



THE CRY

Episode 3

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Music '3m01' In: 10:00:00

IN: 10:00:00 INT. BEDROOM/THE COTTAGE/WILDE BAY - NIGHT

Joanna sits on the edge of the bed in The Cottage. 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 sixty 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.

Music 'Titles In: 10:00:40
Music '3m01' out: 10:00:45

IN: 10:00:39 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 'Titles out: 10:01:48

IN: 10:01:40 EXT. CROSSROADS/VICTORIA - DAY

Establisher.

The hire car is parked beside the road. Joanna stood by the car stretching as Alistair walks away from the car - his phone to one ear. As Alistair talks Joanna wanders towards a fallen down building.

ALISTAIR

Hey there! Hey, can you tell mum, Nanna, that we're a couple of hours away. I'll call her when we get to the cottage. I'm really looking forward to seeing you. We just saw a far bit of smoke here. Is there any there? Well look, we are going to have a rest when we get to the cottage. Maybe get something to eat... It's fabulous. Yes. It's fabulous, you told me. He can't wait to see you too. Okay. I'll see you soon. Love you, bye.

JOANNA

(as she walks back to the car)

Hello sleepy head. Come on. Noah? Noah? Noah?
Noah?

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

Jo?

Alistair runs to her. Desperately trying to make sense of what he is seeing.

ALISTAIR (CONT'D)

What's wrong? What's wrong?

JOANNA

He's, he's cold!

ALISTAIR

Is he breathing?

JOANNA

I don't know.

ALISTAIR

There's no pulse. When did he stop breathing?

JOANNA
I don't know. I don't know.

ALISTAIR
How long's he been like this?

JOANNA
I don't know... I don't know...

ALISTAIR
What happened you just checked him just then?

JOANNA
Yes I just checked him, I just opened the door, I checked him and he's cold. He feels really...

ALISTAIR
He's not... He's not breathing..

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!

ALISTAIR
Jo!!

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.

Joanna doesn't move.

ALISTAIR
Jo.

She shakes her head.

ALISTAIR (CONT'D)
Give him to me.

JOANNA
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 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.

Joanna watches Alistair put Noah in the car seat. 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. A truck approaches at full speed.

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.

ALISTAIR

Jo! Jo!

Joanna collapses into Alistair's arms.

ALISTAIR

We'll go for help

Music '3m03' In: 10:05:19

Joanna, exhausted and shattered.

JOANNA

Did you buckle him in?

Alistair looks at Joanna for a long beat. Her pleading, devastated face.

ALISTAIR

What?

JOANNA

Did you clip him in. He has to be buckled in. Please. Did you buckle him in.

He nods - OK. Joanna stands aside as Alistair opens the car door and carefully does up the baby capsule buckle. The routine calms Joanna.

IN: 10:05:38 INT. HIRE CAR/CROSSROADS/VICTORIA - DAY

Joanna and Alistair ride in the car in silence. Each lost in their own terrible grief and confusion. Joanna makes a terrible crying sound.

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.

IN: 10:05:54 FLASHBACK: JOANNA STANDING IN THE SMOKE HOLDING NOAH

IN: 10:06:00 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY

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

IN: 10:06:38 INT. SOFT INTERVIEW ROOM/POLICE STATION - DAY

Alistair and Chloe sit in the room with Peter and Lorna.

PETER

Alexandra's been arrested for kidnapping Noah. We conducted a search and found something of Noah's in your mum's house.

CHLOE

No, no, no.

ALISTEIR

What?

PETER

Chloe. I understand how upsetting this is, but we're gonna have to ask you some questions now...

Alistair puts his arm around her. Lorna pushes a tissue box her way.

CHLOE

All this was my fault...

ALISTAIR

Chloe...

CHLOE

Dad. I took something out of Joanna's bag. I had her bag and I just took it.

Alistair's face.

IN: 10:07:14 EXT. SHOP/WILDE BAY - NIGHT

Chloe. Curious and upset sees Joanna's handbag on the floor. She sees a bootie sitting amongst the nappies and wipes. She takes it and then takes the bag over to Alistair.

CHLOE

Dad!

ALISTAIR

Thanks Chloe...
(giving the bag to Joanna)
There you go!

IN: 10:07:31 INT POLICE STATION - DAY

Alistair absorbs the news. Chloe is upset and shaky.

CHLOE

It wasn't mum.

PETER

What did it look like, Chloe?

CHLOE

It was blue it had little white 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 you let her go? It was my fault. I'm sorry.

Alistair holds her, disappointed this doesn't look like it's going further.

IN: 10:07:52

INT. PETER'S OFFICE/POLICE STATION/WILDE BAY - DAY

Alexandra is furious. And exhausted.

