

Black Walls
by
Sarah Sumeray

BLACK WALLS

INT-CELLAR-NIGHT

We are in darkness as we listen to the voice of a young girl counting down ...10...9...8...7...

Her voice is shaky, nervous, frightened. She stops, we hear some movement. A light switches on.

It's dim, we are in what looks like a cellar. It's cramped and small and a young child, about 10 years old sits curled up, her face soaked with tears. We hear shouting and objects knocking about outside. The girl begins counting again from where she left off, this time louder to drown out the noise...6...5...4...3...2...1

We hear a woman scream. The cellar door swings open, the girl gasps with fear

CUT TO:

EXT-BUS STOP-NIGHT

A woman sits on a bench at a London bus stop. The houses are dark, the streets are dead. The only sound we hear is of the wind blowing and a dog barking in the far distance.

This is Anna; she looks quite young, in her mid 20's, pretty but pale and somewhat unhealthy looking. Her hair is blonde, shoulder length, thin and greasy. She has dark bags under her eyes. She stares out onto a park across the street. A single large willow tree blows alone in the middle of a large, empty area of grass.

She blinks her eyes a couple of times. Coming back to reality, she takes a pill bottle from her pocket. She looks at it. It reads **'benzodiazepines-Prescribed to Anna Henderson'**

She shakes a couple of pills onto her hand and puts the bottle back in her pocket.

She swallows them and checks the time on her watch-11.15. She moves her gaze towards her hand, holding it up in front of her. She brings the other one up next to it and looks at her palms, turning them over, palm up, palm down, analyzing them.

A red double decker bus approaches as she is still staring at her hands. We don't see the bus driver, we just hear him as he calls out

BUS DRIVER (MAN1)
Hey, lady! You gettin' on
or what?

Anna looks up from her hands, in a bit of a daze

ANNA
Yeah...

She suddenly snaps back

ANNA (CONT'D)
Sorry, oh I'm sorry, yeah

she gets up and jumps onto the bus. The doors close on us and the bus drives off, leaving us looking out again onto the deserted park. Film title BLACK WALLS slowly fades on and off the screen

FADE TO:

INT-POLICE STATION-NIGHT

Two police officers sit at a desk. Billy is about 40, average looking, overweight with a cockney London accent. Johnny is in his early 30's, sweet looking with a youthful character. Quite well spoken. He's just recently joined the police force, is a little unexperienced and looks up to Billy.

Both look quite bored, Billy fiddles with a pen whilst Johnny swings round in his chair.

JOHNNY
(with a grin)
Is this all that usually
happens round here then?

BILLY
Ha-ha, it's not usually
this quiet but then again
you don't get a lot of
calls coming in round
here. It's a posh area,
innit? We're probably the
quietest, least contacted
station in London. Shame
really, so much police
training for so little
action

JOHNNY
What's the worst thing
you've had to deal with?

BILLY
Well...

Billy rolls his eyes back as he thinks

BILLY (CONT'D)
We got a call a couple of
weeks ago. A woman in
hysterics, she was in a
state

Johnny sits up, concerned

JOHNNY
What had happened?

Beat

BILLY
Her little cocker spaniel
had gone missing. We get
lost pet calls here all
the time

Johnny laughs

JOHNNY
Did you find it?

BILLY
It ended up returning
home by itself. So, no, I
didn't. Could've been a
good hero story. What a
waste!

JOHNNY
Ahh! You never know

BILLY
I bet I'll spend the rest
of my days sitting here
twiddling with this pen

Both laugh

Suddenly the doors swing open and a man (man1) wearing a white shirt and black trousers stumbles in, exhausted and covered in blood, cuts and fragments of glass. Billy drops his pen on the floor.

BILLY (CONT'D)
I think I spoke too
soon

The officers jump up, completely startled and run over to man1.

JOHNNY
(to man1)
Jesus Christ, what
happened?

Man1 struggles in vain to answer

BILLY
(TO JOHNNY)
Shit, help me carry him
over

They both get up from behind their desks and rush over to help him stand

Man1 begins to weep uncontrollably. The phone rings

Billy (CONT'D)
Johnny, sit him here

Billy helps Johnny sit him on a chair and rushes to answer the phone

Billy (CONT'D)
'Ello?...

Beat

BILLY (CONT'D)
...OK, OK, I'm on my way.

Billy slams down phone

BILLY (CONT'D)
(TO JOHNNY)

(As he puts his coat on...)
Stay with him, I gotta
go, Amilo road,
Something's happened on a
bus. Get an ambulance for
him. (Referring to man1)
Are you OK on your own?

Johnny
I'll be fine

BILLY
Good luck on your first
night at work Johnny

Billy runs out, door swings shut on us

CUT TO:

EXT-AMILO ROAD-NIGHT

We are at the scene of an accident. A bus stands parked on the side of the road, a window smashed in, glass scattered everywhere. Police surround the area as we hear the clashing sounds of ambulance sirens and walkie talkies. Neighbors look out of their windows, curious to see what's going on. Several doctors are at the back of the bus with grim expressions on their faces. we don't see what they're dealing with. We get the impression that it's something awful.

We see a car pull up and Billy hurriedly gets out from it. Another policeman (policeman1) approaches him.

POLICEMAN1
Hey Billy, you made it
quick

BILLY
What's happened here?!

POLICEMAN1
We got a call from a
neighbor at around
11.30pm

He looks in the direction of an elderly woman standing being interviewed to by a policeman.

POLICEMAN1 (CONT'D)
Mrs Watts was out
walking, says her cat
'Twiddles' had ran out
the house and she went
out searching for him.

BILLY
Another lost pet

POLICEMAN1

Yeah...

BILLY

She was out searching for him at 11.30 At night?

POLICEMAN1

Yep. She says that she heard three loud bangs and the sound of the window smashing and when she turned a corner she saw the bus as you see it now

We see the state of the bus again

BILLY

A man just stumbled into the station covered in blood. You know that's just not something that happens round here. Did the woman see anyone suspicious, anybody running out?

POLICEMAN1

She says she saw no one. Of course apart from the victims

Beat

BILLY

Victims?

POLICEMAN1

A mother and her daughter were killed. We found ID on the woman

Policeman1 holds up the ID and reads it

POLICEMAN1 (CONT'D)

Mrs Joanna Sincton. We got in touch with her husband. The daughter's name was Claire.

(MORE)

POLICEMAN1 (CONT'D)
They received a gunshot
to the head. One each.

Billy looks down shocked

BILLY
damn...

Beat

BILLY (CONT'D)
Can I ask Mrs Watts a few
questions?

POLICEMAN1
She's being questioned
right now but, sure, be
my guest.

Billy walks in the direction of the old lady. She
stands distraught and disorientated while a policeman
talks to her

Billy approaches her and turns to the policeman
talking to her

BILLY
Can I...just a second?

POLICEMAN1
Sure

He walks away

BILLY
Mrs Watts-

Mrs Watts' voice is wobbly with emotion as she speaks

MRS WATTS
I've already told the
other officer all I know.
Please, I don't want to
talk anymore

BILLY
I understand. This will
only take a couple of
seconds Mrs Watts

Beat

BILLY (CONT'D)

Can I ask why you were
out at this time of the
night?

MRS WATTS

I've already answered
that. I left the door
open and Twiddles ran out
the house, I just went
out looking for him

BILLY

Do you live nearby?

MRS WATTS

Near the top of the road

BILLY

Did you see anybody in
the bus?

MRS WATTS

Nobody... apart from the
poor mother and her
child. I just heard these
loud bangs but my legs
being quite slow at my
age, it took me a while
to turn the corner and by
the time I got there,
there was no one else
around. The driver wasn't
there, just his uniform
jacket on the ground
outside the bus, covered
in blood

BILLY

And that's all you saw?

Mrs Watts begins getting impatient

MRS WATTS

I've said it a million
times before. That's all
I saw

BILLY

OK, thank you Mrs Watts

He begins walking away when Mrs Watts grabs his arm

MRS WATTS
No wait, I *heard*
something else

BILLY
Yes?

MRS WATTS
Somebody running.
Straight after I heard
the glass smash

BILLY
Somebody running?

MRS WATTS
Yes, I'm sure of it

BILLY
Away from the scene of
the incident?

MRS WATTS
I don't know

BILLY
OK, Thank you for your
time Mrs Watts. You've
been very helpful

Billy walks to camera as camera pulls out from Mrs
Watts looking on and going out of focus

POLICEMAN1

This was found too

He hands Billy a necklace with a locket in a bag
marked EVIDENCE.

BILLY
Did this belong to the
mother?

POLICEMAN1
 We checked with the
 victims husband. He says
 he's never seen it before
 in his life.

Beat

POLICEMAN1 (CONT'D)
 Inside was a note

BILLY
 A note?

POLICEMAN1
 Doesn't make much sense
 really. It's hardly even
 readable. just says
 buried in centre tree

BILLY
 What is that supposed to
 mean?

POLICEMAN1
 I don't know but it's not
 the sort of thing one
 usually carries around in
 a locket

BILLY
 Is it still inside?

POLICEMAN1
 Yes

BILLY
 OK, we'll look into it

Suddenly we cut to an ECU of Mrs Watts again as she
 cries out in desperation over what she's witnessed

CUT TO:

INT- ANNA'S LIVING ROOM-NEXT DAY

Her living room is clean and tidy, a startling
 contrast to how she looks. A home, which a woman like
 her would, usually, only dream of.

She sits on her sofa watching a surprisingly small, bad quality television.**(see bottom of script) 'It's a wonderful life' is showing as she lays out a line of cocaine on a coffee table in front of her

She gets up and walks to the television

ANNA

It's a bit early in the
year for this kind of
crap

She changes the channel, walks back to the table, sniffs the line and goes into her kitchen

Her kitchen is beautiful and large, clean and white. Everything is meticulously placed. She walks up to the sideboard and runs her hand along it. She checks her fingers for dust. None. She smiles to herself. She takes a glass out of a cupboard, opens the fridge, takes out a bottle of water and pours herself a glass.

