

synchronicity

# THE CRY

Episode 2

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*Music '2m01' In: 10:00:03*

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

The same baby bottles and the packet of wipes are on the bed. Joanna packs them into her bag. Noah is lying on the bed. She reaches down and kisses his stomach.

JOANNA

Are you gonna behave for me on this flight? Yes you are.  
You cheeky little monkey. You are a cheeky little  
monkey.

She kisses his lovely chubby tummy again.

**IN: 10:00:29 EXT. ELOURA STREET/WILDE BAY - NIGHT**

The main street. Police have closed off the street. A crime scene is being established. A small crowd has gathered. A few people have their phones out, filming and taking photos.

Alistair and Joanna are in shock. Detective Peter Alexiades walks towards them.

ALISTAIR

Peter.

They embrace. Old friends.

ALISTAIR (CONT'D)

Jo. This is Peter, we went to school together. He's a  
detective.

DETECTIVE ALEXIADES

I'm so sorry. You've spoken with the officers?

They nod. Peter looks at Alistair.

ALISTAIR

Yeah.

DETECTIVE ALEXIADES

Listen. Don't worry.

CHLOE (O.S.)

Dad!

ALISTAIR

Chlo...

Elizabeth and Chloe arrive on foot, Alexandra hangs back. Alistair's shock is replaced by joy as he sees his daughter Chloe. He hugs her tight, their joy evaporating as the reality of the situation smothers them. Bystanders with their phones trained on them, police officers and detectives watching them and Joanna standing like a ghost beside them.

Alexandra stands back watching Alistair. Alistair reaches out and grabs Joanna into the embrace with his daughter. Holding them both tight.

Alexandra and Joanna lock into each others gaze. Alexandra can hardly breathe, caught in Joanna's wide-eyed stare.

*Music 'Titles' In: 10:01:19*

*Music '2m01' In: 10:01:27*

**IN: 10:01:17      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**

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**DIRECTED BY GLENDYN IVIN**

**THE CRY**

**IN: 10:02:18      INT. SOFT ROOM/POLICE STATION/WILDE BAY - NIGHT**

Joanna and Alistair sit alone in a room at the Police Station. Joanna is expressing breast milk under her shirt. She looks nervous, ragged. They both do.

JOANNA

What will they ask us?

ALISTAIR

Details about what we've done since we got off the plane.

They look at each other for a long beat.

Alistair watches as Joanna finishes pumping milk and does up her shirt. He writes a date on the bag of milk.

She holds his hand. He squeezes it. Gives her a smile of encouragement.

ALISTAIR (CONT'D)

I'll ask them to put this in the fridge. We can take it to mum's.

JOANNA (V.O.)

We were going to Elizabeth's house for, for dinner.

Joanna looks at the door for a long beat.

**IN: 10:03:05 INT. POLICE STATION/INTERVIEW ROOM/WILDE BAY - NIGHT**

Detective Peter Alexiades and Detective Lorna Jones sit with Joanna. A camera is recording the interview.

LORNA JONES

You left the cottage around, eight thirty?

JOANNA

I think it was around then.

PETER ALEXIADES

And you said that you parked the car outside the convenience store.

JOANNA

We just parked outside and then Alistair went into the shop.

Joanna is distressed as she remembers.

LORNA JONES

Why did you get out of the car?

JOANNA

I forgot I needed some tampons.

LORNA JONES

Are you breast-feeding Noah?

JOANNA

Yeah. Yeah.

Detective Jones makes a note in her book. Peter nods at Joanna to continue.

LORNA JONES

How long were you in the shop for?

JOANNA

Two minutes. He was just sleeping I erm, I didn't want to wake him up...

PETER ALEXIADES

I want you to think very carefully about what you saw when you came out of the shop. Was there anything unusual at all?

Joanna shakes her head.

PETER ALEXIADES

Any doors open?

**IN: 10:04:02 INT. HIRE CAR/ELOURA STREET/WILDE BAY - NIGHT**

Alistair parks the car.

Joanna looks nervous or tired or both.

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

**IN: 10:04:07 INT. POLICE STATION/INTERVIEW ROOM/WILDE BAY - NIGHT**

Back at the interview.

JOANNA

No. No nothing at all.

PETER ALEXIADES

Did you see anybody on the street? Any cars?

Joanna shakes her head.

JOANNA

No I do, I don't, I don't really remember. Until the erm...

**IN: 10:04:24 EXT. ELOURA STREET/WILDE BAY - NIGHT**

Joanna opens the rear passenger door revealing the baby capsule is empty. Noah is not there.

JOANNA (V.O.)

Until the boy in the shop came out.

**IN: 10:04:28 INT. POLICE STATION/INTERVIEW ROOM/WILDE BAY - NIGHT**

Back at the interview.

PETER ALEXIADES

Why did he come out?

ALISTAIR (V.O.)

Hey. Call the police. Out baby's gone. Call the police!!!!

JOANNA

Because Alistair was screaming.

**IN: 10:04:34 EXT. ELOURA STREET/WILDE BAY - NIGHT**

Joanna watches Alistair run to the other side of the car. He cries out....

Joanna opens the rear passenger door revealing the baby capsule is empty. Noah is not there.

Passers-by come towards her, their mobile phones already to their ears, calling the police. One puts his arm around her. All of them looking at her with fear, piercing eyes.

ALISTAIR (CONT'D)

Jo come on... Help! Have you seen a baby, have you seen anybody holding a baby. Call the police! Our baby's gone.

**IN: 10:04:46 EXT. SAND DUNES/WILDE BAY - DAY**

The police search the sand dunes.

*Music 'Titles' out: 10:05:08*

**IN: 10:05:08 INT. ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna walks through the house, she is still in her pyjamas. She walks into the kitchen. Some home made cakes and casserole dishes of food. Elizabeth is making tea. Joanna looks discombobulated. It's late morning.

ELIZABETH

Hello Jo.

JOANNA

I don't have a hairbrush.

ELIZABETH

I'll get you one.

Elizabeth leaves the kitchen to get the hairbrush.

Joanna takes in the newspapers on the table. Joanna feels sick looking at them - photos of Alistair and her plastered on the cover. Elizabeth returns with a hairbrush. She stacks the newspapers up and moves them out of Joanna's sight. Joanna brushes her hair, staring into space while Elizabeth makes tea.

ELIZABETH

These flowers have all from friends and neighbours. Alistair went down to the c cottage. He didn't want to wake you. You want some toast, or muesli?

JOANNA

Where's Alistair? Have they found anything?

Elizabeth can see she is in shock. She gives her a glass of water.

ELIZABETH

Alistair went to the cottage. He, he didn't want to disturb you. No they haven't found him yet.

JOANNA

Alistair gave me some sleeping pills last night. I don't think I've slept like that since before...

*Music '2m04' In: 10:06:37*

She stops herself finish the sentence..."before my baby was born".

Elizabeth understands. Joanna stands mutely by the fridge. Elizabeth is not sure how to reach out to this girl she hardly knows. Joanna is suddenly overwhelmed.

JOANNA (CONT'D)

He's not here.

Joanna struggles to hold back her emotions.

ELIZABETH

Okay.

JOANNA

What do I do? What do I do?

Elizabeth hugs her. Blinking back her own tears.

ELIZABETH

Okay. Okay. One step at a time.

Joanna follows Elizabeth into the living room. A uniformed officer and Lorna Jones are there. Elizabeth pours tea, hands around cake. No-one wants to look at Joanna - but everyone is.

LORNA JONES

Joanna, hi. We're here to support you in any way we can. You can join Alistair at the cottage when you're ready.

JOANNA

Have you, have you, have you found anything?

