

synchronicity

THE CRY

Episode 1

PN: DRI I589S/01

Duration: 55:12

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Synchronicity Films Ltd
131-133 Minerva Street
Glasgow G3 8LE**

IN: 10:00:00 EXT. GLASGOW - DAY

City establisher.

Music '1m01' In: 10:00:07

IN: 10:00:09 EXT/INT. WEST-END APARTMENT/GLASGOW - DAY

Establisher.

KIRSTY, a well-dressed woman in her mid-thirties, in JOANNA'S bedroom looks out the tall windows of a neat, stylish apartment in Glasgow.

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 straightens her necklace. Two pairs of black shoes side by side, as though she's not sure which to wear...

Joanna steps into her shoes a pair of Jimmy choo - high, spindle heel. Kirsty obviously disapproves. Joanna shrugs.

IN: 10:00:37 INT/EXT. WEST-END APARTMENT/GLASGOW - DAY

They walk to the door, 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 noise of the reporters shouting, the clicks of the cameras.

IN: 10:00:52 FLASHBACK: JOANNA AT THE DOOR. HAIR TIDIED UP DRESSED IN GREY.

Joanna moves expertly through the throng towards the open door of a waiting car.

IN: 10:00:57 FLASHBACK JOANNA BEING LED AWAY BY THE POLICE.

Joanna stops - and gives the cameras a perfect angle of her sad but composed face.

IN: 10:01:00 FLASHBACK: JOANNA WALKING AWAY FROM THE FRONT DOOR, HAIR TIED UP, DAZED.

HENRY

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

Joanna moves expertly through the throng towards the open door of a waiting car .

IN: 10:01:03 MONTAGE OF SHOTS INTERCUTTING BETWEEN PRESENT DAY, THE PAST AND NEWS FOOTAGE.

Out on Joanna sitting in the back of the car.

IN: 10:01:27 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

Joanna is sitting on her chair in Dr Wallace's office with the psychiatrist.

JOANNA

Of all the things that can happen to a person. There's a 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 they want to look at someone who that has happened to. Everyone just wants to look at you. Everyone wants to judge you, stare at you.

IN: 10:02:09 EXT. SECURITY FOOTAGE - NIGHT

Security camera footage of Joanna walking past a closed shop.

JOANNA (V.O.)

Look for clues so maybe it won't happen to them. That's when this began..

*Music 'Titles' In: 10:02:18
Music '1m01' out: 10:02:23*

IN: 10:02:21 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

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

JOANNA (CONT'D)

Two faces. Two Joanna's.

IN: 10:02:42 TITLE SEQUENCE

JENNA COLEMAN

EWEN LESLIE

ASHER KEDDIE

ALEX DIMITRIADES

SOPHIE KENNEDY CLARK

MARKELLA KAVENAGH
SHAREENA CLANTON

WITH STELLA GONET

WRITTEN BY JACQUELIN PERSKE

BASED ON THE BOOK BY HELEN FITZGERALD

EXECUTIVE PRODUCER CLAIRE MUNDELL

PRODUCER BRIAN KACZYNSKI

DIRECTED BY GLENDYN IVIN

THE CRY

Music '1m02' In: 10:03:41
 Music 'Titles' out: 10:03:43

IN: 10:03:37 EXT. COURTHOUSE/GLASGOW - DAY

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 JUSTICE FOR NOAH. The grainy blow up photo of her baby is on their 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.

REPORTERS

Joanna. Joanna.

Music '1m02' out: 10:04:09

IN: 10:04:08 INT. COURT ROOM - DAY

Joanna stands in the box, waiting to be questioned.

IN: 10:04:17 INT. WEST-END APARTMENT/GLASGOW - NIGHT

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

Joanne. Jo please...

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

IN: 10:04:45 INT. WEST-END APARTMENT/GLASGOW - DAY

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

Jo. Jo. Go to bed.

Joanna takes Noah and stumbles like a zombie towards the bedroom.

ALISTAIR

Bye.

JOANNA

Bye.

Alistair opens the front door and stops. He pauses for a moment and then leaves, quietly shutting the door behind him.

IN: 10:05:33 INT. PRESS BRIEFING ROOM/PARTY HEADQUARTERS/GLASGOW - DAY

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.

ALISTAIR

The, the minister will speak for two minutes, he'll 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 would care to respond to the article I wrote about the Minister's recent indiscretions?

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 has a right to be informed if one of its executive members is being dishonest?

ALISTAIR

Henry. I, 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.

MINISTER

Morning Ladies and Gents. Our changes to the well fare system, have improved the lives of thousands..

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 to take the call.

IN: 10:06:20 INT. LIVING ROOM/WEST-END APARTMENT/PRESS BRIEFING ROOM/PARTY HEADQUARTERS/GLASGOW – (INTERCUT) - DAY

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

JOANNA

I'm at the end of my tether here.

ALISTAIR

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

JOANNA

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

ALISTAIR

I'm sorry. Can you ring the, 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

Blasphemy 10:06:43/44

Err, no it's alright. I'll be okay. Oh God. God this makes teaching a classroom of five-year-olds look like a walk in the park. I had a lunch hour - alone!

ALISTAIR

I've gotta go, I'm sorry.

JOANNA

Alright. Okay. Go be important.

Music '1m03' In: 10:07:06

IN: 10:07:05 INT. WEST-END APARTMENT/GLASGOW - DAY

Joanna walks to the window carrying baby Noah. She stares out at the world going about its business. Alone.

IN: 10:07:14 INT. PRIMARY SCHOOL/GLASGOW - DAY

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

Okay, are you listening?...we have to wait here very, very quietly until they are ready for us, okay.

