

1 **EXT. EAST LEE - NIGHT** 1

A brutal wind blowing in from the sea, storm clouds gathering.

CUT TO:

2 **EXT. EAST LEE HIGH STREET - NIGHT** 2

A yellow witness request board succumbs to the relentless battering gale and is sent crashing over and scudding along the pavement.

A police car patrolling the empty street, the odd pedestrian scuttling home head down, a young woman being picked up from the pub by her dad, no women out on their own.

CUT TO:

3 **EXT./INT. DAVID'S HOUSE / KITCHEN - NIGHT** 3

The sea wind buffeting DAVID'S house. Inside a solitary light burning in DAVID'S kitchen, DAVID and ROSIE sat opposite each other at the kitchen table, heads in hands.

CUT TO:

4 **INT. DAVID'S HOUSE / KITCHEN - NIGHT** 4

DAVID and ROSIE sat in silence, as the weather does its worst outside. Then finally -

DAVID
...the police must already be
aware of this boy....

He looks up. ROSIE says nothing.

DAVID (CONT'D)
...with his history, so if we
went to them now...I really
don't think we'd be telling them
anything they won't already know.

A long beat. And then

ROSIE
About *him*...no.

The unspoken clause left hanging. 'But what about Jamie.'
The pair of them struggling to say it out loud. But finally
DAVID does.

DAVID

Rosie.....I cannot believe our son could ever have done anything....could ever have actually ...*hurt* anyone...

He looks up, waits for her agreement. It doesn't come. And so DAVID chooses to take her silence as tacit acceptance.

DAVID (CONT'D)

...but if this other lad *has*. Has done something awful....and used Jamie in some way, got him to ...I don't know - maybe cover his tracks for him in some way then.....well, of course, Jamie would have done somethingappalling, something very very wrong.... and when the dust has settled, we would need to sit down with him and.....but right now....

He considers their position again, checks he is right, then he proceeds, it clearly makes some twisted sense to him.

DAVID (CONT'D)

...right now.....I just can't see what there is to gain from going to the police with this...

And he looks up to find her eye.

DAVID (CONT'D)

....can you?

Close on ROSIE. And we clearly see her awareness she is entering in to some kind of unholy pact, but for now at least, she/they, are simply not ready to make tougher decisions.

ROSIE

No.

On DAVID. At last, some sense of her coming on side. But she still won't meet his eye.

ROSIE (CONT'D)

No I can't.

The deed done. A beat.

ROSIE (CONT'D)

I need to go.

She stands and turns to go when -

DAVID

Where are the trainers now?

She looks at him, knows what's coming.

ROSIE

Why?

A beat. But he can't say it (i.e. get rid of them).

DAVID

No. It's fine. 'Night.

A beat, she knows, then she turns and goes.

CUT TO:

5 **INT./EXT. ROSIE'S CAR / ROAD - NIGHT**

5

ROSIE driving back along the bleak dark beach, her face taut with fear.

CUT TO:

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

6

ROSIE walking in. The lights out. Everyone gone to bed, she walks in to the kitchen, in the dark, walks over to the cupboard we saw her pull the trainers from earlier.

And we should know she is contemplating getting them out and destroying them. She opens the cupboard door. A long beat, she looks in. Would she? Then -

BEN

Sainsbury's open late these days.

She turns. BEN. She nods, accepts his quiet anger, cannot quite meet *his* gaze either.

ROSIE

Sorry.

He shrugs, waiting for an explanation, 'so?' On her, and she obviously can't tell him the truth.

ROSIE (CONT'D)

I just...I needed some time alone. To think.

Looks at her. Really?

BEN

About?

A beat.

ROSIE

What we discussed earlier.

A beat. He frowns, is not buying this.

BEN

You needed....

(he looks at his watch)

...nearly four hours? Wow, things are obviously a lot worse than I thought.

He forces a joyless smile, but she doesn't return it, instead turns back to the sink and grabs a glass to get some water from the tap, leaving BEN hanging. He tightens.

BEN (CONT'D)

Talk to me Rosie, please, you're really scaring me.

And through the haze of her own private terror she now sees *his* fear too.

BEN (CONT'D)

I mean....are we seriously in trouble here? Because of a few problems that...surely can be talked through? Are we that...fragile?

And her guilt floods over her.

ROSIE

No.....

And she walks to him and wraps her arms around him.

ROSIE (CONT'D)

(into his shoulder)

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

And she pulls him to her tight.

ROSIE (CONT'D)

...please forgive me, please, I need you so much, I love you so much, I'm sorry.

And she clings to him tightly, scared to let him go. Out on him, deeply unsettled and utterly confused.

CUT TO:

7 **INT. ROSIE AND BEN'S HOUSE / LANDING / STAIRS - NIGHT** 7

ROSIE and BEN heading up to their room, ROSIE stops on the first floor landing, as BEN continues walking up to their bedroom.

CUT TO:

8 **INT. ROSIE AND BEN'S HOUSE / ROB'S ROOM - NIGHT** 8

A very troubled looking ROB in bed, listening to the pad of their footsteps on the landing. What secrets does *he* hold?

CUT TO:

9 **INT. ROSIE AND BEN'S HOUSE / JAMIE'S ROOM - NIGHT** 9

ROSIE opening the door quietly and walking in to her son's room, JAMIE in bed, asleep. She walks over looks down, like she has done for sixteen years, at his peaceful sleeping face. She kneels, in parental worship, in fear.

And for a good while, she just looks at him, like she has for so many years, her face a mask of internal conflict. And then finally -

 ROSIE
 (whispered)
 Jamie?

He doesn't stir, what is it she is going to say? She goes to put a hand to his shoulder, would rouse him... but she loses her nerve, cannot wake him. Instead, she leans forward and kisses his cheek. A Judas kiss.

And then she stands and walks out and shuts the door.

And we stay on the sleeping JAMIE, in the dark, lit only by dim moonlight pushing through a gap in his curtains.

And then he opens his eyes.

CUT TO:

10 **INT. POLICE STATION / EVIDENCE ROOM - NIGHT** 10

SCENE DELETED

*

CUT TO:

11 **INT. KAY AND MIKE MULLARY'S HOUSE / LORRAINE'S ROOM - NIGHT** 11

And here is KAY, LORRAINE's mum, sitting on her daughters's bed. The room a mixture of what possessions the police have left behind, and some markers of their investigation, finger print markers everywhere..

...but nevertheless lots of evidence remaining of the young girl who lived here, so we see KAY clocking the 'Girls Aloud' poster peeking out from behind a moved wardrobe, the N Dubz pics, the fashion mags, the books charting a literary growth, from Tracey Beaker, through to Twilight sagas.....the usual suspects of any fifteen year old's bedroom.

On a bedside table, an old CD player, still plugged in, and now KAY sees, with a CD inside, put on pause. And she reaches to un-pause, to listen to the last piece of music her daughter listened to...

..she presses the button to hear...Damien Rice, 'Cannon Ball'.

'still a little bit of your song in my ear, still a little bit of your words I long to hear, you step a little closer to me but I can't see what's going on....'

And we go out on her, sitting awkwardly on the edge of the bed listening to the song her daughter will never hear again.

CUT TO:

Tuesday

12 **INT. POLICE STATION / CORRIDOR / CID ROOM - DAY** 12

UPTON walking with MCCLEISH through the nick, coffees in hand, discussing the pathologist's finds.

 MCCLEISH
 ...what sort of hairs?

 UPTON
 Pubic, in amongst hers, which
 would suggest she'd had sex
 sometime immediately prior to her
 death.

 MCCLEISH
 But she still thinks not rape.

 UPTON
 There are no indications of rape.

MCCLEISH stops, digests. Confusing.

 MCCLEISH
 Okay, lets speak to the parents
 again, see if there's a boyfriend
 we've missed, or even a...what is
 it they call 'em these days...

