

synchronicity

THE CRY

Episode 4

PN: DRII591F/01

Duration: 57:29

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131-133 Minerva Street
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IN: 10:00:00 EXT. OPEN PLAIN/AUSTRALIA/DREAM - DAY

Joanna is under a blistering sun, her clothes and face streaked with charcoal. Standing a few metres away we see a little boy.

Music '4m01' In: 10:00:10

IN: 10:00:24 INT. CORRIDOR/NURSES STATION/HOSPITAL/GLASGOW - DAY

Joanne laid in bed, slowly she wakes, machines beeping. A buzzing sound alerts them a patient has rung. A nurse checks where it has come from.

Inside one of the rooms. Elizabeth, having just buzzed the nurses, is with Joanna who is trying to get out of the bed.

Music '4m01' out: 10:00:38

ELIZABETH

Oh no. No. Jo, don't you can't get up.

She helps her to lay back down.

ELIZABETH (CONT'D)

You're in the hospital.

Joanna rubs her face. Her mind clearing.

Music '4m02' In: 10:00:51

JOANNA

Alistair?

Elizabeth hesitates as two nurses rush in. They check various cords and machines disturbed by her trying to get out of bed.

IN: 10:00:59 INT. DR WALLACE ROOM - DAY

Dr Wallace and Joanna in the last of their sessions.

JOANNA

I had forgotten that I once used to be strong. I knew I could be again, I had to rescue myself. You see it's the Karpman triangle again - Does that make me the persecutor?

IN: 10:01:19 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

IN: 10:02:19 EXT. POLICE STATION/WILDE BAY - DAY

Alistair and Joanna walk towards the police station. Joanna looks up at the station and sees Peter at the window watching them. He turns away when Joanna catches his eye.

Music '4m02' out: 10:02:24

PETER

It's been four months since the disappearance of Noah.

IN: 10:02:31 INT. PETER'S OFFICE/POLICE STATION/WILDE BAY - DAY

Moments later, Alistair and Joanna are seated in Peter's office with Lorna Jones. Peter is delivering what he considers to be very bad news.

PETER ALEXIADES

After much discussion with the team, my senior colleagues both here and in Scotland, we have decided to scale down the investigation down.

Joanna appears confused. Alistair doesn't blink.

ALISTAIR

You're giving up?

Peter bristles a little at the loaded statement from Alistair.

PETER ALEXIADES

No. The investigation stay's open, but we don't have any real suspects or enough evidence to build a case that's gonna stand up in court.

ALISTAIR

Against us.

PETER ALEXIADES

Or against, anyone that we have been investigating.

Alistair takes Joanna's hand and squeezes it. Lorna and Peter are both convinced that Joanna and Alistair are hiding something. Lorna pointedly tells them

LORNA JONES

There is always a possibility that new evidence may be found. Someone may remember something or someone may want to confess. People think the weight of guilt will lessen with time but in my experience it's quite the opposite.

Lorna and Peter watch Alistair and Joanna.

ALISTAIR

Let's hope you're right.

IN: 10:03:11 EXT. SURF BEACH/WILDE BAY - DAY

Alistair is in the water. Joanna watches him from the sand as he screams. She both understands his relief and is repulsed by it. Alistair turns to her with a huge grin on his face and beckons her in.

IN: 10:03:30 EXT/INT. STREETS/ELIZABETH'S CAR/WILDE BAY - DAY

Alistair drives. Joanna in the passenger seat. They drive through the small town streets. Alistair stops the car outside some newly built houses. Flags flap and people clutching brochures walk towards the front door. The houses are finished and one is open for inspection. Joanna takes in the scene.

JOANNA

Why are we here?

Alistair is unsure how to broach this.

ALISTAIR

Well I thought we could have a look. Then if we, if we lived here we would be close to Chloe, close to Noah.

He waves at the new house. Joanna is very surprised.

JOANNA

Live here?

Alistair nods. Joanna is absorbing this.

ALISTAIR

Let's just have a look.

Alistair climbs out of the car.

Music '4m03' In: 10:04:01

IN: 10:04:06 INT. NEW HOUSE/WILDE BAY - DAY

Joanna, Alistair and some other couples wander through the house, furnished with display furniture. Joanna realises the other couples are staring at them. The infamous couple who lost

their baby. She receives sad, tentative smiles of condolence tinted with fear. Joanna puts on her "public" face.

She wanders away through the house.

Joanna walks into a bedroom decorated for a baby. A cot with a hanging toy mobile. Change table. Soft toys. She stops in her tracks, frozen in a surreal other world for a moment. She backs out and shuts the door. The animals on the mobile swing around in the empty room.

Joanna finds Alistair standing in the middle of the open plan living area. He is looking down at the ground, his head bent, thinking.

Joanna walks over to him and he puts his arms around her.

JOANNA

What is it?

Alistair looks around. He's troubled by something.

ALISTAIR

I was trying to imagine us starting again, maybe having another baby.

The real estate agent wanders around chatting with other prospective buyers. Alistair looks around. Joanna tries to process the very idea.

JOANNA

I don't know.

He looks at her.

ALISTAIR

I think we need to go home don't we?

Joanna nods. She takes his hand, looks at him. Whispers.

JOANNA

Al, where is he?

ALISTAIR

(beat)

Here... Let me take a photo.

Alistair takes Joanna's phone out of her hand and takes a photo of Joanna. He captures a somewhat confused Joanna standing in the home.

ALISTAIR (CONT'D)

I'm sorry. I just...wanted to have a look.

Joanna can see Alistair is distracted and a little agitated.

IN: 10:06:04

INT. DR WALLACE'S OFFICE/GLASGOW - DAY

Joanna and Dr. Wallace are in a session in her office.

DR WALLACE

Powerless?

JOANNA

When someone else is in charge of your life, who decides where you live and how. I wasn't a child. It was, it was humiliating.

DR WALLACE

How did Alistair get that control?

Joanna thinks for a moment. Whispers almost to herself.

JOANNA

I gave it to him. Shameful.

DR WALLACE

And you wanted to get it back?

Joanna holds the doctor's gaze.

*Music '4m03' out: 10:06:37
Music '4m04' In: 10:06:38*

IN: 10:06:37 EXT. OPEN PLAIN/AUSTRALIA/DREAM - DAY

Joanna on her knee's, digging with her hands. Stood opposite a little boy.

IN: 10:06:51 EXT. SEA/DREAM - DAY

Underwater. Baby cries.

Music '4m04' out: 10:07:03

IN: 10:07:03 INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - NIGHT/DAWN

Joanna wakes from her dream. She turns to Alistair who is asleep beside her. She climbs on top of him. Kissing his face to wake him up.

JOANNA

I can't sleep.

Alistair wakes up. Realises Joanna is having sex with him. Alistair responds, kissing her.

Joanna takes his arms and pinions them behind his head. Slowly she starts having sex with him again.

Music '4m05' In: 10:08:26

JOANNA (CONT'D)

Profanity 10:08:09

Please. Take me to him and then I'll go home. I'll have another baby. I'll be the grieving wife. I'll be the perfect wife. I'll be whoever the fuck you want me to be. But I need to know where he is. Understand me.

They stare at each other.

IN: 10:08:29 EXT. CYPRUS PINE/BEACH/VICTORIA - DAWN/DAY

Joanna and Alistair walk through the sand dunes. They come to a tree and stop.

She looks at Alistair - he points to a place under the tree. Joanna walks there and kneels down and puts her hands on the ground. Alistair turns away as Joanna lies down. Wanting to be close to Noah.

