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- 1 INT. SCHOOL - CORRIDOR - DAY 5 1
- Long shot, in dumb show, at the end of a corridor, a policewoman (SUE REECE) talks to a teacher and LORI TAYLOR (in school uniform) by an open classroom door. LORI looks confused and upset.
- The teacher extends a comforting hand to LORI as LORI then walks away with the policewoman.
- 2 INT. POLICE STATION - CUSTODY AREA - DAY 5 2
- BRIDGES walking towards HENDY
- HENDY
...just spoke to customs, Stephen Taylor's dates check out, he was working in Oman from 94 to September 96.
- BRIDGES
(she nods)
Unless he's the world's greatest actor, I don't think he knew anything about this.
- HENDY
What a mess.
- 3 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 5 3
- A red eyed JOANNA sitting with BRIDGES and HENDY.
- JOANNA
....I'd been trying for a baby for a couple of years but it wasn't happening. And this bloke I was with, he was a right bastard. Made me feel really bad about it.
- A beat.
- JOANNA (CONT'D)
And then he left me. Went off with a mate of mine and six weeks later I heard she was pregnant.....
- A beat.
- JOANNA (CONT'D)
...I started drinking more heavily and losing whole days.
(MORE)

JOANNA (CONT'D)

And eventually I just decided I
couldn't stand being alive anymore,
I was just so.....*unhappy*....

A beat.

JOANNA (CONT'D)

...so one day I drove to the
nearest beach from where I was
living, was about thirty miles
away. I can't swim, and I'd heard
it's not such a bad way to go.....

A beat.

JOANNA (CONT'D)

...and then I got there and it was
packed. A bank holiday.....

A beat.

JOANNA (CONT'D)

...and I was sat there, crying to
myself, thinking I couldn't even
top myself properly.....and I saw
this little girl....

A beat.

JOANNA (CONT'D)

...and her face was all scrunched
up, she was all...angry and
upset...

A beat.

JOANNA (CONT'D)

...and I watched her - I dunno -
seemed like ages, and no-one came
to her, no-one came to comfort
her...

A beat

JOANNA (CONT'D)

....and eventually, I walked
over...and I asked her what the
matter was....

(tears coming)

...and she said her mummy and daddy
didn't love her any more since
they'd had the baby.....

A beat. She shuts her eyes. Back there, remembering what that
did to her.

JOANNA (CONT'D)

...I asked her if she wanted an ice cream, to cheer her up. And she said she did and so I took her.

A beat.

JOANNA (CONT'D)

I didn't know what I was going to do. But I do remember being surprised when I pulled up at my flat and she was still in the car next to me, asleep.

A beat.

JOANNA (CONT'D)

I carried her in, put her to bed, and then locked the door.

A beat.

JOANNA (CONT'D)

I didn't come out for a month except to buy food from the corner shop.

A beat.

JOANNA (CONT'D)

She stopped asking about mummy and daddy after about six months.

A beat.

JOANNA (CONT'D)

I met Steve a year later. Told him she was mine. He never had reason to doubt it 'cos we were so close. More like sisters he said.

BRIDGES

The photos of her as a baby ?

JOANNA

A friend's kid, taken before I met Steve. All look similar enough at that age don't they ?

A beat.

JOANNA (CONT'D)

I'm truly sorry for what I did to her family, really.
(MORE)

JOANNA (CONT'D)

But no-one could have loved Lori
more than me.

4 INT. POLICE STATION - SOFT INTERVIEW ROOM - DAY 5

4

SARAH and DAVID with BRIDGES.

BRIDGES

Sarah, we can't just hand her over.

SARAH

She's my daughter, you said this
woman admitted it.

BRIDGES

She admitted taking a child yes....

SARAH

Then...

BRIDGES

...but we have to be sure she's
telling the truth.

SARAH

Why would she lie ?

BRIDGES

I don't know, but she's clearly had
some mental health problems in the
past.

SARAH

How could she have known about the
dates ?

BRIDGES

Sarah, we have to do blood tests,
social services have to be
involved, the courts, there are
procedures, legal procedures, stuff
to protect Lori's interests....

SARAH

Alice ! Her names's Alice !

Silence.

BRIDGES

I understand this must be awful for
you. And I agree, everything she
has said points to this being your
daughter.

(MORE)

BRIDGES (CONT'D)

I'm just being honest with you,
this is going to take time, you
have to be patient.

SARAH

I've waited eleven years.

DAVID

Sarah...

SARAH

Don't.

She shoots him a looks, a flash of fury in her eyes.

SARAH (CONT'D)

Don't you say a word.

And perhaps for the first time in a very long while. He
doesn't. Sands shifting.

6 INT. POLICE STATION - WAITING ROOM OFF CUSTODY - DAY 5 6

LORI waiting with REECE. The door opens and her 'dad' is standing there.

LORI

Dad ?

He walks over and puts his arms around her.

LORI (CONT'D)

What's happened, I'm scared.

STEPHEN turns to REECE.

STEPHEN

Please ?

And she nods, stands and exits. We stay on STEPHEN, where does he even begin.

STEPHEN (CONT'D)

Sit down, sweet pea.

7 INT. POLICE STATION - CUSTODY CORRIDOR - DAY 5 7

REECE standing outside. Waiting. And then what she must have expected comes.

LORI (O.C.)

No !

And it goes right through her.

8 INT. POLICE STATION - MEDICAL ROOM - DAY 5 8

The echo of LORI's cry cutting through the walls and entering the room where SARAH is giving a saliva swab to a Forensic Medical Officer. Her daughter's cry.

9 INT. POLICE STATION - CUSTODY AREA - DAY 5 9

JOANNA being led toward the cells. LORI and STEPHEN being led out the back door. And their paths cross for the briefest moment, a glimpse is caught by LORI of JOANNA.

JOANNA

Lori ?

And in the perceived interests of everyone the custody Sergeant ushers her quickly away toward the cells.

JOANNA (CONT'D)

Lori !

But there is no answer.

10 INT. POLICE STATION - CELLS - DAY 5 10

The door shuts behind JOANNA. And she is alone.

11 INT. TAYLOR'S FLAT - ROOM - DAY 5 11

STEPHEN walking in to the tiny flat with LORI. The silence deafening.

STEPHEN

Well it looks like it might be just
you and me kiddo. For a bit anyway.

On LORI. Muted by shock.

STEPHEN (CONT'D)

Come here.

And she does. And he puts his arms around her once more.

STEPHEN (CONT'D)

We're going to be alright. Just you
and me. We're going to get through
this, okay ?

Out on LORI. She nods, but she is in shock.

12 INT. POLICE STATION - SOFT INTERVIEW ROOM - DAY 5 12

An emotionally wrung out DAVID and SARAH waiting, empty
coffee cups on the table. The door opens. BRIDGES enters.

BRIDGES

How we doing.

Not a question that asked for an answer. She sits.

BRIDGES (CONT'D)

Right, this is the situation. The
swabs have gone off to the lab,
they will be fast tracked. Joanna
Taylor is being held in custody
pending the results of those
tests....

And we know she is holding off saying the next bit.

BRIDGES (CONT'D)

....in the meantime, and given her age we had little control over this, Lori....Alice.. has chosen to go back to her home with her...with Mr. Taylor.

