

SCENE 1

PAST

We hear the abstract musical sound of a butterfly's wings beating in slow motion, pulsating, as it fights against the wind - we hear a news report fading in and out, cracking up over the airwaves - treated – unsettling – a distant memory. Music.

NEWSREADER

Lancaster police have today widened their search for the missing toddler, Lawrence Ellis, who disappeared from a local beauty spot two days ago. The fourteen month old boy was last seen playing near to the butterfly house in Williamson park, at around six o'clock on Wednesday evening. At a press appeal earlier today the toddler's mother, Rachel Ellis, spoke of their ordeal.

RACHEL

If anyone knows anything – has seen him, or knows where he is - then please tell us. All we want is to have Lawrence back home – safe. So that we can get on with our lives.

There is a volley of camera auto-winds as she breaks down in tears. In the background we hear the faint sounds from a park – a dog barks.

NEWSREADER

Hundreds of local volunteers turned out at first light this morning to help officers search the park. With another day now gone and still no sign of the boy, police are becoming increasingly concerned for the toddler's safety.

POLICE SPOKESMAN At this moment in time we believe Lawrence is still alive and would urge anybody who knows anything that might help us find him to contact us immediately. If somebody has taken Lawrence, for whatever reason, then it's not too late to come forward....

TITLE: Lying Undiscovered by Richard Monks

SCENE 2

PRESENT

EXT. PARK NIGHT

The wind whistles on top of the hill, bleak and cold as RACHEL sits on the steps of the butterfly house. Music continues under narration.

RACHEL v/o I was frightened to hold him when he was first born. Somehow I thought I'd damage him - those perfect little fingers, fragile as a butterfly's wings. (Pause) Then one day, before I had a chance to really know him, my perfect little angel flew away. I used to tell myself that – that he was out there somewhere - flying in the warm air – out of harms way.

COLIN climbs the steps towards her out of breath.

COLIN I've been looking all over. What are you doing hiding up here?

Sits down beside her.

RACHEL Nothing.

COLIN Wow. That's some sky. (Pause) Penny for them.

RACHEL I wouldn't waste your money. You've heard them all a thousand times.

COLIN Come on. Everyone's waiting.

RACHEL Do I have to?

COLIN It's your party.

MOTHER comes up and kisses RACHEL on the cheek.

MOTHER Happy Birthday love. You'll never guess who I bumped into this afternoon - Jack Cory, asked to be remembered to you. Detective Inspector now.

RACHEL V/o They never did find him. After a couple of months they scaled down the search – gave up Colin reckoned. It was my fault though, I've always said that, since day one. If I'd been a better mother, he'd still be here now, with me.

MOTHER I seem to have lost your father.

RACHEL He's over there with Colin – talking carp.

MOTHER Sounds about right. Here - have a top up. You deserve to enjoy yourself.

RACHEL (Alarmed) Phone's off the hook.

MOTHER What?

RACHEL (calling over) Colin. How long's the phone been off the hook?

Replacing the receiver.

COLIN No idea. Hey, we'd better get a push on, or else we'll miss happy hour.

SCENE 4

PRESENT

INT. NIGHT CLUB NIGHT.

Loud dance music. (Madonna – ‘Castles in the Sky’?) A crowd of people.

COLIN and RACHEL shout above the noise. COLIN hands RACHEL a drink.

COLIN	Here you go. Bottoms up!
RACHEL	How many of those have you had?
COLIN	Dunno but I’m feeling younger already. Barman just asked me for I.D.
RACHEL	Didn’t have a guide dog with him, did he?
RACHEL V/O	It was Colin’s solution to everything – booze – that’s what lost him his job at British Aerospace. Used to turn up totally plastered after Lawrence disappeared. They warned him often enough, but he took no notice. After that he got a job driving the video van round the estates.
COLIN	Hey up - here’s Avril. Bloody hell – what’s she nearly not wearing?
AVRIL	Hiya. Happy Birthday Rach.
RACHEL	I didn’t think you were coming.

SCENE 5

PRESENT

INT. LOOS NIGHT

Door creaks as it opens and closes. We hear the thud of music from the dance floor. RACHEL dials her mobile. An answer machine switches on on the other end of the line.

RACHEL (ON ANSWER MACHINE) Hello. This is Rachel Ellis...if it's you Lawrence...or maybe your name's not Lawrence anymore...but if it is you, then I'm still here... (She presses another key.)

ANSWER MACHINE You have no new messages.

RACHEL V/O There were times when I thought I heard him – faintly on the other end of the line. And I imagined him standing in a call box somewhere – alone in some big city - trying to reach me.

Door opens.

AVRIL God knows what your Col's been popping – he's bouncing off the wall's out there. Who you phoning?

RACHEL No one. (Pause) Why are you looking at me like that?

AVRIL Come on. What's up?

RACHEL I'm fine!

AVRIL So why the face like Jimmy Hill? Come on. Get it off your tits, girl.

RACHEL You'll just think I'm stupid.

AVRIL I think that already.

RACHEL All right. Colin changed the lottery numbers last week.

AVRIL You what?

RACHEL He says they never won.

AVRIL And you're mardy with him 'cos of that?

RACHEL I told you.

AVRIL I'm sorry. Go on.

RACHEL We've always done birthdays. Mine, his and Lawrence's. Every time his number comes up – I somehow think – well – it's like a sign – that he's still alive. I told you it was daft.

AVRIL Not if it's what keeps you going, girl.

RACHEL You know you're the only one who ever asks me about him. Everyone else steers clear – petrified I'll burst into tears.

AVRIL Yeah well. I'm still his Godmother, aren't I? Poor little sod.

RACHEL He might not be so little any more.

The door opens – two women come in. AVRIL rootles in her handbag.

