

1/1

INT. WEST-END APARTMENT/GLASGOW - DAY 40 09:00

1/1

KIRSTY, a well dressed woman in her mid-thirties, looks out the tall windows of a neat, stylish apartment in Glasgow. She walks into the bedroom to...

JOANNA, mid-thirties, standing in front of a full length mirror wearing a blood red dress. There is tension between them. Joanna holds Kirsty's stare as she finishes putting her hair up in a ponytail.

Joanna steps out of her shoes and puts on another pair - high, spindle heel, red to match the dress. Kirsty obviously disapproves. Joanna shrugs.

1/2

EXT. WEST-END APARTMENT/GLASGOW - DAY 40 09:02

1/2

Kirsty hands Joanna her hand bag as they walk out of the apartment. They walk down the stairs.

Joanna stops for a moment in the foyer - just as they are about to step out onto the street - she shuts her eyes, takes a deep breath and composes her face - a half smile, wide innocent eyes. Kirsty watches - unsettled by the performance.

They open the front doors to a scuffle of noisy, pushy reporters. Joanna and Kirsty are quickly surrounded by the crush. The journalists shout out her name - JOANNA...JOANNA...OVER HERE..JOANNA...

Joanna moves expertly through the throng towards the open door of a waiting car. Joanna stops - and gives the cameras a perfect angle of her sad but composed face - as one journalist's voice keeps repeating the same question -

HENRY

Joanna...did you do it?  
Joanna...over here...Joanna, did you?

Joanna gets in the car. Kirsty is in the other side. Shutting the door on the noise and crowd. We stay on Joanna's face as the facade drops and she is a very scared looking woman and she is a million miles from here...

1/3

EXT. CROSSROADS/VICTORIA - DAY 15 15:35

1/3

Joanna stands on a hill rise staring down at a car parked by the side of the road. The sky in the distance is black with bush fire smoke. Joanna is in shock, staring at nothing, hugging her arms around herself - a hot wind whipping her hair.

Above the wind and the distant whine of trucks and cars the sound of a baby crying. Wailing. Nerve jarringly insistent.

1/4

INT. HOSPITAL/GLASGOW - DAY 8 15:00

1/4

Joanna in the final agonising throws of labour. Her husband ALISTAIR and the MID-WIFE are assisting. The mid-wife wraps the baby in a towel. The baby opens his mouth, takes a breath and then starts crying.

TITLE SEQUENCE -

## THE CRY

1/5

INT. ECONOMY CABIN - NIGHT 13 22:00

1/5

The cabin is dark. Passengers try and sleep, sprouting out of their cramped economy seats. Rising above the roar of the engines is the piercing and unrelenting sound of a baby crying. Joanna, with her baby, has him on her lap, trying to put her nipple in his mouth, trying to feed him but she is having no luck. It just angers him more. She reaches into a bag at her feet and takes out a nappy and a packet of wipes. She steals a glance at her husband, Alistair, sitting next to her - he has an eye mask on, a blanket up to his neck and a blow-up pillow supporting - he is fast asleep. Joanna stands up and can't avoid the deathly stink eye from the passengers around her.

Joanna makes her way to the bathroom. A passenger speaks loud enough for the whole cabin to hear -

JAKE MORETTI

Please Shut up.

- expressing what many of the other passengers are keenly feeling as Joanna walks with as much dignity as she can to the back of the cabin.

1/6

INT. TOILET/ECONOMY CABIN - NIGHT 13 22:05

1/6

Locked in the tiny cubicle. Joanna's facade drops. Her face collapses. Distraught she hisses at the wailing baby as tears roll down her cheeks...

JOANNA

Please stop.

1/7

INT. WEST-END APARTMENT/GLASGOW - DAY 9 17:15

1/7

Alistair takes the stairs two at a time. The sound of a baby crying getting louder. He's rugged up in a winter coat, beanie and gloves. He enters the apartment we saw in the opening scene. Alistair takes in the mess everywhere - dishes on the coffee table, the TV on but mute, baskets of washing, blankets and towels on the sofas. And on the floor, on a rug is baby Noah crying angrily.

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1/7

ALISTAIR

Joanna?

Alistair has an Australian accent. He picks Noah up, soothing him and talking gently to him. But no Joanna.

Alistair walks into the bedroom. A cot sits in the room next to a queen size bed. In the jumble of the bedclothes he finds Joanna fast asleep. Alistair sits on the bed with Noah as Joanna wakes up. Bleary eyed.

JOANNA

Where is he?

ALISTAIR

He's here.

JOANNA

I fell asleep.

ALISTAIR

He was crying.

JOANNA

Yes. He does that. Quite a bit.

Alistair is careful not to be too judgemental, he hides his concern. Joanna watches as Alistair puts Noah on the bed and wraps him in a muslin.

JOANNA (CONT'D)

Classy wrapping skills.

ALISTAIR

Like fish and chips.

They both look at their tiny baby, who has calmed down a little.

JOANNA

Here.

She takes him and puts him on her breast, under her pyjamas.

ALISTAIR

Did you pick up the passports?

Joanna shakes her head.

JOANNA

I didn't get out today. It was cold. Tomorrow.

ALISTAIR

That's fine. It's only two stops on the bus.

(CONTINUED)

1/7

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1/7

Joanna nods.

JOANNA

I know. I'll get it together  
tomorrow.

ALISTAIR

I'm sure you'll be fine.

JOANNA

I know. I see women out with their  
babies, walking around like it's  
nothing. I never even saw them  
before Noah. Now I look at them  
like they're marathon runners- I  
want to yell out at them - you're  
amazing!

ALISTAIR

You're amazing.

They kiss.

1/8

INT. KITCHEN/WEST-END APARTMENT/GLASGOW - NIGHT 9 20:30 1/8

Alistair finishes stacking the dishwasher. Joanna is reading a letter. Baby Noah is asleep in a cot nearby. Alistair waits until she has finished reading. Joanna takes a deep breath - almost a sigh.

JOANNA

Is this really necessary?

ALISTAIR

Yes. Yes.

Joanna reads from the letter

JOANNA

*"An application to regain full  
custody demands substantial  
evidence as to the stability of the  
child's home environment..."*

They hold each others stare for a beat.

ALISTAIR

The mother has all the rights. The father has none. I want my daughter to know who I am. I want to be able to share some part of her childhood before it's too late.

JOANNA

I know.

(CONTINUED)

1/8

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1/8

ALISTAIR

And I have this to contend with.

Alistair takes out his phone and flicks to his Twitter feed or similar. He hands the phone to Joanna to look at. She reads.

JOANNA

You can't take this stuff seriously, who is this Henry hash-tag McCallum anyway? Is he a journalist?

ALISTAIR

He doesn't have to be. And I do have to take it seriously. It's out there. This guy is being paid by someone to smear me.

Joanna puts down the phone. She can see how important this is to Alistair.

JOANNA

Will Alexandra want to give up her daughter?

ALISTAIR

No. But I didn't want to give her up either. Alexandra took her and I can't just go and take her back. I...we have to go through this process. It may be painful and expensive but I can't not do it.

Joanna looks over at Noah. Alistair sees her - knows she is thinking how hard and horrible it would be to give up a child.

ALISTAIR (CONT'D)

You understand now. Don't you.

They are both looking at Noah wrapped in his cot.

JOANNA

Yes. Of course.

Joanna considers the letter. The man in front of her.

1/9

INT. PRESS BRIEFING ROOM/PARTY HEADQUARTERS/GLASGOW - DAY 11/0  
15:00

Alistair - in a smart suit - stands in front of a lectern. The audience is the Scottish press gallery. Alistair waits quietly while a light is adjusted. He looks over his notes. His cell phone resting on the lectern comes to life. A silenced call from Joanna, complete with pretty picture of her - he ignores it.

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1/9

ALISTAIR

Morning. The minister will speak for two minutes, he will take four questions, less if they are off topic.

The phone rings again - from JOANNA - Alistair turns the phone over so it won't distract him.

HENRY MCCALLUM

Alistair - Henry McCallum, I was wondering if you'd care to respond to the article I wrote about the falsehoods regarding your family history?

Alistair isn't ruffled in the slightest.

ALISTAIR

I deal with the true press not with clicktivists.

HENRY MCCALLUM

Welcome to the new world. Would you agree the party faithful have a right to be informed if one of it's executive members is being dishonest?

ALISTAIR

Henry. I'd love to have a chat to you but this is not my stage.

HENRY MCCALLUM

Just keeping it warm.

His response garners some chuckles. The phone vibrates around on the lectern - Alistair pockets it.

The minister, DAVID FOSSEY, a sixty-something politician who has long lost patience with the mechanics of politics but still believes strongly in the cause, arrives and nods his thanks to Alistair. Alistair leaves the briefing paper on the lectern and takes his phone. The audience sit up a bit straighter as the Minister begins his briefing. He catches the perhaps slightly critical eye of JEAN-LOUISE TALBOT, who also works for the party. Her look says - are you OK? Alistair nods and ducks out of the room, still within earshot and returns the call to Joanna. As the call connects he jerks the phone away from his ear as the sound of a crying baby blasts his ear drum.

CUT BETWEEN ALISTAIR WHISPERING OUTSIDE THE BRIEFING ROOM & JOANNA IN THEIR APARTMENT.

1/10

INT. LIVING ROOM/WEST-END APARTMENT/GLASGOW - DAY 10

1/10

15:00

Joanna sprawled on the sofa, still in her pyjamas. Next to her is baby Noah - screaming his lungs out.

JOANNA

Thank God. Why don't you answer your phone? Al...

ALISTAIR

Jesus. Jo -

JOANNA

Can you come home? I'm at the end of my tether here.

ALISTAIR

Jo sweetheart. You know what today is. There is no way I can come home right now.

JOANNA

You could come home if the house was on fire, if I'd been robbed or murdered.

ALISTAIR

I'm sorry. Can you ring the health visitor? She could pop by...

Alistair has to whisper as people walk past him - and he needs to be in the room with the Minister for question time.

JOANNA

I'll be alright. This is really hard. Makes teaching a classroom of five-year-olds look like a walk in the park. I got a lunch hour - alone!

ALISTAIR

You can do this. I love you. If I could come home I would. I have to go.

JOANNA

Alright. I'll see you later. Go be important.

She throws the phone on the floor. Instantly regretting it she picks it up to see if it's broken.

JOANNA (CONT'D)

Noah. Look what your stupid mum did.

(CONTINUED)

1/10 CONTINUED:

1/10

Noah suddenly stops crying, waves his arms and smiles at Joanna. She laughs through her tears. Overwhelmed by tenderness for her tiny son.

Alistair composes his face and walks back into the room. He nods at the Minister and stands behind him while the journalists raise their hands for questions.

1/11 INT. WEST-END APARTMENT/GLASGOW - DAY 10 15:02

1/11

Joanna puts crying, grizzly Noah on his back in his cot in the bedroom. She winds up a musical mobile hanging above the cot and she walks out of the room, shutting the door.

JOANNA

Now just shut up. Please.

Joanna sits on the couch with the TV on loud enough to sit just above the sound of the baby crying. She focuses hard on an Australian soap opera. A silent tear slides down her cheek. The blue sky and sunny suburban folk a anaesthetic to her tiredness. The low steady sound of Noah crying morphs into the sound of jet engines...

1/12 INT. ECONOMY CABIN - DAY 13A 06:00

1/12

Above the engines roar Noah's crying has subsided to a slow grizzle. Joanna stands at the back of the plane staring out at the blue sky outside. Rocking and jiggling her grizzly baby - avoiding the judgemental and tired stares of a few passengers waiting for the bathroom.

1/13 INT. MINISTER'S OFFICE/PARTY HEADQUARTERS/GLASGOW - DAY 10 16:00 1/13

Alistair is sitting in David Fossery's office. He is alone. Waiting. He looks at a family photo on the Minister's desk, a happy family of teenage kids and two parents. Alistair fixes on it. Fossery walks in.

DAVID FOSSERY

How'd we do?

ALISTAIR

Good. Lot's of interest.

DAVID FOSSERY

And performance?

ALISTAIR

Keep your hands on the lectern.

DAVID FOSSERY

I thought I did?

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1/13

ALISTAIR  
They waved about a bit.

Alistair waves his hands about to make the point.

ALISTAIR (CONT'D)  
Up...down...touching your  
tie...just hold on.

DAVID FOSSEY  
Hold on. OK. Thanks.

David nods and goes over to his desk.

DAVID FOSSEY (CONT'D)  
Have you given any thought to my  
daughter's situation?

Both men get very serious.

ALISTAIR  
I have. There is no way of keeping  
it out of the press. So it's about  
how we manage it.

David waits.

ALISTAIR (CONT'D)  
What has happened to your daughter  
could happen to any family.

DAVID  
It's a death knell Al..

ALISTAIR  
We have four weeks until the  
charges are public sir.

DAVID FOSSEY  
A lifetime.

ALISTAIR  
I have a strategy.

Fossey is looking through some photos on Alistair's tablet.  
He looks up - slightly terrified.

Alistair nods. Takes the tablet. Alistair is at his most  
empathetic.

ALISTAIR (CONT'D)  
I know. There is no covering this  
up. But, if we set the agenda,  
shape the story the way we want we  
will be in a much better position  
to manage it.

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1/13 CONTINUED:

1/13

Fossery doesn't hide his worry.

DAVID FOSSEY

Families are fragile things. One wrong move, one bad decision and all our lives, are changed like that.

Fossery snaps his fingers in an action of both despair and anger. Alistair watches him.

1/14 EXT. STREET/GLASGOW - DAY 11 12:15

1/14

Joanna has baby Noah in a stroller as she does some shopping. He is asleep. Another woman with a baby in a pram catches her eye - then they recognise each other.

JANE

Joanna? Jane....from the mother's group.

Joanna would like to run away but she puts on a smile.

JOANNA

Oh hi. How are you?

JANE

Great. How are you?

Jane peers in at Noah.

JOANNA

Fine. Great.

JANE

Wow, he's really wrapped up. Plus a hat. How many layers have you got him in there...is he hot?

Jane reaches in and touches Noah's face.

JOANNA

He feels the cold.

Jane registers the slightly strange response.

JANE

We haven't seen you for a few weeks.

JOANNA

I've just been busy. I better get home. Bye.

JANE

Bye.

(CONTINUED)

1/14 CONTINUED:

1/14

Joanna's smile drops as she turns away from Jane. A few steps down the street her phone rings, she takes it out of her bag, answering it on the street without looking as she loosens the blanket around Noah and contends with the very real notion that she doesn't actually have a clue what she's doing.

JOANNA

Hello?

The person's voice on the other end shocks her. She quickly looks at the phone - a jumble of numbers with an international prefix. Joanna steels herself.

JOANNA (CONT'D)

Alex...yes it's Joanna...how did you (get my number)

Joanna listens to Alistair's ex-wife who is a long way from Glasgow....

INTERCUT WITH:

1/15 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - NIGHT 11

1/15

23:15  
ALEXANDRA, willowy and tanned, in the kitchen of a modest house, staring out to the back garden. On the table letters from lawyers. She sips from a glass of wine.

ALEXANDRA

I got your number from Liz.

Joanna is silent. There's history and tension between these two women, palpable even across the continents and filtered by Apple technology.

ALEXANDRA (CONT'D)

I know you'll all be here soon.  
Chloe is so excited to meet her  
brother. Half-brother.

A photo of new-born Noah is held up on the fridge with precisely placed fridge magnets. Front and centre.

Joanna is non committal, waiting to hear what Alex has to say.

JOANNA

Yes.

ALEXANDRA

I'll get to the point. I don't have enough money to fight Alistair in the court system. But I can't lose my daughter. I won't.

(CONTINUED)

1/15 CONTINUED:

1/15

Joanna doesn't reply. Alex looks at her phone to see if she's still connected.

ALEXANDRA (CONT'D)  
Are you there?

JOANNA

Yes. Yes. But Alex, you took Chloe..Alistair hasn't seen her in years.

ALEXANDRA  
Yes. We both know why I left Scotland. And I took my daughter with me because I'm her mother.

Alexandra controls her rising anger.

JOANNA  
Alex. What do you want?

ALEXANDRA  
I thought, now you've had a baby, and congratulations on that by the way...that you would understand why I left and why I took Chloe with me.

Joanna looks at Noah.

ALEXANDRA (CONT'D)  
I mean imagine if your little boy was taken from you, if you had to give him up. I know he's only a baby but trust me, that bond only gets stronger.

JOANNA  
I'm sorry Alex, but I have to go.

Joanna buttons off. Alexandra is astounded she hung up on her.

ALEXANDRA  
For fucks sake.

Joanna walks down the street - rattled.

1/16 INT. CAFE/GLASGOW - DAY 11 12:30

1/16

Joanna tries to breast feed baby Noah without drawing attention to herself. The waiter brings coffee. Joanna watches the door. Kirsty arrives - in work clothes, she spots Joanna and smiles as she joins her at the table.

KIRSTY  
Oh. He's wearing my bib!

(CONTINUED)

1/16 CONTINUED:

1/16

JOANNA

It's very cute. It's his going out  
bib.

KIRSTY

You're getting very professional at  
that....

Breast feeding in public. The waiter arrives.

KIRSTY (CONT'D)

Latte and the turkey salad please.

The waiter leaves.

JOANNA

God I'm eating cake..

KIRSTY

Looks nice.

Kirsty slices off a bit of cake.

JOANNA

So. News. We're booked. Were going.

KIRSTY

Wow. That's wonderful.

JOANNA

Yes. Twenty-four hours on a plane  
with this one first.

KIRSTY

You'll get through it.

Joanna pulls a grimace.

KIRSTY (CONT'D)

It'll be brilliant. Holiday in  
Australia, it's summer, Granny will  
be there to look after the baby...

Joanna sees Kirsty look quickly at the time on her phone.

JOANNA

It's not just a holiday. Alistair  
is trying to get Chloe back.

KIRSTY

To come and live here? With you?

Joanna nods - her look says it all.

JOANNA

I just got a call from her mum.  
Just then, on my way here.

(CONTINUED)

1/16 CONTINUED:

1/16

KIRSTY

Alex called you? What did she want?

JOANNA

She was mad. Squawking down the phone about how would you feel if you lost your baby!

Joanna nervous and defensive.

JOANNA (CONT'D)

Al says she's become quite a heavy drinker. I don't know if she was drinking then though...so that'll be interesting.

Kirsty can see Joanna is distracted and tired.

KIRSTY

Is that what you want?

JOANNA

What?

KIRSTY

To become a step-mother to a teenage girl?

Joanna stares out the window. Looks like she might tear up. Kirsty is gentle.

JOANNA

Do I have a choice?

KIRSTY

How old is she?

JOANNA

Fourteen. Chloe is fourteen.

Kirsty just stares at her.

JOANNA (CONT'D)

What?

KIRSTY

Just thinking what I was like at fourteen.

Joanna blanches a bit at her own memory.

JOANNA

Yes. And I'm the dreaded....step-mother.

The food and coffee arrives. They both smile in spite of the scary truth of it.

(CONTINUED)

1/16 CONTINUED:

1/16

KIRSTY

Can I get that to take away please?

Holds up her phone.

KIRSTY (CONT'D)

Sorry, tint crisis.

Joanna can't hide her disappointment.

KIRSTY (CONT'D)

You could come to the salon if you want?

JOANNA

No. No you're busy. And I've got to pick up a few things.

KIRSTY

He's so adorable.

She sees Joanna face.

KIRSTY (CONT'D)

You OK?

JOANNA

I'm fine it's just...you know..

Joanna tries to wave it away with a smile.

KIRSTY

But he's so cute.

Joanna snaps at her.

JOANNA

He's not a puppy. Sorry. I'm just tired. I haven't slept more than two hours at a time for weeks.

The waiter brings Kirsty's lunch in a paper bag.

KIRSTY

Really? Doesn't Alistair get up sometimes?

JOANNA

He is working. He needs to sleep. And I have the boobs.

KIRSTY

You need your sleep too. This is work.

(CONTINUED)

1/16 CONTINUED:

1/16

JOANNA

His work earns money. He wears the  
ear plugs.

Kirsty rubs Noah's sleeping tummy.

(CONTINUED)

1/16 CONTINUED:

1/16

KIRSTY  
That doesn't sound fair.

Joanna just stares at her. No it's not.

KIRSTY (CONT'D)  
Got to go.

Kirsty stands and smiles - kisses Joanna and leaves. Joanna's smile fades. Deflating as her friend and contact with her old life leaves.

1/17 EXT. STREET/GLASGOW - DAY 11 12:50

1/17

Joanna pushes the stroller along the street. She wipes her cheeks with the back of her hands. Silent tears. No-one on the street gives her a second glance.

1/18 EXT. STEPS/GLASGOW - DAY 11 13:00

1/18

Joanna holding Noah in one arm and the folded stroller in the other climbs a steep set of stairs.

1/19 INT. WEST-END APARTMENT/GLASGOW - DAY 11 14:30

1/19

Joanna stands at the window. Noah wrapped and over her shoulder. She stares out at the world going about it's business. Alone.

1/20 INT. TOILET/ECONOMY CABIN - DAY 13 06:05

1/20

Locked in the toilet cabin Joanna looks at her tired, raggy reflection in the mirror. She holds Noah on the fold-out change table with one hand as the cabin rocks around.

JOANNA  
Come on little fella, please stop  
crying for me.

She does up Noah's baby suit and holds him with one hand and tries to wash her face with the other. But you need two hands.

1/21 INT. BACK OF THE PLANE/ECONOMY CABIN - NIGHT 13A 23:00 1/21

Joanna stands at the back of the plane - jiggling and rocking and trying to settle Noah. He just cries. A woman walks past her to the toilet. She doesn't look at her but passes comment as she goes into the bathroom.

PASSENGER  
Try feeding the poor thing.

Joanna nods and smiles and then pulls a fuck-you face to the shut toilet door. Another passenger sees her do it.

(CONTINUED)

1/21 CONTINUED: 1/21

Joanna walks back down the aisle to the groans and teeth sucking of the other passengers as she goes.

1/22 INT. ECONOMY CABIN - NIGHT 13A 23:15 1/22

Back in her seat, Joanna tries to attach Noah to her nipple again. He won't do it. An AIR HOSTESS bends down close to her. Joanna covers her naked breast - not before she sees the look of disgust on the hostess's face.

AIR HOSTESS

Hi. Bubs not settling?

Joanna shakes her head.

JOANNA

I'm sorry...

AIR HOSTESS

There's been a number of complaints. Is there something you could do to stop bub crying? Passengers are trying to sleep.

JOANNA

I'm not doing this on purpose - believe me.

AIR HOSTESS

Have you got a bottle or something?

From behind them a voice

JAKE MORETTI (O.S.)

Try giving it some scotch.

Joanna sees the air hostess share a grim smile with the passenger.

Joanna stands up in her seat - finding the passenger.

JOANNA

Was it you, smart mouth who made the complaint? With nothing to do but read for twelve hours and watch movies. Would you like to have a go? If anyone here...

Joanna starts shouting - addressing the whole cabin - holding her baby out in front of her.

JOANNA (CONT'D)

...anyone? Who thinks they can help me out here? I would be more than grateful. You bunch of stuck up, arse-wipes...

1/23

INT. DR WALLACE'S OFFICE/GLASGOW - DAY 37 10:00

1/23

Joanna sits in a comfortable chair in the nondescript office of DOCTOR WALLACE - a Scottish court-appointed psychiatrist. Doctor Wallace is typing on her laptop.

DR WALLACE

OK. I ask questions and you answer them as honestly as you can - there are no right and no wrong answers, so relax.

JOANNA

OK.

DR WALLACE

I'd like you to think back to when Noah was born. Can you tell me about that time?

JOANNA

Bit of a blur.

Joanna smiles. Not ready to expose herself.

DR WALLACE

Do you remember it being a happy time?

JOANNA

Yes. Sure.

DR WALLACE

I have the health visitor's notes from your postnatal visits here.

Dr Wallace refers to some paperwork.

JOANNA

I don't remember seeing anyone. A health visitor?

Joanna is distracted. She smooths and tucks her hair with an almost nervous tic. Dr Wallace refers to her notes.

DR WALLACE

You attended three appointments at the baby health clinic at the Royal Infirmary.

JOANNA

Oh that. Yes. They weighed him and measured him. Yes. Yes.

(CONTINUED)

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DR WALLACE

A new baby can be overwhelming.  
People cope in different ways. Do  
you remember those days?

Joanna stares at the doctor. Glazed. She finally gives a small shrug.

JOANNA

I don't know. I don't know what coping means. I was...I remember I was shocked at how hard it was.

Dr Wallace hands Joanna some forms. Joanna reads them.

DR WALLACE

These are copies of the postnatal screening questions. Is that your handwriting and signature?

JOANNA

Yes.

DR WALLACE

There's nothing in your responses which indicate feelings of not coping.

JOANNA

All the other mums looked happy. I couldn't walk in there and say I don't think I'm very good at this. How could I do that? I thought everyone just ticked these boxes.

DR WALLACE

So you would say you weren't coping?

JOANNA

I suppose not. I don't know.

Doctor Wallace taps into her computer.

DR WALLACE

Did you ever have thoughts of wanting to escape?

JOANNA

Yes!

Dr Wallace shoots her a look - Joanna realises the weight of her response.

JOANNA (CONT'D)

Doesn't everyone?

(CONTINUED)

1/23 CONTINUED:

1/23

DR WALLACE

Did you feel you were adequately supported?

JOANNA

What does that mean?

DR WALLACE

Your husband? Family, neighbours, friends?

Joanna scoffs a weird laugh.

1/24 INT. ECONOMY CABIN - NIGHT 13A 23:30

1/24

Alistair is suddenly standing beside Joanna. The air hostess has woken him up. Even with his eye mask pulled up over his forehead and blanket draped around his shoulders he manages to look sweet and sexy. He is kindness and calmness personified.

ALISTAIR

Joanna. Here. It's alright. Sit down honey.

Alistair takes Noah and places him on his shoulder. The air hostess arrives with warm water in a baby bottle - she hands it to Alistair - mouthing "thank you" as she goes. Alistair gives Joanna a water bottle and gets a formula sachet out of the baby bag.

ALISTAIR (CONT'D)

Have some water. Have you been drinking water?

Joanna shakes her head. She's flooded with shame and regret for her behaviour. She takes the water bottle and drinks.

JOANNA

Why would someone complain? People are so horrible. A bottle?

ALISTAIR

Let's get him to sleep.

Joanna cups Alistair's cheek as he hands her a pillow and Noah. She's worn down.

JOANNA

OK. You're so lovely. You're right.

Joanna mixes the bottle.

ALISTAIR

No I'm not. I'm sorry Jo. I should have woken up. I can sleep through anything.

(CONTINUED)

1/24 CONTINUED:

1/24

JOANNA

I know. It's a real skill.

They watch as Noah grabs on to the bottle.

ALISTAIR

There. How's your back?

Brushing tears away from her cheeks.

JOANNA

Awful.

Alistair takes two bottles of medicine out of her bag.

ALISTAIR

Here.

Joanna takes her bottle of medicine and has a swig of it.

ALISTAIR (CONT'D)

Now. Get some sleep.

Alistair smiles at her. Joanna is so ready to hand it all over to Alistair. Tiredness overwhelms her and her mind begins to drift....