The door opens and it's Alistair standing there.

ALISTAIR

Hi. You, you must be Miss Lyndsay.

JOANNA

Joanna, Joanna Lyndsay, yeah.

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

ALISTAIR

Alistair Robertson.

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

ALISTAIR (CONT'D)

There's a guy in there - my boss - he just loves reading stories - he has to read one once a day at least or he gets like really cranky. Are you guys cool, if you come in and he reads a story to you?

ALL

Yes.

The kids say yes and giggle and nod their heads.

ALISTAIR

Okay... Go for it.

Alistair ushers them in through the door, locking eyes with Joanna again.

ALISTAIR

They're completely gorgeous.

IN: 10:07:53

INT. WEST-END APARTMENT/GLASGOW - DAY

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.

*Music '1m03' out: 10:07:59
Music '1m04' In: 10:08:28*

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

IN: 10:08:34

INT. POLICE STATION. CUSTODY SUITE - DAY

Joanna walk in a daze with a police officer- through some secure doors, her eyes dark with exhaustion.

Joanna stands to have her mug shot taken. First the front of her face, then each side. Computers scans her fingerprints.

IN: 10:09:13

INT. MINISTER'S OFFICE/PARTY HEADQUARTERS/GLASGOW - DAY

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.

Music '1m04' out: 10:09:26

DAVID FOSSEY

How'd we do?

ALISTAIR

Good. Lots of interest.

DAVID FOSSEY

And performance?

ALISTAIR

Keep your hands on the lectern.

DAVID FOSSEY

I thought I did?

ALISTAIR

They waved about a bit.

Alistair waves his hands about to make the point.

ALISTAIR (CONT'D)

Sort of. Up...down...touching your tie...just hold on.

DAVID FOSSEY

Okay. Thanks.

David nods and goes over to his desk.

DAVID FOSSEY (CONT'D)

So have you, have you given any thought to my daughter's situation?

Both men get very serious.

ALISTAIR

I have. There is no way of keeping this 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. We have four weeks until the charges are public.

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)

There is no covering this up. But, if we set the agenda, and shape the story the way we want we'll be in a much better position to manage it.

Fossey 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.

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

Music '1m07' In: 10:10:34

IN: 10:10:34 EXT. GLASGOW - NIGHT

City establisher.

IN: 10:10:39 EXT. WEST END. APARTMENT/GLASGOW- EVENING

Alistair arrives home from work.

Music '1m05' In: 10:10:36

Music '1m07' out: 10:10:44

IN: 10:10:45 INT. WEST-END APARTMENT/GLASGOW - DAY

The sound of a baby crying getting louder. He's rugged up in a winter coat, beanie and gloves as he enters the apartment. 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.

ALISTAIR

Joanna? It's okay.

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

It's okay. He's here.

Music '1m05' out: 10:11:35

JOANNA

I fell asleep.

ALISTAIR

He was crying.

JOANNA

Yeah. He does that. Quite a bit.

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

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

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

ALISTAIR

Did you pick up the passports?

Joanna shakes her head.

JOANNA

Erm, no. It was cold. I'll get it tomorrow.

ALISTAIR

It's only a couple of stops on the bus.

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 just wanna yell out at them - you're amazing!

Music '1m06' In: 10:12:37

ALISTAIR

You're amazing.

IN: 10:12:59 INT. PRIMARY SCHOOL/GLASGOW - DAY

Joanna is tidying the classroom. A knock at the door, it's Alistair, he smiles. Joanna smiles back.

JOANNA

Hello.

ALISTAIR

Hi.

They stare at each other for a second.

JOANNA

Sorry have you forgotten something?

ALISTAIR

I, I did.

(walking into the classroom)

I actually, totally forgot to get your phone number.

She smiles at him and giggles.

IN: 10:13:24 INT. KITCHEN/WEST-END APARTMENT/GLASGOW - NIGHT

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.

Music '1m06' out: 10:13:32

JOANNA

Is this really necessary?

ALISTAIR

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 other's 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.

She can see how important this is to Alistair.

JOANNA

Alexandra won't want to give up her daughter?

ALISTAIR

Alexandra took her. She took Chloe from this house

ALISTAIR

And I can't just go and take her back. I... we have to go through this process. And yes, it, it may be painful and Australia is a long way away, 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. Don't you?

They are both looking at Noah wrapped in his cot.

JOANNA

Yeah. Yeah of course.

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

Music '1m07' In: 10:14:24

IN: 10:14:24

INT. DR WALLACE'S OFFICE/GLASGOW - DAY

Joanna stands looking out of the window.

DR WALLACE

As the court appointment psychiatrist I ask questions and you answer them as honestly as you can - there are no right and no wrong answers, so relax.

Dr Wallace sits in a comfortable chair in the nondescript office - a Scottish court-appointed psychiatrist. Joanna joins her sitting in the chair opposite.

JOANNA

Okay.

DR WALLACE

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

JOANNA

Hum, it's a bit of a blur.

Joanna smiles. Not ready to expose herself.

DR WALLACE

Do you remember it being a happy time?

JOANNA

Yeah. Yeah sure.

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

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.

IN: 10:15:14 EXT. GLASGOW - DAY

Establisher.

Music '1m07' out: 10:15:18

IN: 10:15:18 EXT. STREET/GLASGOW - DAY

Joanna has baby Noah in a stroller as she does some shopping. 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

Yeah, hi how are you?

JANE

Great. How are you?

Jane peers in at Noah.

JOANNA

Yeah great. Good thank you.

JANE

Wow, he's really wrapped up. Plus a hat. How many layers have you got him in there...is he not hot?

Jane reaches in and touches Noah's face.