AVRIL Oh bloody hell – look at that! Kyle's been at my lippy again. I could kill the little bugger.

RACHEL laughs.

AVRIL (cont.) He's into everything at the minute. I found him wiping blusher all over the bathroom last week. I couldn't nick yours, could I? Tar. (applying lipstick) Eh there's a bloke out there with the cutest arse you've ever seen. (smacks her lips) If he doesn't cheer you up, nothing will.

SCENE 6

PRESENT

INT. DANCE FLOOR NIGHT.

Loud dance music – people jostling for space.

RACHEL Where am I meant to be looking?

AVRIL Six o'clock. By the bar.

RACHEL Bit young isn't he?

AVRIL So long as he presses the right buttons I don't care how old he is. (Suddenly flustered) Shit. Shit. He's looking at us. What do we do?

RACHEL Don't ask me – the only person I've ever chatted up is Colin.

AVRIL I remember. You offered him a Refresher!

RACHEL Well it worked.

AVRIL Somehow I don't think this one's the Refresher sort. Oh my God - he's coming over.

RACHEL Stay calm Av. Deep breaths.

AVRIL I'm not in frigging labour.

COLIN suddenly appears – pushing his way through the crowd.

COLIN All right girls. Sweaty, or what?

AVRIL Out the way!

COLIN What?

RACHEL Av's about to tap off.

AVRIL Where's he gone?

RACHEL I can't see him any more.

AVRIL Oh thanks a bunch Colin, you great donkey!

COLIN What?

AVRIL You've just scared off Brad Pitt's better looking
twin brother.

Music – loud – frenzied.

SCENE 7

PRESENT

EXT. CLUB NIGHT

Doors bang as someone is dragged out of the club into an alley. There is a violent struggle. Bin crash to the ground. Punches are thrown – the victim cries out.

FIRST ATTACKER Give us your wallet!

Another punch.

YOUNG MAN Take it!

SECOND ATTACKER Come on! Let's go!

Sound of repeated kicking – the victim cries out in pain.

SECOND ATTACKER Leave him!

There is a thud as the figure is thrown against the wall – groaning with pain.

SCENE 8

PRESENT

INT/EXT. NIGHT CLUB NIGHT.

Loud dance music. RACHEL and AVRIL cry with laughter at a joke – both completely drunk. COLIN comes over – he has to shout above the noise.

RACHEL ...and there's clothes all over the floor – like they've been burgled – then there's a grunt from the kitchen – and this ruddy great pig sticks its snout into the room!

COLIN Rach. Taxi's here.

RACHEL (disappointed) Oh. Can't we stay on longer?

AVRIL Hey I'd better go n'all, before I turn into a pumpkin.

COLIN Here's your coat, love.

They leave the club.

AVRIL Eh it's been a good crack tonight. Makes a change to see you enjoying yourself.

RACHEL I'm not that much of a miserable cow, am I?

AVRIL You can be. Sometimes.

RACHEL Hey you...

RACHEL & AVRIL (in unison) Shutuppa-your-face!

They both crack up laughing again. An ambulance draws up outside the club as people gather on the pavement. Police radios squawk as officers try to keep people back. Paramedics push past.

PARAMEDIC Stand back please!

COLIN He's over here.

AVRIL Eh up. What's going on?

PARAMEDIC (background) Stretcher coming through.

COLIN (Opening the taxi door) Halgarth Estate mate.

AVRIL Looks like someone's been twatted.

COLIN Come on. Get in.

RACHEL All right. Keep your hair on.

They bundle into the taxi laughing. The taxi drives off.

SCENE 9

PRESENT

INT. RACHEL'S HOUSE DAY

The door bell rings. RACHEL walks through the hall and opens the front door to a jovial sounding man.

ESTATE AGENT Mrs. Ellis?

RACHEL Yes.

ESTATE AGENT Martin Cottrel – Lowsley & White Estate Agents.
Come to measure you up.

RACHEL (confused) I'm sorry.

ESTATE AGENT Your husband asked us to give you a valuation
on your property.

RACHEL Did he? Well we're not moving.

ESTATE AGENT There's never been a better time – the market's
extremely buoyant at the moment. We've just
sold your neighbour's house two doors down.

RACHEL I don't care. He shouldn't have rung you. I'm
sorry, he's wasted your time.

She closes the door.

COLIN Who was that? What's wrong?

RACHEL What were you going to do? Tell me after the removal men had been?

COLIN What?

RACHEL Where were you planning on moving to?

COLIN Oh shit. I knew you'd be like this.

RACHEL So why do it?

COLIN Why not?

RACHEL You know why not.

COLIN He's not coming back, love.

RACHEL You used to think he would.

COLIN Do you know how much they got for next door? Ninety Eight grand. I only paid twenty five for this place and they haven't even done their loft.

RACHEL I'm not moving. Full stop.

RACHEL puts on a coat.

COLIN Let's at least discuss it.

RACHEL Oh like you did, getting him round without even mentioning it to me. Anyway there's nothing to discuss. See you later.

The front door slams.

COLIN For God's sake.

There is a beat before the phone rings somewhere inside the house. COLIN goes back into the sitting room.

COLIN All right. All right. I'm coming.

The answer machine cuts in.

RACHEL (ON ANSWER MACHINE) Hello. This is Rachel Ellis...if it's you Lawrence...or maybe your name's not Lawrence anymore...

COLIN picks up the phone as the caller hangs up.

COLIN Hello. Hello...

All we hear is the dialling tone.

SCENE 10

PRESENT

EXT. PARK/ INT. BUTTERFLY HOUSE DAY.

RACHEL walks through the park – along a tarmac path – gulls screech above.

