

EPISODE 1

Written by

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OVER BLACK: EDINBURGH. MARCH 1828

1 INT. KNOX'S STUDY - DAY

1

DR. ROBERT KNOX (37) stands between a desk and the window as daylight crosses the dark oak panelled room.

A painting of The Death of Major Peirson by John Singleton Copley adorns the wall with bookshelves lined along one side. A globe is positioned in the corner. The room emits an educated life.

Opposite the desk, ARCHIBALD JOHNSON (28) leans forward from his chair, clasping his pencil and notes, with a frown on his face.

MR. JOHNSON

But your science doesn't comply
with this age of enlightenment.

Knox responds with a voice as stiff and erudite as his posture, sneering at his inquisitor.

KNOX

(indignant)
You refute my objectives?

MR. JOHNSON

(defensive)
Only the means.

KNOX

(anger)
Our government does little to help
the cause of the Anatomist with
this infernal Murder Act that
stymies and stifles our
understanding of the human body.

Knox turns round to face Johnson. Dressed in black with a red scarf cravat, he wears spectacles, one lens tinted to hide his disabled eye. He holds his pipe in one hand and a business card in the other. He looks at the card.

The card reads:

Mr. Archibald Johnson, Journalist, Edinburgh Courant

(an address is in small print)

KNOX (CONT'D)
 But perseverance, is a skill I have
 had many years to hone.

Knox places the card on the desk. Johnson is scribbling notes.

Like the goddess Theia, it shines a
 light on the path of my deliverance
 to blight the ills and disease the
 people of these islands suffer.

There is a knock at the door.

KNOX (O.C.) (CONT'D)
 (robust)
 Enter!

The door opens and DAVID PATERSON (35), Dr Knox's assistant, enters.

MR PATERSON
 Sir, your students have arrived and
 ready for class to begin.

Knox walks around the desk and looks down at Johnson, who waits for some prompt.

KNOX
 Would you care to accompany me to
 where my work is appreciated?

Johnson leans down and retrieves a satchel to which he places his notebook and pencil. He remains seated waiting for Knox to lead the way.

MR. JOHNSON
 I would be delighted, Sir.

KNOX
 Then follow me.

Johnson rises but remains behind Knox as they advance to the doorway.

2 EXT. STREET - SAME TIME

2

We see the back of BURKE (28) and HARE (29) walking along the cobbled street lined with buildings that have seen better days.

This is the cramped, poor quarter of the West Port, where the poor and desperate live a daily life of survival. Dressed in well-worn clothes the thin, wispy Hare walks side by side with Burke, thick jowled and broad shouldered.

Burke spits a glob of flem onto the roadside to the disgust of passers-by.

As they continue, Hare takes an apple from a crate outside a fruit and veg shop and crunches into it.

3 INT. SURGEON'S HALL CORRIDOR - CONTINUOUS 3

Paterson walks in front of the two men, passing medical illustrations that hang on the walls of the wide corridor.

KNOX

I am no believer of the faith but like Moses climbing Mount Nebo, I have spent many years striving to reach my own Promised Land.

The three men continue along the hallway. Knox looks straight ahead while Johnson watches him.

From tending to the wounded at Waterloo, my climb to the peak has taken me to Paris and London, working with the greatest minds. Here I am, acknowledged as the 'primus et incomparabilis'.

At the end of the hallway they take a left turn. A lady dressed in nursing attire steps out of a door.

NURSE

Good day doctor.

Knox nods in acknowledgement but does not speak to her.

MR. JOHNSON

Does that mean you have achieved all that is possible?

Two suited young men walk past in the opposite direction. They acknowledge Knox with a nod. Knox reciprocates.

KNOX

Far from it. There is much work still to be done before the name Dr Knox will be synonymous with anatomy a hundred years from now.

MR. JOHNSON

That is indeed a bold statement,
sir.

Knox stops in his tracks and looks at Johnson, perplexed.

KNOX

There is nothing bold in
acknowledging the skills one
possesses.

Knox points to a picture on the wall of "The Anatomy of Dr
Willem Roell"

KNOX (CONT'D)

Understanding the human body is my
passion. Leading others into that
light is my elixir. That is not
bold. **That** is fact.

Johnson is impressed. He looks closer at the painting and
the body on the table.

4

EXT. STREET - CONTINUOUS

4

Burke and Hare approach a general store called Rymer's that
sells food, alcohol and utensils. Barrels of grain and
crates of vegetables line the front of the shop, its window
peppered with leaflets and posters.

MR. JOHNSON (V.O.)

What about the appropriation of the
bodies?

(Still with their backs to the audience) Hare stops to look
in the window, gripping the shoulder of Burke to draw his
attention to something.

KNOX (V.O.)

What about it?

As the two men look in the window, Hare throws away the
remainder of the apple into the street then proceeds towards
the doorway of the shop followed by Burke.

MR. JOHNSON (V.O.)

Your lectures seem unaffected by
the restriction of bodies, yet
hallowed ground is repeatedly
parted to take those who rest in
peace.

As they enter the doorway of the store, Hare turns to face the camera, one eye and cheek bruised. He possesses the look of a man with evil in his veins.

KNOX (V.O.)
You refer to these
resurrectionists, do you not?

Burke and Hare enter the shop.

5 INT. SURGEON'S HALL CORRIDOR - CONTINUOUS

5

Johnson and Knox stand face to face.

MR. JOHNSON
I have reported such incidents on
too many occasions to count.

KNOX
(abrupt)
All across these lands, charlatans
attempt to obtain, by any means,
subjects for their cause.

MR. JOHNSON
And you do not fall into that
category?

KNOX
(indignant)
I do not dig bodies in the middle
of the night.

MR. JOHNSON
(apprehensive)
But do you facilitate it?

6 EXT. STREET SCENE/LANE - CONTINUOUS

6

Burke and Hare exit the shop with each holding a jug of whisky. Hare has a lit cigarette between his lips.

They stop at the doorway. With his free hand, Hare grips the cigarette and exhales.

KNOX (V.O.)
(aloof)
I am an anatomist. It is not for me
to investigate every subject that
comes my way.

Burke and Hare take a few steps to the close adjacent to Rymer's which (above the entrance) reads "Tanner's Close".

MR. JOHNSON (V.O.)
But from somewhere, they come.

Burke and Hare begin to make their way down the close.

7 INT. SURGEON'S HALL CORRIDOR - CONTINUOUS 7

Paterson, Knox and Johnson stand at a set of double doors.
The murmur of voices can be heard from behind the doors.

KNOX
(jovial)
If you care to follow Mr
Paterson...

Knox gestures to a side door. Knox smiles menacingly.

KNOX (CONT'D) (CONT'D)
...you will witness the wonders of
the anatomist.

Paterson grins. He opens the door for Johnson to enter.

KNOX (CONT'D)
Good day, Mr. Johnson. I look
forward to reading what you have to
say.

8 INT. LECTURE THEATRE - MOMENTS LATER 8

Rows of students form a semi-circle around the focal point
of a plinth where a dead body lies under a white sheet. From
behind Dr Knox, we see him outstretching his arms, a scalpel
in his right hand. Dramatically, he pulls the sheet to
reveal a body lying on the table for his audience of
students to view while Johnson watches.

KNOX
Shall we begin?

There is a rapturous response from the students with
clapping and whooping.

9 EXT. GRASSMARKET - SAME TIME 9

Through the street of the Grassmarket we hear the clapping
and cheering of an audience watching a puppet show. The
street is busy with hawkers and stalls. Men buy and sell
cattle, while coaches and horse-drawn carts pass by.

Moving through the street, the sound of people slowly
dissipates as we enter the West Port.

An old man can be seen bent over, walking slowly up towards Tanners Close.

The man turns into the close and proceeds down into the dimly lit lane. Sewage runs downhill past the tenement doorways.

10 EXT. MAIN ROOM IN HARES' LODGINGS - CONTINUOUS 10

The sound of voices singing can be heard from inside the house as OLD DONALD (72), dressed in worn, bedraggled clothes walks towards the door of the house,

His hand shaking, he reaches for the handle. He looks ill. He coughs. Jovial voices can be heard inside. He slowly opens the door.

11 INT. MAIN ROOM IN HARES' LODGINGS - CONTINUOUS 11

The room is sparse with a simple bed, chair and a stool occupied by Burke, who is stuffing a hole in his shoe in front of an unlit fireplace.

Hare dances on the spot in the middle of the room holding a jug of whisky.

MARGARET HARE (33) sits on the chair, breast feeding an infant with her back to the others.

HELEN MCDUGAL (24) sits on the floor facing the fireplace drinking whisky from a jar.

The Hares and Burke speak with an Irish drawl, while Helen McDougal sports a Scottish accent.

HELEN MCDUGAL

Ah Donald, you've decided to join us after all?

DONALD

Aye, but I'm feelin' richt poorly and will no be havin any o' that whisky this day.

The old man shuffles over to the vacant bed. Hare stands and watches Donald cross the room.

HARE

Just remember you still owe us rent old man? No money, no bed.

Donald, slightly bent over, gives a throaty cough.

DONALD
 (gruff)
 Aye, well my pension will mend your
 troubles come two days from now.

Hare advances towards Donald with a sense of intent.

MARGARET HARE
 (abrupt)
 Leave him be. The old man is
 poorly.

Hare stops and turns to Margaret.

HARE
 There are times, woman, when you
 remind me of me old army sergeant.

Margaret removes the child from her breast and pulls over
 her shawl.

MARGARET HARE
 (firm)
 Well Old Donald is good to his word
 and just remember who's lodging
 this is.

HELEN MCDUGAL
 You landed on your feet with this
 place Maggie.

MARGARET HARE
 Aye, I did that.

HARE
 (sardonic)
 Maybe Helen would like to know how
 you came by this palace.

12 INT. MAIN ROOM IN HARES' LODGINGS - DAY

12

Superimpose: One Year Earlier

The lodgings look cleaner as a fire glows in the hearth.

Hare and Margaret are making love in the bed. In joint
 exultation Hare pulls himself away and rolls onto his back
 next to her. Margaret turns and kisses him on his shoulder.

MARGARET HARE
 When will you be back?

HARE
 Work on the canal is nearly done.
 Two months, I reckon.

She leans over and reaches for her pipe and matches.

HARE (CONT'D)
 You gonna miss me or something?

She leans over and kisses him on the lips.

MARGARET HARE
 You know damn fine.

HARE
 Then we can seek what's rightly
 ours.

MARGARET HARE
 You promise?

Margaret lights her clay pipe.

HARE
 Trust me without condition and it
 will be so.

Hare, naked, gets out of the bed and walks over to the fireplace and grabs a jug from which he takes a drink. He looks over to the window. The room is silent. Hare seems deep in thought.

