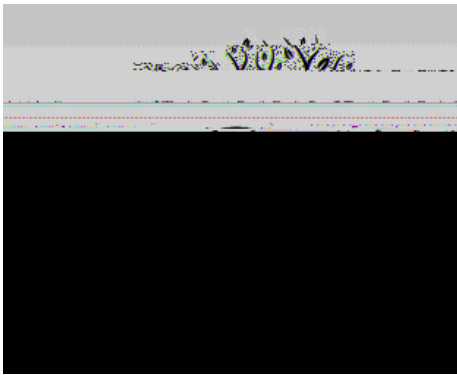


! ! !



INSIDE MAN  
Written by  
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Episode 2

Shooting Script  
23.06.21

Blue 20.07.21  
Sc5 pgs 9, 9a  
Green (previous pink 46, 46A ) 26.07. 21  
Sc24 pgs 46, 46A, 47  
Yellow 05.08.21  
Sc2 pgs 1 , 2 , 3, 6, 7  
Sc8 pgs 21, 22  
Goldenrod 20.08.21  
Sc20 pgs 34, 35  
Sc28 pgs 55, 55A  
Sc30 pgs 56, 5 7, 57A, 58, 58A, 59  
Buff 26.08.21  
Sc22 pgs 35, 36, 38

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THE SCREENPLAY IS THE

PRE-TITLES

1 EXT. PENITENTIARY - DAY 1

Prison buildings. White blocks burning in the sun.

CUT TO:

2 INT. VISITATION ROOM - DAY 2

BETH sitting at one end of the table (the same place she sat in ep 1.)

At the other end of the table JEFFERSON GRIEFF and DILLON, in their chains.

Gri

The guard puts the phone on the table.

BETH  
I'm not lying.

Grieff nods to Beth's phone, where it lies.

GRIEFF  
The previous text - the one you  
sent her. You're not friends.  
Serial acquaintances at best.

Beth looks at the text in confusion.

BETH  
Because I cancelled a coffee?

GRIE

BETH  
I haven't spoken to them.

GRIEFF  
Why not?

BETH  
I just - well -

GRIEFF  
Because you thought your story  
would sound flimsy.

BETH

DILLON

No, I didn't. I didn't.

BETH

Janice Fife -

DILLON

It was a nurse.

BETH

Janice Fife is a good person who might be in trouble, so I thought you might be interested. Moral worth, that's what you want in your cases. Atonement.

(Starting to get up)

But, you know, sorry to have both

Then I GRIEFF

DILLON

There's a case coming in today.

BETH

Today?

GRIEFF

Today, yes . My promise. You can sit in on my next case, you can write every word you ever want about it. You can even call me the Death Row Detective, I won't stop you. But only on the absolute, binding condition that there is no more talk of your missing friend. Not one word.

GRIEFF

Are you trying to make peace with your guilty conscience? This is death row, they have a procedure for that.

BETH

Chr





The camera descends, taking us down through the floor into:

CUT TO:

5

INT. VICARAGE CELLAR - DAY

5

... the cellar.

Janice, cowering in the corner. The only illumination is the wedge of light now thrown by the opened d 12 0 0 12 346 591Tm 164 591Tm

HARRY  
... attach yourself. Sorry.

JANICE  
Why?

HARRY  
I only want to talk to you. Just  
... a chat.

JANICE

Do you always bring handcuffs to a  
chat, Vicar?

Harry laughs. It's a little forced. Like h

JANICE

I see, of course. Nothing dirty, oh no. Just like the child pornography on your son's flash drive was nothing to do with him.

Harry winces - like he's been slapped

JANICE (CONT'D)

(Of the handcuffs)

These better have been cleaned.

HARRY

It wasn't Ben's. What you saw, it truly wasn't.

JANICE

Here we go again. If I say I believe you, will you believe me? Can I go then?

JANICE

JANICE (CONT'D)

Nine o'clock tomorrow evening.

He looks round.

JANICE (CONT'D)

Skype call with my sister. I never miss it without a very good reason. Like I told you, that's when they'll start looking for me.

HARRY

By nine o'clock tomorrow, you will be ho

MARY  
I've been thinking



If MARY (CONT' D)

(MORE)

MARY (CONT' D)

And all of it, *all of that*, becomes inevitable the moment she walks out of this house!! So *what are we going to do??*

Harry: caught in the spotlight of that question.

Mary, waiting for an answer.

Silence. Then he goes to her, hugs her tight. She clings on to him.

HARRY

Come on. We are not out of options yet - let's stay calm and consider  
t

(MORE)

MARY (CONT' D)

There's not one handy hint on how  
to ki

CONNOR ON SCREEN

But tonight, you know what I think?  
I think it's still boring but now I  
got an award.