A moment, as the meaning of this percolates. Then -

SARAH

What d'you mean, 'given her age'.

BRIDGES

She's sixteen Sarah, she's legally an adult, she has a right to make her own decisions.

On SARAH, she looks at DAVID, is she going mad. She turns back to BRIDGES.

SARAH

She's fourteen.

On BRIDGES. Fear.

BRIDGES

She's sixteen.

SARAH

I know how old she is ! I know when her birthday is and I can tell you she is fourteen years, five months and three weeks old!

And then BRIDGES gets it. Cursing herself for being so stupid.

BRIDGES

(standing)

She would have guessed wouldn't she, she could only have guessed, I....I'm so sorry.

And she runs out to do what needs to be done.

13

INT/EXT. TAYLOR'S FLAT - DAY 5

13

LORI being taken from the flat by social services. LORI is going quietly enough but STEPHEN is having to be held back by three officers.

STEPHEN

...please no...please don't,
Lori....you BASTARDS ! please
...please don't take
her....BASTARDS !!!.....

And then the fight goes out of him as he knows he has lost. He sinks to his knees, the officers restraining him relax their grip.

STEPHEN (CONT'D)
 ...that's my daughter, that's my
 little girl.....

And he watches, powerless as LORI is led away and in to a waiting car.

STEPHEN (CONT'D)
 Please.

But no-one hears. Out on him, left all alone.

End of part one

Part two

14 INT. MAIN HOUSE - KITCHEN - DAY 5

14

SARAH and DAVID with SEAN and JASMINE sitting in their kitchen, face to face.

DAVID
 ...nothing's certain yet. But
 everyone seems to think, that it
 almost certainlyis Alice.

On SEAN and JASMINE. Their reaction muted, shock, uncertainty and emotional immaturity conspiring to render them both seemingly unmoved.

JASMINE
 When will you know for sure ?

SARAH
 It's Alice sweetheart. I know. It's
 your sister.

On DAVID, tensing slightly at SARAH's interjection. Still little from SEAN and JASMINE. DAVID presses on.

DAVID
 So, if mum is right, this is
 obviously a fairly momentous piece
 of news, a very happy one -
 obviously, but one that will of
 course, have a big impact on our
 lives, and we just want you to
 know, right from the start, that we
 are here for you, to talk to,
 whenever you want.

SARAH

But as your dad says, we should all
be very happy.

Except neither of the kids look like they're jumping for joy.
The silence growing.

JASMINE

Will she come and live with us ?

SARAH tenses.

SARAH

Of course she'll come and live with
us.

DAVID

Sarah...

SARAH

...well where else would she go,
she's your sister, our daughter,
she's part of our *family*.

JASMINE picking up on her mother's anger.

JASMINE

What does she look like ?

SARAH

She's pretty Jaz, very pretty,
you'll love her, I know you will.

Wrong thing to say.

SEAN

Whose room will she have ?

Not the joy or reaction SARAH wanted.

SARAH

(bristling)

I don't know yet, maybe we can do
out your den, we'll work something
out.

JASMINE

(standing)

Well she's not sharing my room.
(walking out)

SARAH

Jasmine !

DAVID

Let her go.

SARAH
Jasmine come back please.

But she's gone. SARAH looks at DAVID in disbelief.

DAVID
I'll go and speak to her in a
minute - she'll be fine.

SEAN now stands.

SEAN
I think it's cool Mum. I mean
obviously I didn't ever know her or
anything but...I'm happy for you.

And he offers a little smile.

SARAH
Thank you Sean.

And then he walks out. SARAH devastated by their muted
reactions.

DAVID
What did you expect ?

She shrugs, tears in her eyes.

SARAH
More than that.

15 INT. CARE HOME - DORMITORY - NIGHT 5

15

LORI, sitting on her own, on one of four bunk beds, a tray of
untouched food in front of her. The room is full of girls, of
all ages laughing and joking.

She has the look of someone who has been hit by a
sledgehammer. A dazed shock that her life has suddenly
collapsed around her.

New day

16 INT. MAIN HOUSE - HALL - DAY 6

16

JASMINE listening in the hall, as BRIDGES and DEBBIE WEAVER,
a social worker, speak to her mum and dad.

BRIDGES
...the results of the tests came
back an hour ago....

17

INT. MAIN HOUSE - DRAWING ROOM - DAY 6

17

The four of them sitting.

BRIDGES

.....and confirmed that Lori Taylor
is indeed your daughter, Alice.

SARAH nods, remarkably calm now - no surprise to her

SARAH

So. What happens now ?

WEAVER

(slightly unnerved by the
icy calm of Sarah)
Well, obviously we don't want her
in care any longer than is
absolutely necessary, but, and we
hope you agree with this, to
suggest to her she come and live
with you immediately, could be very
traumatic for her.

On SARAH, knows they are talking sense but can't say it.

DAVID

Of course, absolutely.

WEAVER

So, if she is agreeable - her needs
are obviously paramount - we want
to suggest a series of visits over
a period of weeks and months,
which, if all goes well, will lead
to her being able to move in
permanently.

SARAH

Move *back* in.

WEAVER

Move *back* in. How does that sound?

SARAH

When would the first visit be ?

WEAVER

Well, we thought initially, it
might be an idea to put together a
sort of....folder about you all, to
show to her....

SARAH

A brochure ?

DAVID

Sarah they're trying to help.

SARAH

I just want to see her ! To hold
her. That's not unreasonable is it
?!

Her cry echoing across the hard granite floors of their
beautiful house.

BRIDGES

Of course it isn't Sarah. And we
completely understand how hard this
must be for you both, so really,
the sooner we show her something,
the better.

New day

18 OMMITTED 18 ***

19 INT. CARE HOME - DORMITORY - DAY 7 19 ***

LORI sitting with WEAVER, a small photo album (one photo per ***
page) on a table in front of her, which she is slowly leafing
through. Photos of SARAH and DAVID, of the house, her
brother.

LORI
This is Sean ?

WEAVER
(nods)
He's twelve nearly thirteen now.
And that's Jasmine...

A photo of JASMINE in school uniform standing in front of her clearly very posh public school.

WEAVER (CONT'D)
...they call her Jaz.

And then she turns the page, to see some photos of a toddler, three years old. And she stops. Looks at it intently.

LORI
That's me, that's...

Her eyes filling and her hand moves out to touch one particular photo. Of her, in a funny hat, on a tricycle in a garden.

LORI (CONT'D)
...I.....I remember this....

The trauma palpable in her expression as vague detached memories come back.

LORI (CONT'D)
...I remember that bike...

A photo of DAVID and SARAH holding a baby - her, in their arms. And she seems shocked when she says -

LORI (CONT'D)
...Jesus.....I remember *them*.

She traces their faces with her fingers. Then, too painful to linger, she turns another page.

Holiday photos of the four of them in the Caribbean, in Disneyland, skiing.

The difference in this life and the life she has led, could not be more marked.

She turns one more page, the last.

And here, a much fingered Polaroid. A mum, a baby, a toddler and a four year old, scowling at the camera.

The last taken of her, on the beach that fateful day.

And she looks at it. And she looks at it.

She shuts the book. Wipes her eyes. Then turns to WEAVER.

LORI (CONT'D)

I want to see my....I want to see her. In prison. Before I decide anything.