HARE (CONT'D)
 I better get going soon.

Margaret pats the bed with her free hand.

MARGARET HARE
 Come here.

He turns and smiles then walks towards the bed.

13

INT. MAIN ROOM IN HARES' LODGINGS - LATER

13

Margaret is kneeling by the fireplace, preparing food. The door opens and an older man enters. It is her husband PETER SULLIVAN [45].

MARGARET HARE
 You're late.

Peter Sullivan removes his jacket and drops it on the floor near the window and doorway.

PETER SULLIVAN
Spillage in the yard. The place
needed cleaning.

He walks over to the chair by the fireplace and sits down
handing three coins to Margaret.

PETER SULLIVAN (CONT'D)
This was all I could get.

Margaret looks unimpressed.

MARGARET HARE
You remember what you promised when
we were married?

He leans back, tired.

PETER SULLIVAN
Not now Maggie.

MARGARET HARE
I remember. We'd be far away from
here. To the countryside. That was
your words.

PETER SULLIVAN
I provided this place. It's no
palace but it's ours. Bought with
honest work.

MARGARET HARE
I was twenty-two and here we are.
Ten years later. This.

PETER SULLIVAN
You never were one who was easily
pleased. Were you?

Margaret rises and picks up a bowl. She begins spooning food
into the bowl.

PETER SULLIVAN (CONT'D)
(mocking in imitation)
Look at them. See what they have. I
deserve that?

With the bowl and spoon, she picks up a jug and hands them
over to Peter.

MARGARET HARE
This was not how it was supposed to
be.

Peter accepts the bowl and jug.

PETER SULLIVAN

We don't always get what we want in
life Maggie but I've given you my
all.

Peter begins eating from the bowl.

Margaret advances towards the main door and opens it. She
turns to face Peter. He continues to eat and take a drink
from the jug. He looks disdainfully at her.

MARGARET HARE

Not everything.

She exits the room, closing the door behind. Peter Sullivan
shakes his head in disbelief as he continues to eat.

Within a few moments he feels a choking sensation. His
stomach wrenches and he bends forward. The bowl falls to the
floor. He tries to cough as his face reddens. His left hand
trembles and he lunges forwards onto his knees on the floor.
Within moments his life ebbs away as he lies on the floor, a
saliva froth dripping from his face.

14 EXT. GRAVEYARD - SUNRISE

14

Margaret, dabbing her eyes with a hanky, is standing by a
grave. A catholic minister offers the Lord's Prayer, while a
grave digger stands to one side leaning on his shovel and
two men lower the coffin into the ground.

15 INT. MAIN ROOM IN HARES' LODGINGS - PRESENT TIME/CONTINUOUS 15

MARGARET HARE

(sombre)

Maybe another day.

HELEN MCDUGAL

(to Burke)

Did you find any work to earn a bob
or two?

Burke shakes his head.

BURKE

We were all over the city. Soon as
they hear our tongue, they pass us
over.

HELEN MCDOUGAL
 (whispers)
 What we have won't last much
 longer.

BURKE
 Aye, it's getting desperate.

Burke shakes his head.

BURKE (CONT'D)
 I don't know.

Margaret gently places the baby into a box by her side.

MARGARET HARE
 (to Hare)
 You still haven't explained the
 mess your face is in.

Hare reaches down for the jug then sits down on the floor
 taking a drink. The others watch him intently. He belches.

HARE
 It's like this.

16

EXT. LEITH DOCKYARD - EARLIER

16

Burke and Hare are within a large group of men surrounding
 the FOREMAN [45]. They are all talking amongst themselves.
 The foreman is a square jawed, burly man with a thick
 moustache. He hold a piece of paper. To his side stands his
 ASSISTANT [30].

FOREMAN
 Alright boys! A bit of silence if
 you don't mind.

The men quieten and give the foreman their attention. The
 foreman looks at the piece of paper then at the men.

He begins pointing at one man after another.

FOREMAN (CONT'D)
 You. You. You and you. Yard 51.

The chosen men step out from the crowd and are handed a
 token from the foreman's assistant. The foreman continues.

HARE
 (whispers)
 If that bastard passes us again,
 I'm gonna speak my mind.

BURKE
 (whispers)
 I don't think he likes our kind.

Hare holds his gaze firmly on the foreman as he allocates jobs until, eventually, he begins to fold up his piece of paper.

FOREMAN
 Right. That's it for today.

The remaining men grumble as they begin to disperse, while the foreman turns to leave.

HARE
 (to the foreman)
 You have a problem with us?

The foreman and his assistant pivot towards Burke and Hare.

FOREMAN
 In what way...paddy?

Hare walks towards the foreman followed by Burke.

HARE
 Weeks we've been coming here and I
 can count on one hand the times
 we've got work.

FOREMAN ASSISTANT
 We've -

HARE
 Us two worked on the Union Canal.
 We worked hard. Got the job done.

Hare is almost in the foreman's face.

HARE (CONT'D) (CONT'D)
 Yet you seem to think maybe we're
 not up to it?

FOREMAN
 Round here, it's our own first.
 When we need the Micks, we'll let
 you know.

HARE
 Is that right?

Suddenly a fist from Hare slams into the cheek of the foreman who staggers back before falling to the ground.

Burke is surprised at first, then bursts into laughter. The foreman's assistant reels back in fear.

BURKE

Yeah.

Hare bends down towards the foreman.

HARE

I ain't no Mick, Jock.

Burke and Hare turn and walk away as the foreman groans on the ground.

HARE (CONT'D)

(to Burke)

We don't have a hope in hell with bastards like that.

Hare feels a hand on his shoulder. He turns to receive a fist to his face, his legs buckling as he falls down to the cobbled ground. The foreman turns to Burke.

FOREMAN

You want the same paddy?

Burke answers with two blows in quick succession. The foreman staggers back in shock then a third blow floors the foreman.

In the distance a group of men can be seen running towards them, shouting.

Burke glances at Hare who is rising to his feet while rubbing his bruised face.

BURKE

We need to go.

Hare sees the advancing men. He raises two fingers into the air and laughs.

HARE

Feck you, ya bastards!

The two men run to escape the scene, laughing with pride.

17

INT. MAIN ROOM IN HARES' LODGINGS - PRESENT TIME/CONTINUOUS 17

Burke bursts into laughter as Margaret shakes her head in disbelief.

Hare innocently smiles.

HARE

Come woman. Join me in a wee jig.

18

INT. GENTLEMAN'S' STUDY - LATER

18

Dr Knox is gathered with his assistants, FERGUSON (25), JONES (23) and MILLER (23) (wearing a red, white and blue neckerchief) in the company of Dr ALEXANDER MONRO (55) and PROF JOHN WILSON (43).

Monro puffs satisfyingly on a cigar as they sit around a roaring fireplace in a large thick carpeted room occupied by other professional men reading newspapers or in quiet conversation.

WILSON

I didn't think you would be joining us today, Robert, what with that board meeting taking place earlier.

KNOX

Thankfully it didn't run on as long as I expected. They can be damned dull affairs.

WILSON

I remember many a meeting left me losing the will to live.

KNOX

Hopefully it will not be long before one of these chaps takes the baton.

He turns to the young men sitting beside him.

WILSON

(laughs)

So he has brought you young men into this inner sanctum?

Ferguson looks around in admiration.

FERGUSON

It is a fine place indeed.

Wilson chuckles.

WILSON

And where your learning truly begins.

Munro laughs. He directs his words to the young assistants.

MONRO

Now there speaks a professor of moral philosophy.

Wilson raises his glass to Monroe and smiles.

WILSON

We have all been there Alexander.

The men sit quietly for a moment. The fire crackles.

MONRO

I hear your class was as full to the brim as the glass you hold?

Knox looks at the glass he holds and raises it in acknowledgement.

KNOX

The board are aware I require a larger theatre to accommodate the demand.

WILSON

Are your lectures not losing you money? Seven hundred pounds in costs for each class is as much as other lecturers gain in a year.

KNOX

I can assure you, that both the University and the bank are more than pleased with the income I afford them.

FERGUSON

I applaud the resources and ingenuity Dr Knox brings to this city, Dr Wilson. Three classes each day yet demand would double that.

JONES/MILLER

Here, here.

Monro leans forward and flicks his ash into a tray on the low table they sit around.

MONRO

(piqued)

Still, it leaves many of us struggling to find much to fill specimen jars, never mind tables, to satisfy our students.

Monro leans back in his chair and sips his drink.

MONRO (CONT'D)

At the rate your deliverance of
'subjects' arrive, there will be
nothing left but the residents of
the New Town!

Knox is amused.

KNOX

Should that moment arise, perhaps
our streets will surely become the
healthiest in all of Europe?

Wilson looks to Monro knowingly then back at Knox.

WILSON

(self-satisfied)

I would suggest the city Fathers
are more responsible for the state
of our streets than those who walk
them, no?

Knox tries to diffuse the discussion.

KNOX

(jovial)

You take me too literary. Without
'subjects' there would be no
advancements in medicine and we'd
still be in the Dark Ages.

Jones nods his head in approval.

JONES

(supportive. affirming)

Wise words indeed sir.

Munro puffs on his cigar blowing the smoke towards Knox.

MONRO

I applaud your dedication, Robert.
Never have I known a man so
committed.

Knox forcibly smiles in recognition while Munro leans back
and sips his drink.

MONRO (CONT'D)

(dry)

But the need to educate our future anatomists should not lie in the hands of a minority, wouldn't you say?

A waiter advances. The men remain silent.

WAITER

Would any of you gentlemen care for another?

Wilson looks up at the waiter without checking with any of the others.

WILSON

A bottle of the malt.

The waiter nods and exits.

KNOX

I wholeheartedly agree. That is why our University provides such a depth of knowledge by such esteemed gentlemen as yourself.

Monro throws the remainder of his cigar into the fireplace.

MONRO

(slightly put out)

Who struggle to obtain the volume of 'subjects' you have little problem in obtaining.

MILLER

(cautious)

We do work tirelessly in finding subjects, Dr Munro, as part of our apprenticeship.

Monro directs his conversation towards the assistants.

MONRO

I do not doubt your objective. It is the means I question.

Monro casually takes a sip of his drink while Knox stares hard.

KNOX

I have no problem sleeping at night I can assure you.

Monro laughs and knocks back the rest of his drink. Knox watches him. The others sit tight lipped as the waiter returns with a bottle on a tray.

MONRO

(jovial)

Look at us. So serious. Let us wash away these long faces with another round, eh?

19

INT. MAIN ROOM IN HARES' LODGINGS - SAME TIME

19

Douglas is fast asleep in the bed. A fire has been lit and offers the only light in the room. Empty jugs lie scattered around the floor.

Margaret and Hare are doing a jig in the middle of the floor. Hare stumbles and falls over.

