

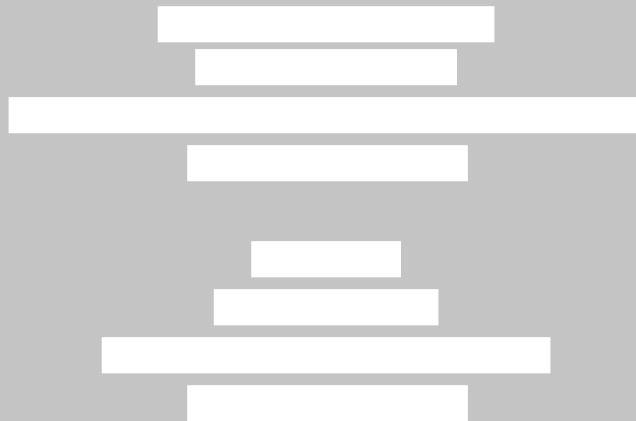


THE CONTROL ROOM

by
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Episode Three of Three

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Pink Revisions: 28. 09. 21
Blue Revisions: 13. 10. 21
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Footsteps CRUNCH hesitantly through brittle undergrowth, then-

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

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

1A OMITTED

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

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

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

Gabe turns and RUNS-

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

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

GABE

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

TAH

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

And Tah goes to exit past him until-

GABE

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

But as Tah turns back slowly-

SAM

Shit...

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

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

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

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

Gabe looks back at the spyhole-

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

Gabe rolling out of the way, as-

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

TAH

Fuck!

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

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

TAH

You thought about knocking?

LENNIE

We did.

BRECK

Gabriel Maver in there?

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

TAH

Ga... Gabo?

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

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

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

4 OMITTED

5 OMITTED

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

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

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

Gabe enters " / s q O" C d/ ar bO O "

He places the plates on the desk.

GABE

There was a mix up with my uncle.

8 OMITTED

8A OMITTED

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

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

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

Sam moving between vehicles, tugging the door SHUT again-

Gabe making the briefest of eye contact with Tah, in the

10 OMITTED

11 OMITTED

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

Gabe SPRI NTS through the trees, looking back-

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

But as Gabe stares in their direction-

YOUNG SAM (O.S.)

Gabo?

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

YOUNG GABE

(quietly)

You know what my mum used to say?

Sam turns to him slowly-

YOUNG GABE

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

Sam doesn't respond.

YOUNG GABE

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

(beat)

Could do with one now...

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

YOUNG GABE

(of the officers, whispers)

They... they've come for me.

And Sam stares back at him then-

12 OMITTED

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

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

GABE
Someone, someone must have seen us.

SAM
How?

GABE
I don't know..

SAM
Oh God...

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

SAM
Who?

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

SAM
What?

GABE
My da...

Sam stares back.

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

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

GABE
He knows this is about you!

Pause, then-

SAM
We've gotta go...

GABE
Where?

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

14 INT. VAN / STREET / STRATHCLYDE AMBULANCE SERVICE ACC /
453708 / "GLASGOW - DAY SIX"

Now parked in the street, Gabe cR m/ u c/ a/ Dreedlee eearkp

Gabe standing there for the first time-

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

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

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

Bex MUTING her own call, then shouting too-

BEX
(of Danni)
Anthony?!

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

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

And Danni repeats his words falteringly to her caller-

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

Bex returning to her call and Ross his-

Jat heading over to his wife-

Gabe exiting out the other side.

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

Gabe enters, Leigh CLOSING the door behind him hurriedly-

LEIGH
Bloody hell Gabe...

Gabe nods and sits down. Leigh sits next to him

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

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

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

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

LEIGH

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

Gabe blinks - yes?

LEIGH

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

Leigh moves back to her desk-

LEIGH

Here's one seven minutes earlier.

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

RECORDING OF EMERGENCY OPERATOR

Operator, what service do you
require?

RECORDING OF SAM

(distressed)
Ambulance... ambulance...

RECORDING OF EMERGENCY OPERATOR

Just a moment, please...

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

LEIGH

That her?