20 INT. TAYLOR'S FLAT - ALICE/LORI'S ROOM - DAY 7 20

STEPHEN sitting in LORI's bedroom. On her bed, a bag of clothes and effects he has just packed. He zips it up then turns to BRIDGES, who is waiting at the bedroom door and hands it to her.

BRIDGES

Thank you.

STEPHEN

When can I see her ?

BRIDGES

Soon. I'm sure. Very soon.

And we know BRIDGES feels bad for him.

BRIDGES (CONT'D)

Look after yourself.

And she goes, leaving him alone once more, the innocent victim.

21 INT. PRISON - VISITING ROOM - DAY 7 21

LORI already waiting in a room. Lots of husbands visiting wives with children all around. A door opens and JOANNA appears. Clearly nervous as hell, she walks over, not knowing what reaction she will get.

She sits. LORI won't look at her.

JOANNA

Hello sweetheart. Thanks for coming.

LORI doesn't say anything in return.

JOANNA (CONT'D)

I don't know what to say to you that can make anything better Lori.

Still nothing.

JOANNA (CONT'D)

I know I did aterrible thing.
But I always loved you. And all I
ever wanted was for you to be
happy.

She waits for a response, hopes for one, but nothing is coming.

JOANNA (CONT'D)

Say something. Please ?

A beat.

LORI

How does it feel ?

A beat. Then she looks up. Rage behind the tears.

LORI (CONT'D)

How does it feel *Joanna* ? To know
you've ruined so many lives.

The desperate anger at her betrayal, finding it's way out in this considered spite.

JOANNA

Lori....

LORI

(standing)

Alice. My name is Alice.

And she walks away.

JOANNA

Lori ?

She doesn't stop.

JOANNA (CONT'D)

Lori please ?

And we should feel that the pain in JOANNA's eyes is almost punishment enough for what she has done.

WEAVER waiting near the door of the visiting room.

LORI

(not stopping)

I want to meet my parents.

22 SCENE DELETED.

22

23 SCENE DELETED.

23

24 INT. MAIN HOUSE - STAIR/HALL - DAY 7 24 ***

SEAN running down the stairs, excitement in his eyes. ***

SEAN ***

She's here ! ***

25 INT/EXT. MAIN HOUSE - FRONT DRIVE - DAY 7 25 ***
ALICE sitting in the back of a taxi with WEAVER as they pull ***
into the gated driveway of the house. She clutches a cheap ***
bag, with her cheap clothes as she looks at it all - the ***
grounds, the house, another world to her. The front door
opens as the taxi pulls up and SARAH appears.

WEAVER
You okay ?

ALICE
(nervous as hell)
Yeah.

WEAVER
If it all gets too much, you tell
me.

ALICE
Yeah.

And as WEAVER opens the door and gets out, ALICE sees a face
at a top window, JASMINE, looking down.

26 INT/EXT. MAIN HOUSE - FRONT DRIVE/ HALL - DAY 7 26
Shaking SARAH's hand

WEAVER
Sarah, hi.

SARAH
Hello Lucy.

And then WEAVER turns to ALICE, who is still sitting in the
back seat.

WEAVER
Alice ? Gonna say hi ?

And ALICE gets out.

WEAVER (CONT'D)
Alice, this is Sarah.

SARAH, as nervous as ALICE, smiles at her.

SARAH
Can call you Lori if you'd like ?

She shakes her head.

ALICE
Alice is alright.

SARAH
Well don't know about you, but I'm
petrified.

ALICE smiles, nods. And SARAH puts her arms carefully around her, holds on tight.

SARAH (CONT'D)
Welcome home Ali.

A beat. ALICE responds tentatively. SARAH's tears flowing. ALICE looking awkward at the intensity of her mother's emotion. WEAVER, aware of ALICE's slight discomfort -

WEAVER
Shall we go and meet the others ?

And slightly reluctantly we sense, SARAH disengages.

SARAH
Yes. Of course.

27 INT. MAIN HOUSE - KITCHEN - DAY 7

27

So here they all are.

SARAH
...and this is David.

ALICE
David, hi.

DAVID steps forward, clearly moved, but slightly stilted in his emotional inarticulacy.

DAVID
Hello Alice. We're so happy to
have you here today.

He leans forward to embrace her, but it is stiff and awkward. He kisses her first on one cheek, and then catching her out, with a second on the other.

ALICE
Oh. Sorry.

DAVID
Sorry.

And behind him stands SEAN.

SARAH
And then this is Sean.

And ALICE tentatively leans forward to give him a kiss on his cheek, like DAVID did, which manages to send him puce with embarrassment.

SEAN
Alright.

ALICE
(plucked from no-where)
Seany.

SARAH smiles. DAVID too.

SARAH
Yes, Seany.

Then she turns to JASMINE.

SARAH (CONT'D)
And then finally Jaz.

ALICE
Alright Jaz.

JASMINE
Jasmine.

And JASMINE extends a hand to ward off any kiss.

ALICE
Nice to meet you.

A beat. Silence. SARAH wound up like a spring. The atmosphere horribly tense.

WEAVER
Okay, well why don't we let Alice put her bag in her room, get herself settled and then maybe we can all have some tea - how does that sound Sarah ?

SARAH
Great.

28 INT. MAIN HOUSE - SPARE/ ALICE'S ROOM - DAY 7 28

ALICE looking around the bedroom SARAH has decorated.

SARAH
I hope you like it, if you don't we can change it.

And of course it's huge compared to her old room.

ALICE
'S bigger than our whole flat.
(clocking the ensuite) ***
Who's is that ? ***

SARAH ***
Yours. ***

ALICE ***
Just mine ? ***

SARAH ***
Just yours. ***

SARAH smiles, touched by ALICE's gaucheness. ***

SARAH (CONT'D) ***
Well you unpack your bag, take your
time, when you're ready, if you're
hungry, come and join us.

And she turns and walks to the door.

ALICE
Am I what you expected ?

SARAH turns back. A moment as they look each other in the
eye.

SARAH
Exactly. Exactly how I imagined. In
every way. You're.....

She laughs, hands still shaking.

SARAH (CONT'D)
...you're perfect Ali.

ALICE
Oh I'm not, trust me.

She smiles, the first softness we have seen peeking out.

SARAH
Do you remember me ?

A beat. And then slowly ALICE nods.

ALICE
Yes. More now I'm with you. More
than I thought.

SARAH
What do you remember ?

A beat

ALICE

The way you smell. Clean. Like
washing.

A beat.

ALICE (CONT'D)

(nods)

Didn't know I'd forgotten it till I
remembered it.

SARAH smiles through tears.

SARAH
Like I said, you take your time. No
rush. No rush at all.

And she walks out. On ALICE alone. Sits on the bed and looks around. Can't quite believe where she finds herself. The huge room, the CDs, the decoration, the wardrobe space, the house, all of it.

29

INT. MAIN HOUSE - KITCHEN - DAY 7

29

The kids sitting at the table, SARAH serving food, the atmosphere just slightly more relaxed, but still forced.

DAVID
So what sort of school do you go to
Alice ?

ALICE
(quietly, timidly)
Elm Brook. S'a bit of a shit hole
to be honest.

DAVID's smile slightly freezes, ALICE realises.

ALICE (CONT'D)
Oh - sorry.

