

MARIONETTE

Written by

ELBERT VAN STRIEN
&
BEN HOPKINS

Draft April 9th, 2018

© Accento Films BV / Elbert van Strien / Ben Hopkins 2018

For educational purposes only.
Disclosure, duplication and distribution of this screenplay to third parties,
in whole or in part, is not permitted,
subject to prior written permission from Accento Films.

The roof of an old asylum or clinic, somewhere in Scotland. Dark clouds gather in the sky. It's cold outside. A depressed-looking man in his 60s, MCVITTIE, opens a window and climbs onto the roof of the high building. He looks around anxiously, with a paranoid look in his eyes, as if he expects to see someone there.

McVittie quickly moves to the edge of the roof, carrying a jerrycan with gasoline. He opens the jerrycan and pours the gasoline over his body. He turns again, his eyes searching behind him, then to the sky. Suddenly he starts to shout:

MCVITTIE
YOU THINK YOU'RE CONTROLLING THIS?!
DO YOU?!

No reaction.

His hands nervously open a matchbox. He lights a match.

MCVITTIE (CONT'D)
Well you didn't expect this, did
you?!

The wind blows out the match. McVittie starts to grin.

MCVITTIE (CONT'D)
So you are here...

His eyes are searching around. Nervously and as quickly as he can McVittie lights a new match.

MCVITTIE (CONT'D)
YOU WANNA SEE ME BURN?!!

Silence. Then McVittie starts to hear things in his head... His breath comes faster...

MCVITTIE (CONT'D)
Get out of my head. GET OUT OF MY
HEAD!!!

He grabs his own head to get rid of the voices. Suddenly and unexpectedly McVittie catches fire. Within no time his whole body is on fire. He staggers and screams a terrible scream.
FADE TO WHITE.

Credits start.

Bright white light. A darker figure... human... moving slowly towards us...

MARIANNE (VOICE OVER)
 (under her breath)
 What am I doing here? I don't
 belong here.

The intensity of the light slowly lessens and reveals that we
 are in...

3 INT. AN AIRPORT CORRIDOR - DAY

3

A bright, white corridor with glass walls, letting in a great
 deal of light... ..walking towards us, balleticized by slow
 motion, carrying hand luggage, MARIANNE WINTER (37, academic,
 sympathetic). As she walks, she rubs her pale, blurry eyes...
 it seems she has been travelling for some time... As she walks
 she eyes up a series of adverts on the wall for a certain
 insurance company: "Makes life simple. Makes life safe."

MARIANNE (VOICE OVER)
 (under her breath)
 Our world is huge, and everywhere
 it's the same rubbish.

4 INT. BAGGAGE RECLAIM - DAY

4

Marianne sits on a cardboard box marked with her name in
 marker pen. Semi-comatose, she watches the baggage glide past
 slowly on the conveyor belt.

MARIANNE (VOICE OVER)
 (under her breath)
 Man, in all his greatness, creates
 machines that move bags, very
 slowly, in circles... round and...
 round.

As well as the box, she already has collected two suitcases,
 which sit on a trolley beside her. It seems she has more
 luggage to come; - she is not travelling light. Around
 Marianne, the whole airport is moving in slow motion...

5 INT. AIRPORT CONCOURSE - DAY

5

An extended Indian family is waiting just beyond the railings
 of the arrivals concourse. Ahead of Marianne, their relative,
 a young Anglo-Indian man in his 20s, enters the arrivals hall
 to the manifest delight of the family... As she walks past in
 the glide of slow motion, Marianne watches the embraces of
 the family, the slowly changing masks of joy and delight...
 She, in contrast, is sad and alone...

Now, materializing from behind the joyous family, a white
 piece of cardboard with the name "DR. WINTER" written poorly
 on it... and, holding it, a fat, depressed looking man
 (DRIVER) in a cheap, grey suit and thick glasses...

6 INT. CAR PARK AIRPORT - DAY 6

The driver doesn't help much as Marianne loads her heavy luggage into the black Ford parked in the dismal, rain-flayed parking lot. He points apologetically to his lower back - it seems he can't help because of "back trouble". Marianne struggles with the luggage.

7 EXT. MOTORWAY - DAY 7

The taxi glides along the motorway, and for the first time we are out of the "generic modern space" of the airport and in a specific landscape... The distant rolling moor and the grey-green hills tell us we are in Scotland.

From her car window, Marianne watches the cloud-shrouded landscape and the distant shapes of church towers in the town beneath the hills... the louring grimness seems to impress her favourably.

8 INT. MARIANNE'S APARTMENT - DAY 8

An empty, sparsely furnished apartment. Marianne sits once again on her cardboard box and stares out of the large window of her high-ceilinged apartment. It has started to rain, and she is watching the droplets fall on her window and on the brown stone of the houses opposite. A stone church dominates her road, made in the austere style beloved of Scottish Presbyterians.

Her luggage sits unpacked around the half-empty room. For a while she sits there, staring out the window.

MARIANNE (VOICE OVER)
My new life begins...

The rain falls... Fade... End of title sequence.

9 EXT. CAR IN STREET LEADING TO CLINIC - DAY 9

Marianne's car makes a turn into a road that leads to an institutional building - the kind of building that is generally associated with a hospital or university, or both.

A sign bears a large H, marking it as a hospital...another mandatory sign says "NO ACCIDENT AND EMERGENCY, NEAREST A&E..." The building seems to be quite desolate, and old.

10 INT. CLINIC MAIN ENTRANCE - DAY 10

Darkness. Marianne opens the entrance door, a briefcase in her hand. Light shines into the hall of the main entrance. Inside it's quite dark.

Marianne steps inside and looks around. Huge marble stairs go up to the first floor, an old elevator, seemingly endless corridors.

Marianne notices the reception, but the old wooden roll-down shutter is halfway down. She looks down the corridors - no one there.

MARIANNE

Hello?

From the side Marianne can now look into the small glass house reception. She notices an old man inside. It is the SECURITY GUARD; it looks like he is dead. Or asleep?

Marianne knocks on the glass. The Guard slowly wakes up. Marianne smiles at him. The Guard rises and starts to look for his keys to open the door.

A voice sounds behind Marianne. She is greeted by the smiling, sympathetic face of MAUREEN ("MO"), a voluble, bright-looking woman in her 40s.

MAUREEN

Doctor Winter?

MARIANNE

Doctor Clarke?

MAUREEN

Aye, good to meet you finally, in the flesh that is.

(raises voice)

Thank you Cole! I'll show her!

The Guard puts up his hand as his habitual greeting, and sinks down on his chair again. Maureen holds out her hand towards Marianne and they shake hands.

MAUREEN (CONT'D)

Maureen. Everyone calls me "Mo".

MARIANNE

Marianne.

MAUREEN

No nickname?

MARIANNE

No.

MAUREEN

Never had one?

MARIANNE

No.

MAUREEN

Strength of character. You are who you are. Just... "Marianne".

Marianne smiles politely.

In her vivacious way, Mo is chatting away as she guides Marianne towards the old elevator.

MAUREEN (CONT'D)

Let's show you your office, consulting room, whatever.

She pulls the iron fence to the side. They step inside.

MAUREEN (CONT'D)

Dr. Mandelbaum is sorry he couldn't be here himself, but he had a family event that couldn't be avoided.

11 INT. OLD ELEVATOR - DAY

11

Maureen closes the elevator behind them and presses the button. With a screeching noise the elevator goes up. Marianne looks up doubtfully at the mechanics, wondering if the elevator will hold.

MAUREEN

But we're all happy that you could come here at such short notice. I have to say we were delighted when you sent in your application, but then you know that. And they're all really looking forward to meeting you tomorrow. How was your flight?

MARIANNE

(smiling)

Boring.

Mo laughs.

MAUREEN

Boring? Yes I suppose it was. Still - "how was your flight" - it's what people ask, isn't it?

The elevator makes a screech that echoes in the old building.

12 INT. CONSULTING ROOM - DAY

12

A writing desk, piled high with files. Two windows with adjustable blinds. Two comfortable chairs. A couple of low stools. Two wooden chests. A patterned rug.

Shelves with books. All in sober, muted colors, apart from one wall, which is brightly decorated with children's scribbles and drawings and a colorful poster, headed "The Weather", with bright symbols representing sun, rain, cloud etc... Also in one corner of the room are some special children's toys.

Maureen notices the name on the door, it still says "DR. A. McVITTIE".

MAUREEN

We'll have to change that. Sorry about that. I'll have a word with administration.

Marianne looks around the room. Outside we hear the rain fall. Mo lets her have a quietish moment before launching back into her normal loquacity;

MAUREEN (CONT'D)

I put all the case files out on the desk. You've got a few hours before your first sessions. I hope that's enough. Can't think why you'd come here, from all that highlife. I've never been to upstate New York, but I googled it and it looks wonderful. I was talking to my husband last night... is your American position still available? Maybe I should apply and we can do a straight swap?

MARIANNE

I think it's been filled already.

MAUREEN

Shame, that's me stuck here then. No seriously, why did you decide to move to Scotland?

A pause.

MARIANNE

I like rain.

It's clearly an evasion. Maureen notices this but doesn't probe further.

MAUREEN

Well you've come to the right place then.

Feeling that she may have become too intrusive too quickly, Maureen looks at her watch.

MAUREEN (CONT'D)

Well, I have my first patient.
Shall I pick you up at 12.30, show
you the canteen? If you can survive
that, you can survive anything.

Marianne nods and manages a smile.

MARIANNE

Thanks, that would be nice.

MAUREEN

Well see you later.

Maureen leaves.

The room goes quiet. Marianne looks around her new work environment, slowly taking it in. Then she walks to the desk and sits down. The files sit there, silently, heavily, huge piles of words, of work. Marianne takes the file at the top of pile. It is marked "CORINNA McFADDEN".

She opens the file and starts to read. We look over her shoulder at the files... they are a mixture of handwritten notes and typed sheets. Certain words jump out: PARANOID DELUSION, TRANSFERENCE, RESISTANCE, LITTLE IMPROVEMENT, FLUPHENOZINE DECANOATE, RISPERDAL/COGENTIN twice daily; EFFECTIVE.

Marianne opens the drawers to search for a pen, then she makes some notes.

13

INT. CONSULTING ROOM - DAY

13

CORINNA, an intensely vacant girl of around 9 years, stares with a fixed expression of horror. Somehow she has the tragic face of an adult.

Marianne sits near her, looking at her intently. Corinna is seated on the carpet in the middle of the consulting room. Her heavy black hair frames her face as she is staring at the wall with the children's drawings. Her stare is blinkless, intent and unchanging. Her body is rigid, locked in a posture.

Marianne speaks softly.

MARIANNE

Corinna?

Corinna doesn't react; not even a flicker of recognition. Silence. The stare continues.

MARIANNE (CONT'D)

It's OK for you to stare at the wall.

Corinna turns to look at Marianne with her dark, moody eyes, then quickly avoids her gaze again.

MARIANNE (CONT'D)

We're going to do something a bit different from Dr McVittie. What do you think? Shall we talk a little?

No reaction. Corinna stares at the wall again. Her eyes slowly wander off to the window.

MARIANNE (CONT'D)

We don't have to talk about your mother being sick. We can talk about anything - anything at all.

Corinna slowly holds her pale thin finger to her lips. And looks out at the rain.

DISSOLVE...

Later. Marianne is scribbling some notes into her notebook when the door opens and a boy of 11 or so enters nervously. The boy, ROBERT, is a grinning, freckled, sandy-haired boy who goes and sits down on his habitual chair. He rubs his knees nervously and looks over, smiling oddly, at Marianne.

MARIANNE (CONT'D)

Hi Robert, I'm Marianne.

Robert just grins.

MARIANNE (CONT'D)

Or Doctor Winter.

Robert just grins.

Marianne gets up and walks over the chair that sits opposite Robert's. As she starts to walk, Robert starts to stutter, as if trying to say a word that begins with "f"..

ROBERT

f- f- f- f-

MARIANNE

So, how have things been?

ROBERT

f- f- f- aaaaaaaaaaaa!

Robert springs up and lets forth a torrent of words comes out of his mouth, all in a heavy Glaswegian accent;

ROBERT (CONT'D)

fuck fuck fuck fuck you fucking cunt away and shite ye grit big pile o'stinkin clap an yous can away an fuck yissilf you innae
(MORE)

ROBERT (CONT'D)

fuckin doctor yis a fuckin strim
o'pish flyin through ae dark, ye
cunt... cunt rammed full o'shite an
pish yae grit fuckinforeign
lummoX hoodefuckdeyethinkyare ya
hooor? aaaaaaaaaaaaaaaaaa fuck fuck
fuck an shite an fuck.

Robert stops his tirade as abruptly as it began. He sits down again. He grins at Marianne.

MARIANNE

I think I'm going to try you on a
new course of medication. How does
that sound?

ROBERT

Great.

Robert has just as suddenly become a "normal" boy again.

14

INT. CANTEEN - DAY

14

The canteen isn't very popular; there are hardly any people there. Marianne has just taken some food from the self-service, and is now looking around where to sit, when Maureen gestures her to join her.

Marianne sits down, and starts to investigate her sandwich. Maureen takes another bite of her sandwich.

MARIANNE

Was Dr McVittie really as boring as
his notes indicate?

Maureen laughs.

MAUREEN

Honestly? Maybe! Very old school,
and was himself a depressive
grouchy old bastard. The depressed
treating the depressed, the blind
leading the blind...

(slightly secretive)

I think he was the biggest user of
his own medicine cupboard if you
see what I mean. In the end it got
the better of him.

MARIANNE

You mean... he developed his own
mental health issues?

Maureen nods.

MAUREEN

He was sectioned a few weeks ago.
Not very good for the standing of
the department I'm sure you'll
understand.

Marianne nods slightly.

MARIANNE

His records end two months before
he left the department.

Mo looks at her, then she nods slightly.

MAUREEN

Our wise director, Dr. Mandelbaum,
must have withheld the last notes
from you. I think you can imagine
why.

Marianne nods; yes, I suppose that makes sense. She reflects
a few seconds and then starts quietly to eat her sandwich.
Maureen sits eating too. Then looks over at Marianne. Maureen
leans in, speaking quietly;

MAUREEN (CONT'D)

How's your sandwich?

In response, Marianne just makes a face: not very good.

Maureen smiles.

MAUREEN (CONT'D)

I did warn you...

15 INT. CORRIDOR CLINIC - DAY

15

Marianne is walking down the corridor, carrying a full cup of
coffee in her hand, taking the odd sip from it.

She turns into the corridor outside her consulting room. A
mother and son are waiting for her. TINA, a sweet and
concerned-looking woman, shakes Marianne's hand and they have
a few words, then Marianne leads the withdrawn-looking son,
MANNY, into the consulting room.

16 INT. CONSULTING ROOM - DAY

16

Manny sits in silence on the carpet. He has arranged the toys
into a particular pattern and is drawing his arrangement. He
seems to be quite a skilled artist for his years. He is 10,
and a pale, withdrawn, nervous-looking child.

Marianne approaches quietly and looks at the arrangement of
animals and the drawing of them.

Manny has placed the pig toy on its own, and then all the other animals in a kind of semi-circle, facing away from the pig. In Manny's drawing the pig is in the bottom left hand of the page and the other animals are gathered around some buildings that maybe represent a city. Manny is just drawing a window for the pig to be looking through, as if the pig is alone, staring out at the blank page whilst elsewhere, all the other animals are gathered into a family-like group. For a while, Marianne watches the sad spectacle of this quiet, melancholy child.

MARIANNE

What are you drawing, Manny?

Manny hears this, but doesn't react. He keeps on drawing the window.

MARIANNE (CONT'D)

I'm not Doctor McVittie, Manny. You don't have to be with me like you were with him. I won't tell you what to do. Now it's you who's in charge here. We'll do what you want to do.

Manny looks up. The child's gaze seems to go into her; an intense look, a searching gaze that is unnervingly adult and alive.

The impression goes. Manny looks back down and becomes the withdrawn child he was previously.

MARIANNE (CONT'D)

Are you the pig, Manny? The lonely one, staring out?

Manny keeps drawing. The pause spreads out. He draws over the window... lines like bars; almost as if the pig were imprisoned.

MARIANNE (CONT'D)

It's OK to talk, Manny. Sometimes when we talk we can be less lonely.

No response.

MARIANNE (CONT'D)

But if you talk it doesn't mean that you have to be nice to me. The pig doesn't have to make friends with the other animals if he doesn't want to. But maybe he can say why he doesn't want any friends.

Manny gives no physical indication that he is about to speak.

MANNY

No-one likes what I say.

Marianne is taken aback. She quickly searches for a rejoinder, not wanting to lose momentum.

MARIANNE

Why not?

Manny makes a few strokes on his drawing.

MANNY

Because of what I can do.

MARIANNE

What can you do?

MANNY

Make things happen.

Marianne is interested.

MARIANNE

Like what?

Manny draws. He doesn't answer.

MARIANNE (CONT'D)

What can you make happen?

MANNY

This.

Manny looks up and stares at her. Once again, that unnerving gaze.

MANNY (CONT'D)

You.

Marianne makes a facial reaction that means something like "well, that is quite something". It is a fake expression, the kind one uses with a child.

Manny looks away again, unimpressed with Marianne's response. Marianne, amused by her patient's imaginative ideas, makes some notes in her pad.

17

INT. BAR THE FRIARS - NIGHT

17

A somewhat upmarket bar. Marianne is sitting on a bar stool on her own at the bar, nursing a pint of local bitter that she obviously finds a bit distasteful. The life of the pub goes on around her. Mainly younger people chatting, talking, laughing.

At the other end of the bar, a man in his late 30s is occasionally looking in Marianne's direction, trying to get her attention. Marianne notices this. She smiles politely and quickly turns away, avoiding any possible future contact. She sighs; we almost see her thinking: *what am I doing here?*

Now Marianne has turned she notices another young man, KIERAN, 30s. Kieran is chatting with his (girl)friend. Kieran is attractive and easy going. Marianne finds him obviously interesting, Kieran notices her look as he finishes his drink. His friend NICOLE turns to have a look as well. Marianne is slightly confused when Nicole waves. She nods politely.

Nicole has a quick word with Kieran, who grabs his jacket - they are leaving. Kieran kisses Nicole goodbye on the cheek and heads to the back of the Friars. As he crosses the pub floor he passes Marianne; he smiles briefly at her.

KIERAN

Hi.

MARIANNE

Hi.

Marianne is struck by his appearance, but stays reserved.

NICOLE (OFF)

I thought it was you.

Marianne turns. Nicole is behind her.

MARIANNE

... Do we... know each other?

NICOLE

Clinic Administration. You filled in a form for me this morning.

MARIANNE

Oh, yes... (still not sure) of course. I'm sorry.

Nicole digs in her bag for cigarettes.

NICOLE

Having a look around town?

MARIANNE

Yes, I suppose.