 UPTON
 Friend with benefits?

 MCCLEISH
 (grim)
 Yeah....
 (walking on)
 ...the hairs have gone to the
 lab?

 UPTON
 (nods)
 Went first thing, we'll have
 results in a couple of days.

And as he walks on and she peels off and in to her office and sits at her desk in front of her, a stack of pro-formas.

CUT TO:

13 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY** 13

SCENE DELETED

*

14 INT. DAVID'S HOUSE / BEDROOM - DAY

14

INTERCUT WITH SCENE 15

Close on a nearly empty bottle of cheap gin on a bed side table. The phone ringing. A bleary eyed DAVID looking up, considering whether to leave it, but then looking at a wall clock, seeing it is twenty to ten, and answering.

DAVID

Hello.

UPTON

Morning, can I speak to David
Haleton please?

DAVID
Speaking.

UPTON
Oh hi this is D.C. Sue Upton from
Ryder Hill Police Station?

Which makes him sit up.

DAVID
Oh, hi...

UPTON
I'm part of the investigation
team working on the Lorraine
Mullary case....

DAVID
Right.....

CUT TO:

15 **INT. POLICE STATION / CID ROOM / UPTON'S DESK - DAY** 15

INTERCUT WITH SCENE 14

UPTON at her desk, a stack of questionnaires in front of her.

UPTON
...I think one of our officers
spoke to your son Jamie a couple
of days ago at the school....?

DAVID
Yes, he said.

UPTON
...okay, so basically we're just
confirming all the details the
kids gave us now, if that's
alright with you?

DAVID
Yeah yeah, no problem.

UPTON
...great, so Jamie said he left
school at about quarter to four,
and then came straight to your
house?

DAVID
Yes.

UPTON

(ticking answers off on
the pro forma)
And that he stayed there till
eight and then...
(reading Jamie's
answers)
...okay, then went home to his
mum's, where he lives?

DAVID

Yeah, that's right.

UPTON

You can confirm all that.

DAVID

Yup.

UPTON

And you were there all that time?

And there is the tiniest of hesitations, before.

DAVID

Yup, I was here when he arrived
up until when he left.

UPTON

So it was a day off work or...?

DAVID

No, no, but I'm self employed and
my hours are pretty flexible
so...

UPTON

(smiles)
Lucky you...

DAVID

Yeah...

UPTON

And he didn't go out during that
time at all?

DAVID

Er...no, no he didn't.

UPTON

And how long would it have taken
him to get to his mum's?

DAVID

Maybe...ten minutes?

And she writes that down. And then -

UPTON

Okay, well, think that's it...
(checks she's missed
nothing)
...yup, that's it, there, said it
was nice and simple...

DAVID

Oh okay...

UPTON

...I doubt we'll need to speak to
you again but if we do this is
the best number to reach you on?

DAVID

Yeah this is fine...

UPTON

Jolly good, well thanks very much
then Mr Haleton.

DAVID

No problem at all...

CUT TO:

16 INT. DAVID'S HOUSE / BEDROOM - DAY

16

DAVID as before.

UPTON

..bye now.

DAVID

Bye.

And he hangs up. Fuck. He has just lied through his teeth.

CUT TO:

17 INT. POLICE STATION / CID ROOM / UPTON'S DESK - DAY

17

UPTON with the file in front of her, a beat. Something
just.... niggling her about that call.

She holds the file in her hand. Debating whether to chuck
it in the 'done' pile, or set it aside. She looks at the
massive pile of forms still to do, and clearly wants to put
it down as a non lead, except....

...and then a ping sounds. A photo arriving on her phone.
Her husband, in bed, thermometer in his mouth, looking
pretend ill, now being attended by Maisie. She smiles and
texts back 'man flu ??'.

...and then back to work, and the moment lost, interrupted, and she does indeed dump the form in the 'done' file and moves on to the next file. The lead lost.

CUT TO:

18

INT. DELI / HIGH STREET - DAY

18

ROSIE in the shop, distracted, has given a customer the wrong change.

ROSIE
...sorry about that, there you
go, bye now...

The customer walks out and the shop is empty allowing ROSIE a moment to herself, to regroup, to take a breath, and then a shadow in the door. She looks up to see... ROB. She smiles, confused, it's school time.

ROSIE (CONT'D)
Hey Rob...

And he looks terrible, grim and pale faced, sweaty, ill.

ROSIE (CONT'D)
(walking round,
concerned)
...sweetheart are you okay?

ROB
I was home on Monday, got back
just after seven.

Which tumbles out like he has wanted to say this for days. She frowns, confused.

ROSIE
I'm sorry?

ROB
Last Monday. I was there. All the
time.

ROSIE confused, what the fuck is this about.

ROSIE
Last Monday...?
(she thinks, then shakes
her head)
...er, no I think you were at
piano on Monday.

ROB

(he shakes his head)

She forgot I was meant to do two hours - her brains going - she let me off at seven, I got in at ten past... and saw Jamie in the kitchen...

On ROSIE. And now she understands. The fear rising again, what is he going to say next.

ROB (CONT'D)

...I don't know if he saw me, I went straight up to my room - I didn't want anyone to know I'd come back early and.....

And then he falters, almost in tears. And so she presses.

ROSIE

Why are you telling me this Rob?

But the pressure forces retreat. Maybe what she wanted.

ROSIE (CONT'D)

Is there something worrying you?

And now he does lose his nerve.

ROB

(backing away)

I'm sorry, I just....I'm just thinking of my sister, that's all, Jessie, and.....

And then he is walking out quickly and she is running out after him.

ROSIE

Rob...

And he is walking down the high street at a pace. Pushing earphones in to his ears.

ROSIE (CONT'D)

....Robert?

But he has gone. Heads in the high street turning, looking at her, suspicious eyes.

She walks back to the shop door, away from their gaze. Her head in turmoil. And then she makes a decision, she takes her apron off and reaches for the shop keys.

CUT TO:

19

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

19

ROSIE driving toward the school gates, parents waiting outside, far more than would normally be there, no-one wanting to let young girls walk home alone.

A camera crew setting up to interview mothers and fathers, some parents scuffling with them, telling them to piss off. The atmosphere tense and febrile as ROSIE drives past.

Three twenty five. The bell about to go. She slows....then drives on, then slows again. And finally stops, turns off the ignition and gets out of the car.

CUT TO:

20

EXT. SCHOOL - DAY

20

The bell sounding, kids pouring out of the building, we pick up JAMIE, joking with a friend, looking like any other sixteen year old school kid, and then peeling off and heading toward the gates.

He walks out of the gates and turns left to walk down the road when -

ROSIE

Jamie?

He turns to see....his mum. He smiles, no great surprise, lots of other parents here right now.

JAMIE

Hey.

But as he walks over toward her, he can immediately see in her face that something is very wrong.

JAMIE (CONT'D)

What's the matter?

ROSIE

I need to speak to you.

JAMIE

About what?

ROSIE

Not here.

JAMIE

(he frowns, confused
now)

About what?

ROSIE

Can you get in the car please?

JAMIE

I'm meeting some friends, Mum....

ROSIE

We followed you.

Close on his sudden shock.

JAMIE

What?

ROSIE

From school. Me and your dad,
yesterday. We know who you've
been hanging out with. And
we're....very worried about you,
Jamie.

JAMIE

(disbelief)

Why the hell did you follow me??

ROSIE

(going to him)

Sweetheart we will always love
you, no matter what...mistakes
you've made, we will always love
you...

He looks utterly bewildered.

ROSIE (CONT'D)

...but we know.

He frowns.

JAMIE

Know what?

And then finally she says it.

ROSIE

About your trainers. I found
them. I know about your
trainers...and the blood on them.

And all around them kids are streaming out of the school,
and parents are getting kids in cars, and normal life is
going on.