IN: 10:10:06 INT. ELIZABETH'S CAR/BACK ROAD/VICTORIA - DAWN/DAY

Joanna and Alistair drive back down the quiet back road. The early dawn allowing enough light to drive without headlights. Alistair stares straight ahead. On Joanna's lap - Joanna holds a small cutting from the tree with the hard seed pods.

IN: 10:10:22 EXT. WILDE BAY - DAY

Establisher.

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

Alistair has suitcases on the bed and is sorting clothes into them. Elizabeth walks in with a basket of folded washing.

Music '4m05' out: 10:10:28

ALISTAIR

Thanks Mum.

ELIZABETH

I think that's the last lot. I just want you to know Al, I think your decision to return to Scotland is the right one. It's important to get on with your lives.

ALISTAIR

Thanks mum. It won't be easy.

ELIZABETH

No. Little Noah. Whether he's alive or not... someone knows what happened to him. They have to live with that.

Alistair keeps calmly placing items in the suitcases. Elizabeth may have her suspicions but she is unsure and unwilling to inflict more pain or appear disloyal to her son.

ELIZABETH (CONT'D)

I just hope... one day we know the truth.

Alistair stops what he's doing and stares at his mother.

ALISTAIR

You'd think if someone was going to feel remorse, they would have spoken up by now.

ELIZABETH

But if they didn't feel remorse. They might have made a mistake. A slip up.

ALISTAIR

Yes. That's what the police were really hoping for. That someone close to whoever took Noah should have seen something. And would have reported it.

Elizabeth nods.

ELIZABETH

It's not as easy as that, though is it.

ALISTAIR

What do you mean?

ELIZABETH

Well. Whoever took Noah must be very good at hiding the truth, even from those close to them.

ALISTAIR

Well it might not have been one person. Two people can keep a secret much better than one.

Elizabeth nods.

ELIZABETH

I can't even imagine that.

ALISTAIR

No, no you couldn't mum.

Alistair smiles down at his mum.

ALISTAIR (CONT'D)

I want you to think about coming to Scotland, in the next six months or so, and bringing Chloe with you. A holiday. Would you like that?

ELIZABETH

Yeah. Yeah, that's a good idea..

ALISTAIR

Something to look forward to.

Elizabeth smiles sadly at this man, her son, that she feels so distant from.

IN: 10:13:16

INT. COURTROOM/GLASGOW - DAY

Elizabeth is on the stand. The prosecution is questioning her.

MORVEN DAVIS (PROSECUTOR)

Joanna and Alistair were living with you in Wilde Bay when the search for their missing child was in full swing. How would you characterise their relationship?

ELIZABETH

They were under terrible, terrible stress and pressure at that time.

MORVEN DAVIS (PROSECUTOR)
So they fought?

ELIZABETH
I didn't say that. They were coping with a dreadful situation the best way they could.

MORVEN DAVIS (PROSECUTOR)
How did you think Joanna responded to the loss of her child?

ELIZABETH
She was devastated.

Elizabeth looks at Joanna with compassion.

MORVEN DAVIS (PROSECUTOR)
Tell me. What kind of a mother were you?

ELIZABETH
Excuse me?

MORVEN DAVIS (PROSECUTOR)
Alistair was living in Scotland for ten years and you never visited him once. Yet you stayed in Scotland and visited in hospital the woman accused of murdering your son. What are we to think?

Defence stands.

Music '4m06' In: 10:14:09

DEFENCE LAWYER
Objection my Lord. Mrs. Robertson is not on trial.

LORD
Sustained.

MORVEN DAVIS (PROSECUTOR)
No further questions, my Lord.

Elizabeth is shaken as she leaves the dock. Joanna and Alexandra exchange a look.

IN: 10:14:21 EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY

Alistair goes to the driver's side. Joanna opens her car door and for a moment stares at the empty back seat. No car seat.

IN: 10:14:43 INT. PLANE. CABIN - NIGHT

The plane flies though the night. Joanna and Alistair are wide awake, holding each other's hands as the chain-saw sound of a young baby crying, blankets the economy cabin as passengers try to sleep. They are trapped in a nightmare, reliving their flight out. They hold hands.

A steward approaches them - he bobs down.

STEWARD

Excuse me. There's a couple of spare seats for you in First Class. We'd like you to have them. I'll let you get your bags.

Alistair and Joanna exchange a look. Joanna whispers.

JOANNA

Like VIPs.

The other passengers smile empathic smiles as the tragic couple gather their bags and leave the cabin.

IN: 10:15:10

EXT. TV FOOTAGE/WEST-END APARTMENT/GLASGOW - DAY

Joanna and Alistair arriving at their apartment and getting out of their taxi. Faced with a barrage of cameras and microphones and loads of questions being thrown at them

ALISTAIR

Stand back, just give us some space. Some space please.

Joanna holds demurely on to Alistair's arm - looking up at him while he speaks, with a look of solidarity and pride.

The cameras follow them to the front door and then the vision cuts back to the news reader.

IN: 10:15:15

INT. KITCHEN/WEST-END APARTMENT/GLASGOW - NIGHT

Alistair is watching the news footage on his laptop. He freezes the image of Joanna and zooms in on her face - a face staring at him with total adoration and trust. He sips from a beer alone at the table just staring at this.

*Music '4m07' In: 10:15:16
Music '4m06' out: 10:15:17*

ALISTAIR (O.S.)

Guys, I'm sure you can appreciate, that this is a very difficult time for Joanna and myself. We would ask for some privacy so we can try and rebuild our lives.

IN: 10:15:35

INT. NOAH'S BEDROOM/WEST-END APARTMENT/GLASGOW - NIGHT

Joanna sits on the floor of Noah's bedroom. A bottle of wine and a glass beside her. Watching her footage of Noah on her mobile.

JOANNA

Are you smiling? Give us a smile.

IN: 10:15:53

INT. JOANNA AND ALISTAIRS HOUSE. LIVING ROOM. DAY.

Joanna recording Noah in his pram on her mobile. The doorbell goes, she stops the recording and goes to answer the door.

JOANNA

Hi.

DELIVERY MAN

Just need a signature...

JOANNA

Thank you.

She signs for a parcel, Noah is whining. She closes the door and rushes back to Noah, she picks him up trying to console him.

JOANNA

Hey... I am here. I am here...

IN: 10:16:23 INT. NOAH'S BEDROOM/WEST-END APARTMENT/GLASGOW - NIGHT

Joanna sits on the floor of Noah's bedroom. A bottle of wine and a glass beside her. Watching her footage of Noah on her mobile.

JOANNA

Oh... I got yer... I got yer...

IN: 10:16:43 INT. JOANNA'S CLASSROOM/PRIMARY SCHOOL/GLASGOW - DAY

Joanna puts some worksheets onto the desks. Nervously preparing for the day. Feeling increasingly anxious she stands at the window and watches the children playing together before school.

Music '4m07' out: 10:16:56

IN: 10:16:59 INT. MINISTER'S OFFICE/PARTY HEADQUARTERS/GLASGOW - DAY

Alistair with David Fossery in his office.

DAVID FOSSERY

I can't see any way around it Alistair.

ALISTAIR

Really?

DAVID FOSSERY

My hands are tied, there's no way I can risk my position by keeping you on.

Alistair did not see this coming.

ALISTAIR

You're serious?

DAVID FOSSERY

I thought you, of all people, would understand.

ALISTAIR

Joanna and I are victims of a horrific crime. I've lost my son and months of my life. And that makes me unsuitable to work for the party?

DAVID FOSSEY

It was decided that your notoriety would cloud the role.

Alistair is quietly furious.

ALISTAIR

And how's your daughter?

DAVID FOSSEY

Alistair... don't make this personal.

ALISTAIR

You still have your seat... your job, because I managed your family's crisis and many others before that.

