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1 INT. HOSPITAL - CORRIDOR - DAY 20 1

ALICE walks down the corridor with BRIDGES beside her. DAVID catches them up.

2 EXT. MAIN HOUSE - PATIO/ GARDEN - DAY 20 2

SARAH walking out of the house into the garden, where JASMINE is idly swinging on a swing, talking to DEBBIE WEAVER.

SARAH
Come in Jas it's cold.

Doesn't want WEAVER talking to JASMINE. And today, JASMINE knows better than to argue. She walks in. SARAH watches her, arms folded defensively across her chest.

SARAH (CONT'D)
Why are you here ?

She turns to look at WEAVER.

WEAVER
I wanted to see they were okay.

SARAH
They never met her, why wouldn't they be ?

A beat.

SARAH (CONT'D)
We don't want you here, watching us all. We don't need you, we just want to be left alone to get on with our lives.

A beat.

SARAH (CONT'D)
Just leave, please.

And she goes to walk back inside.

WEAVER
Why d'you think she did it ? Now I mean.

She stops. Doesn't turn.

SARAH
Perhaps the guilt finally got to her.

A beat.

SARAH (CONT'D)

Perhaps she thought this was the best way. For Alice.

And she walks back in to the house.

SARAH (CONT'D)

Perhaps for the first time she thought about other people's needs instead of her own.

3

INT. HOSPITAL - GREEN CORRIDOR - DAY 20

3

ALICE walking along a corridor in the hospital with DAVID and BRIDGES.

And there, in a corridor sitting waiting on a chair is STEPHEN. He looks up, his expression a paradigm of loss.

BRIDGES

Stephen, I'm so sorry.

His eyes linger on ALICE.

STEPHEN

They won't let you see her yet. They're doing a post mortem. Want to know what she died of.

A beat.

STEPHEN (CONT'D)

They could have asked me, saved 'em selves the job.

A beat.

STEPHEN (CONT'D)

She died because she thought she had nothing ahead of her. No future.

A beat. And now he looks at BRIDGES.

STEPHEN (CONT'D)

So you apologise. You keep saying sorry. 'Cos that was *your* fault.

He nods at DAVID

STEPHEN (CONT'D)

And yours. And your wife's.

A beat.

STEPHEN (CONT'D)
'Cos she didn't want to take Lol
away from you. She just wanted a
bit of her. A little bit would have
done.

And he looks at ALICE now.

STEPHEN (CONT'D)
Just to see her once in a while.
Cuddle her, have a little giggle
with her, find out what bands you
was listening to sweetheart, who
you fancied, what school was like
yesterday....

A beat.

STEPHEN (CONT'D)
...that's all.

He looks back at DAVID

STEPHEN (CONT'D)
But you wouldn't even allow her
that.

He falls back into his chair, distraught.

STEPHEN (CONT'D)
What did I do ?

To deserve this. On his bewilderment.

STEPHEN (CONT'D)
What did I *do* ?

And ALICE walks forward and puts her arms around him as he
sobs.

4

INT. MAIN HOUSE - JASMINE'S BEDROOM - DAY 20

4

JASMINE's bedroom. JASMINE on her bed, listening to music and
reading for a while before she realises the door is open and
her mother is just standing there watching her.

JASMINE
Hi.

SARAH
What did she ask you, Debbie Weaver
?

JASMINE
Nothing much, just... stuff.

SARAH
(insistent)
What stuff ?

JASMINE
Just...how's school, am I okay, is
Sean okay, just...'stuff'.

SARAH
Anything about me ?

JASMINE
No.

And SARAH is definitely checking her out, seeing if she's lying.

SARAH
Don't answer any more of her
questions please Jas, it's none of
her business.

JASMINE
Sorry.

And she walks out.

JASMINE (CONT'D)
Mum ?

She stops, turns.

SARAH
What ?

Looks at her without warmth, her mind on other stuff. JASMINE cowed slightly.

JASMINE
Sorry, nothing, it's okay.

And she's gone. Out on JASMINE, pulls the pillow to herself, hugs it, rather than her mother, which is what she wanted.

5 INT. MAIN HOUSE - SPARE/ ALICE'S ROOM - DAY 20 5
ALICE and DAVID driving up, SARAH watching from a window,
guilt in her eyes.

6 EXT. MAIN HOUSE - FRONT DRIVE - DAY 20 6
DAVID turns the ignition off. Turns to ALICE.

DAVID
Alice... I just want you to
know....I'm so sorry for your loss.

A heartfelt if awkward expression of sympathy.

DAVID (CONT'D)

And I want you to understand you don't have to feel any sense of... shame in expressing your grief in our house.

A beat.

DAVID (CONT'D)

I...we...will offer you all the comfort we can...

And he reaches an awkward hand out to her cheek, strokes it with the back of his hand. She stiffens, edges away ever so slightly.

ALICE

Just leave me alone.

And gets out.

DAVID

Alice ?

She walks toward the front door. On DAVID - what did he do wrong ?