JOANNA

Oh he erm. He feels the cold.

Jane registers the slightly strange response.

JANE

We haven't seen you for a few weeks.

JOANNA

Yeah, I've been busy. Erm I, I err, I, I better get going.
Bye.

JANE

Bye.

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?

ALEXANDRA (O.S.)

(on mobile)

I got your number from Liz.

INTERCUT WITH:

IN: 10:16:05 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - NIGHT

ALEXANDRA, willowy and tanned, in her modest house, staring out to the back garden. Joanna is silent. There's history and tension between these two women, palpable even across the continents and filtered by Apple technology.

ALEXANDRA

I know you'll all be here soon. Chloe's 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

Alex.

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.

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

JOANNA

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

ALEXANDRA

Yes. Yeah, we all know why I left Scotland.

ALEXANDRA

And I, and I took my daughter because I'm her mother.

Alexandra controls her rising anger.

Music '1m09' In: 10:16:34

JOANNA

Alex. What do you want?

ALEXANDRA

I thought, now you've had a baby, and congratulations on that by the way... That you'd understand why I left and why I had to take my daughter with me.

Joanna looks at Noah.

ALEXANDRA (CONT'D)

I mean can you imagine, having your child taken away from you, having to give him up. I know he's only a baby but trust me, that bond only gets stronger.

IN: 10:17:14 EXT. STREET/GLASGOW - NIGHT

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

KIRSTY

Where is he from?

JOANNA

He's Australian.

KIRSTY

He's Australian.

They laugh together..

Music '1m09' out: 10:17:22

KIRSTY (CONT'D)

And you're sure that he's not married?

JOANNA

Blasphemy 10:17:26 He's not married. He isn't married. No! For God's sake.
 He's not married!

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.

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

Music '1m10' In: 10:17:44

IN: 10:17:44 INT. CAFE/GLASGOW - DAY

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!

JOANNA

Yeah. It's his going out bib. Thank you.

Breast feeding in public. The waiter arrives.

KIRSTY

Can I get a Latte and the turkey salad please.

The waiter leaves.

JOANNA

Blasphemy 10:17:56 God I'm eating cake..

KIRSTY

Looks nice.

Kirsty slices off a bit of cake.

JOANNA

So. News. Booked. We're going.

KIRSTY

Wow. That's wonderful.

JOANNA

Well twenty-four hours on a flight with this one first.

KIRSTY

I'm sure you'll get through it.

Joanna pulls a grimace.

KIRSTY (CONT'D)

Oh and it's summer in Australia, And you will have
Granny 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

Uhuh... Yeah.

Joanna nervous and defensive.

Kirsty can see Joanna is distracted and tired.

KIRSTY

And 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

Chloe is fourteen.

Kirsty just stares at her.

JOANNA (CONT'D)

What?

KIRSTY

Just remembering what I was like at fourteen.

Joanna blanches a bit at her own memory.

JOANNA

Yeah well. I'm the dreaded... step-mother.

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

KIRSTY

I'm sorry. Can I, can I get that to go?

Holds up her phone.

KIRSTY (CONT'D)

I've really got to get back.

Joanna can't hide her disappointment.

KIRSTY (CONT'D)

You could always come to the salon if you want?

JOANNA

No. No you, you go. We've got some things to pick up.

KIRSTY

He's so adorable.

She sees Joanna face. Joanna snaps at her.

JOANNA

Blasphemy 10:19:14 He's not a puppy. Oh God sorry. Tired. I don't think I've had more than two hours sleep 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. Anyway I have the boobs.

KIRSTY

You need your sleep too. You know. This is work.

JOANNA

He earns the money. He wears the ear plugs.

Kirsty rubs Noah's sleeping tummy.

KIRSTY

That doesn't seem fair.

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

KIRSTY (CONT'D)

Look, I really have to go. Bye.

JOANNA

Bye. Say bye.

Music '1m11' In: 10:19:48

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

Music '1m10' out: 10:20:05

IN: 10:20:03 EXT. STEPS/GLASGOW - DAY

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

IN: 10:20:10 INT. WEST-END APARTMENT/GLASGOW - DAY

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

IN: 10:20:21 INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY

Alistair is showing Joanne around his apartment holding her hands as they walk.

ALISTAIR

This is the hallway... There is the piano there, yeah I play that all the time.

JOANNE

Yeah.

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

ALISTAIR

And of course, this is the bedroom. And I only have twenty five minutes...

JOANNA

Me too.

Joanna laughs as Alistair whips his clothes off - Joanna does the same. She wraps her arms around him.

JOANNA

I've missed you.

ALISTAIR

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.

ALISTAIR

Chloe

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

ALEXANDRA

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

ALISTAIR

Alex...

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

IN: 10:21:20 INT. WEST-END APARTMENT/GLASGOW - NIGHT

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.

ALISTAIR

Do you want to get dry...? Let's get dry...

IN: 10:21:36 INT. WEST-END APARTMENT/GLASGOW - DAY

The apartment is empty

IN: 10:21:40 INT. WEST-END APARTMENT/GLASGOW - DAY

Alistair goes about methodically locking windows. Bags stand near the front door.

IN: 10:21:56 INT. BEDROOM/WEST-END APARTMENT/GLASGOW - DAY

Joanna and Kirsty stand over the cot. Noah is 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.

JOANNA

(grumbles)

I forgot...

KIRSTY

Can I help?

JOANNA

No. I'm alright thanks.

KIRSTY

Are you sure you're okay? You seem a bit out of sorts.

JOANNA

I'm about to take a new born on a thirty-hour flight. And my 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)

Just, stop asking me if I'm okay all the time.