Music '3m03' out: 10:08:03

ALEXANDRA

Shame on you. Noah's out there somewhere and you waste this precious time trying to frame a single mother, a jilted ex who occasionally likes a glass of wine, who runs every day to stay strong for her kid. You could jail half the woman in this town under forty if that where a crime.

Alexandra flicks dismissively at the "flimsy nonsense" files sitting on the desk.

PETER

Alex, I know this hasn't been easy on you. But we're doing everything that we can to find out what happened to Noah.

ALEXANDRA

Everyone in this town now looks at me like a child killer. Peter, you know what they're like.

Peter is sympathetic but maintains a professional front.

IN: 10:08:29

EXT ALEXANDRA'S HOUSE - DAY

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

See you soon. Hey, I'm sorry you had to go through that. I never thought you'd hurt him Alex.

Alexandra calms her anger for a moment.

Music '1m06b' In: 10:08:57

ALEXANDRA
Well thank you. Alistair you're the world best liar. You
always have been.

She gets out of the car. Alistair hates her guts.

Music '1m06b' out: 10:09:09

IN: 10:09:09 INT/EXT. HIRE CAR/ROAD TO WILDE BAY/VICTORIA - DAY

Alistair and Joanna in the car driving. Joanna distraught. Shaking.

ALISTAIR
What happened? Tell me what happened?

JOANNA
I err, I err, I just, I reached in to him. And he, he was cold.
He was just.. He was just still.

Alistair absorbs this.

ALISTAIR
When. When.. When was he, when was he last awake?

JOANNA
I don't know....

ALISTAIR
In the plane? When we got off the plane? When was he
last awake?

JOANNA
I don't know. He was, he cried for the whole flight. I think
he was just tired, he just err, fell asleep... Did you hold
him?

ALISTAIR
Okay, the trolley, the capsule, the capsule was on the
trolley and the, with the luggage. We went to the car-hire
desk

JOANNA
I got us, I got us a coffee.

Alistair stares straight ahead. Gripping the wheel as he remembers waiting at the car hire booth
with Noah. He is silent. Thinking. Trying to understand what has happened as they fly down the
freeway.

Music '3m05' In: 10:10:13

ALISTAIR
Jo. The medicine.

JOANNA
What?

ALISTAIR

Your medicine. Noah's medicine. They were in the same clear bottles.

Joanna realises what he's saying.

JOANNA

No. No. I ta, I ta, I tasted it. Mine, mine. I tasted it before...I tast, I tasted it before I gave it to him Mine. Mine tastes different.

ALISTAIR

Jo, you were exhausted and out of your mind on that flight.

Joanna sobs as she realises she is responsible for Noah's death. Alistair drives. Face forward. Hands gripping the steering wheel.

IN: 10:10:56 INT. GLASGOW AIRPORT/GLASGOW - DAY

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.

IN: 10:11:09 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAWN

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 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.

Music '3m05' out: 10:11:53

IN: 10:11:52 INT/EXT. THE COTTAGE/WILDE BAY - DAY

Joanna stands inside the The Cottage, clutching Noah to her.

Mrs. Wilson smiles. Joanna looks pale. Mrs. Wilson's reptilian eyes take in everything.

MRS WILSON

I got some milk in for you.

ALISTAIR

Thank you, that is very thoughtful of you.

MRS WILSON

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 really exhausted Mrs. Wilson. Thank you for the milk.

Joanna suddenly vomits over the balcony.

ALISTAIR (CONT'D)

It's just... it's plane food.

Alistair ushers her towards the door.

MRS WILSON

Can I get her anything?

ALISTAIR

Oh no. I'll let you know.

MRS WILSON

I'm just next door.

ALISTAIR

Great! Thank you.

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

Alistair we should go to the police. We should go to the police.

Alistair doesn't move.

ALISTAIR

Jo. You'll 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 don't care. I don't care.

He kneels in front of her, takes her hands.

ALISTAIR

Jo, listen to me. Listen to me. You don't deserve to be punished for this. You don't deserve to be punished for this. But the world, the world will not agree with me. But you and me, together. We can make our own way through this.

Joanna shakes her head.

ALISTAIR (CONT'D)

Do you trust me?

She searches his face and her heart for a long beat.

JOANNA

Yes.

Music '3m06' In: 10:14:40

ALISTAIR

I know we can do this. I know it. But you must trust me and we must do it together, okay. You can't abandon me on this. You can't abandon me on this, okay?

Joanna nods. A slight ripple of doubt crosses her face as Alistair gets up and leaves her alone.

IN: 10:15:01

INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - DAY

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.

Music '3m06' out: 10:15:07

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 erm, I came in as soon as I got your message.

PETER

Thanks Alistair.

ALISTAIR

What is it?

PETER

We just wanted to run over some of the details of the afternoon when 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, so, erm am I the suspect now?

PETER ALEXIADES

Just some questions.