7

INT. MAIN HOUSE - SPARE/ALICE'S ROOM - DAY 20

7

ALICE walking into her bedroom alone. Sitting on a bed. In some kind of shock. And then she start to keen, like a wounded animal, rocking back and forth. Lost. The door opens. SARAH.

SARAH

Baby ?

ALICE

Leave me *alone* !

But she can't.

SARAH

I want to help you sweetheart.

ALICE

Oh please. Don't pretend you give a shit, either of you.

SARAH

I do, of course I do.

ALICE

You hated her and you hate me.

SARAH

I love you, I love you so much....

ALICE

I heard you, in the hospital -
'it's all her fault, it's got worse
since she came back'? I heard you
Sarah !

SARAH momentarily rocked.

SARAH

You misunderstood darling....

ALICE

I heard you...

SARAH

That wasn't me Alice...

And suddenly ALICE flies at her mother. Arms flailing.

ALICE

Well I *hate* you....

And SARAH grabs her, flings her arms around her to pin down
ALI's to her side.

SARAH

...you don't sweetheart, you don't,
you love me and I love you.....

And ALICE's anger dissipates and she dissolves into tears.

SARAH (CONT'D)

...and it's okay, it's going to be
okay....

And she rocks her, and slowly ALICE's arms come round to
embrace her mother's.

SARAH (CONT'D)

....I promise you, mummy is going
to make it better, I promise, I
promise....

And we go out on SARAH rocking her baby.

8

INT. TAYLOR'S FLAT - ROOM - DAY 20

8

STEPHEN letting himself in. Shutting the door behind him.
Doesn't move. Silence.

To his left, LORI's old bedroom. Biroed marks on the door
frame charting her growth over the last eleven years.

The three feet in difference between the lowest and the highest mark, a palpable reminder of just how big a part STEPHEN was in that life.

To his right, his and JOANNA's room, one of those posed studio shots, of him and her, above their bed, visible through the open door. JOANNA looking at him.

Unable to bear her gaze he gently pulls the door shut and then forces himself in to the flat.

9 INT. TAYLOR'S FLAT - KITCHEN - DAY 20 9

He walks in to the kitchen. Finds refuge in routine, puts on the kettle, goes to get a mug. And staring back at him from the cupboard, three mugs with three names on them. LORI, JO, STEVE.

Which is when he loses it, starts to weep as he tenderly draws the mugs of LORI and JO to his chest and holds all he has left of them.

10 INT. MAIN HOUSE - KITCHEN - DAY 20 10

DAVID making toast. SARAH walks in.

DAVID
How is she ?

SARAH
She was at the hospital yesterday.
And she heard us. Rowing, about
her.

His head falls. That explains her behaviour in the car.

DAVID
Oh shit.

SARAH
Yeah. Really.

DAVID
Should I speak to her ?

SARAH
I think you've said enough.

A beat.

DAVID
So did you find out where she went
afterwards ?

SARAH
After what ?

DAVID
After the hospital.

SARAH
No.

He looks at her.

DAVID
You don't think you should ask her
?

SARAH
Why ?

DAVID
Sarah, she was gone most of the
day.

SARAH
I'm trying to offer her comfort,
David - I'm not going to start
quizzing her on her movements, why
does it matter ?

DAVID
Because you thought she may have
gone to Joanna's and Joanna has
just killed herself.

SARAH
And ?

DAVID
And. And I'm wondering....if there
might be some connection?

SARAH
Joanna Taylor and Joanna Taylor
alone is responsible for her
actions, so please, don't even
think of implying it has anything
to do with what Ali may or may not
have done, said to her, not said to
her, anything.

DAVID
Why are you getting so wound up,
it's a perfectly reasonable
question to ask.

SARAH
To you maybe.

On DAVID. Fucked off now.

DAVID
Did you go there ?

SARAH

No.

A beat, he looks at her, senses she is lying.

DAVID

That what all this is about -
guilt?

SARAH

Shut up David.

DAVID

Did you pay her a little visit ?
Remind her of a few choice facts?
That Ali was yours and that she'd
never see her again ?

SARAH

Oh for...

DAVID

Did you show her the depths of your
bitterness ?

SARAH

(hissed)
Will you shut up, Alice is trying
to sleep....

DAVID

Well she *should* hear, she *should*
know what her mother has turned in
to.

SARAH

I have a right to be bitter, I have
a right to be angry.

DAVID

Oh you might have a right but what
the hell's the *point* of it all !

He runs out of steam, sits back in a chair.

DAVID (CONT'D)

What's it *giving* you, Sarah ?
What's it giving us, 'cos I can
tell you it's *taken* a hell of lot.

SARAH

Has it. Has it really.

DAVID

Yes it has.

SARAH

So what are you going to do about
it ?

And he looks at her. Is he about to say he wants the
relationship to end.

SARAH (CONT'D)

Come on, cards on the table.

And then the doorbell rings. He goes to stand.

SARAH (CONT'D)

Oh leave it, for chrissakes!

But he is grateful for the distraction and walks out.