RACHEL v/o The house was Colin's big thing – spent years doing it up. And while he was knocking down walls I'd be sat up in the clock tower on the roof of the butterfly house. You can see for miles up there – across the town to the sea – and beyond that to the shipyards at Barrow. Somehow I thought that if he was out there, I'd see him coming, walking across the sands – smiling at me.

A phone rings somewhere inside the building as RACHEL climbs a flight of stone steps and opens the door to the butterfly house.

COLLEAGUE Rachel. Phone call.

RACHEL walks across the echoing hall.

RACHEL Who is it?

COLLEAGUE Didn't say.

RACHEL picks up the receiver on the desk.

RACHEL Hello.

We hear a voice on the other end of the line.

JACK Rachel?

RACHEL Yes.

JACK It's Jack Cory.

There is a long silence.

JACK (cont.) Are you still there?

RACHEL What do you want?

JACK I think you might need to sit down.

RACHEL You've found him?

JACK We're not sure.

RACHEL What do you mean?

JACK A young man was admitted to the Infirmary last week – he'd been mugged in town. They found a silver christening bracelet in his jacket - with your son's initials engraved on it...Rachel?

RACHEL What's he say?

JACK Nothing yet. They reckon he's got amnesia.

SCENE 11

PRESENT

INT. HOSPITAL CORRIDOR DAY.

Double doors flap back and forth as RACHEL and JACK hurry down a busy hospital corridor – trolleys wheeling past.

JACK They've tried the missing person's register, finger prints...No one seems to know who he is – including him. That doesn't mean it's Lawrence, though, either.

RACHEL Why else would he have his christening bracelet?

JACK Maybe he picked it up somewhere. Or it could be someone else's initials. Similar. We don't know.

RACHEL You said he was the same age.

JACK Roughly. They thought you talking to him might help jog his memory – one way or the other.
(They stop.) There. In the corner.

RACHEL I've seen him before.

JACK You're sure?

RACHEL Positive.

JACK Where?

RACHEL Idols.

JACK They found him on the ground outside the club –
he'd received multiple blows to his skull.

COLIN arrives out of breath.

COLIN I got your message. I came as quick as I could.

The two men acknowledge each other. It is clear from COLIN'S tone that they are not the closest of friends.

JACK Colin.

COLIN Jack.

RACHEL He was the one Av was eyeing up. He must've
recognised us.

COLIN It's been a while, love. He's hardly going to
remember what we look like.

RACHEL A baby recognises its mother from 12 weeks.

COLIN He doesn't look like either of us.

RACHEL How can you tell? Covered in bruises.

SCENE 12

PAST

INT. POLICE STATION DAY.

A door bursts open. RACHEL rushes into a busy reception area – radios squawk. She repeatedly rings the buzzer on the desk. An officer hurries out.

RACHEL (hysterical) Help! Somebody. Help me.
Please.

DESK SERGEANT All right love. What is it?

RACHEL I can't find him – he's gone.

DESK SERGEANT Who has?

RACHEL We were just in the playground.

SCENE 13

PAST

INT. POLICE CAR DAY.

Squawk of a police radio is heard in the background as RACHEL sits in panda car driving slowly around the park. The wipers scrape back and forth across the windscreen.

POLICE OFFICER Oscar Delta 19 to control. Passing the Wyresdale Road entrance now - no sign of him yet. Over. (Pause) Is that him?

RACHEL Where?

JACK On the bridge.

RACHEL No. I just took my eyes off of him for two seconds...

RACHEL v/o We seemed to go round in circles for hours, up and down Quernmore Road – scouring the side-streets. Eventually he pulled over. It was dark by then. And I remember sitting there, in the front of the police car, watching the wipers going back and forth, sweeping away the drops of rain.

Wipers scrape across the windscreen.

POLICE OFFICER You're shivering. Where's your coat?

RACHEL (in shock) Dunno.

RACHEL v/o

And all I could think about was the midwife lifting him out the birthing pool and him screaming, screaming his little lungs out.

We hear the creaking of steel cables, the clanking sounds of the dredger's bucket under the water.

SCENE 14

PRESENT

INT. HOSPITAL WARD DAY.

RACHEL v/o Some women hate being pregnant – not me. I loved it – got all the books out the library. The midwives reckoned I knew more than them in the finish. Said they'd never met anyone better prepared. (Pause) I don't remember much about the birth itself – the pain - apparently your brain has a way of blocking certain things out.

COLIN talks in hushed tones as people walk past in the corridor.

COLIN I'm not saying it is, or it isn't. I hope you're right.

RACHEL Well you don't act like it.

COLIN We've been here before. I just don't want to see you hurt again. Let's just take it slowly - one step at a time.

RACHEL I am.

COLIN You made up your mind the minute you walked in here – be honest. At least wait until they identify him properly before getting all excited.

RACHEL v/o I couldn't help it though – twenty years of not knowing and there he was. Our son, fully grown.

COLIN leaves.

JACK

Still not ready for us?

RACHEL

Not yet.

RACHEL v/o

We watched through the window while the consultants came and went. And as we stood there together, I caught sight of Jack's reflection in the glass, looking not into the ward, but at the back of my neck – like before.

SCENE 15

PAST

INT. RACHEL'S HOUSE DAY

A door bell rings. A group of men enter the house – voices as they search from room to room.

RACHEL v/o I didn't notice him at first - standing in the hall behind the others. They'd given me a sedative when he first disappeared to calm me down – stop me doing anything stupid. He sat on the end of the settee and introduced himself, while the other officers poked. God knows what they expected to find.

JACK My name's P.C. Jack Cory. Family Liaison Officer. It's my job to look after you – keep you informed as to what's going on. To help try and make sense of all this.

COLIN What is going on?

JACK We have to check all likely places he might be.

COLIN Well he's not here – I think we'd have noticed by now.