...Gabe nodding, before the call continues-

RECORDING OF EMERGENCY OPERATOR

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

RECORDING OF EMERGENCY CALL HANDLER

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

No response.

RECORDING OF EMERGENCY CALL HANDLER

Ambulance Emergency?

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

20 OMITTED

21 EXT. APARTMENT BLOCK / LAURIE STON / GLASGOW - DAY SIX

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

WOMAN'S VOICE
(via intercom)
Hallo?

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

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

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

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

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

But his voice cuts out because he sees that-

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

Gabe staring back at her, glaring back, but-

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

SAM

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

GABE

There... there's no body?

SAM

No.

GABE

There *never was*?

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

SAM

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

Gabe looks as if his head is about to burst-

GABE

What? What did I do?

SAM

(of Leigh)
She didn't say?

GABE

About what?

SAM

The control room?

Gabe looks at her blankly. Sam rubs her head.

GABE

The... *control room?*

SAM

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

GABE

I know

SAM

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

GABE

What?

SAM

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

GABE

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

SAM

It's part of it...

GABE

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

SAM

(pleads)

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

Gabe stares at her.

SAM

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

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

SAM

Did you really lose that money?

GABE

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

SAM

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

(beat)

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

But Gabe just pushes past her -

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

Heading back down the stairs-

SAM

Don't make out like it's just me!
You're the one shagging your boss

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

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

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

Enters, wild-eyed-

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

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

GABE
(growls)
Mooooove.

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

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

Gabe looks across at the supervisors' station, but-

Bex is now sitting in Anthony's place.

He heads over, almost hissing at her-

GABE
Where's Anthony?

BEX
On his break.

GABE
Where?

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

Jat enters, looking across at him too-

But, as Gabe stares back at them

ROSS
(putting his hand up)
Stabbing. Partick.

BEX
Breathing?

ROSS
(nods)
Calling...

Bex switches to Ross's call -

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

Leigh focused on him

Bex's words appearing on Ross's screen -

Name?

Ross UNMUTES the call, then -

ROSS
What's your name, please?

Gabe passes Ross.

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

ROSS
Gabe...?

Gabe stops.

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

Pause, then -

ROSS
Uh... "MA-V-E-R"?

And Ross's eyes move to Gabe -

Danni looking round as well -

Jat still gazing across -

Gabe realising that -

Bex - listening in - is also now staring at him

" STABBING VICTIM (O.S.)
(continuing)
It will be - if he dares go back
home right fucking now and hand
over what's mine. I'm on my way.

And the call ENDS abruptly, then-

ROSS
Gabe?

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

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

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

Anthony heading for the supervisors' station-

Gabe's stride getting quicker and quicker-

Everyone else in the room oblivious apart from

Leigh, Bex-

Ross, Danni -

Jat-

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

LEIGH
Hey!

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

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

ROSS
Hey! Hey!

But Gabe won't let go-

GABE
(to Anthony, screams)
I loved Sam! I loved her!

And, as the pair eyeball each other-

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

The Control Room 103 - BLUE REVISIONS AND 3.48B SIDE - 25.10.21 28A.

YOUNG GABE

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

LEIGH
I said?

GABE
Yes!

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

Gabe looks at her - huh?

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

GABE
...

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

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

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

He puts his hand on her arm

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

LEIGH
You'll get over her.

GABE
No...

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

And Gabe looks at her for a moment, then-

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

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

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

GABE

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

LEIGH

What?

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

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

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

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

IAN
Gabe...

GABE
Fuck...

IAN
(objecting)
Hey hey...

GABE
You need to leave...

IAN
Aye, I do - with you.
I'm taking you to the police, mate.

Gabe looks at him

IAN
They need to know about Samantha.
About everything...

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

TO: ANTHONY

But -

IAN
Were you part of it from the
beginning ?

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

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

Gabe standing opposite Eilidh shortly afterwards -

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

EILIDH
Was around the end of June I think.

GABE
You *had* stayed mates?

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

GABE
Why?

EILIDH
She'd left Haz.

Gabe stares at her -

GABE
What?

EILIDH
What?

GABE
Not... not "Anthony"?