And his expression slowly changing now, as he clearly
understands the implication of what she is saying, his eyes
clouding with angry hurt.

JAMIE

What are you saying?

ROSIE
You know what I'm saying.

JAMIE
No. I don't. Spell it out, what
are you saying?

And the betrayal in his eyes is immense.

ROSIE
Jamie...

And she goes to him but he hits her hand away and pushes
her back.

PARENT
(intervening)
Hey hey hey...

And JAMIE releases her.

ROSIE
It's okay, it's fine...

And the parent backs off as JAMIE does.

ROSIE (CONT'D)
(to the parent)
Sorry, it's okay, we're fine.

And the parent walks away leaving ROSIE and JAMIE feet
apart, staring at each other. Then.

JAMIE
Fuck you.... *mother.*

And JAMIE turns and walks off down the road. Every head in
the vicinity looking at her, shaken, trembling, desolate.

CUT TO:

End of part one

Part two

21

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

21

Tracking across a bed on which sit, flippers, sun cream,
books, shorts, a half filled suitcase...

...and then BEN. And ROSIE, perched on the edge. And BEN
looks as if he has just been punched - ROSIE has obviously
just told him about the trainers. Some things slotting in
to place now.

BEN
How sure are you it *is* blood?

ROSIE
(head bowed)
I found a test on the internet.
It's blood.

A beat. He looks at her. She looks petrified.

BEN
So what makes you think they
were...'hidden', as opposed to
just being lost under there.

ROSIE
He made up a lie about them being
stolen, why else would he do
that?

BEN
Because he thought he *had* lost
them, thought saying they were
stolen would annoy you less.

A beat.

ROSIE
There's other stuff too. His time
lines don't add up, someone put
his school clothes in the washing
machine at six thirty on Monday
night. He said he didn't get back
till eight fifteen.

*

On BEN. Fuck. A beat.

BEN
So you're seriously
suggesting.... you think it could
be Lorraine Mullary's blood?

A beat, she looks up, cannot answer.

ROSIE
Obviously I pray it isn't,
but.....all I know is this other
kid assaulted a young girl a year
or so ago and Jamie has been
hanging out with him and.....

A beat. She shakes her head, dazed and confused.

BEN
...did he offer any kind of
explanation for the shoes?

ROSIE
We didn't really get that far.

BEN

So you haven't actually asked him straight.

ROSIE

We were outside the school, he got really upset as soon as I mentioned them....

(her head falls, she looks desperate)

...and why wouldn't he. I mean if I'm completely wrong, why the hell wouldn't he react badly.

BEN

Because it would have been so easy to put your mind at rest?

ROSIE

He's a teenager, Ben, of divorced parents. I'm not sure how much he cares about making my life 'easy'.

A beat, BEN's mind clearly is racing.

BEN

So when did you find them?

A beat. She knows this ain't going to go down well.

ROSIE

Tuesday.

On him, shocked, appalled.

BEN

Last Tuesday.

ROSIE

Yes.

BEN

That's a *week*, Rosie.

ROSIE

(ashamed)

I know.

BEN

You've kept this to yourself for a *week*?

Her eyes down, and he sees it immediately.

BEN (CONT'D)

Oh, right, you told David.

A beat, then -

ROSIE

I had to.

BEN

Oh wow....

(he stands)

...you told your ex husband
before you told me?

*

ROSIE

David's his father.

BEN

And a man you say you 'loath',
whose opinions you...you
ridicule, but you share this with
him before you do with *me*?

*

ROSIE

Well at least you're competing
with someone who's alive, Ben,
someone you stand a chance
against....

Fuck. Hardball. He wilts. She wilts.

ROSIE (CONT'D)

....I'm sorry.

*

A beat.

*

ROSIE (CONT'D)

I was also worried about
compromising you
professionally...

*

*

*

*

BEN

...oh please, that's insulting,
this is way beyond anything to do
with my work. This is ...*family*
Rosie.....*our* family.

*

*

*

ROSIE

Yes, you're right.

*

*

A beat.

*

BEN

Well we have to speak to him. As
soon as he comes back, we,
you..... I mean you can even
call David if you want...

*

ROSIE

...no. *We'll* do it. You and me.

A tacit shift.

BEN
Fine. We'll do it then.

ROSIE
And then?

He looks at her.

BEN
Well if he can't give a
...reasonable explanation.....

He shrugs, to him at least this is pretty obvious.

BEN (CONT'D)
...we have to go to the police.
Don't we?

On her. The slam of a door downstairs. JAMIE is back.

ROSIE
I think you might need to speak
to Rob as well.

BEN looks up. What?

CUT TO:

22

INT. KAY AND MIKE MULLARY'S HOUSE / KITCHEN - DAY

22

KAY and MIKE MULLARY, with MCCLEISH and UPTON. More undrunk tea sat in front of them all on the kitchen table.

KAY
(to Upton)
Do you have children?

UPTON
(nods)
A little one, just eight.

KAY
Boy or a girl?

UPTON
Little girl. Maisie.

She nods.

KAY
You know everything about them at that age don't you, you choose their food, their clothes, their friends, the school they go to, they're just... an extension of you really aren't they...

Her eyes resting on a sideboard, of photos of LORRAINE as a baby, as a toddler, a little girl.

KAY (CONT'D)
...and then slowly they start to
draw away...become their own
people, make their own choices,
their own.....mistakes....own
their own lives....

A beat, she turns to UPTON.

KAY (CONT'D)
...which is what you want, what
your job was, roots and wings
wasn't it, and it's okay because
you know they'll come back when
they're ready.....

And her face folds in on itself, in grief.

KAY (CONT'D)
....so you ask about boyfriends,
and friends but the truth is... I
didn't really know her very well
in the last year or so. She was
out there making her own life,
....and hadn't come back to us
yet....

A beat.

KAY (CONT'D)
....and now she never will.

Out.

CUT TO:

23 **EXT. KAY AND MIKE MULLARY'S HOUSE / DRIVEWAY / STREET - DAY** 23

The pair of them walking out. MCCLEISH looking at a text as UPTON unlocks the car. Then he looks up.

MCCLEISH
Got a profile on the hair.

Then he gets in. Out on UPTON.

CUT TO:

23A **EXT. SEA / BEACH - EVENING** 23A

Evening establisher of sea and beach etc.

JAMIE (CONT'D)

...or have anything to do with her death, or know anything about how she died, you asked about my trainers, it's fox blood.

He looks at them, almost waiting for a challenge.

JAMIE (CONT'D)

It's from a dead fox. I found it on the road by the heath - gave it a boot for a laugh, not very grown up I know but hey - get it tested, it's fox blood.

And he's clearly telling the truth.

BEN

So why did you hide them?

JAMIE

I didn't, I thought I'd lost them, where were they?

BEN

Under your bed.

JAMIE

Well I had no idea - they must have got kicked under there...
(to his mum)
....I said they'd been nicked cos obviously I knew you'd be mad, sorry.

BEN

Where were you from after school till eight, we know you weren't with your father.

A beat. He seems to still be debating how much he says. And then -

JAMIE

With a matehaving a puff.

ROSIE

(oh great)
A puff? You mean dope?

JAMIE

(head down)
Weed, yes. Sorry.

BEN

What friend? Sean Christie?

Uneasy that they know him. But of course they followed him.

JAMIE

Yes.

BEN

I presume you know last year
Christie was arrested for an
assault on a young girl?

JAMIE

And not charged, the girl was a
nutter, the charges were *dropped*.

ROSIE

Is that why you told the police
you were at your dad's?

BEN shoots her a look. She is giving him the answers.

JAMIE

(nods)

Didn't seem like the smartest
idea to tell them I was with
Sean.

BEN

So where did you go?

JAMIE

The woods.

BEN

No-where near the beach?

JAMIE

Nope.