RACHEL v/o Once the others had gone we just sat there – the three of us – and it felt strange – like all this was going on, but I wasn't a part of it. Like an astronaut looking down from a spaceship.

COLIN I thought you'd be a woman.

JACK Would you prefer a female officer?

COLIN Doesn't bother me either way. Just thought you would that's all.

JACK Is there anything you'd like to ask me?

RACHEL Where is he?

JACK I wish I could tell you.

COLIN What happens now?

JACK Well...a search co-ordinator will be appointed. He'll most likely want a sweep of the park. Sounds ominous I know - but most missing persons turn up safe and well. (Pause) Do you think you could face going through what happened one more time? Just to make sure we've got it right.

RACHEL I'll try.

JACK You were in the park...

We hear the faint sound of a child shrieking – laughing.

JACK What time was this?

RACHEL Four thirty – five.

JACK And where was Lawrence?

RACHEL Everywhere. Little monkey. On the swings.
Crawling up and down the slide.

JACK Then what?

RACHEL Next minute he was gone.

JACK And where were you?

RACHEL I'd just gone over to put something in the bin.

JACK (Referring to notes) A sandwich.

RACHEL That's right.

JACK And the bin was...?

RACHEL Just the other side of the railings.

JACK How long did you leave him for - roughly?

RACHEL I don't know. Couple of minutes. But I could hear
him jabbering on.

JACK Then what?

RACHEL I went back and like I say, he'd just vanished. So I ran down the path – shouting. Yelling my head off. I thought he might've gone back to see the ducks...

We hear feet pounding on gravel – RACHEL yelling for Lawrence.

JACK Did you pass anyone? Jogging? Walking their dogs.

RACHEL No.

She starts to cry.

COLIN It's all right.

RACHEL I just kept yelling.

JACK Did you see anyone at all – on your way in, or while Lawrence was playing?

RACHEL Not that I noticed.

JACK Take your time.

RACHEL There was a bloke – near the barrier. Looked like he was waiting for someone.

JACK Ok. Good. Can you remember what he looked like?

RACHEL Not really.

JACK Black, white, Asian?

RACHEL White.

JACK How tall?

RACHEL Average. My sort of height, I suppose.

JACK Hair?

RACHEL Dark.

JACK Beard. Moustache?

RACHEL Stubble. Sort of.

JACK What was he wearing?

RACHEL Leather jacket. I can't remember.

RACHEL breaks down and starts to cry.

RACHEL He had an ear-ring.

JACK Excellent.

COLIN There must be something we can do. Just feel
so helpless.

JACK I know.

COLIN Have you got kids?

JACK No.

COLIN Then how could you?

JACK I can imagine.

COLIN You must have one hell of an imagination.

RACHEL Colin!

JACK It's all right. There is actually something.

RACHEL What?

JACK It would help if we had a photo of Lawrence – or even video?

RACHEL We've loads – from the minute he was born.

SCENE 16

PAST

EXT. PARK DAY.

A whistle blows. The wind whips round on top of the hill. Cold and bleak.
Dogs bark.

POLICE OFFICER Line up! We're looking for anything – pieces of clothing...footprints...sweet wrappers... Doesn't matter how insignificant you think it is – bag it.

We hear the sounds of sticks slashing at the undergrowth as the search gets under way.

RACHEL v/o There must have been a hundred or so, lined up across the park...dogs sniffing at the frozen ground. We watched them on the news, moving slowly across the grass, hacking at the undergrowth. And part of me wondered what our house was doing on the tele – all the places we knew – places we'd been...

NEWSREADER Police today issued an artists impression of a man seen near to the spot where Lawrence disappeared whom they would like to trace.

POLICE OFFICER It may be that he has nothing to do with the case in which case he's nothing to fear – we'd simply like to eliminate him from our inquiry.

NEWSREADER

Members of the SARDA specialist dog unit were amongst locals searching for Lawrence at day break this morning. With another cold night forecast, police are anxious to find the toddler before dark...

RACHEL v/o

And then they showed Lawrence's picture - of him beaming - just his face. I knew straight away which photo it was. We'd just bought him his first proper pair of shoes – and he was so so pleased.

The wind whistles on top of the hill.

RACHEL You believed him.

COLIN Not like you. Even after it was obvious he was barking - you wouldn't leave it. Like it was better to have someone phoning than no one at all.

JACK returns.

JACK Everything all right?

COLIN Thanks to you she's getting herself all hyped up.

RACHEL I am not.

COLIN She doesn't even realise she's doing it. It's the same in town – shopping, or at the pictures, when she spots someone she reckons is him. We've followed lads home before now – sat in the car for hours outside their houses. Of course they never are though, are they?

A NURSE comes over.

NURSE You can go in now.

RACHEL We saw you inside the club – me and Avy. You were looking at us.

COLIN (under his breath) He was looking at Avy's tits more like – along with everyone else.

JACK Do you remember how you got there?

YOUNG MAN No.

JACK By train, or bus?

YOUNG MAN I don't know.

COLIN This is getting us nowhere fast.

RACHEL Give him a chance.

NURSE I think maybe we should call it a day. He's getting tired.

RACHEL Please. Just a bit longer.

NURSE Maybe tomorrow.

RACHEL v/o On our way out, one of the nurses put her hand on my arm – said I wasn't to worry - apparently he was so drugged up it would've been a miracle if he'd understood anything. (Pause) She knew all about Lawrence – had followed the story in the papers at the time – said how brave she thought I was.

COLIN, RACHEL and JACK walk down a hospital corridor.

COLIN What I don't get, is what he's doing even carrying a christening bracelet round in his pocket. Unless he nicked it. Or was going to flog it.

RACHEL It's special to him, that's why. Part of who he is. His identity.

COLIN But whoever took him – they'd have called him something different, wouldn't they? He won't be Lawrence Ellis anymore.