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

ALISTAIR

Okay... Let's skedaddle. Come here... Come here...

Good boy.

Alistair picks Noah up out of the cot.

ALISTAIR (CONT'D)

We'll get through it.

Joanna smiles. Yes.

IN: 10:22:43 EXT/INT. WEST-END APARTMENT/GLASGOW/TAXI - DAY

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.

KIRSTY

See you soon. Safe travels. Bye Alistair.

IN: 10:22:53 INT. COURTRoom/GLASGOW - DAY

Kirsty is on the stand.

Music '1m11' out: 10:22:54

KIRSTY

Yes. I was with them the day they left.

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've heard today paint a very different picture, don't they?

KIRSTY

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

MORVEN DAVIS (PROSECUTOR)

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

KIRSTY

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

MORVEN DAVIS (PROSECUTOR)

No more questions. My lord.

Music '1m12' In: 10:23:48

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

IN: 10:23:57 INT. ECONOMY CABIN - NIGHT

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.

As 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.

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.

IN: 10:24:55 INT. TOILET/ECONOMY CABIN - NIGHT

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. Oh no. Please stop. Please stop. Come on
Noah, please stop. Please stop.

IN: 10:25:24 INT. WEST-END APARTMENT/GLASGOW - NIGHT

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.

Music '1m12' out: 10:25:28

JOANNA

Al. Al. 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 back from work and they were gone. I rang the police, the airport but...

JOANNA

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 mar, my marriage it was over, it was over long ago but when you have a child leaving is...huge. I fell in love with you. That is no lie.

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

IN: 10:26:58 INT. ECONOMY CABIN - NIGHT

Alistair is settling into his sleep mode. Eye patch on, blanket tucked up under his chin, seat on full recline. 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.

JOANNE

Hi.

AIR HOSTESS

Bubs not settling?

Music '1m13' In: 10:27:07

Joanna shakes her head.

JOANNA

No I'm sorry. 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.

JOANNE

Yeah.

AIR HOSTESS

Have you got a bottle or something?

JOANNA

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

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.

Music '1m16b' In: 10:27:39

JOANNA

Was it you, smart mouth who made the complaint? With nothing to do but sit and read for twelve hours. Would you like to have a go? Would you like to take him and have a go? If there is anybody...

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

JOANNA (CONT'D)

Profanity 10:27:49/51

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

ALISTAIR

Joanna! Joanna!

Music '1m13' out: 10:27:53

Music '1m16b' out: 10:27:53

IN: 10:27:52 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

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.

Joanna smiles. Not ready to expose herself.

DR WALLACE

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

Dr Wallace refers to some paperwork.

JOANNA

A health visitor? No, I don't remember seeing anybody.

Dr Wallace refers to her notes.

DR WALLACE

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

JOANNA

Oh that. Yeah. They, they measured him and weighed him. Yeah.

Dr Wallace hands Joanna some forms. Joanna reads them.

DR WALLACE

These are copies of the postnatal screening questions. Is that your handwriting and your 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'm sorry, I don't think I'm very good at this. 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.

Music '1m14' In: 10:28:38

Doctor Wallace writes.

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)

Yes. Doesn't everyone?

IN: 10:29:03 INT. ECONOMY CABIN - NIGHT

Alistair is standing beside Joanna with Noah on his shoulder.. 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.

Music '1m14' out: 10:29:09
Music '1m15' In: 10:29:09

ALISTAIR

Could I have some water, please. Thank you. I'm getting you some 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 somebody complain? People are so horrible.

ALISTAIR

I'm sorry. I should have woken up. I can sleep through anything. How's your back?

Brushing tears away from her cheeks.

JOANNA

Awful.

Alistair takes two bottles of medicine out of her bag.

ALISTAIR

Here.

(to Stewardess)

Can we get this heated up please... Thank you...

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....

JOANNA

Okay. Okay.

IN: 10:29:57 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

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.

Joanna smiles. Not ready to expose herself.

DR WALLACE

Did you feel that you were adequately supported?

JOANNA

What do you mean?

DR WALLACE
Your fiancé? Family, neighbours, friends?

Joanna takes a deep sigh.

JOANNA
I didn't know what to do. I had no-one to show me.

DR WALLACE
Your mother died when you were...

Looking through notes.

JOANNA
Err... 15... Erm and Alistair's mother she was on the other side of the world. Ancient history...

Dr Wallace absorbs this.

IN: 10:30:29 INT. ECONOMY CABIN - NIGHT

Alistair is settling into his sleep mode. Baby Noah has started his ghastly grizzling again.

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

MRS AMERY
Would you like me to take him for a bit?

It is the first skerrick of kindness she has had from anyone in the cabin. Mrs. Amery stands up and takes squalling Noah.

JOANNA
Yeah... Err... Thank you so much.

MRS AMERY
You need a break. Right come on sweetheart... Careful now.

JOANNA
Thank you. I am sorry...

Mrs. Amery walks up the aisle and back again, patting Noah and trying to settle him as best she can.

Joanna goes to her seat. She takes her medicine out, gives herself a dose. Then she measures out some baby medicine into a syringe/plastic spoon.

JOANNA

I think he is teething.

MRS AMERY

I think you're right. There we go. There we are.

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.

IN: 10:31:32 INT. ECONOMY CABIN - DAY

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.

Music '1m15' out: 10:31:36

ALISTAIR

Hello. Welcome to Melbourne.

JOANNA

Is he okay.

ALISTAIR

He's good.

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 this for you though.

Joanna takes them gratefully.

Music 'Crying In: 10:31:59

JOANNA

Thank you.

IN: 10:32:02 INT. MELBOURNE INTERNATIONAL AIRPORT/MELBOURNE - DAY

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.