SARAH
Don't be silly.

ALICE
It's normal round ours.

She trips herself up over the tense.

ALICE (CONT'D)
Was normal.

DAVID
It's fine, don't worry.

A beat. JASMINE's eyes calculating, then

JASMINE
Why's it a shit hole then ?

DAVID
Jaz....

JASMINE
(innocence and light)
What ?

DAVID

Why don't you like it Alice ?

ALICE

(she shrugs)

Just don't, don't think I was cut out for exams and all that.

JASMINE

So what subjects you doing in the sixth form ?

ALICE

I'm not, leaving in a couple of months - didn't get any good grades in my mocks so.....

SARAH

Well of course you're actually in the wrong year anyway, so, you know, if you *wanted* to, maybe you could take them again.

ALICE

Not that bothered to be honest.

SARAH

Well Jaz's school's great fun, isn't it Jaz, I'll show you some pictures of it if you like.

Out on JASMINE's expression darkening, but no-one notices because all eyes are on ALICE, who is un-self consciously about to light a cigarette. SEAN and JASMINE looking at their parents, what are they going to do ?

DAVID

Actually Alice we'd prefer....

SARAH

You need an ash tray don't you.

She looks at DAVID, daring him to contradict her. A long beat, then he stands, aware a marker has just been set.

DAVID

I'll see if I can dig one out.

30

INT. PRISON - VISITING ROOM - EVENING 7

30

JOANNA with her solicitor, having just had a case con, he is finishing making notes.

SOLICITOR

Okay. In *our* favour. You were clearly mentally unbalanced when you took her - we have doctor's records detailing repeat prescriptions for anti-depressants. The punishment you have already suffered as a result of having Lori taken away. The loving home you brought her up in over the past eleven years.

JOANNA

And against us?

He shrugs - 'simple'.

SOLICITOR

The victims. Her, her family, her real parents, her real mother, what you took from them, what you took from her.

He looks up at her, fixes her eye, wants her to know the reality.

SOLICITOR (CONT'D)

I'm not going to lie to you Jo. If the prosecution do their job well and go strong on that, it won't be good.

Out on Joanna's fear.

31 INT. MAIN HOUSE - KITCHEN - NIGHT 7

31

SARAH making a cup of hot chocolate for ALICE. DAVID appears behind her.

DAVID

Well done. Thought you did brilliantly today.

SARAH

Thank you.

He goes to kiss her neck, but she stiffens and pulls away.

SARAH (CONT'D)

Sorry - don't want to spill this.

He nods, backs off. On SARAH. Knows she shouldn't have done that and yet she still doesn't go to him. Just walks out. Out on DAVID.

32 INT. MAIN HOUSE - SPARE/ ALICE'S ROOM - NIGHT 7 32

ALICE in bed, about to switch out the light, a knock on the door and then SARAH enters.

SARAH

Thought you might like a hot drink.

A fresh cup of hot chocolate.

ALICE

Thanks.

SARAH also has a little box under her arm.

SARAH

I was going to wait a few weeks to give you this, but....it feels like the right time now.

And she hands the box over. ALICE sits up and opens it. Inside, a collection of stuff from when ALICE was little, which ALICE slowly and wordlessly goes through.

A pair of baby booties.

A photo of her having her first haircut, with a locket of her hair attached.

A stack of third birthday cards - 'Alice's' last for eleven years.

And then, folded neatly, but as chewed and manky as the last time it was used, a foot square piece of cloth, her 'blanket'. And this is the one that gets her, she looks at it, almost afraid to touch it, then picks it up and pulls it to her nose.

Inhales. Smells herself eleven years ago. Inhales the memory. And it is as if she becomes the little girl again, with the blanket clutched to her face, her expression a maelstrom of conflicting emotions.

Her head inclines towards SARAH, her face finding haven in her chest. Her arms go around her mother, and SARAH lays down beside her, in an echo of her posture around the attic boxes and she turns out the light and starts to rock her baby to sleep.

33 INT. MAIN HOUSE - MAIN BEDROOM - NIGHT 7 33

DAVID, awake, alone in their bed.

End of part two

Part three**New day****Montage**

34 INT. MAIN HOUSE - KITCHEN - DAY 8 34

ALICE ceremoniously chucking a packet of fags into the bin to applause from the others. DAVID standing just a little off, a sense that he, like JAS, is struggling to make the connection that for SEAN and SARAH seems to be coming easily.

New day

35 INT. PENTHOUSE DAVID'S OFFICE - NIGHT 9 35

DAVID working late, burying himself. GABBY also still at her desk, she looks at the clock - 9.30.

New day

36 INT. SCHOOL - CORRIDOR - DAY 10 36

ALICE walking along her school corridor, a bunch of her old mates, taking the piss out of her by sticking their noses in the air. Everyone laughing at her. NATHAN in the bunch taking the piss. He realises he's gone too far and goes after her, but she shrugs him off, hurt and angry.

37 SCENE DELETED. 37

38 SCENE DELETED. 38

New day

39 INT. MAIN HOUSE - KITCHEN - DAY 11 39

ALICE 'catwalking' across the kitchen floor in a new school uniform, the same as JASMINE's. A collection of other clothes shop bags, sit on the table, SARAH laughing at ALICE's fun 'posing', SEAN can't take his eyes off his sis, DAVID at the doorway, watching SEAN's reaction uneasily.

JASMINE doesn't look up from her homework.

New day

40 INT. SOCIAL SERVICES - LOO - DAY 12 40
ALICE in a cubicle, nervously smoking a fag down to the butt.

41 INT. SOCIAL SERVICES - CORRIDOR/ ROOM - DAY 12 41
ALICE coming out of the loos to a corridor, where WEAVER ushers her in to a room full of social service personnel sitting behind a long table.

42 INT. SOCIAL SERVICES - CORRIDOR/ ROOM - DAY 12 42
A delighted SARAH shaking hands with WEAVER and the others, a full return clearly agreed. DAVID's response more reserved, which SARAH registers.

43A INT. TAYLOR'S FLAT - ROOM - NIGHT 12 43A
STEPHEN watching a news report on the TV.

43B INT. TV SCREEN - NIGHT 12 43B ***
REPORTER
...Taylor remained impassive throughout the brief hearing and spoke only to confirm her name and to enter a plea of 'guilty'. No bail application was made and she will remain in custody till the trial, which the judge set for just under three months time. In Westminster today, the Chancellor outlined his plans for a radical shakeup of... ***

Out on STEPHEN.

End of montage**New day**

44 INT. MAIN HOUSE - KITCHEN - DAY 13 44
SARAH is cooking supper. JAS and ALICE in the kitchen
SARAH
But it's your birthday Alice.

ALICE

Whatever.

SARAH

A party'll be fun.

ALICE

Man I already done a fifteenth
once, *and* a sixteenth - and they
ain't all that alright?

On SARAH, first time she has shouted at her. JASMINE waiting
for her mother to tell her off. But she doesn't.

SARAH

Well think about it eh.

On JASMINE. Eyes narrowing.

JASMINE

Why d'you talk like that ?

ALICE

Like what ?

JASMINE

Like you're black or something.

SARAH

Jasmine !

JASMINE

I'm only asking.

SARAH

D'you want to finish your homework
upstairs please.

JASMINE

Mum...