11

INT/EXT. MAIN HOUSE - FRONT DOOR - DAY 20

11

He walks to the door and opens it.

BRIDGES there. A police car parked up outside their house, an
officer in the passenger seat.

BRIDGES

Hi David.

DAVID

(some surprise)

Hi.

BRIDGES

Can I come in a second ?

SARAH appearing behind him. A beat, then.

DAVID

Of course.

She walks in. He shuts the door behind her.

DAVID (CONT'D)

What can we do for you ?

BRIDGES

How's Alice ?

DAVID

Still very upset - obviously, She's
asleep now.

BRIDGES

Right. Okay.

A beat.

BRIDGES (CONT'D)

You're going to need to wake her
I'm afraid.

SARAH

Why ?

BRIDGES

There've been some developments
regarding Joanna's death. We don't
believe she killed herself, we
don't believe she jumped.

Both DAVID and SARAH stunned in to silence.

BRIDGES (CONT'D)

So I'm afraid I'm going to have to
ask you to wake Alice, we need to
ask her some questions.....and
we'll need to talk to both of you
as well.

On the pair of them. Fuck.

BRIDGES (CONT'D)

Have you got someone who can look
after the kids or would you like us
to sort that out ?

SARAH taking charge.

SARAH

Call your sister, I'll go and wake
Alice.

He looks at SARAH. Accusation in his eyes.

SARAH (CONT'D)

Just do it please David.

A beat. Then he picks up a phone in the hall and starts to
dial as BRIDGES watches and SARAH walks away to ALICE'S room.

12 INT. MAIN HOUSE - SPARE/ALICE'S ROOM - DAY 20 12

SARAH opening the door. Her baby asleep. Close on SARAH. In
her face, real fear. Though whether it is for her daughter,
or for herself, of course we do not know.

SARAH

Alice ?

Out on her walking towards her sleeping child.

End of part one

Part two

- 13 INT. MORTUARY - SLAB - DAY 20 13
 Close on JOANNA. Lying on a gurney. A disembodied voice talks. ***
 PATHOLOGIST (O.S.)
 Death occurred at some time
 between five and eight p.m...
- 14 INT. TAYLOR'S FLAT - ROOM - DAY 20 14
 STEPHEN putting on a coat and grabbing his keys.
 PATHOLOGIST (O.S.)
 ...following traumatic luxation in
 the region of the cranial cervical
 spine, specifically between
 vertebrae C2 and 3. ***

 An unremarkable scene, except for the two officers waiting in
 the flat with him, HENDY one of them. ***
 PATHOLOGIST (CONT'D)
 ...interruption of spinal cord
 continuity by severance caused
 immediate respiratory arrest and
 death.. ***

 STEPHEN looks at HENDY and nods. He's ready, then takes a
 last look behind him, like he doesn't expect to see it like
 this again, then walks out with them.
- 15 EXT. TAYLOR'S FLAT - FRONT DOOR - DAY 20 15
 Outside, a row of half a dozen professionals, waiting to go
 in. Forensic photographer, Scene Examiners, two uniformed
 cops.
 PATHOLOGIST (O.S.)
 ...there is also a bilateral
 extradural and subdural depressed
 fracture.... ***
- And then the forensic team start filing in to his flat and
 he, HENDY and the other officer accompanying him walk down to
 the police car waiting.
- 16 INT/EXT. MAIN HOUSE - FRONT DOOR - DAY 20 16
 JASMINE and SEAN being kissed goodbye by DAVID. His sister
 waiting with them, them watching as ALICE, SARAH and DAVID
 now all walk out of the front door toward the police car.

PATHOLOGIST (O.S.)
 ...which we may well assume
 occurred at the same time as the
 fatal injury. ***

17 EXT. MAIN HOUSE - FRONT DRIVE - DAY 20 17

SARAH, DAVID and ALICE sitting in the back of the car.

There is not too much space in the back, so the three are
 squashed fairly tight together but three more 'separate'
 people it would be hard to find.

PATHOLOGIST (O.S.)
this second injury was caused
 by a single blow to the back of the
 head. ***

18 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 20 18 ***

DAVID with BRIDGES.

BRIDGES
 When was the last time you saw her?

DAVID
 Never have. Not in the flesh. Saw
 her picture in the papers but I
 never went to the court.

Holds her look.

BRIDGES
 Right.

A beat.

BRIDGES (CONT'D)
 So you were out a large part of
 yesterday afternoon ?

Not expecting that.

DAVID
 Was I ?

BRIDGES
 Sean mentioned it to Debbie Weaver.

Undone by his own child.

DAVID
 Yes. I did go out.

BRIDGES
Where did you go ?

He looks at her, knows where she is going with this.

DAVID
Why would I do what you suggest ?

BRIDGES
What am I suggesting ?

DAVID
That I killed her. I have...*had*
little interest in her. What was
done was done as far as I was
concerned, it was in the past, we
had to look ahead.

A beat

BRIDGES
So where did you go ?

DAVID
For a walk.