DAVID FOSSEY

Of course you're upset, okay, okay. Perhaps I could call Stewart Golwick.

ALISTAIR

Stewart who?

DAVID FOSSEY

Golwick. He may have something for you on the party of administration or.. I don't know.

Alistair stares at him.

IN: 10:18:08 EXT. STREETS/GLASGOW - DAY

Alistair walks alone. Filling in time. He gets a call from Joanna, he ignores it. A couple pushing a stroller walk past him, staring at him. He offers a smile. They return it and move on.

JEAN-LOUISE

Al.

ALISTAIR

Hey.

JEAN-LOUISE

Hey, how are you?

He sees Jean-Louise Talbot walking towards him. They greet each other with a warm kiss on the cheek.

ALISTAIR

I am good, No, well I've been better.

JEAN-LOUISE

Yeah.

Music '4m08' In: 10:18:06

ALISTAIR

I can't believe that just happened.

They walk off together. Jean-louise talking with usual enthusiasm.

IN: 10:18:35 INT. WEST-END APARTMENT/GLASGOW - EVENING

Alistair lets himself into the dark apartment. He turns on the lights.

ALISTAIR

Jo?

Alistair stops for a moment outside the baby's room. He takes a deep breath and pushes open the door. Joanna is sitting on the floor with headphones on. She looks up. Hides her phone - she was watching a video that we don't see.

ALISTAIR (CONT'D)

Here you are.

JOANNA

Hi.

Alistair gets down on the floor with her. He has a bunch of flowers in his hand.

JOANNA (CONT'D)

They're pretty.

ALISTAIR

How was your day?

JOANNA

Hard.

ALISTAIR

Well, I lost my job. The party don't want me back.

JOANNA

Oh Al.

ALISTAIR

Profanity 10:19:41

Bastard Fossery. Say's we're too much in the public eye.
It's disgraceful. I just spent the afternoon wandering
about.

Joanna feels a vulnerability from Alistair she hasn't felt for a while. She reaches out to him.
Alistair's face is unreadable.

JOANNA

People treat me like the grieving mother. I just want to
disappear.

ALISTAIR

I'll get you a glass of wine?

Joanna wanted more than wine from him.

JOANNA

Do you ever hear me?

ALISTAIR

Yes, yes, I hear you. I'm sorry you feel like that.

Joanna stares at him. His pat response and lack of compassion hasn't changed, and the growing realisation that this state is now her life cuts her deeply.

ALISTAIR (CONT'D)

I've just lost my job. I've got a bit to think about.

Alistair stands and leaves. Joanna holds the seed pods from the Cypress pine where Noah was buried in her hand.

IN: 10:20:48 INT. JOANNA'S CLASSROOM/PRIMARY SCHOOL/GLASGOW - DAY

Joanna tidies up the classroom after the day. The door opens. It's Kirsty. Joanna is surprised to see her.

Music '4m08' out: 10:20:53

KIRSTY

Hello.

JOANNA

What are you doing here?

Kirsty walks into the room.

KIRSTY

The cleaner let me in.

Not what she meant. Kirsty smiles.

KIRSTY (CONT'D)

You don't respond to my calls or texts any more so...

JOANNA

It's been... It's been busy.

Joanna starts pegging up some of her class's artwork to a string hung across the classroom. Neither speaks. It's uncomfortable.

KIRSTY

Should I go?

JOANNA

No. Sorry. Erm end of the day. I'm not myself....

Kirsty looks at the painting Joanna is holding.

KIRSTY

What is that supposed to be?

JOANNA
(reads from the back)
The monster was only pretending to be asleep.

Joanna smiles.

JOANNA
How are you?

KIRSTY

Yeah good. You know. Busy. You should come in a get your hair cut.

JOANNA

KIRSTY

JOANNA
Yeah. Yeah, maybe I could erm, maybe I could come over. You know when nobody else is around.

Kirsty realises Joanna is worried about being recognised.

KIRSTY
'Course. We could have some wine

JOANNA

Joanna is suddenly hit with emotion. She backs away.

KIRSTY
It's okay.

Joanna, struggling with this fresh reminder of the woman she once was and will never be again manages to say...

JOANNA
Can you go?

.10 KIRSTY

JOANNA

Kirsty hovers for a beat. Joanna has her back to her.

JOANNA (CONT'D)
I will call you. I'll call you. I will. Promise.

Kirsty leaves. Joanna waits until the door has shut then she lets the emotion wash over her.

Music '4m03' In: 10:23:16

IN: 10:23:15 EXT. WEST END/GLASGOW - DAY

Establisher.

IN: 10:23:20 INT. WEST-END APARTMENT/GLASGOW - EVENING

Joanna comes in from the street. She hears the sound of Alistair's voice and a female voice. They are laughing. Joanna walks into the living room where Alistair is opening a bottle of wine and the table is set for dinner. Joanna is surprised.

Music '4m09' In: 10:23:21

Music '4m03' out: 10:23:24

ALISTAIR

And err, oh the PR Consultant says that it's gonna be a thousand dollars. And the guy says a thousand dollars, that expensive and PR... Jo.

JOANNA

Hi.

ALISTAIR

Hi erm. Jo, this is, this is Jean-Louise Talbot.

JEAN-LOUISE

Hi.

Jean-Louise holds out a perfectly manicured hand for Joanna to shake. Joanna smiles perfunctorily and shakes it.

JOANNA

Argh. Our mysterious publicist.

Jean-Louise smiles.

JEAN-LOUISE

That's me.

Joanna looks at Alistair - like why didn't I know we had a guest?

ALISTAIR

I'll just get you a glass of wine.

Alistair is on a high. He pours some wine and Jean-Louise and Joanna sit at the table. Joanna drinks.

JEAN-LOUISE

Joanna. I'm so sorry for what you've been through.

JOANNA

Thank you. Erm, are we celebrating?

JEAN-LOUISE

Yeah! The book deal came through today.

Joanna has no idea what this means.

ALISTAIR

Erm... We've, we've been commissioned to write a book, our story.

JOANNA

Why would we want to do that?

JEAN-LOUISE

People are very interested in both of you. It will sell.

JOANNA

I wish they weren't. I wish it would all just go away.

JEAN-LOUISE

Exactly. And you should make that a part of the book, the intrusion of the press. Be brutally honest about everything. Why not!

Joanna winces inside. She catches Alistair's eye.

ALISTAIR

And, I might have a job.

JEAN-LOUISE

If you want it, believe me, it's yours.

ALISTAIR

It's, it's, it's an organisation called "Broken Circle", and it's, it's for parents who've lost their children to violent crimes and they want me to come and work for them.

Joanna is quite taken aback by this news. She looks at Alistair, unable to speak.

Jean-Louise assumes Joanna's reticence is because Noah hasn't been found.

JEAN LOUISE

Broken Circle UK are one of my clients. Alistair would be both spokesperson for the Foundation and manage their global press and publicity. And Alistair's public position would help keep the search for Noah in the public eye.

JOANNA

Well that's, that's great. I'm sorry... Everything has just become very strange to me. What we've become.

JEAN-LOUISE

Of course. What you've been through. I can't even begin to imagine. There's a lot to take in. Why don't I go. Let you two talk about it.

ALISTAIR

So erm, I'll walk you out.

Joanna smiles politely, as Jean-Louise gets up and Alistair walks her to the door.

JEAN-LOUISE

It's really great to meet you.

ALISTAIR

See you.

JEAN-LOUISE

Bye.

Music '4m09' out: 10:25:49

Joanna takes her drink and sits at the table, listening to Alistair saying goodbye to Jean-Louise. He walks back into the room. He sits next to her. Joanna smiles.

JOANNA

You're actually considering this job?

