

Monday

1

EXT. DUNES / MARSH - NIGHT

1

A young girl (mid teens) running through dunes/marsh land that sit a little way behind a beach on the coast of Suffolk.

She is wearing an open black leather jacket over a white school shirt and tie. Her hand is clasped to her stomach as she runs, and the moonlight may allow us to see the shirt is wet and stained and her hand is oily with a thick viscous liquid.

The sand/bog under her feet make the going hard enough, but her panic, fear, and we suspect her injury, are also conspiring to slow her down now, her feet getting heavier and heavier, and so when inevitably she stumbles and falls, we are not so surprised.

She is too weak to be able to get up again, her breath coming now in short staccato gulps as she rolls on to her side, clutching her stomach. Her pupils are dilated, and her face is a mask of both fear and an intuitive understanding of what is happening to her.

That she is dying.

And then a sound, footsteps approaching, someone also out of breath. We do not see who it is, but mark their approach in the pupils of the girl's eyes, eyes that are heavily kohled, to set off her white white skin and jet black hair.

And with these eyes, lidded and increasingly heavy, she tries to find connection.

THE GIRL

I'm sorry.

Fade to black.

CUT TO:

Titles

2

INT. SUPERMARKET - NIGHT

2

*

A woman (mid forties) pushing a trolley through a supermarket, doing a late shop.

She is ROSIE HALETON (45) and as she sticks six boxes of Frubes in to her overloaded trolley, she also attempts to conduct a conversation in to the phone that is jammed in the crook between her ear and shoulder.

ROSIE

....what exactly's the problem,
David, I'm giving you three
months notice.

DAVID (O.S.)

That's not the point, it's *my*
weekend with them.

ROSIE

But I'm not taking a weekend away
from you, I'm just asking you to
swap one.

DAVID (O.S.)

And I'm just saying 'no', I'm
just saying 'why can't you for
once arrange your holidays around
what we've agreed'?

ROSIE

The cottage was only available
that week and...

DAVID (O.S.)

...so tough, it's not exactly as
if the kids would feel *deprived* -
you spend half your lives on
holiday...

ROSIE

That is rubbish...

DAVID (O.S.)

...how the hell you and him even
still *have* jobs I really don't
know...

ROSIE

(quietly)
David...
(a moment's pause,
should she say it? And
then)
...you know sometimes I really
loath you.

And she hangs up. Quiet rage simmering. Almost immediately
the phone rings again, she answers.

ROSIE (CONT'D)

David, piss, off.

JAMIE (O.S.)

Mum?

ROSIE
('Shit')
Jamie, I'm sorry, I thought....

She trails off. A beat, then -

JAMIE (O.S.)
Can't believe you two still wind
each other up.

ROSIE
We don't...

JAMIE (O.S.)
...nearly two years now...

ROSIE
(cutting him off)
Did you want something
sweetheart?

A beat. Then.

JAMIE (O.S.)
Yeah, I was just a bit worried -
Liv's not home yet.

On ROSIE, the sound leaving her world, the breath sucked
out of her.

ROSIE
What d'you mean not home?

CUT TO:

3 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT**

3

And we are close on a washing machine drum, going round and
round and round and round as it cleans its load.

And then we pull back slowly to reveal we are inside a
large, ramshackle, but very homely, kitchen.

CUT TO:

3A **INT. ROSIE AND BEN'S HOUSE / SITTING ROOM - NIGHT**

3A

As we move into a sitting room, from upstairs we can hear
the low hum of a single voice talking, which we are heading
towards. Evidence everywhere, in unpacked tea chests and un-
hung pictures, that this house is only very recently moved
in to.

CUT TO:

3B **INT. ROSIE AND BEN'S HOUSE / STAIRS / LANDING / BEDROOM - 3B NIGHT**

At the top of the stairs now, we turn toward the bedroom at the end of the landing, from where the talking is coming. We will hear the voice but probably not the words.

JAMIE (O.S.)

...I got in about ten minutes ago and just...assumed she was here so I grabbed something to eat and then popped up to see her in her room but ...light was off and...she's obviously not been home.....yeah I tried but it goes straight to voicemail....?

CUT TO:

4 **INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - NIGHT** 4

And we enter the bedroom to find JAMIE HALETON (16) in jeans and t-shirt, no shoes or socks, speaking on his mother and step dad's bedroom land line.

JAMIE is skaterboy cool, but right now, looks pretty unsettled.

JAMIE

...well I'll keep trying her mobile and I'll call you if she walks in.....

ROSIE (O.S.)

(muted panic)

....I'm in the car now, I'll see you in five.....

And she's gone.

And he replaces the receiver in to its cradle. A beat.

His eye cast over the messed up sheets of his mum and step dad's un-made bed.

He stands on her side (where the phone is) by the half opened bedside drawers, on which also sit make up remover pads and a half finished Trollope.

He looks down at it. Something catching his eye. He fully opens the drawer.

Rennies, tissues, diaries, un-read books, contraceptives, nurofen.....and then ...yes, a simple plain white vibrator.

He looks at it.

Then lifts it out.

Looks at it.

And then before we wonder what he might have done next, we hear the front door open downstairs and a -

BEN (O.S.)

Hello?

A beat, then he calmly puts the vibrator back, shuts the door and heads towards the stairs. We stay in the bedroom and so just hear-

JAMIE (O.S.)

Hi Ben, did my mum call you?

And we hear his footsteps padding down the stairs.

CUT TO:

4A INT./EXT. ROSIE'S CAR / ROAD - NIGHT

4A

ROSIE drives home.

CUT TO:

5 EXT. ROSIE AND BEN'S HOUSE / DRIVEWAY FRONT DOOR - NIGHT

5

ROSIE screeching to a halt outside the large Victorian end of terrace house they live in, set back from, but facing the bleak flat winter North Sea, on the outskirts of the small coastal market town of East Lee in Suffolk.

She clips some outside bins as she leaps out of the car and then runs up the path to the front door.

And she is sticking her key in the lock and pushing through the door in to her house.

CUT TO:

6 INT. ROSIE AND BEN'S HOUSE / HALL / FRONT DOOR - NIGHT

6

ROSIE rushing in to see her (new) husband BEN HARLEY (her son JAMIE is there too) and she can see immediately in BEN's eyes as he turns that -

ROSIE

She's not back?

BEN

(going to her)

Sorry, I've only just walked in,
Jamie's just told me....

ROSIE
(tears coming)
Oh my God....

BEN
(cool and calm)
It's okay it's fine...

ROSIE
(panic rising)
It's not okay, where is she?

BEN
What time was she *meant* to be
here?

ROSIE
Seven.

BEN
And she left Reece's on time?

ROSIE
(nods)
Nearly an hour and a half ago.

BEN
And you've rung her mobile?

ROSIE
No answer - where are the others,
could she be with them?

BEN
(shakes his head)
Jess is at study group, Rob's at
piano.

ROSIE
...oh Jesus...

BEN
Sweetheart, she'll be fine, her
phone will just be out of juice
and she'll have just got
distracted somewhere...
(to Jamie)
...where do you guys hang out in
town, the memorial?

JAMIE
The memorial, Farrelly's is open
till nine, the town hall, why
don't we go down there?

BEN

(back to Rosie)

That's a really good idea, lets quickly drive in to town right now, have a scout around, I reckon she'll just be hanging out with mates, lost track of time - you know what she's like....

(he looks at his watch)

...I mean it's not even that late....

ROSIE

She's *thirteen* Ben!

Like how can he not see.

ROSIE (CONT'D)

My daughter is thirteen and nearly an hour and a half late. We need to call the police.

And he nods, defers to her entirely.

BEN

Sorry. Whatever feels right.