Lorna, Peter and Alistair continue talking.

PETER

So you arrived at The Cottage at about four thirty. What did you do during that time?

ALISTAIR

Oh err, okay. I unpacked. Had a shower. Put on some washing. Checked some emails. Had a nap for about an hour, had something to eat.

LORNA

All Noah's clothes and blankets and the covers from the baby capsule were washed.

ALISTAIR

Yes. Yeah 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 to the travel-cot?

Music '3m07' In: 10:16:13

10:16:14

FLASHCUT: We find Alistair zipping up a hold all.

ALISTAIR

Poss, 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

What? What did I 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's no physical evidence of Noah at the Cottage.

ALISTAIR

So, so you have no leads, your investigation's stalled and
now you turn on us?

Peter and Lorna stare at him, unwilling to rise to this.

ALISTAIR (CONT'D)

Can, can I ask you to be very careful when speaking with
Joanna that you, that you don't push her... Okay?

10:17:42 FLASHCUT: We find Alistair picking up a hold all.

IN: 10:17:44 INT/EXT. HIRE CAR/WILDE BAY - EVENING

It's getting dark. Alistair drives through the bush. On the back seat a pair of gloves.

IN: 10:17:57 EXT. POLICE STATION/WILDE BAY - DAY

Alistair comes out of the station.

IN: 10:18:03 EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY

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 baldness of the question. Even some of the other press are a bit shocked.

ALISTAIR

Excuse me.

He side-steps the man and hurries inside.

IN: 10:18:25 INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY

Alistair comes in the front door. He looks exhausted. Worried.

ALISTAIR

Jo?

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. Jo. Come on wake up. Jo. Jo. Wake up. Come on.
Wake up!

JOANNA

Just leave me. Just leave me.

He stops. Let's 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.

IN: 10:19:02 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY

Alistair paces, composing his face, steadying his breath, controlling his emotions. It's not really working.

ALISTAIR

(under his breath)

Profanity 10:19:12/13/14

Fuck off. fuck off. Jesus Christ.

Music '3m07' out: 10:19:25

He paces the living room. Feeling the limitations of his cage. He takes out his phone. Makes a call.

INTERCUT WITH:

IN: 10:19:38 INT HENRY MCCALLUM'S LOFT/GLASGOW - NIGHT

Henry is up late. Perhaps waiting for the call.

HENRY

Hi. You got the draft of the article?

Music '3m08' In: 10:19:46

ALISTAIR

Yeah. It's good thanks. Look I'm, 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. But I can have no connection okay. I need them on my side.

HENRY

Hang in there, yeah?

ALISTAIR

Thanks mate. Bye.

They hang up.

IN: 10:20:07 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY

Joanna lies on her bed. She is groggy and spacey.

IN: 10:20:16 EXT. OPEN FIELD/DREAM/AUSTRALIA - DAY - DREAM SEQUENCE

Joanna looks down at the dark, burnt soil and falls to her knees. Embedded in the ground she digs out an old bib dark with black soot and dirt, she digs and digs.

IN: 10:20:34 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY

Joanna lies on the bed, remembering. She reaches under the pillow but the yellow bib is gone. She searches through the bed clothes - panic.

Music '3m08' out: 10:20:38

IN: 10:20:58 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAY

Alistair and Elizabeth share a quiet meal. A place is set for Joanna. But she's not there.

Joanna comes in, recently ripped from sleep and in a frightened fury about the yellow bib.

JOANNA

Where is it?

Alistair is conscious of Elizabeth who can see Joanna is furious.

ALISTAIR

Jo.

JOANNA

Where is it?

ALISTAIR

Jo.

Alistair gets up and goes to her.

JOANNA

Alistair, where have you put it?

Alistair has taken her arm. She throws him off.

ELIZABETH

Jo. Whatever it is, We'll find it.

Joanna ignores Elizabeth.

JOANNA

It's all I have.

Elizabeth is reeling and has no idea what this could be about.

ALISTAIR

Mum... Do you want to just give us a moment?

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. Don't be an idiot.

Music '3m09' In: 10:21:38

Joanna is stone cold fury.

JOANNA

Alistair I need it. Give it to me.

ALISTAIR

You're not 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.

IN: 10:21:45

INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAWN

Joanna lies awake. It's dawn. Alistair is deeply asleep beside her. She slides out of bed.

IN: 10:22:04

EXT. BEACH/WILDE BAY - DAWN

Joanna walks along the shore line. It's still early, sun rising. She stares out at the dark sea.

There is a pounding surf, just illuminated by an early dawn light.

CUT TO: Joanna floating in the water.

Joanna is standing in the shore break. She hasn't yet gone in. The waves come up to her thighs. She shuts her eyes, letting the waves push against her.