Obviously not.

LORNA JONES

We'll keep you informed of any developments.

Lorna gets a little less officious.

LORNA JONES (CONT'D)

Jo, I wanted to ask you, how well do you know Alexandra?

**IN: 10:07:37 EXT. ELOURA STREET/WILDE BAY - NIGHT**

On Joanna staring at Alexandra as she hugs Alistair and Chloe.

**IN: 10:07:41 INT. ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna stares at the cup of tea in front of her - like she hasn't heard a word. Elizabeth sits down next to Joanna on the sofa. Puts her hand on Joanna. She looks up.

JOANNA

What? What? What?

LORNA JONES

Alistair's ex-wife. Alexandra. How well do you know her?

JOANNA

Sorry. Err, no, I don't, not much. I don't really know her very... much.

LORNA JONES

When was the last time you spoke to her?

JOANNA

A couple of weeks ago.

LORNA JONES

What did you discuss?

JOANNA

Um. The custody case. I'm really sorry, what has Alexandra got to do with Noah?

**IN: 10:08:13      EXT. ELOURA STREET/WILDE BAY - NIGHT**

The crime scene outside the supermarket the night Noah went missing. Alexandra stands alone watching as Chloe is embraced by Alistair.

**IN: 10:08:18      INT/EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY**

Alexandra looking out of the window. Lorna and Peter are at Alexandra's house. Lorna takes note of Alex's car - a red station wagon.

*Music '2m04' out: 10:08:24*

Alexandra comes out of her front door to see plain clothes detective - PETER ALEXIADES - walking towards her. She almost embraces him but holds back when she sees another plain clothes detective - LORNA JONES - appear behind him. She is looking at Alexandra's car.

ALEXANDRA

Peter.

Peter nods. They are sharing something terrible, both shaken. A history between them that can't play out in front of a stranger.

PETER ALEXIADES

Alex. This is Detective Lorna Jones. She's joining me for the investigation.

Lorna Jones nods and squats down and looks at the tyres.

PETER ALEXIADES (CONT'D)

We have to ask you some questions. You understand?

ALEXANDRA

Okay.

Lorna joins them.

LORNA JONES

How long have you lived here?

ALEXANDRA

Oh all my life. Peter and I went to the same school. And Alistair of course. Where are you from?

Detective Jones decides to have a chat with Alexandra to gain her trust.

LORNA JONES  
Adelaide originally. Based in Melbourne now.

ALEXANDRA  
So you don't know small towns?!

Detective Jones just stares back at her - irrelevant question.

Alexandra follows them inside.

PETER ALEXIADES  
Can we go inside?

ALEXANDRA  
Sure.

Lorna goes in first. Alexandra takes Peter's arm.

ALEXANDRA (CONT'D)  
Is this happening?

*Music '2m05' In: 10:09:17*

Peter nods.

PETER ALEXIADES  
Yeah.

Alexandra goes into the house. Peter follows.

**IN: 10:09:22 INT. KITCHEN/ALEXANDRA'S HOUSE/WILDE BAY - DAY**

Peter sits at kitchen table taking notes.

Alexandra is unsure if this is appropriate.

Lorna wanders about, looking around the room and into the back garden. The kettle is on.

PETER ALEXIADES  
I just need to know your movements from about three  
o'clock yesterday onwards.

ALEXANDRA  
I'm sorry. Why?

PETER ALEXIADES  
We're just establishing a time line okay, for everyone  
that's connected to Noah.

ALEXANDRA  
Oh okay. Alright, I did some shopping.

Lorna comes back into the kitchen. She notices Alexandra's hand shaking as she nervously tidies her hair.

ALEXANDRA (CONT'D)

The supermarket. The bottle shop. Bought some flowers  
- those flowers.

In the vase on the table.

PETER ALEXIADES

Just the local shops or...?

ALEXANDRA

Yeah.

LORNA

Tea?

Alexandra nods. The kettle boils. Alexandra is about to get up.

LORNA JONES

Oh sit down. I'll make you a cup.

Lorna makes tea. She notices a cup beside the sink has the remains of red wine in it.

ALEXANDRA

I came home. I did some gardening. I went for a run.  
Before dinner.

Lorna smells the cup. Alexandra notices.

PETER ALEXIADES

Who do you run with? Who do you go running with?

ALEXANDRA

I run alone.

She exchanges a small smile with Peter that hints at their history.

Peter writes in his book.

PETER ALEXIADES

Alright then. I'll need you to come down to the station,  
today, for a full statement.

ALEXANDRA

Have you found something Peter?

PETER ALEXIADES

Thanks Alex.

He gets up, Lorna puts her cup of tea on the table.

**IN: 10:10:37 INT. COURTROOM/GLASGOW - DAY**

A dark grey sky seen through the court room window. Joanna watches it. On the stand is Kirsty.  
The prosecution has asked her a question.

*Music '2m05' out: 10:10:52*

MORVEN DAVIS (PROSECUTOR)  
Having seduced Alistair and conducted an affair with him  
whilst he was married to someone else, would you say  
Joanna Lyndsay found lying... second nature?

KIRSTY  
No I wouldn't.

The prosecutor bears down on Kirsty who is nervous and out of her comfort zone.

MORVEN DAVIS (PROSECUTOR)  
Isn't it true that the couple's then ten year old daughter,  
found Joanna having sex with Alistair in her parent's  
bed?

KIRSTY  
Yes...but Joanna didn't know then that Alistair was  
married.

*Music '2m06' In: 10:10:59*

MORVEN DAVIS (PROSECUTOR)  
But she did continue the affair after she "discovered" he  
was married.

KIRSTY  
Yes...but Alexandra left almost immediately.

**IN: 10:11:08 INT/EXT. ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna walks to the front door, stops and then opens it. Photographers and press fighting to get an interview or photograph. Elizabeth walks with her down the path to a waiting police car, the doors opened and in they get.

**IN: 10:11:31 EXT/INT. POLICE CAR/BEACH/WILDE BAY - DAY**

Joanna and Elizabeth ride in the back of the police car. Outside the sun is shining as they drive along the beach front.

They stop at a light or a stop sign. Joanna sees a woman holding hands with a small boy on the crossing in front. She is on the phone laughing and the boy is eating an ice cream. Joanna is mesmerised by them.

A few people stop, and start to stare at the police car. Then seeing Joanna in the back, realising who she is, they start pointing. Someone points a phone at the car. Joanna sinks back. Elizabeth squeezes her hand. The light changes. The stares of people follow the car carrying the mother who lost her baby.

**IN: 10:12:07 EXT. THE COTTAGE/WILDE BAY - DAY**

The officer parks the car behind police cars and forensic vans parked outside The Cottage where Alistair and Joanna were meant to spend their first night. Joanna can see Detective Alexiades standing in the garden talking to Lorna. Detective Alexiades looks at the car, at her - his face is so grim. The car door opens - Joanna's bubble inside the car explodes with outside sound and glaring light of the cameras flashing and the press shouting questions.

Joanna gets out of the car and follows Elizabeth towards the house. They are allowed through the police-taped area. Joanna sees the contents of the rubbish bin tipped on large plastic sheets on the ground. Evidence is placed in paper bags by forensics in full blue protective wear, gloves and masks. Joanna's watches as two empty baby bottles and a packet of wet wipes are stowed in a bag.

Joanna's reverie of the baby bottles is broken by Mrs. Wilson, the owner of the property, who is talking to a policewoman. She reaches out and grabs Joanna.

MRS WILSON

Sweetheart. I know he'll be found. I just know it.

Joanna looks around, blinded by the sunlight and the surreal scenario she is in - she puts her hands over her eyes - she sees Detective Alexiades watching her.

