Black Walls

by

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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

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)
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 
hers 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, they 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 off 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

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

Anna begins getting a little agitated

ANN (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

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

PAUL  
You are quite effected by  
this?

Anna looks intensely at Paul

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

Anna leans in closer to Paul

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

PAUL  
But?

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

She touches her neck

ANN (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 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 man 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 manl 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:

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)
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 disappointed 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)
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 won’t 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 of 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)
It’s nothing too taxing that we need to ask him

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

I was on that bus

Billy, Parker and the doctor turn in unison toward man1

He’s talking now

The doctor rushes over to man1

Are you feeling OK?

Man1 shouts as if in a trance

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

The man is in shock, surely you can see that

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

Parker’s mobile phone rings

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

Parker ignores the doctor and answers the call

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 neighbor’s 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
Fine

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 x-box

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!!! Stooooooop!

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 gets 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

THERAIPIST
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 holds 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)
Next thing I know, I see in the mirror that the baby that was crying its 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 stands. 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 trying
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)
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 won’t 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 let’s 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 driver’s 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 baby’s head and without a single moment’s 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 mother’s 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 accidently 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 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)
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 looks at Billy, Parker and Johnny
She actions to the chair next to her with the gun

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

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

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 dissapoint 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
going 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 you 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.
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

Then the note...

Parker paces the floor again

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

Perhaps if we cracked the message, we’d find your father and bury you both together...

Anna looks away

...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 Sinclon 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)
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