The phone starts to ring.

SARAH

Upstairs.

SARAH walks out into the hall as JASMINE stands, looking
daggers at ALICE. And we go to SARAH on the phone.

JOANNA (O.S.)

Is that Sarah ?

SARAH

Yes.

A beat, then.

JOANNA (O.S.)
It's Joanna Taylor.

45 EXT. PRISON - FRONT - DAY 14 45

SARAH arriving at a prison. A sense of how extraordinary this is for her. To be queuing up behind the other visitors to this place.

46 INT. PRISON - VISITORS ROOM - DAY 14 46

SARAH walking in to the visitors area. And there is JOANNA waiting for her. She looks up, sees her.

Doubt in SARAH's eyes, that she's made the right decision to be here. She hesitates. Then walks on and over to the table. She sits opposite her.

JOANNA
Thank you for coming.

SARAH looks at her, seemingly composed.

SARAH
You said you wanted to ask something of me.

JOANNA nods earnestly, nervous as hell.

JOANNA
You can probably guess what.

SARAH doesn't help her out. So she says it.

JOANNA (CONT'D)
I wanted to ask...if you could forgive me.

SARAH holds her look, doesn't say anything yet.

JOANNA (CONT'D)
I know what I put you through. And I'm so so sorry for that. Believe me, now I know what it must have felt like.

A beat. SARAH's face betraying no feeling yet.

JOANNA (CONT'D)
And that's why I hope you'll understand why I'm asking for something else as well.

On SARAH, she must have expected the first request, but something else ?

JOANNA (CONT'D)

I don't know if you was planning to speak or anything - in court. But I wanted to ask...I was hoping... you might say you didn't want me to go to prison.

On SARAH, stunned into silence by this request. And then JOANNA starts to speak, and once she starts her desperation doesn't allow her to stop.

JOANNA (CONT'D)

I'm not asking for me, I'm asking for Lori and I know she's angry and I know she doesn't want to see me at the moment, but I was her mum for eleven years and I brought her up, I gave her everything I could, and I think she'll realise that and I think she'll want me to have a place in her life and I know she's yours now but surely it would be better for her if I was there for her too and I'm sure you understand that because we're both mums aren't we and I'm sure.....

SARAH holds a trembling hand up. 'Stop'. A beat.

SARAH

(almost confused)

No.

Though she could not have known it, JOANNA has just tapped in to SARAH's darkest fears.

SARAH (CONT'D)

You are ...wrong and you are frankly.... deranged if you think I will ever allow you any place in my daughter's life again.....

SARAH stands on shaky legs, tears in her eyes, this was a big big mistake to come.

SARAH (CONT'D)

...and I wouldn't speak for you if my life depended on it....

JOANNA

Sarah, please...

SARAH

....I hope they give you the maximum they can....I hope you rot in here....

And then she turns and walks away. Out on JOANNA.

47 EXT. PRISON - FRONT - DAY 14 47

SARAH leaving, a new kind of fear in her eyes.

48 SCENE DELETED. 48 ***

49 INT. MAIN HOUSE - DRAWING ROOM - NIGHT 14 49 ***

SARAH and DAVID in a heated discussion.

DAVID
...well I think you should consider
it. I think it might do you good.

SARAH
(incredulous)
Do *me* good ?

DAVID
Are you happy Sarah ? You don't
seem it. I thought Alice would give
me back the woman I married
but.....

SARAH
I want her to suffer !

He starts, the venom shocking.

SARAH (CONT'D)
Like I did. That's what she
deserves. Don't you understand that
?

DAVID
And don't you think it's time to
move on ?

SARAH
Like you did, you mean.

DAVID
(which cuts)
Sarah...

SARAH
I found her because I *didn't* move
on. Because in here...

A fist to her heart

SARAH (CONT'D)
...as a mother, I knew, I *felt*...
that it was right. And I feel the
same now. Whatever I do, I do to
protect Alice.

A beat.

SARAH (CONT'D)
And maybe I shouldn't be surprised,
but it's depressing, as her father,
that you don't see that.

And she walks out, leaving a deeply wounded DAVID.

New day

50 INT. BAR - CORNER - DAY 15 50

DAVID and GABBY sitting in a quiet corner. DAVID looks ashen.

GABBY
You have to speak to her, tell her
what you tell me.

DAVID
How can you speak to someone you
don't understand any more.

A beat.

DAVID (CONT'D)
I mean I don't *know* her anymore.
I'm not even sure I know myself.

Which insight seems to catch him by surprise. And his voice catches, his head falls. And she does all she can, which is put her arms around him with an intimacy that should ring loud alarm bells. ***

New day

51 INT. COURT - DAY 16

51

And here is SARAH in court, walking up to the stand to make a victim impact statement. And as she does we see STEPHEN enter the public gallery. JOANNA sees him and his eyes meet hers. The first time he has come. And he finds her a smile. Which looks like it means the world to her.

SARAH unwraps a piece of tightly folded paper in her hands. She doesn't look at JOANNA throughout her speech.

SARAH

...nothing will bring back the years we lost. The moments in a child's life that every parent cherishes. That first loose tooth. The day you take the stabilisers off their bike. The Christmases. The birthdays...the simple...joy...over years, of helping to shape the part of you that is your child.....these precious things and so much more, were stolen from us. And we won't ever get them back. And that is ...so cruel.

And she turns and looks at JOANNA now.

SARAH (CONT'D)

....so cruel.

Out on JOANNA

52 EXT. TAYLOR'S FLAT - FRONT/ CARPARK - DAY 16

52

ALICE walking through her old estate.

JUDGE (O.S.)

....there is no question that what you did was a dreadful thing....

ALICE seeing NATHAN who is smoking a fat spliff in an alleyway with a mate. He looks at her, she looks at him, then he smiles, she smiles and walks towards him.

53 INT. COURT - DAY 16

53

The judge summing up. JOANNA in the dock looking as wretched as a human could. SARAH there watching, STEPHEN in front of her, turning to look at her.

JUDGE

...the suffering you put the Hooper family through is one that perhaps you only now understand, finding yourself as they did eleven years ago, robbed of the thing most precious to you. I have no doubt, as your counsel has said, that you were not fully mentally aware of what you were doing when you took Alice Hooper but this does not begin to explain why, once your depression lifted, as it surely did, you did not own up to your crime.

On SARAH - which way is this heading ?

JUDGE (CONT'D)

What *is* clear however, is that you and your partner brought the girl up with all the love and devotion you could give her. In my sentencing I am minded to consider both this and the fact that *no* sentence I pronounce can give them back what you took.

On SARAH.

JUDGE (CONT'D)

Joanna Marianne Taylor, I therefore sentence you to a term of five years imprisonment.

On SARAH, the relief. On JOANNA, the shock.

JUDGE (CONT'D)

Which term, after much consideration, I am going to *suspend* for five years.....

SARAH

(to herself)

No.

JUDGE

....on the condition you make no further attempt to contact the young girl you once called your daughter.

JOANNA's head swivels, she looks directly at SARAH - *her* doing.

JUDGE (CONT'D)

Any breach of this condition will result in your immediate return to jail to serve the full term of your sentence. Do you understand that?

A beat. JOANNA still looking at SARAH. The sense of loss in JOANNA's eyes is palpable. Then she turns back to the judge. ***
Broken.