JOANNA

I forgot my sunglasses.

MRS WILSON

Oh take mine.

It's so odd. Mrs. Wilson hands her a pair of old lady sunglasses. Elizabeth puts an arm around Joanna.

ELIZABETH

Oh Junee. It's alright. Hers are in here.

MRS WILSON

I don't mind. I've got lots of them.

Joanna shares a sad look with Mrs. Wilson then stumbles towards the open door. The sun beating down as they see Alistair outside on the patio.

**IN: 10:13:10**

**INT. COURTROOM/GLASGOW - DAY**

A dark grey sky seen through the court room window. Joanna watches it. On the stand is Kirsty. The prosecution has asked her a question.

MORVEN DAVIS (PROSECUTOR)

Can you tell the court, what Joanna said about the phone call she received from Alexandra Grenville?

KIRSTY

She said, Alexandra was really angry over the custody case of her daughter Chloe.

MORVEN DAVIS (PROSECUTOR)

Go on.

KIRSTY

Alexandra asked her if, that Joanna was a mother, how she would feel if someone took her child away.

MORVEN DAVIS (PROSECUTOR)

Did Joanna see this has a threat?

**IN: 10:13:40 INT/EXT. ALEXANDRA'S CAR/THE COTTAGE/WILDE BAY - DAY**

The front door is open. Alexandra walks to the front door.

**IN: 10:13:46 INT/EXT. THE COTTAGE/WILDE BAY - DAY**

Joanna stands inside looking out to the backyard as police forensics buzz around her. She watches Mrs. Wilson talking to detectives in the backyard. They are standing around the BBQ talking but Joanna can't hear what they're saying.

*Music '2m07' In: 10:13:51  
Music '2m06' out: 10:14:02*

She looks like she might faint, Alistair puts his arms around her. Elizabeth is hovering. Joanna, visibly distressed, is escorted into the bedroom. She has a physical response to the room.

Joanna sees their clothes on the bed. Their bags on the floor - open and empty.

Peter is wearing plastic gloves. An officer is stationed in the room with them.

ALISTAIR  
Can we use the bags?

PETER ALEXIADES  
They've finished up in this room. So you can take all this now.

Joanna goes to a set of drawers. Opens one. It's empty.

JOANNA  
I left, I left some things. In here.

PETER ALEXIADES  
Yeah it's all here.

JOANNA  
There, there, sorry there's some washing. In the dryer.

PETER ALEXIADES  
Yes. Noah's clothes. We have those.

JOANNA  
Can I get them back?

PETER ALEXIADES  
I'll do my best. Look this is all totally standard procedure. Okay, I know it's rough. I'll let you pack.

Peter leaves the room. They are left alone with the policeman still in the room.

Forensics walks past the window. The officer in the room is silent but watching them.

ALISTAIR  
There just doing their job. Come on. Let's pack this and get home.

He kisses her forehead and they seem to get some strength just from touching each other. Joanna nods. She picks up the baby bag. It's empty. She runs her hands inside.

Joanna opens the other sections of the bag, remembering when she packed them. She slides her hand in and touches something hidden under the hard lining sheet of the bag. With her back to the officer in the room she peeks at the corner of the bright yellow bib. Conscious of the officer in the room, she hides it and finishes stuffing their clothes into the bag. Peter joins them.

PETER ALEXIADES

I got your phones back. Now we're going to be monitoring all calls and social media accounts from here on. You never know who may try and contact you. And we'll be listening at all times. I would advise against posts or anything on social media or even looking at it. They're public forums, there, there worse than tabloids. They can really screw you up. You know we've got a car here to take you home.

Joanna and Alistair take their phones. Joanna turns on her phone, a stream of MISSED CALLS from Kirsty.

PETER ALEXIADES (CONT'D)

You've got my number. If you need anything you just call me.

ALISTAIR

There must be something I can do? I can't, I can't sit around here waiting. Please...

PETER ALEXIADES

I know this is hard. But we're an experienced team. You've just got to let us do our job. Okay? Thanks.

JOANNA

All these missed calls.

ALISTAIR

Take your time. No-one will be upset if you don't get back straight away.

Joanna nods. Peter gestures for them to follow him out of the room. Joanna makes sure she is carrying the bag with the bib inside it.

**IN: 10:16:25**

**EXT. STREETS/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Alexandra pulls up outside Elizabeth's house. Alexandra is surprised to see a sizable press contingent out the front. She instinctively slows down. She is nervous and unsure what to do.

Alexandra and Chloe get out of the car. A journalist approaches Alexandra.

JOURNALIST

Alex, how are you feeling?

Chloe ignores the press and walks straight up the path to the door. Alexandra is surprised by the question.

ALEXANDRA  
How do you know my name?

The journalist takes the opportunity to probe.

JOURNALIST  
Have you heard anything from the police today?

Alexandra hesitates for a moment and decides to lie.

ALEXANDRA  
No. Have you?

Her phone rings. She silences it. A person carrying a camera is now behind the journalist.

JOURNALIST  
You and Alistair were childhood sweethearts weren't you? This is err, your daughter Chloe isn't it? ?

Alexandra's completely thrown by the bizarreness and how much they already know about her. Alexandra is shocked by the intrusion into her personal life. Her phone buzzes again in her hand. She looks at it - Chloe. She looks to the house - Chloe is waving her inside. Alexandra walks towards the front door. The camera still trained on her.

**IN: 10:16:47 INT. HALLWAY/BEDROOM/WEST-END APARTMENT/GLASGOW - DAY**

Establisher.

Alexandra throws clothes and shoes into a bag open on the bare mattress of their bed. The sheets lie in a ball on the floor. Ten-year-old Chloe comes in carrying some of her clothes and toys.

CHLOE  
Where's Dad?

ALEXANDRA  
Oh he, he's working. Just pop them in there. Only the things that you love. Quick sticks.

Chloe leaves the room and Alexandra opens a drawer and takes out three passports, she puts two in her bag and is about to put Alistair's Australian Passport back. Instead, she opens another cupboard and finds a small pair of scissors. She opens the passport at Alistair's photo page and cuts it in two.

*Music '2m07' out: 10:17:42*

**IN: 10:17:41 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Alexandra, feeling the full outsider, walks into the kitchen to see Chloe and Alistair hugging. She exchanges a look with Elizabeth.

Fresh piles of photocopied posters of Noah on the table. And still more food gifts. And the latest newspapers and magazines.

ALISTAIR  
Hi.

ALEXANDRA  
Hi. Wow, they are ferocious out there.

CHLOE  
(to Alistair)  
Have you seen how many shares there have been?

She takes out her phone. Alistair watches her.

ALEXANDRA  
How long will they be out there?

ELIZABETH  
Till we find him I suppose.

The home cooked meals on the counter.

ALEXANDRA  
(to Alistair)  
How's Joanna?

ALISTAIR  
Anyone whose had a child taken away from them is in a very particular kind of hell.

Alexandra is astounded at the obvious dig at her, given the circumstances - so is Elizabeth. Alexandra chooses to ignore it. She sees Chloe watching them like a hawk.

ALEXANDRA  
Having all those people out there is terrible. You're like prisoners.

ALISTAIR  
The press is one of our best assets right now. I consider them allies.

Alexandra holds Alistair's gaze - was it him that told the press the details of their family history?

Elizabeth is stacking some dishes of food for them to take home in a bag.

ALEXANDRA  
Are you sure it's alright if Chloe stays for a while?

ALISTAIR  
Of course.

ALEXANDRA  
Call me if you hear anything?

ALISTAIR  
Sure.

He can't wait for her to go.