A small group of journalists surround them as they leave the hospital.

JOURNALIST Rachel. Is it true they've found your son?

JACK No comment.

JOURNALIST What did you say to him?

JACK Excuse us. Please.

PHOTOGRAPHER Could you look this way for us?

JACK We can't rule it out.

COLIN Why don't you just bloody say, instead of beating about the bush.

JACK All right. It seems more than likely. Yes.

COLIN It's him, isn't it? The bloke by the gates.

JACK We don't know for sure. But if Lawrence had just wandered off we probably would've found him by now.

RACHEL breaks down. COLIN comforts her.

COLIN What sort of person would take a child?

RACHEL v/o We all knew the answer – but no one replied.
And while we were sat, in the dark, with reporters camped outside, the police were knocking on the doors of all known paedophiles.

SCENE 20

PRESENT

INT. RACHEL'S HOUSE EVENING

A key turns in the door unlocking a series of latches. We hear the high pitched beeping of a burglar alarm. RACHEL hurries into the house, opens a cupboard door and disables it.

JACK Very impressive.

RACHEL Colin installed it after Lawrence disappeared. A case of shutting the stable door after the horse has bolted, if you ask me. We've nothing left worth taking. Do you want a coffee?

JACK Is he not here?

RACHEL Fishing.

JACK Why not.

RACHEL Excuse the mess.

She starts clearing papers off the table.

JACK What's all this?

RACHEL Newspaper cuttings. I've got scrap books full of them upstairs - videos too – any time they mention Lawrence I tape it. I go through them every now and again, when Colin's not around.

RACHEL sets about making the tea – filling the kettle etc...whilst JACK flicks through a scrap book.

JACK Amazing. You remembered the ear-ring.

RACHEL What?

JACK The artist's impression. You must have an eye for details.

RACHEL I do. First thing I noticed about you in the hospital was that you weren't wearing your wedding ring.

JACK No.

RACHEL Is that a temporary, or permanent thing?

JACK Permanent. It was all fairly amicable. This was the case that did it. Made the mistake of taking it home with me.

RACHEL You're not blaming me, I hope. I've enough guilt of my own – without taking on anyone else's.

JACK No. Anyway that's enough about me. How have you been?

RACHEL Well, I'm still alive. Thanks to this little lot. (Picks up bottles of pills) These help me get up in the morning, and these send me back to sleep. I'm not really aware what happens in between – I suppose you could call it living.

JACK I thought of you the other day.

RACHEL On, or off duty?

JACK I was over in Morecambe.

RACHEL Bad luck.

JACK I saw that dog, pulling it's self along the front.

RACHEL Speedy Gonzales!

JACK Same little wooden cart.

RACHEL He must be ancient by now.

The front door opens. COLIN calls out from the hall as he comes in.

COLIN Forgot me bait box.

COLIN comes into the kitchen – the atmosphere immediately changes.

JACK All right Colin.

RACHEL Jack gave me a lift back from the hospital.

JACK leans towards RACHEL and kisses her. RACHEL breaks off.

RACHEL No.

JACK I'm sorry.

RACHEL Forget it. Just...forget it.

JACK Easier said than done. I've been trying for years.

RACHEL Change the subject.

JACK Why?

RACHEL Because it can't happen.

Pause.

JACK Colin doesn't think it's Lawrence, does he?

RACHEL You noticed.

JACK What if he's right?

RACHEL There was time I thought he was dead too – I was certain of it in fact. But as the years have gone by I've become less and less sure. You'd think it'd be the other way round wouldn't you?

SCENE 21

PRESENT

INT. HOSPITAL DAY.

Noises on the ward – trolleys wheeling past.

RACHEL v/o Jack was already at the hospital when we arrived next morning – sat by his bed with a tape recorder. They said he'd had a good night. So they let us in. He was nice the neurologist. Mr. Dessai. Just had a little boy of his own. Looked finished.

COLIN Anything?

JACK Not as such. We've made some progress on his attackers though. Picked up two lads last night. Nothing yet on the wallet. Said they chucked it over a wall. What have you got there?

RACHEL Just a few photos. Thought it might help.

RACHEL v/o He didn't say much – not at first. Just lay there looking at the pictures while I turned the pages.

RACHEL There's you at the butterfly house. I used to take you there in the Moses basket. The butterflies used to land on your face while you were asleep. There's your Nan...

JACK I'll leave you to it. I've got to make some calls.

JACK leaves.

RACHEL And Grandpa Hayton – having a quiet cig...

COLIN Does any of this ring any bells?

YOUNG MAN No.

COLIN Course not.

RACHEL His memory won't come back just like that. Wham! They said. He'll start remembering bits...slowly.

COLIN (LOWERING HIS VOICE) Not these bits, he won't. For God's sake Rach. What are you expecting?

RACHEL (lowering her voice) You're not helping.

COLIN Jack should never have phoned. They've been pissing in the dark right from the start. Whole bloody investigation's been a farce. I tell you something – he doesn't give a toss about us. It's how it looks on his resume – that's why he's here now. Clutching at straws. The fact of the matter is we still don't know who the hell he is.

RACHEL I do.

RACHEL v/o

Like Lazarus – he'd come back to me. My
beautiful little angel, blown in on a warm wind.

SCENE 23

PRESENT

INT. HOSPITAL WARD DAY.

The lift doors slide open. AVRIL steps out into the corridor. She pushes through some double doors and enters the ward. She is clearly nervous and so over compensates by talking ten to the dozen.

AVRIL	Hiya.
COLIN	All right.
AVRIL	They said it was OK to come in.
RACHEL	I was just showing Lawrence a photo of you.
COLIN	(reproaches her) Rachel.
AVRIL	Before, or after the boob job?
COLIN	Hey I thought there was more to them two than met the eye. (Laughs) Pull up a pew, love.
AVRIL	Give us a chance to get my coat off.
COLIN	Here. Pass it here.
RACHEL	This is Avril – your Godmother.
YOUNG MAN	Hello.