MARGARET HARE

(laughing)

You might have two left feet but your dancing is improving!

Hare staggers to his feet as Burke and Helen sit sniggering and watching.

HARE

The whisky loosens me up just nice.

Helen leans over to Burke and kisses him. He responds with a slight smile.

Hare struggles to bend down and pick up the jug, shaking it to discover it is empty.

HARE (CONT'D)

(sighs)

Right, I'll head up to Rymen's and get us another fill o whisky.

The others watch as Hare advances towards the door.

MARGARET HARE

Bring some bread to accompany the drink. We can't just live on liquor!

Hare pulls out the coins in his pocket.

HARE

I'm skint. This is all I have.

He shows her the coins.

MARGARET HARE
(angry)
Me belly aches with hunger.

HARE
I'll get money the morrow, then we
can eat.

MARGARET HARE
(livid)
Hare!!

Burke rises and hands Hare some coins.

BURKE
Here, take this.

Hare walks over to Burke, grinning at Margaret.

HARE
(softly)
See Maggie. A man cut of the same
cloth. Our kind always stick
together.

MARGARET HARE
Go get it then, man, before we fade
away.

Hare exits.

20

EXT. - TANNER'S CLOSE - MOMENTS LATER

20

HARE is walking back down the close carrying a jug of whisky and a loaf of bread. MRS. CONNOWAY (61), a cheery soul and a bit of a gossip, steps out of the door next to the lodgings.

Still intoxicated, he catches sight of her before she notices him and demeanour changes from a hard look to an affable smile.

HARE
Evening, Mrs. Connaway. How be you
this fair night? Looking as radiant
as ever.

Mrs Connaway, surprised, pivots to face him as she closes the door.

MRS. CONNOWAY
(surprised)
Oh, Mr Hare. Oh dear. I didn't see
you.

She fixes her hair and smiles.

MRS. CONNOWAY (CONT'D)
I am in good spirit, thank you.

Attempting to appear composed, he advances.

HARE
(tone changes. softer)
That is good to hear. Spring will
soon be upon us and the colder
nights will be but a memory for
another year.

She nods in agreement.

MRS. CONNOWAY
The winters do not get any easier
the older I get.

HARE
I could well believe that, but as
long as you have a good fire and
food in your belly you will be
fine.

MRS. CONNOWAY
How true.

She glances down at the lodgings then back at Hare.

MRS. CONNOWAY (CONT'D)
(curious)
So your new lodgers have settled
in? It must be a good few weeks
they've been here.

HARE
They have.

MRS. CONNOWAY
(surprised)
And a fellow Irishman from what I
heard?

Hare laughs.

HARE
He is that. Birds of a feather, eh?

MRS. CONNOWAY

Nothing wrong in that. Good, hard-working men are a rarity. The more the merrier.

HARE

That's very kind of you. Some folk don't take too kindly to us lot coming over to earn a wage.

MRS. CONNOWAY

Aye, well they'd be the kind with a mind as narrow as this close.

HARE

Aye you're right there.

Hare is about to step past but stops as Mrs Connoway continues.

MRS. CONNOWAY

And his lass seems a bonnie woman?

HARE

Aye, he found a wee diamond there, he did.

There is momentary awkward silence.

HARE (CONT'D)

And where would you be off to this night?

MRS. CONNOWAY

Just nipping yonder to see Mrs Law for a wee natter before the night ends.

She thumbs in the direction of the top of the close. Hare nods. His mouth is dry. He wipes it.

HARE

Catching up on the day's events?

MRS. CONNOWAY

Aye there's always something happening round these parts.

HARE

(accusing)

Aye, well I hope we don't end up part of your talk.

MRS. CONNOWAY
Of course not, Mr Hare. What kind
of neighbour do you take me for?

Hare leans forward with a wry smile.

HARE
The kind that minds her own
business, I hope.

She is ignorant of his subtle warning.

MRS. CONNOWAY
Don't you have any concerns about
that, Mr Hare. What goes on in your
home is of no concern to me.

Hare nods and grins.

HARE
Wise words. You have a good night,
now.

Hare starts walking towards the lodgings.

MRS. CONNOWAY
And you.

Mrs. Connaway walks up the close as Hare advances to his
front door.

21

INT. GENTLEMAN'S' STUDY - LATER

21

The same men as before remain in their seats but the room is
sparse. Glasses are near empty suggesting the gathering is
nearing the end. The bottle on the table is half full.

Knox pulls out his pocket watch to establish the time.

KNOX
Well gentlemen, I believe it is
time for me to depart this
convivial gathering, for I have
another busy day tomorrow.

FERGUSON
Yes, it has been a most enjoyable
evening.

Monro is slightly intoxicated. He leans forward and his arm
slips on the rest. He composes himself.

MONRO
How many classes do you have
tomorrow, Robert?

Knox is composed.

KNOX
Three classes with close to four
hundred students in each, so it
promises to be a busy day.

Wilson shakes his head.

WILSON
Quite astounding.

Monro offers a wry smile.

MONRO
I don't know where you get the
strength to manage so many.

Knox rises from his chair and his assistants follow suit.

KNOX
The devil makes work for idle
hands, gentlemen, I'm sure you'll
agree.

Monro rubs his chin then leans back into the chair.

MONRO
Never a truer word can be said,
Robert, but remember, should your
'subjects' spilleth over I would be
more than happy to take some off
your hands.

Knox side steps the low table and pats Monro on the side of
his upper arm.

KNOX
(laughs)
I shall keep that in mind.

Knox begins to walk away.

KNOX (CONT'D)
(stoic)
Good evening to you all. Enjoy what
is left of the night.

All four men depart the scene leaving Monro and Wilson.

Once Knox and the others are out of sight, Monro leans over to Wilson.

MONRO
Did you see the way he looked at me?

WILSON
(dismissive)
Nothing that should raise the hackles.

MONRO
I'd say I hit a nerve.

Monro leans forward and grabs the bottle and proceeds to pour a drink.

MONRO (CONT'D)
Sleeps well at night? Ha! No doubt counting bodies being pulled from the ground till he slumbers.

Wilson shakes his head in disbelief.

WILSON
Come, come. Surely you don't mean that?

MONRO
He is up to no good, I swear.

Monro tries to light a cigar but his hand shakes in agitation. He tuts, the match sparks and he lights the cigar, throwing the match in disgust into the fireplace while reaching for his drink.

MONRO (CONT'D)
Rumour has it he is well accustomed to the industry of the resurrectionists.

Wilson calmly takes a sip from his glass. He looks around to see a couple of men talking, then turns to Monro. He leans over.

WILSON
(softly)
Everyone is aware of that dark trade Alexander. It is not exclusive to Knox alone.

MONRO
 (indiscreet)
 No it is not, but I know he outbids
 all like a man possessed.

Wilson signals to Munro to keep his voice down.

WILSON
 (whispers)
 Be careful what you say, man.

Monro looks over, puffing aggressively. He is unimpressed.

MONRO
 Hmm.

Wilson places a reassuring hand on Munro's arm.

WILSON
 Be concerned only with the path you
 walk. Remember, only fools rush in
 where angels fear to tread.

Monro looks at Wilson in frustration.

MONRO
 While we are reduced to squabbling
 over bodies like pigs in a trough?

WILSON
 I fear your frustrations do not lie
 with Knox but with your own
 predicament.

Monro looks surprised.

MONRO
 What are you suggesting?

WILSON
 Do you join the stampede or bide
 your time?

22

INT. MAIN ROOM IN HARES' LODGINGS - LATER

22

Embers glow in the fireplace and the four members sit around
 singing and laughing. The atmosphere is jovial.

BURKE
 That was a fine song. You women
 sing sweetly but, Hare, you sure
 know how to kill a tune.

MARGARET HARE
He could clear the High Street with
one verse!

The others laugh.

HELEN MCDOUGAL
You're being unfair Maggie. He
could clear the CITY!

Laughter ensues among the group apart from Hare who finds
the mockery not to his taste.

HARE
Aye yer a feckin bunch of
comedians, ye are.

Hare staggers to his feet.

HARE - (CONT'D)
Christ I need a piss.

He advances towards the door adjacent to the foot of the bed
that leads to the side entrance.

HARE
Old Douglas could sleep for
Scotland. He hasn't moved in hours,
the old sod.

Hare leans down and nudges the old man.

HARE (CONT'D)
Hey, you old soldier. You're
missing all the fun.

Margaret, giddy with the drink, waves away at Hare.

MARGARET HARE
Leave him be. If he's unwell then
sleep is the best thing for him.

Hare nudges him again.

HARE
Douglas?

Hare ponders as he studies the old man.

MARGARET HARE
What are you doing?

Hare continues to look at Douglas. The others in the room
are silent. They watch Hare.

HARE
He's not breathing.

MARGARET HARE
What?

Hare prods Old Donald.

HARE
I said the old sod is dead.

MARGARET HARE
Eh?

HARE
That's what I said, woman.

Margaret drunkenly gets to her feet and meanders towards Hare as he leans down and starts rummaging through the old man's pockets.

MARGARET HARE
(shocked)
What are you doing?!

HARE
(anger)
He owed us rent! I told you not to trust the bugger.

Flapping her arms wildly, she tries to move Hare aside but he pushes her away.

MARGARET HARE
He didn't die to dodge his debt, you fool.

HARE
(almost spitting rage)
We needed that money.

Margaret steps back. She places her hands on her waist.

MARGARET HARE
(lecturing)
And you're solving **THAT** problem?

Hare isn't listening as he is too busy turning the body over to remove a belt.

HARE
(to himself)
We can sell that.

Hare pulls the belt of with force.

Margaret realises the severity of the situation and grabs Hare's shoulder.

MARGARET HARE

(stern)

In my house I get a share!

HARE

You've changed your tune.

MARGARET HARE

If this is our lot then it'll have to do. A dead man brings nothing to the table.

Burke, watching, belches, shaking his head in disbelief.

BURKE

You'll get other lodgers.

Margaret turns and points to the front door.

MARGARET HARE

They're not lining up out there, you know.

Hare steps back and studies the body as Burke mumbles incoherently. The room falls silent as Margaret studies the coins in her hand.

HARE

(softly)

He might still be able to pay us.

Margaret turns to Hare.

MARGARET HARE

What?

Hare rubs his chin, thinking.

HARE

He might be worth something.

Margaret pushes him in the shoulder.

MARGARET HARE

To who?

Burke's sniggering stops when Helen elbows him in the ribs. He grimaces at her, but she offers a hard stare.

BURKE
You going simple?

Hare turns to face them all.

HARE
The University.

Burke appears preoccupied with looking for a jug to drink from but Helen and Margaret have his attention.

BURKE
What you saying?

