

# THE CRY

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

City establisher.

Music  $\mu$ P  $\uparrow$ n: 10:00:07

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

Establisher.

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

JOANNA, mid-thirties, standing in front of a full length mirror wearing a blood red dress. There is tension between them. Joanna holds Kirsty's stare as she straightens her necklace. Two pairs of black shoes side by side, as though she s not sure witch to wear...

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

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

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

They open the front doors to a scuffle of noisy, pushy reporters. Joanna and Kirsty are quickly surrounded by the crush. The noise of the reporters shouting, the clicks of the cameras.

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

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

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

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

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

HENRY

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

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

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

Out on Joanna sitting in the back of the car.

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

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

JOANNA



**THE CRY**

*MXVLP*  $\mu$  *n*: 10:03:41  
*MXVLF*  $\mu$

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

ALISTAIR

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

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

HENRY MCCALLUM

Alistair - Henry McCallum, I was wondering if you would care to respond to the article I wrote about the Minister's recent indiscretions?

I'm at the end of my tether here.

ALISTAIR

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

JOANNA

Well



DAVID FOSSERY

And performance?

ALISTAIR

Keep your hands on the lectern.

DAVID FOSSERY

I thought I did?

ALISTAIR

They waved about a bit.

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

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

*MX V L P* *µ* *¶*n: 10:10:34

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

City establisher.

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

Alistair arrives home from work.

*MX V L P* *µ* *¶*n: 10:10:36  
*MX V L P* *µ* *¶*ut: 10:10:44

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

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

ALISTAIR

Joanna?

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

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

JOANNA

Where is he?

ALISTAIR

It's okay. He's here.

*MX V L P* *µ* *¶*ut: 10:11:35

JOANNA

I fell asleep.

ALISTAIR

He was crying.

JOANNA

Yeah. He does that. Quite a bit.

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

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



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

MXVLP μ 10:13:32

JOANNA  
Is this really necessary?

ALISTAIR  
Yes.

Joanna reads from the letter

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

They hold stare for a beat.

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

She can see how important this is to Alistair.

JOANNA  
Alexandra won't want to give up her daughter?

ALISTAIR  
Alexandra took her. She took Chloe from this house

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

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

ALISTAIR (CONT'D)  
You understand. Don't you?

They are both looking at Noah wrapped in his cot.

JOANNA  
Yeah. Yeah of course.

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

MXVLP μ 10:14:24

**IN: 10:14:24 INT. DR WALLACE'S OFFICE/GLASGOW - DAY**

Joanna stands looking out of the window.

DR WALLACE

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

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

JOANNA

Okay.

DR WALLACE

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

JOANNA

Hum, it's a bit of a blur.

Joanna smiles. Not ready to expose herself.

DR WALLACE

Do you remember it being a happy time?

JOANNA

Yeah. Yeah sure.

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

DR WALLACE

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

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

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

Establisher.

*MXVLP* *put: 10:15:18*

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

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

JANE

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

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

JOANNA

Yeah, hi how are you?

JANE

Great. How are you?

Jane peers in at Noah.

JOANNA  
Yeah great. Good thank you.

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

Jane reaches in and touches Noah's face.

JOANNA  
Oh he erm. He feels the cold.

Jane registers the slightly strange response.

JANE  
We haven't seen you for a few weeks.

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

JANE  
Bye.

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

JOANNA  
Hello?

ALEXANDRA (O.S.)  
(on mobile)  
I got your number from Liz.

**INTERCUT WITH:**

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

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

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

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

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

JOANNA

Alex.

ALEXANDRA

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

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

JOANNA

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

ALEXANDRA

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

ALEXANDRA

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

Alexandra controls her rising anger.

MXVLP  $\mu$   $\eta$ : 10:16:34

JOANNA

Alex. What do you want?

ALEXANDRA

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

Joanna looks at Noah.

ALEXANDRA (CONT'D)

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

**IN: 10:17:14**

**EXT. STREET/GLASGOW - NIGHT**

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

KIRSTY

Where is he from?

JOANNA

He's Australian.

KIRSTY

He's Australian.

They laugh together..

MXVLP  $\mu$   $\eta$ ut: 10:17:22

KIRSTY (CONT'D)

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



I'm sure you'll get through it.

Joanna pulls a grimace.

KIRSTY (CONT'D)

Oh and it's summer in Australia, And you will have  
Granny to look after the baby...

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

JOANNA

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

KIRSTY

To come and live here? With you?

Joanna nods - her look says it all.