We hear a banging on the ceiling. Anna drops the glass, it smashes on the floor. She bends forward slightly and puts her hand to her forehead in pain

ANNA (CONT'D)

Those noises should
fucking stop now!

She stands up straight and takes another glass out of the cupboard, pouring another drink. She puts the bottle of water back in the fridge.

Ignoring the broken glass on the floor, she walks back to her living room and walks up to a mantelpiece. She adjusts a ceramic pot which isn't quite straight and smiles again. It's clear that this woman takes pride in her home being tidy even if her appearance doesn't receive quite the same level of attention.

Suddenly she alerts to something she hears and goes back to the television.

The image on the TV goes distorted and Anna hits the box frustrated. She turns up the volume as a female news correspondent talks about the details of an incident. She speaks from the scene.

NEWS READER

...On a 134 bus between
11.15 And 11.30pm In the
Amilo road area a mother
and baby were found dead
by gunshot wounds. Apart
from the driver, the were
the only two people on
board.

Also at the scene, police
found this...

Nothing changes on screen. We stay on the news
reader. She puts her hand against her ear, listening
to the producer giving instructions

NEWS READER (CONT'D)

Appologies, we are having
some technical
difficulties...

Beat.

NEWS READER (CONT'D)

OK...Ok...It should
appear now

Cut to a photo of a necklace. Anna looks at it with
recognition. She touches her neck and notices her
necklace isn't there

ANNA

I can't believe it...

NEWS READER

This necklace was found
at the scene, the locket
is chipped on one side
and inside a small piece
of paper was found, a
note bearing the words
'buried in centre tree'.
If anybody knows anything
about what this could
mean, or if anyone **saw**
anything, please get in
touch. The number to call
should appear on your
screen.

Number appears scrolling along the bottom of the
screen

We will keep you informed
as more information comes
through.

Television cuts to black.

CUT TO:

INT-THERAPISTS ROOM-DAY

The room is completely white and empty apart from two chairs which are seated facing each other in the centre of the room. The lighting is warm and comforting. The therapist (Paul), is a bit of a quirky character. He's middle aged, with a kind face and soft voice. He is unshaven and dressed casually. Anna sits in the other chair preoccupied with thoughts

PAUL

So...How are we feeling
today Anna?

Anna looks up, slightly hesitant to speak

ANNA

Paul...Oh, is it OK for
me to call you by that
name?

PAUL

Whatever you like

ANNA

There's something I want
to talk about...

PAUL

Go ahead

ANNA

This is the only place I
feel I can talk

Paul smiles

ANNA (CONT'D)

Something happened

PAUL

OK...

Beat

ANNA
Off Amilo road...there
was this incident on a
bus... Well... and two people
died, they... were
murdered.

Anna begins getting a little agitated

ANNA (CONT'D)
They had been shot. I
think.
They don't know what
happened... who did it... but
they say it was brutal.

Anna begins to cry

ANNA (CONT'D)
A mother and her baby.

PAUL
You are quite effected by
this?

Anna looks intensely at Paul

ANNA
They say it happened
between 11.15 and
11.30pm, yesterday...

Anna leans in closer to Paul

ANNA (CONT'D)
...I was there, on that
bus...at that time. I
didn't see a thing.
Honestly.

PAUL
But?

ANNA
My Locket. It was there.
I've lost mine

She touches her neck

ANNA (CONT'D)

I know it was mine.
Inside they say they
found a message. I never
wrote it. I have never
even seen it before.

PAUL
How do you know the
necklace is yours?

ANNA
They showed it, on the
news. It was chipped on
one side exactly as mine
was

PAUL
It doesn't mean it's your
one. That could of
happened in the accident
Anna

Anna shakes her head

ANNA
It didn't. I just know,
it's a feeling

PAUL
And you don't remember
anything? It could have
been another bus, easily.

Anna clenches her hands awkwardly and rubs her face

ANNA
Yes...another
bus...probably

ANNA (CONT'D)
NO, it wasn't another
bus. Same number bus,
same time passing that
area and my locket is
found there. That's not
just a coincidence

PAUL
Well, What *did* you have
in the locket if not the
note?

Beat

ANNA
I don't know

PAUL
You don't know?

ANNA
OK, maybe I do know. I
sort of do...I just don't
like talking about it

Paul
It's OK to talk here

Beat

ANNA
Yeah, I know.

Beat

ANNA (CONT'D)
Well...erm...OK. My mum
gave me the necklace when
I was 10...erm... She
handed it to me and said
'Don't open this until
you know you should,
you'll know when the time
is right...'

PAUL
I'd imagine this to be
quite a memorable moment
for you, how come you're
hesitating?

Anna moves in closer to Paul

ANNA
Paul, You believe every
thing I'm saying, don't
you?
I don't have anybody
left. No family, nothing.
You're the only person I
trust

PAUL
So she didn't say what it
was?

ANNA
Did who say what what
was?

PAUL
Did your mother tell you
what was in the locket?

Anna looks down, trying to scan her memory

ANNA
Well, no. Of course not

PAUL
You never opened it? For
a 10 year old, that's
remarkable patience to
have

Anna doesn't respond but looks a little awkward with
the subject

Beat

PAUL (CONT'D)
Anna, this bus journey,
try and tell me what you
can about it. It happened
less than 48 hours ago,
you must remember
something

Anna gets a bit nervous again

ANNA
Yeah, well, maybe
something happened. Maybe
my head was knocked.
Maybe the reason I'm not
remembering is because I
had concussion.

PAUL
Maybe. So say what *do* you
remember

She sighs and thinks for a second

ANNA
Well, I got on the bus...

FADE TO:

INT- BUS- NIGHT-FLASHBACK (ANNA'S MEMORY OF IT)

We are back where we were at the beginning, on the bus after Anna has boarded.

ANNA
(V.O)
And I paid the driver the
fare

Anna ruffles around in her bag for the bus fare and looks up to pay it to the bus driver. We see the driver, he is man1 who stumbled into the police station.

ANNA (CONT'D)
(V.O)
I looked around the bus
and...

Anna pays her fare and we see her POV as she looks round. The bus is empty.

ANNA (CONT'D)
(V.O)
It was empty. I just sat
at the front. The driver,
he looked at me. He
seemed a bit sleazy
though

Anna sits at the front of the bus, she curls up, putting her feet up on the seat. She looks out of the window at the dark streets ahead. The driver looks at Anna in his mirror and gives her a flirtatious smile. Anna sees him but looks away.

PAUL
(V.O)
And then what?

The bus stops, Anna gets out of her seat and steps off the bus

CUT TO:

INT-THERAPY ROOM-DAY

ANNA
So then...I just got off
at my stop and walked
home.

Beat

ANNA (CONT'D)
Oh, and I remember
checking the time too

CUT TO:

INT-BUS-NIGHT(FLASHBACK)

Anna, sitting down, checks the time on her watch. We
see it reads 11.30

CUT TO:

INT-THERAPY ROOM-DAY

ANNA
And that's all I remember

THERAPIST
I believe you. I'm sure
that's all that happened

Anna smiles

CUT TO:

INT- POLICE STATION(INTERROGATION ROOM)-DAY

Three men sit around a table in a dark interrogation
room (Chief Inspector Parker, Billy and Johnny). The
three of them sit staring at the necklace that was
discovered at the scene, in a transparent bag. The
camera pans round the table as we see each person
analyzing it. The slightly bad language orientated
officer Parker stands up from his chair abruptly and
slams his hands on the table.

PARKER
 We're not going to find
 anything out from sitting
 here staring at this
 fucking thing, are we?!

BILLY
 Sir...

PARKER
 Shut the fuck up Billy!
 Don't try calming me
 down!

Realising he's being a bit hard on Billy, he sits
 back down, and clears his throat

PARKER (CONT'D)
 Sorry...

Beat

PARKER (CONT'D)
 OK, there was no driver
 was found on the bus- I
 want information from
 this man who came
 stumbling in. Did he see
 anything, was he there?

JOHNNY
 Sir, he hasn't spoken a
 word since he came in

PARKER
 OK, I'll get him talking.
 Take me to him

CUT TO:

INT-HOSPITAL-DAY

Through a window we see man1 sleeping on a hospital
 bed.

Parker, Billy and a doctor stand outside

DOCTOR
 I'm afraid that he is in
 no fit state to be
 talking right now

PARKER
 Look, this wont take
 long. We just need to get
 some information

DOCTOR
 I'm sorry but he needs
 his rest

PARKER
 We just need a couple of
 minutes. We wont ask him
 too much. You can be in
 there with us

Doctor hesitates

DOCTOR
 Two minutes! But please
 don't exhaust him too
 much

They walk into the room

INT-HOSPITAL ROOM-DAY

The doctor stands at the back of the room and Parker
 and Billy approach man1 who lays in the bed. As they
 approach, man1 slowly opens his eyes

PARKER
 Can we ask you about the
 other night?

The man turns his head over in pain and closes his
 eyes again

PARKER (CONT'D)
 It's important that you
 tells us what you know

The man begins crying and the doctor steps forward

DOCTOR
 Look, I don't think this
 is a good idea right now

Parker moves away from the man

PARKER
 (to doctor)
 I need to know as soon as
 he starts talking, OK?

DOCTOR
OK. We will contact you
right away

Parker and Billy both leave the room and walk down
the hospital corridor

BILLY
Sir, we just need to wait
a couple of days for him
to recuperate

PARKER
We haven't got a couple
of days Billy. We need to
know if this man was
involved

They both exit the hospital through swinging doors

CUT TO:

CUT TO:

EXT-PARK-NIGHT

We stare out across the park that we saw earlier. It is raining. A dog barks in the distance. The atmosphere is dreamy and there is a bright light focusing on a single, old willow tree in the middle of a large field, like a spotlight illuminating it, emphasising the darkness around it. The camera swings slowly round and we see Anna, standing soaking wet, in a white dress, looking up at the tree. Her hair hanging in front of her face and her eye make up smeared. She looks tired. She takes her necklace off and opens the locket. She unfolds a piece of paper and reads it. We see the words 'buried in centre tree' written in black. She folds it, puts it back in the locket and fastens her necklace round her neck. She slowly approaches the tree and bends down. She begins digging furiously at the soil and ripping away at the roots. Suddenly she stops.