ALISTAIR

Yeah. It's erm, it's erm, it's a good package.

JOANNA

It's such a lie. How can you do it?

ALISTAIR

I know this experience from the inside. I thought, I thought you'd be happy for me.

Joanna drinks. Alistair tries to hold her hand. Joanna moves her body away from him.

Rejected, Alistair watches as Joanna leaves the room.

IN: 10:26:46 INT. JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Alistair is with Jean-Louise.

JEAN-LOUISE

It would be ideal if she would, because you are both seen as a team. You're both Noah's parents.

ALISTAIR

You know how she feels about that stuff.

JEAN-LOUISE

What if you sold it to her as a one off. Just a good set of photos of the two of you for the website?

ALISTAIR

Or I could do it without her?

JEAN-LOUISE

Yes. You need to be aware that it's Joanna that the public most want to see and hear from, it's photos of her that are the magnet. You alone - not so much.

ALISTAIR
Mothers.

JEAN-LOUISE
Fallen mothers.

IN: 10:27:20 INT. JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Joanna and Alistair made up and ready for a photo shoot, wait for the photographer. A stills camera is set up with lights in front of the Broken Circle Foundation logo.

ALISTAIR
Thank you for this. It means a lot.

Joanna nods.

JOANNA
It's just stills? No interviews?

ALISTAIR
Absolutely!

Alistair nods. Absolutely.

Music '4m10' In: 10:27:21

JOANNA
And don't ask me to cry.

ALISTAIR
Thank you.

Alistair takes her hand as the photographer nods for them to step in front of the camera.

As the photos are taken.

10:27:43 FLASHBACKS OF THE INTERVIEWS AND PRESS MEETINGS.

IN: 10:27:53 INT. BEDROOM WEST-END APARTMENT/GLASGOW - NIGHT

Joanna and Alistair are having sex to make a baby. Perfunctory, no connection. Over and done with in as little time as possible. After, they lie side by side.

Music '4m10' out: 10:28:02

ALISTAIR
You know, another baby's just what we need.

Joanna is silent.

JOANNA
Yeah you're right.

She turns away from him and waits for sleep. Alistair turns stares at a photo of Noah on the bedside table. Both alone and lost.

IN: 10:29:30 INT. NOAH'S BEDROOM/WEST-END APARTMENT/GLASGOW - DAY

Joanna is pumping up a blow-up mattress on the floor in Noah's old room with a foot pump.

IN: 10:29:36 INT. LIVING ROOM/WEST-END APARTMENT/GLASGOW - DAY

Some helium balloons printed with WELCOME! hover above the dining table. The table set for a meal. A vase of flowers sits on the table. Joanna with a packet of contraceptive pills out and pops one in her mouth. She hides the packet back inside her bag and waits.

IN: 10:29:44 INT. WEST-END APARTMENT/GLASGOW - DAY

Joanna walks into the hall as Alistair arrives through the front door.

Elizabeth hugs Joanna. Alistair carries their bags into the living room and Elizabeth follows.

JOANNA

Hi...

ELIZABETH

Hi Jo. Oh it's good to see you.

JOANNA

Hello, hello Chloe. How was the flight? Come in, it is cold...

ELIZABETH

Erm, this bag. That's for you, that one there.

JOANNA

Oh thank you. I've made up two beds in the err, spare bedroom.

CHLOE

My old bedroom.

ELIZABETH

Of course.

ALISTAIR

Thank you... Do you err, do you want a cup of tea mum?

ELIZABETH

Oh Alistair, I'd love a cup of tea.

JOANNA

I'll just pop these...

CHLOE

Everything looks smaller.

Chloe has stopped outside Joanna and Alistair's bedroom. They both look at the door.
Remembering.

Music '4m11' In: 10:30:21

IN: 10:30:21 FLASHBACK: INT. WEST-END APARTMENT/GLASGOW - DAY

Young Chloe opens the same door to find Alistair and Joanna almost naked on the bed. They stare up at her.

Chloe and Joanna know they are thinking about the same moment.

Joanna takes the barb as Chloe walks away.

IN: 10:30:47 INT. WEST-END APARTMENT/GLASGOW - NIGHT

All four are sitting around the dining table over the remains of dinner.

ALISTAIR

We're looking into opening a branch of Broken Circle in Australia. It makes sense, we, we had so much press there.

JOANNA

Did Alistair tell you he's writing a book?

Chloe and Elizabeth both look at Alistair.

CHLOE

Will I be in it?

ALISTAIR

No, not, not much. It's, it's about the investigation.

CHLOE

What about mum?

ALISTAIR

Yeah. I mean, we'll let Alexandra read anything before it's published of course.

CHLOE

You know there are people still looking for Noah.

ALISTAIR

You erm, you, you still read all the online stuff?

CHLOE

Yes. Don't you?

Alistair and Joanna exchange a look.

ALISTAIR

Chloe.

JOANNA

We try not to. It's too painful.

CHLOE

Well how else is anyone going to find him unless we keep trying? This is what you guys should be doing, not having your photos taken like you're stupid celebrities.

ELIZABETH

Chloe, that's enough.

ALISTAIR

Perhaps we should call it a night.

Chloe realises she has made a mistake but she is far from contrite. She stands up.

CHLOE

Yeah. 'Night.

Alistair exhales. Elizabeth is about to say something. Joanna full-stops the discussion and clamps down her own feeling of wanting to scream at Chloe.

Music '4m11' out: 10:32:04

IN: 10:32:03 INT. COURT ROOM/GLASGOW - DAY

Alexandra is on the stand. The Prosecution is questioning her. Chloe sits with Elizabeth in the public gallery, watching her mum.

PROSECUTION LAWYER

Is it not the case, that Joanna Lindsay is a stranger to the truth?

ALEXANDRA

I don't know how to answer that.

PROSECUTION LAWYER

Well the accused as an adulteress who destroyed your marriage and left you a single mother; her only child apparently "disappeared" when she popped into the shops. Do you agree that she has a history of covering up her own questionable behaviors?

The defence lawyer sits down. Joanna and Alexandra hold each other's stare.

ALEXANDRA

I think there is a difference between lying and doing what you have to do to survive. I think Joanna was trapped. Alistair was not, not an easy man to love.

Music '4m12' In: 10:32:35

Obviously not the response the prosecution wanted.

Joanna catches Chloe's eye. Chloe is absorbing what her mum has said.

IN: 10:32:48 EXT. CITY BRIDGE/PARK/GLASGOW - DUSK

Joanna arrives. She sees Alistair waiting for her - looking down at the river.

IN: 10:32:53 FLASHBACK: EXT. CITY BRIDGE/PARK/GLASGOW - DUSK

Joanna arrives. She sees Alistair waiting for her - looking down at the river. She can hardly contain the huge smile on her face. She crosses to him. She is wearing the red dress. He looks up, and his face bursts into a grin like hers. The smug smile of knowing you are loved. They don't bother with hellos, they fall into each other's arms and kiss while the world goes past them.

Music '4m12' out: 10:33:07

IN: 10:33:07 EXT. CITY BRIDGE/PARK/GLASGOW - DUSK

Joanna walks across the same bridge after work. She sees Alistair waiting for her - looking down at the river. Joanna arrives. No hugs or kisses.

JOANNA

Sorry I'm late. Shall we get a cab?

ALISTAIR

No let's, let's walk.

They walk side by side. Not touching. Both silent for a moment.

JOANNA

I wish they weren't here tonight.

ALISTAIR

I know. It's a tough day. But let's try and celebrate.

He stops her, whilst still on the bridge, and takes a package out of his coat pocket or backpack.

JOANNA

Today? On Noah's birthday?