EILIDH
Anthony Harrison, aye. You know
him?

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

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

Gabe looks unconvinced, but Eilidh continues -

EILIDH

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

GABE

The control room?

EILIDH

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

Gabe barely breathes.

EILIDH

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

ROBBO

(to Gabe)

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

GABE

(to Eilidh)

What happened?

EILIDH

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

GABE

Worse?

EILIDH

Wasn't a good relationship.

Gabe takes this in, then-

ROBBO

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

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

GABE

How long did Sam stay here for?

EILIDH

She didn't.

He looks at her - huh?

EILIDH

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

Eilidh moves closer-

EILIDH

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

GABE

She went back to him?

EILIDH

(shrugs)
Haven't heard anything since. She
blocked my number, unfriended me,
so...
When I saw her last night wd/ / / °

LI DH

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

EILIDH

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

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

ST

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

45 OMITTED

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

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

YOUNG GABE

You don't have to go anywhere.

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

YOUNG GABE

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

And Sam stares back at him then-

47 OMITTED

GABE
He's calling me...

SAM (O.S.)
Shit...

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

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

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

GABE
How?

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

GABE
Anthony gave it her?

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

GABE
You saw me?

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

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

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

Hel I o?

GABE

SAM (O. S.)

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

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

GABE
(to Anthony)
What?!

ANTHONY (O.S.)
You try and run and you are done.
I know

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

GABE
Let's *make* it real then.

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

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

SAM (O.S.)
What?

GABE
Your *man*? Mine? Wasn't our fault...

SAM (O.S.)
...

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

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

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

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

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

49 OMITTED

50 OMITTED

51 OMITTED

52 OMITTED

53 OMITTED

54 OMITTED

55 OMITTED

56 OMITTED

57 OMITTED

58 OMITTED

59 OMITTED

60 OMITTED

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

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

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

11.49pm

A new millennium is eleven minutes away, but... Gabe is distracted, GQ e ds

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

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

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

But it comes back brighter, the whole room getting lighter -
Gabe's entire face breaking into a smile.

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

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

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

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

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

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

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

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

The vast spread of spruces and firs beneath -

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

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

Gabe PULLS UP-

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

The bothy in front of him in the other.

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

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

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

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

YOUNG EILIDH
They've gone.

Gabe stops and looks back slowly.

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

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

YOUNG EILIDH
She didn't.

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

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

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

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

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

The stars shining down in the present-

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

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

Gabe barely breathing, eyes never wider, as-

Sam enters.

Gabe's face breaks-

GABE
(stands)
I... I didn't think... oh... aw...

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

SAM
Is that it?

GABE
Aye.

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

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

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

GABE
Who's that?

No reply.

GABE
Sam?

But Sam steps away from him

GABE
Who is it?

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

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

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

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

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

SAM
It couldn't happen Gabe.

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

ANTHONY
What is this place?

SAM
You wouldn't understand.

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

SAM
(from the door)
Haz?

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

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

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

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

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

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

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

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

SEAN
(to Gabe)

ANTHONY

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

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

GABE

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

SEAN

(slowly)
Keep going.

GABE

~~We~~'re there when people are scared.
Do you understand that?
~~When~~ they're hurt... desperate.
And you - your "job"? - is to try
and *exploit* it? *Us?*!
The fact that... having a job,

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

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

55

And there's a pause, then-

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

*
*
*
*

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

Gabe TAPS his phone.

*
*

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

Gabe TAPS again, focused on the call now however-

*

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

*
*

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

ANTHONY

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

*

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

SEAN
Is that a problem?

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

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

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

GABE
What's that?

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

SEAN
What?
(beat)
What?

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

Anthony staring at it in confusion-

Sean staring back at Anthony-

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

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

I'll hold a good thought for you X

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

DI Anna Breck - 07700 900 810 *

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

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

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

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

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

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

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

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

A tone BEEPI NG and DESPERATE BREATHING heard, off, before-

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

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

SAM
It

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

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

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

A FIREWORK going off directly above - kodachroming them

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

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

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

The Gabe of the present looks back-

Sam and Breck... have gone.

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

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

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

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

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

This is real -

