

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)

3/71 CONTINUED:

3/71

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 prayers 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 09:02 3/74

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.

(CONTINUED)

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)

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