CUT TO:

INT-ANNA'S BEDROOM-MORNING

Anna wakes up with a gasp in her bedroom, her eyes wide open...It was all a dream.. She looks around, disorientated.

Similar to her living room, her bedroom is clean and tidy. Everything is meticulously placed. She looks to a table on her right. As a complete contrast to the rest of her room, bottles of pills and glasses of water crowd the table.***(see end of script)* Her hand is shaky as she picks up one of the bottles, unscrews the cap and empties a pill onto her hand. She takes a glass of water and drinks it down.

FADE OUT:

INT-THERAPIST'S ROOM-DAY

As before, Warm glowing light fills the room. Anna sits slumped opposite Paul, looking down at the floor

ANNA

I had a dream last night

PAUL

Would you like to talk about it?

Anna makes eye contact

ANNA

Not really.

PAUL

You can be honest with *me* if not with anybody else...

Beat

ANNA

OK, well, I think it was related to what happened... to the incident. In the dream I'm so... lonely, so alone. And a tree, a big willow tree stands in the middle of this... never ending space. I recognise the tree, I've seen it before. It's old and rotting but I feel so intimidated by it. Scared of it's strength. It blows so gently though, willing me to approach it.

(MORE)

ANNA (CONT'D)

As I get closer, I fall
to my knees and begin to
dig. I have to dig,
everything in me depends
on reaching its
roots..... and then...I
just stop.

PAUL

Why do you stop?

ANNA

(hesitating)

I don't know

PAUL

Do you see something?
Hear anything?

Anna ignores the question

ANNA

In my dream I have my
locket and I open it.
That note, it's inside.
'Burried in centre tree'
but I wake up before I
know what it means. I
don't see anything.

PAUL

You say you think your
necklace was found at the
scene of the crime.
Have you contacted the
police-

Anna interrupts

ANNA

-No!

PAUL

I feel that It's
important for you that
you tell me anything you
might know.
That day in the cellar..

Anna looks up quickly

ANNA
I don't want to talk
about that day.

Anna begins getting flustered

ANNA (CONT'D)
You're here for me so
we'll talk about what I
want!

She looks down abashed

ANNA (CONT'D)
Sorry...

PAUL
That past day was
traumatic for you, so
traumatic that you had to
block it out. By looking
back and remembering, it
may help...

He leans in closer to Anna

PAUL (CONT'D)
...help you get to the root
of it.

CUT TO:

EXT-PARK-DAY

We see a high shot of a park- It's a sunny but cold day, children play and dogs run around barking. We slowly pull in to two men eating sandwiches and drinking coffee. They're walking to a bench-. As we zoom in closer we see it's Parker and Johnny. They sit down and put their food and drinks next to them on the bench. Parker looks lost and looks out into the distance, in thought, as Johnny talks

JOHNNY

Ahh, it's been a long time since I took a walk in the park. My dad used to take me to play football every Sunday. We'd never get a game finished though. Our dog Molly always used to steal the ball

Johnny laughs but his smile fades when he sees Parker isn't taking any notice of what he's saying

JOHNNY (CONT'D)

Billy looked into who the necklace might belong to

Without making eye contact with Johnny, he responds

PARKER

And?

JOHNNY

It's useless. Thousands were made, all the same. Same year and everything.

PARKER

That's not good

JOHNNY

But the note, sir. The writing on it, to me, suggests it could be a child. The word 'buried' is misspelled. As in B.U.R.R

Still not looking at Johnny...

PARKER

Easy mistake

JOHNNY

It could be, although it looks like it's written in brown crayon, like a child would use. It's being examined though, I'll let you know when the results comes through

We cut to a girl, about 7 years old, running up to her mother as her mother approaches her with a coat. The girl is holding a rope. Her mother takes it from her. Parker watches them as Johnny eats unaware of them

MOTHER

Where did you get that
Isabella?

ISABELLA

I found it over there

She points to a willow tree which sits alone in the middle of the park

ISABELLA (CONT'D)

It was sticking out of
the floor by the tree.
I'm playing with it. I'm
taking my pretend doggy
for a walk

The mother aggressively takes it from her and throws it on the floor

MOTHER

I've told you not to pick
rubbish up from the
ground!

She grabs the girl by the arm.

ISABELLA

Ow you're hurting me!

The woman spots Parker looking and smiles awkwardly at him

MOTHER

(to Parker)

Girls will be girls!

Parker smiles back, also awkwardly. The mother and Isabella walk off shot and Parker looks away, thinking of something. He responds back to Johnny, a little late

PARKER
No Johnny, it's not
really enough to go on

JOHNNY
What isn't?

PARKER
Your crayon theory

JOHNNY
Yeah, I know...

Johnny wants to please Parker and looks down a bit
dissatisfied that he hasn't managed to get much
information for him

JOHNNY (CONT'D)
No, I guess not

Beat

PARKER
Johnny, are the roots of
a willow tree shallow or
deep?

Johnny is thrown by the seeming irrelevance of the
question

JOHNNY
Well...err...I'm not sure
sir. Why?

PARKER
Doesn't matter

Parker carries on looking ahead, mentally fixated on
something as Johnny continues talking

JOHNNY
That man that came into
the station the other
night, still hasn't said
a word

PARKER
Hmm...

JOHNNY
Do you think he was
involved?

PARKER

He came in covered in
blood and glass, right?
Then you received a call
from the location of the
accident?

JOHNNY

Yeah.

PARKER

Well he could be.

JOHNNY

I've never seen a man cry
like that though. He
didn't look guilty, he
was more...

Johnny thinks

JOHNNY (CONT'D)

...in shock. Like he'd
just seen something bad.
You know, really bad. I
dunno, Who am I to say.

PARKER

When Olivia died I cried

Beat

JOHNNY

Sir?

Parker looks at Johnny

PARKER

When Olivia died I cried.
Like a baby!

He looks down

JOHNNY

Who's Olivia, sir?

PARKER

My wife, Olivia, was a
good woman, didn't ever
hurt a soul.
(MORE)

PARKER (CONT'D)
She was killed, murdered.
He got what he deserved
though

Johnny responds awkwardly

JOHNNY
I'm sorry

PARKER
Ahh, you just gotta keep
going. Sometimes it's
tough but I somehow make
it.

He looks at Johnny and smiles

PARKER (CONT'D)
Ha! look at me, I sound
like a bit of a cliché,
don't I?

Johnny laughs. Parker looks out again

PARKER (CONT'D)
My son Tommy seems to
cope well though, he's a
strong kid.

JOHNNY
I didn't know you had a
son sir?

PARKER
Yep. 6 years old he is
now

He smacks his hands down on his lap, snapping out of
his self-pity and gives a good long sigh. He looks
at Johnny again and smiles

PARKER (CONT'D)
Life wont be fair to you,
but that's the way it is

Parker leans in closer to Johnny and says quietly

PARKER (CONT'D)
You try your best son. If
life fucks you up, fuck
it right back.

Parker stands up and walks away leaving us looking at Johnny's confusion.

JOHNNY
(to himself)
Charming...

he stands up and walks off-shot. He catches up with Parker who is speed-walking and follows closely behind, talking over his shoulder

JOHNNY (CONT'D)
So, sir don't you believe
in forgiveness?

PARKER
I didn't know you were a
religious man Johnny

JOHNNY
No I don't mean like
that...
I mean, I was always
taught...my Mum always
used to tell me that by
holding grudges I'd only
make myself more unhappy

Parker laughs

PARKER
Your mum?

JOHNNY
Yeah...

PARKER
I don't believe in
forgiving certain people.
I believe in bringing
them to justice. If
someone has done
something wrong, it's
because they're asking
for it...

He stops walking and looks at Johnny

Parker (CONT'D)
...Don't you agree?

Johnny looks at him vacantly

Parker looks down at the ground and goes out off frame for a second as he picks something up from the floor. He comes back into view holding a playing card.

They both look at it

PARKER (CONT'D)
 Hmm, the 2 of spades

Parker pockets the card and the two of them walk off shot

CUT TO

INT-HOSPITAL ROOM-DAY

We see an ECU of man1 laying in his bed. His eyes are wide and fixated on the blank wall opposite, he doesn't blink at all. We pull out very slowly as he's counting down from 10. As he reaches 1, inspector Parker storms through the door with Billy and the doctor following behind.

DOCTOR
 Sir, you can not go in there

They stop at the doorway

PARKER
 Of course we can, we're the police.

BILLY
 Sir, maybe it's not such a good idea

Parker turns to Billy and the doctor

PARKER
 Look, we've waited long enough. All he has is a few cuts and bruises, surely he can talk

DOCTOR
 He's in shock

PARKER
 I understand, and we're not going to be difficult.
 (MORE)

PARKER (CONT'D)
It's nothing too taxing
that we need to ask him

DOCTOR
Sir, we will tell you
when he can talk but
right now is not the time

Suddenly we hear the voice of man1 behind them. He's
still staring at the wall. His face is deadpan

MAN1
I was on that bus

Billy, Parker and the doctor turn in unison toward
man1

PARKER
He's talking now

The doctor rushes over to man1

DOCTOR
Are you feeling OK?

Man1 shouts as if in a trance

MAN1
I was on that bus! I was
on that bus!

The doctor walks back to Parker and Billy as we still
hear man1 in the background, repeating the words

DOCTOR
The man is in shock,
surely you can see that

PARKER
I want him in the station
tomorrow, telling us what
he knows

Parker's mobile phone rings

DOCTOR
I'm afraid you can't have
your phone on in here

Parker ignores the doctor and answers the call

PARKER
Hello?