BRIDGES
Where ?

DAVID
The common.

BRIDGES
And how long were you gone ?

On DAVID. What has Sean said.

DAVID
A couple of hours, maybe more.

BRIDGES
Did anyone see you ?

DAVID
No idea.

A beat.

BRIDGES
Two hours - long walk.

He nods.

DAVID
I had a lot of thinking to do.

BRIDGES
About ?

A beat. He looks at her.

DAVID
(almost to himself)
About the bloody awful mess we were
in.

19 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 20 19

Close on STEPHEN.

STEPHEN
Tiny our flat. Always used to moan
about the lack of space.

A beat.

STEPHEN (CONT'D)
Then Lol went and suddenly it
was.....so big.

He is staring into nothing, into a void.

STEPHEN (CONT'D)
And I couldn't bear to be there.
Couldn't sleep at nights not being
able to hear her around, getting a
drink, going to the loo, watching
TV in her room...

A beat.

STEPHEN (CONT'D)
...couldn't sleep in the day
either, so I started spending whole
days in the pub.

A beat.

STEPHEN (CONT'D)
Yesterday was one of those days.

A beat.

STEPHEN (CONT'D)
Drinking myself into oblivion, all
the while knowing that actually, Jo
needed me.....

On his guilt.

STEPHEN (CONT'D)
...and I think that's the hardest
thing to deal with...

A beat.

STEPHEN (CONT'D)
...knowing if I'd been there, I'd
have been able to stop it
all...getting so out of hand. I
mean I know there's a lot of
...anger flying around but I don't
think anyone wanted her *dead*...

He looks up at them.

STEPHEN (CONT'D)
...I'm pretty sure of that.

Desperation ringing his eyes.

STEPHEN (CONT'D)
But I wasn't there for her. In the
end I *wasn't*.

20 INT. POLICE STATION - SOFT INTERVIEW ROOM - DAY 20 20

ALICE with BRIDGES and another officer. WEAVER sits beside her.

BRIDGES
....so when was the last time you
saw her.

ALICE looking at them. Guilt in her eyes. But also a need to tell the truth.

ALICE
Yesterday.

Flashback

21 EXT. TAYLOR'S FLAT - FRONT/CARPARK - DAY 19 21

ALICE standing looking up at JOANNA's flat. A decision to make.

ALICE (V.O.)
First time in nearly six months.

A beat.

ALICE
But I needed to see her.

And then she walks up the stairs

22 INT. TAYLOR'S FLAT - KITCHEN - DAY 19 22

JOANNA in the kitchen, as the doorbell sounds, she walks to the door and opens it. To see ALICE.

JOANNA

Oh sweetheart....oh God...

She looks outside, to see if anyone can see them, but no-one is around, too early.

JOANNA (CONT'D)

...oh baby...

And they stand there, no touching, no embracing.

JOANNA (CONT'D)

...come in, will you ? Please ?
Come in ?

And then ALICE walks in to the flat.

23

INT. TAYLOR'S FLAT - ALICE/ LORI'S ROOM - DAY 19

23

ALICE sitting on the bed of her old room, pretty much unchanged, although with clothes drawers emptied and some of the posters gone, it is strangely lifeless. Under the pillow a pair of pyjamas, she pulls them to her face, smells her old life. JOANNA walks in, toast and a fresh mug of tea for her baby. She puts the food down on a bedside table, sits herself.

JOANNA

Did you get your card ?

ALICE

Yeah, thank you - you didn't have to, I know that's a lot of money..

JOANNA

Don't be silly, s'nothing,
s'fine....

A beat.

JOANNA (CONT'D)

...and you can choose something for yourself can't you - not sure what you're in to now.

ALICE

(she shrugs)
Same stuff.

JOANNA

Yeah ?

A beat.

ALICE

Where's...

Goes to say 'dad', stops herself.

ALICE (CONT'D)
...where's Stephen ?

JOANNA
On nights now, he's not been
sleeping too well so... made sense.

Silence.

JOANNA (CONT'D)
So how you been ?

ALICE
Yeah. Not too bad.

JOANNA
Sound all posh now.

ALICE
Do I.

JOANNA
Bit.

A beat.

JOANNA (CONT'D)
And how's things....at home?

She nods, struggling to articulate what she is feeling.

ALICE
Different.

JOANNA
I bet.

A beat.

ALICE
Different. And difficult.
Sometimes.

A beat.

ALICE (CONT'D)
Feel... pretty confused sometimes.
Sort of...torn.

A beat

ALICE (CONT'D)
Like I shouldn't be there.

JOANNA
They make you feel like that ?

ALICE

Not on purpose I don't think. It's hard for them an' all. And its not like I feel I should be here exactly....but...

A beat.

ALICE (CONT'D)

...I dunno - I get a card from you and I see my friends and I see Nathan....and I miss it....

A beat.

ALICE (CONT'D)

...I miss it all, I miss you....

On JOANNA trying not to show JOANNA too much rawness.

JOANNA

Well I miss you too. Lots and lots.