1/25

INT. WEST-END APARTMENT/GLASGOW - NIGHT 11 20:00

1/25

Alistair lifts baby Noah out of a baby bath and on to a waiting fluffy towel. Joanna watches blank faced as Alistair dresses him. How he appears to be so good at it. She forces a smile.

1/26

INT. WEST-END APARTMENT/GLASGOW - NIGHT 11 02:00

1/26

Later. Alistair and Joanna are asleep. The sound of Noah crying starts like an alarm going off. Joanna is awake. Alistair vaguely wakes - with the ear plugs blocking the sound.

ALISTAIR

Jo please...

Joanna drags herself awake and stumbles through the dark house towards the crying baby.

1/27

INT. WEST-END APARTMENT/GLASGOW - DAY 12 07:30

1/27

Joanna is asleep with Noah on the couch. A blanket over her. She looks cramped and uncomfortable. Alistair walks in dressed for work. He puts his hand on her shoulder.

ALISTAIR

Go to bed.

(CONTINUED)

1/27 CONTINUED:

1/27

Joanna takes Noah and stumbles like a zombie towards the bedroom. Alistair grabs an apple and his bag. He opens the front door and stops as the sound of Noah crying begins. He pauses for a moment and then leaves, quietly shutting the door behind him.

1/28 INT. DR WALLACE'S OFFICE/GLASGOW - DAY 37 10:06

1/28

Joanna takes a deep sigh. She looks out the window. Dr Wallace types on her computer - she steals a look at Joanna.

JOANNA

I didn't know what to do. No-one to show me.

DR WALLACE

Your mother died when you were...

Looking through notes.

JOANNA

Fifteen. And Alistair's mother was on the other side of the world. Ancient history...

Dr Wallace absorbs this as Joanna tidies her things into her handbag.

1/29 INT. WEST-END APARTMENT/GLASGOW - DAY 13 16:00

1/29

The apartment is tidy. Alistair goes about methodically locking windows. Bags stand near the front door.

1/30 INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY 13 16:00 1/30

Joanna and Kirsty stand over the cot. Noah is asleep. They whisper.

KIRSTY

He's so lovely.

JOANNA

When he's asleep.

Joanna is at the change table putting things in a baby bag. She's dressed for the long plane trip. She's nervous and worried about the long flight. She keeps taking things out, putting things in, rearranging and trying to fit everything in.

KIRSTY

Can I help?

JOANNA

No. No I'm fine.

(CONTINUED)

1/30 CONTINUED:

1/30

KIRSTY

Jo. Are you OK? You seem a bit out of sorts.

JOANNA

I'm about to take a new born on a thirty-hour plane ride. And my stupid back is giving me grief again. Am I allowed to be slightly ruffled?

She packs two full-size bottles of medicine in the bags.

JOANNA (CONT'D)

Stop asking me of I'm OK all the time.

Kirsty watches her - measuring the distance between them, about to say something when Alistair walks in.

ALISTAIR

Let's skedaddle.

Alistair picks Noah up out of the cot.

KIRSTY

I'll take these ones?

Third wheel, Kirsty takes the baby bag. Alistair goes to Joanna.

ALISTAIR

We'll get through it.

Joanna smiles. Yes.

1/31 INT. COURTROOM/GLASGOW - DAY 38 11:15

1/31

Kirsty is on the stand.

KIRSTY

Yes. I saw them on the day they left.

DEFENCE LAWYER

Were you worried about Joanna when she left?

KIRSTY

No.

DEFENCE LAWYER

How do you think she was coping with being a mum?

(CONTINUED)

1/31 CONTINUED:

1/31

KIRSTY

Great. She was in love with her little boy. It was beautiful.

Kirsty holds back a wave of emotion.

DEFENCE LAWYER

Are you alright to continue.

Kirsty nods.

DEFENCE LAWYER (CONT'D)

How long have you been friends?

KIRSTY

We met at college.

The defence lawyer nods.

1/32 EXT. WEST-END APARTMENT/GLASGOW - DAY 13 16:30

1/32

Kirsty waits on the kerb as Alistair packs the bags in the boot of a taxi. Joanna has secured Noah in the baby capsule. Joanna and Kirsty have a perfunctory hug, Alistair kind of waves at her. They get in the taxi and drive away. Joanna doesn't look back. Kirsty waves at the receding vehicle.

1/33 INT. COURTROOM/GLASGOW - DAY 38 11:30

1/33

Kirsty looks at Joanna sitting in court. Joanna smiles with a plastered on demure smile.

MORVEN DAVIS (PROSECUTOR) \*

Would you say Joanna was looking forward to her trip to Australia?

KIRSTY

Yes.

MORVEN DAVIS (PROSECUTOR) \*

Relaxed? Happy? In control?

KIRSTY

Yes.

MORVEN DAVIS (PROSECUTOR) \*

The passenger statements we have heard today paint a very different picture, don't they?

KIRSTY

Joanna was looking forward to being in Australia, nobody looks forward to flying all that way with a baby.

(CONTINUED)

1/33 CONTINUED:

1/33

MORVEN DAVIS (PROSECUTOR) \*

Least of all the other passengers...I find it odd that your memory of Joanna and Alistair at this time is so different to the psychiatrist's report. How do you account for that?

KIRSTY

I'm not a doctor. I'm not looking for problems. Life isn't always easy and a new baby certainly is testing but Joanna was - amazing.

The prosecution lawyer nods. Not believing a word of it.

1/34 INT. ALEXANDRA'S HOUSE/WILDE BAY - DAY 14 13:15

1/34

A photo of Joanna holding baby Noah. He is wrapped in a blanket. Joanna is looking at him, a big smile on her face. She is sitting on the sofa in the apartment in Glasgow. The photo changes to another of Joanna, pregnant, in the apartment, Joanna and Alistair dressed up to go out - then off-screen a voice yells out -

CHLOE (O.S.)

MUM! Mum! You here?!

ALEXANDRA

Yep.

The images are shut down. Alexandra was doing some Facebook stalking. Alexandra, closes the computer and hides a glass of wine behind the computer. CHLOE walks in from Summer School. Not happy. Her mum joins her in the kitchen.

ALEXANDRA (CONT'D)

Hey, how was your day?

Chloe throws down her bag and opens the fridge door. Answers her mum with no reply.

ALEXANDRA (CONT'D)

What did you do today?

Chloe takes a drink out of the fridge. Stands looking into it.

CHLOE

I did school work Mum. Boring.  
Stupid school work.

She shuts the fridge with some force.

ALEXANDRA

Your counsellor thinks it's a good idea. Just stick with it.

(CONTINUED)

1/34 CONTINUED:

1/34

CHLOE

None of my friends are there. No-one else has to do this in the holidays.

ALEXANDRA

Chlo. You are on such thin ice at school. If you get expelled...if you do...trust me. It will be really bad - for your life. There are no other schools in this area. You will be lucky to get a job in a shop.

Chloe flops into a chair. Pulls out her phone and starts fiddling with it. Alexandra knows not to push her daughters buttons too far.

CHLOE

They'll be on the plane now over...India.

Alexandra plasters on a smile.

ALEXANDRA

Maybe. Yes. Somewhere or other.

CHLOE

I'm starving.

ALEXANDRA

You're having dinner at Elizabeth's.

CHLOE

Yep.

Chloe takes her drink and slides her way in the direction of her bedroom.

ALEXANDRA

Sometimes you have to do things you don't want Chloe. That's just life.

CHLOE

Your life.

ALEXANDRA

Please don't be rude to me.

Chloe softens just a tiny bit.

ALEXANDRA (CONT'D)

I'm dealing with a lot at the moment. As I'm sure you are aware.

(CONTINUED)

1/34 CONTINUED:

1/34

CHLOE

I'm not going Mum. I don't care if the court tells me to - I'm not going to live in horrible Scotland.

Alexandra looks at her daughter, she doesn't reply.

CHLOE (CONT'D)

They can't make me go. Can they?

ALEXANDRA

Not if I have anything to do with it. Go and jump in the shower and I'll drop you at Liz's.

Chloe leaves. Alexandra - exhausted after another encounter with her daughter - looks at the photo of baby Noah stuck on the fridge with fridge magnets and feels the looming pressure.

1/35 INT. ECONOMY CABIN - NIGHT 13A 00:30

1/35

Alistair is settling into his sleep mode. Eye patch on, blanket tucked up under his chin, seat on full recline. Joanna holds baby Noah on her lap. He is fast asleep and wrapped up. Alistair lifts the flap of his eye patch.

ALISTAIR

Are you sure you're alright to take over for a bit?

JOANNA

Yes of course. Get some sleep.

ALISTAIR

See you in Melbourne.

They share a smile. Alistair sticks ear plugs in his ears and covers his eyes with the sleep mask. Joanna's face clouds with fear and loathing. Baby Noah has started his ghastly grizzling again.

Joanna gets up and walks down the aisle as Noah ramps up to a full cry. Passengers groan - "here it goes again" - but Joanna is almost numb to the feelings of the other passengers.

Joanna stands in a queue outside the toilets with Noah crying - holding nappies and wipes - she is completely ignored by the other passengers in the queue and no-one offers her their place in the line.

Joanna struggles with her baby bag and holding crying Noah in the dark and hostile cabin. She seems to have accepted her role as persona non grata and just pushes on with various things she can do to try and stop Noah crying. The older lady sitting behind her is unable to sleep and is still reading.

(CONTINUED)

1/35 CONTINUED:

1/35

She can see Joanna struggling. This is MRS AMERY, a Scottish woman visiting her brother in Melbourne.

MRS AMERY

Would you like me to hold him,  
while you get your bag sorted  
there?

It is the first skerrick of kindness she has had from anyone in the cabin. Mrs Amery stands up and takes squalling Noah. Joanna sits in her seat. She takes her medicine out, gives herself a dose. Then she measures out some baby medicine into a syringe/plastic spoon.

Mrs Amery walks up the aisle and back again, patting Noah and trying to settle him as best she can. Joanna catches Mrs Amery's eye and Noah is delivered back to her, Mrs Amery placing him on Joanna's lap.

JOANNA

Thank you so much. I think he's  
teething.

Mrs Amery nods.

MRS AMERY

I think you're right.

Mrs Amery pats Joanna gently on the shoulder and goes back to her seat. Joanna gives Noah a dose of his medicine and puts him in the hanging bassinet in front of her. She leans back, her eyes wide open - thinking about everything that led to this point in time.

1/36 INT. PRIMARY SCHOOL/GLASGOW - DAY 2 11:00

1/36

A lifetime ago. Joanna is single and a primary school teacher. We meet her in a school corridor walking a group of seven-year old children down the hall. She stops outside a classroom. Smiles excitedly at the children, crouches down to their level and whispers conspiratorially to them.

JOANNA

Now...we have to wait here very,  
very quietly until they are ready  
for us.

The door opens and it's Alistair standing there.

ALISTAIR

Hi. You must be Miss Lyndsay.

JOANNA

Joanna Lyndsay, yes.

They shake hands. Alistair locking eyes with Joanna and making her a bit flustered.

(CONTINUED)

1/36 CONTINUED:

1/36

ALISTAIR

Alistair Robertson. And this must be the extraordinary Primary 2.

The kids giggle a bit. Alistair speaks directly to them.

ALISTAIR (CONT'D)

OK. Gather around. There's a man in there - my boss - he just loves reading stories to children - has to do it once a day at least or he gets cranky. Will you come in and let him read a story to you?

The kids say yes and giggle and nod their heads. Alistair ushers them in through the door, locking eyes with Joanna again.

ALISTAIR (CONT'D)

They're completely gorgeous.

1/37

EXT. STREET/GLASGOW - NIGHT 4 23:30

1/37

Joanna and Kirsty walk down the street arms linked. Kirsty holding Joanna who is a bit tipsy.

KIRSTY

Are you sure he isn't married Jo?

JOANNA

No! For fuck's sake.  
(she regains her composure)  
No. No he isn't.

Joanna trying to convince herself as much as bark the truth. Kirsty holds her friend up as they search for a taxi.

JOANNA (CONT'D)

I'm going to his house tomorrow.

Kirsty watches her.

JOANNA (CONT'D)

I insisted. I insisted.

Joanna nods her head drunkenly. Like she's on top of this.

1/38

INT. ECONOMY CABIN - NIGHT 13A 01:00

1/38

Joanna has one hand on Noah's stomach patting in a rhythm. Her stare is a thousand miles away.

1/39

INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY 5 16:00

1/39

Joanna and Alistair tumble into the bedroom.

(CONTINUED)

1/39 CONTINUED:

1/39

They are walking and trying to undress each other and pushing all at once. Alistair pushes Joanna on to the bed.

ALISTAIR

And this is the bedroom. See I have a house. I don't live in a caravan.

Joanna laughs as Alistair whips his clothes off - Joanna does the same.

ALISTAIR (CONT'D)

I've only got 25 minutes.

JOANNA

Me too!

She wraps her arms around him.

JOANNA (CONT'D)

I've missed you.

ALISTAIR

Since yesterday. Me too.

They start kissing when something terrible happens. The bedroom door opens and ten-year old Chloe is standing there. Joanna screams. Alistair is frozen like a rabbit in the headlights. Chloe is the only one who remembers her manners.

CHLOE

Hello.

And then Alexandra - Chloe's Australian mother - is at the bedroom door. She has the air sucked out of her.

ALISTAIR

Al...

ALEXANDRA

The pool was shut. We didn't know.  
For cleaning.

Alexandra grabs Chloe's hand and walks out. Joanna is mortified and in shock. Alistair has his head in his hands.

1/40

INT. ECONOMY CABIN - NIGHT 13A 01:15

1/40

Joanna - leaning forward - her hand still patting Noah's tummy - watches Alistair sleeping. Her look is dark. Seething - at that moment blaming him for everything. Exhausted. She pats Noah harder.

1/41

INT. WEST-END APARTMENT/GLASGOW - NIGHT 6 18:00

1/41

Joanna runs up the steps of the apartment. The door is open. She walks in and finds Alistair sitting on the floor - his eyes red from crying, still visibly upset. She goes to him and sits down next to him.

JOANNA

I came as quickly as I could, are you alright?

Alistair hands her a folded letter as a reply. The note is brutal and brief.

WE ARE GOING HOME.

ALISTAIR

I came home from work and they were gone. I rang the police, the airport but they were gone.

JOANNA

Al. I'm so sorry. Can she just take her?

ALISTAIR

I don't know. But she's gone.

Joanna tries to process everything that's just happened and her feelings for Alistair as well. They both sit with the news.

ALISTAIR (CONT'D)

Joanna. I'm sorry. My marriage was over long ago but when you have a child leaving is...huge. I fell in love with you. That is no lie.

JOANNA

Al.

She falls into his chest and they hug each other tight.

1/42

INT. ECONOMY CABIN - DAY 14 12:00

1/42

Joanna is fast asleep.

The cabin is suddenly blasted with light and noise and is rocked and bumped as the wheels touch the tarmac. Joanna wakes with a start - completely disoriented - from a very deep sleep. Alistair is sitting beside her bright as a button. He looks like he's showered and slept in a bed all night. Wrapped up perfectly in a blue blanket and fast asleep - Noah is cradled on his lap.

ALISTAIR

Hello. Welcome to Melbourne.

(CONTINUED)

1/42 CONTINUED:

1/42

JOANNA

It's over.

Alistair smiles. He hands her a small sealed cup of orange juice and a face cloth.

ALISTAIR

They wanted to wake you for breakfast but I let you sleep. Nicked these for you though.

Joanna takes them gratefully.

JOANNA

Thank you. Oh. It's over.

1/43 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DAY 14 13:45 1/43

Alexandra is staring at a slightly lop-sided cake on the kitchen table. A bush fire warning is playing on the radio in the kitchen. The sky is dark with distant smoke. Chloe walks into the kitchen with a packed overnight bag. She leans into the cake and neatens up the icing a bit with her finger -

Chloe sees something in her mums hair. She reaches up and takes it out. They both look at it. Blackened leaves.

ALEXANDRA

From the bush fires.  
Let's go.

Chloe takes her cake. Alexandra follows her out the door.

1/44 INT. MELBOURNE INTERNATIONAL AIRPORT/MELBOURNE - DAY 14 1/44 13:00

Joanna pushes Noah now in his capsule attached to the stroller and Alistair pushes a trolley piled with their luggage through Melbourne Airport. The hellish nightmare of the long haul flight is starting to fade, replaced by the excitement of being somewhere new.

Alistair steers their mini-caravan to a car hire booth. There is a queue. Alistair swears under his breath.

JOANNA

What is it?

ALISTAIR

I need a coffee.

JOANNA

I'll get us some coffee. You OK with Noah?

(CONTINUED)

1/44 CONTINUED:

1/44

ALISTAIR

Yes sure. Ughh. I forgot how shitty jet lag feels.

JOANNA

You slept almost all the way.

ALISTAIR

Jet lag is not caused by lack of sleep - you know that right?

Joanna nods - doesn't want a fight - and heads off to find coffee. Alistair already has his phone out and is staring at it, scrolling through emails.

Noah starts to cry. Alistair ignores him. Mrs Amery, the kind passenger from the plane is standing behind him. Noah's cry starts to wind up. Alistair looks for Joanna but she's gone. He becomes aware of people staring and he goes to work being Mr Dad - patting Noah on the tummy, rummaging in baby bags for stuff.

Close on Mrs Amery's face as she watches the young father struggling alone with a new born. She smiles to herself.

1/45 OMITTED

1/45

1/46 INT/EXT. HIRE CAR/ROAD/VICTORIA - DAY 14 14:00

1/46

The hire car joins a throng of traffic on a road ringing Melbourne. The city skyline hazy through the heat in the distance. Joanna thinking about where she's going and who she's going to see.

JOANNA

What was she like when she was little?

ALISTAIR

Chloe? She was so sweet. And bright, she did really well at school.

They drive in silence for a few moments.

JOANNA

You know that day. The day they walked in on us in the apartment. Why did you take me to your home?

ALISTAIR

What?

(CONTINUED)

1/46 CONTINUED:

1/46

JOANNA

It was such a dangerous thing to do  
Even if they hadn't come home, I  
could have seen one of Chloe's  
toys, or Alex's clothes or gone to  
the bathroom seen that a woman  
lived there...

Alistair grips the steering wheel.

ALISTAIR

And you're just thinking about this  
now?

(CONTINUED)

1/46 CONTINUED:

1/46

JOANNA

Well. Yes. Can you remember what you were thinking?

ALISTAIR

I was thinking I could get away with it. I never thought I wouldn't. Not for a second.

Joanna looks out the window at this new place.

1/47

INT/EXT. HIRE CAR/HIGHWAY/VICTORIA - DAY 14 14:10

1/47

A wider freeway. The hire car zips along. Alistair changes lanes as they approach an off-ramp.

1/48

INT. HIRE CAR/QUIET ROAD/VICTORIA - DAY 14 15:00

1/48

Joanna in the passenger seat and Alistair driving on a nondescript road. Dry grass and the occasional billboard.

JOANNA

What's that smell?

ALISTAIR

Eucalyptus burning and smoke.

He points to the distant horizon - a plume of dark, black smoke.

JOANNA

Is that where we're heading?

ALISTAIR

Let's see.

JOANNA

When did your mum and dad come here?

Alistair fiddles with the car radio - scanning the stations - blasts of music until he hears a flat monotone voice.

ALISTAIR

Late seventies I think.  
I thought it was further north.

The radio issues a bland monotone Fire Service warning.

RADIO VOICE

If you live in Anglesea or Lorne and you can see flames, do not attempt to leave your house it is too late...if you live in Torquay and you can see flames do not attempt to leave your house, it is too late.

(MORE)

(CONTINUED)

1/48 CONTINUED:

1/48

RADIO VOICE (CONT'D)

Please check your fire preparation  
plan and put into action if you are  
living in....

The RFS message drones on.

(CONTINUED)

1/48 CONTINUED:

1/48

ALISTAIR

Sounds a fair way off from us  
still.

JOANNA

"It's too late" - what does that  
mean? That you're going to die?

ALISTAIR

No. It means it will be safer to  
stay at home rather than risk  
trying to leave.

JOANNA

Al, is it safe to be driving?

ALISTAIR

Of course. We'll be fine.

Joanna and Alistair are driving towards the thick, black  
cloud of smoke.

1/49 EXT. ELIZABETH'S HOUSE/WILDE BAY -DAY 14 13:50

1/49

A car horn blasts twice. Elizabeth walks out the front door.  
Alexandra's car pulls into the driveway. Chloe gets out with  
her cake.

ELIZABETH

Hi. Oh that looks delicious.

Elizabeth has a soft Scottish accent.

CHLOE

Mum made it. From a packet.

ELIZABETH

Still nice.

(to Alex)

How are you? You want to come in  
for a cup of tea? They're going  
straight to the cottage to change  
and unpack before they come here.

ALEXANDRA

Mrs Wilson's? They're not staying  
here?

Elizabeth nods.

ELIZABETH

They wanted their own place. You  
know. It's their holiday. Cup of  
tea?

(CONTINUED)

1/49 CONTINUED:

1/49

ALEXANDRA

Thanks but I think I'll push off.  
I've got a bit of running around to  
do this afternoon. Are you sure  
it's alright for Chloe to stay  
over? I can pick her up later...

ELIZABETH

No! It's fine. More than fine.

ALEXANDRA

Chloe. Can you run inside? I want  
to talk to your Nan for a moment.

CHLOE

About me?

ALEXANDRA

Not necessarily.

CHLOE

Well why can't I stay? I should be  
able to hear what you say about me.

ELIZABETH

Do as your mother says. And keep an  
ear out for the phone in case your  
dad calls.

Chloe turns and marches away.

ALEXANDRA

I wish I had that power.

Elizabeth smiles, patiently waiting for Alexandra to say what  
she wants to say.

ALEXANDRA (CONT'D)

I don't know if you're aware of  
this but Alistair wants custody of  
Chloe.

Elizabeth doesn't respond. Alexandra ploughs on.

ALEXANDRA (CONT'D)

He's hired a lawyer. I have letters  
from them. It's one of the reasons  
he's coming out here.

Elizabeth just stares at her - unable or unwilling to  
respond.

ALEXANDRA (CONT'D)

Look. I'm sure I'm not telling you  
anything you don't already know. I  
don't know...sorry ...I'll get  
going.

(CONTINUED)

1/49 CONTINUED:

1/49

Alexandra starts the car. Elizabeth is torn.

ELIZABETH

Alex. He did mention it. With all the trouble she's having at school at the moment - perhaps a change would be good for her.

ALEXANDRA

She's fourteen.

ELIZABETH

I was fourteen once. I certainly didn't hit my teachers.

Alexandra struggles to control her growing anger.

ALEXANDRA

She's my daughter. My only child. I won't hand her to another woman to raise.

She slams the car into gear and offers as a parting shot.

ALEXANDRA (CONT'D)

You know if he wins - Chloe will be living in Scotland. And you won't see her any more than I will.

Elizabeth buttons her lip and nods sadly - it's not news to her. She turns and walks away as Alexandra reverses out of the driveway - like she's done a hundred times before.

1/50 INT/EXT. ALEXANDRA'S CAR/THE COTTAGE/WILDE BAY - DAY 14 1/50  
13:55

Alexandra drives. She pulls up outside a small, pretty cottage in a street opposite the beach. She gets out of the car. She pulls the plastic off a packet of cigarettes, puts one in her mouth and is about to light it when she stops. She takes the cigarette out of her mouth and throws the whole apparatus in a wheelie bin. She stares at the house.

The front door is open. She walks to the front door.

ALEXANDRA

Hello?

No response. She walks in. The Cottage is set up for guests. A vacuum cleaner is on the floor. Alexandra looks around.

A noise behind her and MRS WILSON walks in. She gets a shock at seeing someone in the house and then she recognises Alexandra.

MRS WILSON

Oh Alex. It's you.

(CONTINUED)

1/50 CONTINUED:

1/50

ALEXANDRA

Hi. Sorry the front door was open.

(CONTINUED)

1/50 CONTINUED:

1/50

MRS WILSON

They're not here yet. I'm still  
cleaning.

ALEXANDRA

Righto. Sorry. Thanks.

Alexandra leaves, lucky to have gotten away with her  
snooping.

1/51 EXT. THE COTTAGE/WILDE BAY - DAY 15 11:50

1/51

The same cottage but on a very different day. Joanna watches  
from the front yard. Police and forensic vans parked in the  
street. The house cordoned off with police tape. The middle-  
aged woman, Mrs Wilson, is talking to a policewoman. A  
forensics officer empties the rubbish from the red-lidded  
wheelie bin onto an plastic sheet on the ground. Another  
comes out of the cottage carrying sealed plastic evidence  
bags. Detective Peter Alexiades is talking to fellow  
Detective Lorna Jones. They both look up at Joanna.

A crime scene.

1/52 INT. HIRE CAR/QUIET ROAD/VICTORIA - DAY 14 15:15

1/52

Joanna and Alistair drive on. Joanna checks the phone.

JOANNA

No bars at all. Maybe if you see a  
hill or something.

Alistair glances at Joanna.

ALISTAIR

You'll be more like a big sister  
than a step-mum. To Chloe.

JOANNA

What about Alexandra?

ALISTAIR

She was fined for drink driving Jo.  
Seriously. She's had her for long  
enough, it's only fair that  
I...that we...get her. For a while.  
The next few years of her life will  
be crucial. I worry about her  
wasting away in this back-water.

JOANNA

You grew up in this back-water. It  
didn't do you too much harm.

(CONTINUED)

1/52 CONTINUED:

1/52

ALISTAIR

It's a little different. My upbringing and Chloe's at the moment. She's being raised by a single mother who can't hold down a job and drinks herself stupid most nights.

JOANNA

You don't know that.

ALISTAIR

My lawyer does. She's made connections with the neighbours. Her old places of employment.

Joanna's a little shocked - it's the first she's heard of this level of undermining and investigation.

ALISTAIR (CONT'D)

The only way we can get Chloe back is to prove Alexandra is an unfit mother.

JOANNA

I know. It's just so cruel.

ALISTAIR

So is stealing her out of the country while I was at work. She's my daughter. I have to fight for her. I have to.

Joanna looks out the window.

1/53 EXT. CONVENIENCE STORE/ELOURA STREET/WILDE BAY - DAY 14 1/53  
14:00

Alexandra comes out of the shop carrying a bag of potting mix. She opens the rear of her red car parked out the front and puts the potting mix in the back. A shiny spade and gloves are already in there. She shuts the door.

She sits in the car for a moment. Thinking. She starts the car.

1/54 INT/EXT. CROSSROADS/VICTORIA - DAY 14 15:30 1/54

The hire car is parked beside the road. Joanna watches through the windscreen as Alistair walks away from the car - his phone to one ear. He looks at the phone and then raises a thumb to Joanna.

CHLOE (O.S.)

Dad!

(CONTINUED)

1/54 CONTINUED:

1/54

ALISTAIR

Hey there! Can you tell Mum, Nanna, we're a couple of hours away. I'll call her when we get to the cottage.

INTERCUT WITH:

1/55 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDEBAY - DAY 14 1/55  
15:30

Chloe has the phone.

CHLOE

OK.

ALISTAIR

Really looking forward to seeing you.

CHLOE

How's my brother?