JOANNA

Yes. I understand.

A beat. Then -

JUDGE

Then you are free to go.

But she doesn't move as the rest of the court stand and start to leave. On SARAH as she turns away and walks out.

54

EXT. MAIN HOUSE - PATIO/GARDEN - NIGHT 16

54

SARAH and DAVID. SARAH pacing the floor, speaking with a whispered urgency, aware of what might be heard by others.

SARAH

She took her once - she could do it again. Or something worse, she's desperate.

DAVID looks up, almost reluctantly he speaks -

DAVID

Well if you force people in to a corner, they do desperate things.

SARAH

So it's my fault is it, because I didn't speak for her...

DAVID

I'm not saying that...

SARAH
...you'd side with her ?

DAVID
(wearily)
I'm not siding with anyone, I'm
just trying to find a way forward
Sarah.

And he exits, leaving her alone and confused.

55 SCENE DELETED.

55 ***

56 SCENE DELETED.

56 ***

57 SCENE DELETED.

57 ***

58 SCENE DELETED.

58 ***

New day

59 INT. TAYLOR'S FLAT - ROOM - DAY 17

59

Close on JOANNA, sitting on a sofa, staring out of a window, at nothing. The sound of clattering in the kitchen. STEPHEN in the kitchen, then he appears at the doorway.

STEPHEN
We're out of milk.

On her. Nothing.

STEPHEN (CONT'D)
I said...

JOANNA
I heard you.

A beat. Then he walks in to the room, his face all twisted up.

STEPHEN
Don't you be angry with *me*. Don't
you be angry.

She turns to him, weary.

JOANNA
Well what d'you want from me
Stephen? I've said all the sorrys
I can. I can't give you anything
more. I can't give you anything
that will make it all better.

STEPHEN

Is this it then ? Is this is how it
is now ?

She shrugs, as appalled by their impotence as he is.

JOANNA

What else is there ?

A beat. He has no answer.

JOANNA (CONT'D)

Tell me, if you've got some great
scheme. Please - tell me.

But he hasn't. She stands. Grabs a coat, heads to the door.

STEPHEN

Was she all that kept us together?

She stops. Doesn't turn.

JOANNA

I didn't think so.

A beat. The drawing apart registering on JO's face. And then
she goes.

60 EXT. TAYLOR'S FLAT - STAIRS/ LANDING - DAY 17 60

She leaves the flat, sees the door has been daubed. 'Evil
bitch'. On her. Is she ?

61 EXT. TAYLOR'S FLAT - FRONT/ CARPARK - DAY 17 61

JOANNA walking across the estate, made grimmer than ever by a
dull flat winter sky. Her head bowed, she cuts a pathetic
figure. A shout of farewell catches her attention. NATHAN
walking away from a gang of lads.

A moment of consideration, and then she goes after him.

JOANNA

Nathan ?

He stops, turns. He barely disguises his irritation when he
sees it is her.

NATHAN

Alright.

She nods, eyes not really meeting his.

JOANNA

I was just wondering....if you'd
seen her ?

NATHAN

(playing dumb)
Who ?

JOANNA

Lori.
('obviously')

NATHAN

Alice ?

JOANNA

Have you ?

NATHAN

Yeah I seen her.

JOANNA

You've been to her house ?

NATHAN

(shakes his head)
She comes here innit.

JOANNA

(her face falls)
She comes back here ?

NATHAN

Few times.

JOANNA

Right.

And this cuts, badly.

JOANNA (CONT'D)

And so...how is she then?

NATHAN

(he shrugs)
Alright.

JOANNA

She know I'm out ?

NATHAN

Dunno.

JOANNA

She not mention me then ? At all?

And even NATHAN's heart is not made of stone.

NATHAN

Sometimes.

JOANNA

(hope)

Does she ? What's she say, what
...does she still hate me ?

NATHAN

I dunno what she thinks man she's
pretty messed up about it all
y'know...

JOANNA
So you ain't been up to hers yet?

NATHAN
Not yet...

JOANNA
Rich aren't they ? Bet she loves
all that.

NATHAN
Going Friday. They're having a
birthday party for her, I'll see
you later yeah.

And he walks off. On her. Not invited, to a birthday she
never even knew existed.

62 INT. MAIN HOUSE - KITCHEN - DAY 17

62

The front door opening, SARAH in the kitchen, cannot resist a
look at her watch as a taciturn ALICE, in school uniform,
walks in.

ALICE
Hi.

SARAH
Hiya...
(smiling tightly)
...late tonight ?

ALICE
Went for a coffee with some of the
girls from my class.

SARAH
Did you ?

ALICE reading doubt in SARAH's question.

ALICE
(bristling)
Yes.

SARAH
(back tracking)
Well that's great, which girls -
are they coming to the party ?

ALICE
Dunno, haven't decided yet.

A beat.

ALICE (CONT'D)
Gonna get changed.

And she walks off. Out on SARAH as she wilts slightly,
wearied by her own paranoia.

63 SCENE DELETED. 63 ***

64 INT. TAYLOR'S FLAT - ROOM - DAY 17 64 ***

JOANNA sitting in the sitting room, writing a note in a card.
And what the hell does she say. 'Have a special day my
Lollie. Always thinking of you. Lots of love...'

And of course all she wants to write is 'Mummy'. But she
knows she can't. And so she doesn't sign it, just adds lots
of kisses.

The she slips the card into the envelope. Then she reaches
for her handbag and takes out her benefit book. In it, three
tens and a fiver and some loose change.

She takes all of the notes and indeed the pound coins and carefully puts them in to the envelope and then seals it, with a kiss.

65 INT. MAIN HOUSE - KITCHEN/ HALL/ UTILITY - DAY 17 65

JASMINE at the kitchen table, doing homework, SARAH washing ALICE's uniform, turning out pockets. And then she finds something. A train ticket. To Hawley. Dated today.

And we should guess this damn near breaks her heart.

And at this rawest of moments, ALICE, showered and in trackies, walks downstairs, sits at the kitchen table and starts to flick through 'Hello.'

And SARAH should say something, she should confront her. And we think she is going to, but then at the last moment, she stops herself and tucks the ticket into her own pocket. And keeping her back to ALICE to hide her crying eyes, she walks to the kitchen door.

SARAH
(calling)
Sean, supper !

End of part three

Part four

New day

66 INT. MAIN HOUSE - SPARE/ALICE'S ROOM - NIGHT 18 66

DAVID walking past ALICE'S room, the door open, ALICE not in there, but a couple of dirty coffee mugs on her dressing table. He goes to grab them and sees, amid all the other normal detritus of a fifteen year olds handbag, fags, lighter, makeup etc, a blister of contraceptive pills, half gone.

And he looks at them a second, a second in his eyes for the that part of her growing up he missed.

And then she is at the door, come back from the bathroom. He turns to see her, in her T-shirt and knickers, bright red lipstick, setting off her khol black eyes as she gets ready for the party. She looks stunning.

And his eyes linger on her a moment, this young woman, till he realises she feels uncomfortable in his gaze.

DAVID
Sorry...
(declaring the mugs)
...just grabbing these.

She nods awkwardly.

DAVID (CONT'D)
I'll get out your hair.

And he walks out and she shuts the door behind him.