ALICE

....and you know, I'm trying to forgive you and everything but....

A beat.

ALICE (CONT'D)

...I dunno - I just get so confused 'cos... I'm not sure who I want to....hold me, who I want to make it all better...

A beat.

ALICE (CONT'D)

...to go to...

A beat. Then JOANNA puts a tentative hand out to her. Strokes her hair like only a mum can.

JOANNA

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

ALICE

...and it's not fair...cos I shouldn't have to choose really...should I.

Which kills JOANNA. And instinctively, she draws her in.

JOANNA

'Course you shouldn't.

Which ALICE allows.

JOANNA (CONT'D)
I'm sorry darling, I'm so sorry.

Out on them holding on to each other.

ALICE (V.O.)
...I stayed about an hour...

End of flashback

24 INT. POLICE STATION - SOFT INTERVIEW ROOM - DAY 20 24

ALICE with BRIDGES. Close on ALICE. Tears in her eyes.

ALICE
...left about two.

A long beat.

ALICE (CONT'D)
...and now all I can think....is I
left her confused...and upset...and
unhappy.

Then she looks up at BRIDGES, her face crumpling.

ALICE (CONT'D)
...and that that's how she must
have felt when she died....

BRIDGES has no answer for that. ALICE weeps as WEAVER puts
her arm around her.

25 INT. POLICE STATION - LONG CORRIDOR - DAY 20 25

STEPHEN being escorted out.

DAVID
Stephen ?

He turns, sees DAVID waiting for ALICE and SARAH.

DAVID (CONT'D)
Whatever happens....if Alice is
okay with it....if you want to see
her...

A beat as he struggles to express himself

DAVID (CONT'D)
...it's wrong you can't, you should
be a part of her life. Christ knows
you never did anything to deserve
all of this.

On STEPHEN, clearly moved

STEPHEN

Well I'd like that. I'd like that very much.

DAVID

(he nods)

When all this is ..I'll arrange something.

STEPHEN

Right, thank you....thanks very much.

And then he walks on and out.

26

INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 20

26

SARAH with BRIDGES.

BRIDGES

And when was the last time you saw her ?

SARAH

In court.

BRIDGES nods, SARAH, like DAVID, entirely plausible.

BRIDGES

Did you know Alice saw her yesterday ?

On SARAH.

SARAH

No.

She's lied, we know it, BRIDGES knows it.

BRIDGES

When she went missing, did you at any point think she might have gone back to Joanna's?

SARAH

Why would I think that ?

BRIDGES

She'd been back to Hawley a few times, was still seeing Nathan, she invited her old friends to her birthday, she hadn't cut off, you knew that.

SARAH

Joanna was different, I didn't believe she had any desire to see her.

BRIDGES

So you never went anywhere near Hawley yesterday ?

SARAH

No.

BRIDGES

You're sure of that ?

SARAH

Yes.

A beat.

BRIDGES

We have a neighbour who says he heard Joanna and a woman having a row outside her flat yesterday.

A beat.

SARAH

Well it wasn't me.

A beat.

BRIDGES

Where *did* you spend the afternoon then ?

SARAH

In my car. Between the house and the hospital, looking for Ali.

BRIDGES

Right.

A beat.

BRIDGES (CONT'D)

We think Joanna may have tried to fend off whoever attacked her, she has traces of someone's skin under her nails.

SARAH shrugs.

SARAH

And ? Please don't tell me you want me to do a DNA test.

BRIDGES

We don't need to Sarah, you already
took one remember.

And of course she does. To prove her maternity. How things
have changed.

BRIDGES (CONT'D)

I'm just telling you we will be
making a comparison test.

A beat.

BRIDGES (CONT'D)

And I'm offering you the
opportunity now, to tell us
anything you think might be
relevant.

SARAH shakes her head, defiant.

SARAH

I've got nothing to add.

BRIDGES

Fine. Then thank you. You're free
to go.

27 EXT. TAYLOR'S FLAT - BACK DUSTBIN AREA - NIGHT 20 27

STEPHEN in his car, outside his flat, inside of which there
is still lots of police activity. He looks as if he is
bedding down for the night, a can of Tennants for company,
ready to join the five empties on the passenger seat.

The car radio plays quietly in the background as he smokes a
fag down to the butt. Ideas in his head. A little fluffy dog
dangles from the rear view mirror. He looks at it, then yanks
it off, looks at it. JO's.

More ideas. He drains the can and digs for his keys in his
pocket, before starting the car up and pulling away.

28 INT. MAIN HOUSE - FRONT DOOR/ KITCHEN - NIGHT 20 28

DAVID shutting the door on his sister as she leaves.

DAVID

Thanks Ros, speak soon.

And the door shuts. He walks in to the kitchen. SARAH boiling
a kettle.

DAVID (CONT'D)

When will they have a result?

SARAH

She said tomorrow.

A long silence.

DAVID

So what are they going to find ?

She turns to look at him, contempt in her eyes.

SARAH

What do you think they're going to find ?