RACHEL breaks down in tears to another barrage of motor-winds. Beneath the water cables stretch – stones are dragged along the bottom of the gravel pit – scooped up in metal buckets.

SCENE 25

PRESENT

HOSPITAL CANTEEN DAY

Cutlery clatters as knives and forks are tipped out onto a trolley – people chatting – noises from the kitchens. COLIN tucks into his lunch.

COLIN Why don't you ask him if he's gay?

RACHEL What's that got to do with anything.

COLIN He'd remember that much I bet - especially with all these nurses around. D'you not want your chips?

RACHEL Why don't you go home if you're going to be like this.

COLIN (SCRAPING FOOD OFF RACHEL'S PLATE)
I'm not being like anything.

RACHEL You are. You know you are. Gannet.

COLIN Well honestly – he's barely come round and you're force feeding him with family history.

RACHEL It might help.

COLIN Who? Anyway, he doesn't sound like he's from round here. His accent's all wrong.

- COLIN What about these voice specialists?
- JACK They think he may originally have come from the Bristol area – well educated – spent some time in London. We're still checking up on colleges. I'm afraid it's not much to go on.
- AVRIL I'd better go, Col. Bus'll be here in a minute.
- COLIN See you later.
- JACK The next step's a DNA test.
- COLIN Fine by me. At least we'd know, one way or the other.

SCENE 27

PRESENT

INT. HOSPITAL WARD DAY.

Muffled voices and activity can be heard outside in the corridor.

RACHEL (whispers) Lawrence. It's me. Mr. Dessai said I could have five minutes.

YOUNG MAN (Waking up) Can I have some water, please.

RACHEL Course you can, love.

RACHEL pours a glass of water from a jug.

RACHEL (cont.) Here you go. Tilt your head forward a bit. That's it. I've got the glass.

We hear him taking a sip.

RACHEL (cont.) Enough?

YOUNG MAN Thank you.

RACHEL It's what mothers are for. And I'm not going to let go of you this time either. You know Colin wanted a memorial service - to say our goodbyes. I wouldn't let him though. I knew you were still alive. Here. I've got some more photos...

YOUNG MAN Do we have to?

RACHEL Why not?

YOUNG MAN It's just a bit much.

RACHEL What do you mean?

YOUNG MAN Put yourself in my shoes. I'm mugged, so I'm told. I believe that much anyway, at least I can feel the cuts. Then when I wake up I don't know who I am. No one does, until you turn up convinced I'm your son – someone you haven't seen for twenty years, someone who was abducted and brought up by someone else – someone whom I've no memory of. I mean where do I start?

RACHEL Here. With me.

AVRIL Morecambe.

JACK Morecambe?

AVRIL She told me everything.

A bus pulls up – AVRIL gets on.

AVRIL (cont.) Is that how you get your kicks – trying it on with vulnerable women?

JACK Now wait a minute.

AVRIL She saw you as a friend an you took advantage.

JACK No. Nothing happened then.

AVRIL Why would she lie?

JACK You tell me.

The doors hiss as they close.

SCENE 29

PAST

EXT. SEAFRONT DAY.

Seagulls screech. Waves crash on a shingle beach.

RACHEL v/o It had been Colin's idea – a day out, just me and Jack, while he sorted things out at work. We stood on the front feeding the gulls – and for the first time I forgot about what'd happened – just for a second.

RACHEL Look at that dog. It's only got two legs.

JACK I wonder if it's got a disabled parking sticker for that thing.

RACHEL You know. I should never have left him.

JACK You can't watch them every minute of the day. You mustn't do this to yourself. You don't deserve it.

RACHEL How do you know?

JACK I know you well enough by now.

RACHEL Did you know this is where we came for our honeymoon?

JACK No.

RACHEL There you go. You don't know everything. We stayed over there, at the Midland. Pissed down every day.

JACK What did you do, stay in bed and eat potted shrimps?

RACHEL You're right about the first bit. Does she know you're here?

JACK Who?

RACHEL Your wife.

JACK She's not interested in my work.

RACHEL Is that what I am? Just another job?

Pause.

JACK How did you and Colin meet?

RACHEL School.

JACK And you've been together ever since?

RACHEL More or less. Split up once – just for a few months – just to see if the grass really was greener on the other side of the fence.

JACK And was it?

RACHEL No.

JACK Have you ever been unfaithful?

RACHEL Not yet. You?

JACK Haven't been married long enough.

Pause. Gulls screech.

JACK (cont.) Maybe the gulls ate it.

RACHEL What?

JACK Your sandwich – in the park.

RACHEL I thought you were off duty.

JACK Sorry.

RACHEL I've told you what happened.

JACK I know. It's the D.I. He's been wondering about the bloke with the ear-ring as well.

RACHEL What about him?

JACK

Just that you could remember that – even which ear it was in. Yet you don't know what colour trousers he was wearing.

RACHEL

I'm not interested in trousers. Anyway it's Lawrence you should be looking for – not bloody sarnies.

Pebbles are dragged down the beach by the surf.

SCENE 30

PRESENT

INT. HOSPITAL WARD DAY.

JACK enters.

JACK	How are you getting on?
RACHEL	They're just taking him for another scan.
NURSE	(To young man) That's it. Just get you into the chair.
JACK	I was wondering if I could have a quick word?
RACHEL	(To the YOUNG MAN) I'll see you later, love.
JACK	Day room's empty.

RACHEL Why would I tell her that?

JACK That's what I've been trying to figure out. I may have wanted to, but I certainly didn't do anything about it. She's held it against me though for twenty years.