ELIZABETH

Alex do you mind putting them in the freezer for me.  
Thank you.

Alexandra puts a couple of dishes in the freezer, she sees the line of small plastic bags of expressed milk stored there. It's upsetting. There should be a baby in the house and he's not here. Elizabeth sees her notice them. Alexandra closes the freezer and Elizabeth gives her a reassuring pat.

ALEXANDRA  
Okay. I'll go.

ALISTAIR  
I'll walk you out.

**IN: 10:19:13 INT. ELIZABETH'S HOUSE/LIVING ROOM - DAY**

Alistair walks Alexandra to the front door.

The door to the guest room is open and Alexandra gets a glimpse of Joanna sitting on the bed. Alistair closes the door just as Joanna makes eye contact with Alexandra.

Alexandra takes a letter out of her bag.

ALEXANDRA  
This is from your lawyer.

Chloe interrupts them, carrying the bag of food.

ALEXANDRA (CONT'D)  
Oh erm... Call you later for a pick up.

CHLOE  
Okay.

Chloe can see they are waiting for her to leave. She walks back to the kitchen. Alexandra waits until she is out of ear shot. But she speaks low.

*Music '2m08' In: 10:19:58*

ALEXANDRA  
I'm supposed to respond to it in fourteen days. I... well given everything that's happened I wondered if you'd just like to park this for a while.

Alistair stares at her.

ALISTAIR  
I can't think about this now. I can't think about anything except that my son is gone. Why are you talking about this now?

ALEXANDRA  
Alistair. I don't have enough money to throw away on lawyers. It's a fair question.

ALISTAIR

Aren't you a lawyer?

Alexandra just looks at him. Hating him.

ALEXANDRA

No. No I'm not. You may recall I have a law degree but spent ten years raising a daughter and following my husband around the world while he built his career.

ALISTAIR

I don't have time for this Alex.

Alexandra decides to button her lip and walks out the door. On Alistair's face as he watches her go.

Alistair stands at the window and watches Alexandra move through the press towards her car. Still smarting, she reacts to something the journalist says to her. Alexandra loses her temper - in a flash she smacks the journalist's microphone out of her hand and shoves her by the shoulders. In fact doing to the stranger what she would like to do to Alistair.

Joanna is beside Alistair. Watching too.

REPORTER (OS)

You're a Mother. Surely you can understand how they feel?

ALEXANDRA (OS)

Can you just back off...

JOANNA

The Police were asking me about Alexandra this morning.

Alistair absorbs this new information, surprised.

ALISTAIR

Did you get some sleep?

JOANNA

There was a moment, when I woke up... I forgot.

ALISTAIR

Don't hover Mum.

Elizabeth caught out near the door, walks in.

ELIZABETH

Oh sorry. Didn't want to interrupt.

Alistair smiles at his mum.

**IN: 10:21:44**

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

Alexandra's ready for her run. She opens the rear of the car. The potting mix, the spade are there. She grabs a bottle of water from the back and swigs it.

*Music '2m08' out: 10:21:47*

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

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

**IN: 10:22:02**

**INT. SOFT INTERVIEW ROOM/POLICE STATION/WILDE BAY DAY**

Alexandra is interviewed by Peter and Lorna. She is drawing on a map with a red pen - her running route. Lorna is looking through her file.

LORNA

And your car is a red SUV?

ALEXANDRA

Yep.

LORNA

And this is the exact route you ran last night?

ALEXANDRA

Yep. There you go.

She hands them the map. Peter reads from his notes.

PETER ALEXIADES

Thank you. Are you familiar with the holiday rental on the coast road called The Cottage?

Alexandra pauses. Knows she's been caught out.

ALEXANDRA

Yes and I drove past there, if that's what you mean, because it's, it's on my way to where I was running.

LORNA JONES

Mrs. Wilson, the landlady, says said she found you inside the house. She knows you.

Alexandra tries to catch Peter's eye.

ALEXANDRA

I'm sure she knows most people in this town.

LORNA

But you went into the house where Joanna and Alistair were going to be staying?

Alexandra decides to be frank. It's shameful. She looks at Peter.

ALEXANDRA

I wanted to see where they were staying. Alright. I wanted to have a sticky beak.

PETER ALEXIADES

So after you were at the Cottage you did some shopping, and then?

ALEXANDRA

And then I went home. Did some gardening and err, went for a run, got some dinner and then...

Lorna and Peter confer on some notes between them, Alexandra tries to stay calm.

LORNA

You went for a run after nine at night. You often run in the dark?

ALEXANDRA

Yes.

LORNA

So between four pm and nine pm you were at home, can anyone verify that?

ALEXANDRA

No, I was, I was alone.

PETER ALEXIADES

And you didn't go anywhere else on that night

Alexandra looks Peter in the eye and lies.

*Music '2m09' In: 10:23:17*

ALEXANDRA

No.

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

Alexandra is parked across the street from the cottage where Alistair and Joanna are staying. She sees their hire car parked in the driveway.

**IN: 10:23:25 INT. SOFT INTERVIEW ROOM/POLICE STATION/WILDE BAY DAY**

Alexandra looks Peter in the eye and lies.

LORNA

Thanks Alex. Won't keep you much longer.

Lorna goes to get up.

**IN: 10:23:32 EXT. THE COTTAGE/WILDE BAY - DUSK**

Alexandra parks across the street from the cottage where Alistair and Joanna are staying. She sees their hire car parked in the driveway.

**IN: 10:23:59 INT. SOFT INTERVIEW ROOM/POLICE STATION/WILDE BAY - DAY**

Alexandra gets up.

**IN: 10:24:02      EXT. THE COTTAGE/WILDE BAY/FLASHBACK - DUSK**

There is a soft light in the front room. The hire car come out of the drive. Alexandra hurriedly starts the car and drives away.

ALEXANDRA

Profanity 10:24:02

Fuck!

**IN: 10:24:10      EXT/INT. CHURCH/WILDE BAY - DUSK**

Establisher.

Alistair finds Peter sitting in the church. It is empty. Alistair sits beside him.

*Music '2m09' out: 10:24:19*

ALISTAIR

This is very covert.

Peter smiles.

PETER ALEXIADES

Sorry mate. You know that we can't be seen together in a public place. Not until Noah's found.

ALISTAIR

Of course. Can you be seen in public with Alex?

Off Peter's look.

ALISTAIR (CONT'D)

I know you two went out for a while.

PETER ALEXIADES

Well that was some time ago. And I would rather that the Melbourne team didn't find out about it, given...

He's said too much. Alistair notices. Peter won't be drawn.

ALISTAIR

Pete. Where is he? Being in the dark is doing my head in. Are there any leads? What about the, the red car that I saw?

PETER ALEXIADES

Yeah we're following that one through. That's one of the avenues we're exploring.

ALISTAIR

Is there anything we can do?

PETER ALEXIADES

Did you speak to Jo about the press conference?

ALISTAIR

She's so devastated, but I'm worried that she comes across quite cold and detached.

PETER ALEXIADES

That's right, I forgot, that's what you do for a living.

ALISTAIR

Not quite this.

Peter watches him.

PETER ALEXIADES

(Beat)

Can I show you something?

Alistair nods. Peter takes a clear plastic sleeve out of his bag. It's a photo of Joanna, holding Noah, and Kirsty - outside their West-End apartment on the day they left.

PETER ALEXIADES (CONT'D)

It was on your phone.

Alistair looks at it.

ALISTAIR

That's, that's Kirsty, she's a friend of Joanna's.

Peter points out something in the photo.

PETER ALEXIADES

The date says that's when you left Glasgow. Now, the suit we have, but that yellow bib. We don't have it.