BEN

And that's *all* you did.

JAMIE

Yes.

BEN

And you definitely didn't see
Lorraine?

JAMIE

(irritably)

No.

Believable.

ROSIE

So what time did you get back
here?

JAMIE

(thinks, then)

I dunno, 'bout half six, quarter
to seven I think.

The truth it seems.

ROSIE

And then you put a wash on.

JAMIE

A wash?

He frowns, clearly had not recollected this.

ROSIE

Someone put a wash on, I've asked
all the others.

Thinks. Then, fuck, yes, he remembers.

JAMIE

Er, yeah, actually I think I did.

ROSIE

Why? You've never put a wash on
in your life.

JAMIE

My clothes stank. Of puff. I
thought you'd notice.

A good enough explanation.

BEN

So what did you wash?

JAMIE

I dunno. What I was wearing
...whatever else was in the
laundry bin I think.

*

Every question, pretty well explained, and batted back.

BEN

So why didn't you say any of this
to your mum earlier, at the
school?

He looks up at his mum. Real hurt in his eyes.

JAMIE

I've got GCSE's coming out my
arse, Jess accusing me of being a
pervert, a school friend
murdered... and you ask me why I
don't act completely...

(MORE)

JAMIE (CONT'D)

rationally when my mum then
suggests I'm involved in it....

A beat, he looks up.

JAMIE (CONT'D)

...I was upset. And confused.
Sorry.

CUT TO:

26 **EXT. ROSIE AND BEN'S HOUSE / GARDEN - NIGHT** 26

P.O.V. of a tense JAMIE and JESS smoking a fag in the garden, almost talking, the row of a few days ago between them seems to have been sort of forgotten.

CUT TO:

27 **INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - NIGHT** 27

BEN is the P.O.V. watching from the bedroom window. A father watching his daughter hang out with a young man who might have a dead girl's blood on his shoes.

ROSIE

You okay?

BEN turns, ROSIE right behind him, looking at what he was looking at.

BEN

Where are they? The trainers?

ROSIE

Why?

He waits.

ROSIE (CONT'D)

Under the sink. At the back. In a bag.

He digests. Then.

BEN

We need to take them to the police, Ro.

On her. Fuck.

ROSIE

You didn't believe him?

BEN

I thought he was completely
convincing...

Not the same thing.

BEN (CONT'D)

...but we still have a
responsibility - you *know* we do,
if there's any doubt...

ROSIE

...but there isn't.

A beat, how to say this.

BEN

You're his mother.

A beat.

ROSIE

D'you think he did something
then? Because I'd like to know.
If you think maybe he helped hide
the body. Or actually killed her
himself. I'd like to know Ben, if
you think I've raised a boy who
could have done that.

And she has forced him in to a corner.

BEN

No...

ROSIE

...well good, thanks...

BEN

...but this isn't about what you
or I think is it. This is about
us... ...accepting we have a
responsibility. To the community,
to our family, and to Jamie, to
hand over any evidence we think
might be relevant....

ROSIE

...and if I take those trainers
to the police and they say it's
what he just said it was, which
they will, I don't think he'd
ever forgive me....and actually,
I wouldn't blame him.

BEN

And I'm sure he knows that's
exactly what you're thinking.

ROSIE

Oh so you think he's *manipulating* us?

BEN

I'm just saying....

ROSIE

I'm not taking him to the police.

A challenge laid down. So what does he do.

BEN

Well, obviously I can't force you
.....but I think you need to
think very hard about what you're
doing...

A long beat, she is not going to shift any time soon.

BEN (CONT'D)

....and whatever decision you
come to...I think we have to
postpone the holiday.

She tightens, a sense she knew this was coming.

BEN (CONT'D)

We can't go away with this
hanging over our heads.

ROSIE

Nothing's hanging over our heads,
he's given us an explanation.

But he is not going to be denied.

BEN

I'm sorry - I'll take the blame,
say it's work - but I am not
going on holiday until....

Does not quite know how to finish. And she offers nothing,
and so finally he goes to walk out.

ROSIE

(as he goes)

Jess is safe, Ben, if that's what
you're *really* worried about, your
daughter is safe.

And he stops a moment, and then exits. On her. And despite
everything just said, now on her own, away from BEN's gaze,
her face is absolutely riven with conflict.

CUT TO:

28 **INT. ROSIE AND BEN'S HOUSE / ROB'S ROOM / LANDING - NIGHT** 28

ROB, in the next room, listening as BEN walks down the stairs.

CUT TO:

Wednesday

29 **INT. POLICE STATION / CORRIDOR / CID ROOM - DAY** 29

MCCLEISH walking down a corridor and in to the incident room with purpose. A result.

MCCLEISH
Got a match on the profile.

UPTON
Who?

MCCLEISH
Local lad, history of violent behaviour at school, nicked but not charged last year for an indecent assault on a fifteen year old girl - name of Sean Christie, lets go.

And we go out on her grabbing her coat and walking out the door with MCCLEISH.

CUT TO:

End of part two

Part three

30 **INT./EXT. DAVID'S BOATHOUSE / BOAT YARD - DAY** 30

DAVID at a work bench as the weather does its worst. And then something causes him to look up. Out of the window. And there he sees ROSIE, standing on the beach, in driving rain, looking out to sea, letting the weather punish her.

CUT TO:

31 **EXT. ESTUARY BY BOAT YARD - DAY** 31

ROSIE, on the shingle, wind battering her, rain battering her. DAVID, head down, walking over.

DAVID
Rosie?

And he stands by her, what the hell is the matter. And then she says it.

ROSIE
What if he did it, David? What if our...if our baby killed her?

On DAVID. Like he knew she was going to say that.

ROSIE (CONT'D)
What would we do? Would we hand him in?

A beat.

DAVID
But he didn't, Ro. He didn't.

And then he puts a tender hand to her arm. *

DAVID (CONT'D)
He didn't.

Out on them like that. Small and alone in front of the vast sea.

CUT TO:

32 INT. SEAN CHRISTIE'S FLAT FRONT DOOR - DAY 32

SCENE DELETED *

CUT TO:

33 INT. SEAN CHRISTIE'S FLAT / HALL / ROOM - DAY 33

From inside CHRISTIE's flat, we hear. *

MCCLEISH (O.S.)
...open the door please Mr Christie.....
(nothing)
...open the door please it's the police. *

And then a beat, and then the sound of splintering wood and a door giving in and in to the flat pour a team of uniform coppers and MACLEISH and UPTON. To find a perfectly ordinary small flat with nobody home. *

UPTON walking in to a small sitting room, shitey, skanky, on a sitting room table, drugs paraphernalia, rizzlas, roaches, half dismantled fags etc. *

MCCLEISH (CONT'D)

Right, lets's take the place
apart.

CUT TO:

34

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

34

BEN and ROSIE fending off the kids, having just announced
the postponement of the holiday. All four kids present.
JAMIE taciturn and emotionless.

JESS

All we're asking is 'why?

BEN

And like I said, it's to do with a
case at work.

ROSIE

It's only postponed for a few
weeks, we'll go at half term
instead....

OLIVIA

(to her mum)

...but why can't we go? On our
own?

ROSIE

Because we're one family.

OLIVIA

We're not one family, we're two
families, living with each
other....

ROSIE

Liv...

OLIVIA

...I'd packed and everything...

ROSIE

(snapping)

Oh *please* Liv! Don't be so bloody
selfish!

A beat as tears prick OLIVIA's eyes, humiliated in front of
everyone.

OLIVIA

Everything you do now, you do for
him.

At which she turns and storms out. ROSIE following, then
JAMIE.

Leaving BEN with his kids, ROB and JESS.

JESS
Well you're obviously lying.

BEN
Jessica...

JESS
I knew we shouldn't have done
this, I knew it was too soon.

BEN
Done what?