There's a pause. Marianne searches for some small talk...

MARIANNE (CONT'D)

You just leaving?

NICOLE

Me? Yeah, heading home. My friend Kieran's off to his obscure book club. Don't ask, this is typical Kieran. (*she takes a cigarette*) Or is that what you're here for?

MARIANNE

Book club?

NICOLE

There is a room in the back. Upstairs. Here.

Nicole picks up a leaflet from the bar behind her, and hands it to her. Marianne glances at the leaflet, with little interest. It has a list of courses; website design, pilates, transcendental Buddhism, origami, Japanese, landscape gardening... etc. A line at the bottom of the page says: Literature and Philosophy Reading and Discussion Group.

MARIANNE

Are you a couple?

NICOLE

Kieran? No... he's a free bird.

Marianne nods.

MARIANNE

Well...

(*trying to find an excuse*)

Like Groucho Marx said, I wouldn't be a member of any club that would accept me as a member.

Nicole laughs.

NICOLE

It's amazing that this club has members. It's all quantum physics and philosophy, run by this weird German couple. Takes all sorts I suppose... (*indicating she wants to smoke*) Well, I'm off. See you tomorrow.

MARIANNE

Yes. See you.

Nicole leaves.

Marianne takes another sip from her drink. She waits for a moment, looks around at the back of the pub. She notices Kieran who is chatting with someone, and they go upstairs. Marianne hesitates. Then she makes a decision. She pays for her drink and heads outside.

18 EXT/INT. CAR MARIANNE - NIGHT

18

Marianne drives back home. She puts on the radio. There's some fog outside, Marianne peers into the dark.

Ahead of her, the road goes under a high, imposing viaduct.

Then suddenly Marianne is shocked to see in front of her the scene of an accident. It seems two cars have collided with each other on the road beneath the viaduct. One of the cars lies half on the road, upside down; smoke is pouring from its bonnet. Marianne brakes and comes to a halt.

For a brief moment Marianne sits there looking at the site of the accident: the other car, a Ford, has been knocked off the road and is now a wreck smouldering on the embankment.

Then she quickly gets out of her car, and heads towards the Ford, to go and help. The night is foggy and the atmosphere is slightly ominous. It's clear she is the first one arriving at the accident. She hears screaming, terrible screaming coming from the overturned Ford. But Marianne can't go near. She turns to the side, half in shock. She starts panting, her hands are shaking terribly.

She turns to the first car; the one that is upside down on the roadway. She can see that a man is sitting behind the wheel of the crashed vehicle, he is still alive, but clearly wounded and in shock. A small fire starts to break out in the engine.

Behind Marianne, on the road, another car halts. A YOUNG MAN gets out and runs to Marianne.

YOUNG MAN

Are you okay?

Marianne, still panting, nods and gestures he should help the others. The young man runs off to the wrecked Ford. Marianne looks at her hands, they keep shaking. FADE OUT.

18A EXT. MAIN CLINIC - DAY

18A

A new day.

20 INT. CONSULTING ROOM - DAY

20

Manny draws whilst Marianne watches intently... He seems to be drawing a picture of a man with rich, wavy hair... His father?

Then Manny speaks, ... softly...

MANNY

Did you like my present?

Marianne looks at him.

MARIANNE
What present?

Manny doesn't respond. He starts to draw again. Marianne is thinking about her next step, whilst Manny is drawing.

MANNY
I know that it frightens you.

Marianne watches him.

MARIANNE
What frightens me?

MANNY
That I invented you. That you only exist because of me. There is nothing until I invent it. There is no street until I make you walk on it, no room until I make you walk into it. I can make you do anything. Walk. Run. Die.

Manny draws.

MANNY (CONT'D)
I even decide what you dream.

MARIANNE
Is that what *you* dream about, Manny? Being in control?

No answer.

MARIANNE (CONT'D)
In your life, maybe some bad things happened to you that you couldn't control. You want to change that? That makes sense...

No answer.

MARIANNE (CONT'D)
I accept. You are in control here. In here, you are the boss.

Manny looks at her, one of his strange, unsettling stares.

MARIANNE (CONT'D)
Now tell me why you want *bad* things to happen to me, Manny. Why do you want me to run? Or die?

No response.

21

INT. MARIANNE'S APARTMENT - DUSK/NIGHT

21

Marianne switches on the TV. On the screen: a Reality TV show where a "celebrity" is being lowered into a perspex container full of frogs (or similar) whilst two gormless presenters make "jokes" and laugh fake laughter into their microphones. Marianne's face twists into a scowl of despair and scorn as she watches this 'rubbish'. She turns the TV off. As she does, she hears voices.

She turns around, looking for their source. They are just gentle voices; a couple talking somewhere in the house, a gentle, daily chat between a man and a woman. It must be the neighbours.

She goes over to her new CD/Radio player. A Schubert Piano sonata. Her few possessions have made the room slightly more homely, but it still doesn't feel lived-in. Most of the shelves are still empty, but one is now laden with her books. Marianne takes a book, and pours herself a whisky. She sits down in her armchair beneath the anglepoise to read. She looks content, in a gentle kind of way.

DISSOLVE...

Later; the CD is just coming to an end; the display of the player clicks back into "ready to play" mode.

Silence in the flat, except for deep breath, getting faster.

It is Marianne's breath; she has fallen asleep in the armchair, and is beginning to dream.

DISSOLVE TO:

22

INT/EXT. CAR/CROSSROADS, FOREST, NORTH USA - DAY

22

MARIANNE
(triumphantly)
Seneca Smokehouse!

Marianne - looking fresher and less careworn than we have seen her before - is driving an ageing Chevrolet jeep up to a crossroads in a forest. No other cars or signs of human life around. At the crossroads, one State sign pointing onwards along the main road to Steamburg on the 346, and also some handmade signs for local properties and businesses point left and right down the smaller roads. One of these says "SENECA SMOKEHOUSE", pointing right.

JOSH
Yeah, but the GPS says left.

Marianne slows down to stop at the crossroads. As she does so, the Chevy's brakes grind and slip.

MARIANNE

These damn brakes again.

JOSH

Weren't you going to...?

MARIANNE

I know I know. First thing Monday.

Josh (34, relaxed, academic-looking) looks at the crossroads, at the GPS, which is saying "TURN LEFT ONTO THE OLD CREEK ROAD."

JOSH

So do you trust the sign or the GPS?

MARIANNE

The sign I guess.

JOSH

Kids could have turned it the wrong way round.

Marianne looks at him.

JOSH (CONT'D)

What else they got to do round here?

Marianne smiles and shakes her head, undecided.

Josh takes out a quarter and flips it.

JOSH (CONT'D)

Heads or tails?

MARIANNE

Seriously?

JOSH

Does it matter? We've had a nice drive anyway. Let's just go crazy and take one of them, see where it leads.

Marianne is disappointed.

MARIANNE

But wasn't it the point of the whole day?

JOSH

We'll find it, don't worry.

MARIANNE

(mumbles)

Really, the best smoked trout ever -

Josh rolls his eyes, laughs.

JOSH
Heads or tails?

MARIANNE
Heads.

Josh reveals the flipped coin - tails. He points to the left. Marianne puts the car into gear, turning left...

23 INT. MARIANNE'S APARTMENT - NIGHT 23

A sudden sound of smashing glass and Marianne wakes up suddenly. We are back in Scotland. Marianne's whisky glass has fallen and smashed on the floor. Sleepily, she gets up.

24 INT. THE FRIARS UPSTAIRS - NIGHT 24

Obscured by other people in front of us, we slowly reveal Kieran amongst a small reading group in the upstairs room of the pub.

There are about 10 people present... The majority are "Open University" types with beards and spectacles, drinking ale. Then a couple of Gothic, intense "artist" types, a couple of nondescript bank clerk types who keep their passions for literature quietly hidden beneath their conventional exteriors. There's a nice Bierstube atmosphere, and piles of books on the table.

Marianne is now attending the group; the only other woman present is KATINKA, the German wife of MARCUS, the leader of the group. Every now and then Marianne's eyes wander off in Kieran's direction. Marianne clearly likes him.

Kieran senses he is being watched. Their eyes meet and Kieran smiles politely. She smiles too, slightly embarrassed, quickly avoiding eye contact. During all this, we hear the book group discussion:

KATINKA
(partly off)
...thing is: Schrödinger wanted to prove how ridiculous this idea was and came up with the example of the cat in the box. So before you have a look inside the box, the cat is both dead and not dead. Both realities exist at the same time. This, for him, proved this whole idea is nonsense.

CAMERON, one of the "artist" types, takes a drag on his roll-up.

CAMERON (OFF)

But it's not. Thoughts are energy,
just like everything else, and they
can manifest themselves in matter.
We create reality by how we observe
it... What we think, we become.

MARCUS

Doctor? What do you think?

Eyes turn to Marianne, the new club member. But Marianne
wasn't really concentrating, she was looking at Kieran.
Marcus notices her discomfort, helps:

MARCUS (CONT'D)

Are our thoughts like self-
fulfilling prophecies? Does the way
we think about the world end up
being our world?

MARIANNE

Well I... of course. Erm, I'm a
psychiatrist and if there's one
thing I'm convinced about then
it's, well, that... thought is the
root of all sickness, all trouble.

The others look at her, apparently waiting for more.

MARIANNE (CONT'D)

I mean, look at this book group,
agonising over Schrödinger's cat
and whether the process of
observing reality actually changes
its nature. Don't we have better
things to do with our lives? I
mean, we all need to see a shrink
if we think this is a good way of
spending an evening.

Some laughter. After her initial hesitation, Marianne has
found her flow, and is smiling as she talks, winning people
over.

MARCUS

So, if thought is our sickness,
what is the cure?

MARIANNE

Oh that's easy. I prescribe a full
lobotomy for all of mankind.

A big laugh. Marianne notices that Kieran finds her funny.
She likes this.

MARIANNE (CONT'D)

Once we've all stopped thinking,
then we can all be truly happy.

25

EXT. STREET OUTSIDE THE FRIARS - NIGHT

25

The book group is exiting the pub. A few wave and call out their goodbyes as they run for a passing bus. Others head for their cars. Marianne comes out and walks to her car. Kieran is outside and seems to have waited for her.

KIERAN

I live in Dowanhill.

MARIANNE

So do I.

KIERAN

Great.

A pause. Marianne laughs, finding it a great way to invite himself:

MARIANNE

Oh, would you like a lift?

KIERAN

That would be lovely, thank you.

Marianne smiles, still not entirely sure she should go ahead with this.

KIERAN (CONT'D)

Thought you would never ask.

Kieran gestures: *which car is yours?* Marianne points towards her car and they head towards it.

26

INT/EXT. MARIANNE'S CAR - NIGHT

26

They drive in silence for a while. The silence grows, becoming maybe a bit tense. Marianne looks like she may be trying to think of something to say, but clearly, small-talk is not her forté.

KIERAN

Ok, let's do this backwards.

Marianne looks at him.

KIERAN (CONT'D)

I say something, an answer, and then you ask the question that leads to that answer...

A little pause.

MARIANNE

What are the rules of the conversation?

Kieran smiles, pleasantly surprised at how quickly Marianne catches on.

KIERAN

Very good.

MARIANNE

How am I at this game?

KIERAN

I own a bookshop. Second hand.

MARIANNE

What do you do for a living?

KIERAN

It's not bad.

MARIANNE

What's it like, running a second-hand bookshop?

KIERAN

It is a good way of making money.

MARIANNE

What do you think of prostitution?

Kieran laughs. Marianne smiles, pleased to have made him laugh. He looks at her, liking her.

KIERAN

Next left.

MARIANNE

Where do you want me to go now?

They are driving down a residential street. Kieran points at a parking space ahead.

KIERAN

Just here, behind the white van.

MARIANNE

Where did your neighbours find you the last time you had a good night out?

Kieran laughs again. Marianne pulls into the space.

27

INT. MARIANNE'S CAR AT KIERAN'S FLAT - NIGHT

27

She turns off the engine. He looks at her.

KIERAN

Yeah, why don't you come up for a wee dram?

Marianne is slightly taken aback by this move. She doesn't immediately know how to respond. Maybe even she looks a bit nervous.

MARIANNE

Oh...I er... I'm sorry, I...

She looks up at his lovely smile. Kieran hides his disappointment.

KIERAN

It's OK.

He smiles.

KIERAN (CONT'D)

Thanks for the ride.

Marianne nods, although somehow she feels this is maybe not the right decision either.

They say goodbye and he leaves the car. Marianne hesitates, but doesn't stop him. She watches him go towards his flat.

She leans back, sits in the driving seat for a while, but doesn't turn the ignition.

MARIANNE (VO)

Turn on the engine.

Marianne turns on the ignition and drives backwards a few metres. Then she halts. Tears have welled up inside her, she lets out a long sigh, not giving in to the tears.

DISSOLVE TO:

28 INT/EXT. CAR/FOREST NORTHERN USA - DAY

28

We are driving along the forest road, Josh and Marianne intent on seeing any signs for the smokehouse. Suddenly the car starts beeping and a warning sign flicks up on the dashboard.

MARIANNE

This effing car.

JOSH

Sssh!

Josh is sitting in the passenger seat.

JOSH (CONT'D)

He might hear you.

MARIANNE

Who?

JOSH
The car of course.

Marianne looks at him; an affectionate look that says "you're really stupid."

MARIANNE
I need my reading glasses, what
does that symbol mean?

Josh peers over to look at the dashboard -

JOSH
Engine temperature, it's probably -

The car explodes. Or rather, suddenly steam is pouring out of the hood. Marianne pulls over rapidly to the side of the road, turns off the engine.

Silence, except for the hissing sound of steam.

JOSH (CONT'D)
I told you so. He was listening.

29 EXT. ROADSIDE NORTHERN USA - DAY

29

Marianne and Josh are looking rather hopelessly at the engine - neither of them knows anything about cars. Josh points at the coolant container, which is well below the MINIMUM line.

JOSH
That would be it, right?

Marianne shrugs. She's a bit stressed, but also can see the humour of the situation -

MARIANNE
See, our car doesn't want us to get
home. He wants us have an
adventure.

A pick-up truck is driving along towards them from the opposite direction. The DRIVER (50s, friendly) honks his horn and pulls up alongside them.

DRIVER
Engine trouble?

JOSH
Probably a leak in the coolant
system.

MARIANNE
(sotto voce)
As if you knew anything...

DIVER

Want a ride? I can take you to
Steamburg. Craig can take care of
you there, he's got a tow truck.

Marianne and Josh look at each other - there's not really any
other option.

30

EXT/INT. CROSSROADS/ROAD, NORTHERN USA - DAY

30

The pick-up truck turns left onto the main road to Steamburg,
drives on a while. Marianne sits in the back seat, Josh next
to the driver.

They pass a turning signed "SENECA SMOKEHOUSE"...

MARIANNE

Seneca Smokehouse!

She and Josh share a look.

DIVER

Best smoked ribs for miles
around...

MARIANNE

We were after the trout...

DIVER

Well stay at the Steamburg motel,
then you can get there tomorrow
once your jeep is fixed. Hell,
maybe even this evening. I'll just
call Craig at the gas station...

Driver reaches for his mobile and starts to scroll through
numbers with one hand. The pickup weaves a bit on the road,
but there's no other car in sight...

DIVER (CONT'D)

(finding the number)

Here he is...

Driver presses "call". Josh turns round to look at Marianne.
She smiles at him, ambiguously...

Josh, seeing this smile:

JOSH

What?

Suddenly Marianne's expression changes to panic. She screams.
Josh turns -

For a split second, through the windscreen, we catch sight of
a large forestry truck loaded with logs reversing out onto
the road from a turning on the right.

A final flash image of logs crashing through the windscreen.
Then black.

31 INT. HOSPITAL CORRIDOR U.S.A. - DAY 31

Marianne on a hospital gurney, her face bruised and scratched. She looks around in panic.

MARIANNE

My husband? Where's my husband?

A hand reaches down to pacify her.

MARIANNE (CONT'D)

WHERE'S MY HUSBAND?

32 INT. MARIANNE'S APARTMENT SCOTLAND PRESENT - NIGHT 32

Marianne opens her eyes. We are back in Scotland. She is lying in bed with a whisky. She stares vacantly at the ceiling, saddened and alone. FADE OUT.

33 INT. CONSULTING ROOM - DAY 33

Marianne is standing by her consulting room desk, sorting through a small stack of papers - some children's drawings, some internal memos from the Psychiatry Department etc. She puts them in their relevant patient or admin files.

Then suddenly she pauses, struck by one of the patient's drawings. From the style, it is clearly one of Manny's. It seems to show a scene that looks just like the accident that she witnessed on the way back from the Friars the other day. The car upside down, close to a viaduct, people lying on the ground, bleeding. And next to the car is the pig, and the word 'SHAKE' is written next to the pig.

Marianne stares at the drawing. She can't really believe what she is seeing. How does Manny know about this?

Her eyes turn to a file on her desk marked EMMANUEL CRAIG. On the first page of the file there is a picture of Manny, staring with his usual blank, piercing stare into the camera.

Still pondering, Marianne slowly puts the drawing in the file and closes it.

34 INT. CONSULTING ROOM - DAY 34

MARIANNE

How's the new medication?

Robert sits opposite Marianne, and twitches, stuttering as if fighting an internal struggle;

ROBERT
f- f- f- f- f-... F! ... Great, thanks.
No problems, doc.

Marianne makes a note, satisfied.

ROBERT (CONT'D)
f-, f-, f- you-fucking-immigrant-
pikey-cunt.

Marianne crosses out the note.

DISSOLVE...

Outside it is raining again. Corinna has her hands over her ears. Every time Marianne opens her mouth to speak, she flinches and hides her face.

A pause. Marianne ponders for a moment, trying to work out what to do.

Then her phone rings. Marianne is annoyed to hear this and tries an apology to Corinna - who flinches at the sound of her voice.

MARIANNE
I'm sorry. I forgot to turn it off.

She gets up, annoyed at herself for allowing this interruption of her session, and goes to the phone.

MARIANNE (CONT'D)
Marianne. Ah, Mo, can I phone you
back, I'm with Corinna.

Corinna doesn't flinch at the sound of her voice. We can hear with Marianne that Mo rings off immediately, but Marianne pretends that Mo's still on the other end.

MARIANNE (CONT'D)
Corinna? Yes she's a good girl, a
very good girl. But she's
frightened; she's very
frightened.

Corinna tries to pretend that she's not interested in hearing this, but Marianne can see that she's listening.

MARIANNE (CONT'D)
No, she doesn't want to talk to me.
But I'll keep trying. ... OK, bye.

Corinna has sat in attentive silence during this dialogue. Marianne looks at her as she puts down the receiver.

MARIANNE (CONT'D)
Corinna?

At being addressed directly again, Corinna flinches again and turns her head.

DISSOLVE...