67 INT. MAIN HOUSE - KITCHEN/ DRAWING ROOM - NIGHT 18 67

A young DJ (possibly an older brother of a friend) playing some Justin Timberlake.

A large group of ALICE's old friends (there must be at least a dozen) standing sullenly in one corner, sucking their teeth at the music.

On the other side of the room, dancing self consciously, JASMINE and her friends and the people ALICE has invited from her school (not a black or Asian face amongst them.)

And ALICE stands awkwardly in the middle. And we should mark this moment. Here she is at her birthday, standing literally between her two worlds, and all we can see, is a young woman who feels she belongs to neither.

NATHAN
Babes.

And she turns to see NATHAN, bottle in hand by her side, handing her something he has taken from his pocket.

NATHAN (CONT'D)
Your mum give it me.

She looks at the envelope he has given her with 'Sweetpea' on the front. And then she turns and walks out.

68 INT. MAIN HOUSE - KITCHEN - NIGHT 18 68

In a corner of the kitchen, DAVID and SARAH. And he is not happy.

DAVID
We didn't invite them, we don't want them in our house, so we ask them to leave. Simple.

SARAH
They're her old friends, this is her party, if this is how she wants it.

DAVID
And what Alice wants.

SARAH

Please David, don't make a scene.

And she puts a hand out to him, looking for support, but he cannot give it.

DAVID

Fine, whatever, your call.

And he walks out.

69

INT. MAIN HOUSE - SPARE/ ALICE'S ROOM - NIGHT 18

69

ALICE tenderly opening the envelope, pulling out the card. Looking at the pathetic offering of money, the kisses. And it touches her.

It touches her much much more than she might have expected. And it is in this rawest of moments, that the door opens and ALICE swings round to see SARAH.

SARAH

Hey.

ALICE

(startled)

Alright.

SARAH

You okay ?

ALICE

Yeah....

A moment when SARAH suspects she is not. But then ALICE walks toward her quickly, the card clasped in her hand behind her back.

ALICE (CONT'D)

...excellent in fact.

And she kisses SARAH quickly on the cheek.

ALICE (CONT'D)

Great party, thanks.

And walks back in to the party. And if SARAH had looked closer, she might have seen the tears in ALICE's eyes.

But but for now, she allows herself to be happy that her daughter is happy. And she follows her out in to the corridor even as -

70 INT. MAIN HOUSE - FRONT DOOR - NIGHT 18 70

The doorbell rings and NATHAN opens the front door, another bunch of his 'homies'.

NATHAN

Alright.

SARAH watches them invade her house. But what is she going to do, ALICE, she thinks, is happy. The music volume suddenly goes up massively, some drums and bass, making the walls of the house actually vibrate.

70A INT. - MAIN HOUSE - KITCHEN/ DRAWING ROOM - NIGHT 18 70A

SARAH following the kids into the sitting room, all the lights have been turned off now, and the young DJ has been benched, to be replaced by one of her old friends, earphone to one ear, he expertly mixes between one deafening tuneless white label and the next.

Her old friends have taken the room over and now variously dance, smoke, and drink, pop balloons, as the girls ALICE has invited from her new school, and JASMINE's friends, look on from the side lines with a mixture of shock and envy. We track past JASMINE getting chatted up by a drunk hoodie (first time for her, so she is happy to ignore his big mac pallor and spots) And past SEAN, standing alone, eyes only for....

...ALICE, who seems to be arguing with NATHAN about the volume of the music. She turns away from him angrily and then downs a long slug of Bacardi Breezer, shutting her eyes to lose herself in the rhythm of the music, standing in neither one camp or the other.

SARAH at the doorway, doesn't know what the hell to do. She turns and walks away. Someone one has left a half finished bottle on the stairs and she picks it up as she goes upstairs.

71 INT. MAIN HOUSE - MAIN BEDROOM - NIGHT 18 71

She shuts the door, the thudding still coming up from the floorboards. She sits, then looks at the bottle in her hands.

72 INT. MAIN HOUSE - FRONT DOOR/ KITCHEN - NIGHT 18 72

With JASMINE, snogging her hoodie in a corner. He pulls back, grins then digs something out of his pocket.

HOODIE

Ever had one of these before ?

Twixt forefinger and thumb he has a little white pill. On JASMINE, she looks over at ALICE losing herself in the music.***

INT. TAYLOR'S FLAT - NIGHT

STEVEN and JOANNA, at opposite ends of the sofa in front of the T.V. A comedy is on. But the canned laughter seems almost to mock them, as they sit in silence, eyes on the screen, not watching it.***

73 EXT. MAIN HOUSE - FRONT DRIVE - NIGHT 18 73

DAVID driving up his road to see flashing lights outside. A police car. He gets out

DAVID

What's going on ?

As an ambulance pulls round the corner.

74 INT. HOSPITAL - CUBICLE - NIGHT 18 74

A deathly pale, but otherwise well enough looking JASMINE is in a cubicle having her pupils examined by a doctor.

74A INT. HOSPITAL - OUTSIDE CUBICLE - NIGHT 18 74A

SARAH and DAVID sitting outside, we sense it has been a long night.

SARAH

...I had one sip and then I realised it was a mistake....

DAVID

...then I'm just struggling to work out how you managed to miss our house getting trashed, the neighbours calling the police and our daughter taking drugs.

SARAH

Well where the hell were you ?

DAVID

I went for a pint in the Bull because you said they were fine, you said they weren't doing any harm...

SARAH

...oh why don't you just come out
and say it, David, at least be
honest.

DAVID

Say what ?

SARAH

That if it weren't for Alice everything would be fine. She was the one who invited them. It's *all* her fault isn't it - the house, Jasmine, us...

She trails off.

DAVID

Us. What d'you mean - 'us' ?

She looks at him wearily. Does she need to expand ?

DAVID (CONT'D)

All I know, is since she came back, things have got worse Sarah, not better, worse.

And here *is* ALICE, coat over her party dress, standing at the end of the corridor, heard what they said (from 'if it weren't for Alice...'). And without either SARAH or DAVID clocking her, she turns tail and walks away.

75 INT. HOSPITAL - CORRIDORS - NIGHT 18 75

A montage of ALICE running down hospital corridors, tears coursing down her cheeks. She is trying to find the way out but she is lost.

75A EXT. HOSPITAL - SIDE DOOR - NIGHT 18 75A

And finally she runs out of a door, into the cold night

76 SCENE DELETED. 76

New day

77 INT. MAIN HOUSE - KITCHEN - DAY 19 77

SARAH and DAVID coming back from the hospital with JASMINE. To see, sitting in the trashed house, with SEAN - WPC BRIDGES and DEBBIE WEAVER. Both DAVID and SARAH understandably surprised.

DAVID

Hi.

BRIDGES

(standing)

Hiya.

(MORE)

BRIDGES (CONT'D)

We got a call about Jasmine -
thought it might be an idea to pop
round, see how she was, how you all
were.

On DAVID and SARAH's realisation this is an 'official' visit.

SARAH

She's fine, we're all fine.

WEAVER

Where's Alice ?

SARAH looks blank.

SARAH

She's here. Isn't she ?

SEAN

(to his mum)

She said she was going up to the
hospital, to see Jas.

DAVID looks at SARAH. Shit.