And it is even as she is walking to the phone that a key sounds in the lock of the front door.

ROSIE spins round to see the door opening and in walks an utterly unconcerned thirteen year old OLIVIA (**it is very obviously not the girl we saw in the first scene**).

ROSIE's eyes close, the worst nightmares put back in the box.

ROSIE

Oh Livvy.

Walking to her and holding the slightly bemused girl tightly. And we cut from ROSIE's face to -

CUT TO:

7

INT. POLICE STATION / INTERVIEW ROOM - NIGHT

7

The face of another mother, same class, creed, as ROSIE (although older). Another woman, another mother, sitting, ashen faced, in a police interview room as a C.I.D policewoman (D.C. SUE UPTON) takes down details, a clock on the wall showing 21.14. She is KAY MULLARY (51).

UPTON

And she's never done anything like this before?

KAY

Never.

UPTON

(looks up)

I'm sure she'll be fine, probably
just...hanging out with mates and
lost track of time.

And the mother nods. But every pore of her body is sweating
cold white terror.

UPTON (CONT'D)

Okay, can you give me a
description of what she was
wearing?

Words only heard in TV dramas. The woman's face tightens.

CUT TO:

8

INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT

8

ROSIE walking in to their kitchen as BEN finishes some cold
risotto from the fridge. She grabs a bottle of wine and
pours a large glass for herself and starts also to empty a
wash from the machine in to a basket.

ROSIE

So *she* says she told Rob this
morning to tell me she was
popping in to Jasmine's after
Reece's.

He looks up from reading the paper. A half smile on his
face.

BEN

And what does Rob say?

ROSIE

He says she didn't.

He nods, digests, then -

BEN

Always worth remembering in a
situation like this, that my son
is an inveterate liar?

She smiles.

ROSIE

(lifting the basket on
to the kitchen table)
(MORE)

ROSIE (CONT'D)

Well, the good thing is, they're now both in tears and saying they hate each other.

He half laughs, stands, walks over, puts his arms around her.

BEN

Come on, it's fine, they'll have forgotten it in the morning.

ROSIE

I don't think so.

BEN

Ro, if they were brother and sister we wouldn't be batting an eyelid, we'd just be.... threatening them with adoption or something - normal family life stuff....

She nods, half smiles.

BEN (CONT'D)

...seriously, we never thought it would be without difficulties did we - I mean what are we - two months in...?

*
*
*

ROSIE

Seven weeks.
(wryly)
And three days.

*
*
*
*

BEN

(grins)
Seven weeks and three days and no-one's murdered anyone, we're doing fine.

*
*
*
*
*

And he pulls her just a little tighter toward him and kisses her. And she kisses him right back. A tender loving moment. And then he sees the time on the clock.

*
*
*

BEN (CONT'D)

Bollocks, footie's started, don't mind if I watch it do you.

*

ROSIE

(as he peels off)
'Course not.

And she watches him as he walks out of the kitchen.

BEN

(calling upstairs)
Rob, Jamie, footie's on?

And then the sound of feet trampling down stairs. But we stay on her. Unease in her eyes behind her smile as JESS enters to drop a cafetiere and some mugs in the sink.

ROSIE
How's it going?

JESS
The binomial theorem....
(grins as she exits)
....bliss.

ROSIE
(remembering)
Thanks for putting a wash on.

JESS (O.S.)
(from half way up the
stairs)
Not me.

ROSIE frowns, obviously wondering who *did* put a wash on (it is obviously a rarity) but a sudden loud roar from the men next door turns her head, she smiles, nice to hear them all together, and then grabs her wine and heads for the fridge.

CUT TO:

Tuesday

9

INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY

9

Morning, breakfast time. Four kids (JESS, 17, ROB 14, bit of an emo is our ROB) alongside JAMIE and OLIVIA, all trying to get breakfast down them and get out of the house. (**JESS and ROB who are BEN's children, are in one uniform, LIV and JAMIE who are ROSIE's children, are in another - they go to different schools.**)

We hear snatched chaotic dialogue as we track across the breakfast table eventually reaching ROSIE and JAMIE.

ROB
...and it's a cat, but he's
barking, like a dog, until he
sees he's being watched...

OLIVIA
...and then he suddenly looks all
shifty and starts meowing...

ROB
..and the way they've done it...

OLIVIA
...I swear - it is the funniest
thing...

JESS
(grinning)
Have you seen the dog and the
bacon one...

ROSIE

...if you've lost those trainers
Jamie, I will be really cross.

JAMIE

I didn't say I lost them, I said
someone *stole* them - from the
changing rooms.

ROSIE

When?

JAMIE

Yesterday.

ROSIE

(doesn't believe him for
a second)

Yeah? Well I suggest you do a bit
of detective work matey otherwise
they're coming out of your
allowance....

BEN

(walking in)

I'm off.

ROSIE

(looks at watch)

Early.

BEN

Insane day...

(grabbing a piece of
Jamie's toast)

...what time you back?

ROSIE

Late, got our jabs.

BEN

(remembering)

Jess, when we doing ours?

JESS

Tomorrow, Dad - told you five
million times.

BEN

(to Rosie)

Actually if you get a chance, we
need those mozzie things, the
plug in ones?

ROSIE

I'll try but I'm still doing
stock taking so it's a bit
manic.....

(MORE)

ROSIE (CONT'D)

(kissing him)
....anyway, see you later lovely
gorgeous boy.

And she kisses him as OLIVIA mimes being sick behind their
backs. Except ROSIE knows.

ROSIE (CONT'D)

Yeah, whatever Liv.

BEN

(grinning)
Have a good day.

And he is walking out as ROB looks at a text that has just
come through on his mobile.

ROB

Kev says the traffic on the heath
road's mental.

ROSIE

Right, lets move it guys!

CUT TO:

10 **INT/EXT BEN'S CAR / STREET / FLORISTS - DAY** 10

BEN driving through town, pulls over by the side of the
road and gets out. Looks around quickly, and then walks
briskly towards a florists.

CUT TO:

11 **EXT. MOORLAND - DAY** 11

Twenty police officers in a line walking slowly across
heath land fringed by woods.

CUT TO:

12 **INT./EXT. ROSIE'S CAR / ROAD / MOORLAND - DAY** 12

ROSIE driving all four kids to school, JESS, ROSIE and
OLIVIA singing along to 'Glee' as ROB and JAMIE 'pretend'
to hate it.

ROSIE/OLIVIA/JESS

(as Streisand)
....don't tell me not to live
just sit and putter, life's candy
and the sun's a ball of
butter....

JAMIE

Oh man.

ROB

Why d'you listen to this crap?

OLIVIA

(gleeful)

Cos it annoys you?

ROB

Tragic.

And then the traffic slows and we see drivers stopping to look at the lines of coppers beating their path across the heath. ROSIE turns the music down.

OLIVIA

Wow.

JAMIE

What is it?

JESS

That's a search, isn't it?

And ROSIE slows and winds down her window as she sees a policeman moving traffic on.

ROSIE

(to the policeman)

Excuse me, what's happening?

OFFICER

If you could just keep moving please Madam.

ROSIE

Are they looking for someone?

OFFICER

Please?

And reluctantly ROSIE winds the window up and drives on, all four of the kids' eyes, rooted to the sinister image of the line of coppers walking slowly towards the woods.

CUT TO:

13

INT. ROSIE'S CAR / EXT. SCHOOL - DAY

13

ROSIE dropping JAMIE and OLIVIA at school. (JESS and ROB remain in the car.)

ROSIE

Bye guys, have a good day.

BEN (O.S.)

Right.

(a beat)

Sorry why?

ROSIE

(a beat)

The kids were really upset Ben, Rob and Jess as well, I mean a girl's gone missing - I'd imagine they're all pretty scared apart from anything else...