Alexandra was jogging along the beach. Joanna looks out to sea. Alexandra can see Joanna's behaviour is odd. She goes to the waters edge. She wades closer to her.

ALEXANDRA
Joanna are you okay?

JOANNA
Alex...

Alexandra takes Joanna by the hand and leads her out of the water.

Music '3m09' out: 10:22:54

ALEXANDRA
Come on. Bit early for a swim. Is everything alright?

JOANNA
I think so...

Joanna looks at her properly. A silence. Deeply uncomfortable. Alexandra can see the look on her face.

JOANNA
I'm sorry you were arrested that must've been... Horrible.

ALEXANDRA
Yeah it was. Chloe was really shaken.

Joanna softens a bit.

JOANNA
She's a great girl.

ALEXANDRA
She is. 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 fathers are important but she needs her mum...

Joanna can't respond as emotions over ride her. She turns away.

ALEXANDRA (CONT'D)
When Alistair wants something he'll crush anything and anyone to get it. That's what frightens me.

Joanna stares at her.

ALEXANDRA (CONT'D)
He's so very manipulating at people. He did it with me, I never realised until I was out of it.

Joanna takes all this in. Alexandra nods and is about to turn away when she stops and calls Joanna back.

Music '3m10' In: 10:24:22

ALEXANDRA (CONT'D)
Joanna. Be careful.

Joanna absorbs this and walks away.

IN: 10:24:33 INT. COURTROOM/GLASGOW - DAY

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, I was very frightened that I was gonna lose my daughter. 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
It was a nightmare for me. I was furious. He appeared to have gotten what he wanted.

Joanna stares straight at her, she nods her head in acknowledgment.

IN: 10:25:20 EXT/INT. ELIZABETH'S HOUSE/WILDE BAY - DAY

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?

JOANNA
I went for a walk.

ALISTAIR
I didn't know where you were. Don't do that again.

They stare daggers at each other. Peter and Lorna come out of the house.

PETER ALEXIADES

They've finished up inside. We'll move round to the back garden.

Peter and Alistair.

ALISTAIR

What's the justification for this?

PETER ALEXIADES

We had a call from a neighbour who heard a baby crying.

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. Elizabeth is stood by the door, looking back into the house watching Alistair.

IN: 10:26:00 EXT. TELEGRAPH POLE/STREET/WILDE BAY - DAWN

A faded FIND NOAH poster flaps on a telegraph pole.

IN: 10:26:08 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY

Joanna, now dressed, sits on the edge of her bed slowly brushing her hair. Alistair paces, reading from his phone.

Music '3m10' out: 10:26:11

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 your worth every penny.

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 a neighbour called the station. I think they wanted to search the house.

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 your best for this TV Interview. Give me your best today. We need it.

Alistair takes a blister pack of pills from the bedside table.

ALISTAIR

Take a couple of these. They'll relax you.

JOANNA

No. I don't, I don't want them. I don't need them. Let's go sit in the sun for a bit.

ALISTAIR

Sure.

IN: 10:27:19

EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY

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 test. I know it. Because there was this lady sat behind me and she 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, you were exhausted and stressed on the plane. You were out of your head with fatigue.

JOANNA

But if it was something else? I, I mean he was always crying, maybe, maybe he had a, a I don't know a condition we didn't know about...

ALISTAIR

It's too late Jo.

JOANNA

Is it? Why? We could go to Peter. We, we could tell him the whole truth. Maybe they can do an autopsy on Noah and they, and they can tell us. Alistair they could tell us, what truly happened to him.

ALISTAIR

We are way passed that point, Jo.

JOANNA

Are we? Why? Why?

ALISTAIR

We would be hammered if it was revealed that we'd lied and fabricated Noah's disappearance. We would face charges - perjury, lying to the police. Think it through.

JOANNA

We should have gone to the police. We should have gone.

ALISTAIR

We were exhausted and in shock but what's done is done. Now we need, we need to keep looking forward.

Alistair takes hold of Joanna.

ALISTAIR (CONT'D)

You know, you know that I will never, ever blame you.

Music '3m11' In: 10:28:34

Joanna stares at him. Realising the emotional manipulation he has just enacted. She smiles at him. A fake smile.

JOANNA

Thank you.

ALISTAIR

Now this interview today, will get the focus back on to the search for Noah and off us. The press, the public, everyone needs to be looking for him. Are you up for it?

JOANNA

I think I can do it. With your help.

ALISTAIR

Okay.

Alistair senses something different in her and hopes its a good thing.

IN: 10:29:23 EXT. THE COTTAGE/WILDE BAY - DUSK

Alistair throws gardening gloves and a blanket on the fire lit in the barbeque in the back garden of the cottage. Whirls of black charred ash fly into the air.