ALISTAIR

He's fabulous! He told me he can't wait to see you.

CHLOE

Ha ha.

ALISTAIR

See you soon.

He hangs up. He turns back towards the car. The back car door is open. Joanna is standing beside it.

He stops and watches Joanna for a long moment.

1/56 OMITTED

1/56

1/57 OMITTEDNOW SCENE 1/66A

1/57

1/58 INT/EXT. THE COTTAGE/WILDE BAY - DAY 14 16:30

1/58

Alistair carries luggage in the front door. Joanna is inside, holding Noah wrapped in a blanket, standing looking out the window.

Mrs Wilson - the woman we saw previously, enters.

MRS WILSON

Ahoy! You found the key then?  
Forgot to get some milk in for you.

She hands Alistair a carton of milk.

(CONTINUED)

1/58 CONTINUED:

1/58

ALISTAIR

Thank you. That's thoughtful. And yes. Found the key.

Mrs Wilson smiles at Joanna.

ALISTAIR (CONT'D)

I'm Alistair and this is my wife Joanna.

Mrs Wilson nods. Smiles. Joanna looks pale.

MRS WILSON

I know who you all are. I know your mum. How old is your baby?

Joanna pauses while she composes her response.

JOANNA

Three months and seventeen days.

Mrs Wilson cocks her head at the odd attention to detail.

ALISTAIR

We're exhausted Mrs Wilson. Thanks for the milk.

Joanna suddenly vomits over the balcony.

MRS WILSON

Oh dear.

JOANNA

I'm sorry. I'm OK.

ALISTAIR

Plane food.

Alistair ushers her towards the door.

MRS WILSON

Can I get her something?

ALISTAIR

I'll let you know.

MRS WILSON

I'm just next door.

ALISTAIR

Great!

1/59

INT. COURTRoom/GLASGOW - DAY 38 12:00

1/59

Close up of Mrs Wilson's face, staring into the camera. She is giving evidence via video link. She's had her hair done and has some lipstick and blush on.

(CONTINUED)

1/59 CONTINUED:

1/59

MRS WILSON

They booked it for four weeks but ended up staying just one night. We gave them a full refund. It was easy (enough to rent at that time of year...)

MORVEN DAVIS (PROSECUTOR)

\*

(interrupting)

Can you tell the court about the day you were preparing the cottage for the Robertson's visit?

(CONTINUED)

1/59 CONTINUED:

1/59

MRS WILSON

Yes. I was cleaning. I popped back to my house for some cloths and when I got back I found Alexandra in the cottage.

MORVEN DAVIS (PROSECUTOR)

\*

Did she say what she was doing there?

MRS WILSON

I don't know. I assumed she'd come to visit them but she was too early. I never thought about it until later.

MORVEN DAVIS (PROSECUTOR)

\*

When you told the police?

MRS WILSON

Yes. They interviewed me quite a few times. I was just next door.

1/60 OMITTED

1/60

1/61 OMITTEDMOVED TO EPISODE 2

1/61

1/62 INT. THE COTTAGE/WILDE BAY - NIGHT 14 20:05

1/62

Alistair sits in the kitchen of the cottage. It's dark. He hasn't put a light on. His phone rings. David Fossery's name on the screen. Alistair steals himself, takes a deep breath.

ALISTAIR

(to phone)

David. Hi.

INTERCUT WITH:

1/63 INT. MINISTER'S OFFICE/PARTY HEADQUARTERS/GLASGOW - DAY 1/63  
14 09:05

David Fossery is looking through some photos - Fossery's family, wife and young adult daughters. Then, one of the young woman in a police uniform smiling, beside a photo of the same woman in a mug shot. He is alone in his office and wears his emotions openly on his face. And he looks both sad and terrified.

(CONTINUED)

1/63 CONTINUED:

1/63

DAVID  
(to phone)  
Sorry to bother you.

Alistair brings up the same photos on his iPad.

ALISTAIR  
(to phone)  
It's OK. I was going to call.

There is a silence. Alistair is really struggling. He looks up and sees Joanna, sitting in another room, turned away from him and slowly drying her hair with a towel.

DAVID FOSSEY  
(to phone)  
You there?

ALISTAIR  
(to phone)  
Yes. It's going to be OK David.  
I've released these only to Henry  
McCallum.

DAVID FOSSEY  
Who? Not the main press?

ALISTAIR  
He's good. He's an independent. And  
I owe him for smoothing over  
something for me recently. Have you  
read it?

DAVID FOSSEY  
(to phone)  
Yes. It's...honest. Fair.

ALISTAIR  
(to phone)  
Yes. It's the best way I think.

Another pause as Alistair struggles through the phone call.

DAVID FOSSEY  
(to phone)  
You alright Al? You sound a bit  
flat or something?

Alistair struggles to speak.

DAVID FOSSEY (CONT'D)  
(to phone)  
You there...Al?

Alistair swallows. Appears to buoy himself up as much as David.

(CONTINUED)

1/63 CONTINUED:

1/63

ALISTAIR

(to phone)

Yes. It's going to be OK. It's  
going work out. It's the best way  
forward.

Alistair hangs up. Joanna looks up at him. They hold each others stare for a beat.

1/64

INT. HIRE CAR/ELOURA STREET/WILDE BAY - NIGHT 14 20:57

1/64

Joanna and Alistair, changed and showered, drive their hire car along the main street of the small town. It is mostly quiet in the lull before the dinner crowd arrives. Alistair notices a red car drive past.

Alistair parks the car. Points at the shop.

ALISTAIR

Supermarket.

Joanna looks nervous or tired or both.

ALISTAIR (CONT'D)

Two minutes.

Joanna nods. Alistair gets out of the car. He walks towards the supermarket.

1/65

INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT 14 21:00

1/65

Chloe is watching TV with her Nanna on the couch. They're waiting for Joanna and Alistair to arrive. The table is set ready for supper. Chloe is explaining something about the show she is watching to Elizabeth.

A wave of headlights sweeps the room through the open window facing the street. Elizabeth jumps up and looks out the window - nope not them - she sits back down again.

ELIZABETH

News time.

CHLOE

News is boring Nanna.

Elizabeth has the remote control and changes channels.

ELIZABETH

You have to know what's going on in  
the world.

CHLOE

I do. But this news...

The TV.

(CONTINUED)

1/65 CONTINUED:

1/65

CHLOE (CONT'D)  
...is old news.

ELIZABETH  
It's tonight's news you duffer.

Chloe rolls her eyes and sighs but snuggles up to her Nan with her phone in her hand.

1/66 OMITTED MOVED TO 1/72

1/66

1/66A INT/EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY 15 11:10 1/66A

Alexandra comes out of her front door to see plain clothes detective - PETER ALEXIADES - walking towards her. She almost embraces him but holds back when she sees another plain clothes detective - LORNA JONES - appear behind him. She is looking at Alexandra's car.

ALEXANDRA  
Peter.

Peter nods. They are sharing something terrible, both shaken. A history between them that can't play out in front of a stranger.

PETER ALEXIADES  
Alex. This is Detective Lorna Jones. Joining me from for the investigation.

Lorna Jones nods and squats down and looks at the tyres.

PETER ALEXIADES (CONT'D)  
We're going to have to ask you some questions. You understand?

ALEXANDRA  
Yes. Yes of course  
(MORE)

(CONTINUED)

1/66A CONTINUED:

1/66A

ALEXANDRA (CONT'D)

Lorna joins them.

LORNA JONES

How long have you lived here?

ALEXANDRA

All my life. Pete and I went to the same school. And Alistair of course. Where are you from?

Detective Jones decides to have a chat with Alexandra to gain her trust.

LORNA JONES

Adelaide originally. Based in Melbourne now.

ALEXANDRA

You don't know small towns then.

Detective Jones just stares back at her - irrelevant question.

PETER ALEXIADES

Can we go inside?

ALEXANDRA

Sure. Please.

Lorna goes first. Alexandra takes Peter's arm.

ALEXANDRA (CONT'D)

Is this happening?

Peter nods. Alexandra goes into the house. Peter follows.

1/67

INT. CONVENIENCE STORE/ELOURA STREET/WILDE BAY - NIGHT 1/67  
14 21:00

Alistair is looking through the shelves of the supermarket. He puts a few items in a wire basket. He takes in the guy standing at the cash register - a TEENAGE BOY with his face glued to his phone - no-one else is in the shop. Alistair reads a label on a jar.

1/68

EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT 1/68  
14 21:01

Security camera footage of Joanna walking past a closed shop.

1/69

INT. CONVENIENCE STORE/ELOURA STREET/WILDE BAY - NIGHT 1/69  
14 21:01

Joanna comes into the shop. Alistair walks towards her - smiling.

(CONTINUED)

1/69 CONTINUED:

1/69

JOANNA

Sorry. I forgot. I need some...

She sees the shelf of tampons in front of her. Picks up a packet and drops it in the basket. They take their basket to the register. Alistair rubs the small of Joanna's back as the teenager rings up their groceries.

A small TV sitting on the counter shows security footage of various angles of the supermarket.

Alistair pays. Thanks him. They leave the shop together and step out into the street.

1/70 EXT. ELOURA STREET/WILDE BAY - CONTINUOUS NIGHT 14 21:05 1/70

The main street of Wilde Bay is quiet. Joanna watches the plastic bag of groceries as it thumps rhythmically against Alistair's leg as she follows him back to their hire car parked in the street. Alistair opens the rear boot of the car and places the groceries in the back.

Joanna stands on the pavement beside the car.

ALISTAIR

Joanna.

Joanna turns slowly to face him.

1/71 INT. DR WALLACE'S OFFICE/GLASGOW - DAY 37 10:30

1/71

Joanna is sitting on her chair in Dr Wallace's office having just revisited this moment with the psychiatrist.

JOANNA

Of all the things that can happen to a person. There's few things that could be worse. Can you think of any?

Dr Wallace just listens.

JOANNA (CONT'D)

There are none. And the whole world wants to look at someone who that has happened to. Everyone just wants to look at you. Stare at you. Look for clues so maybe it won't happen to them. I didn't know it then but that's when it began.

Joanna places her hands together and then splits them apart - holding her two hands up in the air

(CONTINUED)

1/71 CONTINUED:

1/71

•

JOANNA (CONT'D)  
Two faces. Two Joannas.

1/72 INT. FISH & CHIP SHOP/WILDE BAY - NIGHT 14 21:35

1/72

Alexandra, in her jogging gear, opens the door of her car parked on the street. She takes her wallet from under the seat. She walks into the Fish and Chip shop.

ALEXANDRA

Only me tonight. I might as well eat here. Can I use your loo?

The restaurant owner hands her a key. Her fingernails are rimmed with soil.

Alexandra stands at the counter looking at the menu. The restaurant is empty. The owner's starting to pack up the food - waiting for Alexandra's order. A police car with sirens wailing drives down the street. It's a rare enough occurrence in the town for Alexandra and the restaurant owner to take notice.

A WOMAN walks in. Her phone in her hand.

WOMAN

There's police down on Eloura Street. They just shut it off. Can't get through.

The woman searches through her phone.

Alexandra takes the toilet key and walks away into the back of the restaurant.

1/73 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT 14 1/73 21:40

A knock at the front door. Elizabeth opens it to Alexandra.

Chloe flies to her mum and they hug each other tight.

CHLOE

Mum! Where have you been?

ALEXANDRA

I know. I know.

Alexandra looks at Elizabeth who is in shock.

ELIZABETH

What's happened? Do you know anything?

(CONTINUED)

1/73 CONTINUED:

1/73

ALEXANDRA  
No. I don't know. Come on.

ELIZABETH  
I'll get my bag.

CHLOE  
Mum. I'm scared. Amber said the  
street was closed off and there was  
police. Is it them?

Alexandra grabs her daughter and hugs her to her chest.

(CONTINUED)

1/73 CONTINUED:

1/73

ELIZABETH

They're not answering their phones.  
 They were supposed to be here an  
 hour ago. Eloura Street...right  
 Chloe?

Chloe nods, her phone out. They hurry out the front door.

1/74 EXT. ELOURA STREET/WILDE BAY - NIGHT 14 21:45

1/74

The main street. Police have closed off the street. A crime scene is being established. A small crowd has gathered. A few people have their phones out, filming and taking photos.

Alistair and Joanna are in shock. Detective Peter Alexiades walks towards them.

DETECTIVE ALEXIADES

Al.

ALISTAIR

Peter.

They embrace. Old friends.

ALISTAIR (CONT'D)

Jo. This is Peter, we went to  
 school together. He's a detective.

DETECTIVE ALEXIADES

I'm so sorry. You've spoken to the  
 officers?

They nod. Peter looks at Alistair.

ALISTAIR

Peter. You're in charge here?

DETECTIVE ALEXIADES

Yep. Don't worry. Sit tight.

CHLOE (O.S.)

Dad!

Elizabeth and Chloe arrive on foot, Alexandra hangs back. Alistair's shock is replaced by joy as he sees his daughter Chloe. He hugs her tight, their joy evaporating as the reality of the situation smothers them. Bystanders with their phones trained on them, police officers and detectives watching them and Joanna standing like a ghost beside them.

Alexandra stands back watching Alistair. Alistair reaches out and grabs Joanna into the embrace with his daughter. Holding them both tight.

(CONTINUED)

1/74 CONTINUED:

1/74

Alexandra and Joanna lock into each others gaze. Alexandra can hardly breathe, caught in Joanna's wide-eyed stare.

(CONTINUED)

1/74 CONTINUED:

1/74

1/75 INT. COURTRoom/GLASGOW - DAY 38 11:30

1/75

A very different Joanna stares ahead impassively. The court room is packed. Dr Wallace is on the stand.

DR WALLACE

I was appointed by the court to ascertain if Joanna Lyndsey was of sound mind and therefore capable of standing trial.

MORVEN DAVIS (PROSECUTOR)

Can you please give the jury a summary of your assessment of Joanna Lyndsey.

DR WALLACE

My conclusion was that Joanna Lyndsey is psychologically capable of understanding what is happening to her today. Her past trauma is severe and undeniable but I believe she is of sound mind.

Dr Wallace looks at Joanna - sitting at the front of the court with her lawyer.

She puts her hands up and splits them - the way she did in Dr Wallace's office. A private gesture between them.

Dr Wallace looks away from her.

1/75A INT. DR WALLACE'S OFFICE/GLASGOW - DAY 37 10:31

1/75A \*

Joanna sits with Dr Wallace in her office.

JOANNA

... I used to be able to hide behind it.

1/76 EXT. COURTHOUSE/GLASGOW - DAY 40 09:30

1/76

Kirsty and Joanna navigate their way into the courthouse through the press and gathered crowds who swamp the steps. Something catches Joanna's eye - she slows down as she sees a group of people carrying signs and wearing JUSTICE FOR NOAH t-shirts. The grainy blow up photo of her baby is on their shirts and placards - it takes her breath away.

Elizabeth and Chloe have also arrived and they too are drawn to watch Joanna and Kirsty as they enter the Courthouse.

Joanna - well practised in the art of avoiding photos - keeps her head down as they enter the Courthouse.

(CONTINUED)

1/76 CONTINUED:

1/76

JOANNA (V.O.)

My face.

\*

1/76A OMITTED MOVED TO 1/75A

1/76A \*

1/77 OMITTED

1/77

1/78 EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT 14 1/78 21:05

Grainy black and white CCTV footage shows Alistair running on to the street. Shop-owners come out of their shops. Joanna follows him, walking slowly in a daze of shock and fear.

JOANNA (V.O.)

Then it was like my face became a magazine anyone could thumb through...

1/79 EXT. ELOURA STREET/WILDE BAY - CONTINUOUS NIGHT 14 21:10 1/79

Joanna watches Alistair run to the other side of the car. He cries out....

ALISTAIR

Joanna...

Joanna snaps awake. The reality of this moment hits her.

Alistair looks up and down the street - a car's headlights disappear round a corner...a figure walks in the distance...Alistair runs...

ALISTAIR (CONT'D)

Help us! Somebody...please..

Joanna opens the rear passenger door revealing the baby capsule is empty. Noah is not there.

JOANNA

My baby! He's gone...He's gone.

ALISTAIR

Call the police, Please, help us....our baby!!!!

Passers-by come towards her, their mobile phones already to their ears, calling the police. One puts his arm around her. All of them looking at her with fear, piercing eyes.

JOANNA (V.O.)

Everyone wanted to look at me, judge me, crack me open...

A police car swings onto the main street - it's red and blue lights and headlights swing to a stop at the curb - blinding Joanna - she shields her face from it as if struck by fire.

(CONTINUED)

1/79 CONTINUED:

1/79

JOANNA (V.O.)  
And that was when the freak show  
began.

THE END

2/1

INT. TV STUDIO/MELBOURNE - DAY 19 12:50

2/1

Joanna's face. Her eyes shut as makeup is applied to her face.

MAKE-UP

Open.

Joanna's eyes open.

MAKE-UP (CONT'D)

Shut.

Her eyes shut. A brush works on her eyelid.

Joanna, face made up, hair perfect, stands still while a mic is attached to her blouse. Alistair stands beside her. The mic technician finishes his job and moves away. They appraise themselves in a full length mirror.

JOANNA

I brought the blue dress too.

ALISTAIR

No, that's good. You OK?

Joanna's smooth exterior can't quite hide her nervousness. She nods quickly. A man comes up to them.

FLOOR DIRECTOR

Five minutes.

ALISTAIR

Thank you.

They walk out of the room towards a set. Cameras and lights. A sofa and an armchair opposite. A few people milling about. Someone hands Joanna and Alistair a bottle of water each.

Technicians go through last minute checks. A make-up person removes tissue paper from Joanna's blouse and checks their faces.

Then they are alone. Alistair takes Joanna's hand. He whispers to her.

ALISTAIR (CONT'D)

Do you think you might cry?

Joanna just looks at him. Alistair takes a small packet of tissues from his pocket and hands them to her. Beckoned by the floor director they walk towards the interview chairs.

TITLE SEQUENCE -

THE CRY

2/2

EXT. ELOURA STREET/WILDE BAY - NIGHT 14 21:50

2/2

The car is parked outside the convenience store. The back door is open. The baby capsule is empty. Joanna is staring at the empty space. A policewoman is behind her. Joanna is startled when the policewoman places her hand on Joanna's wrist. Joanna gasps. But she turns and sees the kindness and concern on the policewoman's face and a blanket is placed around her shoulders. There is a small crowd now around the car. More police are setting up the crime scene. Alexandra, Chloe and Elizabeth have been placed behind the police tape. Joanna is led to a police car. She looks around the crowd of strangers and police and finds Alistair talking to Peter Alexiades. She is given a hot drink. People are talking but she can't hear them. She has eyes only for Alistair. He finally looks up at her.

Alistair and Detective Alexiades are standing in front of Joanna. They are looking at her expectantly - waiting for a response. Joanna's mind has blanked out the last five minutes.

ALISTAIR

Where's your bag? Your handbag.  
Where is it?

Joanna searches her mind for the answer.

CHLOE

Dad!

Chloe has Joanna's bag. She holds it out and Alistair gets it.

JOANNA

I don't know...

Alistair gives it to her.

PETER ALEXIADES

Joanna, is there someone you want to call?

Joanna stares blankly.

PETER ALEXIADES (CONT'D)

Your parents?

JOANNA

I don't have parents.

PETER ALEXIADES

Then I'd like to take your phone.

JOANNA

Yes. Yes take it. They died when I was fifteen.

(CONTINUED)

THE CRY Ep.2 SHOOTING SCRIPT SALMON AMENDMENTS 26/04/18 2A  
2/2 CONTINUED: 2/2

Peter nods, he is experienced around people in shock. Joanna finds her phone in her bag and hands it to Peter. Alistair does the same with his phone.

PETER ALEXIADES  
I'm going to ask you both to go  
with Officer Woods here.  
(MORE)

(CONTINUED)

PETER ALEXIADES (CONT'D)  
He will wait with you until we can  
take you down to the station.

Peter nods and Officer Woods is beside them.

JOANNA  
Where?

Joanna feels like she can't hear properly, or understand what people are saying.

Joanna brushes her hair away from her face, forgetting she's holding a hot drink in a paper cup. She is splashed with the tea.

PETER ALEXIADES  
Are you OK?

JOANNA  
Sorry. I forgot.

They follow Officer Woods to a quieter part of the crime scene, away from the phone cameras and the press who have begun to arrive.

CUT TO:

Peter Alexiades is speaking to the camera.

PETER ALEXIADES  
There has been a serious incident on Eloura Street, Wilde Bay this evening. I'm not able to comment any further at the moment. We will keep you informed as the investigation continues.

Alistair and Joanna watch the detective, clutching each other. Alistair sees Chloe, Alexandra and Elizabeth, who are behind the police tape that now rings the crime scene. Chloe is wide eyed with fear and confusion. Alexandra has her arms around her - he locks eyes with her.

2/3 INT. SOFT ROOM/POLICE STATION/WILDE BAY - NIGHT 14 23:00 2/3

Joanna and Alistair sit alone in a room at the Police Station. Joanna is expressing breast milk under her shirt. She looks nervous, ragged. They both do.

ALISTAIR  
It's alright. Take your time.

Joanna nods.

JOANNA  
What will they ask us?

(CONTINUED)

ALISTAIR

Details about what we've done since  
we got off the plane. Today.

They look at each other for a long beat.

Alistair watches as Joanna finishes pumping milk and does up  
her shirt. He writes a date on the bag of milk.

She holds his hand. He squeezes it. Gives her a smile of  
encouragement.

ALISTAIR (CONT'D)

I'll ask them to put this in the  
fridge. We can take it to Mum's.

The milk.

ALISTAIR (CONT'D)

Take your time. They'll wait.

Joanna nods. Alistair leaves with the milk and shuts the door  
behind him. Joanna looks at the door for a long beat.

2/4 INT. POLICE STATION/INTERVIEW ROOM/WILDE BAY - NIGHT 14 2/4  
23:10

Detective Peter Alexiades and Detective Lorna Jones sit with  
Joanna. A camera is recording the interview.

JOANNA

We were going to Elizabeth's for  
dinner.

LORNA JONES

You left the Cottage around 8.30?

JOANNA

I think so.

PETER ALEXIADES

You said you parked outside the  
convenience store.

JOANNA

We parked the car and Alistair went  
into the shop.

Joanna is distressed as she remembers.

JOANNA (CONT'D)

I only left him for a few  
minutes... We were parked right out  
the front...I

THE CRY Ep.2 SHOOTING SCRIPT SALMON AMENDMENTS 26/04/18 4A  
2/4 CONTINUED: 2/4

LORNA JONES

It's OK. Why did you get out of the  
car?

JOANNA

I forgot I needed tampons.

(CONTINUED)

LORNA JONES  
Are you breast-feeding Noah?

JOANNA  
Yes.

Detective Jones makes a note in her book. Peter nods at Joanna to continue.

LORNA JONES  
How long were you in the shop for?

JOANNA  
Two minutes.  
He was just there...He was sleeping  
I didn't want to wake him...we were  
right out the front...

PETER ALEXIADES  
It's OK. I want you to think about  
what you saw when you came out of  
the shop. Was there anything  
unusual? Doors open...

JOANNA  
No.

PETER ALEXIADES  
Anyone on the street? Any cars?

Joanna shakes her head.

JOANNA  
I don't remember. Just us. Until  
the the boy from the shop came out.

PETER ALEXIADES  
Why did he come out?

JOANNA  
Because Alistair was screaming.

INTERCUT WITH:

2/5 OMITTED 2/5

2/6 OMITTEDNOW PART OF 2/8 2/6

2/6A EXT ELOURA ST/WILDE BAY - NIGHT 14 21:05

2/6A

The back door of the car is open. Joanna watches Alistair. He runs towards her...

ALISTAIR

Joanna!...Where is he? Someone help us!

There is no baby in the capsule. As people start to gather around them.

2/7 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 15 2/7  
10:45

Joanna is fast asleep in the bed by herself. Gurgling, cooing sounds of a baby bleed into distant sounds of adult voices outside the bedroom, as Joanna wakes up from a deep sleep. She is disoriented, groggy and even with her eyes now open, she is unsure where she is. She sees she is alone in bed, can hear voices outside. And reality hits her. She remembers where she is and that her baby is gone. Her pyjamas are wet with breast milk. She sinks her head in her hands. She has woken to a nightmare.

2/8 INT. ELIZABETH'S HOUSE/WILDE BAY - DAY 15 10:50 2/8

Joanna walks through the house, a thin robe around her, she stops at the front windows. She sees the press contingent out the front. She walks into the kitchen. Some home made cakes and casserole dishes of food. Elizabeth is making tea. Joanna looks discombobulated. It's late morning.

ELIZABETH

Hello Jo.

JOANNA

I don't have a hairbrush.

ELIZABETH

I'll get you one.

Elizabeth leaves the kitchen to get the hairbrush.

Joanna takes in the newspapers on the table. Joanna feels sick looking at them - photos of Alistair and her plastered on the cover. Elizabeth returns with a hairbrush. She stacks the newspapers up and moves them out of Joanna's sight. Joanna brushes her hair, staring into space while Elizabeth makes tea.

ELIZABETH (CONT'D)

These all arrived from neighbours.  
Alistair went down to The Cottage.  
He didn't want to wake you. You  
want some toast, or muesli?

(CONTINUED)

JOANNA

Where is Alistair? What is this?  
Have they found him?

Elizabeth can see she is in shock. She gives her a glass of water.

ELIZABETH

Here. Alistair went to The Cottage.  
He didn't want to wake you. They  
haven't found him yet.

(CONTINUED)

JOANNA

Alistair gave me some sleeping  
pills last night. I haven't slept  
like that since...

She stops herself finish the sentence..."before my baby was  
born".

Elizabeth understands. She puts some milk on the tea tray.  
Joanna stands mutely by the fridge. Elizabeth is not sure how  
to reach out to this girl she hardly knows. Joanna is  
suddenly overwhelmed.

JOANNA (CONT'D)

He's not here.

Noah. Joanna struggles to hold back her emotions.

ELIZABETH

Dear girl.

JOANNA

What...what do I do?

Elizabeth hugs her. Blinking back her own tears.

ELIZABETH

OK. One step at a time. Let's have  
a cup of tea. Have a shower. Then  
we can take you to Alistair.

Joanna follows Elizabeth into the living room. A uniformed  
officer and Lorna Jones are there. Elizabeth pours tea, hands  
around cake. No-one wants to look at Joanna - but everyone  
is.

LORNA JONES

We're here to support you in any  
way we can Joanna. You can join  
Alistair at the Cottage when you're  
ready.

JOANNA

Have you found anything?

Obviously not.

LORNA JONES

We'll keep you informed of any  
developments.

Lorna gets a little less officious.

LORNA JONES (CONT'D)

Jo, I wanted to ask you, how well  
do you know Alexandra?

(CONTINUED)

Joanna stares at the cup of tea in front of her - like she hasn't heard a word. Elizabeth sits down next to Joanna on the sofa. Puts her hand on Joanna. She looks up.

JOANNA

What?

LORNA JONES

Alistair's ex-wife. Alexandra. How well do you know her?

JOANNA

Alex? I don't know her. Much.

LORNA JONES

When was the last time you spoke to her?

JOANNA

She called me a few weeks ago.

LORNA JONES

What did you discuss?