CUT TO:

16 INT. BEN'S OFFICE - DAY

16

A beat.

BEN

Okay.

ROSIE (O.S.)

And it would be great if you could get back early too.

His eyes flick over to the bunch of flowers he bought earlier, sitting on a filing cabinet.

BEN

I'll do my best.

ROSIE (O.S.)

Thanks, speak later. I love you sweetheart.

BEN

I love you too.

And he puts the phone down. He looks at the flowers again, conflict in his eyes.

CUT TO:

17 INT/EXT. DELI / HIGH STREET - DAY

17

ROSIE putting her mobile in her pocket, and then stepping over to the open shop doorway, where she stands, and looks out at the small high street.

Her eyes scanning the street slowly. Focussing now on a man walking past on the other side of the road, bookish, glasses, a wiry strength implicit in his loping gait.

On a man in a car sitting parked up, watching a bunch of school kids walk by.

20 **INT. KAY AND MIKE MULLARY'S HOUSE / LIVING ROOM - NIGHT** 20 *

The same woman we saw earlier in the police station, KAY MULLARY, now with her husband MIKE (58) with some family and friends, clearly there for support, sitting in the kitchen of their house. Un-drunk cups of tea, uneaten sandwiches, on the table in front of them.

Photos of KAY, MIKE and LORRAINE (a late and only child - there can be no others) on a mantelpiece.

All look like they have not slept a wink, which of course they haven't.

And then a knock on their front door. KAY looks up to MIKE. Beyond fear. Is this it? Then they stand and start to walk out of the dining room.

CUT TO:

21 **INT. ROSIE AND BEN'S HOUSE / JAMIE'S ROOM - NIGHT** 21

ROSIE putting school trousers and jumpers in JAMIE's cupboard. Job done, empty hands, turns to go, then a thought. She turns back, looks around, then with a sigh, kneels by the bed, and lowers her head to look under it.

CUT TO:

22 **INT./EXT. KAY AND MIKE MULLARY'S HOUSE / FRONT DOOR / STREET - NIGHT** 22

The parents walking down the corridor toward the front door, two shadows described behind the dappled glass.

MIKE opens it slowly, to reveal the shapes belonging to D.C UPTON and D.C.I. MCCLEISH. Not ten yards behind them, behind their front garden fence, half a dozen reporters.

REPORTER
(shouted over)
Any news Mrs Mullary?

UPTON
Can we come in please?

And they open the door wider and the officers enter.

REPORTER
Has she done this before?

REPORTER (CONT'D)
What sort of girl was she Mr Mullary?

The door shut on their intrusion.

CUT TO:

23 **INT. ROSIE AND BEN'S HOUSE / JAMIE'S ROOM - NIGHT** 23

Close on ROSIE half under the bed, moving stuff out of the way, looking for the lost trainers.

A dusty box of scalextric, lost school books, single socks, boxers etc, and then stuffed right at the back, a carrier bag, she grabs it, pulls it toward her, and still half under the bed, opens it to reveal.....**the trainers.**

ROSIE

Oh you little sod.

And she pulls them out, the proof, he was lying. She stands and walks out, the 'evidence' in her hands ready for presentation.

CUT TO:

24 **INT. KAY AND MIKE MULLARY'S HOUSE / LIVING ROOM - NIGHT** 24

UPTON and MCCLEISH turning to KAY and MIKE in their sitting room, away from the other relatives.

And we watch the rest of the scene in dumb show, as the police officers start to tell them every parents worst nightmare. And we hear the words of a TV reporter over them.

REPORTER (O.S.)

It was at just after four p.m
today that police were able to
confirm the body of a young
female was found in nearby reed
beds....

*
*

On KAY as the words do their very worst.

CUT TO:

25 **INT. ROSIE AND BEN'S HOUSE / STAIRS / HALL - NIGHT** 25

ROSIE walking slowly down the stairs, the trainers in her hands, the sound of the TV coming from the sitting room she is heading toward.

REPORTER (O.S.)

..it's less than twenty four
hours since Lorraine Mullary was
last seen, leaving her school, to
walk the quarter of a mile to her
home...

And as she walks down, she throws a casual look down at the trainers, which is when she sees them.....

.....the dark splatters on the toe and side of one of the shoes, rust coloured, rust/red coloured.

She frowns even as she descends, peers at them closer in the stairway half light. What are *they*?

CUT TO:

26 **EXT. DUNES / MARSH / POLICE SOCO TENT - NIGHT** 26

A white tent in the dunes, we move toward it, toward the lights, past the professionals, till we are inside.

REPORTER (O.S.)

...but even within that short space of time, the small community in which she lived has been rocked by the fear of what might be living within their midst.....

*

And now we enter, to see poor LORRAINE MULLARY, lying in the sandy grass, her unseeing eyes, facing the sky, her white t-shirt stained dirty rusty red with blood....

CUT TO:

27 **INT. ROSIE AND BEN'S HOUSE / SITTING ROOM - NIGHT** 27

...in fact exactly the same red/brown colour ROSIE sees more clearly now (in the light of the sitting room she is walking in to) spattered across the side and toe of one of the trainers.

Inside the room, BEN and the kids are watching the news she heard as she walked down the stairs, all have their backs to her, all have eyes only for the awful reality unravelling their lives in front of them.

ROB, sitting alone, dark eyed.

BEN, arms around a sobbing OLIVIA.

JESS sitting just off.

And JAMIE on his own, pale faced, a look to his step brother whose eyes are glued to the TV.

REPORTER

...tonight it seems their very worst fears have come true.

And then ROSIE *starts*. In one instant, one clear simple possibility that is beyond chilling in its implications comes to her.

That the splatters are blood. A dead girl's blood.

She looks up toward her son JAMIE, the world slowing down.

And even as she looks, he senses her presence and begins to turn. And in that moment she makes a decision that will change her life for ever...

...she shields the bag and trainers from his gaze, and she turns and walks out of the room.

CUT TO:

27A **INT. ROSIE AND BEN'S HOUSE / STAIRS / LANDING / JAMIE'S ROOM - NIGHT** 27A

Rosie walks quickly back up the stairs and stuffs the trainers back under the bed.

What the hell is she doing?

CUT TO:

End of part one

Part two

27B **EXT. ROSIE AND BEN'S HOUSE / DRIVEWAY / FRONT DOOR (PREVIOUSLY SC 27A) - NIGHT** 27B

Lights going out downstairs as everyone goes to bed. The wind battering the walls.

CUT TO:

28 **INT. ROSIE AND BEN'S HOUSE / OLIVIA'S BEDROOM - NIGHT** 28

A deeply distracted ROSIE stroking OLIVIA's hair in bed. Outside a gale blows against the windows, sea spray dotting the glass.

ROSIE

...I don't *know* why,
Livvy.....but I *do* know that
something like this ...it's very
very rare, and the chances of it
happening again...

OLIVIA

...but it might be someone we
already know, someone we walk
past every day in town.....

And of course she is articulating a dread nearer to her
mother's heart than she could possibly know.

JAMIE

You'll be okay, Liv...

ROSIE starts, whips round, JAMIE at the door.

JAMIE (CONT'D)

...me and Mum won't let anything
happen to you, will we?

She looks at her son, should of course be grateful for his
help.

ROSIE

No....

(back to Olivia)

..'course we won't. Now I'll
leave the door open, if you can't
sleep, come in to ours.

And she leans forward, kisses her on the forehead, and then
flicks off her bedside light.

ROSIE (CONT'D)

Night night, darling.

And exits.

CUT TO:

29

INT. ROSIE AND BEN'S HOUSE / LANDING - NIGHT

29

Walking out on to the landing. JAMIE waiting, clearly
unsettled.