Music 'Crying out: 10:32:04

JOANNA
What is it?

ALISTAIR
I need a coffee.

JOANNA

ALISTAIR
I forgot how shitty jet lag feels.

JOANNA

ALISTAIR
Jet lag's 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.

IN: 10:32:33 EXT. WILDE BAY - DAY

Establisher.

IN: 10:32:38 INT. ALEXANDRA'S HOUSE/WILDE BAY - DAY

ALEXANDRA sits looking at JOANNA'S social media account.

CHLOE (O.S.)
MUM!

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)

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

ALEXANDRA (CONT'D)

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

CHLOE
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.

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

ALEXANDRA
Chlo. You are on such thin ice at school. And if you get expelled...if you are...listen. Trust me. It's gonna 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 fills a glass.

ALEXANDRA (CONT'D)
Sometimes you have to do things you don't want Chloe.

Chloe heads for the door.

ALEXANDRA (CONT'D)
Excuse me. You know, that's just.. That's life.

CHLOE
Yeah your life.

ALEXANDRA
Could you not be rude to me please.

Chloe softens just a tiny bit.

ALEXANDRA (CONT'D)
I'm dealing with a lot at the moment.

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.

Chloe leaves.

IN: 10:34:26 INT/EXT. HIRE CAR/ROAD/VICTORIA - DAY

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.

They drive in silence for a few moments.

JOANNA

I was thinking about that day. The day they walked in on us in the apartment.

ALISTAIR

What?

JOANNA

Why did you take me to your home? It was such a dangerous thing to do. I could have, I could have seen one of Chloe's toys or Alexandra's clothes or gone in to the bathroom and seen that a woman lived there...

Music '1m16b' In: 10:35:03

Alistair grips the steering wheel.

ALISTAIR

And? And you're just thinking about this now?

JOANNA

Yeah. Can you remember what you were thinking?

ALISTAIR

Erm... I was thinking I could get away with it.

Joanna looks out the window at this new place.

IN: 10:35:22 INT. HOSPITAL/GLASGOW - DAY

Joanna in the final agonising throws of labour. Her husband ALISTAIR and the MID-WIFE are assisting.

MIDWIFE

That's it. That's it, well done. Joanna that's your baby's head forward. Well done...

The mid-wife wraps the baby in a towel. The baby opens his mouth, takes a breath and then starts crying.

IN: 10:35:54 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DAY

Alexandra is staring at a slightly lop-sided cake on the kitchen table. 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.

IN: 10:36:12 EXT. ELIZABETH'S HOUSE/WILDE BAY -DAY

A car horn blasts twice. Elizabeth walks out the front door. Alexandra and Chloe walk into the driveway. Chloe carrying the cake.

ELIZABETH

Hi. Oh that looks delicious.

Elizabeth has a soft Scottish accent.

Music '1m16b' out: 10:36:27

CHLOE

Thanks. Made it mayself.

ELIZABETH

Clever girl.

(to Alex)

How are you? Do you want to come in for a cup of tea?
They're not here. They're gonna go straight to the
cottage, change and unpack before they come here.

ALEXANDRA

Mrs. Wilson's? Are they're not staying here?

Elizabeth nods.

ELIZABETH

No. They wanted a place of their own. You know. It's their
holiday. Tea?

ALEXANDRA

I'm just gonna push off. I've got a bit of running around to
do this afternoon. I'm gonna come and pick you up later...
(hugs Chloe)
Chloe. Can you just run inside? So I can have a talk to
your Nan.

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 mum 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'm not if you're aware that Alistair wants custody of Chloe.

Elizabeth doesn't respond. Alexandra ploughs on.

ALEXANDRA (CONT'D)
He's hired lawyers.

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

ALEXANDRA (CONT'D)
I'm sorry if I'm telling you things you already know.
Sorry...I'll err, get going.

Alexandra starts the car. Elizabeth is torn.

ELIZABETH
Alex. He did tell me. I just think with all the trouble she's having at school at the moment.

ALEXANDRA
She's fourteen.

ELIZABETH
I was fourteen once. I certainly didn't hit my teachers. I just think a change would be good for her.

Alexandra struggles to control her growing anger.

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

She slams the door and offers as a parting shot.

ALEXANDRA (CONT'D)
You know if he wins - She'll 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 drives away - like she's done a hundred times before.

IN: 10:38:29 INT. HIRE CAR/QUIET ROAD/VICTORIA - DAY

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

JOANNA

What about Alexandra?

ALISTAIR

Seriously. She's had her for long enough, it's only fair that we...get her. For a while. You know 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 much harm.

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, who drinks herself stupid most nights.

JOANNA

Al, you don't know that.

ALISTAIR

Well my lawyer does.

JOANNA

What?

ALISTAIR

She's made connections with her 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)

If we have any chance of getting Chloe back we have to prove Alexandra's an unfit mother.

JOANNA

Yeah, I know, I know. It's just so cruel.

ALISTAIR

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

Joanna looks out the window.

Music '1m18' In: 10:39:40

IN: 10:39:42 EXT. CONVENIENCE STORE/ELOURA STREET/WILDE BAY - DAY

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.

IN: 10:40:06 EXT. WILDE BAY - DAY

Establisher. From a distance we see the red 4x4 travelling down the road

IN: 10:40:16 EXT/INT. ALEXANDRA'S CAR/THE COTTAGE/WILDE BAY - DAY

Alexandra pulls up outside a small, pretty cottage in a street opposite the beach. She gets out of the car. 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

Alex.

ALEXANDRA

Hi. Sorry the, the front door was open.

MRS WILSON

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

ALEXANDRA

Righto. Anyway I err... Thank you. Sorry.