JOANNA

Um. She was upset with us over the Chloe custody thing. Do you think Alexandra had something to do with Noah?

LORNA

At this point we are trying to get a clear picture of Noah's circle of friends and family.

2/8A EXT. ELOURA STREET/WILDE BAY NIGHT - 14 21:45

2/8A

The crime scene outside the supermarket the night Noah went missing. Alexandra stands alone watching as Chloe is embraced by Alistair.

2/8B EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY 15 11:10

2/8B

Lorna and Peter are at Alexandra's house. Lorna takes note of Alex's car - a red station wagon. Alexandra follows them inside.

PETER ALEXIADES

Can we go inside?

ALEXANDRA

Sure. Please.

Lorna goes in first. Alexandra takes Peter's arm.

ALEXANDRA (CONT'D)

Is this really happening?

Peter nods. Alexandra goes into the house. Peter follows.

2/8C INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DAY 15 11:12 2/8C

Peter sits at kitchen table taking notes.

LORNA JONES

Mind if I have a look around?

(CONTINUED)

Alexandra is unsure if this is appropriate.

ALEXANDRA

Sure. Sure you can. 'Scuse the mess.

Lorna wanders about, looking around the room and into the back garden. The kettle is on.

PETER ALEXIADES

We need to know your movements from about three o'clock yesterday.

ALEXANDRA

I'm sorry. Why?

PETER ALEXIADES

We are establishing a time line at the moment for everyone connected to Noah.

ALEXANDRA

Alright. Let's see, I did some shopping.

Lorna comes back into the kitchen. She notices Alexandra's hand shaking as she nervously tidies her hair.

ALEXANDRA (CONT'D)

The supermarket. Um. The bottle shop. Um. Bought some flowers - those flowers.

In the vase on the table.

PETER ALEXIADES

Just at the local shops?

Alexandra nods. The kettle boils. Alexandra is about to get up.

LORNA JONES

Sit down. I'll make you a cup.

Lorna makes tea. She notices a cup beside the sink has the remains on red wine it.

ALEXANDRA

That's about it. Came home. I did a bit of gardening. I went for a run later. Before dinner.

Lorna smells the cup. Alexandra notices.

PETER ALEXIADES

Did you run alone?

ALEXANDRA  
Yes. Alone.

She exchanges a small smile with Peter that hints at their history.

Peter writes in his book.

PETER ALEXIADES

I'll need you to come down to the station to give a full statement.

ALEXANDRA

Now? Have you found something Peter?

PETER ALEXIADES

Later today. Thanks Alex.

He gets up.

2/9 INT/EXT. POLICE CAR/BEACH/WILDE BAY - DAY 15 11:45 2/9

Joanna and Elizabeth ride in the back of the police car. Outside the sun is shining as they drive along the beach front.

They stop at a light or a stop sign. Joanna sees a woman holding hands with a small boy on the pavement. She is on the phone laughing and the boy is eating an ice cream. Joanna is mesmerised by them.

A few people stop, and start to stare at the police car. Then seeing Joanna in the back, realising who she is, they start pointing. Someone points a phone at the car. Joanna sinks back. Elizabeth squeezes her hand. The light changes. The stares of people follow the car carrying the mother who lost her baby.

2/10 INT/EXT. THE COTTAGE/WILDE BAY - DAY 15 11:50 2/10

The officer parks the car behind police cars and forensic vans parked outside The Cottage where Alistair and Joanna were meant to spend their first night. Joanna can see Detective Alexiades standing in the garden talking to Lorna. Detective Alexiades looks at the car, at her - his face is so grim. The car door opens - Joanna's bubble inside the car explodes with outside sound and glaring light.

Joanna gets out of the car and follows Elizabeth towards the house. They are allowed through the police-taped area. Joanna sees the contents of the rubbish bin tipped on large plastic sheets on the ground. Evidence is placed in paper bags by forensics in full blue protective wear, gloves and masks. Joanna's watches as two empty baby bottles and a packet of wet wipes are stowed in a bag.

2/11 INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY 13 06:45 2/11

The same baby bottles and the packet of wipes are on the bed. Joanna packs them into her bag. Noah is lying on the bed. She reaches down and kisses his stomach.

JOANNA

You're going to behave for me on  
this plane aren't you monkey?

She kisses his lovely chubby tummy again.

2/12 EXT. THE COTTAGE/WILDE BAY - DAY 15 11:51 2/12

Joanna's reverie of the baby bottles is broken by Mrs Wilson, the owner of the property, who is talking to a policewoman. She reaches out and grabs Joanna.

MRS WILSON

Sweetheart. I know he'll be found.  
I just know it.

Joanna looks around, blinded by the sunlight and the surreal scenario she is in - she puts her hands over her eyes - she sees Detective Alexiades watching her.

JOANNA

I forgot my sunglasses.

MRS WILSON

Take mine.

It's so odd. Mrs Wilson hands her a pair of old lady sunglasses. Elizabeth puts an arm around Joanna.

ELIZABETH

Junee. She's fine. Hers are in  
here.

MRS WILSON

I don't mind. I have lots of them.

JOANNA

Thank you.

Joanna shares a sad look with Mrs Wilson then stumbles towards the open door. The sun beating down.

2/13 INT. COURTROOM/GLASGOW - DAY 38 11:10 2/13

A dark grey sky seen through the court room window. Joanna watches it. On the stand is Kirsty. The prosecution has asked her a question.

MORVEN DAVIS (PROSECUTOR)  
Having seduced Alistair and  
conducted an affair with him whilst  
he was married to someone else,  
would you say that Joanna Lyndsay  
found lying...second nature?

KIRSTY  
No I wouldn't.

The prosecutor bears down on Kirsty who is nervous and out of  
her comfort zone.

MORVEN DAVIS (PROSECUTOR)  
Isn't it true that the couple's  
then ten year old daughter found  
Joanna having sex with Alistair in  
her parent's bed?

KIRSTY  
Yes...but Joanna didn't know then  
that Alistair was married.

MORVEN DAVIS (PROSECUTOR)  
But she did continue the affair  
after she "discovered" he was  
married.

KIRSTY  
Yes. But Alexandra left the country  
almost straight away, she took Al's  
child without telling him. She was  
mad. She was always ringing them  
up, badgering them for money, she  
was mad.

MORVEN DAVIS (PROSECUTOR)  
Did you speak to Joanna when she  
was in Australia.

KIRSTY  
Yes.

MORVEN DAVIS (PROSECUTOR)  
Did her feeling towards Alexandra  
change after the arrest?

KIRSTY  
Of course. She felt so betrayed.

MORVEN DAVIS (PROSECUTOR)  
And angry?

KIRSTY  
Yes. But...

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2/13 CONTINUED: 2/13

MORVEN DAVIS (PROSECUTOR)  
Thank you Kirsty.

Kirsty looks to Joanna who is looking down at her lap.

2/14 INT/EXT. THE COTTAGE/WILDE BAY - DAY 15 12:00 2/14

Joanna stands inside looking out to the backyard as police forensics buzz around her. She watches Mrs Wilson talking to detectives in the backyard. They are standing around the BBQ talking but Joanna can't hear what they're saying.

Joanna, visibly distressed, is escorted into the bedroom. Alistair is there. She has a physical response to the room. She looks like she might faint, Alistair puts his arms around her. Elizabeth is hovering.

(CONTINUED)

ALISTAIR

Mum, why don't you wait in the car.  
There's too many people in here.

Elizabeth nods and leaves. Joanna sees their clothes on the bed. Their bags on the floor - open and empty.

Peter is wearing plastic gloves. An officer is stationed in the room with them.

PETER ALEXIADES

They've finished in this room. You can take all this now.

ALISTAIR

Can we use the bags?

PETER ALEXIADES

Yes.

Joanna goes to a set of drawers. Opens one. It's empty.

JOANNA

I put some things. In here.

PETER ALEXIADES

It's all here.

JOANNA

There's some washing. In the dryer.

PETER ALEXIADES

Yes. Noah's clothes. We have those.

JOANNA

Can I get them back?

PETER ALEXIADES

I'll do my best. I know this is rough, but it is totally standard procedure. I'll let you pack.

Peter leaves the room. They are left alone with the policeman still in the room.

Forensics walks past the window. The officer in the room is silent but watching them.

JOANNA

Why are they doing this?

ALISTAIR

Just doing their job. Come on.  
Let's pack this and get home.

He kisses her forehead and they seem to get some strength just from touching each other. Joanna nods.

THE CRY Ep.2 SHOOTING SCRIPT SALMON AMENDMENTS 26/04/18 15  
2/14 CONTINUED: 2/14

She picks up the baby bag. It's empty. She runs her hands inside and finds a safety pin.

2/15 OMITTED 2/15

2/16 INT. BEDROOM/THE COTTAGE/WILDE BAY - DAY 15 12:02 2/16

Joanna opens the other sections of the bag, remembering when she packed them. She slides her hand in and touches something hidden under the hard lining sheet of the bag. With her back to the officer in the room she peeks at the corner of the bright yellow bib. Conscious of the officer in the room, she hides it and finishes stuffing their clothes into the bag. Peter joins them.

PETER ALEXIADES

I got your phones back. We will be monitoring your calls and Social media accounts from here on in. You never know who may try and contact you. I would advise no posting on social media or even looking at it. They're public forums and worse than tabloids. It can screw you up.

ALISTAIR

Sure. Thanks.

PETER ALEXIADES

We have a car that can take you home.

Joanna and Alistair take their phones. Joanna turns on her phone, a stream of MISSED CALLS from Kirsty.

PETER ALEXIADES (CONT'D)

If you need anything call me. You have my number.

ALISTAIR

There must be something I can do? I can't sit around waiting. Please...

PETER ALEXIADES

I know this is hard. But this is a very experienced team. You need to let us do our job.

JOANNA

All these missed calls.

ALISTAIR

Take your time. No-one will be upset if you don't call them back straight away.

(CONTINUED)

2/16 CONTINUED:

2/16

Joanna nods. Peter gestures for them to follow him out of the room. Joanna makes sure she is carrying the bag with the bib inside it.

2/17 OMITTED

2/17

2/18 EXT. STREETS/ELIZABETH'S HOUSE/WILDE BAY - DAY 15 14:10 2/18

Alexandra drives her car towards Elizabeth's house. Chloe is beside her, looking at her phone.

CHLOE

So many people are online already.  
It's amazing.

ALEXANDRA

Who are these people?

CHLOE

Lots of people from round here.

ALEXANDRA

Gossips.

CHLOE

There's some idiots saying all sorts of horrible things, but someone might see something important. Someone in the world knows where he is Mum. They might be right here - online.

Alexandra pulls up outside Elizabeth's house. Alexandra is surprised to see a sizable press contingent out the front. She instinctively slows down. She is nervous and unsure what to do.

ALEXANDRA

Wow. Oh wow.

CHLOE

Mum. Just act normal. Just pretend they don't exist.

ALEXANDRA

Do you want me to come in with you?

CHLOE

Yes.

Alexandra and Chloe get out of the car. A journalist approaches Alexandra.

JOURNALIST

Alex, how are you feeling?

Chloe ignores the press and walks straight up the path to the door. Alexandra is surprised by the question.

ALEXANDRA

How do you know my name?

The journalist takes the opportunity to probe.

(CONTINUED)

JOURNALIST

Have you heard anything from the police today?

Alexandra hesitates for a moment and decides to lie.

ALEXANDRA

No. Have you?

Her phone rings. She silences it. A person carrying a camera is now behind the journalist.

JOURNALIST

You and Alistair were childhood sweethearts weren't you? Both grew up here? And this is Chloe? Your daughter?

Alexandra's completely thrown by the bizarreness and how much they already know about her.

JOURNALIST (CONT'D)

You stole Alistair's daughter four years ago...what else have you stolen?

Alexandra is shocked by the intrusion into her personal life. Her phone buzzes again in her hand. She looks at it - Chloe. She looks to the house - Chloe is waving her inside. Alexandra walks towards the front door. The camera still trained on her.

2/19 INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY 6 09:00 2/19

Alexandra throws clothes and shoes into a bag open on the bare mattress of their bed. The sheets lie in a ball on the floor. Ten-year-old Chloe comes in carrying some of her clothes and toys.

CHLOE

Where's Dad?

ALEXANDRA

He's working. Pop them in there.  
Only the things you love.

Alexandra wipes a tear from her cheek. Chloe sees it.

CHLOE

Don't cry.

ALEXANDRA

I'm not. I have an itchy eye.

CHLOE

Just ignore it. It'll go away.

(CONTINUED)

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2/19 CONTINUED: 2/19

ALEXANDRA

I will.

(CONTINUED)

CHLOE

Will we need my gloves?

ALEXANDRA

No. Quick sticks.

Chloe leaves the room and Alexandra opens a drawer and takes out three passports, she puts two in her bag and is about to put Alistair's Australian Passport back. Instead, she opens another cupboard and finds a small pair of scissors. She opens the passport at Alistair's photo page and cuts it in two.

2/20 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 15 14:12 2/20

Alexandra, feeling the full outsider, walks into the kitchen to see Chloe and Alistair hugging. She exchanges a look with Elizabeth.

Fresh piles of photocopied posters of Noah on the table. And still more food gifts. And the latest newspapers and magazines.

ALEXANDRA

Hi. Wow, they are ferocious out there.

CHLOE

(to Alistair)

Have you seen how many shares there have been? Over a million.

She takes out her phone. Alistair watches her.

ALEXANDRA

How long will they be there?

ELIZABETH

Till we find him I suppose.

CHLOE

(to Alistair)

Have you read this dad?

ALISTAIR

Some people have nothing better to do.

CHLOE

(to Alistair)

People are just trying to help.

ALISTAIR

I know. You're right.

ELIZABETH

I'm going to give you some of this  
to take home.

The home cooked meals on the counter.

ELIZABETH (CONT'D)

Just bring the dishes back.

ALEXANDRA

(to Alistair)

How's Joanna?

ALISTAIR

Not good. Anyone whose had a child  
taken from them is in a very  
particular kind of hell.

Alexandra is astounded at the obvious dig at her, given the circumstances - so is Elizabeth. Alexandra chooses to ignore it. She sees Chloe watching them like a hawk.

ALEXANDRA

Having those people out the front  
is terrible. You're like prisoners.

ALISTAIR

The press is one of our best assets  
right now. I consider them allies.

Alexandra holds Alistair's gaze - was it him that told the press the details of their family history?

Elizabeth is stacking some dishes of food for them to take home in a bag.

ALEXANDRA

I better get going. Is it alright  
for Chloe to stay here for a while?

ALISTAIR

Yes.

ALEXANDRA

Call me if you hear anything?

ALISTAIR

Sure.

He can't wait for her to go.

ELIZABETH

The police, Peter, his whole team,  
are doing a very, very good job.

CHLOE

Well, they haven't found him yet,  
so.

(CONTINUED)

ELIZABETH

They will. Pop those ones in the  
freezer will you?

Alexandra puts a couple of dishes in the freezer, she sees the line of small plastic bags of expressed milk stored there. It's upsetting. There should be a baby in the house and he's not here. Elizabeth sees her notice them. Alexandra closes the freezer and Elizabeth gives her a reassuring pat.

2/20A OMITTED 2/20A

2/20B INT. ELIZABETH'S HOUSE/LIVING ROOM - DAY 15 14:13 2/20B

Alistair walks Alexandra to the front door.

The door to the guest room is open and Alexandra gets a glimpse of Joanna sitting on the bed. Alistair closes the door just as Joanna makes eye contact with Alexandra.

Alexandra takes a letter out of her bag.

ALEXANDRA

It's from your lawyer.

Chloe interrupts them, carrying the bag of food.

ALEXANDRA (CONT'D)

Thanks. I'll call you later for a  
pick up.

CHLOE

Sure.

Chloe can see they are waiting for her to leave. She walks back to the kitchen. Alexandra waits until she is out of ear shot. But she speaks low.

ALEXANDRA

I was supposed to respond to this  
in fourteen days. I....but given  
what has happened I wondered if you  
wanted to park this for a while.

Alistair stares at her.

ALISTAIR

I can't think about this now. I  
can't think about anything except  
that my son is gone. Why are you  
talking about this now?

ALEXANDRA

Alistair. I don't have enough money  
to throw away on lawyers. It's a  
fair question.

ALISTAIR

Um. Aren't you a lawyer?

Alexandra just looks at him. Hating him.

ALEXANDRA

No. No I'm not. You may remember I have a law degree but spent ten years raising a daughter and following my husband around the world while he built his career.

ALISTAIR

I don't have time for this Alex.

Alexandra decides to button her lip and walks out the door. On Alistair's face as he watches her go.

2/20C INT. ELIZABETH'S HOUSE/WILDE BAY - DAY 15 14:15

2/20C

Joanna is about to walk into the kitchen when she hears Chloe talking to Elizabeth. She stops outside.

CHLOE

Why would people say such horrible things about Dad and Joanna, even Mum. They don't even know them?

ELIZABETH

Why don't you turn that thing off. Just ignore all that rubbish.

Joanna peels away and finds Alistair.

2/21 OMITTED

2/21

2/22 INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY 15 14:20

2/22

Alistair stands at the window and watches Alexandra move through the press towards her car. Still smarting, she reacts to something the journalist says to her. Alexandra loses her temper - in a flash she smacks the journalist's microphone out of her hand and shoves her by the shoulders. In fact doing to the stranger what she would like to do to Alistair.

Joanna is beside Alistair. Watching too.

JOANNA

The Police were asking me about Alexandra this morning.

Alistair absorbs this new information, surprised.

ALISTAIR

Did you get some sleep?

(CONTINUED)

JOANNA

Yes. There was a moment, just before I woke up, when I forgot what had happened. The world was as it should have been.

ALISTAIR

I going to try and see Peter. Away from all his protocols and pretending like he doesn't know me crap. Don't hover Mum.

Elizabeth caught out near the door, walks in.

ELIZABETH

Sorry. I didn't want to interrupt.

Alistair smiles at his mum.

2/22A INT. SOFT INTERVIEW ROOM/POLICE STATION/WILDE BAY DAY 15 2/22A  
14:50

Alexandra is interviewed by Peter and Lorna. She is drawing on a map with a red pen - her running route. Lorna is looking through her file.

LORNA

Drink driving charge two months ago?

ALEXANDRA

Yes. Two glasses at lunch and a fine. Why is that relevant to my statement?

LORNA

And your car is a red SUV?

ALEXANDRA

Yep. There.

She hands them the map. Peter reads from his notes.

PETER ALEXIADES

Thanks. So you dropped Chloe at Elizabeth's then went and did some shopping and arrived home around 3.30.

ALEXANDRA

Yes.

PETER ALEXIADES

Do you know the holiday rental on the coast road called The Cottage?

Alexandra pauses. Knows she's been caught out.

ALEXANDRA

Yes. I drove past the Cottage, if that's what you mean, which is on my way to where I was running.

LORNA JONES

Mrs Wilson, the landlady, says she found you inside the house. She knows you.

Alexandra tries to catch Peter's eye.

ALEXANDRA

I'm sure she knows everyone in this town, doesn't mean I know her.

LORNA

But you went into the house where Joanna and Alistair were going to be staying?

Alexandra decides to be frank. It's shameful. She looks at Peter.

ALEXANDRA

Because I wanted to see where they were staying. Alright. I wanted to have a sticky beak.

PETER ALEXIADES

So after you were at the Cottage you did some shopping and then?

ALEXANDRA

I went home. Did some gardening. Went for a run, got some dinner and then all hell broke loose.

Lorna and Peter confer on some notes between them, Alexandra tries to stay calm.

LORNA

You went for a run after 8 at night. You often run in the dark?

ALEXANDRA

Yes. I like it.

LORNA

Between 4pm and 9pm when you were at home, no-one can verify this?

ALEXANDRA

I was alone.

PETER ALEXIADES

You didn't go anywhere else on this night

Alexandra looks Peter in the eye and lies.

ALEXANDRA

No.

LORNA

Thanks Alex. Won't keep you much longer.

Lorna goes to get up.

2/22B EXT. THE COTTAGE/WILDE BAY/FLASHBACK - DUSK 14 18:45 2/22B

Alexandra is parked across the street from the cottage where Alistair and Joanna are staying. She sees their hire car parked in the driveway. There is a soft light in the front room. The front door opens and Alistair comes out. Alexandra hurriedly starts the car and drives away.

2/22C INT. SOFT INTERVIEW ROOM/POLICE STATION/WILDE BAY DAY 15 2/22C

Peter walks back into the Interview room with a printed copy of Alexandra's statement.

PETER ALEXIADES

Just read over that and sign it if you agree it's an accurate record of your statement.

Alexandra takes it. Reads it briefly and signs it. Looks up at them defiantly.

ALEXANDRA

May I go now, Detective Alexiades?

Peter nods. Alexandra gets up.

2/23 OMITTEDNOW 2/44A 2/23

2/24 OMITTEDNOW 2/44B 2/24

2/25 OMITTEDNOW 2/44C 2/25

2/25A OMITTED 2/25A

2/25B INT. CHURCH/WILDE BAY - DUSK 15 19:45 2/25B

Alistair finds Peter sitting in the church. It is empty.  
Alistair sits beside him.

ALISTAIR  
This is very covert.

Peter smiles.

PETER ALEXIADES  
Sorry mate. We can't be seen  
hanging out together in a public  
place. Not until we find Noah. You  
understand.

ALISTAIR  
Of course. Can you be seen in  
public with Alex?

Off Peter's look.

ALISTAIR (CONT'D)  
I know you two went out for a  
while. It's OK.

PETER ALEXIADES  
That was a long time ago. And I  
would rather the Melbourne team  
don't know about it, given...

He's said too much. Alistair notices.

ALISTAIR  
You dodged a bullet there. Jo and I  
are worried about Chloe. We're  
hoping to get her over to the UK.

PETER ALEXIADES  
To live with you?

Alistair nods.

ALISTAIR  
Alex won't talk about it. There's  
no reasoning with her.

Peter won't be drawn.

ALISTAIR (CONT'D)  
Pete. Where is he? Fuck, where is  
he?  
(MORE)

(CONTINUED)

ALISTAIR (CONT'D)

Being in the dark is doing my head in. Are there any leads? Any news on the red car I saw?

PETER ALEXIADES

We're following it up. Just one of the avenues we're exploring.

ALISTAIR

Is there anything we can do?

(CONTINUED)

PETER ALEXIADES

You could join the volunteer searches, it will attract some publicity, keep the focus on the case. Did you speak to Jo about the press conference?

ALISTAIR

Yes. She hates the idea. She's so devastated, I worry she might come across as quite cold and detached.

PETER ALEXIADES

That's right, this is what you do for a living.

ALISTAIR

Not quite this. But I know public opinion can be won and lost very quickly.

PETER ALEXIADES

You should keep away from the online stuff. It'll only upset you.

ALISTAIR

Thanks, I will.

Peter watches him.

PETER ALEXIADES

Hang in there.

(Beat)

Can I show you something? You right?

Alistair nods. Peter takes a clear plastic sleeve out of his bag. It's a photo of Joanna, holding Noah, and Kirsty - outside their West-End apartment on the day they left.

PETER ALEXIADES (CONT'D)

...it was on your phone.

Alistair looks at it.

ALISTAIR

Yes. That's Joanna's friend Kirsty.

Peter points out something in the photo.

PETER ALEXIADES

The date says it was the day you left Glasgow. Now, we have the suit and the socks, but this yellow bib. We don't have it.

(CONTINUED)

ALISTAIR

He might've been wearing it...when  
he was taken.

PETER ALEXIADES

You can't remember?

Alistair stares at the photo. He tears up.

ALISTAIR

I can't remember. I'm sorry Pete. I  
can't fucking remember.

Peter shakes his head, pockets the photo and stands up.

PETER ALEXIADES

OK. Don't stress about it. I gotta  
go, you want a lift?

ALISTAIR

I'm good. Hey thanks. For  
everything.

Peter walks away. Alistair looks up at the altar.

2/25C INT. ELIZABETH'S HOUSE/GUEST ROOM - DUSK 15 20:30 2/25C

Joanna is in her room. She puts clothes away in the drawers. She takes out the yellow bib she found hidden in the bottom of the bag. She puts it to her mouth, breathes it in, searching for any skerrick of her baby.

She opens a bottom drawer and finds it full of boxes and wrapping paper. She folds the bib carefully and hides it under some Christmas wrapping. Curious, she looks through the boxes - they're unused, unopened gifts - a travel hair dryer, a box of steak knives, a packet of bath soaps. A "re-gifting" drawer. She finds a new phone. Unopened. In its box. Joanna contemplates the phone for a beat, hatching a plan.

She takes the charger and plugs the new phone under the bed.

2/26 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - EVENING/ 2/26  
DUSK 15 20:31

Elizabeth, Alistair and Chloe are in the back garden. Chloe showing Alistair something on her phone. Joanna comes outside.

JOANNA

Can I borrow the car?

ALISTAIR

What?

JOANNA

I need to get out. I won't be long.

ALISTAIR

I don't think that's a good idea.  
The press, what if someone sees  
you?

JOANNA

I'll be fine. I need some air.

ELIZABETH

Well. Why don't you take Chloe,  
she knows her way around?

Chloe doesn't look very impressed with the idea.

JOANNA

Seriously, I'll be fine.

Alistair changes his mind.

ALISTAIR

Why don't we all go. We can get an  
ice cream.

They all stare at him. The sombre mood makes the suggestion  
seem macabre. Alistair feels it but pushes on.

ALISTAIR (CONT'D)

Chloe? You know what's open round  
here?

CHLOE

Sure. We can go to the Servo.

2/26A INT/EXT. ELIZABETH'S CAR/STREETS/WILDE BAY - NIGHT 15 2/26A  
20:40

Alistair drives, Joanna in the back, Chloe in the front -  
through the streets of the small town. The windows are down  
and warm air flows through the car. Chloe puts the radio on.  
It's Elizabeth's radio station. She turns it off and picks up  
her phone. Joanna looks out the window. Feeling like an  
alien.

JOANNA

What's a servo?

CHLOE

A place where you get petrol.

ALISTAIR

Also, slang for service station. I  
forgot how pretty this place is.

(CONTINUED)

CHLOE  
Yeah, pretty boring.

ALISTAIR  
Yes, I hated growing up here,  
couldn't wait to get out.

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2/26A CONTINUED: 2/26A

Joanna wipes tears from her eyes as she listens to them from the back of the car.

2/26B INT/EXT. ELIZABETH'S CAR/SERVICE STATION/WILDE BAY - 2/26B  
NIGHT 15 20:45

They arrive at the service station. Alistair stops.

ALISTAIR

I'm going to make a few calls.

Joanna looks at him, he nods - it's OK.

CHLOE

Do you actually want an ice cream?

ALISTAIR

You choose something for me.

Alistair watches Joanna and Chloe walk into the service station, a sad smile on his face, imagining if Chloe was with him and Joanna all the time. The nice thought registered, he pulls out his phone.

2/26C INT. SERVICE STATION/WILDE BAY - NIGHT 15 20:47 2/26C

Joanna stands with Chloe at the freezer, her eyes scanning the shop.

CHLOE

Does Dad like these?

JOANNA

Anything chocolate. I have to get some shampoo.