SARAH

I'll get Jas to bed, then drive up
there, I'm sure we've just missed
one another.

They nod 'sympathetically'. She ushers JASMINE up stairs.
DAVID turns to SEAN.

DAVID

Think you probably need a bit of a
kip as well Sean.

SEAN

I'm fine d..

DAVID

(nearly biting his head
off)

Up ! Now !

His sudden anger surprising everyone, not least himself.

DAVID (CONT'D)

Please. Just...

And SEAN knows to go. DAVID left with BRIDGES and WEAVER. An
uncomfortably loud silence.

78 INT. MAIN HOUSE - JASMINE'S BEDROOM - DAY 19 78

SARAH sitting on JASMINE's bed stroking her forehead. And out of no-where -

JASMINE

He said *she'd* taken them loads of times.

Half accusation, half admiration. On SARAH. And perhaps she understands now.

SARAH

You're you Jaz. You're you...and that's all you should want to be. All we want you to be.

And she leans forward and puts her arms round her.

79 INT. MAIN HOUSE - SPARE/ALICE'S ROOM - DAY 19 79

A weary SARAH emerging from JAZ's room. And in the corridor she looks at the door to ALICE's room. In two minds, then she walks over and opens it. Looks in. A bunch of presents on her bed, from friends, from her and DAVID. She looks at them, trying to intuit some sort of clue as to where she might be.

And then something catches her eye.

Away from the gifts, on a chest of drawers, the little photograph album that SARAH made up for ALICE. The album she holds so dear. And tucked into its leaves, something foreign, something new. A white envelope. She walks over. Looks at it for a moment. Like she almost doesn't dare to touch it. Then she opens the album to reveal the envelope. Sees the word on the front 'Sweet Pea'. Her breath coming harder. She picks it up and then slides the card out.

80 INT/EXT. MAIN HOUSE - FRONT DOOR - DAY 19 80

DAVID with WEAVER and BRIDGES.

WEAVER

...all we're saying is...it's not a problem to have problems - and we're here to help.

He doesn't react.

WEAVER (CONT'D)

Sean shouldn't have been left alone you know.

DAVID

We thought Alice was with him.

WEAVER

Sure. Though it's not really her responsibility to...

SARAH

You know what...

SARAH at the door.

SARAH (CONT'D)

...now's not actually the best time for this so, would you mind very much if I asked you to leave.

And she looks like she is only just keeping a lid on things. A beat, WEAVER looks at BRIDGES, who nods.

BRIDGES

Let us know that Alice is okay.

She nods, walks them to the door. But WEAVER has a parting shot.

WEAVER

I'm attached to your family Sarah, not just Alice. And if I see any child not being cared for properly...

A beat. She doesn't finish. Doesn't need to. SARAH shows them to the door.

But we stay on DAVID. As he looks at the wreckage in front of him. The sound of the door shutting. SARAH walks back in. Silence, then she hands DAVID the card. He looks at it. Does not, like her, intuit who the sender is.

DAVID

What is it ?

SARAH

What do you think it is - it's from her.

And now he understands.

SARAH (CONT'D)

And you thought I was paranoid, you thought I was imagining things....

DAVID

Sarah...

SARAH

...this woman is evil, David, and she will do everything in her power to try and lure Alice back.

DAVID

(almost laughing)

'Lure' her back ? Jesus if we keep going on like this she won't need to be 'lured' back, she'll be *sprinting* back.

SARAH

I can't believe you could say that.

DAVID

Well for chrissakes would you want to live like this ?! With a sister who can't stand the sight of her, a brother who's got a bloody crush on her and with a mother who's so consumed with*fear*, that she can't see her family is falling apart !

SARAH

(walking out)

Fuck you David, you know what the real problem is, a father who doesn't love her.

DAVID

That is crap, that is absolute...

But she is out the front door.

DAVID (CONT'D)

...where are you going ?

SARAH

To find her, where d'you think ?

And he can't follow as she gets in the car because the kids are upstairs.

DAVID

To find her where ?

But she reverses down the drive and then is gone. He looks at the card still in his hands.

His anger has no conduit, other than into what is in his hands.

DAVID (CONT'D)
 You're not going to destroy our
 family. I swear.

And he starts to rip the card into pieces. And whether he is
 talking about SARAH or JOANNA is unclear.

81 EXT. TAYLOR'S FLAT - BACK DUSTBIN AREA - DAY 19 81

JOANNA walking back toward her flat, a bottle of something in
 a carrier bag. A car screeches to a halt. A woman gets out.
 The woman is SARAH and she is running towards JOANNA.

SARAH
 Where is she ?

JOANNA turns, shocked, then starts to walk away.

JOANNA
 Leave me alone.

SARAH
 Is she here ?

JOANNA
 I've got nothing to say to you.

SARAH
 (following her)
 I know what you've done and I want
 you to know I'm going straight from
 here and I'm going to call the
 police and you are going to go to
 prison...

JOANNA
 ...I can't stop her coming over !

And SARAH worst fears confirmed.

SARAH
 She's been here ?

JOANNA
 Loads of times !

SARAH stunned.

SARAH
 You're lying.

JOANNA
 She loves me ! I brought her up for
 eleven years. I was her mother and
 she still loves me !

SARAH

No

And suddenly JOANNA grabs her, pushes her against the wall, one hand round her neck.

JOANNA

And she hates you ! She told me, she hates living with you and your stuck up family and as soon as she's sixteen, she's leaving !

And SARAH's face dissolves. The pain awful to see. And JOANNA backs away, almost like she is appalled by what she has done. And then, almost way of her apology.

JOANNA (CONT'D)

She's *my* daughter too.

And SARAH looks at her.

SARAH

Please. Please don't take her away again.

And she falls to her knees.

SARAH (CONT'D)

Please don't take her away from me.

And her hands come together in supplication

SARAH (CONT'D)

Please ?

JOANNA looking at her dumb struck. And then she starts to back away.

JOANNA

I'm sorry.

And then she turns and leaves. On SARAH, her desperation mutating into something darker.

82 EXT. PUB - DAY 19

82

STEPHEN, coming out of the pub, looks like he has been drinking all day.

82A EXT. MAIN HOUSE - FRONT - NIGHT 19

82A

ALICE walks down the street and turns into the drive.

83 INT. MAIN HOUSE - FRONT DOOR - NIGHT 19 83

ALICE walking in. The house in darkness. JOANNA's card ripped to tiny pieces in the hallway. No-one seems to be in. Then SEAN appears at the top of the stairs.

ALICE
Where are they ?

He shrugs. On her.

84 EXT. TAYLOR'S FLAT - BACK DUSTBIN AREA - NIGHT 19 84

STEVEN returning to the estate to find muted activity at the estate, police and an ambulance round the back of their flats.

He walks toward a crowd of twenty or so people, all looking toward a scrubby patch of grass at the foot of the tower block, where a shape covered in a sheet, lies behind some police tape.

STEPHEN
What's happened ?

BYSTANDER
The woman that nicked that kid. She jumped.

On STEPHEN. And then he starts to walk slowly toward the tape.

85 EXT. MAIN HOUSE - FRONT DRIVE - NIGHT 19 85

SARAH pulling up outside the house, in her car. Turns the engine off, then the lights, then sits in the darkness.

Looks like hell.

End of Episode Two.