ROSIE

You okay?

He nods. But he's so not and his face suddenly crumples,
tears coming. Instinctively she goes to him, puts her arms
around him, her mother's love blocking out anything else.

JAMIE

Can't believe it, Mum.

ROSIE

I know, I know.....

And eventually he calms, pulls back, almost embarrassed as he wipes puffy eyes. She looks at him, 'knows' her fears are misplaced. And yet.

ROSIE (CONT'D)
You said you didn't really know her?

JAMIE
(he shrugs)
Maybe just to say hello to. She hung out with friends of friends but....

A beat.

JAMIE (CONT'D)
...I liked her. She was a bit odd...bit of a loner...but there was something about her.

ROSIE looks at her son. Trying to see.

ROSIE
Her poor parents.

He nods. A beat. Then -

JAMIE
Night then.

And he walks off toward his room.

ROSIE
Jamie?

He turns, looks at her, a picture of innocence.

ROSIE (CONT'D)
I love you.

JAMIE
I love you too.

And as he walks in and shuts the door we stay on her. And we know in *this* moment, she believes she is being insane.

CUT TO:

She walks in to their bedroom, BEN already half asleep. Which she clearly does not quite get (that he could sleep so easily on a night like this).

Will she confide in him? Not a chance.

ROSIE
(getting in to bed)
I've said Liv can come in here if
she can't sleep.

Which elicits no response.

ROSIE (CONT'D)
Is Jess okay?

BEN
(sleepily)
Fine.

She looks at him.

ROSIE
You did check on her, didn't you.

BEN
Rosie...

ROSIE
(realising he hasn't,
getting out of bed)
It's okay, I can do it...

BEN
(sitting up irritably)
...Ro she's fine, she's revising,
please don't disturb her.

And ROSIE stops, turns.

BEN (CONT'D)
I know what she's like. And she's
not the sort of girl to get
overly spooked.

A beat, and then ROSIE walks back to the bed and sits down,
he shuffles over to her and puts his arm around her.

BEN (CONT'D)
I'm sorry, I know you mean well
but...

ROSIE
I'm not their mum.

BEN
....I wasn't going to say that. I
just think...you know - I know my
kids, you know yours - lets play
to our strengths.

She nods. A long beat, she wants to tell him, she really
does. But she can't.

ROSIE
Everything feels...really odd.

BEN
Yeah.

And pulls her to him as they settle back down in to bed,
kisses her head.

BEN (CONT'D)
Let's pray they find this bastard
quickly.

Out on ROSIE, in his arms, the fear in her eyes.

CUT TO:

31 **INT. ROSIE AND BEN'S HOUSE / JESS'S ROOM - NIGHT** 31

JESS finishing her studies. She looks at her watch. Ten to
twelve. She stands, time for a quick shower.

CUT TO:

32 **INT. ROSIE AND BEN'S HOUSE / BATHROOM / LANDING - NIGHT** 32

JESS, in the shower, washing, turning it off, coming out to
dry off. Then, naked, she walks to the sink with her back
to the door, wipes the mirror to remove the condensation
and starts to brush her hair.

And she is doing this for a good few seconds, when suddenly
she stops. She has seen something in the mirror.

She wheels round.

The door, an old pine one, has a crack down the middle a
millimeter or so wide. And she clearly thinks she saw a
shadow through the crack at the door.

JESS
Who's that?

Nothing.

JESS (CONT'D)
Dad?

And then she grabs a towel and walks to the door and flings
it open.

Out on the landing there is nothing. Just the sound of the
wind and an old house straining a little under its
buffeting.

She smiles to herself. Imagining things.

A beat, and then she turns back in to the bathroom, and shuts the door.

CUT TO:

Wednesday

33 **INT. ROSIE AND BEN'S HOUSE / HALL - MORNING** 33

JESS, LIV and ROB in the hall, ready to leave for school with ROSIE.

 OLIVIA
 (calling up stairs)
Mum, it's ten past.

 JAMIE
 (to Rob as he walks out
 from the kitchen)
Have you been in my room again?

CUT TO:

34 **INT. ROSIE AND BEN'S HOUSE / LANDING - DAY** 34

And here is ROSIE standing outside JAMIE's bedroom door. Rooted to the spot, staring at his bed, at what she knows lies beneath.

 BEN
 You okay?

She swings round. BEN there. A moment, when she could tell him. But it passes.

 ROSIE
 Fine.

And the sound of raised voices downstairs, an argument, and almost gratefully, she turns, and walks out.

CUT TO:

35 **INT. ROSIE AND BEN'S HOUSE / HALL - DAY** 35

Just ROB and JAMIE in the hall, the others waiting outside.

 JAMIE
 ...just buy your own, man.

 ROB
 How many times 'man', I didn't
 take them.

INT. MORTUARY / CORRIDOR - DAY

LORRAINE, in the mortuary, on a slab, a single puncture wound to her stomach. UPTON is with the pathologist, JANE MARSHALL.

MARSHALL

....there are no *obvious* indications of a sexual assault.

UPTON

No semen.

MARSHALL

No.

UPTON nods, makes notes.

UPTON

And the knife wound...

MARSHALL

(nods)

...a single blow, just under two centimetres wide at its entry, penetrated about ten centimetres and severed the abdominal aorta....

MARSHALL'S phone rings, she looks at the caller I.D.

MARSHALL (CONT'D)

...sorry, my son's off sick, got this bug that's going round, d'you mind if I take this?

UPTON

(smiles, shakes her head)

...my little girl's got it too.

MARSHALL

(answering)

....hey Nial....

(exiting in to the
corridor)

...oh no, matey, if you're too
sick to go to school you're too
sick to go swimming....

We can vaguely hear MARSHALL talking to her son in the
corridor, but basically UPTON is alone with LORRAINE.

And she moves a little nearer, to study, a little closer,
her face.

Un-harmed, and underneath the slightly hard make up, soft,
beautiful, and actually (of course - she was only fifteen)
fairly child like.

And we must guess she is thinking of her own daughter as
she looks at her. How does a young life end like this. And
then the moment broken, the swing doors flap and MARSHALL
walks back in.

MARSHALL (CONT'D)

Sorry about that...

UPTON

No worries. So...

And UPTON looks down to her notebook, pausing only to blink
away a solitary stubborn tear.

UPTON (CONT'D)

...time of death.....

CUT TO:

39 INT. DELI - INTERCUT WITH - INT. DAVID'S BOATHOUSE - DAY 39 *

SCENE DELETED *

40 **INT./EXT. BEN'S CAR / STREET / HOUSE - DAY** 40

BEN in his car, driving slowly through the town, a minor scuffle breaking out outside a house at the end of the high street.

The police escorting a middle aged man out of his house, a couple of passers by shouting at him, an elderly woman's face appearing at a bedroom window of the house he has come out of, watching in terror.

A shout of 'fucking pervert', 'murdering bastard', BEN catching the man's eyes just as he is pushed in to the back of a police car. His eyes haunted, hunted.

BEN drives on, shaken.

CUT TO:

40A **INT. BEN'S CAR / EXT. TOWN OUTSKIRTS** 40A

BEN then pulls up on the outskirts, gets out, opens the back door, gets the flowers he bought yesterday, which are lying on the back seat, and walks away from the car.

CUT TO:

41 **INT. DAVID'S HOUSE - DAY** 41

DAVID in his flat in town, a very much humbler affair than BEN and ROSIE's house. The six o'clock news sounding from the sitting room as DAVID pours himself a three finger whiskey, clunks some ice in it and then walks in to the sitting room, where JAMIE sits in an armchair, a plate of more or less uneaten pasta on the table in front of him.

The tail end of the local news, revealing a local man has been arrested by detectives investigating the murder.