Marianne watches intently whilst Manny draws... He seems to draw a girl or woman. His mother?

Marianne opens Manny's file and takes out the drawing of the accident at the viaduct. She gently puts it on the table in front of Manny. Manny glances at it. He continues drawing.

MARIANNE (CONT'D)
Tell me about this drawing, Manny.
What is it?

MANNY
An accident.

Marianne waits for more...

MANNY (CONT'D)
The car comes flying round the
corner and hits the other one.
Kaboom...

Marianne frowns.

MARIANNE
Did you read about it? Was it on
the news?

Manny looks at her as if she's a bit stupid.

MANNY
No.

He turns back to his drawing.

MANNY (CONT'D)
I made it happen.

The cold certainty with which he says this chills Marianne. Marianne studies the boy.

MARIANNE
You... saw this happen? ... In your
mind?

Manny doesn't respond. He seems to bend over his drawing a little more, as if he's hiding his face from Marianne. He seems to draw slightly more intensely, more aggressively...

MARIANNE (CONT'D)
Do you see images? Do you hear
them...?

In the far distance in sound design we can again hear the screaming of the people injured by the accident...

MARIANNE (CONT'D)

You can tell me.

Manny stays silent. His pencil scratches on the paper. Then, his pencil strokes slow down and he stops drawing.

MANNY

It scares you, doesn't it? That if it wasn't for me, you wouldn't be here.

Marianne observes him. The screaming fades. Manny looks around slowly, as if he is looking for something. His eyes stop at Marianne's desk.

Manny gestures that Marianne should come closer, so that he can tell her something. Marianne leans in.

MANNY (CONT'D)

(whispering)

There's a gun in your drawer.

Marianne nods, looks around at her desk.

MARIANNE

That drawer over there?

MANNY

Only if you have a look.

Marianne looks at the desk again. She tries to measure Manny's reactions. Manny starts to draw again.

MARIANNE

And why is there a gun in the drawer?

Manny doesn't say anything.

35

INT. STAFF ROOM - DAY

35

The staff of the clinic; DR.'S WINTER (Marianne), CLARKE (Maureen), MANDELBAUM, CAMPBELL, CAREY and the secretary Nicole, sit around in their weekly meeting. Coffee, croissants, and notebooks out on their laps and on nearby tables. Nicole takes shorthand minutes.

MAUREEN

Yes I remember when she used to talk she expressed anxiety about her mother. There was a time when she would look at the ceiling and say something like "see mum, take mum away".

MANDELBAUM

Her fantasies evolved around the anxiety that her mum would eat her. We never discovered why.

Marianne shakes her head whilst she takes notes.

MARIANNE

All this is alluded to in Dr. McVittie's notes, but not really treated in any detail, thank you.

MAUREEN

Her stepfather told us that whenever the weather comes on TV, she watches it carefully. Like her life depends on it. I'm afraid to say she's deteriorated these last two years. The mutism and anorexia are relatively new.

Marianne nods.

MARIANNE

I'll think about it.

This conversation is over. Mandelbaum, who seems to be the senior consultant, turns to the next patient on the list...

MANDELBAUM

Emmanuel Craig.

MARIANNE

Manny? A mystery. I'd like to get hold of his file from his previous domicile, Dundee.

Marianne hands Nicole a photocopied page of Manny's file.

MARIANNE (CONT'D)

Here's the reference.

NICOLE

I'll see what I can do.

MARIANNE

Maybe that will shed some light, but at the moment I've got nothing to go on. My impression is that his world view is some kind of defence system, some kind of fortress.

MAUREEN

He talks to you?

MARIANNE

Yes, he does.

The other doctors look up. This seems to be a development that takes their interest.

MAUREEN

Well... you're probably the only one. He doesn't talk to his foster mum, or anyone else that we know about.

Marianne lets this sink in.

MARIANNE

Still, it would help if I could have a look at the old McVittie files.

(looking at Mandelbaum)

I'm missing the last two months of his...

MANDELBAUM

Yes...yes... (to Marianne) I'll look into it.

Marianne notices Maureen who is avoiding eye contact with her. Mandelbaum quickly changes the subject.

MANDELBAUM (CONT'D)

Anyway, you seem to be making great progress. I think you've done a wonderful job under the circumstances. Thank you Marianne.

Sounds of approval from the others; maybe even a touch of envy.

36

INT. CONSULTING ROOM - EVE

36

Early evening, Marianne is still working, making reports. The clinic is quiet. The blinds move gently in the slight draft. Marianne pours a whisky; she sits at her desk which is piled high with files.

Slowly the camera focuses on the drawer besides Marianne; the one in which, according to Manny, there would be a gun. Sound design creates a shift in atmosphere... a slight ominous sensation.

Marianne takes a sip of whisky and pulls out the file marked EMMANUEL CRAIG. She flips the file to near the end. The top of the page is marked 'Dr. McVITTIE' - these are McVitties' notes. Marianne flips through them. There are only a few pages. Marianne has seen them before, but has a look at them again. We see the odd word like "WITHDRAWAL", "DENIAL", "MUTISM" etc. The term "ASPERGER SYNDROME?" is underlined and jumps out from the page, and then another line: "adult dreams, adult mind, body of a child".

Marianne thinks about this for a moment, then comes to the end of the notes. On the last page is written:

what he draws is real

...and then nothing else.

For a moment Marianne considers this sentence, then flips to the beginning of the file, where there is a picture of Manny, staring with his usual blank, piercing stare into the camera lens.

Marianne leans back and takes a gulp of whisky. For a moment her gaze falls on the drawer beside her... The drawer where Manny had said the gun would be. She looks at it: could Manny have been telling the truth? Somehow it's difficult for her to leave it unopened, not-knowing what's inside.

Marianne dismisses the idea, looks at Manny's picture, then she pushes the file aside.

She then pulls the file marked CORINNA McFADDEN to her. She opens her notes (her handwriting is very different from McVittie's).

Jumping out of the page towards her from various parts of her notes the word; WEATHER, WEATHER, WEATHER. Mandelbaum's voice echoes in her head;

MANDELBAUM (VO)

Her fantasies evolved around the
anxiety that her mum would eat her.
We never discovered why.

Something strikes Marianne. She takes her pen out and writes down:

WEATHER

WE EAT HER

She smiles: *how interesting.....*, and pours herself another whisky.

As she does so, her gaze falls upon the drawer again.

Suddenly she makes a decision. She opens the drawer. Marianne freezes, stares into the drawer...

Inside there is a gun. A small black revolver.

37

INT. CORRIDOR CLINIC / NICOLE'S OFFICE - EVE

37

Marianne enters Nicole's office. Nicole is just going home.

MARIANNE

Has... has somebody been in my room?

NICOLE
I don't think so.

MARIANNE
I mean... Manny... has Manny been in
my room? Before his session I mean,
or after?

A phone is ringing in Marianne's office.

NICOLE
I think I would have noticed.

Nicole is packing her stuff and putting on her coat, she is
in a hurry. Marianne is trying to find words.

MARIANNE
In my drawer there's a...

NICOLE
Sorry, can we do this tomorrow? I
am a bit late already. Thank you.

Marianne wants to finish her sentence, but then she decides
to let it go for now.

MARIANNE
Yes...yes... of course...

Nicole passes her at the door. The phone is still ringing.

NICOLE
Phone is ringing.

Marianne nods. She heads to her office.

38 INT. CONSULTING ROOM - EVENING

38

Marianne reaches over to the phone.

MARIANNE
Marianne Winter.

VOICE
I knew you'd be there.

MARIANNE
Who is this speaking?

VOICE
You have got to kill him before he
kills you, do you understand?

MARIANNE
Who? ...

The sounds of some kind of struggle on the other end of the phone.

MARIANNE (CONT'D)

Hello? Who is this?

The line goes dead.

Disturbed, and a bit perplexed, Marianne puts the phone down.

39

INT. MARIANNE'S APARTMENT - NIGHT

39

At home Marianne looks at the gun again, more closely. She still doesn't understand. She puts it down again on the table, next to Manny's file.

Manny's face stares back at her.

Marianne pulls Manny's file towards her. She opens McVittie's file on Manny. She turns the page... and again sees the line:

what he draws is real

Marianne ponders for a moment.

She pulls out some drawings. The one on the top of the pile is the drawing he did of the pig, lonely, staring out the window... in the distance the other animals huddle in what appears to be a city. Then she goes on to the next one: a village near the coast, some animals - people? - lying in water, and a boat on its side, a big wave approaching them and the village. A woman holding her arms, as if cold, with the number '25' next to it. Marianne turns over the page. The next drawing shows the accident at the viaduct near The Friars. Again Marianne stares at it.

Marianne puts them down again. She sinks back.

After a moment she starts to laugh, shakes her head, 'this can't be happening - it's just the drawings of a disturbed child'. She puts the drawings back in her file, closes it for now. She pours herself a whisky. As she does, she hears the voices again.

For a while Marianne can't work out where the voice might be coming from, but then she sees a vent in one of the walls. Going closer, she realizes the voices are getting slightly louder - they must be coming from the vent.

Marianne gets a chair and stands on it so as to get close to the vent. The voices are a bit louder here; still indistinct, but... it would appear they are floating up the vent from a flat below. There's a male and a female voice, talking normally, a soft conversation, echoing slightly in the vent shaft, becoming more sibilant...

Marianne stands on the chair, her head pressed against the vent. Outside, the rain falls.

40 INT. BOOK CLUB - NIGHT

40

Marianne is at the bookclub again: Marcus, Cameron and Katinka, and a few others. They are about to start the discussion. Marianne is looking around: Kieran is not there. In the background we hear fragments of discussions, like Marcus already discussing with Cameron.

MARCUS (OFF)

Yeah, I don't know, the way I read it was that... thought is the fall of man, the sinful knowledge we stole in the garden of Eden that removed us from a pure state of nature into the corrupt, punished state in which we now live. That is the central idea.

(to everyone)

Shall we start?

People sit down.

CAMERON (OFF)

I don't know, it just felt like he himself was the sick person.

As Marianne isn't so interested in the meeting without Kieran, she decides to leave.

41 INT. BAR FRIARS - NIGHT

41

Marianne leaves the book club room and bumps into Kieran, who is late.

KIERAN

You're leaving?

MARIANNE

Yes, I er...

Marianne tries to strike an attitude, without much success. Kieran hides his disappointment.

KIERAN

OK. Bye.

Kieran enters the book club room. Marianne closes her eyes, curses herself. After a moment she goes in again.

42 INT. BOOK CLUB - NIGHT

42

Marianne enters. In the background we hear Marcus talking:

MARCUS

... from the problem of how our observation changes the world we observe, to the problem of how our decisions change the world in which we make those decisions...

There's only one free chair, just in front of where Kieran is sitting. Marianne goes and sits there.

MARCUS (CONT'D)

... who wants to start?

He tries to suppress his smile when he notices her, happy to see her again. He leans forward and whispers in her ear:

KIERAN

Changed your mind?

Marianne gestures 'sort of', smiles slightly embarrassed.

DISSOLVE TO:

43 EXT. ROAD SCOTLAND - DAY 43

Kieran's car drives on a road. The mountain landscape is beautiful and threatening at the same time. The car drives towards the coast.

44 INT. KIERAN'S CAR - DAY 44

Kieran is driving. He looks at the road in front of him. Besides him is Marianne. She stares outside the window at the landscape. She looks at him, then again at the landscape. A small smile appears on Marianne's face.

45 EXT. SMALL HARBOUR / SAILING BOAT - DAY 45

A small Scottish harbour. Apart from some heavy clouds it is beautiful weather, the sun is shining. Kieran drives his car to the quay. There are a lot of sailing ships, some houses and a pub. Marianne and Kieran step out. Marianne looks at the boats with some hesitation.

KIERAN

Well?

MARIANNE

Beautiful.

KIERAN

You wait.

Kieran throws his bag onto a small sailing boat, and climbs on it. Marianne wasn't expecting this.

MARIANNE

You have a yacht? Very Riviera.

KIERAN

It's hardly a "yacht", and it's my brother's. Well, are you just going to look at it?

Marianne smiles, shrugs, doesn't want to show her reserve. Then she climbs on board.

Kieran unties the rope of the boat, and pushes the boat from the quay. He starts the engine, and the boat sails out of harbour. The wind is quite heavy, and the sea is a bit rough.

Marianne holds herself tight. She is clearly not a woman who feels safe on boats. She now notices the boat is called "Yo-Yo".

MARIANNE

(mock disdainful)

"Yo-yo"?

Kieran laughs.

KIERAN

Can you steer for a minute?

Before Marianne can say anything Kieran has walked away from the wheel to the front of the boat. The wheel spins. Marianne grabs it, unsure of herself, she stands behind it.

Marianne looks at the dark clouds in the sky.

MARIANNE

Didn't they predict rain?

Kieran starts to untie the sails. He seems a bit inexperienced.

KIERAN

Do you know how this works?

MARIANNE

What do you mean?

Kieran raises the sails. Suddenly the boat gets more speed. Marianne has to grab the wheel firmly.

KIERAN

I've done this once before, but...

MARIANNE

Once?!

Kieran laughs. It was clearly a joke.

The boat gets up its speed, rolling lurchingly through the choppy waves.

KIERAN
Isn't it great?!

MARIANNE
No!

Kieran laughs.

The sailing boat sails in the open sea. The wind is heavy. But the wild water and the rough Scottish landscape make for a fantastic view.

DISSOLVE TO...

47 EXT. SMALL HARBOUR / SAILING BOAT - DUSK 47

The sun sets. The sailing boat slowly sails back to the harbour. The ship moors alongside the quay.

48 EXT. SAILING BOAT - NIGHT 48

Later. A beautiful, quiet evening. In bright moonlight Marianne and Kieran sit on deck. They have eaten; simple but romantic. Some small candles are lit. Kieran is leaning back relaxed, Marianne more rigid.

They sip whisky and listen to the music softly playing on a small CD player...

The music comes to an end and it makes place for the sound of water, quietly splashing against the side of the boat.

Kieran looks at her. Marianne takes the CDs and flips through them.

KIERAN
You're tired.

MARIANNE
You should spend some time with my patients.

KIERAN
Isn't it sad, spending your day with disturbed children?

MARIANNE
No... no, not at all. It can be satisfying. You mean something to them. A sounding board, a temporary parent figure... or just somehow to be there for them... Sometimes they get a little bit better. When that happens, it's gratifying. But usually they don't.

KIERAN

Why not?

MARIANNE

They're already too damaged. Or it's their environment and... you can't give them new parents, or a new past... Sometimes you want to rescue them... steal them and take them somewhere else where they can maybe get better. But most of the time you can't. You work with what you have, and you measure your success in small doses.

They fall silent.

KIERAN

I have to ask.

Marianne looks at him.

KIERAN (CONT'D)

You have a wedding ring.

For a few moments, Marianne looks down, thinking her response, flips through the CD's in silence.

MARIANNE

I should take it off.

Kieran looks at her, expecting an explanation.

MARIANNE (CONT'D)

There was an accident ... He died...
I came here to start a new life.

Marianne doesn't like to talk about it. She has said it "efficiently"; she has thought about it many times, and has reduced the words needed down to their bare minimum. Kieran nods. He knew it was something like that...

KIERAN

How old was he?

MARIANNE

Thirty four.

KIERAN

It's a terrible thing - I'm sorry.

MARIANNE

Since I got here... It all seems unreal. Like when I got on that plane... I left one universe and entered another... Like it's slowly being erased.

(MORE)

MARIANNE (CONT'D)

(...) But I keep on asking myself
what if we'd taken the other turn?
What if we hadn't decided to go on
that trip? What if we'd left a few
minutes later? I just think...

KIERAN

(interrupting)
Don't think.

He leans forward and puts his finger on her lips.

KIERAN (CONT'D)

That's where all the trouble
begins... with thinking.

He kisses her.

Her eyes close, half in delight, half in terrible sadness.

She opens her eyes again. We see from her point of view,
Kieran's face, close.

MARIANNE

I know there is no reason, but
still I (ask myself why)...

KIERAN

Don't think. I have been sent to
stop you thinking.

He kisses her again, longer.

49 INT. SAILING BOAT - NIGHT

49

Marianne and Kieran have lain down together in the cabin.
They are tenderly caressing each other. Something about it
indicates that it's emotional for her; the first time in a
while that Marianne is giving herself to a man. Their hands
are touching each other gently. They kiss. It's the start of
love-making - love-making as healing.

DISSOLVE...

50 EXT. SAILING BOAT AT SEA - DAY

50

The next day. The sailing boat sails in the open sea. The
view is stunning. Kieran and Marianne are sailing again.
Marianne looks up at the sky. It's a beautiful day; the sea
is not rough now. She seems to be more confident and can
finally really enjoy it. She feels the freedom too now. They
look at each other. The wind blows through their hair. Kieran
smiles at her. She smiles too.

50A EXT. MAIN CLINIC - DAY

50A

A new day.

51 INT. CONSULTING ROOM - DAY

51

Corinna sits on the chair, silent. Marianne is not in the room. She is alone.

A mobile phone rings on the table in front of her.

Curious, she looks down. The display flashes the words "Hello Corinna". Perplexed, Corinna picks up the phone and presses the answer button.

CORINNA

Hello?

52 INT. ADJACENT ROOM - DAY

52

Marianne is speaking into the phone in the corridor outside the consulting room.

MARIANNE

Hello, Corinna? This is Marianne, doctor Winter.

CORINNA (PHONE)

Hello...

MARIANNE

Good to speak to you finally. Is this okay for you?

53 INT. CONSULTING ROOM - DAY

53

CORINNA

Yes... yes it's okay...

Corinna seems incredibly relieved to be talking, to be surprised that it's OK. A tear comes to her eye.

CORINNA (CONT'D)

It's okay.

54 INT. ADJACENT ROOM - DAY

54

Marianne listens to her. She is happy for her that she finally has spoken. Somehow it affects her as well.

55

INT. CORRIDOR - DAY

55

Marianne is passing through the administrative corridor area. As she passes Nicole's office, Nicole waves at her to attract her attention. She goes into the office. Nicole waves a piece of paper for her to look at.

NICOLE

Guess what. Dundee social services.

She reads it out loud.

NICOLE (CONT'D)

'Emmanuel Craig'. Confirm transferred to Aberdeen for fostering after parents' death. No further information on file.

Marianne takes a look, she doesn't seem very happy with this result.

MARIANNE

There must be some record. Of who he is, who his parents were, how they died.

Nicole nods.

NICOLE

You'd've thought so.

MARIANNE

Can you chase that up?

NICOLE

Sure, leave it to me.

56

INT. STAFF ROOM - DAY

56

As before, the doctors are gathered for their weekly staff meeting... it seems they are just coming to the end; they are preparing to get their things together and go.

MANDELBAUM

Any other business?

MARIANNE

Yes, I have a question.

The doctors stop gathering their things together and look at Marianne expectantly.