Chloe nods. She's not too old to take the choosing of an ice cream quite seriously. Joanna quickly grabs a bottle of shampoo and takes it to the counter. Moving fast, she grabs a stack of SIM cards from the display and shoves them in her bag, then seamlessly places the shampoo on the counter.

2/26D INT/EXT. ELIZABETH'S CAR/SERVICE STATION/WILDE BAY - 2/26D  
NIGHT 15 20:50

Alistair is watching Chloe and Joanna chatting in the service station. On a call. Henry McCallum.

(CONTINUED)

ALISTAIR  
(to phone)  
Hi.

HENRY MCCALLUM  
(to phone)  
Thanks for calling me. I know you  
must be in a terrible place. I'm so  
sorry.

2/26E INT. LOFT APARTMENT/GLASGOW - DAY 15 09:50

2/26E

Henry McCallum is working at home, his laptop open.

ALISTAIR  
(to phone)  
Thank you.

ALISTAIR (CONT'D)  
(to phone)  
I got your email. There's a lot of  
press here. Some already from the  
UK.

HENRY MCCALLUM  
(to phone)  
Apart from the fact that you owe me  
a huge favour for the Fossery  
story, you know that I can and will  
tell your story. The way you want  
it told.

ALISTAIR  
We're going to find Noah and then  
there won't be a story.

HENRY MCCALLUM  
A story with a happy ending is  
still a story.

Alistair thinks for a moment.

ALISTAIR  
(to phone)  
Put something in writing.

Alistair slides his phone off. He looks towards the service  
station. Joanna and Chloe are walking towards him.

2/26F INT/EXT. ELIZABETH'S CAR/STREETS/WILDE BAY - NIGHT 15 2/26F  
21:00

Joanna stares at her ice cream, dripping as it melts. She  
can't eat it. Alistair tries to enjoy his. He shuts his eyes  
and looks like he might cry. Chloe sees her dad's distress,  
she kind of freezes, nor knowing what to do.

(CONTINUED)

Joanna's stares at Alistair in the rear-view mirror, her ice-cream, untouched dripping down her hands.

ALISTAIR

Sorry. This is not how I imagined us coming home.

Chloe puts her hand on her Dad's shoulder.

CHLOE

It's OK Dad.

Alistair takes her hand. Pulls himself together and starts the car. Joanna puts her ice cream out the window.

2/27 INT. BATHROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT 15 2/27  
21:00

The bathroom door is closed. Joanna is trying to put the stolen SIM card into the phone she found in Elizabeth's re-gifting drawer. A deep purple bruise is very obvious on her upper arm. A knock on the door. Joanna quickly hides the phone and SIM card.

ELIZABETH

Just got you some towels. And  
someone gave me this as a gift.

Elizabeth puts towels and some bath salts/bomb in the  
bathroom for Joanna.

JOANNA

Thank you.

Elizabeth sees the dark bruise on Joanna's arm. She chooses  
not to say anything about it.

Elizabeth leaves. Joanna looks at the bruise on her arm.

2/28 EXT. CROSSROADS/VICTORIA - DAY 14 15:39 2/28

Joanna runs down to the road. The wind whipping her hair and  
clothes. The noise blurs and distorts her view of the road  
and passing cars. Her trajectory is stopped by Alistair's  
hand grabbing her upper arm and yanking her to a stop with  
brutal force. Her vision snaps upwards to the sky.

2/29 INT. BATHROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT 15 2/29  
21:31

Joanna watches the bath fill with a lurid blood-orange bath  
bomb fizzing itself stupid in her bath. Looking at her arm.

She makes sure the bathroom door is locked and puts the SIM  
card into the phone. Nervously, she waits for it to fire up.  
It does. She goes to Facebook and creates a new profile. She  
uses the name VIVIENNE JONES. A few keystrokes later and  
she's in. She starts reading it all.

Suddenly sitting on the toilet opposite Joanna is a woman  
smoking a vape on her phone. She is the embodiment of one of  
the online threads Joanna is reading.

BEC DRAKE

Why haven't we heard about the red  
car that was seen on Floura St? Why  
haven't the police found it?

Another woman appears in the crowded bathroom. She also talks  
to the air, while holding her phone.

SHAZZA MORPHETT

What about the mother? Joanna? Cold  
eyes. There's something not right  
about her.

BEC DRAKE

Yes. She's just lost her baby. I can't imagine what she's going through. Whoever took him has to be a local. But that baby could be anywhere by now.

SHAZZA MORPHETT

The ex-wife is Alex. She's in my daughters book club. She said all she talks about is her effing ex. But steal his baby?

JOANNA/VIVIENNE JONES

Someone did.

Joanna slides her phone off and puts it down.

2/30 OMITTED 2/30

2/31 OMITTED 2/31

2/32 OMITTEDNOW 2/25B 2/32

2/32A OMITTEDNOW PART OF 2/29 2/32A

2/33 OMITTEDNOW 2/67D 2/33

2/34 OMITTEDNOW 2/67E 2/34

2/35 OMITTEDNOW 2/67F 2/35

2/36 OMITTEDNOW 2/67G 2/36

2/36A OMITTEDNOW 2/67H 2/36A

2/36B OMITTEDNOW 2/67I 2/36B

2/36C INT ELIZABETH'S HOUSE/GUEST ROOM/WILDE BAY DAWN 16 06:00 2/36C

Joanna wakes with breasts full of milk. She gets out of bed, clutching her tender breasts and leaves Alistair sleeping.

2/37 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAWN 16 06:15 2/37

Joanna sits alone in the pre-dawn light. She is expressing milk. She's crying. Silent tears that she can't seem to stop fall down her cheek. She wipes them with the back of her hand. She looks at her phone.

Another couple of missed calls and texts from Kirsty. She thinks about calling her but just can't. She puts the phone down.

She opens the Find Noah Facebook page on her secret phone. The online phantoms Maureen, Krishna and Coral are also in the room, ghost-faced and flicking through their screens, a silent society. She hears a sound. She looks towards the window. Then another sound - from the side of the house.

She looks out the window. The first light of dawn lights up the garden. She sees a figure moving past the front of house and hears a loud clanging sound.

2/38 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - MOMENTS 2/38  
LATER DAWN 16 06:16

Joanna looks around the back garden, wondering if she saw something or if imagined it. She stands outside the window, where he imagined someone was standing looking in at her. She scans the ground. Not knowing what she's looking for.

2/39 OMITTED 2/39

2/40 INT/EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY 16 08:30 2/40

Alexandra and Chloe are getting ready for the day. Breakfast, finding shoes. Chloe is going to summer school classes. The sound of the doorbell. Chloe opens it. Detectives Peter Alexiades and Lorna Jones are at the door. Forensics and the other Melbourne plainclothes detectives are behind them unpacking the gear.

CHLOE  
You found him?!

PETER ALEXIADES  
Your mum home?

Alexandra has come to the door.

ALEXANDRA  
Any news?

Peter shakes his head.

PETER ALEXIADES  
Alexandra. I have here a warrant to search your house.

ALEXANDRA  
Really? What on earth for?

Alexandra is shocked. Chloe looks confused.

Peter hands Alexandra the search warrant. Alexandra stands back and lets the detectives in. They are shaking out their plastic gloves as they enter.

CHLOE  
Mum?

ALEXANDRA  
Let's let them do their job.

CHLOE

Why Mum?

Alexandra shakes her head. Searches Peter's face for some sign of friendship or something. But she gets nothing from him. His sunglasses are on and staying there.

ALEXANDRA

Chloe has summer school to go to.  
I'm taking her down there.

Chloe picks up her bag from near the door.

PETER ALEXIADES

Chloe, have you got a laptop?

CHLOE

Yes.

PETER ALEXIADES

I'll have to take it for a day or so, and your phone.

Chloe looks to her mum, Alexandra nods and Chloe takes her laptop and phone out of her bag and hands them over.

PETER ALEXIADES (CONT'D)

Are they your only running shoes?

ALEXANDRA

I have two pairs. The others are in my closet.

She nods and goes inside. Alexandra walks towards her daughter waiting at the front gate. She looks at her shoes. Looks back at the police entering her house. She plasters on a smile to cover her worry.

2/41 EXT. BEACH/WILDE BAY/FLASHBACK - NIGHT 14 21:25 2/41

Alexandra runs along the deserted shoreline. She wears a head lamp and has a back pack on and headphones. Her face is blank as she runs.

She arrives back at her car, gets in and drives away.

2/42 OMITTEDNOW 2/44D 2/42

2/43 OMITTED 2/43

2/44 OMITTED 2/44

2/44A EXT. SAND DUNES/WILDE BAY - DAY 16 09:00 2/44A

Joanna, Alistair and Elizabeth join the search in the dunes behind the beach. They move very slowly in a line of people. Some have sticks they poke in the sand, others have metal detectors and shovels.

2/44B INT. COURTROOM/GLASGOW - DAY 38 14:30 2/44B

Peter Alexiades is being questioned by the prosecution. Possibly by video-link.

PETER ALEXIADES  
The disappearance of a child  
presents very particular challenges  
for the police.

Peter's testimony continues over...

2/44C EXT. SAND DUNES/WILDE BAY - DAY 16 09:00 2/44C

Joanna and Alistair continue the slow search line.

MORVEN DAVIS (PROSECUTOR) (V.O.) \*  
In this case the focus shifted to  
Noah Robertson's family. In your  
observations of Joanna Lyndsay  
would you say she was someone was  
capable of lying?

PETER ALEXIADES (V.O.)  
Anyone, under the right  
circumstances, is capable of lying.

Joanna and Alistair are watched, filmed and photographed by the press and the police as they hand out drinks to the volunteers. The press are held at a polite distance by the local police. Joanna and Alistair are starting to feel like performers.

2/44D INT/EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY 16 08:20 2/44D

Alexandra walks in the open door of her house, past Chloe's room where a police officer is going through her drawers and wardrobe. She walks into the kitchen and sees some evidence bags - one with her running shoes in it. She peers at it. Lorna comes in from the garden.

Lorna doesn't make eye contact with Alexandra. She takes the bags and walks out of the room. Alexandra feels invaded on all fronts.

(CONTINUED)

2/45 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 16 2/45  
15:00

Joanna sits by herself under a tree in the garden on her phone. A moment of peace. She looks up at the sun shining through the cypress tree above her.

Alistair arrives with his laptop and palm cards.

ALISTAIR

I told the police you thought you heard someone in the garden.

JOANNA

Al. I think I was half asleep...

ALISTAIR

Doesn't matter. Every detail is important. I want to show you something. Are you alright?

Joanna doesn't answer him.

ALISTAIR (CONT'D)

The tide can turn against us in an instant Jo.

Alistair opens his lap top.

ALISTAIR (CONT'D)

I've cut together all the news footage of us. Watch yourself.

JOANNA

I don't want to.

They stare at each other for a long time. Unspoken tension and history flies between them.

ALISTAIR

What else exactly have we got to do right now except do everything in our power to find Noah? Bring our Noah home.

He holds out the palm cards which are printed with large type.

JOANNA

Al. Please. You need to calm down.

ALISTAIR

Jo. We are the couple whose baby has disappeared off the face of the earth. Gone. No witnesses. No ransom. No body. We need the public to help us, to be looking for Noah.

Joanna takes the cards. Looks at them.

JOANNA

Why is it so big?

ALISTAIR

So you can still read in case you cry.

JOANNA

I hate this.

The press conference weighs heavily on Joanna.

JOANNA (CONT'D)

Can't the police just do their job?

ALISTAIR

Jo. Jo, you are the mother. You need to speak. The world needs to see your pain. They want to see a good mother crushed not a bad mother hiding.

JOANNA

Good mother crushed. I am the victim.

Joanna takes a deep breath.

2/46 INT. DR WALLACE'S OFFICE/GLASGOW - DAY 37 10:40

2/46

Joanna sits in the offices of the Crown-appointed psychiatrist. She is holding her hands up to make a triangle with her fingers.

DR WALLACE

Victim, Rescuer, Persecutor. The Karpman Triangle. Yes I am aware of it.

JOANNA

So, it's a triangle and Al and I slid from one corner to the next.

Dr Wallace writes notes. Joanna fidgets.

DR WALLACE

When you were in Australia - where were you on the triangle?

JOANNA

I was the victim. And Alistair was both rescuer and persecutor.

DR WALLACE

Did you talk about it with Alistair?

JOANNA

We were in no state to get off it then.

DR WALLACE

How did you get off it as you say?

(CONTINUED)

JOANNA

That took a while, but...I had forgotten that I once used to be strong. I learned the hard way, the only way to stop being a victim was to rescue myself and become the persecutor.

2/47 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 16 2/47  
15:01

Joanna stands in front of Alistair. Reading the palm cards.

ALISTAIR

Take your time. From the beginning.

JOANNA

Our baby Noah was only four-months old. He was wearing a blue gro-suit like this one. Hold up gro-suit.

Joanna stops.

ALISTAIR

Go on. Please don't read out the instructions - that's why they're in capitals.

Joanna reads.

JOANNA

Whoever has him please give him back to us. You can leave him anonymously at any hospital or fire station, anywhere that is safe.

Alistair nods with encouragement.

JOANNA (CONT'D)

We miss him so much. We need him home safe. Please help us find him.

ALISTAIR

Good. Those pauses are there to help you. If you feel like crying just cry...you can stop and pause for as long as you want. Listen.  
"We miss him so much".

(He pauses)

"We need him home safe". Take a deep breath but don't censor your feelings.

Joanna nods. Takes a deep breath.

2/48 EXT. POLICE STATION/WILDE BAY - DAY 16 16:30 2/48

Joanna stands in front of the press in front of the police station. Alistair, holding the baby blanket, is beside her - with his arm around her waist. Detective Alexiades and Detective Lorna Jones stand behind them. A police officer is holding up a blue gro-suit.

Joanna inserts the pauses where Alistair instructed her to do so.

JOANNA

We miss him so much.  
We need him home safe.

She takes a deep breath. Alistair squeezes her tight, supporting her. Joanna goes to speak but her voice cracks as she starts to cry.

JOANNA (CONT'D)

Sorry. Please. Help us. Help us...

She almost gets through it before collapsing into Alistair and stepping away from the mic.

2/48aA OMITTEDNOW 2/67J 2/48aA2/48A EXT. ALEXANDRA'S HOUSE - DAY 16 17:30 2/48A

Alexandra follows Peter and Lorna out of her house and into the back of their police car. Alexandra looks back at the house - a forensics team are taking samples from her car.

2/49 OMITTED 2/492/50 OMITTED 2/50

2/51 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 16 2/51  
18:30

Alistair opens the door to Chloe. They hug. Go inside. Elizabeth is setting the table for dinner, they are about to eat.

ELIZABETH

Hello sweetie. What are you doing here?

CHLOE

Mum texted me to come. She's with Peter, at the police station.

ELIZABETH

OK. I'll get another plate.

She goes to the kitchen. Chloe sits down at the table with Alistair. Elizabeth returns and gives Chloe a plate.

CHLOE

Do you know why mum's at the police station?

ALISTAIR

No, I don't know.

CHLOE

They searched our house, the car, they took out the carpet. From the car.

ALISTAIR

Chloe. Sweetheart. The police have all sorts of methods and routines they have to follow in cases like this. Please don't worry.

CHLOE

Is Mum in trouble?

ALISTAIR

I'm sure she's just helping the police.

ELIZABETH

Come on. Let's have some dinner. Peter will explain everything to us. He knows your mum.

ALISTAIR

That's right.

Joanna comes out of the room. Chloe looks daggers at her.

2/52 OMITTEDNOW SCENE 2/20A

2/52

2/53	<u>OMITTED</u>	2/53
2/54	<u>OMITTED</u> <u>NOW SCENE 2/26A</u>	2/54
2/55	<u>INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - NIGHT 16</u> <u>20:55</u>	2/55

Peter and Lorna interview Alexandra. She looks pale.

LORNA JONES

So, you left Scotland, with your daughter without telling Alistair after you found him in bed with Joanna Lyndsay?

Alexandra is surprised how personal the line of questions is getting.

ALEXANDRA

Yes Detective.  
Why are you asking me such personal questions?

PETER ALEXIADES

Thinking back to the day Noah disappeared. The owner of the Fish and Chip shop said in his statement he saw dirt under your fingernails.

ALEXANDRA

Who? He said what?

Alexandra frowns. Looks at her fingernails.

2/56	<u>EXT. GARDEN/ALEXANDRA'S HOUSE/WILDE BAY/FLASHBACK -</u>	2/56
	<u>DAY 14 15:35</u>	

Alexandra gets out of her car parked in the driveway. She opens the back of her car - potting mix and shovels. Her phone rings. She answers it. Chloe. Who is at Elizabeth's house.

ALEXANDRA

Hey.

CHLOE

(on phone)

They've landed. Their coming over to Nan's after they've had a nap. They won't be here till nine. Can I please stay the night? Nanna said yes.

ALEXANDRA

Sure. I'll see you tomorrow.

She buttons off. She looks at the heavy bags in the back and shuts the car door. She goes inside to change into her jogging gear.

2/57 INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - NIGHT 16 2/57  
21:45

Alexandra and Peter in the interview room.

PETER ALEXIADES

When were you in your garden?

ALEXANDRA

Most of the day.

PETER ALEXIADES

And before you went to the fish shop you went for a jog?

Alexandra nods.

ALEXANDRA

I don't jog I run. But, yes.

Peter hands her a map with route marked on it.

PETER ALEXIADES

Do you agree that the path marked on this map is the route you ran that night?

Alexandra looks at the map on the desk between them. She nods.

ALEXANDRA

Yes. I was the one who drew this for you. So yes. That was my route.

PETER ALEXIADES

You drove your car out to here. And started your run out along here.

On the map. Alexandra nods.

LORNA JONES

Why did you drive out there? It  
would've been getting pretty dark?

ALEXANDRA

I suppose I like running there.

2/57A OMITTED

2/57A

2/57aaA EXT. BEACH/WILDE BAY/FLASHBACK - NIGHT 14 21:08 2/57aaA

Alexandra's ready for her run. She is wearing a back pack. She opens the rear of the car. The potting mix, the spade are there. She grabs a bottle of water from the back and swigs it.

2/57baA INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - 2/57baA  
NIGHT 16 20:55

PETER ALEXIADES

And in the time since Noah has  
disappeared you have continued to  
run?

ALEXANDRA

That's right.

LORNA JONES

Early mornings?

ALEXANDRA

Sometimes. Sometimes after work,  
after dinner.

LORNA JONES

Have you run past Elizabeth's  
house?

ALEXANDRA

It's a small town. I run all over  
the place.

LORNA JONES

Having a sticky beak.

Alexandra doesn't respond. Alexandra and Peter know each other and the history of the marriage.

PETER ALEXIADES

Alex. Do you know what happened to Noah? Do you know where he is?

ALEXANDRA

What? No.

Alexandra is suddenly very, very still and unable to speak.

2/57aA EXT. ALEXANDRA'S CAR/ELOURA STREET/WILDE BAY

2/57aA

NIGHT 20:57

Alexandra drives down Eloura Street, her mind a million miles away, staring stony faced straight ahead.

2/57A OMITTED

2/57A

2/57B INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - NIGHT 16 2/57B  
22:05

Alexandra is looking at printed pages of some Facebook screen shots. She takes a deep breath. Peter, Lorna and Alexandra all have half empty cups of tea. A long session.

LORNA JONES

Let's talk about Daniel Falcon.

ALEXANDRA

Who?

Peter hands Alexandra another screen shot. Alexandra looks at it. The penny drops.

ALEXANDRA (CONT'D)

Oh yes. Daniel Falcon. That's me.  
Facebook. The name is fake. I made  
it up.

PETER ALEXIADES

Daniel Falcon only has one Facebook  
friend and that is Joanna Lyndsay.

ALEXANDRA

Yes, Daniel is not very popular.

Alexandra's black joke falls on deaf ears.

LORNA JONES

So you have been stalking Joanna  
Lyndsay on Facebook for three  
years?

ALEXANDRA

I wasn't stalking her. Being  
curious is not a crime. Is it  
against the law to want to look at  
the woman who took your husband,  
your apartment, your bloody  
curtains...and made them her own?

PETER ALEXIADES

Alexandra. Joanna claims she saw  
someone in the back garden at  
Elizabeth Robertson's house this  
morning at approximately 6am. Was  
that you?

ALEXANDRA

What? No I wasn't. Six in the  
morning? I was not.

LORNA JONES

That's more than curious. More like  
stalking.

ALEXANDRA

I was not there.

Alexandra looks at Peter but he doesn't meet her eyes.

2/57C INT. COURTROOM/GLASGOW - DAY 38 11:19

2/57C

Kirsty is on the stand. The defence questioning her.

DEFENCE LAWYER

So, still thinking about the lunch you had with Joanna Lyndsay on the 12th. Can you tell the court what Joanna said about the phone call she received from Alexandra Grenville?

KIRSTY

She said Alexandra was really angry about the custody case over her daughter Chloe.

DEFENCE LAWYER

Go on.

KIRSTY

Joanna told me she said that now she was a mother how would she feel if her child was taken away from her.

DEFENCE LAWYER

Did Joanna see this as a threat?

KIRSTY

I think it just added to her stress around her relationship with Alistair. There was a lot of pressure for her to want this.

2/58 OMITTEDNOW SCENE 2/26B

2/58

2/59 OMITTEDNOW SCENE 2/26C

2/59

2/60 OMITTEDNOW SCENE 2/26D

2/60

2/61 OMITTEDNOW SCENE 2/26E

2/61

2/62 OMITTED

2/62

2/63 OMITTEDNOW SCENE 2/26F

2/63

2/64 OMITTEDNOW SCENE 2/57B

2/64

2/65 OMITTED

2/65

2/66 OMITTEDNOW SCENE 2/32A

2/66

2/67 OMITTED

2/67

2/67A INT. POLICE STATION/WILDE BAY - NIGHT 16 22:45

2/67A

Peter and Lorna with Alexandra. She is exhausted. The interview continues.

PETER ALEXIADES

Are these the clothes you bought as gifts for Noah?

Peter has photos of them.

ALEXANDRA

Yes, that's right.

PETER ALEXIADES

The lab tests show these clothes had traces of washing powder on them.

Alexandra looks confused.

LORNA JONES

So they weren't new.

ALEXANDRA

They were new. And then I washed them.

LORNA JONES

Why would you wash new things?

Alexandra looks like she might either cry or hit someone.

PETER ALEXIADES

Alexandra - if there's something you want to tell us.

ALEXANDRA

Yes, I have something to tell you.

Peter and Lorna wait.

ALEXANDRA (CONT'D)

I washed them because I used to wash Chloe's baby clothes before I put them on her, I wash them with soaps flakes...it's just....it removes chemicals. OK?

Lorna and Peter look at each other. An officer enters the room and indicates he has something for them. Peter and Lorna leave the room.

(CONTINUED)

Alexandra sits alone wondering what is going on. Peter and Lorna re-enter the room. Peter looks at Alexandra in a harder way than he ever has. She feels it in her gut. Peter takes a colour photo of a baby's bootie from a file he's carried in with him and places it in front of Alexandra.

PETER ALEXIADES

That is a bootie found in Chloe's bedroom. This report from the lab has just confirmed it contains DNA that matches Noah Robertson's.

ALEXANDRA

What? Where did you get that?

LORNA JONES

Why don't you tell us the truth Alex?

PETER ALEXIADES

Alex. There was unexplained dirt under your fingernails on the night Noah went missing, you were sighted outside both The Cottage and Elizabeth Robertson's house, you have admitted to stalking Joanna Lyndsay on social media, you were no more than two streets away from the car where Noah was taken. And now baby clothes with Noah Robertson's DNA have been found in your house.

Alex is terrified.

LORNA JONES

Alexandra Grenville, you are under arrest for the kidnapping of Noah Robertson. You don't have to say or do anything, but anything you say or do may be used in evidence. Do you understand this?

ALEXANDRA

What! Are you joking!

Obviously not. Alexandra's anger turns to cold fear.

ALEXANDRA (CONT'D)

OK I want a lawyer.

PETER ALEXIADES

Of course. You will stay here at the police station until the results of a further search are completed.

(CONTINUED)

ALEXANDRA  
When will that be?

PETER ALEXIADES  
Tomorrow.

Alexandra can't speak - Peter and Lorna gather their files and papers.

(CONTINUED)

Alexandra can only stare into space as the weight of it all settles on her.

2/67B OMITTED 2/67B

2/67C INT. ELIZABETH'S HOUSE - NIGHT 16 23:00 2/67C

Elizabeth hangs up the phone. She can hardly speak.

ELIZABETH  
Alex has been arrested.

Joanna and Alistair are shocked by the news. Elizabeth cries.

JOANNA  
Chloe.

ALISTAIR  
She's asleep. Leave her.

ELIZABETH  
I can't understand this.

Alistair just stares at his mother, his mind racing, he offers no comfort. Joanna goes and sits beside her.

2/67D EXT. BUSH FIRE FIELD/DREAM - DAY 14

2/67D

A hazy grey wall of smoke. Leaves crunching underneath as we move through it, occasional ghostly limbs of trees cut through the dark grey smoke. A woman's ragged, deep breaths.

Starting low and getting louder is the sound of a baby crying. The heavy breathing woman - Joanna - gets closer as the sound of the crying is getting louder. The smoke clears a little - enough to see a bright blue bundle up ahead. Joanna moves towards it. The ground around her is charred black, spot fires smoke and fuel the heat all around her, she never gets closer to the blue bundle on the ground.

2/67E INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY -  
NIGHT 16 03:00

2/67E

Joanna lies in bed. Her eyes are wide open. Alistair asleep beside her. She reaches under the pillow - retrieves the yellow bib. Her mind ticking. She hears Alistair start to snore softly.

JOANNA  
(softly)  
Al. 'You asleep?

Alistair doesn't stir. She gets out of bed gently and quietly.

2/67F INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY -  
NIGHT 16 03:02

2/67F

Joanna goes to the kitchen. She doesn't turn on any lights. She goes straight to where the phones are charging. The phone's screen is full of missed calls and texts messages. She ignores them and dials Kirsty's number. It picks up almost instantly.

JOANNA  
Kirsty.

It's late afternoon in Glasgow and Kirsty is at work in the salon.

INTERCUT WITH:

2/67G INT. HAIR SALON/GLASGOW - DAY 16 16:02

2/67G

The salon is noisy and busy. Kirsty is putting a set of foils on a customer - watched and assisted by a JUNIOR. Kirsty looks at her phone. A newspaper with headline about the Noah Robertson case is in the salon.

(CONTINUED)

KIRSTY

Excuse me. I need to take this call.

(to junior)

You take over. Left side.

The junior nods and takes over. Kirsty walks out to the back of the salon to avoid the noise.

KIRSTY (CONT'D)

(to phone)

Jo. I've been sick with worry. I was about to jump on a plane....

JOANNA

(to phone)

I wanted to call so many times...I'm so sorry...Kirsty.

She chokes up, hardly able to speak.

KIRSTY

(to phone)

Jo. Is there any news? What are the Police saying?

JOANNA

(to phone)

Kirsty you know me. Tell me...was I a bad mother? Just tell me the truth.

KIRSTY

(to phone)

What? Jo? What? You have done nothing wrong. I wish I was there...

Joanna holds back her emotions.