REPORTER

....the man, believed to be a local resident, was tonight said to be helping police with their enquiries, but with no further details given, speculation remains rife amongst this small community.

DAVID

Bastard.

JAMIE turns. Looks at him.

JAMIE

He's just being questioned.

DAVID

They don't pull these guys in
unless they've got good cause.

JAMIE turns back to the TV, then flicks the TV to another channel, but is clearly not watching. DAVID watching him. JAMIE looks back. 'What'.

DAVID (CONT'D)

You want to talk?

JAMIE

That's why I'm here Dad - 'cos I
don't?

Which DAVID finds vaguely amusing, knowing his ex as he does.

DAVID

Not a problem.

And he takes a fat slug of his whiskey, grabs the evening paper and starts to read. JAMIE still watching (not) the TV.

JAMIE

What time you get in last night?

DAVID distracted, reading.

DAVID

Quite late, nearly nine I think,
had to drop a keel off in
Penford, why?

JAMIE

I came round. Waited till about
eight.

DAVID

(looks up now)

You should have rung me, I could
have dropped it off today.

JAMIE

Not a problem, just chilled.

And JAMIE turns back to the TV, DAVID watching him for a second.

DAVID

You sure you're okay.

JAMIE

Yeah, absolutely.

And so DAVID goes back to the papers. Out on JAMIE.

CUT TO:

42

INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT

42

A finger tracing down a washing machine manual. It slides slowly down the page, till it hits 'boil wash, 85 degrees', which is where it stops.

The finger then slides right to find other details, the last being the timing. One hour fifty minutes.

We pull back, the finger is ROSIE's, and she is standing by the washing machine, the manual open on a page in front of her.

Behind her, OLIVIA at the kitchen table doing homework. And after an age, ROSIE finally speaks.

ROSIE
Liv ...?

OLIVIA does not look up.

OLIVIA
Mmmm?

A beat, ROSIE hesitating. Then.

ROSIE
Did you put a wash in on Monday?

And now OLIVIA looks up.

OLIVIA
What?

ROSIE
Did you come home before you went to Reece's and put a wash on?

OLIVIA
Oh don't start nagging Mum, please, not today...

ROSIE
I'm not nagging I....

OLIVIA
...no, I didn't, sorry.

On ROSIE, for so many reasons, not the answer she wanted to hear.

ROSIE
S'fine. It's not important.

Except of course, we suspect it is. Very.

CUT TO:

43 **INT./EXT. DAVID'S CAR / ROSIE AND BEN'S HOUSE / DRIVEWAY - NIGHT** - 43

DAVID dropping JAMIE off outside his mother's house.

DAVID
Night mate, love you.

And DAVID goes to kiss him, but JAMIE tightens, he is at that age.

DAVID (CONT'D)
It's an awful thing that's happened, it would be weird if you weren't upset.

JAMIE nods, opens the door.

JAMIE
See you Saturday.

DAVID
Send my love to Liv...

But the door slam cuts off the last words.

DAVID (CONT'D)
(to himself)
....miss you.

And he watches him head in to the house, and then pulls away.

CUT TO:

44 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT** 44

A meal being cleared, BEN and the girls helping, ROB walking out as JAMIE walks in.

ROSIE
...hiya...

JAMIE
Hey.

ROSIE
...Rob, please don't just leave without clearing your plate.

JESS
It's okay I've got it....

ROSIE
No, Jess, he has to do it...

ROB
(exiting)
....I've got homework.

ROSIE
(losing it)
Robert come back here now!

And the whole room stops and ROB looks genuinely surprised.
BEN standing. Eyes to him. What will he do?

BEN
Do as she says Robert.

And reluctantly, cursing under his breath, he does, then
exits.

BEN (CONT'D)
(to her, quietly)
You okay?

ROSIE
I'm fine.

BEN
I'll go and speak to him.

ROSIE
Please, he was really difficult
this morning as well.

BEN exiting, JAMIE grabbing some juice. ROSIE watching him
without appearing to watch him.

ROSIE (CONT'D)
How was your dad?

JAMIE
Good.

ROSIE
He said you rang him, wanted to
go round there?

He drinks his drink.

ROSIE (CONT'D)
Any particular reason?

The noise of the girls in another room.

JAMIE

Just wanted a bit of peace and quiet, after the last couple of days, this place - it does my head in sometimes.

She nods, then turns away does not want to look him in the eye when she says -

ROSIE

So did you find your trainers?

He turns and puts the drink back in the fridge.

JAMIE

Nope.

A beat. She turns, back now, does look at him.

ROSIE

Are you absolutely sure they were stolen?

A beat. He turns, looks at her.

ROSIE (CONT'D)

I mean if you've just lost them, oranything else, I won't be cross. I'll be more cross if I find out you're lying.

A beat as he debates whether to say something.

JAMIE

Well I *think* they were nicked, I'm pretty sure I left 'em in my locker butI dunnomaybe someone borrowed 'em or.....

A beat. A lifeline?

ROSIE

Which someone?

He shrugs.

JAMIE

I dunno.

ROSIE

Someone at school you mean or...someone *here* or..

JAMIE

(turning away)

Mum, I got three essays to do.....

ROSIE

Jamie...

JAMIE

(exiting)

...yeah, either, neither, I dunno, sorry but - I got a pile of homework....

And he is gone. Out on ROSIE. Did it just get even more complicated?

CUT TO:

End of part two

Part three

45 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT** 45

The murmur of the TV in the sitting room next door. ROSIE on the phone, hushed, so BEN does not hear.

ROSIE

(quietly)

...oh Hi Miss Cale, it's Rosie HALETON here...I just wanted a quick word because we've been having some problems with Robert's punctuality recently...can I just ask - what time did he get to you for his piano yesterday...six bang on...okay that's great...nope that's all I need....thanks very much then, bye now.

And she puts the phone down. For whatever reason, not what she wanted to hear.

CUT TO:

46 **INT. POLICE STATION / CORRIDOR / CID ROOM - NIGHT** 46

The man we saw being arrested earlier, walking down a corridor with an officer.

MCCLEISH watching him go, then walking into the C.I.D. office, which is full of officers drafted in to help with the case. UPTON looks up.

MCCLEISH

(weary, to Upton)

The alibi checks out.
(MORE)

MCCLEISH (CONT'D)

He was in London since Friday,
visiting his sister. Didn't get
back till this morning.

Back to the drawing board.

She turns over the next in a huge pile of questionnaires,
looks at a photo of her kids, it's ten in the evening and
she wants to be home.

CUT TO:

47 **INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - NIGHT** 47

ROSIE lying in bed, wide awake, she looks at the clock next
to her bed. Two forty five.

She gently pulls the covers off, BEN fast asleep, and pads
out of the room.

CUT TO:

48 **INT. ROSIE AND BEN'S HOUSE / SITTING ROOM - NIGHT** 48

ROSIE on the ipad, typing something in to Search-wise.net.

We pull round to see she has typed '**how do you test
something is blood?**'

She presses 'go' and waits. Then a million answers come up,
she starts to check the first one out. *

CUT TO:

Thursday

49 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY** 49

Close up on paper, a photo of the man arrested the day
before under the heading 'RELEASED SUSPECT ON SEX
REGISTER'.

BEN looking at it as he gulps down coffee. The kids
finishing breakfast.

BEN

Wow. These papers.

ROSIE still in her dressing gown, making a lemsip, seems
not to hear.

BEN (CONT'D)

Right come on kids, lets move it.

And as they go to get blazers, bags etc, he walks over to her.

BEN (CONT'D)
(putting his arms round her)
Sorry you're feeling ropey.

ROSIE
Probably just a twenty four hour thing, sure I'll be fine after a bit of kip. And I rang Maria - she's going to pick 'em all up.