Hare tries to compose himself as he walks towards the fireplace. Reaching the mantelpiece, he leans to, placing a hand to steady his weight and watches the flames dance.

HARE
I've heard they pay for bodies.

He glances over at the body then back to Burke.

HARE (CONT'D)
(to Burke)
Help me and there'd be something in
it for you.

Helen places a hand on Burke's arm and looks at him with caution. He returns the glance.

BURKE
I'm not so sure Hare. There's no
shortage of space in Calton Jail
for such ideas.

HELEN MCDUGAL
Isn't it illegal?

HARE
No. They take them all the time and
they pay well.

Burke's interest is piqued. He rubs his face with his hands in a vain attempt to sober up.

BURKE
How well?

HARE
You won't need to mend shoes for
one.

Margaret, coming to her senses, looks at Hare.

MARGARET HARE
Pay for the lodgings?

Hare confidently nods his head.

HARE
And get us out of this hell hole.

Burke turns to Helen. He is warming to the idea.

BURKE
(to Helen)
We could do with the money.

Helen, the least drunk of the four, rises. She is nervous.

HELEN MCDUGAL
How are you going to get -

Helen points to the body.

HELEN MCDUGAL (CONT'D)
- **that** out of here?

Hare, stands upright and glances between the two women.

HARE
There's coffins down the yard we
could use and there's the cuddy and
cart to take him.

Helen tries to comprehend what he is suggesting.

HELEN MCDUGAL
And you're just going to saunter up
to the doctors and hand it over?
Just like that?

Hare nods confidently as the idea grows in his head.

HARE
I know someone from the tavern who
works there. David Paterson just
round yonder.

He gestures in a direction to where he means, while Helen appears agitated.

HARE (CONT'D)
I could go round and speak to him.

HELEN MCDUGAL
(incredulous)
Is this madness?

Burke rises carefully to his feet.

BURKE
If this Paterson refuses then
nothing more comes of it, but if he
accepts then me and Hare can take
him up.

Burke looks directly at Hare who nods reassuringly then
turns to Helen.

BURKE (CONT'D)
(softly to Helen)
It'll work.

The room is silent as their shadows flicker across the walls
to the glow of the fire.

HELEN MCDOUGAL
On one condition.

BURKE
(soft)
What?

HELEN MCDOUGAL
We get a priest.

BURKE
(surprised)
At this hour?

Hare rubs his stubbled face, stretching the tendons of his
neck as he ponders the moment.

HARE
It can be done, if it'll get you in
line.

Burke holds Helen's attention, raising an eyebrow and
seeking confirmation. She sighs.

HELEN MCDOUGAL
(resigned)
Alright.

There's palpable relief amongst the others.

HARE
That's the spirit. Let's get to
work.

FADE TO:

23

INT. GENTLEMAN'S' STUDY FOYER - SAME TIME

23

Professor Munro and Professor Wilson are handed their overcoats by the doorman. Archibald Johnson sits watching them men as they prepare to leave. He rises as the men approach the doorway to depart.

MONRO

It has been a fine evening John
even if the company has been
rather...trite.

The doorman advances to the door and opens it for the two men.

WILSON

(sighs)

Come Alexander. Leave him be. Your
time will come. I am sure.

MR. JOHNSON (O.S.)

Professor Munro.

The two men turn to face Johnson.

MONRO

Sir?

Johnson smiles and holds out a business card.

MR. JOHNSON

May I have a moment of your time?

John Wilson looks perplexed at Alexander Munro, who takes the card and reads it.

MONRO

It is late Mr....Johnson.

MR. JOHNSON

I will be brief, sir.

John Wilson pats Professor Munro on the upper arm affectionately.

WILSON

I must be on my way.

He briefly looks at Johnson.

WILSON (CONT'D)

(to Munro)

We will catch up soon, I am sure.

Munro nods as Wilson departs. The doorman closes the door and exits.

MONRO
Make it quick if you will.

MR. JOHNSON
Then I shall cut to the chase.

Johnson glances around the foyer to ensure they are alone.

MR. JOHNSON (CONT'D)
(softly)
I believe there are misdeeds taking place within the auspices of these hallowed walls.

Munro sighs.

MONRO
What the students do in their own time is none of my business.

MR. JOHNSON
Not the students, sir. [pauses] The lecturers.

Munro looks surprised.

MR. JOHNSON (CONT'D)
And one in particular.

MONRO
Be careful what you say man, for I am such that you speak of.

MR. JOHNSON
If there was bedevilment amongst your number would it not raise your concern?

Munro shows no reaction, his face stiff with pomposity.

MONRO
You have someone in mind?

MR. JOHNSON
Does Dr. Knox not exceed all expectations in his accumulation of subjects?

Munro contains a stifled chuckle as he nods in agreement.

MONRO

When I was a young man...many moons ago...I would often venture down to the Nor Loch, long since gone.

Munro pulls out a cigar from his inner jacket pocket and proceeds to light it. Clouds of smoke engulf the two men.

MONRO (CONT'D)

And the first thing I was taught, if I were ever to be accomplished at fishing, was look for the bubbles.

Johnson listens intently with a calm demeanour.

MONRO (CONT'D)

You, Mr Johnson, have arrived at the loch.

Munro advances towards the doorway, bellowing smoke as he departs.

MONRO (CONT'D)

It is not for me to catch your quarry.

Johnson watches as Munro departs.

24

INT. MAIN ROOM IN HARES' LODGINGS - LATER

24

In the candlelight, the four residents stand around the coffin in the middle of the room as JOHN INGLIS(55), the local minister, is down on one knee completing the last rites while another man hammers the last nail on the lid.

A tea chest can be seen in the background stuffed with hay. John Inglis stands up and shakes his head in sorrow.

HARE

Thank you for coming at short notice father.

JOHN INGLIS

We are available at any time, my son.

Inglis surveys the room.

JOHN INGLIS (CONT'D)

I expect a pauper's funeral will suffice?

HARE

As you can see we are a family of few means.

Inglis nods sympathetically.

JOHN INGLIS

I understand.

The coffin nailer picks up his bag and waits in the brief silence.

HELEN MCDUGAL

I hear some families do bequeath to the University?

JOHN INGLIS

Ah. They do indeed.

Hare stares hard at Helen.

HARE

(to Inglis)

But as a family we agreed Donald deserved even a simple funeral.

Inglis is oblivious to the tension as he smiles appreciatively.

JOHN INGLIS

Our Lord never intended we should be treated like specimens in a jar.

He turns to Margaret.

JOHN INGLIS (CONT'D)

Not to mention the legalities required to officiate such proceedings.

HELEN MCDUGAL

Still, it is not illegal?

Inglis looks at Helen. The room is awkwardly quiet at the mention of the word "illegal". Margaret attempts to cut through the tension.

MARGARET HARE

Father, my sister is a believer in the sciences.

She turns to Helen.

MARGARET HARE (CONT'D)
Which we do not berate.

She returns her gaze to Inglis.

MARGARET HARE (CONT'D)
But as a family we always agreed a
burial was for the best. Didn't we
Helen?

Helen appears tight lipped as she nods.

JOHN INGLIS
(to Helen)
My dear, don't be burdened by such
thoughts.

He smiles reassuringly.

JOHN INGLIS (CONT'D)
Leave this talk of science to
others and let God embrace your
loved one.

In thoughtful contemplation, Inglis looks down at the
coffin.

JOHN INGLIS (CONT'D)
For he shall go forth unto the
wisdom of our Lord.

Hare is getting restless.

HARE
Will we have time to sit with
Donald before his coffin is taken?

Inglis gathers himself.

JOHN INGLIS
Of course. I will return when the
sun rises, to collect him.

HARE
(curt)
Good.

Inglis, clasps his hands together and gently nods his head
before making for the door.

JOHN INGLIS
Until tomorrow then.

Hare follows the priest and his associate towards the door.

HARE
Thank you.

After the men have left, the door is closed followed by a palpable release of tension amongst the tenants.

MARGARET HARE
(to Helen)
What are you thinking?

Margaret advances towards the others.

MARGARET HARE (CONT'D)
(irritated)
We agreed!

HARE
(urgently)
Shut up! We have no time to lose.

25 INT. MAIN ROOM IN HARES' LODGINGS - LATER

25

Burke and Hare have the nails removed and the lid of the coffin on the floor next to the tea chest, as the two women enter dragging two sacks each. Breathless and sweating they drop the sacks and close the door. Helen leans back in discomfort, her hands pressing the base of her back to ease the pain, while Margaret eyes the body in the coffin.

HARE
(to the women)
Get the bark in it.

He pivots towards Burke.

HARE (CONT'D)
Deal with him while I see this
Paterson.

Burke nods in acknowledgement as Hare urgently leaves the room.

26 EXT. STREET - LATER THAT EVENING

26

In the darkly lit street, nothing stirs as Hare knocks on the door. For a moment there is no sign of life until a light slowly rises through the closed curtain in the lodgings, which rustles as a face briefly peers out. Hare raises a hand in acknowledgement and the curtain closes.

Following the sound of a lock turning, Hare can see the door handle twisting then the door slowly creaking ajar, for the face of DAVID PATERSON (35), to appear.

MR PATERSON

Sir, what time is this to be chapping one's door?

HARE

My apologies for disturbing you, Mr Paterson, but I am told you are in the employ of the doctors who take bodies?

Paterson opens the door wider to reveal himself dressed in a black suit, white collar and matching black tie, as if prepared to be somewhere else. He glances in both directions to ensure no-one is around.

MR PATERSON

(whispers)

Who are you, sir, and why do you ask such a question?

Hare steps closer to Paterson.

HARE

I am William Hare, sir, and have come into possession of a suitable body. His deliverance can be secured this night, if it is suitable.

Paterson is unimpressed.

MR PATERSON

This is a most inconvenient time to be approaching oneself on business matters.

HARE

Death was sudden and the family have no means for a proper burial.

MR PATERSON

See me tomorrow and we can make arrangements.

HARE

(urgent)

Sir, the body lies awaiting in a coffin.

Paterson eyes him suspiciously as Hare advances till they are almost nose-to-nose.

HARE (CONT'D)
 (whispers)
 If it is not gone tonight the priest will have it.

There is a moments silence.

MR PATERSON
 You know the Surgeons Hall?

Hare nods.

MR PATERSON (CONT'D)
 Be there in half an hour.

27

INT. MAIN ROOM IN HARES' LODGINGS - SAME TIME

27

As Burke stuffs hay over the body into the tea chest, the women are placing the bark from the bags into the coffin to add weight.

HELEN MCDUGAL
 That should be enough to give it weight?

Margaret nods in agreement.

The door opens and Hare enters. In the background a cart can be seen through the open door. Hare closes the door and advances towards the tea chest to check their handiwork.

HARE
 Good.