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

IN: 10:41:47 EXT. THE COTTAGE/WILDE BAY - DAY

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 a 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.

IN: 10:42:02 INT. HIRE CAR/QUIET ROAD/VICTORIA - DAY

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

Music '1m18' out: 10:42:05

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 headed?

ALISTAIR

Let's see.

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

RADIO VOICE

And they seem to be burning against the winds.

Travelling in a south easterly direction. So this bush fire is dangerous, burning out of control. The CFS are warning there is a risk to lives and property and if you are in this area you are in danger. You must act immediately and follow your bush fire survival plan. Do not leave or enter the area in a vehicle or on foot. It is too late and the roads will not be safe. Take shelter...

ALISTAIR

Sounds a fair way off from us...

JOANNA

'It's too late' what does that mean, that you are going to die?

Music '1m19' In: 10:42:33

ALISTAIR

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

JOANNA

Is it safe to be driving?

ALISTAIR

Course, we will be fine.

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

IN: 10:43:19 EXT. CROSSROADS/VICTORIA/LIVING ROOM/ELIZABETH'S HOUSE/WILDEBAY (INTERCUT) - DAY

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.

ALISTAIR

Hey there!

CHLOE (O.S.)

Dad!

ALISTAIR

Hey, can you tell mum, nanna, that we're, we're a couple of hours away. I'll give her a call when we get to the cottage.

Chloe has the phone.

CHLOE

Yeah okay.

ALISTAIR

And I'm really looking forward to seeing you. We just saw a fair bit of smoke here... Is there any there? We are gonna rest when we get to the cottage. Maybe get something to eat. I will give you, I'll give you a buzz when you can come over, okay?

Joanna steps out of the car from some fresh air. Sees a house that has collapsed

CHLOE

How's my brother?

ALISTAIR (O.S.)

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

CHLOE

Ha ha.

Joanna is making her way back to the car.

ALISTAIR

Okay. I'll see you soon.

CHLOE (O.S.)

Bye.

ALISTAIR

Love you, bye.

IN: 10:44:13 EXT/INT. STREET/LIVING ROOM/ELIZABETH'S HOUSE/WILDEBAY - DAY

Alexandra parks up, she gets out of her car, opens the boot, her phone rings she answers it.

ALEXANDRA

Hey.

CHLOE (O.S.)

Hey. Let's say they've landed, but...

Chloe has the phone.

CHLOE (O.S.)

There coming over to nan's after they've had a nap. So they won't be here until later tonight. Can I please stay the night?

Alexandra stood at the boot of the car with her phone to her ear.

CHLOE

Nan said yes.

ALEXANDRA

Sure. I'll pick you up tomorrow.

CHLOE (O.S.)

Bye.

Alexandra stand for a moment looking at the house, closes the boot and walks towards the path.

IN: 10:44:42 EXT/INT. THE COTTAGE/WILDE BAY - DAY

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

Mrs. Wilson enters.

Music '1m19' out: 10:44:57

MRS WILSON

Ahoy!

ALISTAIR

Shshshs!

MRS WILSON

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

She hands Alistair a carton of milk.

ALISTAIR

Oh thank you. That's so thoughtful. And yes. Found the key.

Mrs. Wilson smiles at Joanna.

ALISTAIR (CONT'D)

I'm Alistair and this is Joanna.

Mrs. Wilson nods. Smiles. Joanna looks pale.

MRS WILSON

Oh 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 erm, we're really exhausted Mrs. Wilson. Thank you for the milk.

Joanna suddenly vomits over the balcony.

ALISTAIR (CONT'D)

It's just, it's a bad time for her.

Alistair ushers her towards the door.

MRS WILSON

Can I get her anything?

ALISTAIR

Oh no. I'll let you know. Thank you.

IN: 10:45:47 INT. COURTRoom/GLASGOW - DAY

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.

MORVEN DAVIS (PROSECUTOR)

(interrupting)

Can you tell the court about the day you were preparing the cottage for Joanna and Alistair's visit?

MRS WILSON

I was cleaning and I popped back to my house to get some cloths and when I got back, I found Alexandra inside the cottage.

MORVEN DAVIS (PROSECUTOR)

Did she say what she was doing there?

MRS WILSON

I assumed she'd come to visit them but she was there 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.

IN: 10:46:18 EXT. HARBOUR - NIGHT

Street lights are on, the reflection of the lights at the harbour on the water.

Music '1m22' In: 10:46:24

IN: 10:46:23 EXT. BEACH/WILDE BAY - NIGHT

Alexandra runs along the deserted jetty. Her face is blank as she runs.

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

IN: 10:46:37 EXT/INT. HIRE CAR/ELOURA STREET/WILDE BAY - NIGHT

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.

Joanna looks nervous or tired or both.

Music 'Under the board walk' In: 10:46:50

ALISTAIR

I'll just be a minute.

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

Music 'Under the board walk' out: 10:47:33

IN: 10:47:33 INT. CONVENIENCE STORE/ELOURA STREET/WILDE BAY - NIGHT

Alistair is looking through the shelves of the supermarket. He puts a few items in a wire basket. Joanna comes into the shop. Alistair walks towards her - smiling.

JOANNA

Sorry. I erm, I forgot.

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.

ASSISTANT

Do you need a receipt?

IN: 10:48:20 EXT. ELOURA STREET/WILDE BAY - NIGHT

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

Jo.

Joanna turns slowly to face him.

IN: 10:48:42 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

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

Music '1m22' out: 10:48:44

JOANNA

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

Dr Wallace just listens.