ALISTAIR

Yes. Marry me. I want us to move forward. I want us to get Chloe to move over here, I wanna, I wanna have another baby, maybe two.

There is a growing disconnect between them that frightens Joanna. Alistair waits for her respond.

ALISTAIR (CONT'D)

Remember we are invincible. Together. We can do anything.

Numb and blank and unable to feel anything but trapped. Joanna accepts this fate as inevitable.

JOANNA

Okay.

ALISTAIR

Great! Let's tell Chloe tonight. She'll be so excited for a wedding.

Alistair puts the ring on her finger. They start to walk away together. Alistair puts his arm around her.

IN: 10:34:44 INT. WEST-END APARTMENT/GLASGOW - EVENING

Joanna and Alistair come in from the street.

ALISTAIR

Hello.

IN: 10:34:50 INT. LIVING ROOM/WEST-END APARTMENT/GLASGOW - NIGHT

Joanna stands in some shock in the living room of the apartment. Balloons with the number 1 on them and streamers decorate the room. Likewise, Alistair is unsure of what is going on.

Joanna sees the table is set for a child's birthday. The surreal and morbid photos of Noah as a one-year-old are positioned around the room. Chloe walks in with a tray of pies or some such party food.

JOANNA

What is this?

Chloe puts the tray on the table.

CHLOE

It's Noah's birthday today.

Elizabeth walks in fresh from a nap. She is also surprised by the level of decoration.

ELIZABETH

Chloe...what is all this?

ALISTAIR

Mum, what is going on?

ELIZABETH

No idea. I've been asleep.

The adults all look at Chloe. Chloe realising very fast that her efforts are not having anywhere near the effect she imagined.

CHLOE

I just bought some balloons from the shop. Then the man gave me these streamers - he said he was throwing them out.

They all stand for a moment at a loss.

CHLOE (CONT'D)

Did you forget? You forgot it was his birthday?

Joanna looks at the table - propped up is a printed color image of a what Noah might look like now. A chubby one year old with a full head of dark hair and a button up shirt. It's ghoulish and creepy and Joanna rears back from it.

Alistair sees it. They are both aware of the existence of such pictures.

ALISTAIR

Oh Chloe..

CHLOE

This is what he might look like now. Someone has made this. It, it's amazing.

Elizabeth stares at the photo, sadly.

ELIZABETH

Oh... I had no idea... I'm sorry Jo...

Chloe is now furious with Elizabeth too.

CHLOE

Nan!

Joanna's patience with Chloe snaps.

JOANNA

That's enough. How could you be so stupid and so insensitive? I can't do this.

Joanna picks up her bag and leaves. Chloe stands, shocked.

IN: 10:35:54 EXT. WEST-END APARTMENT/GLASGOW - NIGHT

Joanna runs down the steps. Alistair follows her.

ALISTAIR

Jo. Wait. Please wait. Wait.

Alistair catches up with her and stops her from leaving by grabbing her arm.

JOANNA

Please. Oh it's too horrible.

ALISTAIR

Chlo, Chloe, Chloe will be devastated. Okay she'll think you don't like her.

JOANNA

Well I don't.

ALISTAIR

Blasphemy 10:36:03 Jesus Jo. She's fifteen years old.

JOANNA

I don't want to be her mother. The damage is too much to repair. And I don't want the responsibility of failing another child.

Alistair is shell shocked.

IN: 10:36:18 INT JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Alistair's face - speaking directly to camera. The Broken Circle foundation logo is behind him. He takes a deep breath, looks at his written script.

ALISTAIR

When something of this magnitude happens to a family it may be many people's first experience with the police, with lawyers and the press. The Broken Circle Foundation puts the expert support on the ground with the parents. And we follow through for as long as it takes.

He stops. His kind face drops. He is struggling with the hypocrisy. A camera person watches his performance from behind the camera. Reveal Joanna is behind the camera watching Alistair. Alistair is surprised to see her.

ALISTAIR (CONT'D)

Was that alright?

Joanna is sickened and astounded by him.

JOANNA

You're amazing.

If Alistair can hear the sarcasm he ignores it. Rearranges his face and looks at the script in his hand as he pulls himself together. The camera person comes in with a couple of bottles of water.

Music '4m13' In: 10:37:29

ALISTAIR

Let's go again.

He arranges his face again. Camera ready. Looks to where Joanna was standing but she has gone.

IN: 10:37:00 INT. JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Joanna walks into Jean-Louise's Office to see two large bags of mail on the floor.

JEAN-LOUISE

Hey. Thanks for popping by. Here it is. All for you and Alistair. Mostly to you though.

JOANNA

Blasphemy 10:37:10

My God.

Joanna has picked one off the top of the pile. A card.

JEAN-LOUISE

I can shred it all if you want. No-one expects you to respond to them.

Joanna shakes her head.

JOANNA

No. I'd like to have a look through. People took the time.

Jean-Louise looks at Joanna.

JEAN-LOUISE

You have such heart. And it appears so genuine.
Effortless. You are Alistair's greatest asset and about to
become his wife I believe? Congrats.

Joanna dutifully shows her the ring.

JEAN-LOUISE (CONT'D)

I'll leave you too it.

IN: 10:37:37 INT. JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Later, Joanna is immersed in the correspondence.

WOMAN

My deepest sympathy go to you and your family. May
God give you comfort and peace, that you seek.

Joanna discards it and picks up another card.

KNITTING WOMAN

I know you did it. You're a liar and a fraud and I hope you
rot in...hell.

Joanna snaps the card shut, silencing the woman and shoves it back in the sack.

Joanna picks up another envelope, handwritten in old-fashioned cursive. She opens it. A floral
condolence card.

**10:38:14 FLASHCUT: MRS. AMERY IS NOW SITTING AT THE DESK WRITING THE CARD, SPEAKING
THE WORDS OUT LOUD.**

MRS AMERY

Dear Joanna. I was sitting behind you on the flight to
Melbourne. Despite everything that has been said about
you I want you to know that I saw a young couple caring
for their baby with patience and love. Even after we
landed your husband was so tender with the little fellow
at the car hire when he was crying. I wish you well and
hope you find some peace in your days.

IN: 10:39:05 FLASHBACK: INT. MELBOURNE AIRPORT - DAY

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

ALISTAIR

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

Joanna nods - doesn't want a fight. So she walks off.

Mrs Amery stands behind them in the queue as Noah starts to cry.

IN: 10:39:32 INT. JEAN-LOUISE'S OFFICE/GLASGOW - DAY

Mrs Amery carefully places the card in an envelope and writes the address on it.

IN: 10:39:41 INT. LIFT. OFFICE - DAY

Joanna stands absorbed with thoughts.

IN: 10:39:52 INT. LIVING ROOM/WEST END APARTMENT/GLASGOW - DAY

Joanna sits in front of her laptop in the living room. Alistair and Chloe are playing a card game. Joanna watches Alistair. He looks so relaxed and happy as he laughs with Chloe. Elizabeth walks in. And sees Joanna's laptop.

ALISTAIR

Bam!

CHLOE

Queen of hearts. Nine of hearts.

ALISTAIR

Nine of hearts.

CHLOE

Please.

ALISTAIR

I've got no skirt, but... Promise... Oh okay hearts, hearts, king of hearts.

CHLOE

Easy, perfect, that skirt on to spades.

ALISTAIR

Okay, bang three of diamonds. Diamonds are...

ELIZABETH

Oh look...

ALISTAIR

Alistair's best friend. Ten diamonds.

CHLOE

Erm... king beats that.

Joanna's computer has gone to sleep and her screen shows a photo or photos of Noah and Joanna. Photos which show her smiling and looking like a happy, new mother. Joanna and Elizabeth watch together. Elizabeth rubs Joanna's shoulders kindly, she whispers to her.