Booi ng fr

CONNOR ON SCREEN

Everyone says, at moments like  
this, you gotta remember the little  
people. I say, screw 'em, they're  
little.

Hannah

HANNAH

I shoul d

GRIEFF (CONT'D)

Where he is now is a little more complicated.

BETH

How is where he went obvious?

DILLON

Observation.

BETH

Of what?

DILLON

No idea. But it's usually observation.

Frannie stares at him, astonished.

FRANNIE

Nobody knows where he went. Nobody saw him.

GRIEFF

We

IM EP2 Yellow Rev



FRANNIE  
Yes. Hope's awful.

GRIEFF  
Ye









HARRY (CONT'D)

The one you were hiding from your mother - you gave it to me at the church, remember?

Edgar looks to his friends, nervous.

HARRY (CONT'D)

Your porn. You were hiding your porn.

Laughter from the lads table. Another nervous glance from Edgar.

HARRY (CONT'D)

I'm not going to tell your friends about it, it's okay.

Edgar looks, terrified, at Harry. His eyes are liquid. If someone just brushed past him he might cry.

On Harry: keeping his face straight, his sympathy in check.

HARRY (CONT'D)

Or your mother.

Edgar, breathing harder now.

HARRY (CONT'D)

I just want to know, if you want it back.

EDGAR

I ...

HARRY

What? What is it, what?

EDGAR

Did you - ...

He breaks off, nods at the flashdrive. He's asking *did you look?*

HARRY

Did I what?

A tear rolls down Edgar's face.

HARRY (CONT'D)

Oh, come on. It's me. You're safe with me. You know that, don't you?

A tiny nod from Edgar.

With a sigh, Harry reaches into his po

HARRY (CONT'D)

I'm just returning your property to you.

EDGAR

It's not mine. I've never seen that before.

Harry, disbelieving, staring into Edgar's panicked face.

HARRY

Edgar ... why are you lying to me?

EDGAR

I'm not lying to you. I'm not. Why are you saying that's mine, that's not mine.

HARRY

You gave *this* to me!

EDGAR

No, I didn't. *I didn't.*

HARRY

Edgar, you're lying -

EDGAR

You're the one who's lying. You are! *You're lying!*

HARR



INT. THE VICARAGE HALLWAY - NIGHT

Quickly, he puts his phone on the dashboard, clicks it to RECORDING mode.

HARRY

Why would they think that?

EDGAR

Because I do. I look like a paedo.  
Look at me, I do.

Harry looks at Edgar. Tears streaming down his face.  
Hopeless.

EDGAR (CONT'D)

What are



IM EP2 Buff

She nods.

BARNEY (CONT' D)

Wait a second.

He disappears into the back shop again. Beth approaches the counter, looking apprehensively round. \*

Barney reappears with a small sealed envelope, hands it to Beth.

BETH

What do I do with this?

BARNEY

Deliver it.

BETH

W

BETH

I hope you don't mind - but it's  
such an unusual thing, isn't it, a  
detective on death row ... how did  
you first hear of

BARNEY

Tell him the subject is meant to make a Skype call at 9 pm tomorrow afternoon. 4 pm our time.

BETH

Okay.

Barney nods and goes through to his backshop again. This time we go with him, as he heads to his open laptop sitting on a table.

BETH (CONT'D)

Is it another case for Mr. Grieff?

BARNEY

Yes, it's a case.

We close on his laptop screen - it is showing a Facebook Page, and clearly displayed is Janice Fife's face. It's Janice's Facebook.

The photo of Janice's smiling face fills the screen as we - \*

CUT TO:

INT. VICARAGE CELLAR



MARY

Should have brought you a glass.

JANICE

I'd rather drink from the same glass as you, if you don't mind.

MARY

What, you think I'm going to bug God?

JANICE

I

JANICE  
(A little more pointed)  
And, of course,

(MORE)

JANICE (CONT'D)

I think you're very strong, Mary.  
Especially where Ben is concerned.  
I've always liked that about you.

MARY

I love my so

(MORE)



The ... N ... be ... m ...  
My ... suppose you ...  
could ...



JANICE

I have something you want. What do you have that I want?

MARY

... nothing.

JANICE

Everything. My life. My freedom







She t

BEN  
(Pulling out his phone)  
I'll do it.

MARY  
No, I will.

Ben is heading up the stairs. He's already tapping in the number.

BEN  
Need to talk to her anyway.

Ben, out of sight now, up the stairs.

Mary, leaves the bag on the stairs, climbs a few steps, listening



H

HARRY

I care, Ed. I care because this is  
a house of God and you're lying to  
me.

Edgar: visibly shaking. Just shakes his head.

HARRY (CONT'D)

Do you want to pray?

Shakes his head again.