JESS
This, all of us moving in, it was
too soon after Mum.

BEN

Jess this is nothing to do with Mum.

JESS

Isn't it, I know you still miss her, me and Rob do, and there's no space here, to spend time with her...

BEN

(going to her)
...Jessie...

But she does not want his succour and backs off.

JESS

...why didn't you think of that before you moved us all in...
(walking out)
....how could you be so selfish?

BEN

Jess....

But she walks out. BEN left with ROB, who more than anyone, understands what is going on.

ROB

I'm scared Dad, I'm really scared.

And his dad goes to him and puts his arms around him.

BEN

You don't have to be scared, mate, you're going to be absolutely fine. We all are.

But does *he* really believe that?

CUT TO:

35

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

35

OLIVIA in tears in her bedroom, her mother trying to comfort her.

OLIVIA

....everything you do you do for *him*.

ROSIE

That is not true, I always put you first.

OLIVIA
It's completely true, you only
ever want to go out with him...

ROSIE
No...

OLIVIA
...we used to spend all our
weekends together now I have to
share you with him and Rob and
Jess...

*

ROSIE
It won't always feel like that..

OLIVIA
...it will to me....

JAMIE
You're not being fair Liv...

JAMIE at the door. Walking in.

JAMIE (CONT'D)
...Mum's always put us first.

And he walks to her and puts his arms around her.

JAMIE (CONT'D)
But she's allowed to be happy
again too - isn't she?

And OLIVIA sobs in to his shoulder, ROSIE watching, torn in
two.

CUT TO:

36 **INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - NIGHT** 36

BEN and ROSIE in bed. She in tears. Him listening.

ROSIE

Why *wouldn't* he smoke dope and be angry and ...antagonistic, why *wouldn't* they both.

BEN

I don't think you really believe that.

ROSIE

I've wanted this to work so much....I've completely ignored their feelings. I believe that entirely.

And he goes to comfort her, but she is too wrapped up in this self lacerating justification for everything, to take comfort. She rolls over and shuts her eyes and shuts him out.

Cut to the dark corridors of the house.

*

CUT TO:

37 **INT. SEAN CHRISTIE'S FLAT / HALL / ROOM - NIGHT** 37 *

SCENE DELETED.

*

CUT TO:

38 **INT. ROSIE AND BEN'S HOUSE / MASTER BEDROOM - NIGHT** 38

ROSIE asleep now, obviously utterly exhausted, BEN's turn to lie awake, fearful and confused.

And then a noise, from downstairs. Did he imagine it? No, there it is again. He rises slowly, careful not to disturb ROSIE, and pads gently out of the room in to the hall.

CUT TO:

38A **INT. ROSIE AND BEN'S HOUSE / LANDING / STAIRS** 38A

He listens. The noise coming from the kitchen. He walks slowly down the stairs.

He gets to the bottom of the stairs and turns and walks towards the kitchen door. And when he gets there he stops.

CUT TO:

There in the kitchen, is JAMIE, going through drawers, through cupboards, desperately looking for something. The clock on the wall says it's quarter to one.

And clearly, for a moment BEN debates whether or not to confront him. But then.

BEN
Jamie?

JAMIE spins round, 'caught'.

JAMIE
Hey.

A beat.

BEN
What are you doing?

And for a second JAMIE is silent.

BEN (CONT'D)
What are you looking for?

A beat. And then.

JAMIE
Matches?

And he holds up the fag in his hand.

BEN
Go to bed, it's very late.

And JAMIE, good lad, nods.

JAMIE
Sure. Sorry.

And walks past.

JAMIE (CONT'D)
Night.

And then he's gone. And BEN looks at the cupboard under the sink, where he knows the trainers are.

He walks over, opens it, looks in. There, at the back, the carrier bag, the wretched carrier bag.

A strong sense he too wishes to destroy this bag that is destroying his new family. But in the end he can't. He shuts the door, and walks back up to bed.

CUT TO:

Thursday

40 **EXT. CAFE / CAR PARK - DAY** 40

A man walking out of a cafe, drawing a coat around him to fend off the winter air.

And as he does so, we see three sets of car doors open in the car park and six plain clothes police officers approaching and quickly surrounding him.

MCCLEISH
Sean Christie, I am arresting you
on suspicion of the murder of
Lorraine Mullary....

Out on a suitably un-surprised SEAN CHRISTIE having cuffs put on him.

MCCLEISH (CONT'D)
...you do not have to say
anything but it may harm your
defence...

CUT TO:

41 **INT. BEN'S OFFICE / BOARDROOM - DAY** 41

BEN at work in a meeting but one million miles away.

REECE
...Ben?

BEN looks up, various faces looking at him from across a board table, waiting for an answer, but BEN obviously has no idea what has even been asked.

BEN
I'm so sorry...
(he stands)
...I'm going to have to ask you
to excuse me, I'm actually not
feeling too well....

And he exits, much to the surprise of his colleagues.

CUT TO:

42 **INT. POLICE STATION / EVIDENCE ROOM - DAY** 42

UPTON standing in an evidence room walking past rows of evidence in plastic bags, taken from the murder scene, she is looking for something, amongst the bloodied clothes, and general detritus found in the dunes, around the scene.

And then she stops. Looks down. In a bag, a joint roach.
She looks up. One of the lab assistants waiting.

UPTON

This.

CUT TO:

43

EXT. DAVID'S BOATHOUSE / BOAT YARD - DAY

43

ROSIE and DAVID outside his boat yard. Whatever she has just told him, DAVID's manner with ROSIE has palpably hardened.

DAVID

So would he go behind your back?

ROSIE

(a beat, then)

No. No he wouldn't.

DAVID

You don't sound too sure.

ROSIE

I'm sure.

DAVID

Why did you even tell him?

ROSIE

(tightening)

He's my husband, David.

DAVID

(he snorts his derision)

But he's not his father, which means he doesn't know what's best for our son.

A beat, she looks at him.

ROSIE

Well it's done now.

DAVID nods, not at all fucking happy.

DAVID

Tell him I know, tell him if he does one thing to hurt my son.....

And then her phone rings and stops him. She takes her phone out and answers.

ROSIE

Hello?

BEN (O.S.)
I think you need to come home.

CUT TO:

44 **INT. ROSIE AND BEN'S HOUSE / JAMIE'S ROOM - DAY** 44

A red faced BEN coming off the phone. Pull back to reveal he is in JAMIE's room. Which he has clearly destroyed, pulled apart, shelf by shelf, drawer by drawer.

CUT TO:

45 **INT. ROSIE AND BEN'S HOUSE / STAIRS / HALL - DAY** 45

ROSIE walking in the front door, BEN sitting half way up the stairs, still slightly sweaty, and he is holding something in his hand.

A pink I-pod Touch. He holds it up.

BEN
Found it behind the book case.
S'not Liv's is it.

On ROSIE, her blood running cold.

ROSIE
No.

BEN
And it's not Jessie's.

She looks at a timetable sellotaped to the fridge.

ROSIE
He's on study period from twelve,
lets grab him from school.

He nods, stands, and out they go.

CUT TO:

46 **EXT. BENCH OVERLOOKING SEA - DAY** 46

On a bench, by a car park, by the sea, under a mineral sky.

BEN, JAMIE and ROSIE on the bench, the I-pod Touch sitting on the slats, separating BEN and ROSIE, and JAMIE.

And JAMIE is very different to how he was yesterday. Now he looks very scared, and every inch the kid he really is.

JAMIE

.....I'm sorry.....I'm really
sorry...I lied....

On ROSIE, oh god, what is he going to say?

JAMIE (CONT'D)

I knew her better than I said...

BEN in disbelief. How could he have lied so well?

JAMIE (CONT'D)

...me and Sean had hung out with
her a few times, down here, up on
the heath. She liked a puff, she
was a laugh, we all got on.