Music '1m23' In: 10:49:01

JOANNA (CONT'D)

There are none. And the whole world they want to look at someone who that has happened to. Everyone just wants to look at you. Everyone wants to judge you, stare at you. Look for clues so maybe it won't happen to them.

IN: 10:49:15 EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT

Security camera footage of Joanna walking past a closed shop.

JOANNA

Look for clues. Maybe it won't happen to them...

IN: 10:49:23 INT. FISH & CHIP SHOP/WILDE BAY - NIGHT

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

Hi, it's just me tonight. So I may as well eat in. Can I use your loo?

SHOP ASSISTANT

Yeah. Sure.

ALEXANDRA

Thanks.

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.

IN: 10:49:52 EXT. ELOURA STREET/WILDE BAY - NIGHT

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.

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.

JOANNA (O.S.)

I didn't know it then. But that's when it began.

IN: 10:50:06 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

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

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

JOANNA

Two faces. Two Joanna's.

IN: 10:50:23 INT. COURTRoom/GLASGOW - DAY

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 crown to ascertain if Joanna Lyndsey was of sound mind and therefore capable of standing trial.

MORVEN DAVIS (PROSECUTOR)

Can you give the jury a summary of your assessment.

DR WALLACE

My conclusion is that Joanna Lyndsay 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.

MORVEN DAVIS (PROSECUTOR)

No more questions my lord.

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.

IN: 10:50:54 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

Joanna sits with Dr Wallace in her office.

JOANNA

My face... I used to be able to hide behind it. Then it was like my face became a magazine anyone could thumb through...

IN: 10:51:11 **FLASHCUT:****PRESS TAKING PHOTOS OF ALISTAIR AND JOANNA /****JOANNA WALKING UNDER SECURITY TAPE WHILE A POLICE OFFICER HOLD IT UP FOR HER.**IN: 10:51:18 **EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT**

Security camera footage of Joanna walking past a closed shop.

IN: 10:51:22 **EXT. ELOURA STREET/WILDE BAY - NIGHT**

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.

*Music '1m23' out: 10:51:25
Music '1m24' In: 10:51:27*

ALISTAIR

Jo. Jo.

Joanna turns slowly to face him.

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

ALISTAIR

Jo - he's gone...

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...

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

ALISTAIR (CONT'D)

(to shop assistant)

Call the police! Call the police!

(to Jo)

Jo come on!

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.

ALISTAIR (CONT'D)

(muffled shouting in the street)

Help! Have you seen anybody with a baby. Call the police! Our baby's gone.

(to Jo)

Jo come on...

(muffled shouting in the street)

Have you seen anybody with a baby. Call the police! Our
baby's gone Have you seen anybody with a baby. Have
you seen anyone holding a baby. Our baby has gone!
Come on Jo! Look!

JOANNA
Help! Help! Help! Help!

IN: 10:53:12 INT. TV STUDIO/MELBOURNE - DAY

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

MAKE-UP
Open... Close... All done.

ALISTAIR
Thank you.

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
Oh, that's good. You okay?

Joanna's smooth exterior can't quite hide her nervousness. She nods quickly. A man knocks on the door and opens it walks in the room.

FLOOR DIRECTOR
Five minutes.

ALISTAIR
Thank you.

FLOOR DIRECTOR
Last checks guys. Last checks. Camera positions
please...

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.

ALISTAIR
Thank you.

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.

Music '1m24' out: 10:54:30

IN: 10:54:33 INT. DR WALLACE'S OFFICE/GLASGOW - DAY

Joanna sits with Dr Wallace in her office.

JOANNA

And that was when the freak show began.

Music 'End Credits' In: 10:54:42

IN: 10:54:42 END CREDITS

Joanna	JENNA COLEMAN
Alistair	EWEN LESLIE
Alexandra	ASHER KEDDIE
Detective Peter Alexiades	ALEX DIMITRIADES
Kirsty	SOPHIE KENNEDY CLARK
Chloe	MARKELLA KAVENAGH
Detective Lorna Jones	SHAREENA CLANTON
Elizabeth	STELLA GONET

(in Alphabetical Order)

Air Hostess	KIM ADIS
Defence Lawyer	MOYO AKANDE
Police Officer Woods	BILLIEROSE CACHIA
Morven Davis	KATE DICKIE
Henry McCallum	DAVID ELIOTT
David Fossery	NICHOLAS FARRELL
Check Out Boy	OLLIE IVIN POOLE
Mrs Wilson	SUE JONES
Jane	EMMA KING
Local Woman	AMANDA LABONTE
Dr Wallace	SHAUNA MACDONALD
Fish & Chip Shop Owner	MICHAL MORELY
Jean Talbot	ANNEIKA ROSE
Mrs Amery	AMANDA WALKER
Line Producer	KATY ENGELS (UK) ANNA MOLYNEAUX (AUS)
Production Coordinator	SAM FERGUSON (UK) CHRISSY ROSMAN (AUS)
Assistant Production Coordinator	CLARA O'KEEFFE (UK) NICK MCFARLANE (AUS)