KIRSTY (CONT'D)

(to phone)

Did Alistair say you were a bad mother?

(CONTINUED)

JOANNA  
(to phone)  
No. No... Now...now they've  
arrested Alexandra.

KIRSTY  
(to phone)  
What!

Joanna is overcome with another wave of guilt and grief. She has the yellow bib in her hand.

JOANNA  
(to phone)  
I left him...I didn't look after  
him properly...you know that.

KIRSTY  
(to phone)  
That's rubbish. Stop it. You were a  
lovely mum.  
My God Jo.

Joanna turns around and sees Alistair standing behind her.

JOANNA  
(to phone)  
I have to go.

KIRSTY  
(to phone)  
Lord, yes it's the middle of the  
night there. Go to bed Jo. Get some  
sleep. Call me tomorrow.

JOANNA  
(to phone)  
OK.

Joanna buttons off. She scrunches the bib up into a ball and hides it.

Alistair goes to the fridge. Gets out some milk. Puts the kettle on.

JOANNA (CONT'D)  
You gave me a fright.

ALISTAIR  
Why would you ask her if you're a  
bad mother?

JOANNA  
I don't know.

Alistair contemplates her in the dawn light.

JOANNA (CONT'D)  
Are you OK?

ALISTAIR  
The police have a photo of Noah  
wearing a yellow bib. But they  
can't find it.

Alistair Joanna eye to eye.

JOANNA  
Does it matter?

ALISTAIR  
I don't know.

Joanna keeps her hand holding the yellow bib behind her back.

2/67H EXT/INT. GLASGOW STREET/KIRSTY SALON - DAY 12 11:00 2/67H

Joanna sits in Kirsty's busy salon. Baby Noah in the pram  
beside her. Kirsty comes over. They kiss.

KIRSTY  
So good to see you. You right?

Joanna nods, smiles.

KIRSTY (CONT'D)  
I was just going to get a cup of  
tea. You want one?

JOANNA  
Sure.

Kirsty goes to make the tea. Joanna checks Noah is asleep.  
Looks around her - invisible and ignored in the busy work  
place and she leaves.

Joanna walks down the street, her face is grim, she wipes a  
tear from her eye. She is on her phone, she texts Kirsty.

(CONTINUED)

Kirsty reads the text as she wheels the pram out of the way.

Joanna wipes tears from her face as she walks, free of the baby and the stroller but overwhelmed by sadness and self-loathing.

2/67I INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - 2/67I  
DAY 17 07:30

Joanna is asleep in bed. Alistair pads back from the bathroom and kneels down beside her. He pulls the sheet up and touches her cheek. Joanna doesn't stir. He sees a corner of the yellow bib poking out under the pillow. He pulls it out. He is astounded that Joanna would have it and have kept it from him and the police. He is furious and is about to wake her but then he looks at the bib. It too reminds him of Noah, he folds it carefully. His face softens, he understands why she has it. He places it back under Joanna's pillow and kisses her.

2/67J EXT. FISHING SHACKS -DAY 17 07:00 2/67J

Forensics and plain clothes Detectives converge on the isolated area where Alexandra was jogging. Police tape is strung up to secure the area. Detective Alexiades watches as they begin to search the area.

2/68 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - 2/68  
DAY 17 08:00

Chloe is crying. The remains of breakfast are on the table. Alistair has just told her Alexandra has been arrested. Elizabeth gets a box of tissues. Joanna watches Chloe.

CHLOE  
Why?

ALISTAIR  
We don't know yet.

ELIZABETH  
It's probably just a  
misunderstanding.

CHLOE  
But Mum didn't do anything.

Chloe tries to control her emotions.

Chloe lets go, a huge sob. Joanna witnessing Chloe's raw distress. Embarrassed about crying and distraught, Chloe gets up to leave the room. Alistair hugs her and she lets him console her as she cries.

CHLOE (CONT'D)  
Can I see her?

ALISTAIR  
I'll take you down as soon as we  
can.

Joanna watches all this with growing horror.

2/68A	<u>OMITTED</u>	2/68A
2/68B	<u>OMITTED</u>	2/68B
2/68C	<u>OMITTED</u>	2/68C
2/69	<u>OMITTED</u>	2/69
2/70	<u>OMITTED</u>	2/70
2/71	<u>OMITTED NOW SCENE 2/67A</u>	2/71
2/72	<u>OMITTED</u>	2/72
2/73	<u>OMITTED</u>	2/73
2/74	<u>OMITTED</u>	2/74
2/75	<u>INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 17 08:10</u>	2/75

Joanna sits on the floor beside the bed. Her face pressed to the phone. One hand absently stroking the yellow bib. Coral sits next to her, Declan sits on the edge of the bed, both on their phones. Susie, Krishna and the Trucker are also in the room.

VIVIENNE/JOANNA  
Why have they charged her?

CORAL  
No idea. If she did take Noah,  
where is he?

DECLAN  
The police were down near the  
fishing shacks. They had dogs and  
the whole shebang.

CORAL  
A baby that young.

DECLAN  
Imagine her poor little girl.  
Mother in jail.

TRUCKER  
I gave my statement to the police.

SUSIE  
What did you see?

TRUCKER

I saw a grey car parked on the road  
the day the kid went missing.

KRISHNA

Did you see the baby?

TRUCKER

No. But. It was strange. You don't  
see people out of their cars on  
that road and that couple were at  
it hammer and tongs. Something  
about them wasn't right.

Joanna buttons off and puts down the phone. The bloggers are gone and she is alone in the room. She shuts her eyes. Breathes.

Alistair walks in. At first he can't see her in the dark room, then he goes over to her. She opens her eyes.

JOANNA

We need new rules.

Alistair's demeanour changes - his face dark. He puts his finger over his lips. Shhhhh. He gives Joanna his hand and pulls her to her feet.

2/76 OMITTEDNOW 2/67C 2/76

2/77 OMITTED 2/77

2/78 OMITTEDNOW PART OF 2/75 2/78

2/79 EXT. GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 17 08:15 2/79

Alistair and Joanna walk out into the back garden, past Chloe and Elizabeth in the kitchen. Joanna follows Alistair to the far end of the garden where a bench sits obscured behind a large bush. They sit down. They are both exhausted.

Joanna opens her hand, revealing the yellow bib. Alistair nods.

ALISTAIR

I know. I found it under you  
pillow.

JOANNA

I'm sorry. I needed something.

They sit quietly for a moment.

JOANNA (CONT'D)  
If we could go back. Could we have  
done something differently?

ALISTAIR  
We have done the right thing. The  
only thing that makes sense.

JOANNA  
I can't keep this up. It's wrong.  
Chloe and Alexandra don't deserve  
any of this.

He puts his arm around her. Alistair looks at her. The bib in  
her hand.

ALISTAIR  
We just have to let this play out.  
And they can't ever find this.

JOANNA  
I know.

The bib. They both touch it reverentially.

ALISTAIR  
These cops are smart. But we're  
smarter.

Joanna is distraught, astounded at Alistair.

2/80 INT/EXT. HIRE CAR/ELOURA STREET/WILDE BAY - NIGHT/ DUSK 2/80  
14 20:59

The night Noah went missing. Alistair and Joanna drive down  
the main street in their hire car.

Alistair stops the car.

JOANNA  
Al...

ALISTAIR  
Two minutes.

Alistair holds Joanna's hand until she nods. Alistair gets  
out of the car. Joanna sets a timer on her phone. Shuts her  
eyes and waits.

Pulling away from Joanna to the back seat of the car - the  
baby capsule is there but it is EMPTY. Noah is not there.

THE END

3/a1 INT. WEST-END APARTMENT/GLASGOW - DAY 10A 10:00 3/a1

Baby Noah, gurgling on a soft rug on the floor. Joanna kneels next to him taking a video of him on her phone. The doorbell rings. Joanna gets up and goes to the door. A parcel delivery. She signs for it. Her phone still in her hand. The sound of Noah starting to cry. Joanna takes the parcel and goes back in to Noah. She puts her phone down and picks him up, rocking him settling him. The phone is still recording as she soothes his cries.

3/1 INT. BEDROOM/THE COTTAGE/WILDE BAY/FLASHBACK - NIGHT 14 3/1  
20:35

Joanna sits on the edge of the bed in The Cottage. Alistair comes in. She puts the phone away.

Alistair buttons his shirt in front of a mirror. He can see Joanna behind him. The atmosphere is charged but business-like. They don't make eye contact.

Joanna takes a couple of nappies, a bottle, baby wipes, a change of clothes and puts them in her hand bag.

ALISTAIR

And after I leave the car you  
count...

JOANNA

I count to fifty and then I come  
into the shop.

ALISTAIR

Why are you coming into the shop?

JOANNA

I forgot something.

ALISTAIR

Do you shut the car door?

Joanna pauses. Alistair watches her behind him through the mirror. Joanna looks up at Alistair watching her.

JOANNA

Yes. I shut it.

TITLE SEQUENCE -

THE CRY

3/2 EXT. CROSSROADS/VICTORIA/FLASHBACK - DAY 14 15:36 3/2

The wide, blue Australian sky smudged with a thick cloud of bush fire smoke.

Joanna stands beside the road, the wind whipping her hair around her face, which is streaked with tears. She is looking down at Alistair beside the car. Alistair shuts the rear car door. He rests his head against it. Overwhelmed by emotion, his body slumps. Joanna spins away - unable to witness his pain.

3/3 INT/EXT. HIRE CAR/CROSSROADS/VICTORIA/FLASHBACK - MOMENTS 3/3  
BEFORE 14 15:30

Joanna and Alistair have pulled their car onto the shoulder of the road. Alistair unbuckles his seat belt.

ALISTAIR

I'll go up there and see if I can get coverage.

JOANNA

Is it dangerous? This fire?

ALISTAIR

The wind is carrying the smoke. The fire is still a long way away. You OK?

Joanna nods. Alistair gets out of the car and walks up the hill. Joanna takes her sunglasses off. She looks down at her shirt - milk stains blooming on her chest.

3/4 EXT. CROSSROADS/VICTORIA/FLASHBACK - DAY 14 15:33 3/4

Alistair runs up the hill away from the car, chasing Joanna. He grabs at her arm and spins her around. She is clutching Noah wrapped in a blanket - to her chest. She screams at him.

JOANNA

Nooooo!

3/5 INT. HIRE CAR/CROSSROADS/VICTORIA/FLASHBACK - DAY 14 3/5  
15:30

Joanna takes a deep breath. Wipes her eyes. She is struggling with everything. Her frustration growing to anger. She gets out of the car and slams the door shut.

3/6

EXT. CROSSROADS/VICTORIA/FLASHBACK DAY 14 15:34

3/6

Joanna is crouched on the ground. She is clutching Noah to her chest. Her face buried in his blanket. Alistair stands watching Joanna. He paces. He looks at his phone. Runs his hands through his hair. Paces.

Alistair stops in front of Joanna. He's gentle.

ALISTAIR

Give him to me.

Joanna doesn't move.

ALISTAIR (CONT'D)

Jo.

She shakes her head.

ALISTAIR (CONT'D)

Give him to me.

JOANNA

Why? No.

ALISTAIR

Please. Please.

Joanna looks at him, loosens her grip and allows Alistair to take Noah out of her arms. Alistair cradles Noah gently in his arms as if he was asleep.

ALISTAIR (CONT'D)

We need to get away from here.

Alistair puts his hand out. Joanna looks at his hand. Alistair beckons her - come on - Joanna takes his hand and stands up. In a daze of shock she follows Alistair.

3/7

EXT. CROSSROADS/VICTORIA/FLASHBACK DAY 14 15:37

3/7

Joanna watches Alistair put Noah in the car seat. A truck approaches in the distance. She watches as he shuts the car door. He rests his head on the car, overwhelmed with emotion. Joanna turns away. Sees the truck approaching them. She looks back at Alistair, slumped on the car - crying? Fury and fear explode and she bolts towards the car at full pelt.

Joanna screams as the wind whips her hair as she runs towards the road. And she's not going to stop.

Alistair sees what she is about to do and grabs her arm, physically hauling her backwards with all his strength.

3/8 INT. LONG HAUL LORRY/CROSSROADS/VICTORIA/FLASHBACK - DAY 3/8  
14 15:38

The incongruous sounds of easy-listening music blasts from the radio of a trucker hurtling down the freeway. The trucker looks to the side of the road and sees a car. He sees Alistair grabbing Joanna by the arm and hauling her towards him. It looks violent and scary. The trucker whistles to himself as the lorry hurtles past them.

3/9 EXT. CROSSROADS/VICTORIA/FLASHBACK DAY 14 15:41 3/9

What the trucker doesn't see is Joanna collapsing into Alistair's arms.

ALISTAIR  
 Please. Please Joanna. Get in the car.

Joanna, exhausted and shattered.

JOANNA  
 Did you buckle him in?

Alistair looks at Joanna for a long beat. Her pleading, devastated face.

JOANNA (CONT'D)  
 Buckle him in. Please.

He nods - OK. Joanna stands aside as Alistair opens the car door and carefully does up the baby capsule buckle. The routine calms Joanna.

3/10 INT. HIRE CAR/CROSSROADS/VICTORIA/FLASHBACK - DAY 14 3/10  
15:55

Joanna and Alistair ride in the car in silence. Each lost in their own terrible grief and confusion. Joanna makes a terrible crying sound. She holds her hands out in front of her - looking at them.

ALISTAIR  
 Jo. Tell me.

Joanna shakes her head.

Joanna covers her mouth with her hand, unable to speak. Alistair drives. He reaches over and takes Joanna's hand.

It's deeply upsetting for Alistair to hear. He keeps his eyes on the road and squeezes Joanna's hand as they drive.

3/11 INT/EXT. THE COTTAGE/WILDE BAY/FLASHBACK - DAY 14 16:30 3/11

Joanna stands inside the The Cottage, clutching Noah to her. Alistair carries their bags inside. Suddenly at the front door, Mrs Wilson.

MRS WILSON

Ahoy!

Mrs Wilson, has a big welcoming smile and a carton of milk.

MRS WILSON (CONT'D)

You found the key then? Forgot to get some milk in for you.

She holds out the carton.

ALISTAIR

Thank you. And yes. Found the key.

Mrs Wilson smiles at Joanna, Alistair has placed himself between them.

ALISTAIR (CONT'D)

I'm Alistair and this is my wife Joanna.

Mrs Wilson smiles. Joanna looks pale. Mrs Wilson's reptilian eyes take in everything.

MRS WILSON

I know who you are. I know your mum. How old is your baby?

Joanna answers by rote.

JOANNA

Three months and seventeen days.

Mrs Wilson cocks her head and smiles at Joanna's attention to detail.

ALISTAIR

We are exhausted Mrs Wilson. Thanks for the milk.

Joanna suddenly vomits over the balcony.

MRS WILSON

Oh dear.

JOANNA

I'm sorry. I'm OK.

ALISTAIR

Plane food.

(CONTINUED)

Alistair ushers her towards the door.

MRS WILSON  
Can I get her something?

ALISTAIR  
I'll let you know.

MRS WILSON  
I'm just next door.

ALISTAIR  
Great!

Joanna turns away and notices the portable cot set up in the middle of the room. Alistair shuts the door. Finally noticing that Joanna hasn't moved.

ALISTAIR (CONT'D)  
Why don't you put him down.

Joanna shakes her head. He goes to her and puts his arm around her.

Alistair kisses her head and walks to the window. He looks outside.

JOANNA  
Al. I can't do this. I think we should just go to the police.

Alistair doesn't move.

ALISTAIR  
Jo. You will be charged with manslaughter.

Joanna clutches Noah to her as she sits on the couch. She is reeling, shaking her head.

ALISTAIR (CONT'D)  
Do you understand? You will go to prison. I will never get Chloe. Our lives will be destroyed.

JOANNA  
I'm not sure I can...Al.

He kneels in front of her, takes her hands.

ALISTAIR  
You don't deserve to be punished for this. But the world will not agree with me. But you and me, together. We can make our own way through this.

Joanna shakes her head.

JOANNA  
What have I done?

Alistair touches Joanna's face so gently.

ALISTAIR  
Do you trust me Jo?

She searches his face and her heart for a long beat.

JOANNA  
Yes. Yes I do.

ALISTAIR  
I know we can do this. I know it. But you must trust me.

(CONTINUED)

3/11 CONTINUED:

3/11

Joanna nods. A slight ripple of doubt crosses her face as Alistair gets up and leaves her alone.

3/12 OMITTED NOW PART OF 3/11

3/12

3/13 OMITTED

3/13

3/13A INT POLICE STATION/WILDE BAY - DAY 17 08:30

3/13A

Alexandra sits alone in the interview room. She is in the same clothes as the night before. She is shattered. Peter comes in and hands her a cup of something hot.

ALEXANDRA

Thank you.

PETER ALEXIADES

Is there anything you want to tell us?

ALEXANDRA

I'm waiting for my lawyer.

Peter stands for a moment but Alexandra won't meet his eye. He leaves.

3/14 INT/EXT. HIRE CAR/WILDE BAY/FLASHBACK - EVENING 14

3/14

19:00

It's getting dark. Alistair drives through the bush.

He parks the car. Cuts the headlights. He breathes, trying to calm himself. He takes a pair of gardening gloves and puts them on, takes the bag and gets out of the car.

3/15 INT. BATHROOM/THE COTTAGE/WILDE BAY/FLASHBACK - EVENING 14 19:45

3/15

Alistair scrubs himself clean in the shower. He breaks down crying, allowing himself to express his grief under the cover of the shower.

3/16 INT. HIRE CAR/STREETS/WILDE BAY/FLASHBACK - NIGHT 14 3/16  
20:45

Joanna and Alistair drive through the streets. They are both dressed to go to Elizabeth's for dinner.

JOANNA  
Where is he?

Alistair doesn't answer.

JOANNA (CONT'D)  
Alistair. Please tell me.

Alistair is focused on the task ahead.

ALISTAIR  
There's a beach not far here. I used to go when I was a kid.  
There's an amazing tree there. I used to think it was a magic tree.

JOANNA  
You went there. And the tree was still there?

ALISTAIR  
Yes. Still there.

JOANNA  
Is it beautiful?

ALISTAIR  
Yes. Beautiful.

JOANNA  
Al.

ALISTAIR  
There's no turning back now. You understand that don't you?

Joanna barely nods. They drive to the main street. The small convenience store comes into view.

There is no baby in the capsule.

3/16A INT. SOFT INTERVIEW ROOM/POLICE STATION - DAY 17 09:00 3/16A

Alistair and Chloe sit in the room with Peter and Lorna.

ALISTAIR

Can you tell us what's going on?

Peter looks to Lorna - she nods.

PETER

We conducted a search and we have found something of Noah's in your mum's house.

ALISTAIR

(whispers)

Oh my god.

CHLOE

No, no, no.

PETER

Chloe. I know how upsetting this is, but we have to ask you a couple of questions now...

Alistair puts his arm around her. Lorna pushes a tissue box her way.

CHLOE

I think it was me...

ALISTAIR

Chloe...

CHLOE

Dad. I took one of his socks out of Joanna's bag. I had her bag and I saw the little sock and I just took it. It wasn't mum.

Alistair's face.

3/16B INT/EXT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY/FLASHBACK 16B  
- NIGHT 15 20:35

Chloe stands inside the guest room. Curious and upset she sees Joanna's handbag on the floor. She sees a bootie sitting amongst the nappies and wipes. She takes it.

3/16B ALT EXT. ELOURA ST/WILDE BAY/FLASHBACK - NIGHT 14 3/16B ALT  
21.50

The night Noah disappeared. Elizabeth and Alexandra watch as Alistair hugs Chloe. Alistair is taken by the police.

(CONTINUED)

Chloe sees Joanna's bag on the footpath - she picks it up. Another Police officer is clearing the area and directs them all to behind a taped off area. Chloe sees in Joanna's bag a BOOTIE and she knows its Noah's. It belongs to the baby brother she was on the point of meeting. She takes it.

ALISTAIR (O.S.)  
Where's your bag? Your handbag.  
Where is it?

At the sound of Alistair's voice, Chloe realises they are looking for Joanna's bag -

CHLOE  
Here.

She hands the bag to an Officer/Alistair.

3/16C INT POLICE STATION - DAY 17 09:00

3/16C

Alistair absorbs the news. Chloe is upset and shaky.

PETER  
What did it look like, Chloe?

CHLOE  
It was white with little blue stripes...

Peter and Lorna's faces confirm Chloe's details are correct. They leave the room. Alistair hugs his upset daughter.

CHLOE (CONT'D)  
Will they let mum go? It was my fault. I'm sorry.

ALISTAIR  
Don't worry.

Alistair holds her, disappointed this doesn't look like it's going further.

3/17 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 17 3/17  
09:00

A large tree in full bloom. Elizabeth walks out of the house carrying some drinks. She can't see Joanna; she puts the drinks down and looks around for her.

Joanna is sitting underneath the tree, looks around for broken soil - did Alistair bury Noah here?

ELIZABETH

Jo?

Joanna comes out from under the tree, she has some small pine cones from the tree in her hand.

ELIZABETH (CONT'D)

What are you doing down there?

JOANNA

It's so cool under there.

Joanna joins Elizabeth at an outdoor table. Joanna is looking at the small pine cones from the tree.

ELIZABETH

Alistair brought some of those home one day. I took the seeds and here it is. It's my oldest tree.

JOANNA

That's amazing. Do you know where the tree was?

Elizabeth looks at Joanna.

ELIZABETH

Gosh. I don't remember that. Here, I've got something for you.

Elizabeth reaches into a bag and brings out an envelope.

ELIZABETH (CONT'D)

I took my iPad down to the camera store and got these printed up.

Joanna opens the envelope and finds a stack of photos of Noah. Elizabeth, sitting next to her, looks through them with her.

ELIZABETH (CONT'D)

All the ones you sent me.

(CONTINUED)

JOANNA

There's so many here I had  
forgotten about.

ELIZABETH

There's one here...with all the  
babies.

Elizabeth goes through them until she finds the one she is  
looking for.

ELIZABETH (CONT'D)

This one.

The photo is of five babies, all a similar age lying swaddled  
on the floor.

ELIZABETH (CONT'D)

Are they your friend's babies?

JOANNA

No. That was a Mother's Group.

ELIZABETH

Which one is Noah?

Joanna points.

JOANNA

Easy. Noah's the only one crying.  
I only went a couple of times.

3/17A INT. COURTROOM/GLASGOW/FLASH FORWARD - DAY 38 15:00 3/17A \*

A woman from the Mother's Group is on the stand. She has a  
balled tissue in her hand.

JANE

Joanna wasn't a regular in the  
Mother's group but, yes I remember  
her and I remember baby Noah.

DEFENCE LAWYER

Did you speak to Joanna about her  
experience as a new mother?

JANE

We all talked. It was a great way  
to share our experiences.

DEFENCE LAWYER

How would you say Joanna was  
coping?

(CONTINUED)

JANE

She was quiet. She only came a couple of times so we never really got to know her. We were all first time mums. None of us really knew what we were doing. But..I wish I had reached out to Joanna.

Jane looks at Joanna who stares back at her blank-faced.

JANE (CONT'D)

I held him once. Baby Noah...I remember him so clearly. I...

Jane starts to cry.

DEFENCE LAWYER

Take a moment.

Joanna can't hide a look of revulsion at the emotional display.

3/17B EXT ELIZABETH'S HOUSE/GARDEN - DAY 17 09:00

3/17B

Joanna and Elizabeth in the garden.

ELIZABETH

It's not an easy job is it.

JOANNA

What was Al like when he was little?

ELIZABETH

Well he was very bright. Good at school. Always had lots of friends. Good at sport.

JOANNA

That doesn't surprise me.

ELIZABETH

Even after we lost his dad. Alistair just rolled on. You know what he's like.

She does.

JOANNA

Noah was so young. I never got to hear him speak.

ELIZABETH

You're his mother you know him.

JOANNA

I'm not a mother anymore Liz.

(CONTINUED)

ELIZABETH

Don't say that Jo. You asked me the other day why I only had one child.

JOANNA

Ignore me. I'm nosey.

ELIZABETH

Truth is. I really couldn't face it. I was ashamed at how little joy I found in the whole thing. I didn't tell my husband but I stayed on the pill.

JOANNA

People kept telling me it got easier, past the baby stage.

ELIZABETH

Alistair was...I don't know...I never felt that bond that everyone talks about. I tried to get close to him, but I quite often I felt like I was going through the motions.

JOANNA

I know that feeling.

ELIZABETH

I worried my detachment would affect him. But you know Al has grown into a successful man. So perhaps I was wrong to worry so much.

Joanna takes all this in.

ELIZABETH (CONT'D)

We are everything and nothing.

Off Joanna's look.

ELIZABETH (CONT'D)

Mothers.

Joanna's face as she remembers.

3/17C INT/EXT. HIRE CAR/ROAD TO WILDE BAY/VICTORIA/FLASHBACK 3/17C  
- DAY 14 16:10

Alistair and Joanna in the car driving. Joanna distraught. Shaking.

JOANNA

I reached in to him. He wasn't cold. Just..still.

(CONTINUED)

Alistair absorbs this.

ALISTAIR

When... when did he, when was he  
last awake?

JOANNA

I don't know...I...

ALISTAIR

In the plane? When we got off the  
plane?

JOANNA

He cried the whole flight. He was  
tired, he was asleep. We put him in  
the car capsule at the luggage  
place. I don't know...did you hold  
him?

ALISTAIR

The capsule was on the trolley with  
the luggage. We went to the car-  
hire desk

JOANNA

I got us a coffee.

Alistair stares straight ahead. Gripping the wheel as he  
remembers waiting at the car hire booth with Noah.

3/17D INT. PETER'S OFFICE/POLICE STATION/WILDE BAY - DAY 17 3/17D  
09:10

Lorna and Peter are with Chloe and Alexandra, Alexandra has  
her arm around Chloe.

CHLOE

I'm sorry. I don't know why I took  
it. I suppose it was like...it was  
him.

Chloe looks like she might cry. Alexandra gives her  
encouraging hug. Peter and Lorna exchange a look.

PETER ALEXIADES

Thanks Chloe.

ALEXANDRA

What happens now?

LORNA JONES

You're free to go.

(CONTINUED)

ALEXANDRA

(to Chloe)

Can you wait at the front for me. I  
won't be a minute.

(CONTINUED)

Chloe leaves. Alexandra is furious. And exhausted.

ALEXANDRA (CONT'D)

Shame on you both. Noah is out there somewhere and you spend all this precious time trying to frame a single mother, a jilted ex who likes to have a glass of wine occasionally and runs every day to keep strong for her kid. You could jail half the woman under forty in this town if that was a crime. You were never going to build a case with all this flimsy nonsense.

Alexandra flicks dismissively at the "flimsy nonsense" files sitting on the desk.

PETER ALEXIADES

I know this hasn't been easy for you. But we are doing everything we can to find out what happened to Noah.

ALEXANDRA

Terrific. People in this town now see me as a child killer. You know what they're like here.

Peter is sympathetic but maintains a professional front.

PETER ALEXIADES

I understand. I am sorry.

Alexandra is about to leave but she can't stop herself.

ALEXANDRA

You know. Does it strike you as strange that old mate Alistair....in the chaos and horror of discovering his baby is missing, claims to have seen a red car and I have a red car?