MARGARET HARE
 Did you speak to the man?

HARE
 Aye.

MARGARET HARE
 How much will we get?

HARE
 He didn't say.

MARGARET HARE
 Did you not ask?

HARE
 (angrier)
 Woman, we'll get something. Don't
 you worry.

MARGARET HARE
 All this running around better not
 be for a shilling or two or you'll
 hear from me.

HARE
 Whatever we get will be better than
 nothing.

He glances towards Burke

HARE (CONT'D)
 We need to be quick.

28 EXT. STREET SCENE/LANE - CONTINUOUS

28

Burke and Hare struggle to carry the tea chest out into the
 pitch black close and place it on the awaiting cart, ready
 to be pulled by the horse.

BURKE
 (whispers)
 You lead the cuddy and I'll steady
 the goods.

Hare gives a gentle tug of the reigns and the horse's hooves
 clack up towards the main street with the two men.

29 EXT. STREET SCENE/LANE - MOMENTS LATER

29

Slowly, they make their way through the sleepy street,
 nervously looking around for no signs of life. Somewhere, a
 dog barks but otherwise nothing stirs.

BURKE
 I never thought that here I'd be
 lugging a dead body through the
 streets of Auld Reekie with ya.

He chuckles to himself.

BURKE (CONT'D)
 For sure, God works in mysterious
 ways.

HARE
 I don't think Old Donald will be
 any the wiser for his predicament.

Burke is apprehensive. Looking around.

BURKE

Can't say I'd be resting easy if I was watching me body being carted through the night to make the acquaintance of the scalpel.

HARE

He'll have made his piece with the Lord.

BURKE

(laughs)

Aye it might be respectful to raise a glass to the old man the morrow so there's no hard feelings.

30

EXT. GREYFRIARS GRAVEYARD - SAME TIME

30

Under the same night sky, three shadowy men walk silently through the graveyard carrying the tools of their grave robbing trade.

They stop at a fresh grave and survey the burial ground. One of them looks around, as if to be sure no-one else is following.

As they drop their tools to the ground, one of them advances to the headstone and leans towards it as if to read the engraving.

An owl hoots.

Two of the grave robbers pick up their shovels and prepare to dig.

GRAVE ROBBER #1

(whispers)

This one?

The third man pulls out a piece of paper and reads it.

GRAVE ROBBER #2

Wait.

He walks away towards another grave. The men watch. One of them kicks the fresh dirt in boredom.

Moments later he whistles at them. They look to where the sound is coming from. They watch as he advances back towards them, ripping the piece of paper he is holding and dropping it to the ground. The slight breeze carries the pieces of paper away.

GRAVE ROBBER #2 (CONT'D)
 Leave it. That one over there.

He points over to another headstone.

GRAVE ROBBER #2 (CONT'D)
 It's fresh.

The two men pick up the rest of the tools and walk towards the designated grave.

31

EXT. STREET SCENE/LANE - MOMENTS LATER

31

With Hare leading the horse and Burke to the rear they continue on along the street. Hare turns to check Burke just as a figure steps out of the shadows, lurching towards them in a drunken stupor. Burke spots the figure.

BURKE
 Wait. There's someone coming.

Hare turns to look.

HARE
 Shit.

The figure re-appears staggering towards them, fumbling in his pockets.

DRUNK/PORTER
 (to himself)
 Ish no up tae yoo ya big wally.
 Haud yer tongue before ah -

He looks up to see the two men advancing.

DRUNK/PORTER (CONT'D) (CONT'D)
 - Uh hello shtrangers. Oot fir a
 wee shtroll thish fine night?

Hare eyes the drunk.

HARE
 You had a wee parde to yerself this
 night?

The drunk wanders closer towards them.

DRUNK/PORTER

Ach a wee drink or two to ease my sorrows. It's been an awfy day. Awfy.

The drunk reaches the men, who come to a standstill, his eyes glazed as he offers a toothless grimace.

HARE

Sorry to hear.

DRUNK/PORTER

Nae job. Nae hoose. Nae wife. Kicked oot by a'body. Nae fuckin hope.

Hare points over to a tenement across the street.

HARE

There's beds at the hostel just over there.

DRUNK/PORTER

(whispers)

It's a doss house for the bums and I'm no bum.

The drunk shakes his head vigorously.

DRUNK/PORTER (CONT'D)

Is that what it's come to?

HARE

A good nights sleep and you never know what tomorrow will bring, eh? Hope springs eternal.

The drunk tries to compose himself as he pats the neck of the horse.

DRUNK/PORTER

(forceful)

Eternal my fuckin arse.[hiccups] Shafted by those I trusted and those I loved. Thieves and whores. The lot of them.

Burke is uncomfortable and doesn't want to hang around.

BURKE

We need to be going.

DRUNK/PORTER

How can you have any faith in
humanity when you're treated like a
worthless bag of bones?

HARE

There's no understanding some folk.

DRUNK/PORTER

Aye, I suppose.

The drunk studies the cuddy.

DRUNK/PORTER (CONT'D)

That's a right nice cuddy you have
there. Bit late for taking it oot,
mind you.

HARE

Night shift. Delivery.

The drunk walks towards the tea chest.

DRUNK/PORTER

Oh aye. Ah see. A richt big box ye
have there.

The drunk studies the box.

BURKE

(angry)

Hare!

DRUNK/PORTER

(disbelieving)

Tea? Who the fuck drinks tea?

HARE

We've got to -

DRUNK/PORTER

If it disnae kill ye, the water
will.

Echoing through the street, the drunk's laugh cuts through
the silence as he slams his hand against the side of the tea
chest.

BURKE

(aggressive)

Careful there mister. It's valuable
goods.

DRUNK/PORTER
 (indignant)
 Aye everything's valuable to these
 fuckin toffs o'er that way in their
 big hooses and their fancy clothes.

The drunk steps towards Burke.

DRUNK/PORTER (CONT'D)
 (dejected)
 Takin' ma job. Ma dignity. Ma hope.

Hare is on edge as his eyes follow the movements of the drunk. His gaze meets Burke's and he shakes his head as the stranger stops inches away, the smell of alcohol snaking around his presence.

BURKE
 (softly)
 We need to go.

Resigned, the stranger shrugs his shoulders and sighs. There is a brief silence as his eyes begin to water as he stares at Burke.

DRUNK/PORTER
 (whispers)
 Aye, I suppose you do.

The man composes himself, resiliently sniffs the air and walks past Burke.

FADE TO BLACK.

32 EXT. STREET SCENE/LANE - LATER

32

A gaslight exposes the presence of the rear door to the Surgeons Hall, midway up a cobbled lane, where David Paterson waits, apprehensive and vigilant, as he watches the two men approach.

MR PATERSON
 In here.

33 INT. MORTUARY - MOMENTS LATER

33

Tables and trolleys occupy the room and work benches are populated with tools of the trade. A gas light flickers.

Knox's hands are clasped behind his back as he stands authoritatively with Ferguson, Jones and Miller behind him watching the men carry the tea chest into the large room.

He advances towards them and looks down at the cargo.

KNOX
You have a subject?

Nervously, Hare removes his cap and nods, to which Burke follows suit.

HARE
Aye. Old Donald's death - sudden,
you know. Family - ah -

BURKE
Too poor, sir. Sad, it is.

HARE
Very sad.

Hare glances at Burke.

HARE (CONT'D)
Such is life.

Burke nods in agreement.

BURKE
Aye.

Knox carefully removes some of the hay to view the body then nods with satisfaction. He eyes the men meticulously before pivoting and walking around the table, an air of tension permeating the room.

KNOX
(stern. cold)
Remove and strip the subject, then
place him on this table.

HARE
Aye, sir.

As Burke and Hare remove the body, Knox turns to his assistants.

KNOX
Be sure the theatre is ready for
tomorrow.

FERGUSON
I'll check, sir.

Ferguson heads for the door, leaving his colleagues to watch their mentor at work.

KNOX
(to Paterson)
You may leave.

MR PATERSON
Aye sir.

Paterson exits as Burke and Hare lift the naked body and place it onto the table retreating back from the table to allow Knox and the remaining assistants to supervise.

KNOX
You understand what is done with
the bodies that are brought here?

HARE
I do sir. But it is for a good
cause, is it not?

Knox gently handles the head of Douglas, moving it from side to side as he speaks with an authority that indicates who is in charge.

KNOX
Without such subjects men cannot
learn.

HARE
The family will be encouraged.

Hare nudges Burke.

BURKE
Aye.

Knox continues to study the body, all the time being watched by the others in the room.

KNOX
Nothing broken. Reasonable muscle
for a man of his age.

HARE
Ex-soldier, sir.

KNOX
Hmm. Some teeth there. Good
cranium.

HARE
Is - Is he of use?

Knox turns to Burke and Hare and nods.

KNOX
He will do.

HARE
(pleased. upbeat)
Grand.

Knox circles around the table to his suppliers, reaching into the inside of his jacket and pulling out his wallet.

KNOX
£10 for your trouble.

Hare's eyes widen as he enthusiastically accepts the payment.

HARE
That is kind of you, sir. Much appreciated, sir.

Knox looks back at the body.

KNOX
Hmm.

Knox turns back to Burke and Hare and studies them for a moment.

KNOX (CONT'D)
I did not get your names.

Hare bows very slightly in reverence.

HARE
Hare, sir.

Hare glances at Burke.

BURKE
Burke, sir.

Hare smiles.

HARE
At your service.

Knox is unmoved. The two assistants stand silently behind, watching.

KNOX
Well, gentlemen, similar payments are guaranteed should you happen upon other subjects.

Suddenly the mood is relaxed as Knox smiles in appreciation.

HARE
We'll keep that in mind, sir.

KNOX
Excellent. Till the next time?

HARE
Indeed.

The two men pivot to depart.

KNOX
Mr Hare.

Hare turns back to face Knox abruptly.

HARE
Yes, sir.

KNOX
Take the tea chest with you.
We do not collect them.

Hare subserviently nods and lifts the box before leaving with his partner.

34

EXT. REAR ENTRY OF SURGEON'S HALL - MOMENTS LATER

34

The two men stand in the lane revelling in the cash they possess.

BURKE
(excited)
Never have I seen so much for one job. A year's wages, easily, in one night!

HARE
Nor I partner.

They place the box into the cart and begin the journey home, walking on either side of the cuddy.

HARE (CONT'D)
I think we may have stumbled on work that offers good rewards to fill our pockets.

BURKE
This is a blessing for sure.

The men lead the horse down the lane.

HARE

What an opportunity this business offers.

BURKE

It was a one-off Hare. We -

Hare raises a hand to interject.

HARE

It doesn't have to be -

Burke shakes his head and tries to pull the cuddy's cheek strap to continue walking but Hare stops.