ALISTAIR

He, he might've been wearing it... When he was taken.

*Music '2m10' In: 10:26:13*

PETER ALEXIADES

You can't remember?

Alistair stares at the photo. He tears up.

ALISTAIR

No I can't.

Peter shakes his head.

**IN: 10:26:27**

**INT. ELIZABETH'S HOUSE/GUEST ROOM - DUSK**

Joanna is in her room. Joanna starts to put clothes away.

CHLOE (O.S.)

Why would people say such horrible things about dad and Joanna, even Mum. They don't even know them?

ELIZABETH (O.S.)

Why don't you turn that thing off. Just ignore all that rubbish.

CHLOE (O.S.)

There are some idiots saying all sorts of horrible things.

Joanna walks to the door and listens to Chloe talking.

CHLOE

But someone might say something important and someone in the world knows, they know where he is nana. They might be right here, online.

Joanna closes the door, rest against it. She takes out the yellow bib she found hidden in the bottom of the bag. She puts it to her mouth, breathes it in, searching for any skerrick of her baby.

10:27:50

**FLASHBACK: On the aeroplane Joanna wipes Noah's mouth with the yellow bib.**

She puts clothes away in the cupboard, opens the door and finds it full of boxes and wrapping paper. She folds the bib carefully and hides it. Curious, she looks through the boxes - they're unused, unopened gifts - a travel hair dryer, a box of steak knives, a packet of bath soaps. A "re-gifting" drawer. She finds a new phone. Unopened. In its box. Joanna contemplates the phone for a beat, hatching a plan.

*Music '2m09' In: 10:28:29*

She takes the charger and plugs the new phone under the bed.

IN: 10:28:39

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

Elizabeth, Alistair and Chloe are in the back garden. Chloe showing Alistair something on her phone. Joanna comes outside.

*Music '2m10' out: 10:28:41*

JOANNA

Can I borrow the car?

ALISTAIR

What?

*Music '2m09' out: 10:28:46*

*Music '2m17' In: 10:28:47*

JOANNA

I need to get out. I won't be long.

ALISTAIR

Erm, I, I don't think that's the best idea. The press, what if someone sees you?

JOANNA

I'll be fine. I, I just need some air.

ELIZABETH

Well. Why don't you take Chloe with you, she knows her way around?

Chloe doesn't look very impressed with the idea.

JOANNA  
Really. Seriously, I'll be fine.

Alistair changes his mind.

ALISTAIR  
Yeah well, why do, why don't we all go together. We'll get  
an ice cream.

They all stare at him. The somber mood makes the suggestion seem macabre. Alistair feels it but pushes on.

**IN: 10:29:22 INT.CAR - NIGHT**

Joanna climbs into the car, illuminated from the flashes of the camera. Noise from the shouts of the press.

**IN: 10:29:31 EXT. ELIZABETH'S CAR/SERVICE STATION/WILDE BAY - NIGHT**

They arrive at the service station. Joanna heads inside followed by Chloe.

ALISTAIR  
Hey, I'm just going to make a phone call.

Joanna looks at him, he nods - it's okay.

*Music '2m11' In: 10:29:58*

**IN: 10:30:04 INT. SERVICE STATION/WILDE BAY - NIGHT**

Joanna with Chloe at the freezer, her eyes scanning the shop.

*Music '2m17' out: 10:30:07  
Music '2m11' out: 10:30:11*

CHLOE  
Does dad like these?

JOANNA  
Anything chocolate. I'm just gonna get some shampoo.

Chloe nods. She's not too old to take the choosing of an ice cream quite seriously.

**IN: 10:30:25 INT/EXT. ELIZABETH'S CAR/SERVICE STATION/WILDE BAY - NIGHT**

Alistair is watching Chloe and Joanna chatting in the service station. Makes a call.

**IN: 10:30:29 INT. SERVICE STATION/WILDE BAY - NIGHT**

*Music '2m11' In: 10:30:35*

Joanna quickly grabs a bottle of shampoo and takes it to the counter. Moving fast, she grabs a SIM card from the display and shoves them in her bag, then seamlessly places the shampoo on the counter.

**IN: 10:30:49 INT/EXT. ELIZABETH'S CAR/SERVICE STATION/WILDE BAY - NIGHT**

Alistair on a call. Henry McCallum.

ALISTAIR  
(to phone)  
Hi.

HENRY MCCALLUM  
(to phone)  
Thanks for calling me. I know you must be in a..

**INTERCUT WITH:**

**IN: 10:30:53 INT. LOFT APARTMENT/GLASGOW - DAY**

Henry McCallum is working at home, his laptop open.

HENRY MCCALLUM  
Terrible place. I'm so sorry.

ALISTAIR  
(to phone)  
Thank you.

Alistair is watching Chloe and Joanna chatting in the service station. On a call. Henry McCallum.

ALISTAIR (CONT'D)  
(to phone)  
I got your email. There's a lot of press here.

HENRY MCCALLUM  
(to phone)  
Well apart from the fact you owe me a huge favour for the  
Fossery story, you know I can and will tell your story.  
The way you want it told.

ALISTAIR  
We're going to find Noah and then there won't be a story.

HENRY MCCALLUM  
Well a story with a happy ending is still a story.

Alistair thinks for a moment.

ALISTAIR  
(to phone)  
Put something in writing. Bye.

Alistair slides his phone off. He looks towards the service station. Joanna and Chloe are walking towards him.

**IN: 10:31:30 INT/EXT. ELIZABETH'S CAR/STREETS/WILDE BAY - NIGHT**

Joanna stares at her ice cream, dripping as it melts. She can't eat it. Alistair tries to enjoy his. He shuts his eyes and looks like he might cry. Chloe sees her dad's distress, she kind of freezes, not knowing what to do.

Joanna's stares at Alistair in the rear-view mirror, her ice-cream, untouched dripping down her hands.

ALISTAIR

Sorry. This is not how I imagined us coming home.

CHLOE

It's okay Dad.

Alistair takes her hand. Pulls himself together and starts the car. Joanna puts her ice cream out the window.

**IN: 10:32:04**

**INT. BATHROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT**

The bathroom door is closed. Joanna is trying to put the stolen SIM card into the phone she found in Elizabeth's re-gifting cupboard. A deep purple bruise is very obvious on her upper arm. A knock on the door. Joanna quickly hides the phone and SIM card.

ELIZABETH

Just got you some towels. And someone gave me that as a gift. I just wondered if you wanted to..

Elizabeth puts towels and some bath salts/bomb in the bathroom for Joanna.

JOANNA

Thank you.

Elizabeth sees the dark bruise on Joanna's arm. She chooses not to say anything about it.

Elizabeth leaves. Joanna looks at the bruise on her arm.

*Music '2m11' out: 10:32:44*

**IN: 10:32:45**

**INT. BATHROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT**

Joanna watches the bath fill with a lurid blood-orange bath bomb fizzing itself stupid in her bath. Looking at her arm.

She makes sure the bathroom door is locked and puts the SIM card into the phone. Nervously, she waits for it to fire up. It does. She goes to Facebook and creates a new profile. She uses the name LUKE HOLT. A few keystrokes later and she's in. She starts reading it all.

Suddenly sitting on the toilet opposite Joanna is a woman smoking a vape on her phone. She is the embodiment of one of the online threads Joanna is reading.

BEC DRAKE

Why haven't we heard about the red car that was parked on Eloura St?

Another woman appears in the crowded bathroom. She also talks to the air, while holding her phone.

SHAZZA MORPHETT

What about the mother? Joanna? Cold eyes.

BEC DRAKE

She's just lost her baby.

SHAZZA MORPHETT  
Whoever took it has to be local.