HARRY

HARRY (CONT'D)

If you've done wrong, that's okay.  
We all do wrong. But you have to  
lay yourself open before God.

Edgar, transfixed. After a moment, clumsily, he kneels down in the pew.

He clasps his hands in front of him.

HARRY (CONT'D)

There is no forgiveness without  
confessing your sins first.

Edgar, the tears still streaming, starts mumbling. We can't hear the words.

On Harry. Hardening his heart. Not easy.

HARRY (CONT'D)

Out loud, Ed. No one's here.

EDGAR

... you're here.

HARRY

As God's representative, you know  
that. And your friend.

As he speaks he's drawn his phone from his pocket, and placed it on the ledge just behind Edgar.

He touches the screen. The RECORDING icon comes up.

A big shuddering sigh from Edgar. So difficult.

EDGAR

Our father. Who art in heaven.  
(Stumbling over the words)  
Forgive me my sins.  
(To Harry)  
Is that right?

On Harry. Shit, is that all he's going to say??

He places a hand on Edgar's shoulder.

HARRY

That's good. Very good. Keep going.

EDGAR

I've been ... looking at things.  
Things I shouldn't look at. Just  
pictures though.

Another pause.

Harry's eyes flick in 8t (s) Tj ET BT 12 0 0 12 0 12 262 687Tm /TT27





The phone, RECORDI

HA



CUT TO:

29      INT. GRIEFF'S CELL - DAY      29

Grieff on the phone - same arrangement as before, the receiver through the bars.

GRIEFF  
Go to any window on the right.

CUT TO:

30      EXT. ALLENVILLE RAILWAY STATION - DAY      30

We now intercut as required.

Beth crosses to a window on the right, looks out.

FX: Beth's POV. Across a carpark, there is the back of wha

The footage of the awards show is already there, she starts scrolling through it. We see the pan, the audience calling out their names, the door opening in the background.

In his cell, Grieff is leafin

GRIEFF

It was nearly over is what I'm  
saying.

BETH

I ge

IM EP2 Goldenrod R





GRIEFF (CONT'D)

All we need to know is what trains  
were leaving within the next five  
or ten minutes of his arrival.

BETH

Okay, so I'll check -

GRIEFF

I've already checked.

BETH

0

Oka HARRY



36

EXT. ALLENVILLE SUBURBS - DAY

36

Beth crossing the road to Number 7, Grieff still talking in her ear. We continue to intercut with the cell.

GRIEFF

The overwhelming likelihood is your murderer is in your address book. Because people tend to be murdered by someone they love. Now of course it could be just a coincidence but the first train Connor could have caught on arriving at the station, was his train home.

The door opens -

- revealing Hannah, the wife from the earlier scene.

HANNAH

Oh, hello again.

Beth stares at Hannah, slightly bewildered.

CUT TO:

INT. VICARAGE - NIGHT

There' s H



On Harry. He I o



BETH  
Hello? Excuse me?

She looks to the photo. What could have cau

I

di dn'  
noue  
ap

GRIEFF (CONT'D)

The message you gave me from Barney was about Janice. She has a Skype call at 9 pm tomorrow, and I'm very interested to know what happens.

BETH

But I thought - you said -

GRIEFF

Get on a plane

BETH

You said you weren't taking the case!

GRIEFF

Of course I'm taking the case. I just wanted to see if you were willing to abandon your friend to advance your career.

BETH

Why??

GRIEFF

You seemed to have a high opinion of

43

INT. GRIEFF'S CELL - NIGHT

43

Grieff, sitting on his bed, alone, contemplative.

DILLON

(From off)

You're screwing with her.

We pan to bring in the next cell. Dillon sitting on his bed, the two of them effectively back to back.

EXT. VI CARAGE

HARRY

Edgar wouldn't survive this. I  
will.

MARY

You have fucked this family.

HARRY

I have saved this family. Ben won't  
be destroyed, you wo

MARY  
You want people to think you're a  
paedophile??

HARRY  
No. Of course I bloody don't. But  
what else can I do??

Mary: out of words now. Only one thing she can think of.

CUT TO:

50      INT. LANDING OUTSIDE EDGAR'S ROOM - EARLY MORNING      50

Hilda is backing out of Edgar's room, hand to mouth, still  
staring in horror.

MARY  
(V.O.)  
We can delay it.

HARRY  
(V.O.)  
Delay what?

Hilda turns and bolts along the landing. We let her go,  
holding on the shot of the opened bedroom door.

CUT TO:

51      INT. VICARAGE KITCHEN - EARLY MORNING      51

HARRY and MARY

MARY  
You

MARY  
... sorry, what?

HARRY  
This is the only way out.

MARY  
We can cancel the call?

HARRY  
She gave me the password to her  
email account - bu





HARRY