HARE (CONT'D)

- and I'm not living on scraps of hope anymore.

The men continue into the main street in thoughtful silence.

HARE (CONT'D)

My eyes have been opened partner.

They are silent as they make their way ahead.

HARE (CONT'D)

We've both seen service. We've both done things...for king and country.

Burke says nothing but looks ahead in thought.

HARE (CONT'D)

The dead do not talk.

Burke turns and studies his partner, looking for any sign that this is just talk in jest or a serious proposition.

BURKE

You could do it?

HARE

We have seen service and done much in the name of king and country.

Burke ponders on Hare's words.

HARE (CONT'D)

Could you?

35 INT. KNOX NEWINGTON RESIDENCY - MORNING

35

In the Georgian house owned by Dr Knox, his sister MARY KNOX(26) stands in the foyer at the opened front door receiving mail from a delivery boy.

MARY KNOX
(to mailboy)
Thank you.

She closes the door and turns, thumbing through the letters then places them all on a side table apart from one, which she opens. As she is walking, she is reading the letter. It is good news.

MARY KNOX (CONT'D)
Oh Jessie! Jessie!

36 INT. KNOX NEWINGTON RESIDENCY - CONTINUOUS

36

Mary rushes into the room where Jessie(24) is sitting, waving the letter to her sister.

MARY KNOX
We have been invited to the next
charity bazaar.

Mary reads the letter.

MARY KNOX (CONT'D)
"to raise funds for the unfortunate
in this fair city"

Jessie rises and advances to Mary, gesturing to see the letter.

MARY KNOX (CONT'D)
"inviting Miss Knox and companion"

Mary hands the invitation and accompanying letter to her sister in contained excitement who proceeds to read from the card.

JESSIE KNOX
How delightful. I shall donate some
of my cakes.

Jessie reads more from the letter.

JESSIE KNOX (CONT'D) (CONT'D)
It states that Sir Walter Scott
will partake in a reading. How
exciting!

Jessie is animated as she crosses the floor.
She pivots.

JESSIE KNOX (CONT'D)
By all accounts, he is an
impressive orator who can hold an
audience in the palms of his hands
with his fine words.

MARY KNOX
Imagine if we were able to meet
him.

JESSIE KNOX
Oh my, that would be wonderful.

Dr Knox enters the room.

KNOX
(calm)
Good morning sisters. There is
excitement in the air?

Jessie is beaming.

JESSIE KNOX
We have received an invitation to a
charity bazaar which promises to be
quite an event.

Mary corrects her.

MARY KNOX
I, Jess.

JESSIE KNOX
(sheepish)
Well. Yes. But I will be
accompanying you?

Mary laughs as her sister shows Knox the letter, which he
reads reads.

KNOX
(to Mary)
Do not exclude yourself from such
intimations, Mary. I have never
known two ladies to be consumed
with the activities of society
quite like you two.

He hands the letter back to Jessie.

JESSIE KNOX

Robert, you sound **so** pompous! There is more to life beyond the lecture theatre.

KNOX

(unimpressed)

No doubt your friends in the New Town will be enthralled by this social event.

Mary advances to stand beside Jess, in unconscious support.

MARY KNOX

But?

KNOX

Is it not about keeping up appearances?

Knox crosses the room to collect his medical case.

KNOX (CONT'D)

Not that my opinion should preclude you from enjoying the company of your friends.

JESSIE KNOX

You are such a grump, Robert. Many there would be interested in hearing about your work.

MARY KNOX

She is quite right, brother. If Sir Walter Scott can be enticed, I am sure someone such as yourself would be more than welcome.

Knox walks towards the doorway.

37

INT. KNOX NEWINGTON RESIDENCY - CONTINUOUS

37

Knox walks across the foyer towards the front door, followed by his sisters.

KNOX

I have no time for such trivial escapades.

As he retrieves his coat his sisters look at each other and suppress giggles.

JESSIE KNOX

You are so dismissive. Isn't he
Mary?

MARY KNOX

(with an air of
pomposity)

Well, we will enjoy the moment when
it comes.

KNOX

I'm sure you will. Now, if you will
excuse me, my carriage awaits.

MARY KNOX

You are leaving so early?

KNOX

I wish to see Susan before the
first of my lectures.

JESSIE KNOX

She -

Jessie is apprehensive to ask.

JESSIE KNOX (CONT'D)

- keeps well?

He puts his coat on, refraining from eye contact, appearing
preoccupied.

KNOX

For one with child? Yes.

MARY KNOX

We have not seen her in some time.
Does it embarrass you to have us in
her presence?

Knox glances towards his sister.

KNOX

You know that is not the case.

A sudden tension rises between the three.

JESSIE KNOX

Mary -

MARY KNOX

Yet since you purchased that
property we have not crossed paths
with her.

Knox attends to checking the contents of his back, avoiding eye contact with his sisters.

KNOX
It was better for all of us.

MARY KNOX
Hmm. Better for you?

Irritated, he turns to her.

KNOX
What do you infer?

JESSIE KNOX
She is just saying we should have everyone together one afternoon.

Jessie nudges Mary.

JESSIE KNOX (CONT'D)
(to Mary)
Don't you?

Their brother closes the bag and prepares to leave.

KNOX
(dismissive)
If you so wish.

Knox turns and exits.

38 EXT. LILLYPUT COTTAGE - LATER 38

In a country lane lined with trees and hedgerow, Dr Knox steps out of the carriage and stands looking satisfied at the cottage in front of him, then begins to walk towards the garden gate and eventually to the front door, with the carriage and driver remaining parked for his return.

39 INT. LILLYPUT COTTAGE - CONTINUOUS 39

Knox enters a small living room decoratively adorned with comfortable furniture. Compared to his town residence, it is not palatial but it retains all the comforts of one with an affordable income.

SUSAN KNOX (30), clearly in the latter stages of pregnancy, looks up from her needlework and smiles welcomingly.

SUSAN KNOX

My dearest. You surprise me. I did not expect you home until the weekend.

Knox (hat and coat removed) advances. Susan turns her head for him to stiffly peck her on the cheek.

KNOX

I wanted to be assured you are in good spirit and of sound health.

He sits at the chair next to her, crosses his legs and methodically smooths his thigh to remove any particles on his trouser leg.

SUSAN KNOX

I am resting regularly and eat well for two.

KNOX

Good.

He looks around the room.

KNOX (CONT'D)

Does these new surroundings accommodate all your needs?

She places her needlework on the side table.

SUSAN KNOX

Yes, the peace and tranquillity does wonders for us.

KNOX

Good. It pleases me to see you looking so radiant.

SUSAN KNOX

The air is refreshing here. So inviting to take regular walks without disturbance.

Her husband nods approvingly.

KNOX

I feel it is more conducive to the raising of a family.

SUSAN KNOX

Lillyput Cottage is perfect and will provide a good home for all of us.

He leans back in the chair.

KNOX

Compared to the foul air that suffocates the city streets, it is a godsend.

Susan offers a supportive smile as he reaches forward to take her hand.

KNOX (CONT'D)

Here, our children will be afforded a life that promises much.

SUSAN KNOX

Your words are heartening.

Their hands separate as Susan shuffles her body into a more comfortable position.

SUSAN KNOX (CONT'D)

Talking of family, how are your sisters?

KNOX

They ask kindly of you and hope to see you soon.

SUSAN KNOX

(surprised)

Do they?

KNOX

It might surprise you that they are keen for us to gather in celebration.

She raises an unconvinced eyebrow.

SUSAN KNOX

How so?

KNOX

For our child, of course.

SUSAN KNOX

You know they look down at me. I suppose affording them residence dispels their...judgements.

Knox rises and approaches the glass drinks cabinet to pour himself a drink.

KNOX

It is not as simple as that.

SUSAN KNOX

No? You need to be stronger with them as you need to be at the university.

Knox takes a sip from his glass.

KNOX

Work is progressing without cause for concern.

SUSAN KNOX

(calm but cutting)

You have said before that Munro has plans to become Chair of Medicine and Anatomy. A role you are more than able to command. Yet you allow him to whisper his bile thoughts to anyone who would listen.

KNOX

He blames me for his lack of lectures.

SUSAN KNOX

Then you need to ensure the Board are not swayed by his grievances.

KNOX

He can howl at the moon for eternity, but it is I who commands the respect of the students. The Board know this, I am sure.

SUSAN KNOX

Respect counts for nothing. Control means everything.

Susan rises carefully from her chair, wincing from the discomfort of her state.

SUSAN KNOX (CONT'D)

Deny him that what he needs most.

About to take a sip of his drink, Knox freezes.

KNOX

Respect?

She walks towards him and pecks him on the cheek.

SUSAN KNOX
Bodies, Robert. Bodies.

CUT TO:

40

EXT. GREYFRIARS GRAVEYARD - SAME TIME

40

Mr. Johnson is walking along the path that leads to the entrance of the parish. Ahead is John Inglis, the minister, with his back to Mr. Johnson as he closes the main door of the parish church.

He turns round to see the reporter advancing.

JOHN INGLIS
Good morning, sir.

MR. JOHNSON
Good morning pastor.

JOHN INGLIS
Can I be of assistance?

MR. JOHNSON
I was informed of a disturbance in your grounds last evening?

JOHN INGLIS
News does travel fast in these parts. May I ask who you are and why your interest in such matters?

MR. JOHNSON
My name is Archibald Johnson and in the employ of The Courant, sir.

He hands the minister a business card.

JOHN INGLIS
A newspaperman?

MR. JOHNSON
Yes.

JOHN INGLIS
A purveyor of gossip?

Johnson ignores the jibe.

MR. JOHNSON
The body snatchers' work
proliferates at an alarming rate.

He indicates the surrounding graveyard.

MR. JOHNSON (CONT'D)
It has happened again?

Inglis relaxes, sighing in resignation.

JOHN INGLIS
Sadly, yes. Hallowed earth **has** been
disturbed once more.

The priest begins to walk, followed by the reporter passing gated mausoleums and graves protected by iron grids. John Inglis points to the protections that are installed to secure the dead.

JOHN INGLIS (CONT'D)
We live in dark times Mr. Johnson,
when we sleep uneasy, worrying our
dearly departed may not rest in
peace.

Up ahead a police officer and a grave digger are talking by an empty grave. There is a moments silence as they advance.

JOHN INGLIS (CONT'D)
There is only one place where these
stolen bodies are destined, sir,
and it is but a stone's throw from
where we tread.

MR. JOHNSON
The university?

JOHN INGLIS
What other place has the need for
such activity?

The two men near the police officer and gravedigger.

MR. JOHNSON
Everyone knows but nothing is done.

The police officer and gravedigger turn to look at Johnson and Inglis.