ROSIE

So this *was* hers?

The I-pod Touch. A beat.

JAMIE

Yes...

Oh fuck.

JAMIE (CONT'D)

...she dropped it the last time I
saw her, obviously I was going to
give it back to her but then...

BEN

What do you mean she dropped it,
how did she drop it?

He shakes his head, cannot believe the trouble he is in.

JAMIE

We'd met up, the night before she
died, me, Sean and her, after
school, we'd had a few puffs, and
it was quite strong and...

He falters. Shakes his head, cannot tell them.

ROSIE

What Jamie?

JAMIE

...Sean sort of...tried it on
with her...

BEN

What d'you mean tried it on?

JAMIE

...he didn't mean anything, he was off his head, he just...he tried to kiss her and...touch her...

BEN

Touch her where?

JAMIE

(deeply ashamed)
Her chest, her bum, you know...

BEN

(appalled)
...and what did she do?

JAMIE

Well she pushed him off, got really mad....

BEN

And he stopped?

JAMIE

...yeah he stopped, but she was still really pissed off and left saying she was going to go to the police.

BEN

Oh Jesus.

JAMIE

Seriously though, it was just a stoned bloke getting it wrong, he didn't mean any harm....

BEN

But you were nothing to do with it?

JAMIE

No, absolutely nothing.

BEN

So why did you lie about how well you knew her?

A beat, and then his face crumples, tears coming.

JAMIE

I panicked, I didn't know if she'd been to the police about him, I didn't want them to know I even knew her or spent time with her so...I lied...

He looks at them imploringly.

JAMIE (CONT'D)

...and I'm sorry, I am so sorry,
but I swear, I had absolutely
nothing whatsoever to do with
anything else.

BEN

And Sean?

He considers the massive implications of this question, then - *

JAMIE

Sean seemed as upset as everyone
else. *

What else can he say. *

ROSIE

Why didn't you talk to me Jamie,
you can always talk to me.

JAMIE

Can I?

Gratitude? Accusation? Unclear. And now his mum moves
forward and takes his hands in hers and looks deep in to
his eyes.

ROSIE

Jamie, sweetheart, now is the
time to tell us if Sean did
something bad, if you know
anything, if he hurt this girl,
and you helped him....
afterwards, now is the time to
tell us.

JAMIE

No. I swear on Livvy's life, I've
told you everything.....

And he rests his forehead on his mother's shoulder, and
puts his arms around her.

JAMIE (CONT'D)

....I've been stupid, incredibly
stupid, but that is all. Please
Mum, please don't go to the
police.

And she can do nothing but comfort him, of course, wrap her
arms around him and comfort him.

ROSIE

It's okay, Jamie, it's going to
be okay.

Out on BEN.

CUT TO:

47 **EXT. POLICE STATION - DAY** 47

A police car driving past a crowd of reporters outside the police station, SEAN CHRISTIE in the back, momentarily illuminated by the explosion of flashbulbs banging up against the rear window.

REPORTER (O.S.)
...police are giving few details about this morning's developments, other than to say a nineteen year old man has been arrested....

CUT TO:

48 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY** 48

The report playing on a TV in ROSIE'S kitchen as she drinks her fiftieth coffee of the day.

REPORTER
... and is currently assisting them with their enquiries...

BEN flicks it off. Turns to her.

BEN
So if Christie tells them about the incident with the girl, that Jamie was there, and they come here and search the house, if Jamie *has* done anything wrong, it'll go so much worse for him than if we go there now.

ROSIE
We're not going to the police.

BEN
Rosie....

ROSIE
Ben I believe my son.

A beat. To the point, *for* a point.

ROSIE (CONT'D)

And I have no intention of further messing up the increasingly fragile relationship I have with him because you refuse to believe his....very reasonable explanation.

BEN

Rosie, you are beginning to sound irrational.

ROSIE

I'm defending a vulnerable child, you do not have the monopoly on damaged kids Ben!

He flinches at her vitriol.

ROSIE (CONT'D)

Now they have this boy in custody, there is absolutely *nothing* to gain from taking Jamie to the police. And everything to lose. For *my* family.

BEN

And what sort of message d'you think that sends him!?

A beat.

BEN (CONT'D)

We have responsibilities, Rosie. *All* of us, kids included, and it's our *job* to teach them that!

ROSIE

Well like you said, we know our own kids best and I think *I* know the best ways to help Jamie understand those responsibilities but hey thanks for the fucking pompous lecture.

The lines of division being etched deeper and deeper.

BEN

And if I don't agree. If *I* go to the police?

She turns to look at him. The unsaid finally said.

ROSIE

Well if you really loved me, Ben, you simply wouldn't do that.

And she holds his eye. No doubt about what she means. And then she exits. On BEN. He turns to look at the cupboard again.

Fuck. What the hell should he do?

And then he makes a decision and moves forward toward the cupboard.

CUT TO:

49

INT. POLICE STATION / INTERVIEW ROOM - DAY

49

MCCLEISH and UPTON with Christie, a skanky puff head, who looks faintly petrified.

CHRISTIE

(appalled)

I *did* have sex with her... but I never *raped* her and I never hurt her.

UPTON

And when was the last time you had sex with her?

On him. Terrified, knows he is in deep deep shit.

CHRISTIE

On the day she died.

UPTON

Where?

CHRISTIE

In the woods.

UPTON

After school?

CHRISTIE

(shakes his head)

Lunch time.

UPTON

(some surprise)

You had sex with her during her lunch break?

CHRISTIE

Yeah.

UPTON

And what happened afterwards?

CHRISTIE

I dunno, I had to meet a mate, I
kissed her goodbye and I left her
there...

(he looks up, imploring)
....she was fine when I left her,
I promise, she was absolutely
fine.

UPTON

Are you sure it was during her
lunch break Sean?

CHRISTIE

Hundred percent.

UPTON

And then you say you hitched to
Felixstowe.

CHRISTIE

Yeah, got there at about five?

A beat.

UPTON

Five?

CHRISTIE

Yeah.

UPTON faltering slightly now.

UPTON

Okay, how sure are you it was
five?

CHRISTIE

(suddenly sensing a
chink of light)
Why? What time was she killed?

CUT TO:

50

INT. UNIVERSITY LAB - DAY

50

BEN, with a friend, MURRAY PRICE, a university tutor, in a
science lab. MURRAY is looking at a sandwich bag in which
is a small excised cutting of white leather.

MURRAY

What is it?

BEN

It's a piece of leather, from a
trainer...

(MORE)

BEN (CONT'D)

(throwaway)
...the stain's blood.

MURRAY

(a beat)
Blood.

BEN

(nonchalant)
It's just a client of mine's. A rather unpleasant divorce - the husband says this is blood from when their dog cut his leg on barbed wire, my client says it's from when he punched her.

MURRAY

Nice.

BEN

So is it possible to do that?
Test to see if it's human or animal blood?

MURRAY

Well obviously *I* couldn't do it for a court or anything...

BEN

...no no, this is just for me, she doesn't want to press charges 'cos of the kids, but I want him to know she *could* do so....

MURRAY

(he shrugs)
...then yeah, it's actually very simple, I mean if it *is* animal blood I could probably even tell you if it's canine or not....

BEN

Mate that would be so useful
...so we have a preliminary case con tomorrow, how long do you reckon it would....?

MURRAY

(he shrugs, looks at his watch)
...listen I could probably do it now if you really want, would take an hour or so....?

BEN

Murray, you're a bloody genius.

Out on BEN. What has he just done?

CUT TO:

51 **EXT. PLAYGROUND NEAR BEACH - DAY** 51

A taciturn, brooding JAMIE swinging lazily on a swing in a kids playground by the beach.

DAVID buying two capuccinos from a kiosk. And as he waits, he looks over at his boy. Obviously 'remembering when'. He pays for the coffees and then looks at his watch, as he walks over to JAMIE.