DAVID

Sarah, I'm trying to help you...

SARAH

Really ? But this is what you warned me about - you said it would all end in tears if I didn't 'learn to forgive' - you must be delighted.

29

INT. MAIN HOUSE - JASMINE'S ROOM - NIGHT 20

29

JASMINE sitting in her room, listening to this appalling row scabbling for a CD to put in the player.

DAVID (O.S.)

(ignoring her sarcasm)

Unlike you I have *three* children to think about....

And then up goes the volume. 'Fifty Cent' drowning out the words of anger and recrimination downstairs, with words of anger and recrimination.

30

INT. MAIN HOUSE - KITCHEN - NIGHT 20

30

As before, the pair of them going at each other

DAVID

....and I have a right to know the truth before they have to see you walked out of here in handcuffs for Joanna's murder.

SARAH

And I have a right to know what the hell you were doing all afternoon.

DAVID

I have told you, I have told the police, I was out on the common.

SARAH

Oh really.

DAVID

Well it's not *me* they're testing.

SARAH

Fine, you want the truth ? I'll tell you the truth, I'm glad she's dead. And if that appalls you I'm sorry but I hated her when she was alive and I hate her now she's dead for what she's still doing to our family.

And DAVID's face falls and SARAH knows she must turn around. And she does. And there is ALICE standing behind her.

A beat.

ALICE

Did you kill my mum ?

On SARAH, the 'mum' like a dagger to her heart.

SARAH

Your 'mum' ? No Ali, I didn't.

But does ALICE believe her. She turns and walks out and DAVID follows her.

We stay on SARAH, alone, and we sense, as appalled by her own behaviour as everyone else is.

End of part two.

Part three

31 INT. MAIN HOUSE - SPARE/ALICE'S ROOM - NIGHT 20 31

ALICE walking in to her bedroom, to see, sat on the edge of the bed, STEPHEN.

ALICE

Oh Jesus !

He turns to her, smiles.

STEPHEN

Hello Sweetpea.

Nods at the room

STEPHEN (CONT'D)

Alright this isn't it ?

And he looks at her but she's not smiling back

ALICE
How did you get in ?

STEPHEN
Back door was open....
(sensing her fear now)
...listen your dad said it was
okay, we spoke at the police
station.

ALICE
Did you ?

STEPHEN
(nods)
He said he wanted me to see you.

ALICE
Does he know you're here now ?

STEPHEN
He won't mind, I just thought...

He holds her look.

STEPHEN (CONT'D)
...we could have a few moments on
our own.

He smiles at her, looks slightly less startling.

ALICE
You scared me.

The thought had obviously not occurred to him.

STEPHEN
Jesus I'm sorry, Lol, I really
didn't mean to scare you.

His judgement clearly awry. But ALICE can see he means no harm. She walks over, puts her arms around him.

ALICE
It's okay...

He holds on tight.

ALICE (CONT'D)
It's good to see you.

STEPHEN
It's good to see you.

ALICE
(drawing away)
You smell like a brewery.

STEPHEN
Yeah. Sorry.

She sits on the bed, he sits next to her

STEPHEN (CONT'D)
So, how you doing ?

She shakes her head.

ALICE
Not so good.

He nods. Understands.

ALICE (CONT'D)
It's hard. Not really knowing...
who to trust, just....

STEPHEN
I know, I know.

A beat.

STEPHEN (CONT'D)
Oh.

He grabs a carrier bag on the floor.

STEPHEN (CONT'D)
Thought you might like these.

He tips up the bag on the bed. The fluffy dog from the car, a half empty pack of Marlboros, a ratty A-Z, A couple of old cassettes.

STEPHEN (CONT'D)
Just stuff of Jo's that was in the
car, can't get into the flat, cos
of the police. When they're out
maybe you can come round, choose
some proper stuff of hers.

She nods, not sure what to say about the collection of rubbish on the bed.

ALICE
Yeah, thanks.

A beat. Awkward now.

STEPHEN
So.

She nods.

STEPHEN (CONT'D)
Puts our place to shame eh.

ALICE
They're both nice. Just different.

He looks at her. A chink of light for him.

STEPHEN
D'you ever wish....

He considers whether to say this. Then -

STEPHEN (CONT'D)
...d'you ever wish she hadn't found
you Lol ?

On ALICE. Perhaps what is most shocking about the question is that it is not shocking.

STEPHEN (CONT'D)
Cos...it's sort of messed
everything up hasn't it.

A beat.

STEPHEN (CONT'D)
Kind of got the feeling that's what
your dad was trying to say to me
really. Wanting me to get back in
to your life. Take back the reins a
bit.

A beat.

STEPHEN (CONT'D)
Get things back to normal.

A beat.

STEPHEN (CONT'D)
'Cos it must be a terrible pressure
on you ...the responsibility of it
all....

A beat.

STEPHEN (CONT'D)
....I mean...would you like that
Lol, for things to get back to how
they were at all....

But before she has a chance to answer this particularly dreadful question, the door opens. SARAH. A moment of silence.