CUT TO:

IN: 10:29:47 EXT. THE COTTAGE/WILDE BAY - DUSK

Alistair watches as Joanna stands in a flower bed with a towel around her 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 towel.

IN: 10:30:01 EXT. THE COTTAGE/WILDE BAY - DUSK

Alistair stand on the balcony while Joanna gets ready, she dry's her hair with a towel.

IN: 10:30:18 EXT. WILDE BAY - NIGHT

Establisher.

IN: 10:30:23 INT. HIRE CAR/STREETS/WILDE BAY - NIGHT

Joanna and Alistair drive through the streets. They are both dressed to go to Elizabeth's for dinner.

JOANNA

Where is he?

Music '3m11' out: 10:30:31

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 was this amazing tree there. I used to think it was a magic tree.

JOANNA

And the tree it was still there?

ALISTAIR

Yes. Still there.

JOANNA

Is it beautiful?

ALISTAIR

Yes. It's beautiful.

JOANNA

Al.

Music '3m12' In: 10:31:22

ALISTAIR

There's no turning back now. You understand that don't you?

Music 'Under the board walk' In: 10:31:37 out: 10:31:44

Joanna barely nods. They drive to the main street. The small convenience store comes into view as they pull to a stop..

Music '3m12' out: 10:31:44

IN: 10:31:45 EXT. MELBOURNE - DAY

Establisher.

IN: 10:31:50 INT. TV STUDIO/MELBOURNE - DAY

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.

ALISTAIR

(on his phone)

No we're about to go in. Sorry one second

He interrupts the make-up woman.

ALISTAIR (CONT'D)

Excuse me. Err, could you erm, Can you dial back the eyes. It's just a bit heavy. And waterproof as much of it as possible. Thank you.

Joanna shuts her eyes, escaping from the intense and curious stare of the make-up person.

IN: 10:32:02 EXT. SECURITY FOOTAGE/ELOURA STREET/WILDE BAY - NIGHT

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.

IN: 10:32:08 INT. TV STUDIO/MELBOURNE - DAY

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.

Alistair and Joanna nod. There are two cameras pointed at them.

CLARA SMITH

So that's 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

Erm, I was thinking - what? Where is he? To absolute terror, like sliding down a mountain. And just, I, I kept just saying to myself over and over, where is he, where is he?

They nod in sad unison.

Joanna's head is down, looking at the baby blanket she is holding on her lap. Clara nods at the crew.

CLARA SMITH

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 happened to him. Knows where he is.

CLARA

I'd like to ask you how you're coping with the allegations that you had something to do with your son's disappearance?

ALISTAIR

We can't stop people thinking what they want but what's most upsetting is 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, can I say something?

Alistair is worried about Joanna. He holds her hand tight.

CLARA SMITH

Of course.

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 just want to say something to whoever has Noah. Firstly I erm, I want to say 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.

JOANNA (CONT'D)

If you, sorry, If you have him, or if you know of anybody who has him please... please let him come home to us.

Clara is touched but also very pleased with the footage.

ALISTAIR

We will never stop looking for Noah and we will never stop believing that he's out there and that he will return to us.

JOANNA

How can I leave? How can I leave if I don't know where he is? How can I go home? I can't, I can't, I can't ever leave!

Joanna's voice chokes as she tries to hold back tears.

JOANNA (CONT'D)

Sorry.

ALISTAIR

Okay. Can we stop now please.

Clara nods, blinking back a few tears herself.

IN: 10:34:35

INT. MAKE-UP ROOM/TV STUDIO/MELBOURNE - DAY

Joanna remove her makeup in the mirror. Alistair is stood beside her.

ALISTAIR

You went off script, with that how can I ever leave the country!

JOANNA

I wasn't acting.

They speak low, even though there is no-one else around.

Alistair looks at her.

ALISTAIR

We, we can check into the hotel and then I thought we might get something to eat.

JOANNA

Is it far? I might walk.

Alistair hands her his phone with a google map of Melbourne on it - directions to the hotel.

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 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

So 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 that?

ALISTAIR

Yes of course.

Joanna reels back.

JOANNA

To help pay for journalists to write the 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 Alistair, our faces are gonna be known even more.

Music '3m13' In: 10:35:59

ALISTAIR

A new story will come along and we'll be old news.

JOANNA

Alistair look, look at what is happening.

Alistair looks around. Makes sure the door is closed. Their voices are low.

ALISTAIR

Okay... I'm, I'm trying to do my best. For us. I am trying to hold it all together but, but don't forget 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.

IN: 10:36:30 INT. BAR/MELBOURNE - DAY

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.

A young girl passes behind him very close and drops a folded coaster in front of him.

Alistair opens it - it reads GUILTY. Alistair looks around but whoever dropped it is not owning up.

IN: 10:36:58 INT. HOTEL ROOM/MELBOURNE - DAY

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.