BEC DRAKE  
I can't really imagine what she's going through.

SHAZZA MORPHETT  
There is something not right about her.

BEC DRAKE  
Cold eyes wrong. Cold heart.

Profanity: 10:33:42

SHAZZA MORPHETT  
The ex-wife, is in my daughters book club. She said all she talks about is her effing ex. But steal his baby?

JOANNA/VIVIENNE JONES  
Someone did.

Joanna slides her phone off and puts it down.

**IN: 10:34:03 EXT. COUNTRYSIDE.**

Joanna standing in the smoke. A young boy. Looks up and screams.

**IN: 10:34:36 INT ELIZABETH'S HOUSE/GUEST ROOM/WILDE BAY - DAWN**

Joanna wakes with breasts full of milk. She gets out of bed, clutching her tender breasts and leaves Alistair sleeping.

*Music '2m11' out: 10:34:38  
Music '2m13' In: 10:34:59*

**IN: 10:34:53 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - DAWN**

Joanna sits alone in the pre-dawn light. She is expressing milk. She's crying. Silent tears that she can't seem to stop fall down her cheek. She wipes them with the back of her hand. She hears a sound. She looks towards the window. Then another sound - from the side of the house. She looks out the window. The first light of dawn lights up the garden. She sees a figure moving past the front of house and hears a loud clanging sound. She heads to the window, looks out into the garden.

**IN: 10:35:42 EXT. COAST - DAWN**

Establisher

**IN: 10:35:45 INT/EXT. ALEXANDRA'S HOUSE/WILDE BAY - DAY**

Alexandra and Chloe are getting ready for the day. A knock at the door. Chloe opens it. Detectives Peter Alexiades and Lorna Jones are at the door. Forensics and the other Melbourne plainclothes detectives are behind them unpacking the gear.

*Music '2m13' out: 10:35:57*

CHLOE

You found him?!

PETER ALEXIADES

Your mum home?

Alexandra has come to the door.

ALEXANDRA

Any news?

Peter shakes his head.

PETER ALEXIADES

Alex. I've got a warrant to search your house.

ALEXANDRA

Really? What on earth for?

Alexandra is shocked. Chloe looks confused.

Peter hands Alexandra the search warrant. Alexandra stands back and lets the detectives in. They are shaking out their plastic gloves as they enter.

CHLOE

Mum?

ALEXANDRA

Let's let them do their job.

CHLOE

Why mum?

Alexandra shakes her head. Searches Peter's face for some sign of friendship or something. But she gets nothing from him. His sunglasses are on and staying there.

ALEXANDRA

Chloe has to go to summer school. I'm, I'm gonna take her down there.

Chloe picks up her bag from near the door.

PETER ALEXIADES

Okay. Chloe, do you have a laptop?

CHLOE

Yes.

PETER ALEXIADES

Yeah I'm gonna need to borrow that for a day or so, and your mobile phone.

Chloe looks to her mum, Alexandra nods and Chloe takes her laptop and phone out of her bag and hands them over.

*Music '2m14' In: 10:36:20*

PETER ALEXIADES (CONT'D)

Are they your only running shoes?

ALEXANDRA

I have two pairs. The others ones are in my closet.

She nods and goes inside. Alexandra walks towards her daughter waiting at the front gate. She looks at her shoes. Looks back at the police entering her house. She plasters on a smile to cover her worry.

**IN: 10:36:39 EXT. BEACH/WILDE BAY - NIGHT**

Alexandra runs across the jetty.

**IN: 10:36:48 EXT. FISHING SHACKS -DAY**

Forensics and plain clothes Detectives converge on the area where Alexandra was jogging. Police tape is strung up to secure the area. Detective Alexiades watches as they begin to search the area.

**IN: 10:36:56 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna is asleep in bed. Alistair pads back from the bathroom and sits down beside her. He pulls the sheet up and touches her cheek. Joanna doesn't stir. He sees a corner of the yellow bib poking out under the pillow. He pulls it out. He is astounded that Joanna would have it and have kept it from him and the police. He is furious and is about to wake her but then he looks at the bib. It too reminds him of Noah, he folds it carefully. His face softens, he understands why she has it. He places it back under Joanna's pillow and kisses her.

**IN: 10:37:35 EXT. SAND DUNES/WILDE BAY - DAY**

Joanna, Alistair and Elizabeth join the search in the dunes behind the beach. They move very slowly in a line of people. Some have sticks they poke in the sand, others have metal detectors and shovels.

**IN: 10:37:57 INT/EXT. ALEXANDRA'S HOUSE - DAY**

Alexandra watches as the polices officer search the house, in the kitchen she sees some evidence bags - one with her running shoes in it. She peers at it.

Alexandra feels invaded on all fronts as she walks outside and sees more officers searching the garden.

**IN: 10:38:34 EXT. SAND DUNES/WILDE BAY - DAY**

Joanna and Alistair are watched, filmed and photographed by the press and the police as they hand out drinks to the volunteers. The press are held at a polite distance by the local police. Joanna and Alistair are starting to feel like performers.

ALISTAIR

We really appreciate your help. Thanks. Thanks for your help.

**IN: 10:38:55 EXT. ALEXANDRA'S HOUSE - DAY**

Alexandra walks with Peter and Lorna out of her house and into the back of their police car.

*Music '2m07' In: 10:39:24*

Alexandra looks back at the house - a forensics team are taking samples from her car.

**IN: 10:39:28**

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

Joanna sits by herself under a tree in the garden. A moment of peace. Alistair arrives with his laptop and palm cards.

*Music '2m07' out: 10:39:35*

ALISTAIR

I told the police you thought you heard someone in the garden.

JOANNA

Al. I think I was half asleep...

ALISTAIR

I want to show you something.

Joanna doesn't answer him. Alistair opens his lap top.

*Music '2m14' out: 10:39:48*

ALISTAIR (CONT'D)

Now, I've cut together the news footage of us. Watch yourself.

JOANNA

No I do.. No I don't want to.

ALISTAIR

The tide can turn against us in an instant Jo.

They stare at each other for a long time. Unspoken tension and history flies between them.

ALISTAIR (CONT'D)

What else is there to do except do everything in our power to find Noah? To bring our Noah home.

He holds out the palm cards which are printed with large type.

JOANNA

Al. Please.

ALISTAIR

Jo. We are the couple whose baby's disappeared off the face of the earth. No witnesses. No ransom. No body. We need the public to help us. To be looking for Noah.

Joanna takes the cards. Looks at them.

JOANNA

Why's it so big?

ALISTAIR  
So you can still read in case you cry.

JOANNA  
I hate this.

The press conference weighs heavily on Joanna.

ALISTAIR  
The world needs to see your pain. They want to see a  
good mother crushed not a bad mother hiding.

JOANNA  
Good mother crushed. Am I the victim?

Joanna takes a deep breath.

**IN: 10:41:19 INT. DR WALLACE'S OFFICE/GLASGOW - DAY**

Joanna sits in the offices of the Crown-appointed psychiatrist. She is holding her hands up to make a triangle with her fingers.

DR WALLACE  
Victim, Rescuer, Persecutor. The Karpman Triangle. Yes  
I am aware of it.

JOANNA  
So, Al and I we slid from one corner to the next.

Dr Wallace writes notes. Joanna fidgets.

DR WALLACE  
When you were in Australia - where were you on the  
triangle?

JOANNA  
I was the victim. Alistair was both the rescuer and  
persecutor.

DR WALLACE  
Did you talk about it with him?

JOANNA  
We were in no state to get off it then.

DR WALLACE  
How did you get off it as you say?