SARAH

Ali d'you want to go and tell your
dad Mr. Taylor's here.

On ALICE, in fact, deeply upset by what STEPHEN has said is
eager to get out of the room. She nods and stands quickly.

STEPHEN

Lori ?

He goes to touch her hand but she is gone, his arm left
stranded mid air.

He watches her go, aware suddenly that their connection is
fractured. Maybe forever.

SARAH

You can leave this second or I can
call the police.

But he is un-present suddenly, as he contemplates what he has
just done. Then he pulls focus, looks up at her.

STEPHEN

(standing)
It's okay I'm going.

He stands and walks towards her, goes to move past.

And then he stops. A beat.

STEPHEN (CONT'D)

You see the thing is...I'm in your
house, uninvited, I'm half
pissed...

His pain and disbelief starting to show.

STEPHEN (CONT'D)

...and I think I've just scared a
girl I used to call my daughter,
half to death.

Only now does he look at SARAH

STEPHEN (CONT'D)

I never would have thought I could
have ended up here.

DAVID running up the stairs, murder in his eyes.

DAVID

What the fuck are you doing ?

SARAH

Let him go.

Holding DAVID off (metaphorically)

SARAH (CONT'D)
He's okay, let him go.

And STEPHEN walks past and down the stairs and out of the front door. We stay on SARAH watching ALICE watching STEPHEN, as he goes out the front door.

New day

32 INT. BRIDGES HOUSE - KITCHEN - DAY 21 32

BRIDGES at a kitchen table, giving JAMIE his breakfast (there might be her bloke in the background) ***

BRIDGES
...one more mouthful, come on...

Her mobile rings, she looks at the number and knows she has to take it.

BRIDGES (CONT'D)
What they get ?

She listens, nods, listens. Not news she wanted to hear.

BRIDGES (CONT'D)
I'll be right in.

Signs off. Looks at little JAMIE, then instinctively puts her arms around him.

BRIDGES (CONT'D)
I love you darling. ***

Out on them.

32A INT/EXT. MAIN HOUSE - FRONT DRIVE - DAY 21 32A

Two police cars arrive outside the house. BRIDGES looks at the door.

33 INT. MAIN HOUSE - JASMINE'S BEDROOM - DAY 21 33

JASMINE sitting in her room, with SEAN. The sound of ringing on the front door. The distant crackle of static from a police radio audible.

34 INT. MAIN HOUSE - SPARE/ALICE'S ROOM - DAY 21 34

ALICE sitting alone in her room.

35 INT. MAIN HOUSE- MAIN BEDROOM - DAY 21 35

SARAH sits on the edge of the bed. Head in hands, eyes closed, like if she can't see them it doesn't exist.

36 INT/EXT. MAIN HOUSE - FRONT DOOR - DAY 21 36

DAVID in the sitting room as the bell rings again. And this time he stands. Walks to the front door. Opens it to see BRIDGES at the door, several police cars and a group of officers inside them.

BRIDGES
Is she here ?

He turns to call SARAH, but she's there. And any defiance she had has gone in the face of BRIDGES' presence.

BRIDGES (CONT'D)
Sarah Hooper, I am arresting you on suspicion of the murder of Joanna Taylor....

On DAVID.

BRIDGES (CONT'D)
...you do not have to say anything but anything you fail to say now which you later rely on in court...

DAVID
What have you *done* ?

BRIDGES
...may be used in evidence against you.

A beat then she turns to him.

SARAH
I haven't done anything.
(to Bridges)
Can I speak to the children ?

On BRIDGES, torn, then.

BRIDGES
Quickly.

She turns to see the kids at the top of the stairs. ALICE in front, JAS and SEAN behind.

She walks up, goes to hug ALICE, but she does not wish SARAH to touch her.

And so SARAH goes to JAS and SEAN. Holds them tight,

SARAH

Everything's going to be okay. Okay
?

She kisses them on the cheek, ALICE watching intently.

SARAH (CONT'D)

And I'm so sorry. For everything.

And then she turns and walks quickly down the stairs and out with an officer to a waiting car. DAVID watching in shock.

BRIDGES

We're going to need to search the house and garden. It's going to take a while, I suggest you spend the night with friends or family.

DAVID

(he nods, in shock turns)
I'll pack a bag for the kids.

BRIDGES

David...

He turns back.

BRIDGES (CONT'D)

(quietly, so they can't
hear)
...we need to talk about the kids.

Which is when he sees WEAVER walk forward.

DAVID

I'm sorry ?

A beat, she doesn't want to be saying this.

BRIDGES

In the circumstances, we're not entirely happy leaving them in your care right now.

A beat of astonishment, which quickly mutates into anger.

DAVID

What 'circumstances', what the fuck are you talking about?

BRIDGES

(looking up at the kids on
the stairs)
David...

DAVID

(quieter)
What circumstances ?

BRIDGES

Until your alibi can be
corroborated....

DAVID

Oh you think we did it together do
you?

BRIDGES

...and there's other stuff.