MARIANNE (CONT'D)

I got a phone call last week from some mysterious person who seemed to be in a highly anxious state.

Mandelbaum seems intrigued by this, he watches Marianne closely.

MARIANNE (CONT'D)

He told me I should kill someone.
Is this just British eccentricity,
or should I be worried?

Marianne looks around the room. The doctors are clearly surprised by this. Eyes turn to Mandelbaum.

MANDELBAUM

I'm sorry, Marianne. I think it's
best ignored. If this person gets
through to you again, best you tell
him to call me. That's all for now,
thank you.

Nicole gives Marianne a look that says: Mandelbaum is hiding something. The doctors get up from the table to leave the meeting. Marianne gathers up her stuff and hurries after Mandelbaum.

57

INT. OFFICE MANDELBAUM - DAY

57

Marianne enters Mandelbaum's office. Mandelbaum turns round, surprised. Marianne stands in the doorway, arms folded over her chest, questioning, confrontational.

Mandelbaum hesitates. He looks at Marianne, then he gathers up his paperwork and puts it in a filing cabinet.

MANDELBAUM

I'm afraid it must be Albert,
Albert McVittie, your predecessor.
As you know, he had some problems.

Marianne lets it sink in.

MANDELBAUM (CONT'D)

He was institutionalized a few
weeks ago.

MARIANNE

I heard about it.

Mandelbaum looks at Marianne, slightly surprised, nods.

MARIANNE (CONT'D)

It's not a well-kept secret.

MANDELBAUM

Yes, well... it's a sad thing, it's
terrible. He is a close friend,
so...

MARIANNE

Sure. (...)

A pause.

MARIANNE (CONT'D)

Still... his final notes would be very helpful... If I...

Mandelbaum makes a face, shakes his head, interrupts her.

MANDELBAUM

Really Marianne, they were written too much under the influence of his paranoia. Best you make a fresh start with this patient.

MARIANNE

You know, I think I'd be able to distinguish between McVittie's delusions and those of his patient.

Mandelbaum hesitates.

MARIANNE (CONT'D)

I'll keep them strictly confidential of course.

58

INT. CONSULTING ROOM - NIGHT

58

The clock says 6.30pm. It has got dark outside. Everyone else has gone home and the rest of the clinic is dark. Once again, Marianne is working at her desk, and seems just about ready to finish work for the day.

Marianne checks her e-mails. One e-mail is a brief communication from some Christina Smith, Dundee Council. Marianne scans its contents, her eyes focusing on one particular sentence;

HIS FATHER: ACCIDENTAL DEATH. TRAFFIC ACCIDENT.

HIS MOTHER, VERDICT OF DEATH:
SUICIDE BY GAS POISONING

A chill runs through Marianne. She reads.

MARIANNE (VOICE OVER)

Emmanuel was discovered at home in a malnourished state by the police after his mother's body had been recovered. He was made a ward of the council.

MARIANNE (CONT'D)

Jesus.

Marianne leans back, disturbed by this new insight into Manny's case.

CUT TO:

Marianne is just spreading out all of Manny's drawings on the floor of the room. She looks at one... It's again the drawing of the accident at the viaduct.

The next one is again the drawing of the big wave and the village.

The next picture makes her pause. It is quite disturbing: a man lying on a floor with what seems to be a pool of blood beside his head. Next to him are two words 'second death'.

MARIANNE (CONT'D)
(to herself)
Come on, why are you drawing this?

She passes by this and a couple of other drawings that have no particular features of interest for her. One of them is an unfinished drawing of a woman reading a book, and people sitting around her, but they have no faces, just egg shapes. Marianne doesn't know what to make of it.

Then another one that sends a chill through her. It depicts the pig, standing near to a church spire, listening to an ear-trumpet... The ear-trumpet is connected to a long chute that goes down into the earth, where two people are buried. In the grave, a man and a woman, talking together. The picture is entitled VOICES. It seems the voices rise from the grave and reach the pig via the ear trumpet.

59 EXT. CLINIC CAR PARK - EVE

59

Marianne is crossing the car park to the security gate where Kieran is standing, smiling at her. Marianne is very happy to see him. She walks up to kiss him.

KIERAN
I just had to come and see where
you work.

They walk to the entrance.

60 INT. CONSULTING ROOM - EVE

60

Kieran stands in the middle of the room and looks around, finding it interesting. His face twists into an expression of slight distaste.

KIERAN
Isn't it a bit... boring? A bit
depressing?

Marianne shrugs, and indicates the brighter wall of children's drawings.

KIERAN (CONT'D)

But that's so... cancer ward, do you know what I mean? All this panelling, just rip it out. Nice bright white walls, and, you know, uplighting and...

He has turned round and caught sight of Marianne's comically sour expression; "shut up with your interior design suggestions". He laughs.

Kieran digs into his coat and pulls out an old, leather bound book. He hands it to Marianne.

KIERAN (CONT'D)

This came into the shop today. Made me think of you.

Marianne is deeply moved as she looks at the book. It's 'Winnie the Pooh'.

MARIANNE

How did you know...? It's my favorite book.

Kieran shrugs.

KIERAN

Took a wild guess... is it? Is it really?

She nods, even slightly tearful with gratitude. She kisses him. He kisses her back. They become aroused as their hands feel each other.

KIERAN (CONT'D)

Why don't you come over to my little boat tomorrow?

MARIANNE

Sure.

KIERAN

(softly)

Maybe we could have a little trip over the weekend... to the Isle of Muck?

MARIANNE

The Isle of Muck? Sounds...

KIERAN

Does this door lock?

He means the door to the consulting room. Marianne looks at him. Takes a moment to decide, then reaches for the key on her desk and walks over to the door to lock it.

MARIANNE
This is very naughty.

60A EXT. MAIN CLINIC - DAY

60A

A new day.

61 INT. CONSULTING ROOM - DAY

61

Manny is drawing again. Marianne looks at him for a while. The drawing shows a town, smashed in two, as if by some terrible earthquake. People seem to be dying.

MARIANNE
You draw a lot of accidents,
disasters, don't you Manny?

Manny nods vaguely.

MARIANNE (CONT'D)
What interests you about disasters?
What are you thinking of when you
draw them?

Manny stays quiet.

MARIANNE (CONT'D)
(...) Is it about the bad things
that happened to you? You want to
tell me about it?

Manny now seems to be drawing slightly more intensely, more personally involved...

MARIANNE (CONT'D)
Is it about what happened to your
mum and dad?

Manny stiffens, but says nothing.

MARIANNE (CONT'D)
Do you miss them? (...) It's alright,
you can tell me.

For a brief moment he stops drawing, then he continues. Manny seems to return to his usual withdrawn world, drawing.

Marianne studies Manny, then she makes a note. Suddenly Manny starts to talk:

MANNY
Did it scare you?

Marianne looks up.

MANNY (CONT'D)
The gun. I know it did.

Marianne seems to think about her next step.

MARIANNE
Well, I had a look in the drawer.
But I didn't find anything.

Manny stops drawing for a moment. Is this a surprise to him? Or is he just simply brooding about something else? Marianne watches, tries to measure his reaction.

Without looking at Marianne at all Manny takes a new pad. He starts drawing again. Marianne watches. Manny is drawing a man with wavy hair.

MARIANNE (CONT'D)
What are you drawing now?

MANNY
What I'm making happen.

The man with wavy hair is now under some waves, as if in water.

MARIANNE
He's underwater?

Manny nods and starts to write some letters next to the man. Marianne leans over, curious, and sees that Manny is writing:

KIERAN.

A chill goes through Marianne.

MARIANNE (CONT'D)
Kieran? Who is Kieran?

MANNY
The man with the wavy hair.

MARIANNE
Is he swimming?

Manny shakes his head.

MANNY
No. (...) He can't swim. Not this time...

Manny draws bubbles coming out of his mouth. Marianne swallows.

MARIANNE
Shouldn't he be saved?

Manny grins. A naughty grin. He draws the bottom of the lake, river, swimming pool, whatever... just under the figure of the man, as if he is lying on the bottom.

MANNY

No. (...) He dies.

A chill runs through Marianne at the certainty in Manny's expression.

62

INT. CONSULTING ROOM - DAY

62

Marianne is looking outside the window. She watches Manny leave together with Tina, his foster mother.

Maureen enters the consulting room and appears beside Marianne. Marianne is so much in thought that she didn't hear her coming. Maureen notices that she is watching Manny leave.

MAUREEN

McVittie was obsessed by him.

Marianne is surprised to see Maureen next to her.

MARIANNE

He was?

MAUREEN

He developed a morbid obsession about the boy. Spent a lot of time in the library, reading, researching. I don't know what he was after there...

Marianne is interested to hear this.

MAUREEN (CONT'D)

It was probably the first sign we noticed... So sad, really. Mc Vittie was an old grump, maybe, but a good person inside...

Outside, Manny and Tina disappear around the corner and move out of sight...

MAUREEN (CONT'D)

It's horrible. You work with a guy... and next thing you know, he's setting fire to himself... on the clinic roof...

Marianne is shocked to hear this.

MARIANNE

He what...?

63

INT. CLINIC LIBRARY - DAY

63

Marianne opens the door to the old, smallish clinic library - the door squeaks. Surrounded by the towering shelves of books a lone old PSYCHIATRIST is sat reading at a table.

CUT TO:

Marianne is at the counter talking to a middle aged LADY LIBRARIAN to get access to the list of books McVittie borrowed. The Lady hands her a list.

LIBRARIAN

Here you are. He certainly had wide research interests...

CUT TO:

Marianne looks around between the shelves and finds one of the books from the list. To her surprise it is a book about quantum physics.

The next one is a religious book, called 'Metaphysics and divination'.

Marianne places it on a table with the other books she has found, like 'The Problem of Evil'.

She flips through them. Quite disturbing etchings are inside of burning people and portrayals of hell. The first page of 'The Problem of Evil' shows Adam and Eve at the Garden of Eden plucking the apple, next to it there is a scribble: 'Two realities'. When Marianne flips through the books a small note falls out. She picks it up.

It has spider-like scribbles, some lines are readable, like 'deepest valley of despair' and... 'Emmanuel = God is with us'.

MARIANNE (VO)

(whispers)

...God is with us.

64

INT. SCHOOLYARD - DAY

64

Late afternoon. Marianne's car is parked outside a schoolyard. Marianne sits in her car, waiting, watching the schoolyard closely. School is over; children are heading home. Parents are waiting for them. Some girls cluster together, chatting. Boys run after each other.

One boy is alone. Nobody seems to pay attention to him, as if he is invisible. It is Manny. Marianne sits up to get a better view. Manny walks rigidly straight across the schoolyard, to his foster mother Tina who is waiting for him by her car together with her three-year-old daughter MELISSA. Tina helps him to get in.

They drive off. Marianne starts the engine, and follows them.

65

EXT/INT. MANNY'S HOUSE/CAR - DAY

65

A soulless modern development on the edge of town. The sameness of the houses is ominous.

Tina, Manny and Melissa step out the car and walk inside.

Marianne watches them from her car from a distance. Then she gets out of car and walks to the door.

Marianne rings the bell. Tina opens the door, she is surprised to see Marianne.

TINA

Doctor?

MARIANNE

Can I speak to you a moment?

Tina looks worried, but opens the door to let her in.

Melissa is playing with a small music box at the bottom of the stairs. It plays the tune 'Row, row, row your boat (...) Life is but a dream.' Marianne is now able to see Manny sitting at a table in the living room, with his back turned to them, drawing.

MARIANNE (CONT'D)

How is he, at home?

TINA

Still the same. Very quiet. He hasn't spoken to me yet...

She is clearly sad about this.

MARIANNE

He has a tendency to draw these... disasters, people dying.

Marianne speaks quietly, so Manny can't hear them.

TINA

Do you think it's bad? They told us drawing is good for him. I mean, it seems to calm him.

Marianne nods - this is indeed the usual approach.

TINA (CONT'D)

I just wish he would speak to me. But then when I think what he's been through, how his life suddenly changed.

(MORE)

TINA (CONT'D)

They say his mother was a lovely woman, very bright and lively before it happened.

She feels sorry for him.

TINA (CONT'D)

She was American, like you, you knew that?

MARIANNE

His mother? Really?

TINA

And quite religious, I heard.

MARIANNE

Did he tell you about that?

She shrugs, shaking her head sadly, meaning: *he never speaks to me at all*. They watch Manny.

TINA

Does he talk to you, Doctor?

MARIANNE

He does. A bit.

TINA

I'm happy to hear that.

But one can see that she's a bit sad that Manny speaks to Marianne and not to her. They both look at Manny.

MARIANNE

(quietly)

Look, this might sound strange, but... do you know... is there a way Manny could have got hold of a gun?

Tina can hardly believe her ears. She becomes very worried.

MARIANNE (CONT'D)

It was found in the consultation room, and I just... Of course we don't know whether it's Manny...

TINA

What's going on?

MARIANNE

It's probably nothing, don't worry. We have to investigate, of course. Probably Manny hasn't got anything to do with it. Please don't mention it to him.

TINA
Yes, but... (...)

Suddenly Melissa starts to hammer her toy on the stairs, breaking it. Tina notices it and immediately walks to Melissa, taking her upstairs to her room. It turns quiet downstairs.

Marianne looks at Manny, who is sitting with his back towards her, still drawing. Marianne can just see his hand with the moving pencil.

Somehow Marianne can't accept not knowing what Manny is drawing now. She watches the moving pencil.

Slowly she walks closer. Manny is busily drawing, almost angrily. Marianne is almost hypnotized by it.

Marianne can almost look over his shoulder and see the drawing.

Just when Marianne is close enough, Manny turns the paper, hiding it with both his arms. Marianne feels caught out.

Marianne laughs bitterly, silently.

MARIANNE
Hello Manny.

Manny freezes, avoiding her gaze.

MANNY
Don't be horrid.

Marianne looks at him, why should she be horrid to him?

MARIANNE
Why don't you show me the drawing?

Marianne indicates the box file on the table, with some sheets of paper sticking out.

MARIANNE (CONT'D)
Or these ones here?

Manny quickly grabs the box file and holds it tight.

MARIANNE (CONT'D)
What's in there?

MANNY
The future.

Marianne looks at him, not knowing what to say or do.

Then she starts to laugh about her own ridiculous behavior. This is all a silly joke.

MARIANNE

Right.

Marianne starts to look around, thinking about her next move, or maybe she's thinking there's some clue to be found there. Manny suddenly speaks:

MANNY

So you found the gun after all?

Marianne freezes. She doesn't want to admit, but apparently Manny overheard them.

MARIANNE

Well...

Marianne realizes denying doesn't work anymore, so she chooses a different tactic:

MARIANNE (CONT'D)

Why did you put it there, Manny?
(not taking it seriously:) To
frighten me?

MANNY

It was there because you found it.

MARIANNE

What do you mean?

Manny turns his gaze on Marianne, and gives her one of his unnerving, piercing, unwavering stares. There is maybe even some slight triumph in his gaze.

MANNY

You made it real by looking, by
opening that drawer. The cat is
dead *and* not dead, right?

Marianne is stunned. How does this kid know these things? And also, it suggests that Manny knows what has been said in the book club... She looks at him, her heart beating faster.

MARIANNE

... Is that so?

But Manny just smiles mysteriously, still holding the box file. This, against her wishes, makes Marianne a bit angry. She raises her voice slightly.

MARIANNE (CONT'D)

Okay... Now tell me, Manny. How did
you do it? With the gun?

No reaction from Manny.

MARIANNE (CONT'D)

Want to play games? Tell me about the man, the man you drew today. How did you know his name? What do you know about me? Why did you call him Kieran, Manny? Why did you say that he was drowning?

Manny doesn't respond. Marianne is becoming impatient. She comes closer.

MARIANNE (CONT'D)

You know, Manny, I can take the drawing things away and then maybe you'd have to answer me.

Manny ignores Marianne.

MARIANNE (CONT'D)

How did you know his name? Manny?

Marianne loses her temper and grabs the pencils away from the boy. She talks authoritatively, raising her voice a little.

MARIANNE (CONT'D)

Now TALK to me, Manny!

Manny, frightened by this sudden action of Marianne, starts to scream. It makes Marianne even more mad. She tries to grab the box file out of his hands, but Manny holds it tightly. Manny has to let go of his first drawing which Marianne then grabs off the table.

Manny keeps on screaming and seems to be in a state of high anxiety. Tina hurries in.

TINA

What's going on? Manny! What's going on!?

Marianne doesn't answer. She looks at the drawing with a shock. It shows the pig, with heavy strokes and scratches coming out of the pig's head; as if angry, or mad, or in a heavy storm. The pig has eyelashes (giving the pig a "female" appearance) and is pointing a gun at its own head...

66

INT. CAR MARIANNE/HOME MANNY - DAY

66

Marianne gets into her car. She tries to calm down: *what has she done?* Marianne is freaked out and troubled by both Manny and her own behaviour. She is ashamed that she has lost her normal balance and control.

She looks at Manny's house again. Behind the window she just notices Tina half hidden behind a curtain, watching her. Marianne quickly turns on the engine and drives off.

67 EXT. SMALL HARBOUR - DAY

67

Marianne arrives in the harbour. She pulls her car over in the parking space near the quay. She steps out and walks to Kieran's boat mooring. The boat isn't there.

Marianne looks at her watch. She looks anxiously over the rough sea - there is quite a strong wind. Marianne is trying to calm down, but her visit to Manny's house was more unsettling than she wanted it to be.

Further away Marianne notices a MAN busy tying some ropes to a boat that lies upside down on the quay. She walks to him and asks him if he has seen Kieran. Marianne points towards YO YO's mooring to clarify which boat she means. The man shakes his head. Marianne looks frustrated.

CUT TO:

Marianne paces up and down on the quay. She is calling Kieran on his mobile. She is a bit pissed off, maybe because she is just worried.

MARIANNE (OFF)

Kieran. I've been waiting here for an hour for you. Could you please call me, it's fucking freezing here! Look, I'll wait another half an hour. If you're.. not coming, then at least let me know, OK? Bye.

Marianne checks her watch. She looks really quite nervous as the sea heaves, bobbing the moored boats up and down like toys in the bath.

68 INT. MARIANNE'S CAR AT HARBOUR - DAY

68

Marianne gets into her car and closes the door behind her. She blows some warmth in her hands, trying to warm herself up.

She looks very worried.

Marianne makes a decision and turns on the ignition.

DISSOLVE...

69 INT. CORRIDOR MANDELBAUM'S OFFICE - DAY

69

Marianne hurries past a cleaner who is vacuuming the corridor to Mandelbaum's office.

She knocks on Mandelbaum's door. No reaction. She tries the door, it is locked. Marianne sighs, frustrated.

70

INT. PUB - DAY

70

Marianne sits at the bar of a local pub, blank, motionless, defeated. She takes a gulp from her whisky. She sits there for a while.