BEN
(nods, a beat)
And it is just a bug, isn't it.

ROSIE
(nodding in to his shoulder)
'Course. What else.

Which seems to satisfy him. He kisses her head.

BEN
(grinning)
I'll bring you home some chicken soup.

And he is off.

CUT TO:

50 **INT. ROSIE AND BEN'S HOUSE / WINDOWS ON STAIRS / EXT. DRIVEWAY - DAY** 50

ROSIE at the window watching all the kids leaving in BEN's car.

And when it has pulled away, she rushes to her bedroom takes off her dressing gown in order to get dressed.

CUT TO:

51 **EXT. HIGH STREET / CHEMIST - DAY** 51 *

ROSIE walking with purpose down the high street, a hat pulled down over her forehead and a scarf wrapped around her mouth.

Police boards everywhere, the police and press presence very strong. And head down, she bumps in to someone.

ROSIE
Sorry, I....

And it is KAY MULLARY, standing in the middle of the pavement, a shopping bag in her hand, but no shopping in it.

ROSIE (CONT'D)
...oh. Kay I'm.....I'm so
sorry...

But KAY does not hear her, does not see her, is not seeing anything.

ROSIE (CONT'D)
...if there's anything I can....

But she is as good as talking to herself.

And so she walks on, leaving KAY standing alone, locals walking past her, eyes down, not wanting to meet her eye, almost like what has happened to her might be contagious.

And we are back with ROSIE as she walks on and in to a chemist.

CUT TO:

51A INT. SCHOOL / CORRIDOR - DAY

51A

Kids walking along a corridor, looking at a row of edgy looking pupils waiting outside with a WPC in attendance. JAMIE is at the front of the line, when the classroom door opens. *

A visibly upset girl walks out with a teacher. Another teacher appears, smiles at JAMIE 'his turn' and ushers him in. *

CUT TO:

52 INT. SCHOOL / CLASSROOM / CORRIDOR - DAY

52

SCENE DELETED *

ROSIE sitting at the kitchen table. In front of her....stuff.

A bottle of hydrogen peroxide.

A J cloth.

An empty carrier bag.

An A4 sheet printed from Search-wise.Net.

And next to all these....the trainers.

She should undo the bottle top, she should do the test. But she seems frozen, too scared to 'test her son' for fear of what she might find.

We stay on her, time lapse, how long she sits there, we don't know, but we get some clue, when finally, we hear the sound of car doors opening and slamming.

The kids are home.

Jerked out of her thoughts, she quickly stands, grabs the carrier bag, stuffs the trainers inside and then puts them in the back of a deep kitchen cupboard.

The sound of the front door opening and voices coming in from the hallway.

And then they are walking in to the kitchen, ROB, JAMIE, OLIVIA, no-one clocking the bottle of hydrogen peroxide and Search-wise.Net pages on the kitchen table which ROSIE now scoops up.

ROSIE
(false brightness)
Hey, how was school?

OLIVIA
Grim. Police everywhere. All had to answer questions.

ROSIE
How horrible.

JAMIE
Pretty much everyone was in tears.

On ROB, flat, expressionless as he watches JAMIE.

ROSIE
Do they....I mean.. did you get any sense of whether they have any leads...

OLIVIA
...not really, no...though Sally Oram reckons Mr Skinner fancied her and... *

JAMIE
(too sharp)
Sally Oram's a moron.

OLIVIA
I didn't say *I* did, I just said...

But she is wasting her time and she knows it. She walks out followed by ROB. JAMIE looks up at his mum.

JAMIE
I don't think anyone knows anything, no.

And ROSIE nods, holding his eye, and then he smiles.

JAMIE (CONT'D)
And how are *you*?

And gives her a kiss, which catches her out, in it's simple normality.

ROSIE
Better. Thank you. Better.

And he walks to the fridge to grab something to eat. And with his head buried inside it, she looks at the bottle of peroxide in her hand. What is she *thinking* of...

...and then she walks straight to the bin and puts it and the printed Search-wise.Net sheet deep inside under the potato peelings and the remains of last week's pesto pasta and exits.

ROSIE (CONT'D)
(exiting)
Liv, come on, homework....

At which JAMIE emerges from the fridge with a bowl of cold chilli leftovers to eat.

And do we imagine it, or do his eyes come to rest..... on the bin?

CUT TO:

54 **INT. POLICE STATION / CID ROOM - NIGHT** 54

UPTON on the phone, a stack of school statements on her desk, which she, and indeed all the other officers are working their way through methodically.

UPTON
...and we just need to check, Mr Whistler, that Gary was with you when he said he was.....okay that's great, that's all I need, thanks a lot...bye now.

And she signs off and then turns over the next one, and dials the contact number given.

CUT TO:

55 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT** 55

ROSIE and BEN eating supper alone, she is pouring a second large glass of red, is slightly drunk (and slightly manic) and seems to want, for this moment at least, to forget.

ROSIE
...so I've booked the car, booked the parking at the airport, I've re-arranged the jabs for tomorrow...

BEN
...I'm so looking forward to it,
I think we all really need...

JAMIE (O.S.)
....no you piss off!

The shout comes from upstairs and is followed by the sound of arguing. ROSIE stands quickly, followed by BEN and they are both heading for the stairs fast.

CUT TO:

56 INT. ROSIE AND BEN'S HOUSE / LANDING / STAIRS - NIGHT 56

JESS, in a towel, wet hair, is on the landing facing JAMIE and they are going at each other as ROSIE bounds up the stairs. (OLIVIA and ROB appearing as the argument heats up)

JAMIE
...you're losing it...

JESS
...I am not losing it you
creep....

ROSIE
(bounding up the stairs)
...hey hey hey what's going
on....

JESS
He was watching me, in the shower
that's what's going on.

JAMIE
That is complete crap...

JESS
I saw someone, through that crack
in the door...

JAMIE
She's been studying too hard,
you're hallucinating...

ROSIE
Hang on, you said you saw
'someone'...

JESS
(nods)
...and when I opened the door, I
saw him going in to his room.

JAMIE
In your *dreams*.

BEN

Hey, Jamie, you can cut that out
right now...

ROSIE

Ben, can I deal with this...

BEN

(snapping)
Please do...

ROSIE

(shooting Ben a look)
Was it you?

JAMIE

(appalled)
I can't believe you're even
asking me that!

ROSIE

Maybe you *thought* you saw
someone, Jess...

JESS

Are you saying I'm lying?

ROSIE

I'm just saying everyone's very
tense, understandably, and...

JESS

...I know what I saw, it happened
the other day too...

JAMIE

...so you just assume it's me.

JESS

Well who else is it going to be?

JAMIE

What about Robert?

ROB

Oh mate, that is sick, she's my
sister.

JAMIE

Yeah and I've *seen* some of the
shit on your computer....

ROB

(going for him)
Oh you dick head...

BEN
(stopping him)
Hey hey hey...

ROB
Mate don't even *think* about
accusing *me* of stuff!

BEN
...Rob go to your room, Jess the
same please.

ROB
What?!

BEN
Just do it!

ROSIE
And you Livvy please.

And they reluctantly agree, leaving JAMIE alone.

ROSIE (CONT'D)
Jamie...

JAMIE
Bollocks to this, I'm going to
Dad's.

ROSIE
You're not going anywhere.

JAMIE
Yeah....?
(heading down the
stairs)
...who's going to stop me?

BEN
(blocking his way)
You're staying here, Jamie.

An suddenly JAMIE grabs BEN's arm and wrenches it away.

JAMIE
(quiet, icy, fury)
Out of my fucking way.

And BEN is totally stunned, palpably scared for a second by
this tall strong young man in front of him, who has a look
in his eyes he has never seen before.