Music '3m13' out: 10:37:02

Joanna mutes the television.

ALISTAIR
Hey. Smuggled this in.

The champagne. Joanna stares at him blank faced.

JOANNA
There's no vase in a hotel room.

The time apart hasn't cured the mutual aggression.

ALISTAIR
Okay. I'll get one.

He goes to the phone and picks up the receiver - dialing room service. Joanna holds down the phone button.

JOANNA
You don't have to fix everything.

Profanity 10:37:23 ALISTAIR
It's a fucking vase.

Eye to eye for a beat. Both furious and frightened. Joanna takes the flowers 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

I want to tell the truth! That is what I want.

ALISTAIR

I'm 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

I do! Don't I?

Alistair. Exhausted.

JOANNA (CONT'D)

You know what I realised. I'll never, ever be able to talk about this, honestly to anybody. Ever. For the rest of my life I'm gonna 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 that you won't do anything without talking to me and telling me first. We are in this together.

Joanna looks at him with some softness. She nods.

JOANNA

Okay. Okay.

Joanna sits on the bed next to him.

ALISTAIR

Blasphemy 10:38:46

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 questions about what we did at the Cottage.

JOANNA

And?

ALISTAIR

Why were there no nappies in the rubbish bin.

Joanna blanches.

ALISTAIR (CONT'D)

Blasphemy 10:39:09

What did we eat for God's sake.

JOANNA

What did you say?

ALISTAIR

I was vague. Said a sandwich or something. I should have said that we used the BBQ.

Joanna looks at Alistair.

JOANNA

I cleaned it. Every little bit of ash is 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. If it comes up. Say that we used it and cleaned it. And that you took the nappies and put them in a rubbish 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.

JOANNA (CONT'D)

Where is it?

Joanna can't find the bib.

ALISTAIR

What?

JOANNA

The bib!

ALISTAIR

I got rid of it.

JOANNA

No.

ALISTAIR

Yes.

Joanna screams.

JOANNA

Alistair! You promised! You promised me!!! Where is it??

ALISTAIR

I'm sorry.

JOANNA

Alistair, 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

Profanity 10:40:54

It was all I had. It was all I had left! HOW COULD YOU
BE SO FUCKING CRUEL!!

ALISTAIR

You are the most ungrateful person I've ever met.

JOANNA

Oh really! What am I 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

Get out! Get out!

Joanna picks the flowers up out of the rubbish bin. Throws the crumpled bunch to Alistair.

JOANNA (CONT'D)

Take some flowers to your mums.

She goes into the bathroom and slams the door.

IN: 10:41:36

EXT. WILDE BAY - DUSK

Establisher of Alistair driving the hire car.

IN: 10:41:42

EXT. ALEXANDRA'S HOUSE/WILDE BAY - DUSK

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
Hey.

ALEXANDRA
Hello.

She is nervous and defensive - totally unsure what Alistair is doing there.

ALISTAIR
Is she home?

ALEXANDRA
Nah. She's got netball practice.

ALISTAIR
Well erm. Maybe I could wait. We can talk. It's about time we had a proper, open talk about this.

He takes the bottle of wine out of the shopping bag.

ALISTAIR (CONT'D)
Something for you.

Alexandra turns and walks back inside. Alistair follows.

IN: 10:42:42 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DUSK

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
A garage sale in....Lorne I think. Lorne, yeah.

ALISTAIR
Why were we there?

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'm worried about her. How are you?

ALEXANDRA
The police turned this house upside down. Tipped out every drawer. Every cupboard. Now everyone looks at me like I'm a criminal.

Alistair stretches out on the kitchen chair. He shuts his eyes. Alexandra just watches him - wary of him.

ALISTAIR (CONT'D)
That sound. Sounds like home.

He opens his eyes.

ALISTAIR (CONT'D)
We had a good thing going on 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, it wasn't Scotland that broke us up Al, it was your affairs and your constant lying. That would've happened anywhere in the world.

Alistair absorbs her remarks.

ALEXANDRA (CONT'D)
But here we are. Going to court to fight for custody.

ALISTAIR

I can offer her a terrific education. Private school. 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 without her.

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'm waiting for Chloe.

ALEXANDRA

Well I don't want you here.

ALISTAIR

Is this some fantasy of yours is it? Telling me to get out of your house. The house, mind you, bought with my parents deposit. Well go on. Go on. Do it. Do it! – "Get out of my house Al"

Alistair has had his fun. He stands up.

ALISTAIR (CONT'D)

Why don't you 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.

ALEXANDRA

Profanity 10:46:41

Fuck off!!

Music '3m10' In: 10:46:52

He shrugs to himself and leaves. Alexandra stands very still until she hears the front door close.

IN: 10:46:55

EXT/INT. HAIR SALON/GLASGOW - DAY

Establisher.