Beat

PARKER (CONT'D)
OK....OK, thank you

He hangs up

PARKER (CONT'D)
(to Billy)
Apparently, the tests
show the note was written
in eye liner. Only a
woman could have guessed
that one

CUT TO:

INT-ANNA'S LIVING ROOM-NIGHT

Anna Sits on her living room sofa. She looks around, looking almost a bit paranoid. She straightens the sofa cushions and wipes her finger across, checking for dust again. We see a line of cocaine on the table and just before she goes to sniff it, we hear a knock at the door. Anna looks up, startled, and gets up. She goes out of the room

CUT TO:

INT-ANNA'S HALLWAY-NIGHT

Anna walks into her hallway and looks through the peep hole. Mrs Watts is standing there

ANNA
(to herself)
Shit...

Anna stands behind a wall, hiding

ANNA (CONT'D)
What do you want?

MRS WATTS
Hello pet! I just wanted
to say that Twiddles came
home!

The letter box opens and Mrs Watts speaks through it

MRS WATTS (CONT'D)
If he goes missing again,
I'll let you know to keep
an eye out for him!

Beat

MRS WATTS (CONT'D)
Hello?

Beat

MRS WATTS (CONT'D)
Hellooo?

CUT TO:

EXT-ANNA'S HOUSE-NIGHT

Mrs Watts stands outside the door. She shuts the
letter box

MRS WATTS (CONT'D)
(to herself)
That house smells awful.
Strange girl

Mrs Watts walks away

CUT TO:

INT-ANNA'S HALLWAY-NIGHT

Anna hears her walking away and comes out from behind
the wall

ANNA
Stupid woman...

she walks upstairs to her bedroom

INT-ANNA'S BEDROOM-NIGHT

Anna Sits on a chair and looks out of her window. She sighs. She looks into a neighbors house opposite. A television is on- cartoons play silently.

CUT TO:

INT-PARKER' HOUSE-NIGHT

We are in Parker's living room. The room is cosy and warm, the walls are adorned with child made drawings and photos of Parker, Tommy and his wife. Tommy (Parker's 6 year old son) sits on a sofa watching cartoons- the same cartoons Anna is watching. He sits munching on a packet of crisps, with his legs swinging from the edge.

We hear the front door slam

TOMMY
Daddy!

Tommy jumps down and runs to the front door to greet his dad. He gives him a big hug and Parker picks him up and walks him back to the sofa

Parker
How was your day big boy?

TOMMY
Fiiine

He plonks him down on the sofa and sits next to him

PARKER
Where's Jake?

We hear someone coming down the stairs. A typical looking teenager of 18 peaks through the doorway. This is Tommy's babysitter, Jake

JAKE
Ahh, dude! Sorry I was
just upstairs playing on
Tommy's xbox

Parker laughs

PARKER
That's OK

JAKE

Anyways, I best be going.
Don't worry I'll let
myself out. Oh and Tommy,
dude, I got to like level
10 on Dead Meatheads

TOMMY

I bet I can beat you!

JAKE

No way dude. Anyway,
catch you later

TOMMY

Bye!

PARKER

Thanks Jake!

Jake walks out and shuts the front door

Parker turns his head slowly to Tommy

PARKER

Dead Meatheads???

Tommy laughs

TOMMY

It's my new xbox game
Jake bought me! Don't
worry it's not even
scarey dad

Parker slowly raises his arms above Tommy, pretending
to be a monster about to attack him

PARKER

Not as scarey as this I
bet!

He drops his arms down and begins tickling Tommy.
Tommy is in hysterics, wriggling around the sofa

TOMMY

Dad stop!!! Stooooooooop!

Eventually Parker stops and Tommy, still laughing,
gasps to get his breath back. Parker sits up also
laughing while Tommy lays, gaining his composure.
Parker looks at the cartoons on the television.

'Road Runner' is playing. Eventually, when he get his breath back, Tommy speaks

TOMMY (CONT'D)

Dad?

Parker looks at Tommy

PARKER

Yes, son?

TOMMY

Are you happy?

Parker suddenly looks concerned

PARKER

What do you mean?

Tommy sits up

TOMMY

Are you angry about it?

PARKER

What do you mean?

TOMMY

With mum and stuff?

PARKER

How come you're mentioning that now?

TOMMY

I dunno

PARKER

Come on, you can tell me

TOMMY

Well, do you ever think about him?

PARKER

About who?

TOMMY

The man who killed mummy

PARKER

Sometimes.

Beat

PARKER (CONT'D)
Sometimes I wonder why it
was Olivia

He smiles and lightens up a bit

PARKER (CONT'D)
But, I'm fine Tommy, you
don't have to worry about
me.

Beat

PARKER (CONT'D)
Come on son, let's get
you to bed

He begins tickling Tommy again and picks up the remote to switch off the television. We see it cut to black

CUT TO:

INT-ANNA'S BEDROOM-NIGHT

Anna's still sitting watching cartoons—Continuing on from the same ones that Johnny and Tommy were watching. The neighbor across the street switches off the TV and shuts the blinds. Anna gets up from her chair. She stands by her bed and begins to undress very slowly.

We voyeuristically watch as Anna feels and strokes her body, taking her clothes off. She runs her hands softly over herself and gradually, as she reveals more, we see healed cuts along her arms and legs. Now naked, she feels her neck, tracking her hand along where her necklace used to be.

She gets into bed, takes a bottle from the table beside her, shakes out a couple of pills and swallows them. She lays on her back. We see an ECU of her looking up at the ceiling as tears begins to well. She dries her eyes, turns over on her side and switches off the light

CUT TO:

INT-THERAPISTS ROOM-DAY

Anna walks into the room looking pale and tired. Her therapist is already seated, waiting

THERAPIST
Come in Anna, shut the
door

Anna shuts the door and sits opposite him

She gets comfortable and after a few moments, she speaks

ANNA
I want to talk about it

After a silence Paul leans in closer to Anna with a mischievous grin on his face

PAUL
Forget about that right
now.
Let's dance

Anna frowns, confused, slightly alarmed

He stands up from his chair and pushes it to one side. He stands in front of Anna and hold's out his hands. She looks up at him, a smile begins to grow on her face. Music begins playing as they hold each other and dance like children; innocently and unashamedly swinging about the room..

FADE OUT:

INT-POLICE STATION (INTERROGATION ROOM)-DAY

Man1 sits on one side of the table, Parker and Billy sit on the other side

PARKER
(to man1)

So, finally you're
talking. I hope you are
feeling better.

Beat

MAN1
Yes

PARKER
Right, so You were on the
bus the night of the 1st
of November?

Man1 is looking down at the table

MAN1
Yes

A silence follows...

BILLY
(to man1)
You're going to have to
tell us a bit more than
that. Can you tell us
what you saw please?

Parker jumps up from his seat

PARKER
(to man1)
We're not here to play
games or fuck around! If
you saw anything or were
involved in any way, we
need to know. NOW!

Man1 begins to cry

Billy quietly signals to Parker to sit down. Parker
sits down, slightly thrown back by man1's reaction

Man1 struggles to speak, choking through his tears

MAN1
I...I was driving the bus

PARKER
Right, in that case you
did see something

Man1 struggles to hold himself together as he talks

MAN1
I was just driving the
usual route...just doing my
job and, and I hear a gun
shot, then another. I
skidded the bus from the
shock...
(MORE)

MAN1 (CONT'D)

Next thing I know, I see
in the mirror that the
baby that was crying it's
lungs out two seconds
before is quiet

PARKER

So, it stopped crying?

MAN1

No, I mean REALLY quiet.
There was an eerie
silence. I look in the
mirror and can't
believe what I'm seeing.
It's not very clear in
the mirror so I just
thought my eyes were
playing games with me.
I sat there not knowing
what to do. Eventually I
got up to take a closer
look

Man bursts into tears again

PARKER

(to Billy)

Billy, go get him a box
of tissues

Billy nods, gets up from his seat and leaves the room

Parker leans in closer to man1

Parker (CONT'D)

And what did you see?

Man1 tries to hold his tears back, shaking slightly

MAN1

I walked slowly to the
back of the bus and they
were both slumped in each
other's arms covered in
blood.

He sobs again putting his face in his hands and then
continues

MAN1 (CONT'D)
 It was like I'd been
 thrown into a nightmare.
 Then there was another
 another gun shot and the
 window blew in...terrible
 noise...glass flying all
 over me...in my face...

Man1 begins crying again

MAN1 (CONT'D)

I was confused and
 scared, had to get away
 from it so I ran...got
 off the bus...left them
 there. There was blood
 all over my uniform,
 everywhere. I ripped it
 off and threw it on the
 ground...
 Oh God, I don't know...

His words are muffled and unclear

MAN1 (CONT'D)
 I think...I think she
 killed them...

Parker frowns

PARKER

She?

MAN1
 There was another woman
 on the bus. She got on at
 the top of Amilo road...
 I thought she looked a
 bit out of it, a bit on
 edge maybe. When I went
 to check on the mum and
 baby she wasn't there.
 All I could see was...Oh
 God, why a baby?!

He breaks down again

PARKER
 Do you remember what she
 looked like?

He sniffs and wipes his eyes with the backs of his hands

MAN1

Young, maybe 23, 24. Her Hair was blonde...long...to her shoulders...scruffy clothes. She looked kinda sick and tired but she was nervous about something. She was pretty though and I looked at her in my mirror. She seemed uncomfortable with that so I didn't look again.

PARKER

Was she wearing any jewellery at all?

MAN1

I noticed her fiddling with a necklace. I don't remember much else

Billy walks back into the room and hands man1 a box of tissues. he takes one out and blows his nose.

MAN1 (CONT'D)

One other thing I do remember. I didn't take much notice of it at first because I just assumed she may be talking on the phone. Then I realized she was talking to herself. Just counting, counting down...9...8...7...6...