He looks to ROSIE, who is utterly lost for a nano-second,
as shocked as BEN, and in that moment, JAMIE pushes past
him.

The pair of them stay there frozen for a second, cannot quite believe what just happened, as they hear the front door slam.

ROSIE
I.....I'm sorry.

BEN looks furious and confused in equal measure.

BEN
I'm going to speak to my kids.

And he turns and goes.

ROSIE on her own, in shock, outside JAMIE's bedroom. And then she makes a decision, and starts to head very quickly down the stairs two, three steps at a time.

CUT TO:

57 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT** 57

She walks quickly in, goes to the kitchen cupboard, reaches in and retrieves the bag of trainers from the back.

Then she goes to the bin, pulls out the bottle of Hydrogen Peroxide out of it and heads to a downstairs loo.

CUT TO:

58 **INT. ROSIE AND BEN'S HOUSE / LOO - NIGHT** 58

She locks the door, sits on the bowl, then pulls one trainer out of the bag and then swabs some loo roll with the solution. And then after one final moment's hesitation, dabs it copiously on to the dark brown stain.

And nothing happens.

ROSIE
(a whispered prayer)
Please please please.

Still nothing, she starts to relax just a tiny bit....

....and then it starts to fizz.

No-where else, just on the stains, it starts to fizz. Her hand clasps to her mouth in horror. And in that instant we know that whatever the test was that she has just done, **it has unequivocally told her the stain is blood.**

CUT TO:

End of part three

Part four

59 **EXT. ROSIE AND BEN'S HOUSE / DRIVEWAY FRONT DOOR - NIGHT** 59

DAVID on the doorstep. And he is angry.

DAVID
I want to speak to her!

BEN
And I've told you, right now she
doesn't want to speak to you.

DAVID
Does she have any idea how upset
Jamie is?

BEN
Well, you know what, we're pretty
upset, in fact very upset about
the way Jamie behaved tonight
so...

DAVID
...I don't give a rat's arse
about you, I care about my son,
and the fact that he's clearly
struggling in the face of some
fairly appalling parenting...

BEN
...oh this isn't a pissing
contest David, who's the
better....

DAVID
(interrupting)
...yeah I really don't need
advice from you, mate...
(walking away)
....tell her to call me. Tonight.

And he walks to his car gets in and speeds off. And finally
BEN turns and closes the front door.

CUT TO:

60 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT** 60

BEN walking in to the kitchen. ROSIE, sitting at the
kitchen table, head in hands, she looks absolutely awful.
He shrugs.

ROSIE
I *will* call him. Just not now.

He sits down.

BEN

What is it, Ro? We can sort
tonight out. Is there something
else?

She looks up, red rimmed eyes, is she going to tell him?

ROSIE

Why does there have to be
something else?

BEN

Cos I feel like....you're drawing
away from me.

A beat, he is on the money.

ROSIE

I'm not at all.....but the last
few days, I know they've been
difficult....but even so.....

BEN

What?

ROSIE

...okay, tonight you just assumed
your daughter was telling the
truth because....well because
she's your daughter.

BEN

And you assumed she *wasn't*
because he's your son.

ROSIE

Exactly. *Exactly*. I'm not saying
either of us is wrong or right,
I'm just saying...we're a family
with a great big...crack down the
middle.

On BEN stunned.

BEN

Cos of *one* problem?

ROSIE

But it's not is it, it's not one
problem, it's things like the
flowers...

BEN

(frowns)
...the flowers, what flowers?

ROSIE

...Oh Ben, the ones you still buy
for Jenny's grave, you leave the
receipts in your trouser
pockets...

BEN

(caught out)
Oh. Ro, I'm sorry, I.....

ROSIE

...it's the flowers, it's
tonight, it's Monday night when
Liv went missing...

BEN

(astonished)
What did I do wrong *then*?

ROSIE

...you didn't do anything wrong,
you were just you, a concerned
adult, who is very fond of her,
who might even love her but I
could see Ben, I could see you
didn't feel it in *here*...

She touches her breast.

ROSIE (CONT'D)

... 'cos she isn't your baby,
Jamie is not your baby. And as
long as there are no problems, no
crises, that's fine....but
families *do* have crises, *do* find
themselves in extraordinary
situations....

A beat.

ROSIE (CONT'D)

(standing)
...and I just can't see how we
will deal with those
together.

And she walks out leaving him utterly gobsmacked.

CUT TO:

Friday

61

INT. POLICE STATION / PRESS ROOM - DAY

61 *

An utterly broken KAY MULLARY sitting at a table with her
husband, making an appeal. D.C UPTON with her, holding her
hand for support.

KAY

....Lorraine was a beautiful,
happy.....and unique young
woman, who we loved with
every...fibre of our being....and
her death has left a...hole in
our lives... that will never be
filled.....so to anyone who
thinks they might have *any*
information, anything at all...

CUT TO:

62 **INT./EXT. ROSIE'S CAR / SEA FRONT ROAD - DAY** 62

ROSIE driving away from the school, listening to the appeal
on the radio.

KAY (ON RADIO)

...as a mother, I beg you to come
forward, so I can get justice for
my child...

Out on the tears running down ROSIE's cheeks.

CUT TO:

63 **INT./EXT. DAVID'S BOATHOUSE / BOAT YARD - DAY** 63

DAVID working at a work bench (various colleagues in the
background) outside his boat yard joinery business, when he
looks up and sees ROSIE standing at the door of his
workshop. And something in her look tells him something is
very wrong indeed.

CUT TO:

64 **EXT. BEACH - DAY** 64

DAVID and ROSIE walking along a bleak Suffolk beach. She
has obviously just told him about the blood and he looks
more confused than anything else.

DAVID

Sorry, I'm confused... what
exactly are you saying?

She stops, turns, and makes sure he is looking in to her
eyes when she says.

ROSIE

You know what I'm saying.

A beat, he cannot quite absorb it.

DAVID

That....?

He doesn't need to finish, he almost laughs.

DAVID (CONT'D)

Just because he has a bit of
blood on his trainers? That will
be from a nosebleed?

Hardening in the face of his mockery.

ROSIE

Because he tried to suggest
Robert might have taken them.
Because someone washed all his
uniform on Monday evening.
Because I saw a look in his eye
yesterday that I've never seen
before.....

A beat, and then she dissolves.

ROSIE (CONT'D)

...I'm so scared David.

And she is sobbing, almost uncontrollably.

DAVID

Hey...

He walks forward awkwardly. Puts a hand to her shoulder.

DAVID (CONT'D)

...hey hey hey, it's alright,
it's okay....

She wipes her eyes, tries to calm herself,

ROSIE

He said he was at yours till gone
eight.

DAVID

He was.

ROSIE

You were there?

A beat.

DAVID

No, I wasn't, but...

She nods. Pretty much knew he was going to say that.

ROSIE

...the washing was already finished when I got in at eight thirty. It was a ninety degree wash, takes nearly two hours. I've checked with everyone else. None of the others put it on.

A beat.

DAVID

So he made a mistake, he got back to yours at six thirty. What does it matter? There'll be an explanation. And it won't be that he killed a girl and is 'covering his tracks.' This is our son you're talking about.

A beat, her face crumples again.

ROSIE

I know.

A beat.

DAVID

So....have you said anything to him?

And now her turn to look at him like *he* is insane.

ROSIE

No.

DAVID

Why not?

ROSIE

Oh for Christ's sake David, like you said - this is our *son*, he's vulnerable enough already after the divorce, how do you think it would make him feel, his mother asking him if he was involved in killing someone.

A beat. His silence a tacit acceptance that she might have a point.

DAVID

Have you spoken to Ben about it?

A beat.

ROSIE

No.