It's a "closed" pub, with frosted glass windows so that no-one can see in. A straggly group of alcoholics are scattered around the room. It seems Marianne has gone to the nearest pub; not one she has been in before.

Marianne pulls out her mobile and dials. An outgoing message greets her...

MARIANNE

Kieran it's me. (...) Sorry... I got a bit annoyed earlier, but I was just worried about you. Anyway, maybe I said something wrong... I hope you're OK. Call me if you can... Much love, bye.

She puts the phone down, takes a swig of whisky and feels her forehead. She is annoyed when loud music suddenly kicks in on the pub stereo.

A slatternly "exotic dancer" makes her entrance from a back room, to little response from the assembled drinkers. Marianne sighs; she has definitely come to the wrong place. The Albanian illegal-immigrant dancer, who has the pale, depressed look of the eternally-exploited, starts a listless dance, gyrating her beautiful young body in rote-learnt pole-dancing moves.

Marianne now notices the few men behind her in the corner of the pub watching her, like she is available too. Marianne sighs, she watches the dancer absentmindedly for a few moments, then finishes her whisky, leaves.

71

EXT. STREET - EVENING

71

Marianne leaves the pub. She looks up and is horrified to see Maureen and Mandelbaum across the road. They flinch away, and pretend not to see her; a sure sign that they have actually seen her coming out of the exotic-dancing pub.

Marianne groans and curses. Dark clouds are gathering above Marianne.

72

INT. MARIANNE'S APARTMENT - NIGHT

72

It is raining heavily outside. It is a heavy thunderstorm.

Marianne is sitting in a chair in her apartment, she is looking tired, annoyed. The clock says 9.30pm. She has been drinking more whisky.

The TV with a news item is on, but the sound is off. Marianne's eyes wander off to the gun on the table. It still lies there, cold and solid.

Marianne takes another gulp of whisky.

She takes her phone and dials - we can hear Kieran's outgoing message...

She puts the phone down... part of her is ashamed for calling him so many times. She leans back, feels her forehead.

Suddenly a noise. Marianne turns to listen. The quiet voices have returned. Talking together in "normal" conversational tones... though what they say cannot be heard. Marianne looks up at the vent, blocked up with rags. Still, the voices continue. Marianne has a tortured look on her face.

She goes over to her CD player, swiftly chooses a CD, turns up the volume and presses play. Beethoven's 5th Symphony belts out its first fortissimo chords. Invigorated by the music and the whisky, Marianne raises two fingers to the vent and the voices.

MARIANNE

Fuck you!

The force of the music takes her over and she starts leaping around the room in a newly-found euphoria; the joy of defiance against all those who would trouble her.

Then, in one of the pauses, she can hear the sound of knocking... on the door, the ceiling, the floor... a symphony of thumping, angry neighbors, and muffled voices...

MUFFLED VOICES

Turn it doon! Bloody foreigner!
I'll call the police! [etc.]

Angry, Marianne turns the volume up even further.

Marianne falls down on her sofa, her head reeling. She rubs her eyes, hoping her feeling will go away. She clearly drank too much alcohol. Slowly she calms down. The music slowly fades, her eyes close, and we hear Josh...

JOSH (OFF)

What?

72A INT. AMERICAN HOME - DAY

72A

Josh is looking at Marianne across the kitchen table of their light and airy American home.

He is unpacking shopping from a series of plastic bags marked with the logo of a supermarket, Marianne is watching him with a smile on her face.

JOSH

What?

MARIANNE

Nothing.

He carries on with his unpacking. She carries on watching him, somehow amused by him.

JOSH

What are we doing today?

MARIANNE

Watching you.

Josh shrugs, smiles, carrying on unpacking, aware that he's being watched.

MARIANNE (CONT'D)

The way you unpack is so inefficient. The number of journeys you make across the kitchen could be halved with a different system.

JOSH

Jesus, I must put that on my list of things to do. Improve unpacking method.

MARIANNE

Heard of 'eternal recurrence'? It means that you should try and do everything perfectly, even the small things, in case you are condemned to repeat them eternally.

JOSH

If that's true, I'd work on your tennis if I were you. ... I repeat eternally - what are we doing today?

MARIANNE

I was going to catch up on some work.

Josh looks at her, unimpressed. This is meant to be a holiday.

JOSH

Let's go for a picnic. The Finger Lakes.

MARIANNE

Why? It'll be crowded. Daytrippers... Geriatrics...

JOSH
Well, how about Allegheny?

MARIANNE
That's miles away...

Josh has an idea how he can convince her.

JOSH
Yeah, but once we're there we can
go West towards Warren.

Marianne doesn't follow...

JOSH (CONT'D)
That place of yours you're always
talking about? The smokehouse?

MARIANNE
(smiling)
You've made my day.

74 EXT. OUTSIDE MARIANNE'S U.S.A. HOUSE - DAY

74

Josh and Marianne get in their ageing Chevy jeep and drive off together. The car's engine stutters, but then it runs smoothly as they pull away...

DISSOLVE...

75 INT. MARIANNE'S APARTMENT - NIGHT

75

Back in Scotland, to Marianne's face: still drunk, half feverish, remembering her past with a tortured face, her eyes half closed.

MARIANNE
(muttering to herself)
He wanted to go, he wanted... (...) The
car... damn car... you silly ...

CUT TO:

Flashback: Josh flipping the coin.

BACK TO:

Marianne lying on her sofa.

MARIANNE (CONT'D)
Heads... tails...

76 EXT. ROADSIDE NORTHERN U.S.A. - DAY 76

We are back in America again - Marianne and Josh get into the Driver's pick-up truck. The truck drives off.

77 INT/EXT. PICK-UP TRUCK/CROSSROADS - DAY 77

Marianne sitting in the back-seat of the pick-up truck. The truck approaches the crossroads and starts to turn left to Steamburg.

Marianne looks outside. To the right of the crossroads in the trees a couple of trailers and caravans are parked.

On the side of the road, outside one of the caravans, is a boy, looking straight at her: MANNY.

78 INT. MARIANNE'S APARTMENT SCOTLAND - NIGHT 78

With a shock Marianne sits right up. Manny was there! Marianne goes white. She is terrified as if she has just seen a ghost. For a moment she doesn't know what to do.

MARIANNE (VO)

He wasn't there. That's impossible...

Marianne glances at the TV. Then she takes a closer look: the news on TV. It reports about a Tsunami (not the one in Thailand from 2004), a line on TV says: '25.000 killed.' Marianne stares at it, shocked.

She quickly rises, drunkenly, hurries to Manny's file. She takes out Manny's drawings. Nervously she flips through them, until she finds what she was looking for. The drawing shows a big wave and a lot of animals (people?) lying around in water like they are dead, next to it is a number written: 25. Marianne is shocked, stares at the TV again.

79 EXT. STREETS NEAR KIERAN'S FLAT - NIGHT 79

It's raining quite heavily. Marianne pulls her car over into the parking space outside Kieran's flat. She steps out and walks to his apartment, swaying slightly with drunkenness.

80 INT. OUTSIDE KIERAN'S FLAT - NIGHT 80

Marianne knocks on Kieran's door and rings his doorbell. She waits.

This is the 3rd floor of an old building; each storey has two flats whose front doors open onto the hallway...

Unnoticed by Marianne, the opposite letter-flap opens, and a pair of eyes peers through at the hunched form of Marianne.

Marianne knocks loudly on Kieran's door and calls through the letter box.

MARIANNE
Kieran! It's me! Kieran!

Marianne puts her ear to the door, listening for any signs of life.

Opposite, the letter flap shuts again. Marianne has heard the sound, turns round. She walks to the other door.

MARIANNE (CONT'D)
Sorry, madam? Have you seen Kieran
in the last couple of days? Hello?

She rings the doorbell, but nothing happens. She sighs and sits down on the floor outside Kieran's front door.

81 INT. OUTSIDE KIERAN'S FLAT - NIGHT

81

Ten minutes later. Marianne is waiting outside Kieran's flat, frustrated.

Then she hears footsteps on the staircase, and looks up, hopefully. She is disappointed not to see Kieran, but instead a policeman: PC STEWART. PC Stewart looks at her a little while.

OFFICER STEWART
Can I help you madam? Do you live
here?

MARIANNE
No, my... boyfriend lives here. I'm
waiting for him.

OFFICER STEWART
Oh, you had an arrangement to meet
him here, did you?

MARIANNE
No, but I'm...

OFFICER STEWART
What's your home address, please?

Marianne curses silently.

MARIANNE
13 F Parkhill road.

Officer Stewart raises his eyebrows and checks his notebook.

OFFICER STEWART
 Been listening to loud music
 earlier this evening, were we? And
 banging on doors here?

Marianne is angry at the implication that she is a troublemaker, but controls her natural urge to browbeat this junior officer.

OFFICER STEWART (CONT'D)
 Had an argument with your
 boyfriend, madam?

Marianne tries to stutter a response...

MARIANNE
 No, it's just he... I've been trying
 to...

OFFICER STEWART
 A misunderstanding perhaps?

MARIANNE
 Oh forget it.

Marianne, irritated, gives up. She stands and starts to head for the stairs.

OFFICER STEWART
 I hope you're going home quietly
 now. I hope I don't have to see you
 again.

82

EXT. SMALL HARBOUR - NIGHT

82

Marianne arrives with her car at the small harbour. It is completely desolate at night. No light in any of the houses... only a couple of dim, orange streetlights.

Marianne steps out of her car and walks to the quay. The storm is so heavy, the sailing boats are moving dangerously on the rough waves. The masts are squeaking and creaking.

Kieran's boat still isn't there. Marianne looks worriedly at the rough sea.

Marianne looks around and suddenly notices something. She walks towards it and discovers Kieran's boat. She is relieved it is there.

She knocks on the boat, shouts his name, and looks through a small window - it is dark inside. No sign of Kieran.

She writes a note: 'URGENT. CALL ME. XX MARIANNE'. She clamps it onto the side of the boat.

83

INT. THE FRIARS UPSTAIRS - NIGHT

83

Marianne enters The Friars. The reading group is having its weekly discussion. In the room next to the room where the discussion is held Marianne talks to Katinka.

KATINKA

(quietly)

No, but I think Marcus might know where he is.

Katinka makes a gesture to wait.

Marianne follows her to the doorway - Katinka walks into the room where a discussion is mid-flow. Marcus is talking, mid-discussion with OSCAR, one of the bank-clerk-types.

MARCUS

But isn't that the point about the earthquake? It seems to punish both good and evil people equally? So therefore there is no guiding deity, no God in charge?

OSCAR

That's to assume a simplistic view of God. The whole point about God is he moves in mysterious ways. Our duty is to do our best to follow his laws for our benefit in the afterlife. Events like the earthquake are like tests of faith.

MARIANNE

My God, he's serious.

The group turns, they now see Marianne. Marianne intended it as a quiet aside, but Oscar has heard this, and it annoys him.

OSCAR

That's what I believe, yes.

Marianne makes a contemptuous face. Katinka whispers something in Marcus's ear.

MARIANNE

I didn't think adults still believed this stuff except those lunatics who fly planes into buildings.

Oscar is outraged, but can't find the words.

OSCAR

Oh, oh, oh, do you?

MARIANNE

So, all this, everything, it's all a plan, all controlled by your great God up there?

OSCAR

Yes, he is the creator of all things.

MARIANNE

And depending on what I do, I'll either end up in eternal bliss, or damned in hell?

OSCAR

That is what I believe, yes.

MARIANNE

For you, we are all naughty schoolchildren being judged by this loving-punishing creator-father? What lunacy.

Marcus wants to stop her, or at least hold her back a bit, but he doesn't know how to.

MARIANNE (CONT'D)

If that's the case then I'd rather be a pig in shit, or a vegetable, then I wouldn't care that I'm some kind of marionette in some kind of sadist's fantasy!

OSCAR

We're not marionettes. God gave us free will.

MARIANNE

If the story's already been written, HOW CAN THE CHARACTERS HAVE FREE WILL?

OSCAR

(weakly)

We write the story.

MARIANNE

THEN WE ARE GODS! ... but no... can I write my husband back to life? CAN I?

Everybody is dead silent. Marianne looks at Marcus who is now next to her. Marcus tries to smile to conceal his uneasiness. Marianne realizes that she has gone too far.

MARIANNE (CONT'D)

(to Marcus)

I'm sorry.

OSCAR

It's OK.

Marianne tries to lower the tension by making a joke.

MARIANNE

Maybe I should see a shrink.

The joke is still painful, but it's well timed, and fulfills its purpose - half of the group laughs.

Marcus takes Marianne aside.

MARCUS

I'm sorry, I...

Marcus realizes he should let it go at that.

MARCUS (CONT'D)

Katinka says you're looking for Kieran. I'm afraid I haven't seen him for days. Have you tried his bookstore? He has a boat, did you know?

DISSOLVE...

84 INT/EXT. CAR OUTSIDE BOOKSTORE KIERAN - DAY

84

Marianne's car is parked outside a small bookstore. Marianne is sleeping inside her car, on the front seat. She has spent the night in her car. She wakes up with a shock. It takes a moment before Marianne knows where she is.

Marianne peers at the bookstore opposite the street. The sign on the door still says: closed. She feels her head: she has quite a headache.

Just to be sure she gets out of the car and walks to the bookstore. She glances inside. It is piled with second hand books. No sign of Kieran.

85 INT. CLINIC CORRIDOR - DAY

85

Marianne walks down the corridor of the clinic. She halts, in front of a door with the name DR. F. MANDELBAUM, DIRECTOR. This time, the door is slightly ajar. Marianne pushes it open a little more: Mandelbaum is not in his office. She looks around to see if anyone has seen her, then she quickly sneaks in.

86

INT. OFFICE MANDELBAUM - DAY

86

Marianne looks around. She notices some files on the desk, she quickly flips through them, but there's nothing that specifically interests her. Marianne opens a drawer when she notices the old Rolodex on Mandelbaum's desk.

She flips through it and finds McVittie's name. A phone number is blotted out; another underneath with the name 'St Andrews'.

A cough. Marianne quickly turns. Behind her is Mandelbaum.

MANDELBAUM

I see you've found your way in.

MARIANNE

(embarrassed)

I was... looking for a phone number.

MANDELBAUM

And more, I suppose...?

Marianne doesn't say anything. Mandelbaum looks at her: her messy clothes, her unkempt hair. You almost see him thinking: what is this with our psychiatrists going off track?

MARIANNE

Look, I'm sorry, it's kind of an emergency...

MANDELBAUM

(interrupts)

I received a phonecall today from Mrs McKallen, Manny's foster mother. She told me Manny was in state of anxiety after you visited him yesterday... And she was slightly worried about the smell of booze coming from Manny's attending doctor. I didn't want to believe her. ...

(stares at her)

Do you have some private problems, Marianne?

MARIANNE

No...! I'm fine...

MANDELBAUM

(interrupts)

It's not my place to say anything about what you do outside of working hours, as long as it doesn't influence your functioning here. But maybe next time you can choose an exotic dancing locale that is not so near our clinic?

Marianne doesn't know what to say... she only smiles embarrassedly. Mandelbaum walks to his desk and closes his drawer. Marianne has to step aside.

MANDELBAUM (CONT'D)

Maybe a short break will do you good?

Marianne is silent, she is looking more and more depressed.

87

EXT/INT. ABERDEEN OUTSKIRTS/CAR - DUSK

87

The sun is already low in the sky. Marianne's car drives along a main road that leads past some tower blocks and heads towards some other buildings dotted beneath the looming hills. The atmosphere is dark and brooding.

Inside the car, Marianne consults a map, precariously taking her eyes off the road. Her car swerves erratically, and, as she nearly misses her turning, she takes a very wide corner into a smaller road that leads towards the looming hills. A sign says 'St Andrews'.

88

EXT. ASYLUM - NIGHT

88

Marianne walks from her car towards the entrance to the Victorian Gothic hospital, built from the grey, Scottish stone.

89

INT. ASYLUM - NIGHT

89

A NURSE points down a corridor.

NURSE

He's number 111, on the left.

Marianne walks down the corridor until she reaches room 111.

Inside, she finds a depressed-looking man in his 60s, covered in bandages which only partially cover the scars and burns from his accident two months ago (scene 1); McVittie is quite an awful sight. He is reading a book, seeming to read each line twice. His tongue continuously moves round his mouth, searching for moisture... as if the man's mouth were terribly dry.

MARIANNE

Doctor? Doctor McVittie?

Dr. McVittie looks up. Marianne is even more shocked when she can now see his face.

MARIANNE (CONT'D)

I'm Doctor Winter.

This seems to mean nothing to McVittie.

MARIANNE (CONT'D)
Your successor... at Victoria clinic?

McVittie puts the book away, looking really quite afraid.

MCVITTIE
Is it about him? (...) I knew you'd
come to me about him.

Marianne doesn't say anything.

MCVITTIE (CONT'D)
So you know by now. He controls
everything. Even here.

McVittie looks around.

Marianne tries to get back to rationality.

MARIANNE
Listen. There must be a solution
for all this. Can you remember?
When was the first time he drew
something terrible? What did he
draw? And did something particular
happen that day?

McVittie's tongue searches round his mouth, as if there's a
disgusting taste in his mouth.

MCVITTIE
He's in my mouth. I can taste him,
... and the voices in your wall, yes?

Marianne stares at him, stunned. Now we see McVittie is
firmly holding an old rusty key in his hand. Marianne doesn't
notice this.

MCVITTIE (CONT'D)
Did he do the trick with the gun in
the drawer?

Marianne goes white.

MCVITTIE (CONT'D)
He did. (...) Kill him. Before he
kills you. Or just put a bullet in
your own head - it's the only way.

McVittie rises. Marianne watches him walk away slowly as if
he is in some kind of trance, or a suppressed state of panic.
Marianne tries to stay reasonable.

MARIANNE

Doctor, try and remember. Stay with the facts. When did he start drawing? What did he draw?

McVittie doesn't answer, leaves. Marianne sighs.

Marianne notices the book McVittie left, and some of his paperwork, scribbles. She takes a closer look, they are very hard to read - again spider-like scribbles of a mad man. She flips through them, then she notices the title of the book. It is called 'Second Death'.

CUT TO:

The moment Marianne found the 'Second Death'- drawing of Manny, with a man lying in a pool of blood.

BACK TO:

Suddenly Marianne becomes frightened about what might be about to happen.

MARIANNE (CONT'D)

No... fuck, no...

She runs after McVittie, but he has disappeared. Marianne takes hold of a nurse.

MARIANNE (CONT'D)

Where did he go? McVittie! Where did he go?!

NURSE

I don't know...

Marianne looks around - then notices a door leading to the stairs slowly closing. A rusty key inside.

She runs for the door and runs up the stairs as fast as she can.

90

EXT. ROOF ASYLUM - NIGHT

90

Marianne hurries onto the roof, quickly looking around for McVittie. But she can only scream when she witnesses McVittie's suicide. McVittie is just losing his balance when he jumps off the roof. Silence... a THUD deep down.