RACHEL That's ridiculous.

JACK Why would she think it though? Someone must've put the idea in her head to start with.

JACK suddenly becomes aware of a news report on the TV which has been burbling on in the corner of the room.

REPORTER After twenty years Lawrence Ellis, the baby who went missing has been reunited with his family...

He reaches across to turn the volume up.

REPORTER (cont.) Lawrence Ellis who vanished without trace, whilst out with his mother was never found – despite a huge search. The boy's mother, Rachel Ellis has been at her son's bedside since he was admitted to Lancaster Infirmary with severe head injuries...

RACHEL (on tv) It's impossible to describe in words – it's just unbelievable. We're just taking things one day at a time – obviously we've got a lot of catching up to do...

JACK When was this?

RACHEL They rang last night.

JACK (angrily) You should've spoken to me first.

RACHEL Why? You don't own me. I can do whatever I like.

SCENE 32

PRESENT

INT. POLICE STATION OFFICE NIGHT

JACK watches a video in his office.

NEWS REPORT ...Police today staged a reconstruction in Williamson Park with a young WPC retracing the steps of Rachel Ellis. With still no sign of baby Lawrence...

He rewinds the video. The commentary begins again.

NEWS REPORT Police today staged...

There is a knock on the door.

MAGGIE The old witness statements you asked for, gov.

JACK Thanks Maggie. Hang on a minute. Tell me what you see.

MAGGIE What?

JACK On the video.

MAGGIE A woman walking through the park, carrying a boy. Why?

JACK What else?

MAGGIE Nothing.

JACK What's she wearing?

MAGGIE Jeans, trainers, green shirt...

JACK Anything else?

MAGGIE No.

JACK No.

MAGGIE Is that it?

JACK For the time being. If I turn anything up in this lot
I might need you to knock on a few doors.

RACHEL Don't.

AVRIL What?

RACHEL I know what you're going to say.

AVRIL How?

RACHEL Because you're crap at lying. Passing my arse. It's a bloody cul-de-sac. You don't pass this house to go anywhere, except a manky patch of grass at the end covered in dog shit. Colin's put you up to this, hasn't he?

AVRIL He's worried about you.

RACHEL Yeah well he needn't be.

AVRIL And so am I. Why don't you just take this test?

RACHEL I've already told them why.

AVRIL If you're so certain it's him – it won't matter will it?

RACHEL I thought you were on my side.

SCENE 35

PRESENT

INT. HOSPITAL WARD DAY.

RACHEL comes in lugging a large bag. She puts it down out of breath.

RACHEL Sorry I'm late. I hear you've had visitors.

YOUNG MAN Just the police.

RACHEL They didn't waste much time. Here. I've got some things to show you.

Puts the large bag on the bed.

RACHEL (cont.) Well go on. Have a look.

YOUNG MAN (Opening the bag) What are these for?

RACHEL You. All your birthdays come at once – a present for every year. They've just been sat in your room – waiting for you. What's wrong?

YOUNG MAN What if I'm not Lawrence?

RACHEL I wouldn't give these to anyone else.

YOUNG MAN I wish I could believe you. It'd be so much easier.

RACHEL Then why don't you?

YOUNG MAN When you're here, talking, showing me photos and that – I almost do. Then you go again and I'm back to square one – it all evaporates and I'm left with nothing – just a hollow shell.

RACHEL This is Jack, isn't it? What's he been saying?

YOUNG MAN Nothing – they just took a swab. Asked if I remembered anything. Why?

RACHEL He thinks you're dead – like the rest of them. That's why he's doing this test to prove me wrong. It won't mean a thing, believe me.

YOUNG MAN Why do you say that?

RACHEL Because I won't let it.

SCENE 36

PAST

INT. BATHROOM DAY.

RACHEL lies in the bath. She sinks beneath the water.

RACHEL V/O

I hadn't meant it to happen – any of it - things just got out of control. I knew the outcome before any of them. And the conclusions they'd draw. It was Colin I felt most sorry for. He'd done nothing wrong.

We hear the sound of bubbles racing to the surface – the groaning of steel cables - a baby cries – RACHEL quickly sits back up again out of the water - the phone is ringing in the bedroom.

SCENE 37

PRESENT

INT. BEDROOM DAY.

RACHEL emerges from the bathroom and gets changed.

COLIN That was Jack on the phone.

RACHEL What did he want?

COLIN They've had the DNA results back. (Pause)
There's no match.

RACHEL I know.

COLIN What do you mean?

RACHEL I didn't think there would be.

COLIN What?

RACHEL I'm sorry.

COLIN But you've been adamant.

RACHEL I know.

COLIN So does this mean we can get back to normal
now?

RACHEL No.

COLIN Why not?

RACHEL It doesn't change anything. He's still Lawrence.

COLIN What?

RACHEL I didn't want this to happen, Colin. You agreed to the test – not me.

COLIN I don't understand.

RACHEL does not reply.

COLIN Rachel. Talk to me.

RACHEL I tried to warn you.

COLIN Warn me? About what?

Pause.

COLIN Tell me!

RACHEL You're not his father – you never were.

COLIN Don't be ridiculous.

RACHEL It's not ridiculous. It's a fact. And not one I'm particularly proud of either.

RACHEL opens the front door.

RACHEL I wish you hadn't asked me that.

COLIN Where are you going? Rachel!

RACHEL steps out of the house closing the front door behind her.

RACHEL v/o When I got to the ward – the bed was empty –
 sheets thrown back. Lawrence was nowhere to
 be seen.

SCENE 38

PRESENT

INT. HOSPITAL DAY

RACHEL runs down the corridor shouting hysterically flinging open doors.

RACHEL Where is he? What have you done with him?

AVRIL and JACK appear at the end of the corridor.

AVRIL Rachel!