Kirsty stands out the back of the salon - in a quiet area. The full blast of hair-dryers and chatter from the shop.

Joanna walks towards the windows. A half empty glass in her hand.

KIRSTY
You're both in a terrible situation.

INTERCUT WITH:

Music '3m10' out: 10:47:02

IN: 10:47:03 INT. HOTEL ROOM/MELBOURNE - NIGHT

Joanna is in the hotel room, the lights from the city framed behind her. She is talking to Kirsty on speaker phone.

KIRSTY
What are the police saying?

JOANNA
Nothing yet. But loads of people think we did it.

KIRSTY
Oh idiots.

JOANNA
Kirsty.

Joanna takes a deep breath.

JOANNA (CONT'D)
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.

Blasphemy 10:47:31 KIRSTY
For God's sake Jo, don't do this to yourself. Noah's alive.
I know he is. You can't give up hope.

10:47:47 FLASHCUT: JOANNE OPENING THE MEDICINE BOTTLE AND FEEDING NOAH WITH A SYRINGE AND WIPING HIS FACE WITH A BIB.

Music '3m14' In: 10:47:54

IN: 10:47:59 EXT. CONSTRUCTION SITE/OCEAN VIEW/WILDE BAY - DAY

The sound of an earth mover starting up its 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.

IN: 10:48:30 INT. COUNTRY CHURCH/WILDE BAY - DAY

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.

IN: 10:49:21 INT. HOTEL ROOM/MELBOURNE - DAY

Joanna in tumble of bedsheets and pillows. She is on her secret phone. She logs in to the Find Noah Facebook page

JOANNA (V.O.)

He was wearing a blue grow suit like this one. Whoever has him please give him back to us.

A body language "expert" from Texas, delivers his judgement.

IN: 10:49:21 FLASHCUT TO ALEJANDRO TORRES TYPING.

ALEJANDRO TORRES

So I have made an examination of both Joanna and Alistair at the press conference. At two fifty five the female rubs her nose, indicating what she's about to say is not True!

JOANNA (V.O.)

I miss him so much.

The chat members yell out raucously. I GOT IT. SHE DOES THAT ALL THE TIME. I KNEW IT. GIVE THE WOMAN A BREAK.

IN: 10:49:21 FLASHCUT TO ALEJANDRO TORRES TYPING.

ALEJANDRO TORRES (CONT'D)

At three o five the males left arm can be seen squeezing the females left shoulder. His action could constitute a tapping.

JOANNA

Shut up

IN: 10:49:21 FLASHCUT TO ALEJANDRO TORRES TYPING.

ALEJANDRO TORRES

And signal to the female

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.

ALEJANDRO TORRES

Blasphemy 10:50:08 Oh my God!

JOANNA

Shut up! Shut up! Shut up! Shut up! Shut up!

Joanna gets nervous. Buttons off and hurls her phone onto the bed.

IN: 10:50:14 EXT. POLICE STATION/WILDE BAY - DAY

Alistair gets out of Elizabeth's car. As he walks towards the police station. He adjusts his face - he adopts his "grieving father" look - somber but fragile.

IN: 10:50:34 INT. POLICE STATION/WAITING AREA/PETER'S OFFICE/WILDE BAY - DAY

Alistair sits waiting.

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

What are you doing in here?

Peter shuts the doors on the board. Concealing them from view.

ALISTAIR

I knocked. I thought you were here.

PETER

You can't be in here.

ALISTAIR

Sorry. It was o... It was open.

PETER

You can't be in here...

PETER

Do you want to see me?

Peter closes up some open paper files as he goes behind his desk.

PETER

What do you want to see me about?

ALISTAIR

I was erm, I was hoping for an update.

PETER

I will call you as soon as I have any real leads or news, okay.

ALISTAIR

I mean? What, what are you guys actually doing? I mean, arresting, arresting poor Alex, she's absolutely devastated.

Peter controls his anger at this accusation.

PETER

We are doing everything that we can. I'm hoping that the sixty minute interview is gonna bring somebody forward.

Peter watches Alistair, who is pretending to be overcome with emotion.

ALISTAIR

What happened to him Peter? What happened to him?

Peter softens.

PETER

Alistair. Go home and take care of your Jo.

ALISTAIR

You're not going to give up are you? You're going to give up looking for him?

PETER

This investigation is gonna stay open until we have no leads to follow up on, until then it's still open, we're not give up.

ALISTAIR

Thank you, Pete.

Peter watches him with a steady stare. Looking for any cracks. Alistair keeps a total poker face.

IN: 10:53:25 EXT. WILDE BAY - DAY

Establisher.

IN: 10:53:32 INT ELIZABETH'S HOUSE/GUEST ROOM/WILDE BAY - DAY

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.