Marianne shocked, still panting, walks to the edge and looks down. Deep down there lies McVittie, a pool of blood besides his head, just as Manny had drawn it. Two male nurses run towards McVittie to help him. But it is too late.

91 INT/EXT. CAR THROUGH NIGHTLIT ROADS - NIGHT

91

Marianne's car speeds back through the industrial district. There is a look of panic in her face.

MARIANNE (VO)

Drive.

Marianne drives along the A road. The other cars on the road seem too close for comfort, narrowly passing and overtaking her.

MARIANNE (VO) (CONT'D)

Drive fast.

Marianne accelerates. Pumped full of paranoid adrenalin, hyperventilating, Marianne drives too fast.

Then a car passes by. In the greenish light of its interior, there are people looking at her, watching her. They have no faces. Just a blur, a distorted egg shape. Marianne turns away. Is she going mad?

Marianne grabs her mobile phone, and dials Kieran's number. We hear Kieran's outgoing message again.

MARIANNE (CONT'D)

(insistant)

Kieran. Don't go out on your boat,
by no means go out on your boat...!
It's dangerous. I've got reasons to
believe it's very dangerous. Trust
me. Call me and I'll explain.

Marianne ends the call. She is worried how this will end - very worried.

92 EXT. SMALL HARBOUR - NIGHT

92

Marianne drives her car onto the quay. Marianne is relieved: Kieran's boat is still there. She walks up to it. The note is still there. Apparently Kieran has not been here.

Marianne hesitates. Then some dark idea seems to come to her mind. She looks around to check if anybody has seen her. She quickly unties the rope of the boat and starts to push the boat off the quay. Marianne watches the boat float towards the open sea.

Then she gets into her car and drives off.

93 INT/EXT. CAR IN CLINIC CAR PARK - NIGHT 93

Marianne has just parked the car in the clinic car park. She turns off the engine and lights, sits, still hyperventilating, in the dark, empty car park. She looks at the clinic, with determination.

Then, she gets out of the car, pulling her clinic keys from her pocket, and heads towards the door.

94 INT. CLINIC CORRIDOR / OFFICE MANDELBAUM - NIGHT 94

Marianne opens the glass house reception at the entrance hall, she notices the Guard's jacket and his lunchbox opened. Apparently the Guard will be back in a minute.

Marianne opens the box overloaded with keys. She goes through them. Luckily she quickly finds the key she was looking for.

CUT TO:

Marianne walks quietly down the dark corridor, heads towards Mandelbaum's door. She unlocks it.

Moonlight filters into the empty office. Marianne looks around. The files on the desk are gone. Marianne heads for a filing cabinet, pulls at one of the drawers. It is locked. She pulls at another drawer and another - but they are all locked.

She goes to a cupboard. This is open. Inside, a raincoat, some hats on pegs, an umbrella. And a pile of old books and box files. Marianne looks at the box files. The top one is headed CLINIC MAINTENANCE 2001-2002. Marianne searches further, finding only boring files, but then...

An old key, with a label. Marianne grabs it, reads it: "Cellar Archives".

95 INT. OLD ELEVATOR - NIGHT 95

Marianne walks through the dark entrance hall to the staircase, only to find out it is locked. Marianne looks around. She can go back to the reception to search for the key, but time is probably limited. There is another way downstairs: the old elevator. Marianne hesitates a brief moment, then opens the iron fence. She steps inside, closes it behind her. She pushes the button for the cellar and with a screech the old elevator goes down - a descent into darkness.

96

INT. CELLAR CLINIC - NIGHT

96

It is completely dark downstairs. The small light from the elevator is all there is. The elevator comes to a halt. Marianne opens the fence, and peers into darkness.

She tries to find a light switch, tries it, but it doesn't work. She curses. Her eyes slowly get used to the darkness. Then Marianne notices a flashlight. She grabs it, and switches it on. The light is quite faint, but enough for Marianne to have a look around.

The cellar is moist, and clearly hasn't been in use for many years. In front of her there is another iron fence, locked with an old rusty lock. Marianne tries the key she found in Mandelbaum's office. With some wrenching it opens. Marianne opens the fence, shines her light into darkness.

There are some old filing cabinets. Marianne searches through the cabinets. Labels with 1985, 1984, 1976 etc. Marianne quickly opens drawers packed with old files, but none of them is what she's searching for.

Then... on top of one cabinet... a relatively new box says; *McVITTIE, MISC.*

Marianne tears open the box, it contains a couple of self burned audio CDs and a lot of papers... on the papers we recognise McVittie's handwriting from the other notes we have seen. Marianne starts to look at these intently. We see the scribbled notes, intense, black spidery words spreading across the pages...

Then a copy from a newspaper article, with a photograph of a car accident:

PHYSICS PROFESSOR DIES

The picture shows a car upside down crashed from a viaduct, *precisely how Marianne witnessed it*. Next to it is a scribble 'Mr Craig'. Marianne is stunned.

MARIANNE

(under her breath)

Manny's father... What's going on here?

But Marianne is distracted; her hand has knocked a bundle of loose papers, exposing the surface of one of them; the style is immediately recognizable; it is one of Manny's drawings.

A quick look is enough to tell us that there are some 100 drawings here, clipped together in a loose bundle.

Marianne looks at the first one... an image of a man with wavy hair drowning at the bottom of a river whilst a boy without a face fishes with a long, phallic fishing rod.

A police van stands nearby; a policeman is leading the pig towards it by a leash - it seems the pig is a criminal.

Another drawing, violently cross-hatched with black felt tip to create a mainly black canvas. A beam of light, coming from a torch, shined by a person without a face, only two large eyes. The torch-beam illuminates the pig.

A noise. Marianne looks up. Outside the clinic, making his way along the outside of the building, a SECURITY GUARD, shining a torch into the windows of the offices. He is just about to pass the small windows of the cellar.

Marianne ducks under the cabinet and switches off her torch just before the torch beam of the security guard rakes into the cellar.

The Security Guard searches for a while. He was quite certain he had seen some faint light there. He frowns slightly, seeing the open file and pile of papers on the cabinet. His beam illuminates the picture of the pig surprised by torchlight. He decides that there's nothing irregular and moves on.

Nervous, Marianne stands. Quickly she grabs the box file and all the drawings.

97 EXT. CLINIC CAR PARK - NIGHT

97

Marianne hurries across the empty parking lot, trying to be as quiet as possible. She opens her car door and throws the notes inside. She can hear footsteps hurrying towards her from round the corner. The Security Guard is coming... Marianne gets in and starts the car, moving away as fast as she can.

As she speeds away, the Guard's torch-beam rakes across her face, blinding her. Swerving dangerously, Marianne's car's tires screech as she turns the tight corner out of the car park.

98 EXT/INT. CAR/STREETS - NIGHT

98

Pumped full of paranoid adrenalin, hyperventilating, Marianne drives too fast down the nightlit streets. A car passes by. In the greenish light of its interior, again there are people without faces.

Marianne turns away, tearing down a side road. Marianne drives at speed through an industrial-estate area of town - empty streets and warehouses, parked trucks and white vans.

Suddenly she stops. Turns off the engine, and the lights. Silence. Just the sound of her own breath. The road around the car is empty... just a couple of parked vans and blank, pre-fab warehouses.

She leans back in her car and grabs her briefcase. She tears out the box file. The box file opens and spills some of its contents... one of the audio CDs... Marianne nervously flips through the drawings:

1 - The pig and a man in a small boat on a lake, with the word STAY.

2 - the pig, in darkness, with torches being shined on it... the word THIEF.

3 - a man on fire with the word BURN

4 - the pig holding a gun to its head. Then a pig, heavily crossed out.

5 - the pig lying on a hospital bed or gurney. The word "REAL" written next to the bed.

Marianne swallows, now really in a nervous, anxious state, her sanity breaking down.

Marianne closes her eyes, trying to concentrate.

MARIANNE (VO)

Either he controls things or he simply forseees them, and draws what he sees. Yes, that must be it. He only forseees them, remember? He knows things about me, and draws them to frighten me.

Marianne's eyes open. She looks intensely at herself in the rear-view mirror.

MARIANNE (VO) (CONT'D)

But I am in control. Everything I do is determined by me, not by him. (...) Turn on the engine.

Marianne opens her eyes and turns the ignition. The engine springs into life.

MARIANNE (VO) (CONT'D)

Turn off the engine.

She turns it off.

MARIANNE (VO) (CONT'D)

Turn it on again and drive 10 meters.

Marianne turns the engine over and drives 10 meters or so down the road, and then stops.

MARIANNE (VO) (CONT'D)

Laugh.

Marianne laughs.

MARIANNE (VO) (CONT'D)
Say "I am in control".

MARIANNE (CONT'D)
I am in control.

MARIANNE (VO) (CONT'D)
Laugh again.

Marianne laughs again.

MARIANNE (CONT'D)
I determine what I do. I am in
control, not that child. I decide
where I end up.

She rubs her temples, desperately trying to think, to calm herself.

She starts to take deep breaths, consciously trying to induce a calmer state. She mutters to herself;

MARIANNE (CONT'D)
Some sleep. Get some sleep and it
will be OK. Reassess in the
morning.

She looks at herself in the rear-view mirror.

MARIANNE (CONT'D)
Manny is just a boy. The child is
just a child.

She even manages a smile.

MARIANNE (CONT'D)
He's just a child! Now have a quiet
drink. Quiet, quiet. And try and
phone Kieran.

This last thought seems quite comforting. Her smile softens.

MARIANNE (VO) (CONT'D)
Phone him.

Marianne pulls out her mobile phone.

She dials. Kieran's name on the display. Marianne seems to relax slightly as the phone starts to ring at the other end.

It rings.

Rings.

Marianne's eyes wander over the drawings again, she flips to the next drawing.

It shows a boat sunk under water, with a body inside. A man with wavy hair... and the word ASLEEP next to it.

On the other end of the phone, Kieran's outgoing message kicks in again.

Marianne looks at the drawing in shock.

MARIANNE (CONT'D)
... No.... No...

Marianne starts the engine and quickly drives off.

99

INT/EXT. CAR/SMALL HARBOUR - MORNING

99

Dawn. Marianne approaches the small harbour. Ahead of her there is a pulse of blue light reflecting off the water... the reflected light of some emergency vehicle.

A small crowd is gathered on the quay, a police car and an ambulance are parked, their lights flashing.

Marianne is in shock, she staggers out of the car. She knows what is going to happen. She already knows what the terrible outcome will be.

She joins the small crowd who are looking out over the water. Other local people are now also coming up from the nearby village...

Fifty yards away, a grotesque sight. On the open sea, just outside the harbour Kieran's boat has crashed onto the rocks, we can just see a small part of it.

A police boat is next to it with some police divers in their diving costumes. They are operating a winch, which is dragging something out of the water. It glimmers a dirty ivory color... As we see this, we hear the babble of voices of those in the group of people beside Marianne, explaining what they know to the newly arrived villagers...

VOICES
What happened...? The boat was
unmoored, drifted off... Someone
saw a strange woman messing about
on the quay. The police said it was
his girlfriend. A foreigner, yes.
They're out looking for her.

Marianne's gaze drifts away momentarily: at the end of the quay, there is a boy fishing with a rod. It seems he has no face; only a pale blur of skin.

VOICES (CONT'D)
There he is.

We can now see a muddied shoulder, then an arm, then a chest... the corpse of a young man is being winched out of the water, dripping slime from the bottom of the sea - a lifeless, dirtied corpse.

The grimy, pale body twists on its winch-rope.

It is Kieran.

Marianne speaks out loud;

MARIANNE

Oh god!

Marianne said this involuntarily out loud; a sigh of despair and horror. The people around her turn and look at her. At her pale face, her wild eyes, her straggly hair.

A bit further on the quay, a Policeman is looking at her. A long measured stare. Directly at Marianne. It is Officer Stewart.

MARIANNE (CONT'D)

No!

She turns and runs back to her car.

100 INT/EXT. CAR THROUGH STREETS - DAY

100

MARIANNE (VO)

Drive.

Marianne's car speeds back through the industrial district. There is a look of determination in her face.

MARIANNE (VO) (CONT'D)

Drive fast.

Marianne accelerates.

MARIANNE (VO) (CONT'D)

You can beat him.

Her hand reaches into the open box file and pulls out the audio CD's. On them are texts written like 'session 34', 'session 23' etc. She inserts one of them into the CD player of the car. The CD starts playing- it's a recording of a session between Manny and McVittie. We hear their voices, distorted slightly by the recording, as we speed through the streets (note: this conversation is partly heard over the next scene):

MCVITTIE (TAPE)

What are you drawing, Manny?

MANNY (TAPE)

The worst thing in the world.

MCVITTIE (TAPE)

What is the worst thing in the world?

MANNY (TAPE)

The future... I can destroy everything. Don't you remember being burned? How you've died? You're nothing. When I leave the room you don't exist. YOU'RE JUST IN MY HEAD!

MCVITTIE

Can you get me out of your head...?

MANNY (TAPE)

Black black black...

MCVITTIE (TAPE)

Black...?

MANNY (TAPE)

Will destroy the clinic, the hospital, the world, the big people who put me in the dustbin...

MCVITTIE (TAPE)

And what you draw...?

MANNY (TAPE)

What I draw is real.

MCVITTIE (TAPE)

How is that?

MANNY (TAPE)

I am the only one who is real. I am God. You are God's doctor. And I'm going to put you in hospital and get a new doctor from far away. And then I'm going to kill her and THEN DESTROY EVERYTHING! EVERYTHING!

The tape clicks to its end.

MARIANNE (V.O.)

Surprise him. Something he doesn't expect... Let him prove it.

Marianne turns into a suburban road.

101 INT/EXT. MANNY'S HOUSE - DAY

101

The area where Manny lives with his foster family. It is still early in the morning.

Marianne stands at Manny's front door, ringing the doorbell incessantly.

A voice comes through the door.

TINA

Who is it?

MARIANNE

Doctor Winter.

No reaction at first. Then Tina opens the door slightly. She is groggy from sleep, wearing her dressing gown, and has no idea why Marianne is at her front door at 8 in the morning.

TINA

Doctor?

Marianne half pushes her way into the house. Tina steps aside half out of bewilderment, half out of professional respect.

MARIANNE

I have to speak to him.

TINA

... Now? ...

Tina looks confused as Marianne rushes upstairs.

Manny is waiting in his room in his pyjamas, holding a softly glowing globe in his hands. He looks quite eerie. Marianne pauses for a moment, then steels herself and grabs at Manny, taking his wrist firmly. The globe drops onto the floor. Marianne forcibly takes Manny in her arms and starts to move back downstairs.

Tina looks anxious.

TINA (CONT'D)

Doctor?

Manny starts to scream. Marianne heads for the open front door. Tina watches, amazed and stunned, as the doctor bundles Manny out of the front door. Then suddenly she acts, running after them.

Marianne's car door is open in readiness, as she half-throws Manny inside in the front passenger seat. She slams the door shut.

Tina reaches the car and tries to grab Marianne, but she twists her off with a deft movement, and jumps into the driver's seat. The engine is already running.

Tina reaches for Manny's door, crying, but Marianne is already pulling away. Now screaming, she runs after them as they disappear down the street of identical housing...

102 INT. CAR/ROADS - DAY

102

Manny screams. Marianne shouts over the noise of his screaming;

MARIANNE
WHY DID YOU PICK ME? WHY DID YOU
KILL HIM? WHY ME? ... WHY ME?

Marianne is heading out from the suburb where Manny lives and onto an A-road.

MARIANNE (CONT'D)
WHY ME? BECAUSE I'M AN UNBELIEVER?
WHY?

Manny screams.

MARIANNE (CONT'D)
HOW FAR BACK DOES IT GO? DID YOU
KILL MY HUSBAND TOO?

MANNY
LET ME GO HOME!

MARIANNE
SO YOU DIDN'T PLAN THIS ONE THEN?
THERE ARE SOME THINGS YOU DON'T
CONTROL? LIKE THIS?

She lashes out, smacking Manny in the face. Manny's head swings back with the blow. He stops screaming. We can't see his face. It's turned away from us. But vaguely we can see his face reflected in the side window. His face is quiet and pale. He speaks quietly.

MANNY
Oh... you believe me now?

Marianne looks at him, and catches a brief glimpse of Manny's ghostly reflection.

MANNY (CONT'D)
But you're too late.

MARIANNE
No, you're too late.

And Marianne pulls from her jacket pocket... the revolver. She aims it at Manny.

MANNY
What do you want?

MARIANNE
I want my life back how it was.

Manny now notices the drawings in the back of the car. He smiles.

MANNY

Police...

As if he had suddenly created it, the sound of a siren...

They are now entering the outskirts of another industrial part of the city. Coming the opposite way down the highway, with its lights flashing, a police car.

It passes Marianne's car.

But in the rear-view-mirror, she can see how the police car drives to a gap in the central divider, does a U turn and starts to pursue Marianne. It is some 500m behind.

Marianne takes the first exit, pulling into a blighted industrial outskirts-area of the city. She accelerates down the ramp, and squeals round the corner of the roundabout. Manny laughs manically...

Marianne speeds down a road that runs along a canal. Up ahead, some tower blocks and an old street of warehouses and a broken down terrace of poor housing. Behind her, the police car is gaining.

Marianne tries to take a sudden turning towards the street of warehouses. Her car spins out of control, turning 360 degrees as it spins and smashes into a wall, tearing up the bonnet with an ear-splitting, tearing bang.

Manny is thrown to the side, Marianne thrown against the dashboard.

But neither is harmed. Both merely shocked. Immediately, Marianne grabs the gun, and trains it on Manny.

MARIANNE

Come on, run.

Marianne wrenches open her door, grabs Manny's hand and pulls him through the gap between the front seats and out into the street.

103

EXT. DILAPIDATED STREET - DAY

103

Marianne and Manny run down this street of crumbling warehouses. Looming over the street, some forbidding tower blocks.

The police car squeals round the corner and comes to a stop. The policemen are about to jump out the car when one of them shouts;

OFFICER 1
GUN! She has a GUN!

They stay inside, watching anxiously as the woman and boy run down the road, heading for one of the empty warehouses. OFFICER 2 gets on his radio.

104 INT. WAREHOUSE - DAY

104

Marianne and Manny run through the hanging steel door of the warehouse and into its dark shell. Clearly it's a space used by local adolescents - there is evidence of fires - burnt discarded mattresses and cardboard boxes lie around, as do broken bottles and scattered cans. A filthy staircase leads upstairs. Marianne leads Manny up the stairs...

They come into another open, empty, filthy space. In one corner there is a doorway with a half-hanging steel door that leads to a smaller room. They run there.

The smaller room is empty except for a soiled mattress and some used needles and crack-smoking paraphernalia. A gridded window looks out onto the street. Marianne leads Manny to sit on the mattress whilst she goes cautiously to look out the window.