PETER ALEXIADES

How would Alistair know what car you drove?

ALEXANDRA

Because he bought it. And he pays the registration and insurance on it. It's our version of child support.

LORNA

Thanks Alex. Good to know. Please feel free to come and talk to either of us any time.

(CONTINUED)

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3/17D CONTINUED: 3/17D

Alexandra nods and leaves. Peter looks at Lorna who is writing notes. She looks up at him.

3/17E EXT ALEXANDRA'S HOUSE - DAY 17 09:45

3/17E

Alistair pulls up outside Alexandra's house. Chloe in the back.

ALEXANDRA

Thanks.

CHLOE

See you later dad.

Chloe gets out of the car. Alistair grabs Alex's wrist as she goes to get out of the car. Then releases it.

ALISTAIR

I'm sorry you had to go through that. I never thought you had hurt him Alex.

Alexandra calms her anger for a moment.

ALEXANDRA

Well thank you. But Alistair you are the world best liar. Always have been.

Thanks for the lift.

She gets out of the car. Alistair hates her guts.

3/18 OMITTED

3/18

3/19 INT. CLASSROOM/PRIMARY SCHOOL/GLASGOW/FLASHBACK - DAY 3 3/19  
14:05

Joanna is her classroom alone after school. She is hanging up some paintings, tidyng the room.

Alistair walks in. Joanna was not expecting him.

JOANNA

Hello.

ALISTAIR

Hello.

They stare at each other. Mutual attraction. The silent staring grows.

JOANNA

Did you forget something?

(CONTINUED)

ALISTAIR

Yes. I forgot to get your phone number.

They smile. Joanna is flattered and increasingly flustered.

JOANNA

Oh. It must be an Australian thing to be so brash.

ALISTAIR

No. More just an Alistair thing. We could have a drink one night this week.

Alistair takes a strangely old fashioned Nokia out of his pocket.

JOANNA

Woah. That's quite the vintage piece.

ALISTAIR

I like it.

Still charming. Joanna takes the phone and puts her number in it.

3/20 INT. DR WALLACE'S OFFICE/GLASGOW/FLASH FORWARD - DAY 37 3/20

11:00

\*

Joanna and the psychiatrist, Dr Wallace.

JOANNA

Yes the signs were there that Alistair was married. Yes, I should have picked up on them. But when you meet someone who is charming and fun, who seeks you out, my first thought was not to be suspicious of him. I was just flattered. Delighted.

DR WALLACE

Flattery can be very persuasive.

JOANNA

It was addictive. Alistair had a way of making all my insecurities and fears go away, he would just dismiss them. Is that not love?

Dr Wallace looks up from her notes at Joanna.

3/20A INT. HIRE CAR/ROAD TO WILDE BAY/VICTORIA/FLASHBACK - 3/20A  
DAY 14 16:15

Alistair grips the wheel. He is silent. Thinking. Trying to understand what has happened as they fly down the freeway.

ALISTAIR

Jo. The medicine.

JOANNA

What?

ALISTAIR

Your medicine. Noah's medicine.  
They were in the same clear bottles.

3/20B INT. GLASGOW AIRPORT/GLASGOW/FLASHBACK - DAY 13 19:15 3/20B \*

Joanna is at the airport prior to boarding the plane. She has just bought a packet of clear, empty bottles from a pharmacy in the airport. She sits on a shitty seat and pours Baby Calpol into one. And Vicodin into another. She sees the liquid is the same colour and the bottles are identical.

3/20C INT. HIRE CAR/ROAD TO WILDE BAY/VICTORIA/FLASHBACK - 3/20C  
DAY 14 16:20

Joanna realises what he's saying.

JOANNA

No. I tasted it before I gave it to him. Mine tastes different.

ALISTAIR

You were exhausted and out of your mind on that flight.

3/20D INT. ECONOMY CABIN/FLASHBACK - NIGHT 13A 23:15 3/20D \*

Joanna standing up facing the audience of cranky economy passengers. She has Noah in her hands.

JOANNA

Was it you, smart mouth, who made the complaint? With nothing to do but read for twelve hours and watch movies. Would you like to have a go? If anyone here...

Joanna starts shouting - addressing the whole cabin - holding her baby out in front of her.

JOANNA (CONT'D)  
...anyone? Who thinks they can help  
me out here? I would be more than  
grateful. You bunch of stuck up,  
arse-wipes...

She thrusts Noah towards one of the passengers. The airline  
staff try to calm her.

3/20E INT/EXT. HIRE CAR/ROAD TO WILDE BAY/VICTORIA/FLASHBACK -3/20E  
DAY 14 16:21

Joanna sobs as she realises she is responsible for Noah's  
death. Alistair drives. Face forward. Hands gripping the  
steering wheel. They drive towards the thick, black smoke.

3/21 OMITTED 3/21

3/22 OMITTED 3/22

3/23 OMITTEDNOW SCENE 3/28A 3/23

3/24 OMITTED 3/24

3/25 OMITTEDNOW SCENE 2/68A 3/25

3/26 OMITTEDNOW SCENE 2/68B 3/26

3/27 OMITTEDNOW SCENE 2/68C 3/27

3/27a EXT. TELEGRAPH POLE/STREET/WILDE BAY - DAWN 18 06:30 3/27a

FIVE DAYS LATER

A faded FIND NOAH poster flaps on a telegraph pole.

3/27b INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAWN 18 06:30 3/27b

Joanna is out of bed. She is the only one up and the house is  
quiet. Sitting on a kitchen stool, she is trying to express  
milk but quickly realises she is getting almost nothing. She  
stops. She puts the expressing contraption on the bench. She  
looks at the thin film of milk in the bottle. Noah's photo is  
on the fridge door as she opens the freezer. A row of ice  
crusted bags/bottles of milk. She sits down. Realising that  
is over and done - her last connection to Noah, she is  
crushed by sadness.

3/28 INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - DAY 18 3/28  
10:30

Alistair sits alone in the empty interview room. Trying to calm a growing panic about why he is here. Lorna Jones walks in and sits down.

ALISTAIR

Hi.

LORNA JONES

Peter will be here in a moment.

Lorna looks through her notes. Peter walks in. Alistair feeling the coldness of the reception. A shift in the Police attitude is registered loud and clear.

ALISTAIR

Hi. I came in as soon as I got your message. What is it?

(CONTINUED)

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3/28 CONTINUED: 3/28

PETER

Thanks Alistair. We wanted to go through a few details of the afternoon after you arrived in Melbourne.

Alistair acts wrong-footed, as if he wasn't expecting this. But he was.

LORNA JONES

We'll record this.

ALISTAIR

So, I am the suspect now?

PETER ALEXIADES

Just some questions.

3/28A EXT. CROSSROADS/VICTORIA/FLASHBACK - DAY 14 15:32 3/28A

Alistair, standing at a distance from the car, looks back at Joanna, who is kneeling on the ground near the car. Joanna looks up at him and Alistair runs towards her - a look of total horror on his face.

ALISTAIR

Joanna!

Alistair runs to her. Desperately trying to make sense of what he is seeing.

3/29 OMITTED 3/29

3/30 OMITTEDNOW SCENE 3/17C 3/30

3/31 INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - DAY 18 10:31 3/31

Lorna, Peter and Alistair continue talking.

PETER

You arrived at The Cottage at about 4.30pm. What did you do during that time?

ALISTAIR

OK. Unpacked. Had a shower. Put on some washing. Checked some emails. We had a nap for an hour, had something to eat.

(CONTINUED)

LORNA

All Noah's clothes and blankets and  
the covers from the baby capsule  
were washed.

ALISTAIR

Yes. I think so.

PETER

And you both stayed in the Cottage  
until you left to go to  
Elizabeth's?

ALISTAIR

Yes.

PETER

Did you put Noah in the travel-cot?

ALISTAIR

Possibly.

LORNA

Did you change his nappy?

ALISTAIR

Probably.

Lorna is hard-faced. She looks at Peter who is watching  
Alistair.

LORNA JONES

You said you had something to eat  
at the Cottage.

ALISTAIR

Yes.

LORNA JONES

What did you have to eat?

Alistair tries to laugh. No-one else does.

ALISTAIR

Um. What did we have to eat? A  
sandwich or something. That night  
is a blur...I'm sorry.

No sympathetic looks. Just writing in notebooks.

ALISTAIR (CONT'D)

Have you found something? Do you  
know something?

PETER

There is no physical evidence of  
Noah at the Cottage.

(CONTINUED)

ALISTAIR

So you have no leads, your investigation is stalled and now you turn on us?

Peter and Lorna stare at him, unwilling to rise to this.

ALISTAIR (CONT'D)

Can I ask you to be very careful when speaking to Joanna that you don't push her...

Alistair's emotions roll over him and he can't speak. It's hard to tell from the Detectives' blank faces if this has had any effect.

3/32 EXT. POLICE STATION/WILDE BAY - DAY 18 11:30 3/32

Alistair walks out of the police station. He puts his sunglasses on. Keeps his head down and waves away a reporter. He gets in his car.

3/33 OMITTEDNOW SCENE 3/35A 3/33

3/34 OMITTEDNOW SCENE 3/35B

3/34

3/34A OMITTEDNOW SCENE 3/35C

3/34A

3/35 EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY 18 11:45

3/35

The press contingent is small. A couple of journalists and camera people have their laptops out as they wait for news.

Alistair gets out of the car. He is calm and composed. He wears his look of grief-stricken father. He notices a car parked across the road, two cops inside it.

He nods at the press and puts his hand up.

ALISTAIR

Please. I have nothing to say. I  
wish I did.

A British journalist shoves herself and a microphone in front of Alistair.

BRITISH JOURNALIST

Alistair did you kill your son?

Alistair is shocked by the boldness of her question. Even some of the other press are a bit shocked.

BRITISH JOURNALIST (CONT'D)

Well did you? Or was it Joanna, and  
you're covering up for her?

Alistair looks like he might throw up.

ALISTAIR

Excuse me.

He side-steps the woman and hurries to the car. The British journalist shrugs at her colleagues' dark looks.

BRITISH JOURNALIST

Only asking what you all want to.

Alistair goes inside.

3/35A INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY 18 11:46

3/35A

Alistair comes in the front door. He looks exhausted. Worried.

ALISTAIR

Jo?

(CONTINUED)

He walks into their bedroom and sees Joanna fast asleep on the bed. He tries to wake her but she is deeply asleep. He sits her up. She tries to open her eyes.

ALISTAIR (CONT'D)  
Jo wake up. Come on.

JOANNA  
Just let me. It's better.

Alistair continues to lift her up.

JOANNA (CONT'D)  
Al. Leave me.

He stops. Lets her flop back on the bed. Joanna rolls on her side almost immediately back in a deep sleep.

Alistair is more frightened than furious. He sees Joanna has the yellow bib in her hand. He makes a decision and takes it from her. She hardly stirs. He puts it in his pocket and leaves.

3/35B INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY -  
DAY D18 11:47

3/35B

Alistair stands at the front door, composing his face, steadyng his breath, controlling his emotions. It's not really working.

ALISTAIR  
(under his breath)  
Fuck off. Just fuck off. Jesus Christ.

He paces the living room. Feeling the limitations of his cage. He takes out his phone. Makes a call.

ALISTAIR (CONT'D)  
(to phone)  
Henry. It's me.

INTERCUT WITH:

3/35C INT HENRY MCCALLUM'S LOFT/GLASGOW - NIGHT 17 00:47

3/35C \*

Henry is up late. Perhaps waiting for the call.

HENRY  
Hi. You got the draft of the article?

Alistair stands at the window looking out at the motley press.

(CONTINUED)

ALISTAIR

Yes. Thanks. It's good. I'm really worried about the level of competency of this investigation. Something needs to be said.

HENRY

Publish?

ALISTAIR

It's up to you. I can have no connection Henry. I need them on my side.

HENRY

Hang in there.

ALISTAIR

Thanks.

They hang up.

3/36 OMITTED 3/36

3/37 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 18 14:00 3/37  
Joanna lies on her bed. She is groggy and spacey.

3/38 OMITTED 3/38

3/39 INT. ECONOMY CABIN/FLASHBACK - NIGHT 13A 00:30 3/39 \*

Joanna has Noah nestled in the crook of her arm. The yellow bib around Noah's neck. She gently prises open his mouth and angles in a plastic syringe of thick medicine. She wipes his face with the bib.

3/40 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 18 14:05 3/40  
Joanna lies on the bed, remembering. She reaches under the pillow but the yellow bib is gone. She searches through the bed clothes - panic.

3/41 OMITTEDNOW SCENE 3/20A 3/41

3/42 OMITTEDNOW SCENE 3/20B 3/42

3/43 OMITTEDNOW SCENE 3/20C 3/43

3/44 OMITTEDNOW SCENE 3/20D 3/44

3/45 OMITTEDNOW SCENE 3/20E

3/45

3/46 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 18 14:10 3/46

Alistair and Elizabeth share a quiet meal. A place is set for Joanna. But she's not there.

ELIZABETH

Should we wake her?

Alistair shakes his head. They eat in silence for a while.

ELIZABETH (CONT'D)

It's strange. You were supposed to  
be here for two weeks and now we're  
living together.

ALISTAIR

We're in limbo.

ELIZABETH

Will you go back to Scotland?

ALISTAIR

That's where my job is. Our  
apartment. But. How can I go  
anywhere until he is found?

ELIZABETH

You are welcome here for as long as  
it takes. I really mean that. I  
want you to treat this house as  
your home.

ALISTAIR

Thanks Mum.

Joanna comes in, recently ripped from sleep and in a  
frightened fury about the yellow bib.

ALISTAIR (CONT'D)

Jo.

JOANNA

Where is it?

Alistair is conscious of Elizabeth who can see Joanna is  
furious.

ALISTAIR

Jo.

Alistair gets up and goes to her.

(CONTINUED)

JOANNA

So you know where it is?

ALISTAIR

Jo.

JOANNA

What have you done with it?

Alistair has taken her arm. She throws him off.

ELIZABETH

Jo. Whatever it is, I'm sure we can find it.

Joanna ignores Elizabeth.

JOANNA

It's all I have. You can't take it away from me. How can you be so fucking cruel.

Elizabeth is reeling and has no idea what this could be about.

ALISTAIR

It's ok Mum. Can you make us a cup of tea?

ELIZABETH

Sure.

Elizabeth gets up and leaves. They want to be alone.

ALISTAIR

(whisper)

You can't keep it. It has the medicine on it. The police know it's missing. We are under the spotlight. Don't be an idiot.

Joanna is stone cold fury.

JOANNA

Give it to me. I need it.

ALISTAIR

You're not bloody ten years old. What you need is to take a step back and think very carefully about your next move.

Tears run down Joanna's face. Alistair walks away from her.

3/48 EXT. OPEN FIELD/DREAM/AUSTRALIA - DAY - DREAM SEQUENCE 3/48

The sound of a baby crying in the distance - a faint sound almost inaudible. Joanna runs through the air thick with smoke - trunks loom out of the dark air as she navigates towards the sound of a baby crying.

She stops. In the near distance stands a boy, the smoke makes it hard to see his features, he looks at Joanna, opens his mouth to call out to her, but the sound of a baby crying comes out of his mouth. Joanna runs towards him, chanting under her breath...

JOANNA

I got you, I got you, I got you...

She doesn't find him. He's gone. Joanna looks down at the dark, burnt soil and falls to her knees. Embedded in the ground she digs out an old bib, a baby bottle, singlets dark with black soot and dirt, she digs and digs.

3/49 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAWN 19 3/49  
06:00

Joanna wakes from the nightmare. It's dawn. Alistair is deeply asleep beside her. She slides out of bed.

3/50 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAWN 19 06:02 3/50  
Joanna pulls on her shoes, opens the back door quietly and slips out.3/51 OMITTED 3/513/52 EXT. BEACH/WILDE BAY - DAWN 19 06:35 3/52  
Joanna walks through sandy dunes and emerges at the beach. It's still dark. She sits down on the sand. Stares out at the dark sea.

Joanna goes to the edge of the shoreline. There is a pounding surf, just illuminated by an early dawn light.

3/53 EXT. BEACH/WILDE BAY/DREAM - DAWN 19 06:35 3/53  
Stripped down to just a t-shirt Joanna walks into the surf. She lets the water and the waves pull her down. Her head covered by water, she goes under.

3/54 EXT. BEACH/WILDE BAY - DAWN 19 06:35

3/54

Joanna is standing in the shore break wearing only a T-Shirt. She hasn't yet gone in. The waves come up to her thighs. She shuts her eyes, letting the waves push against her.

ALEXANDRA

Joanna?

Alexandra pulls out her headphones. She was jogging along the beach. Joanna doesn't move.

Joanna looks out to sea. Alexandra can see Joanna's behaviour is odd. She slips her shoes off and goes to the waters edge.

ALEXANDRA (CONT'D)

Joanna.

She wades closer to her.

ALEXANDRA (CONT'D)

Joanna are you OK?

Alexandra takes Joanna by the hand and leads her out of the water.

ALEXANDRA (CONT'D)

Come. Bit early for a swim. And no togs.

Joanna looks at her properly.

JOANNA

Alex. Why are you here?

ALEXANDRA

Just running.

A silence. Deeply uncomfortable.

ALEXANDRA (CONT'D)

How are you going?

Alexandra can see the look on her face.

ALEXANDRA (CONT'D)

I can't even imagine how hard this must be. Not knowing where he is, if he's...alright.

JOANNA

It's a nightmare. Every day. Every minute. I'm sorry you were arrested it must've been horrible.

ALEXANDRA

It was. Chloe was really shaken up.

(CONTINUED)

Joanna softens a bit.

JOANNA  
Chloe is a great girl.

ALEXANDRA  
She is. Joanna. Alistair wants her to go and live with you. Do you want that? I mean honestly.

Joanna stares at her.

ALEXANDRA (CONT'D)  
She's a teenage girl. I know father's are important but she needs her mum...you'd have to really want her. You know?

Joanna can't respond as emotions over ride her. She turns away.

ALEXANDRA (CONT'D)  
I'm sorry.

JOANNA  
It's OK.

ALEXANDRA  
When Alistair wants something he'll crush anything and anybody in his way to get it. That's what frightens me.

Joanna stares at her.

ALEXANDRA (CONT'D)  
He's so very good at manipulating people. I can see him doing it with Chloe. He did it with me; I never realised till I was out of it.

Joanna takes all this in.

JOANNA  
I better get home. They'll wonder where I am.

Alexandra nods and is about to turn away when she stops and calls Joanna back.

ALEXANDRA  
Joanna. Be careful.

Joanna absorbs this and walks away.

3/54aA INT. COURTROOM/GLASGOW - DAY 38 15:30

3/54aA \*

Alexandra is on the stand.

DEFENCE LAWYER

The triangle? Can you explain to the court what you mean?

ALEXANDRA

Joanna, Alistair and myself. It was a toxic set of relationships. I was frightened I would lose my daughter. Knowing Alistair and what he was capable of I was determined to do anything in my power to keep Chloe with me.

DEFENCE LAWYER

How did Joanna and Alistair react after you were arrested?

ALEXANDRA

Alistair was...gloating. It was a nightmare for me. I was furious. Alistair appeared to have gotten what he wanted.

Joanna stares straight at her, she nods her head in acknowledgment.

3/54A INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY 19 08:00 3/54A

Joanna walks towards the house to see the forensic team outside. Elizabeth and Alistair on the front lawn. They are relieved to see her.

JOANNA

What is this?

ELIZABETH

They have a search warrant.

ALISTAIR

Where have you been? They arrived here at dawn. I didn't know where you were. Don't do that again.

JOANNA

I went for a walk. And I might do that again.

They stare daggers at each other. Peter and Lorna come out of the house.

PETER ALEXIADES

They've finished inside. We'll move to the back garden.

Peter and Alistair.

ALISTAIR

What's the justification for this?

PETER ALEXIADES

A neighbour called the station. They reported hearing a baby crying coming from inside this house.

Alistair is incredulous. Peter holds his stare.

ALISTAIR

Really.

Peter nods. Lorna joins him. As they walk away from Alistair...

LORNA JONES

We should've done this weeks ago.

Joanna follows Alistair and Elizabeth into the house.

INSIDE THE HOUSE:

Joanna is struck with fear as she sees a forensics guy going through the drawers in her room. Alistair is beside her. She searches his face. He taps his pocket - the bib is in there. Joanna relaxes.

(CONTINUED)

Alistair turns away from her. He watches from the kitchen window as forensics search the back gardens. Turning over garden beds, looking through the garden shed. They pull out spades, mattocks, dirty crusted gardening gloves - they take specimens and scrapings from all the surfaces.

The washing machine and dryer are looked at through an ultraviolet light.

3/55 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 19 3/55  
10:00

Joanna, now dressed, sits on the edge of her bed slowly brushing her hair. Alistair paces, reading from his phone.

ALISTAIR (READING)

"Questions have been raised about the competency of the Australian investigation. Of particular concern is the lack of crime scene evidence from the site of Noah's abduction, the possible loss of crucial evidence from the hire car being moved before forensics had arrived....

Alistair fist pumps the air. Joanna continues to slowly brush her hair, thinking.

ALISTAIR (CONT'D)

Yes. McCallum is worth every penny.  
You're not wearing that are you?

Joanna stops mid brush.

JOANNA

Who pays him?

Alistair goes up close to her and whispers.

ALISTAIR

(whispers)

I paid him. To make the cops look bad. I don't think there was a neighbour who called the station. They needed an excuse to search here.

They hold each others stare. Alistair notices a photo she is holding. He looks at it with a smile. Normal voice.

ALISTAIR (CONT'D)

That's nice. Are you taking that with you today?

JOANNA

I think he looks sad in this one.

ALISTAIR

Please. Just give me today. Give me your best today.

(CONTINUED)

Alistair takes a blister pack of pills out of his pocket.

ALISTAIR (CONT'D)  
Couple of these. They'll relax you.

(CONTINUED)

JOANNA

No. I don't want them. I don't need them. Let's sit in the sun for a bit.

ALISTAIR

Sure.

3/56 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 19 3/56  
10:02

Joanna and Alistair are in the garden. Here they are able to talk without fear of being overheard.

JOANNA

I've been thinking about the day. On the plane. I know I did a taste check on the plane. I know it. Because this old lady sitting behind asked me what I was doing. And I explained it to her.

Alistair shrugs - and?

JOANNA (CONT'D)

What if it was something else?

ALISTAIR

You can't trust your memory. You were exhausted and stressed on the plane. You were out of your head with fatigue.

JOANNA

But if it was something else? He was always crying, maybe there was a condition we didn't know about...then I wouldn't be to blame.

ALISTAIR

It's too late Jo.

JOANNA

Why? We could go to Peter. Tell him the whole truth. They can do an autopsy on Noah and they can tell us truly what happened to him.

ALISTAIR

We are way passed that point.

JOANNA

Are we? Why?

ALISTAIR

We would be hammered if it was revealed that we had lied and fabricated Noah's disappearance. We would face charges - perjury, lying to the police. Think it through.

JOANNA

We should have gone straight to the police. We should have.

ALISTAIR

We were exhausted and in shock but what's done is done. We have to keep looking forward.

Joanna stares blankly out at the back garden.

ALISTAIR (CONT'D)

You know I will never, ever blame you.

Joanna stares at him. Realising the emotional manipulation he has just enacted. She smiles at him. A fake smile.

JOANNA

Thank you.

ALISTAIR

This 60 Minute interview will get the focus back on to the search for Noah and off us. The public, the press, everyone needs to be looking for him. Are you up for it?

JOANNA

I think I can do it. With your help.

Alistair senses something different in her and hopes its a good thing.

3/57 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY 19 3/57

10:30

Noah's baby blanket. Some photos of Noah. A stack of palm cards neatly covered with writing. Joanna's handbag.

Alistair comes out of their bedroom with a small suitcase.

ALISTAIR

Ready? We're going to be fine.

Joanna nods. Stands up. Alistair grabs her close to him. He kisses her nose. Elizabeth walks in.

(CONTINUED)

ALISTAIR (CONT'D)  
Aren't we Mum? Facing the press is  
a real skill, not one we ever  
thought we'd have to learn.

ELIZABETH  
I'm sorry the world demands this of  
people in your situation.

JOANNA  
But if it helps find Noah.

Elizabeth nods.

ELIZABETH  
Of course. And a night in the city  
by yourselves is a nice reward.

3/58 INT/EXT. ELIZABETH'S CAR/STREETS/OUTSKIRTS OF MELBOURNE 3/58  
- DAY 19 12:00

Joanna and Alistair drive in Elizabeth's car.

JOANNA  
Did you bring it? The bib?

ALISTAIR  
Yes. It's in the bag. I'll give it  
to you in the hotel room.

Joanna grits her teeth at being treated like a child. She  
looks out the window.

ALISTAIR (CONT'D)  
My fucking lawyers are telling me  
to pull back with the custody case.

JOANNA  
That makes sense.

ALISTAIR  
It "make sense"? What, are you a  
lawyer now?

Alistair regrets the outburst immediately.

ALISTAIR (CONT'D)  
I'm sorry. I'm stressed.

JOANNA  
I know.

ALISTAIR  
Perhaps we should go over our  
responses.

(CONTINUED)

Joanna takes some palm cards out of her bag. Alistair blasts his horn at another driver.

3/59 INT. TV STUDIO/MELBOURNE - DAY 19 12:45

3/59

Joanna sits in a make-up chair getting the final touches to her face. Alistair is on his phone but he has an eye on Joanna. He interrupts the make-up woman.

ALISTAIR

Dial back the eyes. Too heavy.  
And waterproof as much of it as you can.

Joanna shuts her eyes, escaping from the intense and curious stare of the make-up person.

3/60 EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT 14 3/60  
21:05

Grainy, black and white security footage from a shop on the main street of Wilde Bay. There are no people on the street. A couple of cars drive past. A man appears, Alistair, he runs into frame and stops looking up and down the street. A image of Joanna's arm and back of her head, walks zombie like into frame, then out.

3/61 INT. TV STUDIO/MELBOURNE - DAY 19 13:15

3/61

A well-dressed journalist, Clara Smith, sits opposite Joanna and Alistair. They sit in what looks like a comfortable lounge room. Clara has the security footage on a TV screen.

CLARA SMITH

So we'll screen that footage. Now I'll ask you some questions about that night. OK?

Alistair and Joanna nod. There are two cameras pointed at them.

CLARA SMITH (CONT'D)

So that's the moment. The moment you realised your four-month old son was gone. Vanished from the back of your car. Can you recall what you were thinking in that moment?

Alistair and Joanna exchange a look.

ALISTAIR

I went from - what? Where is he? To absolute terror, like sliding down a mountain.

(MORE)

(CONTINUED)

ALISTAIR (CONT'D)

I was just saying over and over to myself, where is he, where is he?

CLARA SMITH

And you're still both asking yourself that question.

They nod in sad unison.

CLARA SMITH (CONT'D)

Now let's move on to how you're coping here and now. Do you need a break?

Joanna shakes her head.

ALISTAIR

No, thank you.

Joanna's head is down, looking at the baby blanket she is holding on her lap. Clara nods at the crew.

CLARA SMITH

As a parent I can only imagine the horror of what you are going through. Do the police have any leads, or any idea what has happened to your baby son?