*Music '2m16' In: 10:41:59*

JOANNA  
Took a while... I had forgotten that once I used to be  
strong. I learned the hard way.

**IN: 10:42:02 EXT. BACK GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna stands in front of Alistair. Reading the palm cards.

Joanna reads.

JOANNA

Whoever has him please give him back to us. You can leave him anonymously at any hospital or fire station, anywhere that is safe.

Alistair nods with encouragement.

JOANNA (CONT'D)

We miss him so much. We need him home safe. Please help us find him.

ALISTAIR

Good. Good, now those, those pauses they're there to help you. If you feel like crying you should just cry... If you need to, if you need to stop and pause, you just stop and pause for as long as you want. Listen. "We miss him so much".

(He pauses)

"We need him home safe". Take a deep breath but don't censor your feelings.

Joanna nods. Takes a deep breath.

**IN: 10:42:49**

**EXT. POLICE STATION/WILDE BAY - DAY**

Joanna stands in front of the press in front of the police station. Alistair, holding the baby blanket, is beside her - with his arm around her waist. Detective Alexiades and Detective Lorna Jones stand behind them. A police officer is holding up a blue grow suit.

Joanna inserts the pauses where Alistair instructed her to do so.

JOANNA

Our baby Noah was only four-months old. He was wearing a blue grow suit like this one.

Joanna stops.

JOANNA (CONT'D)

Whoever has him please give him back to us. You can leave him anonymously at any hospital or fire station, anywhere that is safe. We miss him so much. We need him home safe.

She takes a deep breath. Alistair squeezes her tight, supporting her. Joanna goes to speak but her voice cracks as she starts to cry.

JOANNA (CONT'D)

Please help us find him. Please help us find him...I'm sorry.

She almost gets through it before collapsing into Alistair and stepping away from the mic.

**IN: 10:43:43**      **EXT. COASTAL VIEW. DAY.**

Establisher.

**IN: 10:43:47**      **INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - NIGHT**

Alexandra and Peter in the interview room.

PETER ALEXIADES

And before you went to the fish shop you went for a jog?

Alexandra nods.

ALEXANDRA

I yeah, I jog. I run. But, yes.

Peter hands her a map with route marked on it.

PETER ALEXIADES

Do you agree that the path marked on this map is the route you ran that night?

Alexandra looks at the map on the desk between them. She nods.

ALEXANDRA

Yes. This is the route that I took.

PETER ALEXIADES

You drove your car to that spot?

On the map. Alexandra nods.

LORNA JONES

Why did you drive out there? It would've been getting pretty dark?

ALEXANDRA

Well I like to run out there, I guess.

PETER ALEXIADES

And since Noah has disappeared, you have continued to run?

ALEXANDRA

That's right.

LORNA JONES

Have you run past Elizabeth's house?

ALEXANDRA

It's a small town. I run all over the place.

LORNA JONES

Having a sticky beak.

Alexandra doesn't respond. Alexandra and Peter know each other and the history of the marriage.

PETER ALEXIADES

Alex. Do you know what happened to Noah? Do you know where he is?

ALEXANDRA

What? No.

Alexandra is suddenly very, very still and unable to speak.

**IN: 10:44:46**

**INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Alistair is watching the appeal on his lap top. The door closes it's Chloe. Elizabeth goes to check the door. They hug. Go inside. Elizabeth is setting the table for dinner, they are about to eat.

ELIZABETH

Hello sweetie. What you doing here?

CHLOE

Mum texted me to come. She's with Peter, at the, at the police station.

ELIZABETH

Okay. I'll get another plate.

*Music '2m16' out: 10:45:00*

She goes to the kitchen. Chloe sits down at the table with Alistair. Elizabeth returns and gives Chloe a plate.

CHLOE

They searched the house, the car, they took out the carpet. From the car.

ALISTAIR

You know what the, the police, they, they have all sorts of methods and routines they have to follow in cases like this. So I wouldn't worry about it.

CHLOE

Is mum in trouble?

*Music '2m17' In: 10:45:30*

ALISTAIR

No. No I'm sure she's just helping the police.

**IN: 10:46:39**

**INT. INTERVIEW ROOM/POLICE STATION/WILDE BAY - NIGHT**

Alexandra is looking at printed pages of some Facebook screen shots. She takes a deep breath. Peter, Lorna and Alexandra all have half empty cups of tea. A long session.

LORNA JONES

Let's talk about Daniel Falcon.

Peter hands Alexandra another screen shot. Alexandra looks at it. The penny drops.

ALEXANDRA  
Oh yes. Dan, Daniel Falcon. That's me. I made it up.

PETER ALEXIADES  
Daniel Falcon only has one friend and that's Joanna Lyndsay.

ALEXANDRA  
Daniel's not very popular.

Alexandra's black joke falls on deaf ears.

LORNA JONES  
So you admit your stalking Joanna Lyndsay online for three years?

Profanity 10:46:23

ALEXANDRA  
No I, I wasn't stalking her. Being curious isn't a crime. Is it against the law to, to want to look at the woman who took your husband, took your apartment, your bloody curtains... and who made them her own?

PETER ALEXIADES  
Joanna claims that she heard somebody in the back garden at Elizabeth Robertson's house this morning at approximately six am. Was that you?

ALEXANDRA  
No. Six am. No that wasn't me.

LORNA JONES  
That's more than curious. More like stalking.

ALEXANDRA  
I was not there.

Alexandra looks at Peter but he doesn't meet her eyes. A knock at the door Lorna answers.

Lorna and Peter look at each other. An officer enters the room and indicates he has something for them. Peter and Lorna leave the room.

*Music 'Under the boardwalk' In: 10:47:02*

**IN: 10:47:02 EXT. ELOURA STREET/WILDE BAY - NIGHT**

It is mostly quiet in the lull before the dinner crowd arrives.

Alistair parks the car. Notices a red car drive past as he walks into the supermarket.

*Music 'Under the boardwalk' out: 10:47:32*

**IN: 10:47:32 INT. ALEXANDRA'S CAR - NIGHT**

Alexandra drives down Eloura Street, her mind a million miles away, staring stony faced straight ahead.

**IN: 10:47:36 INT. POLICE STATION/WILDE BAY - NIGHT**

Alexandra sits alone wondering what is going on. Peter and Lorna re-enter the room. Peter looks at Alexandra in a harder way than he ever has. She feels it in her gut. Peter takes a colour photo of a baby's bootie from a file he's carried in with him and places it in front of Alexandra.

PETER ALEXIADES

This is a bootie that was found in Chloe's bedroom. That contains DNA that matches that of Noah Robertson.

ALEXANDRA

What? Where did you find these?

LORNA JONES

Why don't you tell us the truth Alex?

PETER ALEXIADES

Alex. The night Noah Robertson went missing, you were sighted outside both The Cottage and Elizabeth Robertson's house, you've admitted to stalking Joanna Lyndsay on Facebook, you were no more than two streets away from the car where Noah was taken. And now baby clothes with Noah Robertson's DNA have been found in your home.

Alex is terrified.

LORNA JONES

Alexandra Grenville, you are under arrest for the kidnapping of Noah Robertson. You don't have to say or do anything, but whatever you say or do may be used in evidence. Do you understand this?

ALEXANDRA

Are you joking!

Obviously not. Alexandra's anger turns to cold fear.

ALEXANDRA (CONT'D)

Okay I want a lawyer.

**IN: 10:48:46      EXT. WILDE BAY - NIGHT**

Establisher.

**IN: 10:48:52      INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - NIGHT**

Joanna lies in bed gripping the yellow bib. Her eyes are wide open. Alistair asleep beside her. Her mind ticking. She hears Alistair start to snore softly.