JOANNA

Yeah.

Joanna nervous and defensive.

Kirsty can see Joanna is distracted and tired.

KIRSTY

And is that what you want?

JOANNA

What?

KIRSTY

To become a step-mother to a teenage girl?

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

JOANNA

Do I have a choice?

KIRSTY

How old is she?

JOANNA

Chloe is fourteen.

Kirsty just stares at her.

JOANNA (CONT'D)

What?

KIRSTY

Just remembering what I was like at fourteen.

Joanna blanches a bit at her own memory.

JOANNA

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

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

KIRSTY

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

Holds up her phone.

KIRSTY (CONT'D)

I've really got to get back.

Joanna can't hide her disappointment.

KIRSTY (CONT'D)

You could always come to the salon if you want?

JOANNA

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

KIRSTY

He's so adorable.

She sees Joanna face. Joanna snaps at her.

JOANNA

Blasphemy 10:19:14

He's not a puppy. Oh God sorry. Tired. I don't think I've had more than two hours sleep for weeks.

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

KIRSTY

Really? Doesn't Alistair get up sometimes?

JOANNA

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

KIRSTY

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

JOANNA

He earns the money. He wears the ear plugs.

Kirsty rubs Noah's sleeping tummy.

KIRSTY

That doesn't seem fair.

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

KIRSTY (CONT'D)

Look, I really have to go. Bye.

JOANNA

Bye. Say bye.

MXVLP  $\mu$   $\eta$ : 10:19:48

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

MXVLP  $\mu$   $\eta$ ut: 10:20:05

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

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

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

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

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

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

ALISTAIR

iano there, yeah I play  
that all the time.

JOANNE

Yeah.

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

ALISTAIR

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

JOANNA

Me too.

Joanna laughs as Alistair nudges her. She says, "Yeah, I know."

emPissdt yoe.

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

ALEXANDRA

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

ALISTAIR

Alex...

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

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

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

ALISTAIR

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

The apartment is empty

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

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

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

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

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

JOANNA

(grumbles)

KIRSTY

Can I help?

JOANNA

No. I'm alright thanks.

KIRSTY

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

JOANNA

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

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

JOANNA (CONT'D)  
Just, stop asking me if I'm okay all the time.

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

ALISTAIR  
Let's skedaddle.  
Good boy.

Alistair picks Noah up out of the cot.

ALISTAIR (CONT'D)  
We'll get through it.

Joanna smiles. Yes.

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

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

KIRSTY  
See you soon. Safe travels. Bye Alistair.

**IN: 10:22:53      INT. COURTROOM/GLASGOW - DAY**

Kirsty is on the stand.



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

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

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

*MXVLP put: 10:25:28*

JOANNA

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

Alistair hands her a folded letter as a reply. The note is brutal and brief. **WE ARE GOING HOME.**

ALISTAIR

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

JOANNA

Can she just take her?

ALISTAIR

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

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

ALISTAIR (CONT'D)

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

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

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

Alistair is settling into his sleep mode. Eye patch on, blanket tucked up under his chin, seat on full recline. Joanna tries to attach Noah to her nipple again. He won't do it. An AIR HOSTESS bends down close to her. Joanna covers her naked breast - not before she sees the look of disgust on the hostess's face.

AIR HOSTESS

Hi.

JOANNE

Hi.

AIR HOSTESS

Bubs not settling?

*MXVLP in: 10:27:07*

Joanna shakes her head.

JOANNA



Dr Wallace refers to some paperwork.

JOANNA

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

Dr Wallace refers to her notes.

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

MXVLP μ Put: 10:29:09  
MXVLF μ

DR WALLACE

Your fiancé? Family, neighbours, friends?

Joanna takes a deep sigh.

JOANNA

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

JOANNA

I think he is teething.

MRS AMERY

I think you're right.



CHLOE  
School work mum. Boring. Stupid school work.

She shuts the fridge with some force.

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

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

ALEXANDRA  
Chlo. You are on such thin ice at school. And if you get expelled...if you are...listen. Trust me. It's gonna be really bad - for your life. There are no other schools in this area. You will be lucky to get a job in a shop.

Chloe fills a glass.

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

Chloe heads for the door.

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

CHLOE  
Yeah your life.

ALEXANDRA  
Could you not be rude to me please.

Chloe softens just a tiny bit.

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

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

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

CHLOE (CONT'D)  
They can't make me go. Can they?

ALEXANDRA  
Not if I have anything to do with it.