Production Secretary	LAURA MCBRIDE (UK) BEC SPEAKMAN (AUS)
Production Runner	ARMELLE MURRAY (UK) YUKI NAGASHIMA (AUS)
Production Accountant	THERESA MCKAY-ROBERTS (UK) IDA CUNDARI (AUS)
Assistant Accountant	CHARLENE SMITH (UK)
Accounts Assistant	KIM-ANH HUYNH (AUS)
Cashier	CHRIS MURRAY (UK)
Script Editor	LISA BAXTER RUTH UNDERWOOD
Script Supervisor	AINA SABATÉ-GIRALT (UK) TED GREEN (AUS)
1st Assistant Director	MORRIS MILNE (UK) PETER MCLENNAN (AUS)
2nd Assistant Director	ABI ROSS (UK) WENDY GREGORY WALKER (AUS)
3rd Assistant Director	HARRY MEDLAND (UK) NEIL SHARMA (AUS)
Director's Attachment	BONNIE MOIR (AUS)
Floor Runner	OLLIE HILTON (UK) TESSA GILLI-HECKMAN (UK)
Set Decorator	CRAIG MENZIES
Art Director	PAWLO WINTONIUK (UK) STUART PARKYN (AUS)
Assistant Art Director	CHLOE WAUGH (UK)
Standby Art Director	PHILIP BARRATT (UK)
Art Department Coordinator	TRICIA COLLINS (AUS)
Props Buyer	AMMIE JOHNSTONE (UK)
Petty Cash Buyer	KATIE JOHNSTON (UK) SHELLEY WILLIAMS (AUS)
Art Department Assistant	CORA MCGOOKIN (UK)
Art Dept Runner	RUBY RAILEY (AUS)
Props Master	CHRIS MCMILLAN (UK) OLIVIA PULBROOK (AUS)
Dressing Props	MATT CHESSELL (UK)

	RODDY DOLAN (UK)
	SAM JAMIESON (AUS)
	COURTNEY WEBB (AUS)
Standby Props	ANGUS GENTLEMAN (UK)
	CATHERINE WEIR (UK)
	JOHN LAMBERT (AUS)
Assistant Standby Props	LEAH POPPLE (AUS)
Props Driver	ARTHUR CALDWELL (UK)
Focus Puller	CHRIS MAXWELL (UK)
Clapper Loader	CAMERON GAZE (AUS)
	PETE CANDLER (UK)
	SAM NEWMAN (AUS)
Video Split Operator	RACHEL SIEGER (AUS)
Camera Trainee	JOHN MCDougall (UK)
Digital Imaging Technician	DONALD MCSWEEN (UK)
B Camera Operator	GEORGE CAMERON GEDDES (UK)
	MAX WALTER (AUS)
B Camera Focus Puller	DAMIAN LEITCH (UK)
B Camera Clapper Loader	SCOTT MCINTYRE (UK)
B Cam Video Split Operator	THOMAS HAYES (UK)
B Camera Trainee	RADKA FILIPSKA (UK)
Casting Director	NATHAN LLYOD (AUS)
Casting Associate	ALEX IRWIN (UK)
Extras Casting Coordinator	FIONA MCMASTER (AUS)
Casting Assistant	LILLY HANBURY (UK)
	CAMERON HOOPER (AUS)
Costume Supervisor	HARRIET EDMONDS (UK)
	RACHEL NOTT (AUS)
Costume Buyer	SARAH CARR (AUS)
Key Costume Standby	JEN GROUNDWATER (UK)
	SARAH KATE GOODWIN (UK)
	JULIE BARTON (AUS)
Costume Standby	JAYNE STEPHEN (UK)
	ELIZABETH WATSON (AUS)
Costume Department Assistant	DIMITRA DOUMIS (AUS)
Costume Department Trainee	LINNEA FROM (UK)

Gaffer	STEVE ARTHUR (UK) STEVE PRICE (AUS)
Best Boy	ROBBIE GRAY (UK) TIM GOODACRE (AUS)
Electrician	ALI HARLING (UK) CONOR MACKENZIE (UK) GUANG-HUI CHUAN (AUS) WILSON HUANG (AUS)
Genny Operator	GEORGE BRANNIGAN JNR (UK)
Standby Rigger	STEVEN NAILEN (UK)
Key Grip	ROBIN STONE (UK) DAN MITTON (AUS)
Best Boy Grip	ADAM VITOLINS (AUS)
Grip	DARREN MCANGUS (AUS)
Grip Assistant	ALAN MANSON (UK)
Grip Department Assistant	EMILY WADE (AUS)
Location Manager	MORVEN ROSS (UK) NICCI DILLON (AUS)
Unit Manager	ANDREW ROSS (UK) ANDY PAPPAS (AUS)
Location Scout	MICHELLE JONES (AUS)
Locations Assistant	HARRY OLIVER (UK) LINDSAY TANNAHILL (UK) STUART CUNNINGHAM (AUS)
Makeup Supervisor	ASHLEY HILL (UK) JOHN LOGUE (AUS)
Hair & Makeup Artist	NICOLA MULDOON (UK) LEE NORRIS (AUS)
Hair & Makeup Assistant	BROOKE PEARSON (AUS)
Hair & Makeup Trainee	ROBYN WALLACE (UK)
Safety Supervisor	MAIRI RITCHIE (UK) JOE PAMPANELLA (AUS)
Unit Nurses	GERRY EDWARDSON (UK) ANDREA LENNOX (AUS)

	STARS NURSES (UK)
Stunt Coordinator	DEREK LEA (UK) ZEV ELEFTHERIOU (AUS)
Sound Recordist	STUART BRUCE (UK) ROGER VAN WENSVEEN (AUS)
Boom Operator	GARY DOIG (UK) DAN GILES (AUS)
Sound Department Assistant	CONNOR MCALEESE (UK) JOANNA ATALLA (AUS)
Sound Department Trainee	MICHAEL LINDSAY (UK)
Unit Publicist	KATIE MARSH
Picture Publicist	KATE LAWSON
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Titles	D8
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Costume Designer	ALISON MCCOSH
Makeup Designer	LAURA HILL
Composer	LORNE BALFE

Production Designer

MARK LEESE

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ALASTAIR REID

Director of Photography

SAM CHIPLIN

Producer

STUART MENZIES (AUS)

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Music 'End Credits' out: 10:55:11