ELIZABETH

You should hold on to that. Remember the happiness you had with him.

Joanna looks over at Alistair.

JOANNA
Al. Let's go for a drive.

ALISTAIR
What now? But I'm winning.

CHLOE
No you're not.

ALISTAIR
Yes I am.

Joanna is gathering her bag, coat etc.

JOANNA
I need some fresh air. We'll be back for dinner.

ELIZABETH
Now that's a good idea. Chloe we can go to the art gallery.

CHLOE
Yeah okay. Just don't touch the game. We can finish it tonight.

Alistair shrugs.

*Music '4m14' In: 10:41:03
Music '4m13' out: 10:41:06*

IN: 10:41:03 EXT. WEST-END APARTMENT/GLASGOW - DAY

Joanna sits in the driver's seat of a car parked outside the apartment. Alistair comes out of the apartment and gets in the passenger seat.

Joanna starts the car. Alistair relaxes.

ALISTAIR
A drive?

JOANNA
Cabin fever.

ALISTAIR
Okay. Where are we going?

JOANNA
I'm not sure. Out of the city.

ALISTAIR
Sure.

Alistair nods. Joanna pulls into the traffic.

IN: 10:41:28 EXT/INT. CAR/HIGHLANDS - DAY

Now on a smaller road. Less traffic. The hills rising around them as they leave the city. Joanna glances at Alistair.

IN: 10:41:59 EXT. BEAUTY SPOT/SCOTLAND - DAY

Joanna looks out over a view. Alistair brings her a coffee and sits next to her.

ALISTAIR

I was thinking we should take Chloe down to London before she goes home. Get her excited about living here.

Joanna doesn't answer. Alistair assumes her silence is about her and Chloe's rocky relationship.

Music '4m14' out: 10:42:16

ALISTAIR (CONT'D)

It'll take time. When we have another baby she will want to be here - for sure.

JOANNA

I don't want another baby.

Alistair just smiles.

Music '4m14' In: 10:42:24

ALISTAIR

You've got to forgive yourself.

Joanna stares at him.

JOANNA

Let's drive.

IN: 10:42:59 EXT/INT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Joanna grips the wheel as they begin to drive up a winding, deserted road. Alistair stares out the window at the passing countryside. Joanna turns the radio off.

JOANNA

Alistair. I need to ask you something.

Alistair looks out the window.

JOANNA (CONT'D)

Did you give Noah medicine at the airport?

ALISTAIR

What?

Alistair sits up.

JOANNA

At Melbourne Airport. I went to get us coffee. You were with Noah at the car hire desk. Did you give him medicine then?

ALISTAIR

No. What are you talking about?

Alistair is stony faced.

JOANNA

Alistair tell me, tell me the truth.

Alistair stares straight ahead.

JOANNA (CONT'D)

Did you?!

Music '4m16' In: 10:43:52

ALISTAIR

(under his breath)

Profanity 10:43:59

Fuck...

Music '4m14' out: 10:44:07

A ghastly pause as they drive. Alistair appears to deflate.

IN: 10:44:10 FLASHBACK: INT. CAR HIRE/MELBOURNE AIRPORT - DAY

Alistair holds Noah in one arm, he is crying and whiney. Mrs. Amery is waiting in the queue behind him - watching them. Alistair opens the baby bag and pours a dose of medicine from the generic bottle. He syringes it into Noah's mouth. He doesn't taste it.

IN: 10:44:20 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Alistair appears to deflate.

ALISTAIR

Yes.

Joanna stares straight ahead as she feels her veins fill with ice.

JOANNA

And did you taste it?

IN: 10:44:38 FLASHBACK: INT. CAR HIRE/MELBOURNE AIRPORT - DAY

Alistair holds Noah in one arm, he is crying and whiney. Mrs. Amery is waiting in the queue behind him - watching them. Alistair opens the baby bag and pours a dose of medicine from the generic bottle. He doesn't taste it.

IN: 10:44:51 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Alistair shakes his head.

ALISTAIR

No.

Silence.

JOANNA

It was you. All this time. All of this time you've let me believe that it was me.

Alistair is white.

IN: 10:45:20 INT/EXT. HIRE CAR/HIGHWAY/VICTORIA - DAY

Alistair now driving.

ALISTAIR

Jo, the medicine?

JOANNA

What?

IN: 10:45:34 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Joanna driving.

ALISTAIR

When we found him. I was delirious. I forgot that I gave him the medicine at the airport.

JOANNA

But you would have remembered before now? You could have told me millions of times.

Alistair nods. Deeply ashamed. Barely audible.

ALISTAIR

I wanted to tell you Jo...

Joanna crying inconsolably.

IN: 10:46:16 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Joanna drives, her mind racing. Alistair is on full justification spit.

JOANNA

You have watched it destroy me.

Alistair tries to justify.

ALISTAIR

I've had to live with it too.

JOANNA

You're a coward.

Alistair abandons any attempt to smooth it over.

ALISTAIR

I had to bury him. I had to dig a hole and put my son's body in it. He was dead. He was gone. Who did it... Where he was buried... What did. What did it matter.

They drive in awful silence. Joanna gathers herself. Steely and furious.

JOANNA

Where he was buried? What do you mean where he was buried? You took me there... you showed me where he was buried....

Alistair stares straight ahead.

IN: 10:46:48 FLASHBACK: EXT. CYPRUS PINE/BEACH/VICTORIA - DAWN

Joanna lies on the ground at the spot where Noah is buried.

IN: 10:46:51 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Joanna drives up the winding road.

JOANNA

Blasphemy 10:46:52 Oh my God. You lied about that too?

ALISTAIR

Yes! Because I had to. The cops were tracking our every move.

JOANNA

They never followed us there.

ALISTAIR

Yes. Yes they did. And they found nothing.

JOANNA

He's not buried under that tree?

Joanna drives in a daze. As the level of lies and manipulation unfold.

ALISTAIR

I drove you to a fake spot.

IN: 10:47:13 FLASHBACK: EXT. CYPRUS PINE/BEACH/VICTORIA - DAY

The police excavate the tree. Digging up the soil. Peter Alexiades and Lorna Jones stand by. But they are finding nothing. Neither can hide their disappointment.

ALISTAIR (V.O.)

The cops tracked us there and they dug it up and they found nothing. It helped us.

IN: 10:47:16 INT/EXT. CAR/COUNTRY ROAD/SCOTLAND - DAY

Joanna drives up the winding road.

ALISTAIR

It took the heat off us. I did that. I did that for us! For you!

Alistair sits, almost sulking, looking out the window. Joanna drives, fuming and thinking fast.

Music '4m16' out: 10:47:30

IN: 10:47:30 EXT. COUNTRY ROAD/SCOTLAND - DAY

Establishers.

IN: 10:47:41 INT COURTHOUSE/SCOTLAND/FLASH FORWARD - DAY

The prosecution is questioning a member of the police forensics.

FORENSIC EXPERT

The road was dry and there was no evidence of skid marks on the road at the point of exit.

MORVEN DAVIS (PROSECUTOR)

Meaning?

FORENSIC EXPERT

Meaning no attempt had been made to slow the car by applying the brake. The damage to the car shows that the car was traveling at speed when it came off the road.

MORVEN DAVIS (PROSECUTOR)

Thank you. No more questions, My Lord.

Elizabeth listens blank faced. Chloe and Alexandra aren't in court for this detail. Joanna stares blank faced.

IN: 10:47:54 INT HOSPITAL ROOM/GLASGOW - DAY

Joanna, now dressed, is packing her bags about to check out of the hospital. Elizabeth arrives, she is carrying an envelope. They exchange small smiles.