Parker thinks for a second

PARKER

OK thank you. Just stay seated here, we'll be back with you soon

Parker nods at Billy to follow him outside. They both get up and walk out of the door

CUT TO:

INT-POLICE STATION-DAY

Parker and Billy stand outside the door. We can see man1 sitting at the table, through a small window on the door.

Parker leans in to Billy and talks discretely..

PARKER

OK, Billy let's find out what we can about this girl. Have you checked if anyone in the area saw anything at all that night, anything out of the ordinary?

BILLY

We've questioned everyone in the area but no one apart from one elderly lady saw anything

PARKER

Right, well, do a search for a girl fitting the description he gave us, for anyone who may live near Amilo road. Bring me anything you can find

Billy nods to Parker and they both walk off shot in opposite directions leaving us looking at man1 through the window

CUT TO:

INT-ANNA'S LIVING ROOM-DAY

We see an old tape player on a table.***(see end of script)*. A hand comes into view and switches it on. 'Cry me a river' begins playing.

Anna stands in front of the player in her living room, blissfully smiling. She closes her eyes, swaying to the music. After a while, She opens them and walks slowly towards her sofa. She lays down , adjusting herself comfortably.

We see her from above as she looks up at the ceiling. Her hand goes out of view for a second and as she brings it back in, she's holding a small rusty knife. She holds it delicately, like it's the most precious object in the world. She brings it up to her face and flicks her hair out of the way with it. She brings the knife to her arm but pulls away just before it touches her skin, teasing herself with the blade. Holding the knife, she gets up and walks towards a mirror. She stands...just looking at her reflection... then takes the knife and as hard as she can, down the middle of the mirror, scratches a deep, piercing line.

She flicks the knife across her arm, cutting herself, and presses to release the blood. As it oozes out and begins to drip down, she catches a drop on the end of her finger. She lifts her finger up to the top of the mirror and drops it on the line she scratched. She watches enthralled as the blood trickles down, running along the mark as if flowing through a vein.

She walks back to the sofa and sits down. On the table stands a glass of water. She dips the knife into it, cleaning off the blood- an artist cleaning her brush- and holds her arm out again. She sits up straight and elegantly slices the knife across her arm, from top to bottom, stopping just before reaching her wrist. We see that she begins crying, she throws the knife across the room and aggressively pulls down her sleeve. She gets up and runs out of the room. The camera turns and pulls into the smoky blood spreading in the water, as the music comes to an end.

FADE OUT:

INT-POLICE STATION-DAY

Billy sits at a computer with a phone held to his ear. A page begins loading on the screen and we see Anna's face being revealed with information about her beside the picture. He reads what comes up

BILLY
(to himself)
Anna Henderson...
Blonde hair...
Lived or may still live
in Amilo road...

BILLY (CONT'D)
(on phone)
You don't have an exact
address?..

Beat on phone

BILLY (CONT'D)
Right, OK

He sees something else at the bottom of the page

BILLY
(to himself)
Oh, 'ello, what this
then?
On medication...suffering
from mental disorders

BILLY (CONT'D)
(on phone)
OK, thank you very much
for that Mary. Bye

He hangs up phone

CUT TO:

INT-THERAPISTS ROOM-DAY

We face Anna and Paul as they stand at a window,
seeing 'through us' as they look out ahead. Anna
looks depressed whilst Paul has a smile on his face

PAUL
What do you see out there
Anna?

The camera cuts to show what they are looking at. We
see fields of green, children playing with their mums
and dads, kites blowing in the distance, dogs running
around..

ANNA
I see a brick wall

Paul looks at her

PAUL

No...

Anna looks at him and smiles

ANNA

He he. I mean...I see happy
faces, love and peace

PAUL

That's more like it

They both walk back into the room

ANNA

You're always here when I
need you, to make me feel
better, aren't you?

Paul smiles, Anna smiles back. He walks over to his
chair and sits down. Anna goes to sit opposite.

PAUL

Anna, let's try
thinking back again. Do
you think you're ready to
talk about your past?

Anna doesn't answer

PAUL (CONT'D)

Come and lay over here

He directs her to the carpet and signals for her to
lay down

ANNA

How come you have no
sofa?

PAUL

I like to have the room
as empty as possible. The
clearer it is, the easier
it is to think

Placing his hands over her eyes, he gently shuts her
eyelids

PAUL (CONT'D)
 Take your time, think
 back

FADE OUT:

INT-HOUSE-DAY (FLASHBACK)

We see everything happening in slow motion as Anna
 in V.O recalls the incident from her childhood

We are in the cellar again. The door wings open and a
 man (man2) stands looking

ANNA
 (V.O.)
 I still dream about it
 every night...

Man2 grabs her by the arm and pulls her out...

ANNA (CONT'D)
 (V.O)
 ...I'll never forget what
 happened that day to my
 mother and I.

We see a woman sitting in a chair, tied up and
 blindfolded. Although we can't hear her, we see she
 is screaming. She wears a dress hitched up to her
 thigh. He holds a gun to the woman's head. He circles
 her, walking slowly around the chair; a predator
 circling its prey...

ANNA (CONT'D)
 (V.O)
 ...I had to watch every
 second of it...

He stops behind her, ripping the top of her dress,
 revealing her breasts

ANNA (CONT'D)
 (V.O)
 It was my own father
 raping my mum...

We pan round to show Anna's innocence. She stands
 looking, her face is numb to what's happening

ANNA (CONT'D)
(V.O)

...Before raping me too

We see an arm come into shot and grab Anna. She gets pulled out of shot and we are left looking at a picture on a wall of a once happy family; Anna, her mum and dad

FADE OUT:

INT-THERAPIST'S ROOM-DAY

From above Anna's face we see her open her eyes. She stands up and walks back to her chair

Beat

ANNA
He shot my mother

PAUL
I'm glad you're being so open about it

ANNA
He used to be a good father then one day he just started drinking, hitting my mum and going out of control

THERAPIST
How did you get out?

ANNA
I didn't, for a long time. After killing my mum, he kept her hidden in the house, in the cellar. He threatened that if I ever said anything to anyone, he'd kill me too.
(MORE)

ANNA (CONT'D)
He kept me locked in,
kept me as his slave.

We see Paul's reaction to what she's saying

ANNA (CONT'D)
Then when I was 18 I had
had enough. He was
getting old and couldn't
control me like he once
did. One evening, He fell
asleep on the couch
watching some old movie.
I knew where he kept his
gun so I stole it, hid it
under my jumper and
simply walked out the
house. It was as easy as
that. I should have done
it earlier but I was too
frightened

Beat

PAUL
Where did you go?

ANNA
I had no idea how to live
a proper life, who to
talk to, anything. I...

Anna looks down as if preparing to say something
she's ashamed of

ANNA (CONT'D)
...I met some people who
did drugs, who sold them.
I got into a lot of that.

PAUL
You still had the gun?

ANNA
Yes

PAUL
Why did you keep it?

Anna responds with a sinister look on her face

ANNA

Because I knew that it
would come in handy one
day...

PAUL

Handy?

She looks down at her feet

ANNA

I was going to shoot
myself...
That day on the bus, I
was actually on my way to
Turnbye bridge. It was
where my mum used to take
me in the summer and it
was where I wanted to end
my life. All the
nightmares, everything
was too much for me

PAUL

Why did you not do it?

ANNA

I don't know.

She looks as if hiding something

ANNA (CONT'D)

I just changed my mind

PAUL

So, Anna, you were
carrying a gun that day?

ANNA

Yes...but...

PAUL

Anna, what exactly
happened that day? It's
important that you tell
me, for you

She suddenly stands up from her chair and confronts
Paul

ANNA
I don't have to tell you
anything! I see you
because it's my choice
and I don't have to say
anything I don't want to!

PAUL
Anna, this is very
serious

She suddenly grabs her head in pain and falls back
down on the chair

ANNA
Shit...

We hear strange sounds, reversed music fills her
ears...louder...louder...louder...

ANNA (CONT'D)
I can't even trust you!
...

Beat

She laughs a twisted laugh

ANNA (CONT'D)
Ha-ha OK! You want to
know?

She looks to her right, Paul follows her gaze. Slowly
we pan toward the door and the lighting darkens to
nearly black and white...

*(See end of script)FLASHBACK

We see ANNA standing in the doorway holding a gun
towards the back of the room. We see a man standing
naked with his back to us. His hands tied behind his
back. He looks old. We only see this image for a
second, too quick for us to make any sense of it.

ANNA (CONT'D)
Enough!!

She shoots towards the man

CUT TO:

INT-MRS WATTS HOUSE-NIGHT (FLASHBACK)

Mrs Watts lays sleeping in bed, suddenly her eyes spring open and she jumps to the sound of a shot

MRS WATTS
What was that?

She looks around the room. It's silent and still. We hear a faint purr and a cat walks into the room

MRS WATTS (CONT'D)
Twiddles! You came home.
I was so worried about
you. Naughty girl, come
lay up here.

She pats the bed and the cat jumps up.

It purrs as she strokes it

Mrs Watts lays back down to sleep

CUT TO:

INT-ANNA'S BEDROOM-NIGHT (FLASHBACK)

Anna bursts in through her door and sits at a desk. She looks around with a lost expression. She begins hitting herself on her head.

ANNA
I'm sorry! I'm sorry! Why
did I do that? Why? Why?
Why?

She stops and bursts into tears

ANNA (CONT'D)
One day everything will
be OK. We'll be a happy
again

She looks around searching for something. She spots a piece of paper, grabs it and looks around for something else. She picks up a brown eyeliner and begins writing something down... 'burried in...' She thinks for a second and then continues writing. ... 'centre tree' She rips the paper to make it smaller but accidently rips it in half.

ANNA (CONT'D)
Shit...

She throws it on the floor. We focus on it laying there ripped in half. She writes it again and throws the eye liner on the floor. We see it fall next to one part of the ripped paper. On her desk lays her necklace with a locket. She picks it up and stuffs the piece of paper inside then puts the necklace round her neck. She takes the gun, puts it in a handbag and runs out the door.