MR. JOHNSON (CONT'D)
(softly)
The law turns a blind eye. Petty
crime is their limit.

JOHN INGLIS
Men of principle in cahoots with
heathens of greed.

MR. JOHNSON
Very much. And a university that
wields influence beyond our reach.

JOHN INGLIS
What chance do we have of ridding
ourselves of this blight?

MR. JOHNSON
As much as I have of coming into a
fortune.

They reach the grave. One empty coffin remains in the grave,
the other has been discarded on the grass to one side. The
lids show signs of forceful entry.

JOHN INGLIS
Well, here is your story Mr.
Johnson, for what it is worth.

Johnson acknowledges the police officer.

GRAVE POLICEMAN
You have an interest in this?

JOHN INGLIS
(to the officer)
He is a newspaperman, officer.

Inglis turns to Johnson.

JOHN INGLIS (CONT'D)
Only by catching them in the act or
a willing witness, will these
criminals be brought to justice.

MR. JOHNSON
In all these years, such informants
are hard to come by.

JOHN INGLIS
Not surprising since they would be
risking their lives to even
consider talking to the police.

The officer is unimpressed by his words as Johnson circles
the grave followed by Inglis.

MR. JOHNSON
By shining a light on the
resurrectionists, it might
encourage all concerned hold the
perpetrators to account.

JOHN INGLIS
Indeed.

MR. JOHNSON
How many robberies have you
suffered within your parish?

JOHN INGLIS
Too many but, as you can see, more
are being protected by these caged
lairs.

Around the graveyard, iron cages protect some of the graves.

MR. JOHNSON
And there are no signs or marks
left that offers some clue to
identify them?

GRAVE POLICEMAN
What would you expect to find? A
calling card?

MR. JOHNSON
Two bodies?

JOHN INGLIS
Both recent.

Johnson surveys the area. Something catches his attention
and he proceeds to leave the others, careful not to step on
any graves, all the while being watched by the priest as the
officer prepares to depart the scene of the crime.

GRAVE POLICEMAN
I'll report this to the sergeant
back at the station, father, but
there's nothing much I can do here.

Inglis turns to the police office.

JOHN INGLIS
Thank you officer.

41

EXT. GREYFRIARS GRAVEYARD - CONTINUOUS

41

Johnson stands at a grave that has been disturbed. In the distance the police officer can be seen walking away as Inglis advances towards the reporter. He bends down and picks up a piece of paper just as Inglis appears behind him.

JOHN INGLIS

What have you there?

Johnson studies it.

MR. JOHNSON

It looks like the remains of a note.

Written on the paper are the words "aterson", "Hall" and "night".

JOHN INGLIS

You think it has some meaning?

Johnson looks back towards the empty grave then down at the disturbed earth.

MR. JOHNSON

It is possible this grave was to be the target.

He crouches down to study the mound of earth.

MR. JOHNSON (CONT'D)

See how the earth has been disturbed? A footprint?

He looks up at Inglis.

MR. JOHNSON (CONT'D)

Two bodies are better than one.

Johnson rises and circles the grave.

MR. JOHNSON (CONT'D)

I believe the perpetrators have discovered a double burial and left this spot for that.

Inglis looks down at the grave then over to the empty grave.

MR. JOHNSON (CONT'D)

And this note may be some instruction.

JOHN INGLIS

Would it not be foolhardy of these lawbreakers to be leaving such items?

MR. JOHNSON

I suspect they are not renowned for their intelligence or care.

JOHN INGLIS

Then hopefully you will garner some information from this clue.

Johnson folds the piece of paper and slips it in the coat.

MR. JOHNSON

Thank you for your time, father. I should be on my way.

JOHN INGLIS

Good luck in your investigations, Mr. Johnson. May justice prevail.

Mr. Johnson exits the graveyard.

FADE TO:

42

INT. INN - DAY

42

The inn is sparsely occupied and relatively quiet. It is mid-morning. Burke, Hare and their women sit opposite each other in a corner.

Each has a goblet of beer on the table in front of them with plates of food.

MARGARET HARE

(sighs)

Some decent food at last.

Burke gulps down his drink and wipes his mouth with his sleeve.

BURKE

We earned well from it.

Margaret rips her food with her hands, stuffing it in her mouth.

MARGARET HARE

A king's ransom.

Burke raises his tankard in celebration and salutes Old Donald.

BURKE
Here's to Donald!

Burke and Margaret raise their tankards in salute.

MARGARET HARE
May he rest in peace.

Helen is quiet, picking her food and sipping her drink.

BURKE
(to Helen)
Are ye still frettin, lass?

He places a sympathetic hand on her shoulder but she is unmoved.

BURKE (CONT'D)
We have coins for plenty. Be grateful for our lot.

He gestures at the food and drink in front of them as Helen nods reluctantly in agreement.

MARGARET HARE
(sympathetic to Helen)
We got the minister like you wanted.

HELEN MCDUGAL
He should have had a burial.

Hare, who has been silent in contemplation rears his head.

HARE
Aye well beggars can't be choosers
and right now none of us are in any
position to get sentimental.

Burke nods his head in agreement. Hare leans in towards the centre of the table, drawing the others towards him.

HARE (CONT'D)
But the question is 'What happens
when the money runs out?'

MARGARET HARE
(surprised)
We struggle again no doubt.

HARE

Aye, but what if me and Burke were
to fix things our way?

Helen faces Burke.

HELEN MCDOUGAL

What way?

BURKE

A way you might not like but we
don't have much choice.

HARE

Supply the doctor with what he
needs...our way.

MARGARET HARE

(whispers)

That's gallows talk.

HARE

(whispers)

Look at us. Look where we are. Piss
and shit runs through the streets.
Scraping by on morsels. Clothes
hanging off us. You talk of
gallows. I say we're already dead.

Helen turns to Burke who nods back in agreement with what
his partner says.

BURKE

(to Helen)

Desperate times.

Margaret thinks about it as she slowly picks up a piece of
food and chews. She looks over at Helen.

MARGARET HARE

(to Helen)

We're running out of options.

HELEN MCDOUGAL

So it seems.

Helen takes a drink from her tankard.

HELEN MCDOUGAL (CONT'D)

And if you're found out?

HARE
Round here no-one cares who you are
or what you do.

MARGARET HARE
(to Helen)
He's right, you know.

BURKE
And before winter comes we'll be
done and gone.

HELEN MCDUGAL
You better be right.

MARGARET HARE
(to Hare)
And where will this plan transpire?

HARE
The lodgings.

Margaret clenches her teeth and stares hard at her partner.

MARGARET HARE
Then whatever you earn one pound
goes to me before the rest is
split.

Hare looks at her incongruously.

MARGARET HARE (CONT'D)
It is my lodgings.

HELEN MCDUGAL
(to Burke)
I will deny all knowledge if you
are caught. You understand?

Burke nods in agreement.

HARE
(whispers)
It seems we are in agreement.

Helen grabs her tankard and drinks from it. Margaret pulls
out a clay pipe and begins to light it. Hare looks over at
Burke and nods to Burke.

43 INT. MAIN ROOM IN HARES' LODGINGS - NIGHT 43
Hare sits abreast an old woman while Burke pins down her legs. She struggles.

44 INT. PRISON CELL WALL 44
A dank prison cell wall. Slowly a single line appears as if scratch in by an invisible hand.

45 INT. MAIN ROOM IN HARES' LODGINGS - NIGHT 45
Burke drops a body into a tea chest.

46 INT. PRISON CELL WALL 46
On the same prison wall, a second scratch appears.

47 INT. MAIN ROOM IN HARES' LODGINGS - NIGHT 47
Burke and Hare carry a tea chest out of the house while Helen and Margaret stand by the fireplace watching.

48 INT. PRISON CELL WALL 48
A third scratch appears on the wall.

49 EXT. TANNERS CLOSE - NIGHT 49
Burke and Hare lead their cuddy and cart with a tea chest up the dark close.

50 INT. PRISON CELL WALL 50
A fourth scratch appears on the wall.

51 EXT. STREET - DAY (ANOTHER DAY) 51
At the corner of a crowded street, Burke, casually smoking his clay pipe, and Hare survey their surroundings looking for their next unsuspecting victim.

In front of them people are passing going about their daily business unaware of the pairs intentions. A hokey pokey ice cream seller is loudly offering his wares attracting a group of excited children. The noise of clacking hooves, from the melee of horses pulling carriages and wagons, fills the street. A police officer saunters past looking at the two men who remain relaxed.

Moments later, Burke nudges Hare and nods in the direction of an old man, frail and hobbling with a stick walking towards them.

HARE
Aye, he'll do.

The old man is nearing them. Burke and Hare take a step forward when a stranger steps out from a doorway to greet the old man. They stop in their tracks. The moment is lost. Burke eyes someone else. He nudges Hare.

BURKE
(to Hare)
There.

Further ahead he can see an old lady (65) holding the hand of a young boy (4) as they walk towards them weary, unkempt and dishevelled and looking lost. The lady appears to be looking for a landmark. The murderers walk towards the unaware pair. As they get closer, the lady's eyes meet with Hare. He smiles.

HARE
I'm sorry to bother you ma'am but
you haven't seen a wee scraggy dog
wandering around here by chance?

The lady looks surprised.

IRISH WOMAN
No. I can't say I have.

HARE
Ach. He's nothin' but a pure
menace, he is. He'll be the end of
me if I don't find him.

The woman smiles but appears disinterested. She looks around as if trying to find something.

HARE (CONT'D)
(laughs)
Looks like we're both looking for
something?

Her attention is brought back to the men.

IRISH WOMAN
Sorry. Yes.

Burke bends down to the young boy and ruffles his hair.

BURKE
 (softly)
 How are you there, laddie?

She watches Burke then turns to Hare. She is apprehensive.

IRISH WOMAN
 (to Hare)
 If I see your dog, I'll be sure to
 take it to the police if that would
 help.

HARE
 Ah you're a kind lady. That would
 indeed be grand.

Burke, still crouched down with the boy, looks up.

BURKE
 (to lady)
 And what part of Ireland would you
 be from?

IRISH WOMAN
 Donegal.

BURKE
 Well what do you know? I thought I
 recognised your brogue.

Burke stands up and offers a hand.

BURKE (CONT'D)
 I'd be from the same fine land.

He laughs in an attempt to defuse the moment.

BURKE (CONT'D)
 Mind you, it's a long time since
 I've been back.

The lady smiles feeling more at ease.

IRISH WOMAN
 Oh lad, it was a sad day when I
 left those shores.

BURKE
 (sympathetic)
 Aye. I know how you feel. I tell me
 missus many a time how it'd be
 grand to visit. Even just once.

The lady nods in agreement.

IRISH WOMAN

Me grandson here might never get
that chance.

Hare shakes his head, looking at the boy.