DAVID
I told Mum I'd have you back by
four thirty.

And JAMIE nods and jumps off, takes his coffee and heads toward DAVID's car.

DAVID watching, clearly wondering how the hell it has come to this. We should also sense the subtlest shift in DAVID's certainly. He watches his boy.

And then he follows.

CUT TO:

52 **EXT. UNIVERSITY - DAY** 52

BEN waiting outside, smoking a crafty fag, edgy as hell.

MURRAY
Take him to the cleaners.

He looks up, MURRAY, with the sandwich bag containing the small piece of trainer in his hand. *

BEN
What? *

MURRAY
S'not animal blood.

BEN steadies himself.

BEN
How sure?

MURRAY
(nods)
Hundred percent, this blood's
human.

Out on BEN.

CUT TO:

End of part three

Part four

53 **INT. POLICE STATION / MCCLEISH OFFICE - DAY** 53

MCCLEISH sitting in his office. The door opens, UPTON.

 UPTON
 ...he was cautioned at ten to
 five, by a uniform copper in
 Felixstowe town centre for being
 drunk and disorderly, the last
 sighting of Lorraine was at 4.12.
 Felixstowe's an hour minimum from
 here....

On MCCLEISH. Fuck. UPTON's mobile rings, caller I.D. says
'labs'.

 UPTON (CONT'D)
 (answering)
 ...Sue Upton....

CUT TO:

54 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY** 54

The carrier bag of trainers sitting on the kitchen table.
ROSIE look utterly stunned (the rest of the kids not back
from school yet).

 ROSIE
 I can't believe you did that.

A beat, he nods, aware of what it probably means for them.

 BEN
 But I did.

She shakes her head in disbelief (at what he did, at what
it implies, for Jamie, for them).

 BEN (CONT'D)
 So.

A beat. She is really struggling now.

 ROSIE
 Well I'm not sure what you want
 me to say Ben, I mean....
 (MORE)

ROSIE (CONT'D)

Sean Christie has been arrested
so there will be an
explanation even if Murray was
right...

BEN

Even...?

ROSIE

...this will be Jamie's blood,
from a nose bleed.

BEN

So why did he lie?

ROSIE

...he will have lied because he
will have panicked about it
and....

A beat. And she seems to run out of steam.

ROSIE (CONT'D)

...the fact is someone has
already been *arrested* Ben.

He nods. But he is really not hearing much any more. He
stands.

BEN

I have a daughter the same age as
Lorraine Mullary on her way home
from school.

ROSIE

Oh. Oh Ben. You really think my
son would hurt your daughter?

BEN

You really think that for one
nano second I would take that
chance?

ROSIE

Sean Christie has been
arrested...

BEN

(hissed)
I don't give a damn about Sean
Christie!

A beat.

BEN (CONT'D)
(whispered)
I'm sorry Rosie...but I think,
you're so consumed with guilt,
you can't see straight any more,
you can't see what's right in
front of your eyes....

And he grabs the trainer carrier bag and his coat.

BEN (CONT'D)
....you were right, you put your
kids first, and I'll put mine.

And he goes to exit but she grabs him.

ROSIE
Ben please....

BEN
Rosie

ROSIE
(pushing him back)
...don't go Ben, please don't....

BEN
Rosie, stop!

And he shakes her off and she steps back, almost as if she suddenly could see herself. Half crazed, desperate. And though it is clearly agony for him, he keeps on walking.

BEN (CONT'D)
I'm sorry.

And he is out the door. And she stands, rooted to the spot, utterly stunned as events career out of her control. She turns, looks at the phone.

CUT TO:

55 **INT. ROSIE AND BEN'S HOUSE / STAIRS / HALL - DAY** 55

JAMIE somewhere in the house, hears his mother saying in a hushed voice.

ROSIE (O.S.)
David, I think Ben's going to the
police....

CUT TO:

56 **INT. DAVID'S HOUSE / KITCHEN - DAY** 56

DAVID in his house, listening, kind of stunned.

ROSIE (O.S.) *
...it was a friend of his at the
university, he works in one of
the labs up there...

A beat. DAVID struggling. Shifts occurring, seismic shifts.

DAVID
...so.....have you spoken to
Jamie....?

ROSIE (O.S.) *
No. I've only just found out
myself.

A beat.

DAVID
And where is he now?

ROSIE (O.S.) *
In his room.

DAVID
And Ben?

ROSIE (O.S.) *
He just left.

Fuck. Fuck fuck fuck.

DAVID
So...
(dazed)
...it'll be Jamie's blood, Ro. Or
he'll have lent his trainers to
this lad...

ROSIE (O.S.) *
....that's what I said...

DAVID
Okay...
(thinking... but lost)
...okay stay there just....stay
there, I'm coming round.

And then DAVID puts the phone down.

But actually, he doesn't move, he can't move, so pole-axed
is he by what he has just learnt.

CUT TO:

57 **INT. ROSIE AND BEN'S HOUSE / LANDING / STAIRS / JAMIE'S ROOM - DAY** 57 *

ROSIE going up to JAMIE's room, opening the door. No JAMIE. She walks to the hall.

 ROSIE
 (calls)
 Jamie?

No answer.

 ROSIE (CONT'D)
 Jamie?

Nothing.

CUT TO:

58 **INT./EXT. BEN'S CAR / STREET NEAR POLICE STATION - DAY** 58

BEN sitting in his car, parked up fifty yards down the road from the police station. Sitting, waiting, agonising, the carrier bag beside him.

CUT TO:

59 **INT. ROSIE AND BEN'S HOUSE / KITCHEN - DAY** 59

ROSIE standing listening to the five o'clock news on the radio, horror growing, as we hear what she hears.

 REPORTER (ON RADIO)
 ...Christie has been released
 within the last hour and police
 say he is no longer central to
 their enquiries in to the death
 of school girl Lorraine
 Mullary...

She flicks it off. Her world slowly collapsing in on her. She sits, half falls in to a chair.

A strong sense, as we look at her, that something inside of her, has finally broken.

CUT TO:

60 **INT./EXT. BEN'S CAR / STREET NEAR POLICE STATION - DAY** 60

BEN still sitting in his car, paralysed by the enormity of what he is considering. And then finally he makes a decision.

He opens the door and gets out and starts to walk up the street, toward the police station on the other side of the road, the street largely quiet.

He goes to cross, mind a million miles away, and as he steps out -

WHOOSH.

....a car drives past, just missing him, horn blaring. BEN jumps back, shocked. Stops, catches his breath. Thinks. What the hell is he doing?

CUT TO:

61

INT. POLICE STATION / CORRIDOR / CID ROOM - DAY

61

UPTON and MCCLEISH walking.

UPTON

...the joint was *rolled* by Christie, it had his DNA on the saliva of the paper, but it wasn't *smoked* by him.

MCCLEISH

But we do know he gave it to Lorraine.

UPTON

(nods)

Says he gave it to her after they'd had sex.

MCCLEISH

So it was smoked by her?

UPTON

Well, we found two further DNA traces on the *butt*, one of which matches Lorraine....

He stops outside her office.

MCCLEISH

...and the other?

UPTON

No match with anyone on the database.

MCCLEISH

So?

UPTON

So, I've got an idea.

Out on MCCLEISH.

CUT TO:

62

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

62

A muted table of ROB, JESS and OLIVIA. Everyone knows something is very wrong. Just not what it is exactly.

ROSIE at the stove, draining pasta, but a million million miles away.

And then we hear the front door open. She turns, her eyes hollow, and in walks... BEN. He looks a hundred years old. And they hold each other's gaze for what seems like an eternity. And then he turns to his kids.

BEN
Jess and Rob, I want you to grab
an overnight bag please.

A beat of incomprehension.