CUT TO:

EXT-ANNA'S HOUSE-NIGHT (FLASHBACK)

The outside of Anna's house is beautiful, painted white and clean. The door opens and Anna pokes her head out into the street. She looks from left to right to see if anybody is around and then struggles to pull something heavy out. It resembles a body wrapped in cloth. She drags it into a battered up car** (see end of script), gets in herself and drives out of shot

CUT TO:

INT-POLICE STATION-PARKER'S DESK-DAY (PRESENT TIME)

Parker sits at his desk, speaking on the phone and doodling a picture of a large willow tree

PARKER (ON PHONE)

So there's nothing at
all?...nobody saw a thing?.
It was 11.30, surely
somebody was around...

Billy approaches Parker with the photo of Anna

Parker waves to Billy, acknowledging that he's there.
Billy nods

PARKER (CONT'D)
(ON PHONE)

OK, ok...well listen...I
gotta go. Anything else
comes through, call me
straight away. OK, bye.

PARKER (CONT'D)

Billy

Billy hands over the photo to Parker

BILLY

This is what I've found.
Her name is Anna
Henderson, the driver has
identified her as the
woman that got on the
bus.
Billington hospital
emailed it over

PARKER

Hospital?

BILLY

It seems that Anna
Henderson suffers from
Schizophrenia and panic
attacks. She's on
medication including
benzodiazepine and
trazodone...I wont even try
pronouncing the rest. Was
sexually abused as a
child

PARKER

And an address?

BILLY

I have an address but her
exact whereabouts are
unknown

PARKER

But wouldn't the hospital
keep track of that?

BILLY

She is not under hospital
care anymore and doesn't
seem to be registered
under any doctor

PARKER

Well lets try this
address you've got then

BILLY
OK sir

Billy walks out of the room. Parker looks at the picture of the tree he's just been doodling, folds it in half and pushes it to the side of his desk

CUT TO:

EXT-PARK-NIGHT (FLASHBACK)

We see a CU. of Anna exhaustively ripping and manically shoveling at the earth and roots of a willow tree, digging a hole. As we pull out we see that the body of a dead person lies beside her.

CUT TO:

EXT-PARK FOUNTAIN-NIGHT (FLASHBACK)

Anna stands at a park fountain scrubbing her hands hard, washing away the blood. She holds her hands up in front of her, turning them over, analyzing them.

CUT TO:

INT-BUS-NIGHT (FLASHBACK)

Almost like a replay of what happened the night of the incident, Anna steps on the bus, and pays her fare to the driver. However, this time Anna sees the woman and the baby at the back of the bus. The woman smiles at Anna, Anna looks at her without smiling back and sits at the front. She sees the driver winking at her in his mirror before he continues to drive.

The baby begins crying. Anna looks uncomfortable and begins counting down to drown out the sound.

ANNA
10...9...8...

The crying gets louder, Anna counts louder but not loud enough for anybody to hear

7...6...5

She gets up and walks to the back of the bus where the woman is. She looks at the woman, reaches into her handbag and pulls out the gun. She holds it to the woman's forehead. Anna keeps close to the woman and away from the drivers view

ANNA

Make her shut the fuck
up!

The woman begins crying and trembling

ANNA (CONT'D)

You know, it's people
like you that really get
to me. Such a typically
happy mother. Dressed so
well, living so
perfectly. With the
perfect husband, perfect
house, perfect dog,
garden, family, friends.
I bet everyone loves you.
Nobody ever fucking
remembers me!!

She suddenly moves the gun to the babies head and without a single moments hesitation, shoots it.

We hear the driver

DRIVER

What the hell?!

ANNA

(continuing to mother)

...Maybe, now, somebody
will

Anna presses the gun to the mothers head and shoots her too. The driver, shocked at the gunshots skids the bus. Anna presses the emergency exit button to open the doors and jumps out the door. As she runs out, her necklace catches on the door, it breaks off and drops to the floor. She doesn't notice and runs out before the driver notices her disembark.

CUT TO:

EXT-STREET-NIGHT (FLASHBACK)

Anna runs and hides behind a wall. We see her POV as the driver checks to see what's happened. Anna holds up the gun towards the bus, carefully aims and shoots. The window smashes and we hear the driver scream. Anna turns around and runs.

CUT TO:

INT-POLICE STATION-DAY (PRESENT TIME)

Billy, Johnny and Parker put their coats on to leave the station. Parker approaches another officer

PARKER

We're going to be in 107a
Amilo road. We may need
back up but I want it to
be discreet so stay
hidden unless you're
really needed

OFFICER

Yes sir

Parker Billy and Johnny walk out of the station

CUT TO:

EXT-STREET-NIGHT(FLASHBACK)

Anna continues running down the street. We hear sirens in the distance. She stop and turns round. We see police and doctors surrounding the area, exactly as before but this time from her POV. Anna leans against a brick wall and slides down it, breaking down in tears. We see her POV again, her vision begins distorting as before , satanic sounds filling her head. She pulls tightly onto her hair and slowly all goes back to normal. She gets up and runs out of shot

CUT TO:

INT-POLICE CAR-DAY(PRESENT TIME)

Parker drives, Billy sits beside him whilst Johnny sits in the back

PARKER
Does she live alone?

BILLY
No idea but we're,
hopefully about to find
out

Parker pulls the car up outside and the three get out. We focus for a second on Parker gun on the car seat as he steps out. They look up to Anna's house- It's the same exterior we saw before but with dirty grey paint peeling off the walls. They approach the door and ring on the doorbell. No answer.

JOHNNY
Maybe we got the address
wrong

Parker lifts up the letter box to speak through it but notices the door is open.

Billy looks at Johnny, a bit unsure of the situation and they both pull out their guns for protection

They walk into the hallway and reluctantly walk around. It's Anna's house, but filthy. The floor is hardly visible from the piles and piles of rubbish. The walls have dirt, food and excrement

PARKER
Miss Henderson?

Johnny trips over a packet of crisps.

Parker (CONT'D)
Miss Henderson, it's the
police

They open a door- Anna's living room.

It's the same room we've always known but dirty, and messy, with remnants of rubbish piled up over months.

They both walk around, lifting bits of rubbish as they search for clues.

A white powder is dusted over the table. Billy runs his finger over it and dabs it on his tongue

BILLY
Cocaine. Better look out
for any more drugs around
the house

Johnny walks up to the scratched mirror on the wall and looks at his reflection in it. He frowns in thought at the red line down the middle

They both walk into another room- the kitchen. They cover their mouth in disgust over the smell. They look through cupboards, draws, the fridge..

We hear Parker shouting from another part of the house

PARKER
Come up here I've found
something

Billy and Johnny leave the kitchen and go upstairs. They open a door into a room.

It is in fact the THERAPISTS ROOM.

Like in the other rooms, piles of rubbish fill the room. The curtains are shut and it's dark.

Parker is there examining a chair

Johnny and Billy put away their guns concluding that the house is empty

PARKER (CONT'D)
There's blood on this
chair. It's not recent
but I'm going to take a
sample.

Johnny looks a bit apprehensive

JOHNNY
Are you sure we're in the
right house?

Parker looks slowly around the room, an expression of world-weary, knowing confidence on his face

PARKER
Yes, this is the right
place!

BILLY
We found traces of
cocaine downstairs, sir

PARKER
Me too

He hands Billy a bag of cocaine

PARKER (CONT'D)
Found it under this chair

Johnny walks out of the room

Billy walks to the window and quickly draws the
curtain open. Opposite is a brick wall.

BILLY
Well fancy that for a
view

PARKER
Have you two found
anything?

Johnny shouts from the room next door

JOHNNY
This might help

Billy looks at Parker, he is still taking a sample

BILLY
(To Parker)

I'll go and check sir

PARKER
Thanks Billy

Billy goes to Johnny who is in Anna's bedroom. Again,
the room is dull and dirty with peeling walls and a
pungent smell

Billy enters the room, momentarily recoils and covers
his mouth.

BILLY
Christ, how could anybody
live like this?

JOHNNY
It's a miracle I found
this among all this crap

He holds up a ripped piece of paper. Billy looks at
it. It reads 'burrie'

BILLY
What is this?

JOHNNY
I think we've found who
lost that locket! And
also...

He picks up a brown eyeliner from a desk

JOHNNY (CONT'D)
I found it laying on the
floor next to the ripped
note

BILLY
Why would she write the
note twice...?

JOHNNY
Well it is ripped so
maybe that was an
accident and she wrote it
again and just chucked
this one on the floor...

he looks around the room..

JOHNNY (CONT'D)
...with the rest of this
rubbish

Billy looks at Johnny and pats him on the back

BILLY
You're getting good at
this Johnny

They both walk out and return to the 'therapy room'

They walk in but Parker isn't there

BILLY (CONT'D)
Sir?

JOHNNY
Sir?

We hear a gun shot from downstairs. Johnny and Billy both look at each other alarmed and run down. They stop running halfway down the stairs when they see Parker pinned up against a wall, with Anna holding a gun to his head. She looks very agitated and more sick and ill than we've ever seen her.

BILLY
(To Anna)
Shit, where the hell did
you come from?

Parker looks at something ahead of him. We see an open cellar door under the stairs

Johnny is terrified but just manages to mumble...

PARKER
I'm...ok...

Billy and Johnny both simultaneously pull out their guns

BILLY
Drop the gun Anna.

ANNA
Shut the fuck up! Drop
your guns or I'll shoot
him!!

She grins and whispers in Parker's ear...

ANNA (CONT'D)
He-he You get what's
coming to you...

JOHNNY
Sir, where's your gun?

PARKER
I..I don't know...I think
I must have accidentally
left it in the car

Anna says to Parker without looking at him

ANNA
 Shut up! You two, I said
 drop your guns or I'll
 blow his fucking head
 off.

Billy and Johnny let go of their guns and let them
 tumble down the stairs

ANNA (CONT'D)
 (to Billy and
 Johnny)
 Good, now walk upstairs.