IN: 10:53:50 FLASHBACK: JOANNA HOLDING NOAH, HE'S FACING HER SHES SMILING AT HIM.

Head in her hands Joanna stands in front of the mirror.

IN: 10:54:19 FLASHBACK: 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. HE WALKS OUT THE DOOR. JOANNA CALLS OUT AFTER HIM.

JOANNA

No Al... Please...

Joanna looks up and sees her reflection in the mirror. Mad at herself as much as Alistair.

ALISTAIR (O.S.)

Jo! Come here please.

His voice makes her blood run to ice. She walks out of the room.

IN: 10:55:19 INT/EXT. ELIZABETH'S HOUSE/GARDEN WILDE BAY - DAY

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.

ALISTAIR

Come and watch the interview.

JOANNA

No thanks.

Alistair follows Joanna outside, out of Elizabeth's earshot.

ALISTAIR

It's important. You need to watch it.

JOANNA

No you need to stop telling me what to say, do and think every second. And you need to stop lying to me.

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

I want to see where he's buried! You need to tell me...

Alistair pushes her away.

ALISTAIR

Stop. Be very careful, Jo.

JOANNA

I should never have given him to you. I was a coward.

She walks away from him into the garden.

Joanna goes, leaving Alistair furious and frustrated.

IN: 10:56:40

INT. DR WALLACE'S OFFICE/GLASGOW/FLASH FORWARD - DAY

Joanna, perfectly composed, sips from a cup of tea. Dr. Wallace sits down opposite her

Music '3m14' out: 10:56:48

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 through all the lies and manipulation, the only way to cope with it was to put on a mask for him. For the world.

DR WALLACE

What lies are you talking about?

Music '3m16' In: 10:57:20

JOANNA

I was betrayed. That's enough for you to know.

Dr Wallace stares at her - the mask is on. Joanna is smiling.

IN: 10:57:34

EXT. THE BEACH BENCH/WILDE BAY - DUSK

Joanna walks along the promenade, stops staring out to sea, resolved and defiant, thinking through her terrible predicament.

JUDGE (V.O.)

Call the indictment of Her Majesties Advocate, against
Joanna Louise Lindsay.

IN: 10:58:00

INT COURTROOM/GLASGOW/FLASH FORWARD - DAY

Joanna is led to the dock. She is wearing her mask face. The judge addresses her directly.

JUDGE

Are you Joanna Louise Lindsay

JOANNA

Yes.

JUDGE

I appear on behalf of the Panel. Joanna Louise Lindsay.
Who pleads not guilty. Her indictment being a single
charge of the murder of Alistair Jonathan Robertson.

Joanna stands in the dock. Fragile but strong. Defiant as the court awaits her response.

IN: 10:58:30

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)

Defence Lawyer	MOYO AKANDE
Morven Davis	KATIE DICKIE
Henry McCallum	DAVID ELLIOT
Mrs Wilson	SUE JONES
Clara Smith	ANGELA KOO

Alejandro Torres	TOM LICATA
Dr Wallace	SHAUNA MACDONALD
British Journalist	DAVID WOODS
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)
Clearances	TONIA COHEN
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)
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Focus Puller	CHRIS MAXWELL (UK)
	CAMERON GAZE (AUS)
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	SAM NEWMAN (AUS)
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Digital Imaging Technician	DONALD MCSWEEN (UK)
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	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)
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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)
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	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
Stills Photographer	LACHLAN MOORE (AUS)
	MARK MAINZ (UK)
	ANNE BINCKEBANCK (UK)
	NARELLE PORTAINER (AUS)
Post Production Supervisor	LUCY FOWLER (UK)
Assistant Editor	RACHEL ERSKINE (UK)
Colourist	OLIVIER FONTENAY (UK)
Online Editor	JON BRUCE (UK)
Visual Effects	AXIS VFX
Dialogue Editor	BEN NORRINGTON (UK)

Effects Editor	KENNY CLARK (UK)
Dubbing Mixer	CHRIS SINCLAIR (UK)
Data Management Technician	KAHL HENDERSON (UK)
Post Production Facility Manager	BEN MCKINSTRIE (UK)
Post Production Assistant	WAYNE HYETT (AUS)
Titles	LILLIAN BROWN (AUS)
	D8
Casting Director	KELLY VALENTINE HENDRY CDG, CSA
Costume Designer	ALISON MCCOSH
Makeup Designer	LAURA HILL
Composer	LORNE BALFE
Production Designer	MARK LEESE
Editor	ALASTAIR REID
Director of Photography	SAM CHIPLIN
Producer	STUART MENZIES (AUS)
Executive Producer	JACQUELIN PERSKE

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↓

Executive Producer for BBC

ELIZABETH KILGARRIFF
GAYNOR HOLMES

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Music '3m16' out: 10:59:00