ALISTAIR

This is what's so hard. A baby can't just disappear. Someone, somewhere knows what has happened to him. Knows where he is.

CLARA

I'd like to ask you how you are coping with the allegations that you had something to do with your son's disappearance?

ALISTAIR

It's something we try not to listen to. We can't stop people thinking what they want but what's most upsetting is that it takes away from the search for our boy. That's where we want to see the energy of the press and the police.

JOANNA

Can I say something?

Alistair is worried about Joanna. He holds her hand tight.

(CONTINUED)

CLARA SMITH

Of course. Sorry Joanna. Can you  
look up, so we can see your face.

Joanna raises her head. She takes a deep breath. She embraces  
the lie in a whole new way - she decides to try to really  
believe it.

JOANNA

I want to say something to whoever  
has Noah. Firstly, I want to thank  
you for looking after him.  
But...he's our son and our lives  
are destroyed by your actions.

Alistair reaches out and holds Joanna's hand. So impressed  
with her performance.

(CONTINUED)

JOANNA (CONT'D)

If you have him, or know who has him please...please let him come home to us.

Clara is touched but also very pleased with the footage.

CLARA SMITH

Your lives are on hold. You both live in Scotland. Visiting mum over here for the summer...what now?

ALISTAIR

We will never stop looking for Noah. We will never stop believing that he is out there and that he will return to us.

JOANNA

How can I ever go home if my baby is here? I can't leave....

Joanna's voice chokes as she tries to hold back tears.

JOANNA (CONT'D)

Al. I'm sorry.

ALISTAIR

Can we stop now please.

Clara nods, blinking back a few tears herself.

3/62 INT. MAKE-UP ROOM/TV STUDIO/MELBOURNE - DAY 19 14:00 3/62

Joanna sits alone in the make-up chair looking at her bare face in the mirror. Alistair arrives. He kisses her. They speak low, even though there is no-one else around.

ALISTAIR

They're happy. You did really well.

JOANNA

Thank you.

ALISTAIR

We can check into the hotel and then I thought we might get something to eat.

JOANNA

Where is it? If it's not far I might walk.

Alistair hands her his phone with a google map of Melbourne on it/directions to the hotel.

(CONTINUED)

ALISTAIR

Alright. But what if you're  
recognised?

Joanna waves the sunglasses she is holding as a response, while she looks at the phone. Alistair's phone rings. Joanna sees the name come up - Jean-Louise. Alistair takes the phone and rejects the call.

JOANNA

Jean-Louise?

ALISTAIR

Jean-Louise Talbot. She's our  
publicist. She does some work with  
me back home. For the Party.

Joanna lets this settle in for a moment.

JOANNA

I wasn't aware we had such a thing.

ALISTAIR

She contacted me a week or so ago.  
Asked if she could help. That's  
what she does.

JOANNA

Why didn't you tell me about her?

Alistair thinks.

ALISTAIR

To be honest I don't know. She  
organised this interview.  
Negotiated the fee.

JOANNA

We get paid for this?

ALISTAIR

Yes of course.

Joanna reels back.

JOANNA

To help pay for journalists to  
write articles.

ALISTAIR

That's right. While my job is on  
hold there's no money coming in. We  
still have the mortgage and  
expenses.

JOANNA

After that interview our faces are  
going to be known even more.

ALISTAIR

A new story will come along and  
we'll be old news.

JOANNA

We are that couple now. Your plan  
was supposed to stop our lives  
being ruined but Al.....look at  
what's happening.

Alistair looks around. Makes sure the door is closed. Their voices are low.

ALISTAIR

I am trying to do what's best. For  
us. I am trying to hold it all  
together but don't forget that  
you're not the only one mourning.

He pauses to regain his emotions, or to make a stronger point.

ALISTAIR (CONT'D)

My son is dead.

JOANNA

Because of me.

ALISTAIR

I didn't say that.

JOANNA

Yes you did.

Joanna grabs her bag and walks out. Alistair, exhausted and emotional lets her go.

3/63 INT. BAR/MELBOURNE - DAY 19 14:45

3/63

In a corner of a large city bar. It's relatively quiet at this time of the afternoon. Alistair is having a beer by himself. He has headphones on and is on his laptop. Scrolling through the Find Noah Facebook page. He looks around the small crowd, feeling like everyone is watching him, or pretending not to watch him; someone laughs - he's sure it's directed at him.

CUT TO:

Alistair brings another beer back to his table, feeling the eyes of the room burning into his back. He tries to call Joanna. She doesn't answer. He texts her and waits for a response. A young girl passes behind him very close and drops a folded coaster in front of him.

(CONTINUED)

Alistair opens it - it reads GUILTY. Alistair looks around but whoever dropped it is not owning up.

3/64 INT. HOTEL ROOM/MELBOURNE - DAY 19 15:00

3/64

Joanna is in a bathrobe watching a renovation lifestyle show on television. The door opens. Alistair comes in with a bunch of flowers and bag. He takes a bottle of champagne out of the bag.

Joanna mutes the television.

ALISTAIR

Smuggled this in. We did so well today Jo.

The champagne. Joanna stares at him blank faced.

JOANNA

Hey.

She watches him.

JOANNA (CONT'D)

There's no vase in a hotel room.

The time apart hasn't cured the mutual aggression.

ALISTAIR

I'll get one.

He goes to the phone and picks up the receiver - dialing room service. Joanna gets off the bed and holds down the phone button.

JOANNA

You don't have to fix everything.

ALISTAIR

It's a fucking vase.

They stand eye to eye for a beat. Both furious and frightened. Joanna takes the flowers out of his hand and shoves them in a rubbish bin and goes into the bathroom and shuts the door.

Alistair paces a bit. Then goes to the bathroom door.

ALISTAIR (CONT'D)

Jo. What do you want me to do?

Joanna comes out of the bathroom with a roll of toilet paper that she's using for tissues.

JOANNA

This choice we've made, I'm not sure it was the right one.

(CONTINUED)

ALISTAIR

Sorry. This is my life. I like my life. I don't want to go to jail. That's not my story. And I don't deserve it.

JOANNA

Perhaps there is no going back. But it's changing us.

Alistair sits on the bed. Exhausted.

JOANNA (CONT'D)

You know what I realised. I will never, ever be able to talk about this honestly to anyone...anyone. Ever. For the rest of my life I will have to carry this.

ALISTAIR

You can talk to me Jo.

Joanna dismisses that as any kind of a solution.

ALISTAIR (CONT'D)

Can you promise me you won't do anything without telling me and talking to me. We are in this together.

Joanna looks at him with some softness. She nods.

JOANNA

OK.

Joanna sits on the bed next to him.

ALISTAIR

God how good is it to talk without thinking someone's listening in.

Joanna understands what he means.

ALISTAIR (CONT'D)

I'm still worried.

JOANNA

What are you worried about?

ALISTAIR

Peter and Lorna were asking me about what we did at the Cottage.

JOANNA

And?

ALISTAIR

Why were there no nappies in the  
rubbish bin.

Joanna blanches.

ALISTAIR (CONT'D)

What did we eat for God's sake.

JOANNA

What did you say?

(CONTINUED)

ALISTAIR

I was vague. Sandwich or something.  
I should have said we used the BBQ.

Joanna looks at Alistair.

3/65 EXT. THE COTTAGE/WILDE BAY/FLASHBACK - DUSK 14 19:30 3/65

Joanna, dressed only in her swimming costume, watches Alistair throw gardening gloves and a blanket on the fire lit in the barbecue in the back garden of the cottage. Whirls of black charred ash fly into the air.

CUT TO:

3/66 INT/EXT. THE COTTAGE/WILDE BAY/FLASHBACK - DUSK 14 19:45 3/66

Alistair watches as Joanna stands in a flower bed and uses the garden hose to wash the barbecue clean of ash. Damping down the ash into the garden with her feet and the water from the hose. Hence the swimming costume.

3/67 INT. HOTEL ROOM/MELBOURNE - DAY 19 15:10 3/67

Joanna takes a glass of champagne from Alistair.

JOANNA

I cleaned it. Every bit of ash was gone in the ground.

ALISTAIR

Yes. But Mrs Wilson told police she always leaves the barbecue set and ready to go. Ours was empty of wood.

(CONTINUED)

JOANNA

So we say we used it to cook  
something?

ALISTAIR

If it comes up. Say we used it and  
cleaned it. And tell them you took  
the dirty nappies and put them in  
the bin in town.

Joanna thinks about the lies and Noah and how her life has  
become like this and she is overwhelmed with sadness. She  
puts the glass of champagne down.

JOANNA

There's nothing to celebrate.

She gets up and opens the wheelie bag. She searches through  
it looking for something.

ALISTAIR

We're almost there. Almost free.

JOANNA

Please. You are not free if every  
word you say is a lie. Where is it?

Joanna can't find the bib.

ALISTAIR

I got rid of it.

JOANNA

No.

ALISTAIR

Yes.

Joanna screams.

JOANNA

Alistair! You promised me! You  
promised!!! Where is it??

She might physically attack him?

ALISTAIR

I'm sorry. It had to go. It had to.  
It's gone. It doesn't exist.

She sits on the edge of the bed. So upset.

JOANNA

It was all I had. It was such a  
small thing. You're so cruel.

ALISTAIR  
You are the most ungrateful person  
I have ever met.

JOANNA  
I am supposed to thank you?

ALISTAIR  
Well. Actually yes.

Joanna stares at him.

ALISTAIR (CONT'D)  
You know your problem - you're  
poisonous.

The choice of word is intentionally cruel.

JOANNA  
Go. Get out. Go home to your mum.

Joanna picks the flowers up out of the rubbish bin. Joanna  
hands the crumpled bunch to Alistair.

JOANNA (CONT'D)  
Here. Take her some flowers.

3/68 EXT. ALEXANDRA'S HOUSE/WILDE BAY - DUSK 19 19:20

3/68

Alistair drives down Alexandra's street and stops outside her  
house. He takes the key out of the ignition. Reaches over and  
picks up a bottle in a brown paper bag puts it inside a  
plastic shopping bag. He contemplates the crumpled flowers  
but decides against taking them and gets out of the car.

He stops for a moment at the post box. It was hand-painted  
years ago but the initials A & A are still visible. He takes  
in the garden as he walks up to the front door. He rings the  
bell.

Alexandra opens the door to Alistair.

ALISTAIR  
Hi.

ALEXANDRA  
Hello.

She is nervous and defensive - totally unsure what Alistair  
is doing there.

ALISTAIR  
Is she home?

ALEXANDRA  
No. She has netball practice.

ALISTAIR  
Well. Maybe I can wait. We can  
talk. It's about time we had a  
proper, open talk about things.

He takes the bottle of wine out of the shopping bag.

(CONTINUED)

ALISTAIR (CONT'D)  
Something for you.

Alexandra turns and walks back inside. Alistair follows.

3/69 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DUSK 19 19:21 3/69

Alistair follows Alexandra into the kitchen. She gets two glasses. Alistair takes in his old house.

ALISTAIR  
This kitchen. Same kettle!

He picks up an old stove top kettle.

ALISTAIR (CONT'D)  
Where did we get it?

Alexandra puts the glasses on the table and Alistair opens the bottle and pours.

ALEXANDRA  
We bought it at a garage sale  
in....Lorne I think. Yes, Lorne.

ALISTAIR  
Why were we there?

ALEXANDRA  
We drove to Melbourne for Sally and  
Oliver's wedding.

ALISTAIR  
Yes. That was the worst wedding  
ever wasn't it?

ALEXANDRA  
What did you want to discuss?

ALISTAIR  
Sorry. I was just trying to see  
what having a normal conversation  
felt like again.

Alexandra softens a bit.

ALEXANDRA  
How's Joanna?

ALISTAIR  
She's very strong but I am worried  
about her. How are you?

ALEXANDRA  
The police turned this house upside  
down. Every drawer tipped out.  
Every cupboard.  
(MORE)

(CONTINUED)

ALEXANDRA (CONT'D)

I was never thought of as Miss Popular around here but now people look at me like I'm a criminal.

ALISTAIR

You did stalk Jo on Facebook.

Alexandra takes a sip of her drink and doesn't respond.

ALISTAIR (CONT'D)

How's my Chloe?

ALEXANDRA

She's OK. She's very committed to the searches and she's online all the time with it.

Alistair stretches out on the kitchen chair. He shuts his eyes. Alexandra just watches him - wary of him.

ALISTAIR

That sound. Sounds like home.

He opens his eyes.

ALISTAIR (CONT'D)

We had a good thing going here didn't we. Remind me why we left here?

ALEXANDRA

You were offered a job in Scotland.

They look at each other. Old lovers. So much history between them.

ALISTAIR

Imagine if I'd said no to that job. If we'd stayed here. Raised Chloe, maybe had another baby or two...you always wanted three. Didn't you.

ALEXANDRA

It wasn't going to Scotland that broke us up Al, it was your affairs and your constant lying. That would've happened anywhere in the world.

They drink. Alistair absorbs her remarks.

ALEXANDRA (CONT'D)

But here we are Al. Going to court to fight for custody.

ALISTAIR

I can offer her a terrific education. Private school.

(MORE)

(CONTINUED)

ALISTAIR (CONT'D)  
She can have access to any  
university in Europe.

Alexandra nods - Yes I know that.

ALEXANDRA  
She's all I've got. I wouldn't know  
who I was if she was gone.

Alistair goes in to hurt her.

ALISTAIR  
No. See here's the thing. What any  
good parent would do is put Chloe's  
best interests ahead of their fear  
of being alone.

He smiles patronisingly at her. Alexandra stands up.

ALEXANDRA  
I think you should leave.

ALISTAIR  
I am waiting for Chloe.

ALEXANDRA  
I don't want you here.

ALISTAIR  
Is this a fantasy of yours? Telling  
me to get out of your house. The  
house, mind you, bought with my  
parents deposit. Do it now - "get  
out of my house Al"!

ALEXANDRA  
Does Joanna know what a cruel man  
you are?

Alistair has had his fun. He stands up.

ALISTAIR  
You can finish that off before  
dinner.

The bottle of wine on the table. He goes to kiss Alexandra on  
the cheek and she flinches back, pushing him away from her.  
He shrugs to himself and leaves. Alexandra stands very still  
until she hears the front door close.

3/70 INT. HOTEL ROOM/MELBOURNE - NIGHT 19 20:00

3/70

Joanna is in the hotel room, the lights from the city framed  
behind her. She is talking to Kirsty on speaker phone.

(CONTINUED)

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3/70 CONTINUED: 3/70

JOANNA  
I should have listened to you.

INTERCUT WITH

3/71 INT. HAIR SALON/GLASGOW - DAY 19 09:00

3/71

Kirsty stands out the back of the salon - in a quiet area. The full blast of hair-dryers and chatter from the shop.

KIRSTY

You are both in a terrible situation. You need to be kind to each other.

JOANNA

You were always suspicious of Alistair. Why was I so blind?

KIRSTY

You were in love.

Joanna walks towards the windows. A half empty glass in her hand.

JOANNA

With a married man.

KIRSTY

What are the police saying?

JOANNA

Nothing. They have nothing. We're under surveillance. Loads of people think we did it.

KIRSTY

Idiots.

Joanna takes a deep breath.

JOANNA

I was a shit mother. He's dead. He's dead and it's my fault.

Kirsty is frozen for a moment, what is her friend telling her? Then she regains her senses.

KIRSTY

Jo, don't do this to yourself. Noah is alive. I know he is. Don't give up hope.

A beat. Joanna gathers herself.

JOANNA

You're right. I'm sorry. I'm gonna go.

KIRSTY

Call any time. Get some sleep.

(CONTINUED)

Joanna buttons off. Takes a swig of champagne from the bottle.

3/72 EXT. CONSTRUCTION SITE/OCEAN VIEW/WILDE BAY - DAY 20 3/72  
07:45

The sound of an earth mover starting up it's engine. Alistair asleep in the car. He wakes with the sound of the machine and the sun in his eyes. He takes in his surroundings. He suddenly screams really loudly - his scream ends in a sob. Alone and not being watched by anyone he can express his grief and fear. His shoulders heave as he cries his heart out.

3/72A INT. COUNTRY CHURCH/WILDE BAY - DAY 20 08:30 3/72A  
Alistair prays in the quiet church. He is alone. He is holding the bib in his closed fist. He walks to the back of the church and lights a votive candle. He takes the bib and sets it alight. He watches it burn until there is nothing left of it but black ash.

3/73 EXT. POLICE STATION/WILDE BAY - DAY 20 09:00 3/73  
Alistair gets out of Elizabeth's car. As he walks towards the police station. He adjusts his face - he adopts his "grieving father" look - sombre but fragile.

3/74 INT. POLICE STATION/PETER'S OFFICE/WILDE BAY - DAY 20 3/74  
09:02

Alistair nods at an officer as he walks into Peter's office and quickly shuts the door behind him.

He sees on a board on the wall there are two maps of the town with red lines drawn around various streets. He takes out his phone and takes a photo of them. The door opens. Peter walks in. Alistair conceals the phone.

PETER ALEXIADES  
What are you doing in here?

Peter shuts the doors on the board. Concealing them from view.

ALISTAIR  
I just walked in. I knocked thought you were here.

PETER ALEXIADES  
You should not be in here.

ALISTAIR  
Sorry. It was open.

PETER ALEXIADES

You needed to see me?

Alistair sits.

3/75 INT. HOTEL ROOM/MELBOURNE - DAY 20 09:03

3/75

Joanna in tumble of bedsheets and pillows. She is on her secret phone. As soon as she logs in to the Find Noah Facebook page her bed and room now contain chat members. Chloe is with them. Her phone to her face. They are all very excited as the body language "expert" from Texas, delivers his judgement.

ALEJANDRO TORRES \*

So I have made an examination of both Joanna and Alistair at the press conference. At 2:55 the female touches her right ear lobe before responding; indicating that what she is about to say is Not True!

The chat members yell out raucously. I GOT IT. SHE DOES THAT ALL THE TIME. I KNEW IT. GIVE THE WOMAN A BREAK.

ALEJANDRO TORRES (CONT'D) \*

At 3:05 the males right arm shifts away from her and then immediately can be seen shifting towards the females lower back. His action could constitute a tapping and signal to the female "Oh my God!"

The room erupts in a cacophony of babbling voices. Joanna looks increasingly horrified as she reads. She throws back the covers and yells out at the people.

JOANNA

Shut up shut up...

ALEJANDRO TORRES \*

Why did they search the mother's house?

VIVIENNE JONES

Someone heard a baby crying inside.

Consternation from the FBers on the bed.

ALEJANDRO TORRES \*

What did they find?

VIVIENNE JONES

Nothing. Yet.

(CONTINUED)

Joanna gets nervous. Buttons off and hurls her phone onto the bed. And she is alone in the room.

She stands at the window looking down at the street and the city - so distraught. Her phone makes a ping. Joanna picks up the phone and opens a private message from MIA DOLPHIN And Chloe is behind her in the room. On her phone.

DOLPHIN/CHLOE

Are you saying there's stuff the cops don't know about?

VIVIENNE/JOANNA

A lot.

DOLPHIN/CHLOE

You must be a local.

VIVIENNE/JOANNA

I'm in the area.

DOLPHIN/CHLOE

If you really want to help then you need to share what you know.

VIVIENNE/JOANNA

I'm scared.

Chloe is momentarily stunned by that response. Then excited.

DOLPHIN/CHLOE

I can meet you. You can talk to me anonymously.

Joanna doesn't reply. Terrified of how far she's already gone.

DOLPHIN/CHLOE (CONT'D)

I'll be at the bench in front of the surf club at 5 today. I'll wear a yellow top.

Joanna's fingers hover over her phone, but she turns the phone off and Chloe disappears.

09:05

Peter and Alistair in his office. Peter closes up some open paper files as he goes behind his desk.

PETER ALEXIADES

What can I do for you?

ALISTAIR

I was hoping for an update.

PETER ALEXIADES

I will contact you the moment we have any real leads or news.

(CONTINUED)

ALISTAIR

Is there nothing? What are you guys actually doing? I mean, arresting poor Alex, she's completely devastated.

Peter controls his anger at this accusation.

PETER ALEXIADES

We are doing everything we can. We're hoping the 60 minutes interview might bring someone forward.

Peter watches Alistair, who is pretending to be overcome with emotion.

ALISTAIR

Where is he? Where is my son, Pete?

Peter softens.

PETER ALEXIADES

Go home. Take care of your wife. Spend time with Chloe and your Mum.

ALISTAIR

I'm sorry Pete. You're not going to stop are you? You're going to keep looking for him?

PETER ALEXIADES

We will keep the investigation open until we have no more leads to follow, until then we will not give up.

ALISTAIR

Thank you, Pete.

Peter watches him with a steady stare. Looking for any cracks. Alistair keeps a total poker face.

3/78 OMITTED 3/78

3/79 OMITTED 3/79

3/80 INT/EXT. ELIZABETH'S CAR/BEACH CAR PARK/WILDE BAY - DAY 3/80  
20 17:00

Joanna approaches the surf club. She can see a bench in front of it. It is empty. There aren't many people around. Joanna scans the area - and then she sees a woman with a bright yellow top walking towards the bench. Joanna steels herself and is about to approach her when the woman turns around and Joanna can see that Dolphin is in fact Chloe. She watches as Chloe looks at her phone. Joanna hesitates for a moment and then turns and walks away.

We stay on Chloe, who takes a bottle of wine out of her backpack and slogs back a big gulp.

3/81 OMITTED 3/81

3/82 OMITTED 3/82

3/83 OMITTED

3/83

3/83A INT ELIZABETH'S HOUSE/GUEST ROOM/WILDE BAY - DAY 20 3/83A  
17:55

Joanna no longer has the bib. She has nothing to hold on to and it's making her furious and sad. She takes her clothes out of the overnight bag thrown open on the bed, and smells her clothes, a futile search for something of Noah's or milk or anything. She looks up and sees her reflection in the mirror. Mad at herself as much as Alistair.

ALISTAIR (O.S.)

Jo! It's on.

His voice makes her blood run to ice. She walks out of the room.

3/84 INT/EXT. ELIZABETH'S HOUSE/GARDEN WILDE BAY - DAY 20 3/84  
18:00

Joanna comes out of the bedroom and heads for the garden.

Alistair is in the living room watching TV with Elizabeth. He gets up when he sees Joanna.

(CONTINUED)

ALISTAIR  
Come and watch the Sixty Minutes  
interview with Mum.

JOANNA  
No thanks.

Alistair pulls Joanna outside, out of Elizabeth's earshot.

ALISTAIR  
It's important. You need to watch  
it.

JOANNA  
You need to stop telling me what to  
say, do and think every second. And  
you need to stop lying to me.

ALISTAIR  
What are you talking about?

JOANNA  
Your Mum told me you didn't come  
home last night.

ALISTAIR  
I slept in the car.

JOANNA  
Course you did.

ALISTAIR  
You are out of control Jo...

Joanna goes to Alistair and takes his head in her hands and  
whispers into his ear - aggressive and quiet.

JOANNA  
Where is he buried? I want to see  
it...tell me...

Alistair pushes her away.

ALISTAIR  
Stop.

JOANNA  
I should never have given him to  
you.

She walks away from him into the garden.

3/84A INT. THE COTTAGE/WILDE BAY/FLASHBACK- DAY 14 18:45 3/84A

Joanna holds Noah's blanket-wrapped body close to her chest. Alistair holds out his arms. Joanna holds on tight. Alistair gently kisses Joanna and takes Noah from her arms. Joanna stands numbly for a moment. Then she walks to the hall, where she sees Alistair zipping up a sports bag - now heavy with Noah's body. He looks so sad. He turns to go. He walks out the door. Joanna calls out after him.

JOANNA

Al...Please....wait...

Alistair stops at the open door.

3/85 OMITTED 3/85

3/85A INT/EXT. ELIZABETH'S HOUSE/GARDEN WILDE BAY - DAY 20 3/85A  
18:00

Now hidden in the lush garden, Joanna shudders at the memory. But she is clear and strong.

JOANNA

I should never have listened to  
you. I was a coward.

Alistair is unmasked - his warning carries a dark threat.

ALISTAIR

Be very careful Jo. Don't become a  
loose canon.

If she is frightened she doesn't show it.

JOANNA

You have always underestimated me,  
Alistair.

Joanna goes, leaving Alistair furious and frustrated.

(CONTINUED)

3/86 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY 20 18:31/086

Elizabeth comes out to fetch Alistair and Joanna to watch the 60 minutes interview. But she finds Alistair alone, in a secluded corner of the garden, trying to stifle the sound of his anguished sobbing. She watches him for a moment, then turns and goes back into the house.

3/87  OMITTED 3/87

3/87A EXT. THE BEACH BENCH/WILDE BAY - DUSK 20 19:30 3/87A

Joanna sits alone on the bench, staring out to sea, resolved and defiant, thinking through her terrible predicament.

3/88 OMITTEDMOVED TO 3/84A 3/88

3/88A OMITTEDDIALOGUE MOVED TO 3/85A 3/88A

3/89 OMITTED 3/89

3/90 INT. DR WALLACE'S OFFICE/GLASGOW/FLASH FORWARD - DAY 37 3/90  
11:10 \*

Joanna, perfectly composed, sips from a cup of tea. Dr Wallace sits down opposite her

DR WALLACE

You were a partnership. A relationship that was under a huge amount of stress, but that doesn't explain what changed between you and Alistair.

JOANNA

I woke up.

DR WALLACE

Can you talk about what you mean by that?

JOANNA

Back in Australia. I suddenly saw all the lies and manipulation and the only way I could cope with it was to put on a mask for him and the world.

DR WALLACE

What lies are you talking about?

JOANNA

I was betrayed. That's enough for you to know.

Dr Wallace stares at her - the mask is on. Joanna is smiling.

3/91 INT. BEDROOM/ALEXANDRA'S HOUSE/WILDE BAY - NIGHT 20 3/91  
21:30

Alexandra tucks Chloe into her bed.

Chloe cries. Drunken tears. Incoherent ramble.

ALEXANDRA

My sweet girl, what were you thinking.

CHLOE

I'm sorry Mum.

ALEXANDRA

It's OK. I wish you didn't have to feel this pain. You're so little.

CHLOE

I just got drunk mum.

ALEXANDRA

Still little to me.

(CONTINUED)

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CHLOE  
Lie with me?

Alexandra curls up in bed with Chloe.

CHLOE (CONT'D)  
He's only a little baby. Where is  
he?

Alexandra cuddles up to her as Chloe sobs.

CHLOE (CONT'D)  
Someone is lying Mum. I can't stand  
it.

Alexandra smooths her hair. Chloe's grief is so raw.

3/92 OMITTED 3/92

3/93 OMITTED 3/93

3/94 INT COURTROOM/GLASGOW/FLASH FORWARD - DAY 38 10:10 3/94 \*

Joanna is led to the dock. She is wearing her mask face. The judge addresses her directly.

JUDGE  
Please state your name.

JOANNA  
Joanna Louise Lyndsay.

JUDGE  
Joanna you have been brought to stand before myself and this jury and will be prosecuted in a criminal trial for the murder of Alistair Jonathan Robertson.  
How do you plead?

Joanna sits in the dock. Fragile but strong. Defiant as the court awaits her response.

THE END