Chloe leaves.

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

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

They drive in silence for a few moments.

JOANNA

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

ALISTAIR

What?

JOANNA

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

MXVLP µE/10:35:03

Alistair grips the steering wheel.

ALISTAIR

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

JOANNA

Yeah. Can you remember what you were thinking?

ALISTAIR

I was thinking I could get away with it.

Joanna looks out the window at this new place.

**IN: 10:35:22**

ELIZABETH

Hi. Oh that looks delicious.

Elizabeth has a soft Scottish accent.

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

Elizabeth doesn't respond. Alexandra ploughs on.

ALEXANDRA (CONT'D)

He's hired lawyers.

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

ALEXANDRA (CONT'D)

I'm sorry if I'm telling you things you already know. Sorry...I'll err, get going.

Alexandra starts the car. Elizabeth is torn.

ELIZABETH

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

ALEXANDRA

She's fourteen.

ELIZABETH

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

Alexandra struggles to control her growing anger.

ALEXANDRA

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

She slams the door and offers as a parting shot.

ALEXANDRA (CONT'D)

You know if he wins - She'll be living in ScotlaBT1 0 0277BT-12o(d.)-8( l6n4)-3(n.rio1.1( Ct-8(

JOANNA

What about Alexandra?

ALISTAIR

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

JOANNA

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

ALISTAIR

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

JOANNA

Al, you don't know that.

ALISTAIR

Well my lawyer does.

JOANNA

What?

ALISTAIR

She's made connections with her neighbours. Her old places of employment.

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

ALISTAIR (CONT'D)

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

JOANNA

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

ALISTAIR

he'sitt( )]Tor12(TBT1 0 0 1 337.03 303.7( )]T[ T1(he)4('s EMC /P #MCID 22/Lang (en-US)>BD

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

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

Eucalyptus burning and smoke.



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

CHLOE

Nan said yes.

ALEXANDRA

Sure. I'll pick you up tomorrow.

CHLOE (O.S.)

Bye.

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

**IN: 10:44:42**

**EXT/INT. THE COTTAGE/WILDE BAY - DAY**

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

Mrs. Wilson enters.

*MXVLP* *put: 10:44:57*

MRS WILSON

Ahoy!

ALISTAIR

Shshshs!

MRS WILSON

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

She hands Alistair a carton of milk.

ALISTAIR

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

Mrs. Wilson smiles at Joanna.

ALISTAIR (CONT'D)

I'm Alistair and this is Joanna.

Mrs. Wilson nods. Smiles. Joanna looks pale.

MRS WILSON

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

Joanna pauses while she composes her response.

JOANNA

Three months and seventeen days.

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

ALISTAIR

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

Joanna suddenly vomits over the balcony.

ALISTAIR (CONT'D)

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

Alistair ushers her towards the door.

MRS WILSON

Can I get her anything?

ALISTAIR

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

**IN: 10:45:47**

**INT. COURTROOM/GLASGOW - DAY**

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

MORVEN DAVIS (PROSECUTOR)

(interrupting)

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

MRS WILSON

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

MORVEN DAVIS (PROSECUTOR)

Did she say what she was doing there?

MRS WILSON

I assumed she'd come to visit them but she was there too early. I never thought about it until later.

MORVEN DAVIS (PROSECUTOR)

When you told the police?

MRS WILSON

Yes. They interviewed me quite a few times.

**IN: 10:46:18**

**EXT. HARBOUR - NIGHT**

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

**MXVLP** **µ** **n:** 10:46:24

**IN: 10:46:23**

**EXT. BEACH/WILDE BAY - NIGHT**

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

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

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

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

Alistair parks the car.

Joanna looks nervous or tired or both.

~~MXV L8FQ G H U W K H E/R DOUG 50 D C~~

ALISTAIR

I'll just be a minute.

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

~~MXV L8FQ G H U W K H E/R DOUG 50 D C~~

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

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

JOANNA

Sorry. I erm, I forgot.

She sees the shelf of tampons in front of her. Picks up a packet and drops it in the basket. They take their basket to the register.

ASSISTANT

Do you need a receipt?

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

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



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

JOANNA (O.S.)

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

**IN: 10:50:06      INT. DR WALLACE'S OF**

**IN: 10:**





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	





STARS NURSES (UK)

Stunt Coordinator

DEREK LEA (UK)

ZEV ELEFThERIOU (AUS)

Production Designer

MARK LEESE

Editor

ALASTAIR REID

Director oRrC 16.08 reW