ROB
(frowns)
...what?

ROSIE
....Ben....

BEN
We're going to stay with your
gran for the night, can you
please just....

JESS
...what are you talking about,
I've got a maths exam tomorrow, I
can't just...

BEN
(losing it)
Just do it !!!!

His words cutting through the slack deadness of the room.

BEN (CONT'D)
Just....do it. Please.

And silently, they stand, JESS and ROB, tears in both their eyes, as they walk out.

BEN (CONT'D)
...Livvy can you give your mum
and me five minutes please.

And she is only too pleased to get out of the room. He watches her go, and when she is gone, he turns back to ROSIE. Wound tight as a drum.

BEN (CONT'D)
Where is he?

ROSIE
I don't know.

BEN nods. She's waiting.

BEN
I didn't go in in the end.

Which is when she sees the carrier bag in his hand.

BEN (CONT'D)
In the end I thought....
(contrition)
.....he's yours.

And he puts the bag on the kitchen table. Slides it toward her. A long beat.

BEN (CONT'D)
But we can't.... stay here. You understand that.

A beat. On her. No more fight.

ROSIE
Yes.

A world of meaning in that one simple word. That things have moved on.

BEN
I do love you, Rosie. I really do.

A beat. And then he quickly turns and exits before he breaks down.

BEN (CONT'D)
I'll call you.

CUT TO:

63

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

63

JESS and ROB getting in BEN's car, even as DAVID pulls up. DAVID gets out and walks toward the house as BEN is about to get in to the car.

The two men stop opposite each other.

DAVID

She said you were going to the police.

BEN holds his eye, palpably empathetic to DAVID.

BEN

I changed my mind.

Which is not what DAVID expected to hear. He looks in to the car, sees two scared kids with overnight bags. And he must guess what is happening. Feels BEN's pain too.

DAVID

I'm sorry, Ben.

BEN nods, grateful, a moment of shared understanding cutting through all the crap. And then DAVID walks on to the house.

CUT TO:

64

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

64

DAVID walking in, to see ROSIE standing alone at the kitchen sink, looking out to the garden.

DAVID

Is he back?

ROSIE

(shakes her head)

He just rang. He's down near the beach. Wants me to go and see him.

A beat as he digests.

DAVID

Should I come too or...?

He trails off, lost.

ROSIE

Maybe you could stay with Liv.

He nods. Of course. A beat.

DAVID

What did we do, Rosie?

A beat.

DAVID (CONT'D)

What did we do wrong?

A beat.

*
*
*
*
*
*
*

DAVID (CONT'D)
All of our dreams...

ROSIE
(stopping him, too
painful)
...we don't know yet, David...

She turns. Wipes her eyes to try and find some strength for what's yet to come.

ROSIE (CONT'D)
...not for sure.

He nods. Allows her this.

DAVID
No. We don't.

But her head falls. She *does* know. And she starts to quietly weep and he walks forward and puts his arms around her. Out on them together. *

CUT TO:

65 **INT./EXT. ROSIE'S CAR / ROAD - EVENING** 65 *

ROSIE driving along the bleak coast road, from her house to the beach. Quiet apart from the low murmur of the car radio she is listening to.

RADIO
...police say the voluntary screening, for men between the ages of sixteen and sixty, will involve a simple DNA swab test which...

And she turns the radio off as she pulls in to the jetty car park. Takes a moment.

CUT TO:

66 **EXT. JETTY - EVENING** 66 *

ROSIE getting out of her car. The wind trying to push her back but she can see JAMIE, standing at the end of a small wooden pier, pushing out in to creek/estuary opening out to the sea, looking toward the water.

She walks slowly toward him, almost like she never wants to get there. And then, without turning, when she is still some way off.

JAMIE
Hello Mum.

She slows, stops.

ROSIE

Hello Jamie.

And now he slowly turns. Eyes down, looking at what he is toying with in his hand, a knife (the murder weapon, a pen knife) blade out. And then he does look up. To reveal a numb, exhausted boy. He holds her look, and then finally speaks.

JAMIE

I'm sorry.

And now is the moment.

ROSIE

Sorry for what

A beat. He plays with the knife in his hand. His eyes on it. Her eyes on it. What might he do with it?

JAMIE

What I did to Lorraine.

ROSIE tightening.

ROSIE

And what *did* you do to her?

A beat. He frowns. Emotion just below the surface. Clearly finds it almost impossible to say the words. But then.

JAMIE

Killed her.

And we are on ROSIE as a million dreams die, as a life is in an instant completely re-imagined.

ROSIE

Oh Jamie...
(tears of grief for her
lost baby boy)
...how could you have done such a
terrible thing.

And he nods, as utterly confused as she is.

JAMIE

I don't know....

And we can see he is trying to find answers.

JAMIE (CONT'D)

...I mean... I know why I got
angry with her - cos she wouldn't
have sex with me....she'd screwed
Sean, who's a dog, but she
wouldn't screw me and
just.....*laughed* at me...

He frowns, bewildered, reliving it.

JAMIE (CONT'D)
....but why I.....

He looks down at the knife in his hands, gripping it a little tighter now.

JAMIE (CONT'D)
...did *that*...

He contemplates the act, in a haze, then shakes his head in bemusement.

JAMIE (CONT'D)
...I really don't know. And I've *tried* to work it out, ...where that could have *come* from....was it ...you knowyou and Dad... or...*porn* or...*weed* or any of the usual shit people say....

A beat, he shakes his head.

JAMIE (CONT'D)
...but I don't think it was. Actually.... in the end...I just think it's me. In the end, I just think.... I'm a bad person....

ROSIE
No Jamie....

JAMIE
(nods)
....and I'm *sorry* for that. And for Lorraine....and her parents....and you and Dad
....but in the end...that *is* all I can give you.

A beat.

ROSIE
I don't begin to understand how you could have done what you have Jamie. The person you describe is not the person I know, the lovely little boy who used to.... bring me breakfast in bed... with bits of toast cut in to heart shapes on mother's day.....

The memory of which almost disintegrates her.

ROSIE (CONT'D)
...or who cried as much as I did at 'Goodnight Mr Tom'...

Which reminders are undoing him too. His hand turning the knife in his hand ever more frantically. And now slowly she starts to walk toward him.

ROSIE (CONT'D)
...so....I can't believe you are
a bad person, Jamie, I really
can't...

Getting nearer.

ROSIE (CONT'D)
...but you have done a very, very
bad thing.....

And she is almost upon him now.

ROSIE (CONT'D)
...for which.... I think you
know, you need to be....
punished.

So hard. A long beat. He looks up. And as their eyes meet, her hands reach out and take his, and she takes the blade from his hands, and shuts it and puts it in her pocket. Safe. And we stay on the pair of them, like that. And then out.

CUT TO:

67 **INT./EXT. ROSIE'S CAR / ROAD / TOWN HALL - EVENING** 67 *

ROSIE and JAMIE driving through the town, past the queues of men forming outside the town hall for testing, unaware as yet that their actions are redundant.

On ROSIE, tears running down her dry cheeks.

JAMIE watching, exhausted, dull eyed.

CUT TO:

68 **INT./EXT. POLICE STATION / ROSIE'S CAR - EVENING** 68 *

And now she pulls up outside the police station. Turns off the ignition.

Silence and neither move.

JAMIE looks at the police station, and we can see he is contemplating what lies ahead. The years in prison. The terrible future. And finally he turns to her.

JAMIE
Will you still love me?

On her. Already adjusting.

ROSIE
You're my son. I'll always love
you.

And she opens the door and gets out. And he follows.

CUT TO:

69

EXT. POLICE STATION - EVENING

69 *

ROSIE and JAMIE walking across the road, and towards the doors of the police station.

And at the very last moment, he takes her hand. And she lets him, and they could be any mother and her young son, heading out for the day.

Credits