JOANNA

(softly)

Al. 'You asleep?

Alistair doesn't stir.

*Music '2m17' out: 10:49:10*

**IN: 10:49:11 INT. KITCHEN/ELIZABETH'S HOUSE/WILDE BAY - NIGHT**

Joanna goes to the kitchen. She doesn't turn on any lights. She goes straight to where the phones are charging. The phone's screen is full of missed calls and texts messages. She ignores them and dials Kirsty's number. It picks up almost instantly.

It's late afternoon in Glasgow and Kirsty is at work in the salon.

**INTERCUT WITH:**

*Music 1m10s' In: 10:49:36*

**IN: 10:49:36 INT/EXT. HAIR SALON/GLASGOW - DAY**

The salon is noisy and busy. Kirsty is putting a set of foils on a customer - watched and assisted by a JUNIOR. Kirsty looks at her phone. A newspaper with headline about the Noah Robertson case is in the salon.

The junior nods and takes over. Kirsty walks out to the back of the salon to avoid the noise.

*Music 1m10s' out: 10:49:45*

KIRSTY

(to phone)

Jo. I'm sick with worry. I was about to get on a plane....

JOANNA

(to phone)

Oh sorry. Oh I've wanted to call so many times....

She chokes up, hardly able to speak.

KIRSTY

(to phone)

Jo. Is there any news? What are the police saying?

JOANNA

(to phone)

Kirsty, you know me. Tell me the truth.. I'm a bad mother am I?

KIRSTY

(to phone)

What?

JOANNA

I am. Tell me the truth. Tell me the truth. Please tell me the truth.

KIRSTY

(to phone)

Jo? You have done nothing wrong. Do you hear me?

Joanna is overcome with another wave of guilt and grief. She has the yellow bib in her hand.

JOANNA

(to phone)

I left him... I didn't, I didn't look after him properly....

KIRSTY

(to phone)

Did Alistair tell you were a bad mother?

JOANNA

(to phone)

No. No...

KIRSTY

Jo, listen to me... it's...

JOANNA

No it's fine, I just, I just wanted err, I just wanted to hear your voice...

KIRSTY

Jo, it's a terrible thing that's happened. But it's not your fault.

*Music 2m18' In: 10:51:01*

Joanna turns around and sees Alistair standing behind her.

JOANNA

(to phone)

I have to go. I have to go.

KIRSTY

(to phone)

Lord, yes it's the middle of the night with you. Erm, go to bed. Get some sleep. Call me tomorrow.

JOANNA

(to phone)

Okay. Okay.

Joanna buttons off. She scrunches the bib up into a ball and hides it.

Alistair goes to get a glass of water.

JOANNA (CONT'D)

You gave me a fright.

ALISTAIR

Why would you ask her if you're a bad mother?

JOANNA

I don't know.

Alistair contemplates her.

ALISTAIR

Only there's a photo of Noah wearing a yellow bib. But they can't find it.

Alistair Joanna eye to eye.

JOANNA  
Does it matter?

ALISTAIR  
I don't know.

Joanna keeps her hand holding the yellow bib.

**IN: 10:52:23 INT. LIVING ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Chloe is crying. The remains of breakfast are on the table. Alistair has just told her Alexandra has been arrested. Elizabeth gets a box of tissues. Joanna watches Chloe.

ELIZABETH  
It's probably just a misunderstanding.

CHLOE  
But mum didn't do anything. She didn't do anything.

Chloe tries to control her emotions.

Chloe lets go, a huge sob. Joanna witnessing Chloe's raw distress. Embarrassed about crying and distraught, Chloe gets up to leave the room. Alistair hugs her and she lets him console her as she cries.

CHLOE (CONT'D)  
When can I see her?

ALISTAIR  
I'll take you there as soon as we can, okay?

Joanna watches all this with growing horror.

**IN: 10:52:51 INT. GUEST ROOM/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Joanna sits on the floor beside the bed. Her face pressed to the phone. One hand absently stroking the yellow bib. Coral sits next to her, Declan sits on the edge of the bed, both on their phones. Susie, Krishna and the Trucker are also in the room.

VIVIENNE/JOANNA  
Why have they charged her?

CORAL  
No idea.

DECLAN  
Imagine her poor little girl. Mother in jail.

VIVIENNE/JOANNA  
If she did take Noah, where is he?

DECLAN

The police were down near the fishing shacks. Had dogs and the whole shebang.

TRUCKER

Did they find a body?

DECLAN

I gave my statement to the cops?

SUSIE

What, what did you see?

TRUCKER

I saw a grey car parked on the road the day the kid went missing.

KRISHNA

Did you see the baby?

TRUCKER

No. But. It was strange. You don't see people outside their cars on that road and that couple they were going for it hammer and tongs.

**10:53:33 FLASHBACK: Alistair runs after Joanna and grabs her.**

Joanna buttons off and puts down the phone. The bloggers are gone and she is alone in the room. She shuts her eyes. Breathes.

Alistair walks in. At first he can't see her in the dark room, then he goes over to her. She opens her eyes.

ALISTAIR

Jo.

JOANNA

We need new rules.

Alistair's demeanour changes - his face dark. He puts his finger over his lips. Shhhhh.

**IN: 10:54:01 EXT. GARDEN/ELIZABETH'S HOUSE/WILDE BAY - DAY**

Alistair and Joanna walk out into the back garden. Joanna follows Alistair to the far end of the garden where a bench sits obscured behind a large bush. They sit down. They are both exhausted.

Joanna opens her hand, revealing the yellow bib. Alistair nods.

ALISTAIR

I know. I found it under your pillow.

JOANNA

I'm sorry. I needed something.

ALISTAIR

I know.

They sit quietly for a moment.

JOANNA

If we could go back. Could we have done anything differently?

ALISTAIR

We've done the right thing. The only thing that makes sense.

JOANNA

As for Chloe and Alexandra, they don't, they don't, they don't deserve this.

He puts his arm around her. Alistair looks at her. The bib in her hand.

ALISTAIR

We just need to let this play out. And they can't ever find this.

JOANNA

I know.

The bib. They both touch it reverentially.

ALISTAIR

These cops are smart. But we're smarter.

Joanna is distraught, astounded at Alistair.

*Music 'Under the boardwalk' In: 10:55:28*

**IN: 10:55:22**

**EXT/INT. HIRE CAR/ELOURA STREET/WILDE BAY - NIGHT**

The night Noah went missing. Alistair and Joanna drive down the main street in their hire car.

Alistair stops the car.

ALISTAIR

I'll just be a minutes.

Alistair holds Joanna's hand until she nods. Alistair gets out of the car. Joanna counts and waits.

JOANNA

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22  
23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40  
41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58  
59 60

*Music 'Under the boardwalk' out: 10:56:17*

Pulling away from Joanna to the back seat of the car - the baby capsule is there but it is EMPTY. Noah is not there.

**IN: 10:56:42**

**END CREDITS**

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

(in Alphabetical Order)

Bec Drake	FARAH AHMED
Defence Lawyer	MOYO AKANDE
Trucker	EDDIE BAROO
Susie	CANDY BOWERS
Young Boy	FOX CURRY
Morven Davis	KATE DICKIE
Henry McCallum	DAVID ELLIOT
Declan	PATRICK HARVEY
Krishna	SACHIN JOAB
Check Out Kid	OLLIE IVIN POOLE
Young Chloe	KAYLA KISIELWESKI
Dr Wallace	SHAUNA MACDONALD
Journalist	CASSANDRA MAGRATH
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Executive Producer for BBC

ELIZABETH KILGARRIFF  
GAYNOR HOLMES

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*Music 2m18' out: 10:57:12*