She takes Parker and pulls him in front of her whilst
 holding a gun to his back

Anna (CONT'D)
 All of you, go upstairs

Billy and Johnny slowly walk up stairs with Anna
 following, holding onto Parker with the gun to his
 back

She points to the 'therapist's room'

Anna (CONT'D)
 Go into this room

the three walk in. Anna quickly shuts the door and
 points the gun back at them

She signals with the gun towards the back wall

ANNA (CONT'D)
 Sit over there

They don't move

ANNA (CONT'D)
 I said sit over there!!

She pushes a chair out of the way to give them room
 to walk past. They sit down in a row against the
 wall. Parker sits in-between Billy and Johnny. Anna
 pulls up the the two chairs and places them next to
 eachother. She sits down on one. A long silence
 follows...

She adjusts herself and poses with her legs crossed.
 Still holding the gun, she clasps her hands together
 in thought- She's playing the therapist

Anna (CONT'D)
 (MORE)

ANNA (CONT'D)
So...what seems to be the
problem?

She laughs an evil, dirty but playful laugh. Parker,
Billy and Johnny look on in shock and confusion.

Anna (CONT'D)
Fuck that.

She looks at the empty chair beside her and begins
talking to it

ANNA (CONT'D)
So, Paul, what do you
think of these three? I
bet you've got something
to say about them.
Breaking into a ladie's
house like this.
Honestly, no decency

Anna looks at Billy, Parker and Johnny

She actions to the chair next to her with the gun

ANNA (CONT'D)
He's good...this guys
good

ANNA (CONT'D)
He counsels me. Tells me
like it is, tells me
right from wrong

She looks at Billy

ANNA (CONT'D)
Do you know right from
wrong?!

Anna smacks herself over the head, she's breaking
down. She starts counting

ANNA (CONT'D)
7...6...5... I count when
I'm stressed. Helps me
calm. Paul helps me relax
though

Anna starts breathing deeply in and out

ANNA (CONT'D)
(to Billy, Johnny and
Parker)
Join me, it's really
good. Breathe in...

She breathes in deeply

ANNA (CONT'D)
And then ouuuuuut.

She lets go of her breathing

ANNA (CONT'D)
Iiiin...I said fucking
join me!!

The three hesitantly join in

ANNA (CONT'D)
Aaaand ouuuuuut

Johnny looks at her in complete bewilderment, not
quite believing what's happening

His fear takes over

JOHNNY
Please just let us go

ANNA
Don't worry, you'll be
found if it's meant to be

We hear somebody shouting downstairs

VOICE
Parker!

PARKER
Up here!

Anna point the gun straight at Parker's head

ANNA
Shut up! SHUT UP!!

We hear people running up the stairs. Anna panics.

Anna (CONT'D)
I'm sorry... Pretend I
didn't say that.

VOICE

What room are you in?!

Anna gets up and stands at the door, holding it shut, still pointing the gun at the men. She shouts to the people outside the room

ANNA

I'm just giving them a therapy session!

Somebody knocks hard on the door

VOICE

Let us in right now or we will break it down

Anna giggles

ANNA

Break what down? There's nothing to break down

She grows furiously angry

ANNA (CONT'D)

I'm already fucking broken!!

The door bursts open and several policemen run in. One officer speaks as the others grab Anna

OFFICER

Are you OK sir?

PARKER

Yes, we're fine

Parker, Billy and Johnny get up and Parker walks over to Anna as he pulls out a pair of handcuffs. Anna looks down with a sad, lost look and lets him handcuff her without a struggle

PARKER (CONT'D)

Miss Anna Henderson we are arresting you on suspicion of the murder of Mrs Joanna Sincton and her daughter Claire Sincton as well as for the possession of drugs.

(MORE)

PARKER (CONT'D)
You have the right to
remain silent, but
anything you do say will
be taken down and may be
used as evidence in court

FADE OUT TO:

INT-INTERROGATION ROOM-EVENING

Anna sits on one side of a table. Parker, Billy and Johnny sit opposite her. Parker slides the piece of paper found in the locket across the table so that it is just in front of her

PARKER
What does this mean?

Anna hardly looks at it

ANNA
I don't know

PARKER
Anna, we know it's yours
so you may as well tell
us what it is

She rubs her forehead, trying to maintain self-control

ANNA
You were meant to find
that. Just not the way
you did. I don't feel
well, can someone bring
me my pills

Parker signals to a security guard at the back of the room

PARKER
Get her bag

The guard nods and walks from the room

PARKER (CONT'D)
Were you on the 134 night
bus on the 1st of
November?

She doesn't answer, just looks down at the table

PARKER (CONT'D)
OK, maybe this will wake
you up a little. Did you
murder Mrs Joanna Sincton
and her daughter?

ANNA
I didn't! I didn't touch
anyone!
Where are my pills?!

The security guard walks back into the room with
Anna's bag and hands it to her. She hurriedly takes
out her bottle of Benzodiazepine, shakes a pill onto
her hand and swallows it

Parker looks towards her handbag

PARKER
A gun was found in this
bag Anna

He points to her handbag

ANNA
That doesn't mean
anything. I was on that
bus on my way
somewhere...

PARKER
With a gun in your bag?

ANNA
Yes

PARKER
What for?

ANNA
I couldn't take the
noises anymore, all the
screaming...

PARKER
Screaming?

ANNA
In my head. I wanted to
end it all so I got on
the bus to Turnbye
bridge.

(MORE)

ANNA (CONT'D)
 My mum used to take me
 there. I wanted to end my
 life at that place

PARKER
 Where did you get the gun
 from Anna?

ANNA
 My dad

PARKER
 Your dad?

Anna sounds a bit more regressed, her voice is higher

ANNA
 I stole it off him years
 ago

PARKER
 Your dad kept a gun and
 you stole it off him?

ANNA
 Yes

PARKER
 When?

ANNA
 When I was 18

PARKER
 When you were 18?

Beat

PARKER (CONT'D)
 So you've carried this
 gun around that long and
 you've never been caught?

ANNA
 It's not my fault you're
 shit at your job

PARKER
 No need for the attitude.

Beat

So you still keep in
 touch with your father?

ANNA
Sometimes...

PARKER
Is that true

Beat

PARKER (CONT'D)
Well my men have done a
bit of research and it
seems that a Mr David
Henderson has been
missing for over six
months. Am I right in
saying that David
Henderson is your father?

Anna looks down and mumbles

ANNA
Yes...

PARKER
Sorry?

She looks up

ANNA
Yes.

Suddenly Johnny joins the conversation

JOHNNY
What is centre tree Anna?

Anna doesn't answer

PARKER
(to Anna)
A weeping willow ring any
bells?

Anna looks up

PARKER (CONT'D)
(looking at Anna)

Thought so

CUT TO:

INT-POLICE CAR-NIGHT

Parker drives with Johnny beside him.

JOHNNY
How do you know where to
go sir?

PARKER
Remember that day you and
I took a walk in the park
and we sat on that bench?

JOHNNY
Yeah...

PARKER
And I asked you how deep
the roots of a willow
tree are?

JOHNNY
Well, I faintly remember.

PARKER
opposite us was this big
weeping willow. You must
of noticed it?

Johnny clearly doesn't remember but doesn't want to
dissappoint Parker

JOHNNY
Ohh yeah, of course I do!

Parker doesn't fall for it

PARKER
You don't.

Beat

PARKER (CONT'D)

Well, it caught my eye. I couldn't quite see what it was about it at first. I've walked past it a million times but it just stood out that day for some reason. Then I realized why- The roots of a willow tree tend to be very shallow, near the surface and some of these had been chopped away, ripped out and the earth looked tampered with.

Beat

JOHNNY

How do you know so much about trees sir?

PARKER

Olivia was into botany. She'd enthusiastically tell me all these seemingly useless facts. Sometimes I'd listen. I guess it was all for a reason.

Their car stops and they both look out of the window. They see the tree Parker was talking about

Parker puts his hand in his pocket and pulls out the playing card he found in the park- the 2 of spades. He hands it to Johnny and pats him on the back

PARKER

Still a lot to learn
Johnny

Parker steps out the car. Johnny stays, sitting, staring at the card. Mystified as to what Parker meant by that

CUT TO:

EXT-PARK-NIGHT

It's raining, a dog barks in the distance. We see the tree blowing sinisterly in the wind. The setting looks remarkably like Anna's dream. Parker comes into view with a spade. He turns and shouts over to Johnny

PARKER

Grab a spade Johnny

Johnny picks up a spade from the back of the car and they both walk towards the tree and circle it. It's enormous, like some sort of mythical creature. As they continue circling it, Parker stops and points to an area by the tree. Johnny looks and we see that it's a patch with seemingly no roots at all, where the earth has been messed with

PARKER (CONT'D)

Here

Parker takes his spade and stabs it into the soil. He begins digging and Johnny joins him. The two dig and dig. Eventually they stop and we see their expressions. They stare down at the ground- a hand is in view, poking out from the damp soil. Parker pulls out his walkie talkie and switches it on. We hear the crackling sound and then Parker speaks

PARKER (CONT'D)

Some help down here.

We've found him

CUT TO:

INT-FORENSIC ROOM-NIGHT

A body lays on a table, an old man's body. The camera pans along him revealing bruises, deep cuts; some recent, others healed, evidence of torture...

Parker and a forensic scientist come into view, circling the body.

SCIENTIST

If you look here...

He points to the right leg of the man. A sticky, wax like substance covers over it

SCIENTIST (CONT'D)
Adipocere has begun
forming as a result from
being buried in a moist
condition. Telling by the
way the body has been
decomposing, he's been
dead for about a week.
Two at the most.

PARKER
So around the beginning
of this month?

SCIENTIST
Well, yes

PARKER
(to Himself)
The 1st, the night of the
bus incident...

SCIENTIST
If you look here and
here...

Scientist points to the man's bruised wrists.

SCIENTIST (CONT'D)
You can see that the man
was tied up tightly. Over
a period of several
months by the looks of
it.
He was tortured and
malnourished.
And up here...