ELIZABETH

This is for you. It's Alistair's things.

Music '4m17' In: 10:48:35

She hands Joanna the envelope. Joanna tips it out on the bed. Keys. Wallet. A half eaten packet of mints. A screwed up shopping receipt. His phone. Joanna turns the phone on, the screen is cracked. The wallpaper photo is of her. Taken in the new house in Wilde Bay - looking at the camera. Joanna stares at it. Something clicks in her mind. She puts it all back in the envelope.

ELIZABETH (CONT'D)

There's been enough pain...you're family now.

Joanna looks at Elizabeth and absorbs this.

IN: 10:49:02 INT. POLICE STATION/GLASGOW - DAY

Joanna is processed in the police station. Her face is blank as she submits to the impersonal routine.

IN: 10:49:20 INT. DR WALLACE ROOM - DAY

Dr. Wallace and Joanna in the last of their sessions.

JOANNA

How do you know if any of your patients are telling you the truth?

DR WALLACE

Experience. Time. Instinct.

JOANNA

Am I telling the truth?

DR WALLACE

My job is not to determine if you're telling the truth but whether or not you are fit to stand trial.

JOANNA

Well, we both know I am fit to stand trial. What does your instinct tell you about my story?

Dr Wallace holds Joanna's stare for a long beat, debating whether or not to engage in this line of discussion. She chooses not to.

DR WALLACE

I have everything I need to complete my report Joanna.

She stands up.

DR WALLACE (CONT'D)

Good luck.

Joanna smiles and leaves without taking her hand.

IN: 10:50:06 INT. WEST-END APARTMENT/GLASGOW - DAY

JOANNA standing in front of a full length mirror wearing the blood red dress. Joanna holds Kirsty's stare as she finishes putting her hair up in a ponytail.

Joanna steps out of her shoes and puts on another pair - high, spindle heel, red to match the dress. Kirsty balks a bit at the choice.

She leaves by the front door.

Photographers and reporters everywhere. The door closes behind them, a flash of camera.

IN: 10:50:24 INT COURTRoom/GLASGOW - DAY

Joanna is on the stand. The defence lawyer smiles her some courage.

DEFENCE LAWYER

Perhaps you can tell us in your own words what happened on the afternoon of the first of October last year?

Joanna looks around the courthouse. Elizabeth. Chloe. Alexandra. Kirsty. Jury.

JOANNA

It was...the day after our son's birthday. We went for a drive out of town. Erm. We were talking about Noah. Together.

IN: 10:50:52 FLASHBACK: EXT. CYPRUS PINE/BEACH/VICTORIA - DAWN/DAY

Joanna lying on the ground where Noah is buried.

IN: 10:50:55 INT COURTROOM/GLASGOW - DAY

Joanna is on the stand. The defence lawyer smiles her some courage.

JOANNA

Quietly sharing our precious memories of him....

IN: 10:50:59 FLASHBACK: INT. CAR - DAY

Joanna and Alistair yelling at each other.

IN: 10:51:00 INT. COURTROOM/GLASGOW - DAY

Joanna looks around at the jury. Her friends and family.

JOANNA

I. I took my eyes off the road for a second...

IN: 10:51:07 FLASHBACK: INT. CAR/MOUNTAIN ROAD/SCOTLAND - DAY

Joanna driving.

IN: 10:51:10 INT. COURTROOM/GLASGOW - DAY

On Joanna.

JOANNA

And I missed a bend.

IN: 10:51:11 INT/EXT. CAR/MOUNTAIN ROAD/SCOTLAND - DAY

On Alistair.

IN: 10:51:12 INT. COURTROOM/GLASGOW - DAY

On Joanna.

JOANNA

My fiancé died. I lived. I lived so I could tell the truth.

IN: 10:51:28 INT/EXT. CAR/MOUNTAIN ROAD/SCOTLAND - DAY

As Joanna drives she lifts her hands from the steering wheel.

IN: 10:51:30 INT. COURTRoom/GLASGOW - DAY

Joanna looks around at the jury. Her friends and family.

*Music '4m17b' In: 10:51:32
Music '4m17' out: 10:51:33*

DEFENSE LAWYER

My Lord, I'd like to request an adjournment.

JOANNA

(to Judge)

I don't want that. I want to continue.

The Judge indicates to go on. The defence lawyer deflates.

JOANNA (CONT'D)

I'm sorry I have been the cause of so much grief to
Alistair's family.

Elizabeth, Chloe and Alexandra sit together listening to her.

JOANNA (CONT'D)

When Noah left us. Alistair and I, we were erm...

IN: 10:52:06 FLASHBACK: EXT. SHOP, MELBOURNE - DAY

Joanna looks in the back of the car as Alistair comes out of the shop

IN: 10:52:09 INT. COURTRoom/GLASGOW - DAY

Elizabeth, Chloe and Alexandra sit together listening to her.

JOANNA (CONT'D)

Devastated.

IN: 10:52:06 FLASHBACK: EXT. COUNTRYSIDE, AUSTRALIA - DAY

Alistair grabs Joanna who is cradling Noah.

IN: 10:52:09 INT. COURTRoom/GLASGOW - DAY

On Joanna.

JOANNA (CONT'D)

Broken.

IN: 10:52:20 FLASHBACK: EXT. COUNTRYSIDE, AUSTRALIA - DAY

Alistair grabs Joanna who is running into the path of an oncoming truck.

IN: 10:52:09 INT. COURTRoom/GLASGOW - DAY

On Joanna.

JOANNA

We had to try and rebuild our lives. What we went through brought out the best and worst in both of us.

IN: 10:52:37 FLASHBACK: EXT. MELBOURNE - NIGHT

Joanna screams. Alistair runs down the street.

IN: 10:52:39 FLASHBACK: INT. HOUSE - NIGHT

Alistair picks up a holdall.

IN: 10:52:41 FLASHBACK: INT. HOUSE - NIGHT

Joanna stands looking out the window.

IN: 10:52:43 INT. COURTRoom/GLASGOW - DAY

Joanna continues on the stand. She sees Alistair sitting in the public gallery.

JOANNA

Where was my little boy? Whoever took my son from me, made me believe that I had failed to protect him, made me think I was a bad mother. I was good mother. I know I loved my son.

(beat)

I loved Alistair. You can judge me how you see fit, you can punish me has you see fit, I've really been to hell. I lost my child and now I've lost Alistair, the only person who truly knew the truth of my pain.

Music '4m18' In: 10:54:17

IN: 10:54:17 INT/EXT. CAR/MOUNTAIN ROAD/SCOTLAND - DAY

Alistair in a dark nasty fury....

Music '4m17b' out: 10:54:20

ALISTAIR

I did that! I did that for us! For you!

Joanna moves her hand to Alistair's seat-belt and unclips it, they make eye contact seconds before the car misses a bend and plunges off the road. We go slow motion as the car crashes.

Alistair has been thrown from the car. His body lies lifeless.

IN: 10:54:58 EXT. COURTHOUSE/GLASGOW DAY

The courthouse doors are open and Joanna's lawyer leads her out. Kirsty is beside her. The press are there, they surge towards them. Joanna blinks slowly as the light of day that hits her face and

she is free. The sound of the world disappears as Joanna walks out of the courthouse. Joanna sees Elizabeth, Chloe and Alexandra watching her. Alexandra and Joanna exchange a brief look - Alexandra nods - it's Okay. Elizabeth gives her a small smile of encouragement. Only Chloe stares daggers at Joanna - holding a small photo of Noah up for Joanna to see. Joanna stumbles for a moment on her heels, then sweeps past them into the light.

IN: 10:55:23 EXT/INT. ALISTAIR AND JOANNA'S HOUSE - DAY

Establisher.