HARE

Aye.

He turns to the lady.

HARE (CONT'D)

(upbeat)

Anyways. We have a stupid wee dog
to find and we've taken up enough
of your time.

The men are about to turn and head off.

IRISH WOMAN

Wait. Maybe you can help us.

They stop and pivot back to the lady.

HARE

For sure.

IRISH WOMAN

I'm looking for friends to take in
the boy, but can't seem to find the
place.

HARE

You have an address?

IRISH WOMAN

Aye but they've long gone from
there.

BURKE

Hmm. Not so good.

HARE

(to Burke)

We could put the word out for her
and find them, couldn't we?

Burke looks at the lady then back at Hare, rubbing his chin
in thought. He nods.

BURKE

Aye. We could.

The old lady looks pleased.

IRISH WOMAN
 Could you?

HARE
 Of course. No bother.

IRISH WOMAN
 Oh that would be a godsend. We've
 walked for days and we're spent.

Burke ruffles the hair of the boy.

BURKE
 It'll take us a few days to spread
 the word and find them. Have you
 got somewhere to stay?

IRISH WOMAN
 No. It's been hard.

HARE
 We can't be having that! Our women
 can prepare some food and you'll
 have a roof over you till we find
 your friends.

The old lady is ecstatic. She looks down at her boy and
 smiles.

IRISH WOMAN
 Oh that would be grand!

There is an unspoken understanding between the two men as
 their eyes meet.

HARE
 Come. Let's meet our women and we
 can break bread.

They begin to walk along the busy street. The woman and
 child follow in tow.

FADE OUT.

52

INT. MAIN ROOM IN HARES' LODGINGS - LATER

52

Helen McDougal is sitting in front of the unlit fireplace
 smoking a pipe while Margaret paces back and forth gently
 rocking the baby to sleep. Suddenly the door opens to reveal
 their partners, holding jugs of whisky, followed by the
 woman and boy.

HARE
 And here they are.

The Irish woman smiles.

IRISH WOMAN
Good day to you both.

Margaret stops in her tracks and eyes up the old woman and boy.

MARGARET HARE
(to Hare)
A child?

Hare crosses the room nonchalantly, pecks Margaret on the cheek then advances to where some food has been placed on a small stool next to a chair. He picks up the bread and tears a piece. Margaret places the baby in the cot.

HARE
Annie here, is staying a few nights.

Burke walks towards Helen. He grabs her from behind and kisses her on the neck.

BURKE
(to Helen)
Till we find her friends.

HARE
(softly to old woman)
Take a seat.

Hare hands her the bread and the woman rests her feet.

HARE (CONT'D)
Here.

The woman gratefully accepts the bread, which she tears, and hands some to the small boy as Margaret advances to Hare who pivots. They are almost nose-to-nose. She cocks her head.

MARGARET HARE
(whisper)
Really?

Hare kisses her on the lips.

HARE
(softly)
She's an old woman and she's tired.

He turns to the old woman.

HARE (CONT'D)
Aren't you pet?

The woman and boy are eating the bread. Ignorant of the atmosphere.

IRISH WOMAN
I'm so grateful ma'am. Me bones are weary from days of walking.

HARE
(jovial to Margaret)
See?

Helen, clearly uncomfortable, and Burke are whispering in the background.

HELEN MCDOUGAL
The other four had no children.
What's with this one?

BURKE
Hare said he could sort that out.

HELEN MCDOUGAL
How?

BURKE
I don't know. Orphanage?

HELEN MCDOUGAL
(anger in her whisper)
Orphan -

She's in disbelief. She looks over at the woman talking to Hare.

HELEN MCDOUGAL (CONT'D)
Have you lost your senses?

She pokes him in the forehead.

BURKE
(shrugs)
Maybe he'll hand him to someone.

Hare takes a swig from a jug and passes it to the old woman.

HARE
This'll do you well.

The old woman enthusiastically accepts.

IRISH WOMAN

Lovely.

Helen rises and crosses to Margaret, grabbing her and pulling her away, passing the bed/door and into the stairwell.

HELEN MCDOUGAL

You fine with this?

MARGARET HARE

They've done each shot fine so far.
Leave them be.

Helen looks through the gap in the door then back at Margaret.

HELEN MCDOUGAL

But -

Margaret places a finger at Helen's lips.

MARGARET HARE

(calm but firm)

We've chosen our path and we're
better for it. Let the men do what
they need to do or -

She points to the passage leading out into the street.

MARGARET HARE (CONT'D)

- there's where you can go. A
pauper and alone.

HELEN MCDOUGAL

Burke wouldn't leave me.

MARGARET HARE

Don't be so sure.

Helen is silent in thought. She looks through the gap in the door. Burke can be heard laughing.

BURKE (O.S.)

Have yerself another!

MARGARET HARE

Are we done here?

Helen nods in resignation.

MARGARET HARE (CONT'D)

Then let's join the parde.

FADE TO BLACK.

53

INT. EDITOR'S OFFICE OF THE COURANT - EVENING

53

Charles Bradshaw, editor of the Courant, sits in his cluttered, dusty office, behind a large desk awash with sheets of papers and documents.

Dressed in a thread bare suit, he has the look of a man who has had a long day.

Under gaslight, he reads a document as he smokes a cigarette, while the distant chuntering of a printing press can be heard.

His glass panelled office door opens to reveal Johnson entering.

CHARLES BRADSHAW
(disgruntled)
You're late.

Johnson advances towards his desk and slaps a leather-bound folder on top of the mound of papers.

MR. JOHNSON
The Knox interview. Just as I said.

Bradshaw flicks his cigarette ash on the floor, places it between his lips and reaches over to the folder. He grunts in acknowledgement and begins to unfold and peruse the written material.

CHARLES BRADSHAW
I'm surprised he entertained your request.

MR. JOHNSON
Every narcissist needs an audience.

CHARLES BRADSHAW
Every audience needs a story.

He turns over a leaf and continues reading.

CHARLES BRADSHAW (CONT'D)
What's his?

Johnson retreats to close the office door for privacy away from the staff milling around the factory floor.

MR. JOHNSON
An insatiable desire for bodies.

Bradshaw leans back in his chair, drags long and thoughtful on his cigarette and exhales.

CHARLES BRADSHAW
He's a surgeon. What's new?

MR. JOHNSON
He obtains more bodies than the rest of the university put together.

CHARLES BRADSHAW
And what concern is that to us?

MR. JOHNSON
More pertinently I'd ask what concern is it to families who are robbed of their deceased.

Bradshaw leans back in his chair.

CHARLES BRADSHAW
I detect a note of chagrin to my words?

Johnson's face is stoic as he stands in the middle of the room.

MR. JOHNSON
I too have fallen foul of these desperadoes with the recent loss of my mother.

He takes a step forward and looks down at the folder.

MR. JOHNSON (CONT'D)
So I feel the pain that others suffer.

Bradshaw silently considers Johnson's words then moves aside papers to find an ashtray and stubs out his cigarette. He taps his finger on the folder.

CHARLES BRADSHAW
This can go in tomorrow's edition. You intend to pursue further?

MR. JOHNSON
He may be respected but there's a devil in his heart.

FADE IN: THE SOUND OF SINGING

Everyone is sitting around the glowing fireplace. The sleeping boy is curled up on the floor next to the Irish woman with a large coat over him. Spirits are high and everyone is relaxed.

HELEN MCDOUGAL
Burke, pass over that jug.

HELEN MCDOUGAL (CONT'D)
(to Irish woman)
Your boy sleeps soundly. The sound of bagpipes wouldn't waken that wee soul by the looks of it.

IRISH WOMAN
(slurring)
It's no surprise, after all the walking he has done these past days.

HELEN MCDOUGAL
You'll be done in yourself.

IRISH WOMAN
Aye, my body is weary but the drink does ease the pain in these old bones.

BURKE
For sure.

MARGARET HARE
You're welcome to use that bed when it takes your fancy.

HARE
A good night's sleep will have you refreshed to seek these folk you talk of.

The Irish woman has one hand on the floor to keep herself steady. She doesn't notice a brooch she is wearing falls off her shawl. Margaret bends down, picks it up and places it in her pocket.

MARGARET HARE
Are you alright?

The old woman offers a glazed look and nods.

IRISH WOMAN
I'll be fine.

The room falls into silence but for the crackle of the fire to which Hare places another log before returning to his chair. Margaret Hare brings out her pipe and begins filling it to light. Her eyes meet Hare's. Helen and Burke share a jug as they watch while the old woman leans back and takes a drink from her jug.

IRISH WOMAN (CONT'D)

I think it's time.

The Irish woman struggles to get to her feet initiating Burke to stand up and assist her.

BURKE

Let me help you there, lass.

IRISH WOMAN

You're a good man.

Burke helps her to the bed where she lays down gently then he returns to the others.

The room, shadows dancing from the orange glow of the fire, falls into silence as the old lady and child sleep soundly, watched over by their keepers.

FADE TO BLACK.

INT. MAIN ROOM IN HARES' LODGINGS - LATER

The fire slowly dies with the passing of time in the darkening room and only the candlelight offers the opportunity to perceive the surroundings. Margaret taps her pipe by the fireplace and begins to refill. Hare slowly and silently rises and walks over to the sleeping woman. He looks down at her then turns to the others.

Burke rises, placing his jug carefully to one side all the time being watched by the two women.

Helen leans down and checks the boy who appears sound asleep.

Burke quietly advances towards Hare. They look down at the sleeping woman who emits the odd snore while Margaret lights her pipe and calmly watches them then throws the lit match into the fireplace.

The men's movements are quick and sudden as Hare mounts the old lady with his knees over her shoulder as he instantly covers her mouth and nose with his hands while Burke drops his body over her, pinning down her legs and grabbing her hands to disable any chance of her fighting back.

Instantly her eyes open as she stirs to life, but is completely trapped despite her struggle as she attempts in vain to break free. Hare's eyes pierce into those of the terrified lady, bulging in horror with the realisation that her life is at stake. Her back arches but the weight of Hare makes any attempt futile as her hands clench and release with every breath she tries but cannot take.

Margaret slowly rises and exhales the smoke from her lungs, her eyes fixed on the murder taking place before her while Helen leaves her chair and walks to the window where she looks out in her attempts, despite the pleading mumbles coming from the victim.

Hare's nostrils exhale into the dying face of the old lady.

HARE
(whisper)
Shhh lass. Your bones will never be
weary again.

Her eyes turn bloodshot with the pressure her body is forcing to fight back, a one red tear exposes itself to her murderer then her body gives in and lies limp on the bed.

For a moment, no-one moves and the only sound that is heard is from Hare as he sighs in success followed by silence.

BOY (O.S.)
Gran?

Helen turns round in shock. The boy is standing witnessing the scene.