles to process all this, Craig can only shake  
his head: no.

ANNA (CONT'D)

There were other injuries...

CRAIG

(beat)

I had to get it off the path and  
down the bank --

\*  
\*

ANNA

Him --

CRAIG

I had to push him down there -- but  
he was unconscious --

\*  
\*

ANNA

(disgusted)

You threw bricks and rubbish all over him -

CRAIG

I was trying to hide it --

ANNA

Him!

CRAIG

Him... He was unconscious!

Craig holds Anna's eyes; he knows how important this is.

CRAIG (CONT'D)

I promise you...

And to Anna's surprise, she believes him... Again she lowers her head, somehow relieved... Craig too feels lighter somehow, like a weight is lifting and uncertain, he stares at Anna's bowed head. Every fibre of him wants to reach out to her. His arm even moves -- but then STOPS; he knows he can't, has no right...

Anna pulls her BAG to her. Then looks up at Craig, considering something. Ready to get up --

61

**EXT. NEAR BRIDGE, EDINBURGH - DAY 8 1020.**

61

\*

Christian readies himself.

\*

He pulls out the KNIFE: determined this time. Palms it and adjusts his SLEEVE to conceal it...

\*

62

**EXT. UNDER BRIDGE, EDINBURGH - DAY 8 1021.**

62

\*

Anna stares at Craig -- visibly struggling with something as he talks:

CRAIG

They told me, in the secure unit, that I have to forgive myself... Like that's a decision you can make...

He reacts to the impossibility of that.

CRAIG (CONT'D)

I couldn't do it -- but I can't carry it everywhere with me either, not every minute of every day...

(pleading)

So how do you go on?

He regards Anna intently, desperate for an answer or absolution or... anything. She meets his eye --

CRAIG (CONT'D)

I know I can't ever make it right... I knew that straightaway, that it would never go away... And every time I caught myself smiling, watching Jess in her school play, even laughing at something on the TV, I'd remember what I did and that I've got no right to be happy, not even for a minute...

62

CONTINUED:

62

Anna fights against her empathy now and the strain is showing. She steels her jaw -- it's time to go --

\*

63

**EXT. NEAR BRIDGE, EDINBURGH - DAY 8 1022.**

63

\*

Seeing Anna preparing to leave, Christian steels himself: it's time --

\*

\*

64

**EXT. UNDER BRIDGE, EDINBURGH - DAY 8 1022.**

64

\*

Craig moves nearer to Anna.

\*

CRAIG

I asked them to tell you, after I was sentenced, to give you an apology -- but they said it wasn't allowed and that you wouldn't accept it anyway... And then you realise over time, how small it is, that word; it got smaller and what I did kept on getting bigger...

(beat)

There's not much that can really be said in the end, is there? But I am, Anna... I am so, so sorry...

And to both of their surprise: it does mean something. It's a revelation that rocks Anna and --

As their eyes burn into each others, Anna sees over Craig's shoulder:

\*

\*

Christian. Approaching, behind Craig --

\*

Anna's slight reaction is enough to make Craig turn --

\*

Craig works hard to hold Christian's stare -- he knows who he is, of course -- the tension palpable.

\*

\*

CRAIG (CONT'D)

(to Christian)

I'm Eddie...

Christian reacts at the name -- glaring into the eyes of the man who killed his son and ruined his life.

CRAIG (CONT'D)

There was nothing you could have done...

I'm the only one could have stopped it...

Christian looks set to burst -- with tears, fury, or both. Then he has to breathe --

(CONTINUED)

He regards Anna -- then looks back at Craig. And in a swift, single movement Christian --

LIFTS his arm so that his SLEEVE retracts and the KNIFE flashes and he STABS towards --

Craig -- who closes his eyes but doesn't move and suddenly --

Anna STEPS in front of Craig!

Between him and Christian, arms slightly outstretched behind her, protective. Christian halts the blade's thrust just in time as --

Dumbfounded, Craig looks down -- and sees... Anna's fingers, touching his -- exactly as she touched Liam's.

Almost as surprised herself, like someone returned from a dream, or a nightmare, Anna searches Christian's confusion -- and answers, quietly:

ANNA

He wanted to be big...

And Craig... GRIPS Anna's hands slightly. It's tiny and it's seismic and we --

HARD CUT TO:

**BLACK SCREEN**

Empty for a long, silent beat. Then text appears:

**'Out beyond ideas of rightdoing and wrongdoing,  
there is a field. I'll meet you there'**

*Rumi*

**END OF SERIES 1**