RACHEL They've taken him!

AVRIL He's having a bath.

JACK Calm down.

RACHEL What are you doing here?

AVRIL Colin rang.

JACK Let's talk in the day room.

They walk from the corridor into a quieter side room.

RACHEL Why couldn't you have just left us alone?

AVRIL Jack's told me everything.

RACHEL Don't listen to him.

AVRIL All that stuff about Morecambe, it wasn't true, was it?

RACHEL He's lying.

AVRIL What were you trying to do? Make me distrust him?

RACHEL I have to find Lawrence.

JACK Sit down.

RACHEL Don't touch me!

AVRIL It's over, Rach.

JACK We've been re-interviewing witnesses. One of them saw you leaving the flat carrying Lawrence, wrapped in a sheepskin coat.

RACHEL So what?

JACK They never mentioned the coat before. When you ran into the police station, to report him missing – you didn't have it – you were wet through.

RACHEL It was raining.

JACK What happened to the coat?

RACHEL I've no idea.

JACK It wasn't in the park.

RACHEL That doesn't prove anything.

JACK You told them at the reconstruction you weren't wearing one, yet it was freezing.

AVRIL Tell the truth.

RACHEL He's using you Av. Can't you see?

JACK What happened?

RACHEL I told you.

AVRIL Rach.

RACHEL Somebody took him.

AVRIL You weren't well. I should've realised before.

RACHEL I was fine.

AVRIL That's not true.

SCENE 39

PAST

INT. BATHROOM NIGHT.

A baby cries loudly – hysterically. RACHEL opens the bathroom cabinet and riffles through bottles of pills. She empties them onto the side. She gags as she tries to swallow a handful and spits them out into the basin.

RACHEL (impatiently) Oh come on.

She fills a glass with water and tries again. She gags again – unable to swallow and spits them out again. She sinks to the floor sobbing. The baby's cries become more and more desperate.

RACHEL Please. Shut up! Just for one minute.

From RACHEL'S perspective we hear a muffled knock at the front door.
AVRIL calls out.

AVRIL (CALLING FROM DOWNSTAIRS) Rach! Rach!
It's me.

We hear AVRIL looking around downstairs before climbing the stairs.

AVRIL (cont.) Are you upstairs?

She pushes open the bathroom door to find RACHEL sobbing on the floor.
She picks up a bottle of pills.

AVRIL (cont.) Oh Jesus. Come on get up. How many of these
have you had?

RACHEL (Murmurs) None.

AVRIL Stick your fingers down your throat! Come on – or I'll do it for you.

RACHEL I haven't taken any!

AVRIL Promise.

RACHEL Yes. I couldn't even bloody well do that properly.

The baby continues to cry.

RACHEL (cont.) Promise you won't tell anyone. Promise!

AVRIL I promise.

AVRIL goes through, picks the baby up and starts to comfort him.

AVRIL (cont.) Hey...hey...It's OK.

The baby begins to quieten down.

RACHEL I so wanted to be good at this.

NEWSREADER

Twenty years after the disappearance of Lawrence Ellis, police have this afternoon arrested the boy's mother, Rachel Ellis, on suspicion of murder. D.I. Jack Cory dismissed earlier reports of Lawrence's reappearance as totally unfounded...

JACK Go on.

RACHEL I didn't even realise I was doing it. I just wanted him to be quiet. But he wouldn't – he just kept on screaming and screaming - then all of a sudden he stopped.

JACK He'd stopped breathing? (Pause) For the benefit of the tape – the accused is nodding her head.

RACHEL It was an accident.

JACK You shook him?

RACHEL (almost inaudible) Yes.

JACK Would you speak up please?

RACHEL (Louder) Yes. But I didn't mean to kill him. It was an accident. I swear – it was an accident.

RACHEL breaks down in tears.

RACHEL V/O

And that was the truth of it. Night after night – the endless waking and screaming...waking and screaming...it does things to you - things I'd never have predicted. It was one thing having him inside me, but as soon as he was born it was like I'd been catapulted against a brick wall like a crash test dummy, smashing through a windscreen with such force. They never expected it of me, the midwives. Their 'star pupil'. They never spotted it either – I put on a good show. There were no referrals to psychiatrists – no notes on my record. I knew what the police would make of it if they found out. And they did, of course – eventually - after struggling for years to keep my head above water.

A crescendo of sounds from the gravel pits flood in – a collage of distorted – tortuous – haunting images, over which we hear a news report.

NEWSREADER

Police divers searching gravel pits near Galgate today have found what they believe to be the remains of missing toddler Lawrence Ellis...

RACHEL v/o

They found the coat too – what was left of it, fleece fibres wrapped around his tiny bones – like a pupa, warm in its cocoon.

SCENE 41

PRESENT

INT. PRISON DAY.

RACHEL stands in the arrivals and processing area of a prison. We hear faint cries from the landings...footsteps...steel doors slamming.

PRISON GUARD Name?

RACHEL Rachel Ellis.

PRISON GUARD Date of Birth?

RACHEL 12...5...63.

PRISON GUARD Do you understand what happened to you in court today?

RACHEL Yes.

PRISON GUARD Do you understand why you're here?

RACHEL Yes.

The sounds of the prison die away under the narration as music fades in.

RACHEL v/o

I'd taken Colin there once, to the gravel pits – years later. I wanted to tell him what'd happened, but the words wouldn't come out. They'd built a sailing club, where the dredgers had been – with trees and grass all round the edge of the lake and people picnicking. We sat on a bench watching a wind-surfer skimming back and forth. And as it turned, over the spot where Lawrence lay, its sail flashed in the sunlight, like a huge butterfly struggling to lift its wings out of the water – before taking off over the lake again. My perfect little angel, flying in the warm air, out of harms way.

Credits.