Music '4m18' out: 10:55:27

The hallway filled with Noah's baby things.

Now the house is empty.

One lonely dead piece of Cyprus tree on the window sill.

IN: 10:55:42 EXT. WILDE BAY - DAY

Establishing shot of the beach and cliffs at Wilde Bay.

Music '4m19' In: 10:55:45

IN: 10:55:47 INT. NEW HOUSE/WILDE BAY - DAY

The display home Joanna and Alistair once visited is now empty of furniture. Joanna arrives with two suitcases and stands by the entrance.

Joanna is lying on the floor, in the place where Alistair took her photo, in the place where she now knows Noah is buried. She is free. She has come back and she is with her son. And she smiles.

Music '4m19' out: 10:56:59

Music 'Under the boardwalk' In: 10:56:53

IN: 10:56:59 END CREDITS

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

(in Alphabetical Order)

Defence Lawyer	MOYO AKANDE
Young Boy	FOX CURRIE
Morven Davis	KATE DICKIE
David Fossery	NICHOLAS FARRELL
Young Chloe	KAYLA KISIELEWSKI
Dr Wallace	SHAUNA MACDONALD
Forensic Expert	DONALD MORRISON

Check out Kid	OLLIE IVIN POOLE
Noah Robertson	NOAH & OLIVER RENNIE
Jean-Louise Talbot	ANNEIKA ROSE
Mrs Amery	AMANDA WALKER
Line Producer	KATY ENGELS (UK) ANNA MOLYNEAUX (AUS)
Production Coordinator	SAM FERGUSON (UK) CHRISSY ROSMAN (AUS)
Assistant Production Coordinator	CLARA O'KEEFFE (UK) NICK MCFARLANE (AUS)
Production Secretary	LAURA MCBRIDE (UK) BEC SPEAKMAN (AUS)
Production Runner	ARMELLE MURRAY (UK) YUKI NAGASHIMA (AUS)
Production Accountant	THERESA MCKAY-ROBERTS (UK) IDA CUNDARI (AUS)
Assistant Accountant	CHARLENE SMITH (UK)
Accounts Assistant	KIM-ANH HUYNH (AUS)
Cashier	CHRIS MURRAY (UK)
Script Editor	LISA BAXTER RUTH UNDERWOOD
Script Supervisor	AINA SABATÉ-GIRALT (UK) TED GREEN (AUS)
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)
Art Department Assistant	SHELLEY WILLIAMS (AUS)
Art Dept Runner	CORA MCGOOKIN (UK)
	RUBY RAILEY (AUS)
Props Master	CHRIS MCMILLAN (UK)
Dressing Props	OLIVIA PULBROOK (AUS)
Standby Props	MATT CHESSELL (UK)
Assistant Standby Props	RODDY DOLAN (UK)
Props Driver	SAM JAMIESON (AUS)
	COURTNEY WEBB (AUS)
Focus Puller	ANGUS GENTLEMAN (UK)
Clapper Loader	CATHERINE WEIR (UK)
Video Split Operator	JOHN LAMBERT (AUS)
Camera Trainee	LEAH POPPLE (AUS)
Digital Imaging Technician	ARTHUR CALDWELL (UK)
B Camera Operator	CHRIS MAXWELL (UK)
B Camera Focus Puller	CAMERON GAZE (AUS)
B Camera Clapper Loader	PETE CANDLER (UK)
B Cam Video Split Operator	SAM NEWMAN (AUS)
B Camera Trainee	RACHEL SIEGER (AUS)
	JOHN McDougall (UK)
	DONALD MCSWEEN (UK)
Casting Director	GEORGE CAMERON GEDDES (UK)
Casting Associate	MAX WALTER (AUS)
Extras Casting Coordinator	DAMIAN LEITCH (UK)
Casting Assistant	SCOTT MCINTYRE (UK)
	THOMAS HAYES (UK)
	RADKA FILIPSKA (UK)
	NATHAN LLYOD (AUS)
	ALEX IRWIN (UK)
	FIONA MCMASTER (AUS)
	LILLY HANBURY (UK)

CAMERON HOOPER (AUS)

Costume Supervisor	HARRIET EDMONDS (UK) RACHEL NOTT (AUS)
Costume Buyer	SARAH CARR (AUS)
Key Costume Standby	JEN GROUNDWATER (UK) SARAH KATE GOODWIN (UK) JULIE BARTON (AUS)
Costume Standby	JAYNE STEPHEN (UK) ELIZABETH WATSON (AUS)
Costume Department Assistant	DIMITRA DOUMIS (AUS)
Costume Department Trainee	LINNEA FROM (UK)
Gaffer	STEVE ARTHUR (UK) STEVE PRICE (AUS)
Best Boy	ROBBIE GRAY (UK) TIM GOODACRE (AUS)
Electrician	ALI HARLING (UK) CONOR MACKENZIE (UK) GUANG-HUI CHUAN (AUS) WILSON HUANG (AUS)
Genny Operator	GEORGE BRANNIGAN JNR (UK)
Standby Rigger	STEVEN NAILEN (UK)
Key Grip	ROBIN STONE (UK) DAN MITTON (AUS)
Best Boy Grip	ADAM VITOLINS (AUS)
Grip	DARREN MCANGUS (AUS)
Grip Assistant	ALAN MANSON (UK)
Grip Department Assistant	EMILY WADE (AUS)
Location Manager	MORVEN ROSS (UK) NICCI DILLON (AUS)
Unit Manager	ANDREW ROSS (UK) ANDY PAPPAS (AUS)
Location Scout	MICHELLE JONES (AUS)
Locations Assistant	HARRY OLIVER (UK) LINDSAY TANNAHILL (UK) STUART CUNNINGHAM (AUS)

Makeup Supervisor	ASHLEY HILL (UK) JOHN LOGUE (AUS)
Hair & Makeup Artist	NICOLA MULDOON (UK) LEE NORRIS (AUS)
Hair & Makeup Assistant	BROOKE PEARSON (AUS)
Hair & Makeup Trainee	ROBYN WALLACE (UK)
Safety Supervisor	MAIRI RITCHIE (UK) JOE PAMPANELLA (AUS)
Unit Nurses	GERRY EDWARDSON (UK) ANDREA LENNOX (AUS) STARS NURSES (UK)
Stunt Coordinator	DEREK LEA (UK) ZEV ELEFTHERIOU (AUS)
Sound Recordist	STUART BRUCE (UK) ROGER VAN WENSVEEN (AUS)
Boom Operator	GARY DOIG (UK) DAN GILES (AUS)
Sound Department Assistant	CONNOR MCALEESE (UK) JOANNA ATALLA (AUS)
Sound Department Trainee	MICHAEL LINDSAY (UK)
Unit Publicist	KATIE MARSH
Picture Publicist	KATE LAWSON
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)
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Dialogue Editor	BEN NORRINGTON (UK)

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Data Management Technician	KAHL HENDERSON (UK)
Post Production Facility Manager	BEN MCKINSTRIE (UK)
Post Production Assistant	WAYNE HYETT (AUS)
Titles	LILLIAN BROWN (AUS)
	D8
Australia Underwater Unit	
Underwater Camera Operator	ANDREW GOUGH
Stunt Supervisor	PAUL PHILLIPS
Joanna Double	ILANA COLLINS
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Costume Designer	ALISON MCCOSH
Makeup Designer	LAURA HILL
Composer	LORNE BALFE
Production Designer	MARK LESE
Editor	ALASTAIR REID
Director of Photography	SAM CHIPLIN
Producer	STUART MENZIES (AUS)
Executive Producer	JACQUELIN PERSKE

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GAYNOR HOLMES

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Music 'Under the boardwalk' out: 10:57:30