Officer 2 is in the police car talking on the radio. Officer 1 is standing by the car, peering at the building. He spots movement in Marianne's window, and ducks back into the police car. The siren of another police-car can be heard arriving.

Marianne points the gun at Manny.

MARIANNE
What's your plan with me? Is this
it?

Manny looks at her; one of his empty stares...

MARIANNE (CONT'D)
Who are you? Why are you doing this
to me?

From outside, a voice, distorted from a megaphone, can now be heard;

INSPECTOR BLANE
Doctor Winter, my name is Inspector
Blane. Can you just send us a
signal that you can hear me?

Marianne tries to ignore him; she is wetting her lips nervously.

MANNY
I didn't control this. You made
this happen.

Marianne looks at him, not understanding what he means.

MANNY (CONT'D)

You decided to find the gun. You
went out looking for the drawings.
You decided to bring me here...

Marianne comes closer to Manny, full of anger, her finger on the trigger of the gun...

MARIANNE

Oh, so it's my fault?!
(laughs cynically)
So it's my decision whether I shoot
you, right? Let's do a deal. Give
me my life back and I won't do it.
GIVE ME MY LIFE BACK!

INSPECTOR BLANE

Doctor Winter, please send us a
sign that you can hear us.

Marianne suddenly fires a shot out of the window into the sky.

She edges to the window to look out. There are now two police cars, a police van, and another couple of cars arriving.

INSPECTOR BLANE (CONT'D)

Doctor Winter, please don't use the
gun. Put the gun away. If you don't
want to show yourself, please just
wave from the window, or wave an
article of clothing or similar.
Please just indicate that you can
hear us and understand this.

Marianne takes a handkerchief out of her pocket and lets it hang out of the wire grid; a visible sign.

INSPECTOR BLANE (CONT'D)

Good. Thank you Doctor Winter.

Marianne turns to Manny. Manny speaks quietly.

MANNY

Which life?

Marianne looks at him, not understanding.

INSPECTOR BLANE

Doctor Winter, thank you for your
cooperation. Now we want you to
show us the child, show us that
he's unharmed. If he's unharmed,
all is well. Bring Manny to the
window, Doctor Winter.

TINA (OFF)
Bring him out here you mad bitch!

Manny looks up at the sound of his foster mother's voice - a semi-audible shout from outside.

Marianne goes to the edge of the window - she just catches sight of Tina being gently bundled back into the back of a car by a policewoman... Tina is resisting being restrained.

INSPECTOR BLANE
Doctor Winter, please release Manny
to us. Once we have Manny we can
discuss things.

Marianne peers out of the window. She can see the negotiator; a corpulent plain clothes policeman with a megaphone.

She turns back to Manny. The tension of the situation is getting to her.

MARIANNE
This isn't my life. I don't do mad
things like this. You made me do
this. Now you're going to have to
make it good again.

INSPECTOR BLANE
Doctor Winter we're waiting for the
boy. You have ten seconds to show
us the boy.

She gets closer to Manny with the gun. She is getting more threatening.

MARIANNE
You made this happen. You
controlled me. Now you sort it out.

The gun moves closer to Manny's face. Manny whines.

MANNY
But I'm only a child.

Marianne is looking at the boy: is he playing another game?

MANNY (CONT'D)
I'm only an ikkle ikkle boy.

Marianne is angry as she stares at the boy, who grins evilly back at her. He is deliberately winding Marianne up.

INSPECTOR BLANE
Eight... seven...

Marianne clicks back the hammer.

MARIANNE

Then, when I shoot... you'll die.

From downstairs the sound of boots scuffing quickly and quietly over the concrete floors... it seems the crack squad have entered the lower storey.

INSPECTOR BLANE

Five... four...

Manny grins.

MANNY

Yes... I'll die...

Sweat glistens on Marianne's forehead. The gun is against Manny's temple. Marianne's hand shakes.

MANNY (CONT'D)

Or, when you shoot everything will cease to exist... everything...

Manny stares into Marianne's eyes.

MANNY (CONT'D)

I know you won't shoot.

Marianne's finger closes on the trigger.

The huge bang of the gun. Manny falls.

The screen image sucks away into blackness.

Darkness. Silence.

Fade in. Marianne's face, pale, dimly lit, in darkness. Her eyes, wild, focus on Manny on the floor.

Marianne screams as she drops to her knees by the prostrate Manny. Her hands grasp out, clutching the boy's shoulders.

Manny looks at Marianne. His face is pale, calm again... that otherworldly stillness, that unnaturally placid gaze... Only a single tear, rolling down his cheek, breaks the image of unreachable calm. Manny's eyes close.

Marianne looks at Manny with an empty stare. Alone with Manny's body, Marianne sees that her life is no longer worth living. She has murdered a child... She seems to have no other option left but to take her own life. She puts the gun to her head, just like Manny predicted...

Sudden noise. Footsteps. The door flies open from a sudden, massive kick. Men in black masks in the doorway. With guns.

But they are too late and just see Marianne put the gun to her head and pull the trigger.

Marianne collapses, her eyes closing..

Blackness.

105 INT/EXT. PICK UP TRUCK ON FOREST ROAD, USA - DAY 105

Fragments of the time of the accident fading in and out, like the last flashes of remembrance before you die (apart from the score we hear no sound):

-Josh with Marianne in their Chevvy jeep. He talks to Marianne, joking with her, but we hear no sound.

-The pick-up truck pulling up, the Driver leaning out the window to talk to them...

-Josh and Marianne and the Driver in the pick-up truck. Josh turns around to look at Marianne. She smiles. Josh sees the smile, and we see him saying 'what?', but we hear no sound.

-The view through the pick-up windscreen as it collides with the forestry truck loaded with logs. This time the crash makes no sound. Almost like a ballet we see fragments of the crash in super slow motion.

106 INT. HOSPITAL CORRIDOR USA - DAY 106

-Marianne on the hospital gurney. She is bleeding; she sees the Driver, heavily wounded, being pushed past her on a gurney. Frenetic activity in the hospital around her.

MARIANNE

My husband? Where's my husband?

A hand reaches down to pacify her.

MARIANNE (CONT'D)

WHERE'S MY HUSBAND?

No answer. Marianne closes her eyes.

-Marianne alone. The sounds of the hospital are still vaguely audible. The sound of Marianne's urgent internal whisper....

MARIANNE (VO) (CONT'D)

God... God. Please... please God... make my husband OK... Save my husband and I will believe in you. I will worship you... I will... I will have faith... I have faith... please God... please...

-She opens her eyes. Sound returns.

VOICE

Madam? MADAM?

Marianne opens her eyes. The PARAMEDIC is leaning over her, looking anxious.

PARAMEDIC
Can you hear me?

Blackout.

107 INT. HOSPITAL U.S.A. - NIGHT

107

Fade up.

Josh's face is smiling down at her.

Marianne has just opened her eyes. For a moment she doesn't know where she is. She looks around. The ward is quiet. Outside it is dark.

Josh smiles.

JOSH
You had bad concussion. And your arm is broken. But you're OK. ... Marianne?

Marianne tries to sit up. She can't.

Josh's hand touches her good shoulder, restraining her gently. He sits down next to her.

MARIANNE
You?

JOSH
Nothing but a few cuts. Like a miracle... I was leaned back towards you... the airbag pushed me down, the car turned...

He mimes the damage wooshing over his head. He chokes on the memory.

JOSH (CONT'D)
That guy. The driver died.

Marianne's good hand reaches out to touch his face, to reassure him.

His hand squeezes hers.

108 INT. TAXI/ STREETS NORTHERN U.S. CITY - DAY

108

Another day. Marianne's arm is in a sling and a heavy cast. Her overnight bag sits between her and Josh in the back of the taxi. It seems she is coming home from the hospital.

The taxi pulls up outside a beautiful home surrounded by a big garden.

109 INT. MARIANNE'S HOME NORTHERN U.S. CITY - DAY 109

Marianne looks around her home, happy to be back.

Josh has left out her mail on the hall table. Marianne flicks through a few letters, bills and cards. One particularly attracts her attention; a postcard - she turns it over to read the back:

GET WELL SOON!
TAKE A LONG BREAK AND COME BACK
WHEN YOU'RE GOOD AND READY.
WE'LL MANAGE WITHOUT YOU, HONEST.
BEST WISHES, KIM AND THE TEAM

The front of the card shows a typical image of "relaxation"; an empty white beach, or similar..

Marianne turns to Josh.

MARIANNE
I think I'll go back to work on
Monday.

Josh is surprised to hear this. Doesn't really approve.

JOSH
So soon?

110 EXT/INT. CLINIC NORTHERN U.S. CITY - DAY 110

Carrying her briefcase with difficulty, Marianne heads up the steps towards a bright, attractive clinic building.

As she opens the doors, she is surprised to see her colleagues waiting for her; a group of doctors, nurses and secretarial and admin staff, all waiting for her with flowers, smiles and a cheer.

Marianne is bashful but happy.

MARIANNE
I should have near-fatal accidents
more often.

Laughter.

KIM KAPLAN, a colleague, presents her with a card which is clearly from her child patients - childish handwriting says: GET WELL SOON DOCTOR WINTER...

111 INT/EXT. MARIANNE'S HOME U.S.A./STREET OUTSIDE - DAY 111

Light floods into the airy, white kitchen. Marianne is sitting at the kitchen table, sipping a mug of tea. Her arm is now in a light sling; the cast has been removed.

Josh has just come in with the shopping; six or so plastic bags with the logo of a supermarket. He smiles at his wife.

He starts to unpack the shopping.

Marianne watches him with a happy smile on her face. She watches him as he moves around the room, unpacking the shopping. Then she has a memory - his unpacking the shopping the last time... - her face clouds briefly..

JOSH

You know what I was thinking for
our summer holiday..

The bad thoughts have gone. Marianne is back "in the moment". She looks at him expectantly.

JOSH (CONT'D)

I was thinking about Scotland?

MARIANNE

Scotland? Great idea. I'll walk in
the mountains, but what will you
do?

Josh shrugs.

JOSH

We just had a beach holiday and I
wanted to cheer you up after your
accident. So let's go somewhere wet
and gloomy next time.

She laughs.

He carries on unpacking and she watches him for a while.

MARIANNE

I've been thinking. About our
disagreement.

Josh looks up, surprised. Maybe unpleasantly.

JOSH

I don't want to talk about it.

MARIANNE

Why not?

JOSH

I don't want to have an argument
now.

He carries the large, half-gallon bottle of milk over to the fridge.

MARIANNE

What makes you think there'll be an argument?

He stops at the fridge and looks at her. He studies her for a moment.

JOSH

Are you serious?

He can see that she is. He is very moved and comes to her to kiss her.

JOSH (CONT'D)

Are you serious?

She nods. The sun streams onto them as they embrace.

JOSH (CONT'D)

Only two, I promise. A girl and a boy.

MARIANNE

Whatever you like.

JOSH

What made you change your mind?

MARIANNE

The accident.

They kiss.

112 INT. MARIANNE'S LIVING ROOM U.S.A. - EVE

112

Marianne and Josh are playing scrabble. They are silent for a while.

JOSH

Come on, you're winning anyhow.

MARIANNE

Yeah yeah, hang on, I just ...

Marianne rearranges her letters. Josh smiles when he sees her like this. He looks at her, happy, thinking about their previous conversation.

We read the letters: WE TEAR HE. Marianne moves the T and the R. Suddenly she slows down. It reads: WE EAT HER.

She looks at the words. She has *déjà vu*. She knows them from somewhere. Josh notices her strange look.

JOSH

What?

MARIANNE

...nothing. (...) I think...I have a word.

JOSH

Thank God.

Marianne puts down WEATHER on the game board. She counts the points and happily notes the high amount of points she has won with this word.

113 INT. MARIANNE'S BEDROOM U.S.A. - NIGHT

113

Marianne and Josh are sleeping. Marianne awakes suddenly. Josh stirs beside her and mutters sleepily.

JOSH

What?

MARIANNE

I've been to Scotland before.

JOSH

You? When?

He wakes up a bit and snuggles up to her.

MARIANNE

I had this dream, but it didn't feel like a dream. I was in Scotland; you were dead.

JOSH

Thanks.

MARIANNE

There was this boy.

Josh sighs and sinks back.

JOSH

A boy? ... Our son?

MARIANNE

No... a patient I think.

Josh turns over, still half asleep.

JOSH

Tell me about it in the morning.

MARIANNE

I'm just going to...

Marianne gets out of bed. Josh harrumphs...

JOSH

Marianne...

114 INT. MARIANNE'S STUDY U.S.A. - NIGHT

114

Marianne turns on her anglepoise lamp in her study, which is brighter and airier than her Glaswegian set-up. She gets out a pad of paper and a pen, starts to write frantically, trying to record the details of her dream..

She scribbles furiously for a while. Sound design indicates something sinister. Something is coming back to her.

She stops writing, pauses. Then writes down five letters:

M A N N Y.

115 INT. CLINIC OFFICE U.S.A. - DAY

115

Close on Marianne who is talking quite rapidly..

MARIANNE

You know I had this incredibly vivid, detailed dream last night, like I've never had before. It was amazing! Just like a total world-system that I created in my head. There was this boy, a patient of mine or something, and he controlled reality. Basically he was God. He created everything. He created me, this clinic, this kind of version of Scotland, Aberdeen, whatever. I've never been to Scotland, but it was this incredibly realistic, detailed place with street names and well... phone numbers. I knew my boyfriend's phone number for Christ's sake, in the dream! And this boy who was my patient had created me and this world and everything like a god, as a kind of test, and then it got very scary as I had to prove that he was wrong - that this child who thought he was God wasn't God - I had to shoot him, which is when I woke up.

KIM

Sounds...

We realize we are in the sunny office of Marianne's clinic.

MARIANNE

It was so incredibly real.

Kim, one of Marianne's colleagues, smiles.

KAPLAN

Are you OK?

This question upsets Marianne.

MARIANNE

I'm fine.

A pause.

MARIANNE (CONT'D)

What do you mean by that?

Kim is a touch embarrassed, but decides that she has to broach the issue.

KIM

Maybe you came back to work a bit too quickly. After all, it was a bad accident.

Marianne looks at her.

KIM (CONT'D)

I don't know, just... We've all noticed... You're a bit... hyper, since the accident. A bit of a personality change...

Marianne is annoyed.

MARIANNE

Everyone's so pissed off that I'm happy for once!

KIM

Marianne...

MARIANNE

If I'm not grumpy and negative there must be something wrong with me!

Kim tries a fake laugh.

MARIANNE (CONT'D)

It was just a dream for Christ's sake!

She makes to leave.

MARIANNE (CONT'D)
I'll try and be more depressed
tomorrow.

116 INT. MARIANNE'S STUDY U.S.A. - NIGHT

116

Marianne scribbling furiously at her desk.

Josh comes in quietly through the door behind her and looks at her, a touch concerned.

After a while, she notices him.

MARIANNE
Do you believe in alternative
universes?

JOSH
Is one universe not enough for you?

MARIANNE
That dream I had, that Scottish
life I saw, what if that's the real
life and that boy created this...
here... For a game. As some kind of
test...

Josh looks at her.

MARIANNE (CONT'D)
There was a test in the dream, but
I can't remember what it was.

Josh pours himself a glass of wine and sinks back on a couch behind her, relaxed.

MARIANNE (CONT'D)
It's just a thought.

JOSH
It's a silly thought. You've never
been to Scotland.

MARIANNE
In this universe.

JOSH
Marianne. Stop thinking about this.

She hears him. She knows her obsession is troubling him.

JOSH (CONT'D)
Concentrate on what is here, now.

He looks at her.

JOSH (CONT'D)
My lecture went really well today,
thanks for asking. The students
even applauded.

MARIANNE
(absent-mindedly)
Great!

Marianne looks at the phone numbers among all her notes. She
can't help half-jokingly raising the next question.

MARIANNE (CONT'D)
What if I call him?

JOSH
The boy?

MARIANNE
No this...Kieran, the man I...

He comes up to her, kisses her.

MARIANNE (CONT'D)
It's nothing about him; it's about
knowing.

Josh doesn't answer.

MARIANNE (CONT'D)
What time is it?

JOSH
Bedtime.

117 INT. MARIANNE'S BEDROOM U.S.A. - NIGHT

117

Marianne lies awake, she can't sleep. Next to her Josh sleeps
soundly. Marianne stares at the ceiling. She is thinking.

After a while she looks at Josh for a moment. Then she gets
up quietly.

119 INT. MARIANNE'S STUDY U.S.A. - NIGHT

119

Marianne puts on a small light at her desk in the study. She
looks at all her notes and scribbles of the past two days.

One of the notes shows the name of Kieran, and then a phone
number. Marianne looks at it, thinking: should she try it,
dial the number? Sound design creates a shift in
atmosphere... a slight ominous sensation.

Marianne has made a decision. She takes the phone. All of a
sudden she is slightly nervous. She hesitates. Then she dials
the number.

We hear through the receiver the sound of the phone ringing.
It rings.

And rings...

Then a sleepy voice. A very familiar voice..

KIERAN (OFF)
Hello?

Marianne's world collapses. She is unable to bring out a word.

KIERAN (OFF) (CONT'D)
Who's there? (...) Hello?

Marianne starts to stutter. She speaks weakly.

MARIANNE
Is it you?

KIERAN (OFF)
What?

MARIANNE
Your name... tell me... your name...

Silence on the other end.

MARIANNE (CONT'D)
It's...it's me... Marianne.

KIERAN (OFF)
Who?

MARIANNE
Marianne Winter.

KIERAN
Who's Marianne? Who is this?

Marianne wants to answer, but the line goes dead.

Marianne slowly puts down the phone - her face whitens. She is in shock.

120 INT. MARIANNE'S BATHROOM U.S.A. - NIGHT

120

Marianne rushes into the bathroom in a state of panic. She nervously opens the medicine cupboard and takes out Xanax. She quickly takes a pill.

But she hasn't got the patience to wait for the effect. She rushes out again.

121 INT. MARIANNE'S BEDROOM U.S.A. - NIGHT

121

In her bedroom, Marianne aggressively grabs her suitcase out of the cupboard and starts to pack hastily. Josh wakes up, startled.

JOSH
What are you doing...?

Marianne keeps on packing her stuff. Josh is very worried; he has never seen her like this.

JOSH (CONT'D)
(...) Marianne, please, what's...

MARIANNE
(decisive)
I'm going to Scotland.

JOSH
Now? What do you mean? ...

MARIANNE
(interrupts)
I have to go!

She quickly grabs her stuff together and runs off.

122 EXT. MARIANNE'S HOUSE U.S.A. - NIGHT

122

Marianne throws her stuff in her car, gets in. Josh, hastily putting on a sweater, comes after her, but he is too late. Marianne is already stepping on the gas.