We move further up the body. We see where the man was
shot but we don't see the rest of his face

SCIENTIST (CONT'D)
The bullet track went
right through his skull,
it would have killed him
instantly. That's the
most recent wound on the
body. He was probably
shot then buried very
soon after

Beat

SCIENTIST (CONT'D)
We've identified him as a
Mr David Henderson sir

Parker looks at the scientist shocked

PARKER
Anna's father

Beat

PARKER (CONT'D)
What about the blood
sample from the chair I
gave you?

SCIENTIST
I've got somebody working
on that right now

PARKER
Good

He walks out the room as the forensic scientist looks
back down at the body and continues examining it

CUT TO:

INT-INTERROGATION ROOM-DAY

At the table again, Anna sits on one side with an
empty chair opposite. Johnny and Billy stand at the
back of the room with their arms crossed and Parker
walks back and forth across the floor whilst two
uniformed policemen stand by the door, one holding a
pair of handcuffs

PARKER
(to Anna)
How are you enjoying your
stay here Anna?

Anna sits uncomfortably and restless

ANNA
Can I have my pills
please?

Parker slams his hands down on the table and looks
Anna directly in the eye

PARKER
You're not getting
anything until you tell
us the **TRUTH**

Anna begins to cry.

ANNA
I did! I told you
everything...I was on
that bus on my way to
Turnbye bridge. That's
all!

PARKER
When you decided to play
your game on myself and
my officers a couple of
days ago, holding us
captive in your little
room, who was this 'Paul'
you were talking to?

She looks away secretively

ANNA
None of your business

PARKER
Oh well I think it is
actually

Beat

ANNA
He's my therapist. And
that was *his* room, not
mine.

Parker sarcastically responds

PARKER
Oh...your therapist yeah?

ANNA
Yes

PARKER
You were talking to
yourself

Anna brings her hands up and covers her ears,
blocking Parker out

ANNA

No I wasn't! He's my therapist. He tells me I don't have to feel guilty anymore. It wasn't my fault!

PARKER

What wasn't your fault?

ANNA

What happened to my mum! It wasn't my fault what dad did to us! Paul said it's all going to be OK now for me

She breaks down in tears

We hear a knock at the door. One of the uniformed police check to see who it is

PARKER

(to police but without looking away from Anna)

Who is it?

UNIFORMED POLICE

He'd like to speak to you sir

PARKER

Who is it?!

We hear the scientists voice

SCIENTIST

About the blood sample sir

Parker smiles

PARKER

(while still looking at Anna)
I'll be right there. Now we'll get to the truth

Parker gets up and walks out the room

CUT TO:

INT-POLICE STATION-DAY

Outside the door, the forensic scientist stands

PARKER
What did you find?

SCIENTIST
The results of the sample
show that the blood was
from David Henderson

Parker smiles

PARKER
OK, thank you very much

Scientist walks off shot, Parker walks back into the
interrogation room

INT-INTERROGATION ROOM-DAY

Parker sits back where he was. Beat.

PARKER (CONT'D)
Anna, we just got a test
back. Why is it that we
found your father's blood
in your house

Anna looks down at the table

ANNA
I don't know

PARKER
Oh yes you do.

Beat

He stands up and crosses his arms

PARKER (CONT'D)
Anna, am I right in
saying you were sexually
abused by your father
when you were 10?

Anna looks up to Parker quickly. She wasn't expecting
him to say that

ANNA

I don't have to talk
about that

PARKER

You must harbour a lot of
resentment your father.
All your life he
controlled you and your
mother. Using you both
for his twisted little
pleasures. Surely at some
time you thought of
getting revenge

Billy interrupts

BILLY

Sir, don't you think
that's a bit...

PARKER

Wait Billy

Parker puts his hands on the table and moves in
closer to Anna

PARKER

Didn't you ever think of
it?

ANNA

No...

PARKER

I'm not sure I believe
you. I think you just
waited until he got
older, frail and needy so
that you could turn the
tables on him. I reckon
you brought him into your
home and saw the perfect
opportunity to do what
you wanted with him. Or
rather...

Parker leans in closer to Anna

PARKER (CONT'D)
 ...to him

ANNA
 That's not true!

She swallows another couple of pills to calm herself down

Parker looks at her with a mixture of disgust and anger but with a hint of pity at how weak and pathetic she looks trying to keep herself together with pills.

After watching her desperately gulf down more tablets, he gets up and begins pacing the room again

PARKER
 Eventually, after a few months I reckon you decided you'd played enough with him and now it was time for your moment of glory

He moves close to Anna again

PARKER (CONT'D)
 And so you killed him

ANNA
 No!

PARKER
 I see how it all fits now. Physically, you must be very strong

Beat

PARKER (CONT'D)
 You drove him to the tree where yo dug a hole and disposed of him.

He sarcastically continues

PARKER (CONT'D)
 I'm amazed nobody saw you, that must of taken you ages. You're a very determined young woman

Beat

PARKER (CONT'D)
So then you caught a bus;
which I believe is the
only form of transport
allowed to enter your
chosen destination of
suicide; Turnbye bridge.

Anna sits, looking helpless

Beat

PARKER (CONT'D)
Then the note...

Parker paces the floor again

PARKER (CONT'D)
You said we were *meant* to
find it, just not the way
we did. So you wanted us
to find it *after* you had
killed yourself...
'Centre tree' as you call
it, was where your father
was, where you buried him
after shooting him but
you didn't want to give
it away too easily. Why?
I don't know. You seem to
like playing games. Maybe
you wanted us to find him
if it was meant to be,
right?

He looks at Anna's eyes, reading her thoughts

PARKER (CONT'D)
Perhaps if we cracked the
message, we'd find your
father and bury you both
together...

Anna looks away

PARKER (CONT'D)
...A chance for you to be
a family again

He moves away from her face and sits down opposite
her

PARKER (CONT'D)
Getting good isn't it?

Beat

PARKER (CONT'D)
Then there's the mother
and the baby. Why did you
kill them Anna?

She looks down at the table

PARKER (CONT'D)

You had just got on the
bus, distraught and
nervous about having just
shot and buried your own
father. On the bus there
was only a mother and a
child. A beautiful child
and her mother...

Anna looks at Parker, squinting her eyes with bitter
hate

ANNA
A happy mother!!

Beat

PARKER

Exactly.
I don't think there's any
back story relating to
why you killed Joanna
Sincton and her daughter.
I think you just saw a
happy mother and child
sitting there and that
got to you, didn't it?
You had all that once,
didn't you Anna? A loving
mother, holding you,
keeping you safe. But you
weren't safe, she
couldn't protect you from
him, from your father.
(MORE)

(CONT'D)

She betrayed you,
 abandoned you. You didn't
 stop him from killing her
 so she couldn't protect
 you from him-stop him
 violating you. Joanna
 Sincton and her child;
 you suddenly saw
 everything in them you
 wanted, treasured...and
 lost.

Anna sits in silence, looking away

PARKER

You didn't really work
 this out very well though
 because now that you've
 just shot these two, the
 police are going to be
 after you, tracking you
 down.
 So... you ran off the bus
 before anybody saw you,
 you ran home and you
 locked yourself in your
 house. You began dreaming
 up these fantasies, this
 'therapist' of yours-
 'Paul'. A fake shoulder
 to cry on, to help you
 deal with your guilt.
 You desperately wanted to
 tell somebody what you
 did, didn't you?

Anna is looking down, saddened by the truth being
 revealed right in front of her

Beat

PARKER (CONT'D)

So, Fast forward a couple
 of weeks and we find you.

He sarcastically says...

PARKER (CONT'D)

'Rationalizing' with
 'Paul'.

Beat

PARKER (CONT'D)
That pretty much brings
us right up to date.

PARKER (CONT'D)

What your father did to
you was wrong Anna, and
that we didn't know about
is unforgivable but I'm
afraid the law doesn't
allow for what you've
done

Beat

ANNA
Do you?

He leans in to Anna

PARKER
'Fraid not.

Beat

PARKER (CONT'D)
Life isn't fair is it
Anna?

Anna looks at him bitterly

ANNA
Well my moto is if life
fucks you up, you fuck it
right back

PARKER
At least we agree on
something

Parker stands up straight and pulls his suit down. He
looks to the other officers

PARKER (CONT'D)
OK, I'm done here

The two uniformed police officers walk to Anna, lift
her up and cuff her. They walk her out the door

Parker turns to Billy and Johnny

PARKER (CONT'D)
Well, that was a tough
one

JOHNNY
Nice one sir

PARKER
I think you've done a
fine job Johnny, you're a
great addition to the
force.

Johnny smiles triumphantly, Parker pats him on the
shoulder

Billy walks to the door, opens it and walks out. The
other two follow him

FADE TO:

INT-COURT-EVENING

We see the face of an old, ugly, aggressive looking
judge as he shouts the words

JUDGE
GUILTY!

Camera swings downward from his face to show the
hammer hit resoundingly

CUT TO:

INT-PRISON-NIGHT

A prison officer escorts Anna down a cold looking prison hallway. All the cells are empty.

The prison officer stops at a cell at the end and unlocks the gate.

Anna walks in and the door is slammed shut with a resonant echo. The officer moves out of shot and as the sound of him walking away gets quieter and quieter, we watch Anna standing, holding onto the metal bars.

She begins to day dream through the window in the empty cell opposite. A tree blows outside.

The main door shuts, Anna snaps back to reality, stands up straight and adjusts her arms as if embracing another person to dance a waltz. She begins swaying around her cell, humming the same song she danced to with Paul.

FADE TO BLACK

THE END

** The reason for these objects contrasting with the rest of Anna's home is [as] a subtle clue to the twist near the end of the story- what Anna's house *really* looks like

*From this point on, what we see of Anna's involvement with the accident etc, is what REALLY happened. It is a FLASHBACK. This could be shown in black and white or the image could be altered some other way to make the distinction between that and what the police are doing in the PRESENT TIME