On DAVID, the merest suggestion of gratitude that she has kept it between the two of them.

DAVID
So? What do you want to do?

A beat, she has obviously given this some thought.

ROSIE
I went through his bedroom
yesterday, looking for....I don't
know what really ...just
...something, that would tell me
who he is.

DAVID
I know who he is.

ROSIE
Do you? Really?

On him, faltering in the face of her certainty.

ROSIE (CONT'D)
Because I don't. I don't know who
his friends are, where he goes
after school, what girls he
likes, if he even likes girls.

A beat.

ROSIE (CONT'D)
I mean does he talk to you?

DAVID
He's a teenager.

ROSIE
I'm not criticising you, I just
.....I feel like I've let him
down.

A beat.

ROSIE (CONT'D)
I feel likeI've been so
wrapped up in my own life...
('Ben')
...that I've let things
...slide...let him...get away
from me.....

*

A beat, maybe they both have. She looks up at him, then,
deep breath.

ROSIE (CONT'D)
... so I want you to help me
just...watch him for a bit.....

*

She looks at him to see what his reaction is. He does not kick off.

ROSIE (CONT'D)
...after school, see where he goes, what he does....so we can find out if he's who we *think* he is... if he's who we *hope* he is.

*

A beat. On DAVID, eyes down, clearly cannot quite believe the situation he finds himself in. And then he looks up.

DAVID
Well if that's what you really want, if that would put your mind at rest, fine, I'll help you. But I have to say.....

And he considers what he is about to say, and then nods, as he confirms it in his own mind.

DAVID (CONT'D)
....I have to say I don't believe it for a second.

And out on ROSIE. The tiniest sense that DAVID's certainty is reassuring.

CUT TO:

Montage

65 INT./EXT. ROSIE AND BEN'S HOUSE / DRIVEWAY FRONT DOOR - DAY 65

Monday

The kids leaving for school, ROSIE still in her dressing gown. As they leave, ROSIE walks back in to the house.

CUT TO:

65A INT. ROSIE AND BEN'S HOUSE / JAMIE'S ROOM 65A

ROSIE walks straight in to JAMIE's bedroom, she grabs his lap top and unplugs it.

CUT TO:

66 EXT. SCHOOL - DAY 66

The school gates at lunch, kids emerging, press men looking for interviews, one large kid snapping, and lunging for a photographer, having to be pulled off by another friend.

Tensions growing.

And then finally DAVID sees JAMIE emerge, following him as he walks...not toward town and the cafes the other kids are going to ...but toward the heath. On his own.

CUT TO:

66A **EXT. STREET - DAY**

66A

DAVID continues to follow JAMIE.

CUT TO:

67 **INT./EXT. COMPUTER SHOP - DAY**

67

ROSIE in a computer repair shop.

ROSIE

...you have so many don't you,
different passwords, and now it's
locked me out so...

*
*
*

She hands over her forty quid, cash.

ROSIE (CONT'D)

...if you could just get me back
in...

*
*
*

The GEEK looks at the lap top and its clearly very teenager decoration, with a wry smile, knows it's her son's, but hey - he's getting forty quid so what does he care.

GEEK

Be ten minutes.

He takes it from her and walks out the back. She waits.

CUT TO:

68 **EXT. BEACH / SEA WALL / BEACH HUTS - DAY**

68

JAMIE walking across down on to a remote part of a beach, toward an older lad, no school uniform, sitting under a groyne, smoking a very large joint.

We are watching from the P.O.V. of DAVID, sitting parked up in his car, in a road alongside the sea front.

The other lad offers JAMIE a nod which JAMIE returns, and then JAMIE sits, slings off his school rucksack, and gratefully accepts the joint to take a long hard toke.

CUT TO:

69

INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - DAY

69

ROSIE back at home, checking through JAMIE's lap top.
Looking at his search history.

*

And he walks in after her, as if he lives there. Except as she walks to the lift and gets in, he goes to where the mail is left on the side, the spam mail, the junk mail left there by the tenants, and is able to find a couple of mail shots sent to a SEAN CHRISTIE, Flat one, Erskine House.

CUT TO:

73 INT. DAVID'S HOUSE - NIGHT

73

DAVID sitting at his computer, on the phone to ROSIE.

DAVID
I need to speak to you as soon as possible.

ROSIE
I'll be there in half an hour.

CUT TO:

74 INT. ROSIE AND BEN'S HOUSE / KITCHEN - NIGHT

74

ROSIE walking in to her kitchen. JAMIE, BEN and JESS sitting at the kitchen table. They have clearly all already been talking and BEN turns now, like progress has been made.

BEN
So.

ROSIE
So.

BEN
We all agree, that we're very sorry for the things we said....

He looks at both JESS and JAMIE. They both nod.

BEN (CONT'D)
...and that although tensions are running high, it was still totally unfair to accuse Jamie of what Jess did...

On JESS, clearly going along with this for political reasons, more than because she necessarily believes it.

BEN (CONT'D)
....and that we would now like to draw a line under it and get back to being a...happy family.

And he offers a hand to JAMIE.

BEN (CONT'D)

And I'm sorry Jamie if you felt I didn't offer you my support, that was wrong of me.

A beat. And then JAMIE takes his hand.

JAMIE

Let's forget about it.

And he turns to JESS.

JAMIE (CONT'D)

And I over reacted and made it all a lot worse so...I'm sorry.

And he leans forward and offers her a kiss and a hug, which actually, she takes in the spirit in which it seems to be meant.

And ROSIE watching him, seeing the nice decent boy she so wants her son to be.

BEN turns, offers her a smile, which she returns, as he believes they are heading back to normality.

ROSIE

I've got to nip out to the Sainsbury's - anyone need anything?

CUT TO:

75 **INT. ROSIE AND BEN'S HOUSE / STAIRS / HALL / ENTRANCE - NIGHT** 75

ROSIE walking out of the front door fast. Which means she does not clock ROB, sitting half way up the stairs in the dark, watching the tableau in the kitchen, with interest.

CUT TO:

76 **INT. MORTUARY - NIGHT** 76

UPTON walking down a corridor, pushing through swing doors and then finally pushing through in to the mortuary. MARSHALL washing her hands, end of the day. Turns to see her.

MARSHALL

Ah, evening.

UPTON

Your message said you had something?

MARSHALL

Yeah..

(smiles)

...bit of a result actually.

CUT TO:

77

INT. DAVID'S HOUSE - NIGHT

77

DAVID and ROSIE walking through his house.

DAVID

His name's Sean Christie.

ROSIE

Leaving school before A levels doesn't necessarily make him a bad person, David.

DAVID

No. But this does...

And he arrives at his lap top, a web page showing a local free news sheet article about CHRISTIE.

DAVID (CONT'D)

...he had a history of violence at his school apparently, and then last year, he was arrested for indecent assault against a fifteen year old girl. The charges were dropped eventually but....

*

He turns to look at ROSIE, his mind already clearly made up.

DAVID (CONT'D)

...this bloke's obviously a nasty piece of work. And our son thinks he's a *friend*. So who knows what he might have done for him, what things he might have *hidden* for him.... what lies he might tell for him.

On ROSIE. Shakes her head in disbelief, it gets worse.

ROSIE

What are we going to do, David?

She looks to him and he clearly doesn't have any answers either. Her tears coming.

ROSIE (CONT'D)

What are we going to do?

And he does not answer.

CUT TO:

78 **INT. ROSIE AND BEN'S HOUSE / SITTING ROOM / STAIRS - NIGHT** 78

On ROB, in the sitting room watching TV, something in his peripheral vision, he turns, to see JAMIE passing the open sitting room door, and then walking slowly up the stairs.

Out on JAMIE as he walks up in to the darkness.

End of episode one.