JOSH
Marianne!

The car drives off at speed.

123 EXT. NORTHERN U.S.A. AIRPORT - NIGHT

123

Marianne is waiting for her plane at the American airport. She stares at the crowd around her with an empty stare, in an almost catatonic mood. The crowd is moving in slow motion.

A noise starts to grow on the soundtrack... we can hear the interior voices of the crowd around her, in a kind of continuous hubbub from which the odd individual clear phrase emerges... We see the people as they are waiting for their plane, shopping eating etc, and simultaneously hear their thoughts:

INTERIOR VOICES
Now I buy the ticket.
Consider buying the sweater.
Move the bag to the other hand.
(MORE)

INTERIOR VOICES (CONT'D)

Wipe the sweat from my forehead.
 Smile at him.
 Put the left foot before the right.
 Walk down the stairs.
 Sit down.
 Hold the handrail.
 Think the bad thought.

The voices build up to a crescendo. They become a buzzing sound-cluster, a madness in her head. Marianne's gaze is tense, her face in pain. She closes her eyes. Suddenly all the sounds fade away. There is only silence.

MARIANNE (VO)

Please, let it not be true.

Sound of a descending airplane comes up.

124 EXT. ABERDEEN AIRPORT - DAY 124

A plane is landing.

125 INT/EXT. TAXI / KIERAN'S FLAT - DAY 125

Marianne is sitting in a taxi. They arrive at Kieran's flat where the taxi slows down. Marianne becomes very worried. There's police in front of Kieran's house, and some bystanders/neighbours looking. At Kieran's door police and undertakers are carrying a coffin outside towards a hearse.

Marianne looks at it, terrified.

MARIANNE

He's here... he's still here.

The taxi driver doesn't understand.

MARIANNE (CONT'D)

Drive. Drive!

The taxi pulls off.

127 EXT/INT. CLINIC MAIN ENTRANCE - DAY 127

Marianne is getting out of a taxi in front of the clinic building...

She walks towards the doorway and firmly pushes the door open. In the entrance hallway, two doctors, having a conversation in the main hall, turn and look at her. Marianne comes closer. One of them is Maureen. Maureen and the other doctor (Campbell) look up at Marianne, questioningly.

CAMPBELL

(...) Yes?

Marianne looks carefully at Maureen. But Maureen's face is blank - no recognition.

128 INT. CLINIC SMALL OFFICE - DAY

128

Marianne and Maureen are in a small office, arguing. Campbell stands nearby, listening.

MARIANNE

Look, you know about this patient.
Mo...Mo is your nickname, right? We
talked about him many times, in the
staff meeting.

*(Maureen and Campbell's
eyes meet for a moment)*

He was suffering from a severe
trauma... He drew. He drew pictures
continuously.

It's clear Maureen knows nothing.

MARIANNE (CONT'D)

What about Dr. Mandelbaum, or
McVittie, Albert McVittie... is he
still...?

Maureen can sense Marianne's underlying, aggravated tension.
It is slightly threatening. She starts to shake her head and
wants to guide Marianne to the exit.

MAUREEN

(interrupting)
Come on, madam, please...

MARIANNE

Let us just check the files and see
if...!

CAMPBELL

Madam, we've never heard of such a
patient! Please. (...) Apart from
the fact that we're not allowed to
give names or details of our
patients. So could you please leave
the building - now?

Campbell's colleague appears in the doorway. It is McVittie.

MCVITTIE

Pete, you need a hand?

CAMPBELL

No, it's alright. She's just
leaving.

Marianne stares at McVittie, approaches him, watching his
face: there are no signs of scars or burns.

MCVITTIE

Madam, could you please leave the building?

MARIANNE

Fine. Sure. OK.

Marianne leaves. McVittie watches her go, then Campbell mouths to Maureen 'who is that woman?'

129 INT. CLINIC MAIN ENTRANCE - DAY

129

Marianne walks back to the exit. She halts in the main hall. She thinks for a moment. Cole, the guard in the reception, is asleep again. Marianne looks back down the empty corridor.

130 INT. OLD ELEVATOR - DAY

130

Marianne quickly closes the iron fence of the old elevator and pushes the button for downstairs. With a screech the old elevator goes down.

131 INT. CLINIC CELLAR - DAY

131

Downstairs Marianne opens the fence, and peers into darkness. Although it is daytime, it is still quite dark downstairs.

But she knows where to go this time. Marianne grabs the same old torch from the same spot as before. She switches it on; the light is quite faint.

In front of her there is the same iron fence, locked with the old rusty lock. Marianne kicks a few times against it. The lock breaks, the fence opens.

Marianne quickly walks to the cabinets where she found McVittie's files on Manny last time. She opens the cabinet, searching.

Then she freezes. From the corner of her eye she notices something familiar. Marianne slowly walks around the cabinets. There in the middle of the cellar lies a portfolio, gently lit by some daylight that shines through a small window. Slowly Marianne approaches it. It is Manny's box file, with sheets of paper sticking out. Marianne becomes more tense, starts to breathe more heavily. Is this some kind of trap?

She looks around. Then, her hand goes towards the box file to open it. Suddenly a voice.

MANNY (OFF)

Clever clever. You got it right.

Marianne quickly turns to listen where it came from. She peers into darkness.

MARIANNE
... "Right"?

MANNY (OFF)
It was all a test.

Manny appears out of the darkness. Marianne starts to tremble.

MANNY (CONT'D)
But you flunked it. (...) So I've decided to give you one more chance. I've decided to let you remember. So now you can try once more.

Marianne begins to shake with fear. Manny indicates the box file.

MANNY (CONT'D)
Open it. Have a look. Then you'll know everything.

Marianne looks at the box file she is panting.

MANNY (CONT'D)
Don't you want to know what happens next?

Marianne hesitates. Somehow she knows it is probably a very bad idea to open the box file - that maybe something terrible will happen. She knows that this is some other kind of test.

Manny watches her.

MARIANNE
What would it matter? It's all inside already. It's all been fixed. Like with the drawings I've found before.

MANNY
No, no, it would change everything. See, the drawings would never have existed without you finding them. Only if you have a look, remember? It was your decision. Like you decided to call him..

Marianne stares at him stunned. What does he mean?

MANNY (CONT'D)
Oops, so that was your fault after all... He was woken up by a phone call in the middle of the night.
(MORE)

MANNY (CONT'D)

And then slipped down the stairs...
bang bang bang... banged his little
head.

Manny smiles. Marianne can hardly speak. Did Kieran only die because she decided to call him? Did she kill him again?

MARIANNE

What do you want from me? To go
home, and live my life in fear?
That one day you'll take it all
away again?

MANNY

You wanted him back, didn't you?

MARIANNE

(under her breath)
Please, go away... please... make me
unaware that you exist...

Manny is silent, looks down on this miserable woman.

Marianne stares at the box file in front of her. She swallows. She doesn't know what to do anymore. Is this the time she should give in? Should she just accept this whimsical boy in her life, his power and sadism? Can she?

Suddenly Marianne moves forward, grabs the box file and opens it...

She stares inside. There are only white sheets of paper...

She takes them out, flips through them, but all pages are blank. In panic Marianne goes through them. Marianne starts to laugh hysterically, when all pages turn out to be blank.

Suddenly she freezes. Underneath one paper lies the gun. In panic Marianne quickly looks around, but Manny is gone. Marianne is alone.

Marianne looks at all the pages around her, without understanding it. What does it mean? Is it another sign, some kind of message?

Then, suddenly, she notices one piece of paper, which isn't blank. Only a small piece sticks out underneath the others. Marianne fears what she is about to see; she slowly reveals the drawing. Her eyes widen. She starts panting while she stares at the drawing.

A gentle sound indicates Marianne has a text message on her mobile. Nervously she pulls out her mobile to take a look:

'Marianne. Call me. It is an emergency. Kim.'

Marianne stares at it shocked, she starts to tremble again, she dials the number. Marianne's voice sounds fragile:

MARIANNE (CONT'D)

Hello?

KIM

(chokes with emotion)

Marianne... you have to come home...

(silence)

Did you see the news? There was a
freak storm up here... Hundred mile
an hour winds, lots of accidents...
the roof collapsed, Marianne... Josh...
We don't know where he is...

Marianne stares at the drawing. Now we see it for the first
time: a tornado above a house, the roof collapsed, a man
lying underneath...

Marianne lets her mobile slip; it falls to the ground.
Marianne shrivels... she can't breathe... Her eyes closed, her
face in terrible pain...

She starts to scream a terrible scream...

MARIANNE

Manny! MANNY! MANNY!!!

She quickly folds her hands, closes her eyes.

MARIANNE (CONT'D)

Please, Manny, please, don't do
this to me... please, save him,
please... help me... please...
Manny... MANNY!!!

Marianne cries desperately. Music fades in: QUE SERA SERA.
Her hand moves to the gun and picks it up.

132 EXT. CLINIC - DAY

132

Marianne exits the building, still crying, she staggers, with
the gun in her hand, she falls on her knees, shouts at the
sky:

MARIANNE

EMMANUEL! MANNY!! MANNY!!!

QUE SERA SERA is now in full volume.

Marianne cries, devastated.

A police car arrives.

Black.

133

INT. ISOLATION CELL MENTAL INSTITUTION - DAY

133

Marianne is lying on a bed in an isolation cell in a mental institution. She is tied to the bed, pale, sweating, shivering.

Slowly she looks up as she senses something. At the other side of the room Manny is standing, watching her silently.

Marianne sinks back again. She speaks quietly: exhausted, defeated...

MARIANNE

What do you want? You had your test... wasn't that enough? Please, just leave me alone...

But Manny doesn't move. He stays, watching Marianne, as if he doesn't want to leave.

Marianne closes her eyes in desperation. Manny watching this poor woman. It's like he now feels for her.

Marianne looks up again. It's like she realizes something:

MARIANNE (CONT'D)

You need me... Is that it?

Manny seems struck by the question.

MANNY

No.

That answer sounded so decisive and personal, almost as if Marianne has hit some truth. It slowly sinks in with Marianne.

MARIANNE

You need me.

Suddenly she understands what's going on.

MARIANNE (CONT'D)

It's not about me, is it? It's about you.

This is *ALL YOU*.

Manny freezes.

144

INT. ROOM FOSTER FAMILY - NIGHT

144

Manny is sitting inside a built-in wardrobe, his "secret hiding place" in his room. He suddenly stops drawing. We see his face, he's holding his breath like he is tense.

The drawing in front of him shows the pig and Manny in an isolation cell. His pencil has just ended writing the words ALL ME. Manny's hand slightly trembles.

Suddenly Manny grabs the drawing and puts it inside his portfolio. Manny quickly leaves the wardrobe, locks it and throws the key under his bed. He freezes, watching the wardrobe, frightened, panting.

FADE OUT.

Then a voice. Marianne's voice, speaking in a very quiet and comforting way.

MARIANNE (OFF)
I've had a breakthrough.

134 INT. ROOM MENTAL INSTITUTION - DAY 134

Marianne is sitting on a bed in a small white room in a mental institution. A nurse is coming to get her. We hear no sound.

MARIANNE (OFF)
It took me a while to work it out.

135 INT. CORRIDOR MENTAL INSTITUTION - DAY 135

Marianne is being accompanied by orderlies along the corridor of a mental institution. We hear no sound.

MARIANNE (OFF)
Why do we destroy the one we need?

136 INT. CONSULTING ROOM MENTAL INSTITUTION - DAY 136

Marianne is in a session with her psychiatrist, CARLSON, a neat 45 year old man. Carlson studies Marianne. Marianne seems to be in deep thought. Her voice is calm - somehow Marianne looks liberated.

CARLSON
Because... we don't want to be helped?

MARIANNE
(nods slightly)
Because he's frightened. Very frightened.

Carlson doesn't quite understand where this is leading.

CARLSON
Go on.

Marianne is still thinking about Manny.

MARIANNE

Life used to be so wonderful. Like
it was a dream, paradise...

136A EXT. GARDEN HOUSE MANNY - DAY

136A

Manny in happier times with his father and mother. They clearly love him when they play with him in the garden.

MARIANNE (OFF)

It must have been an awful shock
for him. That night his father
died.

137 EXT. VIADUCT - NIGHT

137

We see the car crashed down the slope at the viaduct, exactly the same car and in the same position when Marianne witnessed it. We hear no sound.

MARIANNE (OFF)

One day divides happiness from
hell. One event, one choice...

Manny's father sits behind the wheel, severely wounded, in shock; smoke comes out of the car.

138 INT. MANNY'S BEDROOM - NIGHT

138

Manny is reading a book 'The cat is dead and not dead. Quantum physics for kids' in his bedroom. He hears his mum, goes over to the door and sees she's on the phone...then his MOTHER starts to cry heavily, falling on her knees in desperation. Manny runs to her to comfort her. We hear no sound.

MARIANNE (OFF)

And then half a year later, his
mother was gone too...

139 INT. GARAGE - DAY

139

Manny's mother is dead in her car in the garage. The engine is running and the exhaust fumes wreath the car in smoke. We hear no sound.

MARIANNE (OFF)

He must have blamed himself. Could
he have saved her? Was it all his
fault?

140 INT. MANNY'S HOUSE - DAY

140

Police enter the living room, which is a mess, the curtains are still closed. Manny lies on the floor, in shock, he is in a malnourished state. Police take pity on him. Quite prominent in the room is a crucifix. We hear no sound.

MARIANNE (OFF)
 Why did this happen to him? Why did
 God take away his parents? (...)
 And so he closed everything down...

141 EXT. CLINIC - DAY

141

Manny is taken to the clinic (the one where Marianne started to work) by a SOCIAL WORKER. Manny is intimidated by the huge building in front of him.

MARIANNE (OFF)
 Refused to speak.

142 INT. CLINIC - DAY

142

Manny is sitting in the consultation room, which is somehow a claustrophobic experience for him. A voice recorder is recording the session. Manny is withdrawn, anxious, avoiding the gaze of his psychiatrist, from whom we only see details, hands, a shoulder, legs, or we see him in a blur. We can't recognize the doctor.

MARIANNE (OFF)
 It must have been an awful
 experience for him. Quite
 threatening. All these questions...

We hear no sound of the session, but in sound design we hear a dark rumble, as if we are inside Manny's head.

We see Manny's eyes, insecure, anxious....

MARIANNE (OFF) (CONT'D)
 And the guilt... the shock... the
 fear... To deal with this all he
 found a way out. A way to exile his
 fear and suffering. He escaped into
 a world in which he is in full
 control. A world in which he is
 God.

In front of Manny lie pencils on the table and a white sheet of paper, untouched.

BACK TO:

143 INT. MENTAL INSTITUTION - DAY

143

Marianne pauses. Carlson, her psychiatrist, making notes, looks up at Marianne. He finds the theory interesting, but still doesn't quite understand where this is all leading. For him Manny is a delusion of Marianne's.

Marianne takes a moment to study her psychiatrist.

MARIANNE

See? I don't exist. You don't exist. In fact, none of this is real.

Carlson is interested in this new revelation.

MARIANNE (CONT'D)

We all exist in the mind of a ten year old boy. Am I right Manny?

Marianne looks up at the ceiling, as if looking up towards a distant God...

MARIANNE (CONT'D)

I know you're out there, Manny. I know you're listening.

143B INT. MANNY'S BEDROOM - DAY

143B

Manny is alone and hidden in the wardrobe again. He is about to start drawing, but a tear wells in Manny's eyes.

Manny sadly/reluctantly puts the drawings away.

He hears voices.

The built-in wardrobe is built around the bedroom wall, and there is a vent in the wall just above where he sits. Manny looks up and presses his ear to the vent, just as Marianne once did in her home...

We can vaguely hear Tina's voice echoing up from the room downstairs, talking on the phone to a friend...

TINA (PARTLY OFF)

No, the doctors don't see any improvement. They say I've done my best, but I can tell that they think I failed. They think he needs more professional care.

Manny, hearing this, becomes thoughtful. He leans back and stares at some photos he has put on the wall: a family photo of Manny and his parents on a small sailing boat, just like Kieran's. They all look happy. A postcard showing the family at Niagra Falls.

Another photo of Manny and his family on an American road trip holiday, by their American car: a Chevvy jeep. His father, who looks and dresses like Kieran... A photo of Marcus and Katinka smiling, the German couple they met on their holiday.

We can hear the muffled sound of Tina talking in the room below. Manny sits alone and quiet. Then he slowly stands, leaves the wardrobe and closes the door quietly.

145

INT. ROOM MANNY FOSTER FAMILY - NIGHT

145

Manny is lying in bed in his room in a foetal position, a small light is on. He is crying, feeling lost.

Tina comes and sits down beside the bed, upset and a bit surprised to see Manny crying... touched, even.

TINA

Hey... why are you crying? What's up?

Tina caresses his hair, but Manny is withdrawn, avoiding her gaze.

TINA (CONT'D)

You can tell me. I want you to know you can always tell me. Just grab my hand and pinch me, if you want to say something.

Manny doesn't react. Tina feels sorry he is so much out of reach. She tucks him in with love and attention, kisses him on the forehead and then leaves the room.

Manny is lying on his bed in the dark. He cries.

MARIANNE (OFF)

I know what is going on inside you, Manny. I'm the voice inside your head. I can feel your yearning...

Manny stays silent.

MARIANNE (OFF) (CONT'D)

You don't want to live in this nightmare any more.

Manny stays silent, looking down at the wardrobe key in his hand.

MARIANNE (OFF) (CONT'D)

I can help you, Manny.

MANNY

How?

Manny's voice sounds fragile.

MARIANNE (OFF)

Because I believe in you. Because I know one day you'll come out of your silent, empty fortress and out into the world. (...) The world, I know... it's so huge it's frightening. But, Manny, it's also so full of light. (...) You don't have to be afraid anymore. Just imagine it to be different and the world will be a better place.

A tear rolls down Manny's cheek.

MARIANNE (CONT'D)

Now go to your mum and pinch her hand.

146 INT. TINA'S BEDROOM - NIGHT

146

Manny approaches Tina who is sleeping. She doesn't see him entering the room. Manny sees her hand. He hesitates. His hand slowly moves to her hand and he pinches it. Tina wakes up.

TINA

Hey... sweetheart...

Manny starts to cry and embraces her. Tina hushes him, kisses him to calm him.

147 INT. MENTAL INSTITUTION - DAY

147

Back to Marianne and Carlson, her psychiatrist. Carlson is looking carefully at Marianne... He clearly thinks Marianne is delusional, but is nevertheless impressed by the "quality" and sophistication of the delusion.

He makes a few appreciative notes in his notepad.

Marianne stays quiet. She turns her head to look out the window. Outside the sun is coming out from behind a cloud, and sunlight streams on Marianne's face, growing in intensity. On Marianne's face an expression of bliss, eternal calm.

Marianne starts to smile and the screen whites out, blanched with light.

THE END

© Accento Films 2018