you choose what goes in its place.

But you're asking the right question. That's the first time you've asked the right question.

Silence. Luca looks at the plot. At the shed. At the spade. At Marcus.

LUCA
What's growing in mine?

MARCUS
You know what's growing in yours. You just told me.

The father. The belief. The thing that says you're not enough. The thing that says you have to make them value you. That's the plant. That's the thing that grew. And it's been there so long you thought it was you.

It isn't. It's just a plant. And it's subject to change. It's empty. It's not self.

Silence. Luca doesn't answer. He looks at the soil. At the place where something could grow. Where nothing is growing yet.

MARCUS
Now you know what to pull up.

He picks up the spade. He turns the soil over. Once. Twice. He doesn't look at Luca.

CUT TO:

LOCATION — INT — APARTMENT BUILDING — LOBBY — CONTINUOUS

A small lobby. Mailboxes. A lift that doesn't work. A door to the stairs. Fluorescent light.

AME is at the mailboxes. She hears the door. She turns.

She looks at Hamish. She doesn't recognise him. She doesn't look scared. She looks like someone interrupted.

AME
Can I help you.

Hamish shows his ID.

HAMISH
Detective Hamish. I've been looking for you.

AME
For me?

HAMISH
Ame Jones.

AME
That's — yeah. That's me. What's this about?

She's not defensive. She's puzzled. She's genuinely got no idea why the police would want her.

HAMISH
When did you leave Shadowvale.

AME
Months ago. Why.

HAMISH
Do you know a man called Luca.

Something changes in her face. Not fear. Something more complicated.

AME
I know him.

HAMISH
He believes he murdered you.

Silence. She looks at him. She doesn't laugh. She doesn't say anything for a moment.

AME
He what?

HAMISH
He confessed. To the police. He told us he stabbed you in the kitchen and put you in a carpet and threw you off a bridge. He signed a statement. He believes it.

AME
That's — that's not — I'm here.

HAMISH
I know. That's why I'm here.

She puts a hand on the mailboxes. She's taking it in.

AME
He told you that?

HAMISH
He did.

AME
Why would he — she stops. She looks at Hamish. She's thinking. Then, quietly: He had a — something happened that night. He had a fit, or a — he wasn't there. He was standing in the kitchen and then he wasn't. I thought he was — I don't

know what I thought.

HAMISH
You saw it.

AME
I saw it.

HAMISH
And you left.

AME
I left.

Silence. Hamish doesn't move. He's close to her. Not threatening. Just close.

HAMISH
Why didn't you help him.

AME
What?

HAMISH
He was in a fugue. You saw it. Why didn't you call an ambulance. Why didn't you take him to a hospital. Why didn't you do anything.

AME
I — she stops. She looks at the floor. I didn't want to be the one who had to deal with it.

That's the truth. I didn't want to be the one. I was leaving anyway. And then he was — and I thought, I can't, I can't do this, I can't be the person who looks after him. So I got my bags and I left.

She looks at Hamish. She's not apologising. She's not asking for forgiveness. She's telling him the truth, because he asked.

HAMISH
He's been suffering. For months. He thinks he killed you. He thinks he's a murderer.

AME
I didn't know.

HAMISH
He's been in treatment. It hasn't fixed it. Because the only thing that will fix it is seeing you alive.

AME
And if I don't.

HAMISH

Then he keeps believing it. For the rest of his life. Because there's no body. There's no evidence. There's nothing to prove him wrong except you.

Silence. She looks at the mailboxes. At the lift that doesn't work.

AME
I don't want to go back there.

HAMISH
I know.

AME
I don't owe him anything.

HAMISH
No. You don't.

But you're the only one who can end it. And I'm not going to stop asking.

He doesn't threaten. He just stands there, and waits.

AME
You're not going to let this go.

HAMISH

She closes her eyes. She breathes. She opens them.

AME
Alright.

HAMISH
Alright.

AME
I'll come. But I'm not staying.

HAMISH
I'm not asking you to stay.

She looks at him. Then she picks up her bag. She walks past him to the door.

CUT TO:

LOCATION — INT — CARAVAN

MARCUS is outside. The phone rings. It is his father.

He answers.

MARCUS:
Dad.