WEAVER

I know you've found the adjustment
harder than the others, David,
which I'm worried about, clearly
Jasmine's had some problems and I
know Alice feels ...uncomfortable
about certain things, some things
she's mentioned to me, about
physical contact.

And he is knocked for six by that.

ALICE

I didn't mean it like that.

They turn, ALICE at the foot of the stairs now, has heard.

DAVID

(nearly in tears now)
I have *never*...I *would* never...

ALICE

I just said....
(apologetic, to David)
...I didn't mean it like how she's
saying it I'm sorry...

WEAVER

It's okay Alice, this is not your
responsibility, you've done nothing
wrong.

(to an officer)

D'you want to get Alice ?

(the dialogue and action will become messy and highly charged
from here on)

DAVID

(walking toward Alice)
You are not taking my children.

WEAVER

You're just going to cause more
upset David...

SEAN
(also on the stairs, with
Jasmine)
Dad ?

WEAVER
It's okay Seany...

DAVID
You leave him alone.

WEAVER
(to the officers)
Can we do this quickly please.
(advancing)

DAVID
Leave them alone you bastards !

BRIDGES
David !

DAVID
(appealing to her)
If I tell you, where I was !

The cry cuts through the chaos. Silence.

BRIDGES
If you what ?

DAVID
If I tell you where I was,
yesterday.

BRIDGES wrong footed by this turn of events.

DAVID (CONT'D)
I'm their father. I've done nothing
wrong.

WEAVER clearly still ambivalent.

DAVID (CONT'D)
This *has* to be the best way.

A beat. BRIDGES makes a decision.

BRIDGES
I can't promise anything, but of
course it would help.

He turns his back on the kids.

DAVID
(to Bridges, quietly)
I was with a friend.
(MORE)

DAVID (CONT'D)

In a pub, we had drinks and food, I
paid for it with a card, you can
check.

So simple. BRIDGES cannot quite believe how simple.

BRIDGES

Why the hell didn't you tell us
this before ?

A beat.

DAVID

It was a woman. A work colleague.
(he wilts, the shame of
it)
It was a woman.

On BRIDGES. She wilts.

37 EXT. MAIN HOUSE - FRONT DRIVE - DAY 21 37

DAVID *with* the three kids, leaving in the car as various
officers start to go through the house.

38 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 21 38

SARAH *with* BRIDGES and another officer. A solicitor sits next
to SARAH. She looks haunted by the situation she finds
herself in. She speaks very quietly.

SARAH

She'd sent Alice a birthday card. I
went round to tell her she was
breaking the terms of her
injunction.

A beat.

SARAH (CONT'D)

And she attacked me. Put her hand
around my neck. Must have taken a
little skin off then.

Does BRIDGES buy this ?

BRIDGES

And after that ?

SARAH

She walked away.

BRIDGES

And you ?

SARAH

I got back in my car.

BRIDGES

And did what ?

SARAH

I drove for a bit. Got out. Walked for a bit - I don't really remember. Eventually I went home.

BRIDGES

But you never went back to her flat ?

Fixes her eye like the first time she met her.

SARAH

No.

Is she telling the truth ?

BRIDGES

This is a very different version of events to the one you originally described Sarah.

SARAH

I know.

BRIDGES

And you made both sound equally plausible. But by your own admission, the first was completely untrue.

SARAH

Yes.

BRIDGES

So why should we believe this version ? Why should we believe you went home, instead of following Joanna to her flat, and attacking her.

Close on SARAH, she nods, why indeed.

SARAH

I lied about seeing Joanna...because I was scared of what Alice might think if she found out.

A beat.

SARAH (CONT'D)

I was scared she might....turn away
from me if she learnt we'd fought.

A beat.

SARAH (CONT'D)

And I think a lot of what has
happened to my family in the last
few months, has been as a result of
my fear of losing her again.

A beat.

SARAH (CONT'D)

That fear has turned my love....
(trying to find the right
words)
...well in the end I think my love
hasn't nurtured. I think maybe all
it's done....is corrode.

A beat.

SARAH (CONT'D)

So that's why I lied. But I'm
telling the truth now.

A beat.

SARAH (CONT'D)

I promise.

Out on BRIDGES. Wants to believe her, but can she ?

39

INT. DAVID'S SISTER'S HOUSE - BEDROOM - DAY 21

39

ALICE, SEAN and JASMINE, standing with their bags, in one
tiny bedroom at DAVID's sister's house. DAVID at the door.

DAVID

Should only be for a couple of
nights.

He turns and goes as the kids look around. JASMINE looks at
ALICE, no disguising who she thinks is to blame for all of
this.

JASMINE

Happy now ?

And she walks out.

ALICE

Jasmine ?

But she's gone. Only SEAN left.

ALICE (CONT'D)

Sean.... I'm sorry.

He nods, like he understands. But then he stands and leaves too. ALICE alone.

40 INT. POLICE STATION - CELLS - DAY 21 40

SARAH being placed in a cell. Alone. She sits on the bench. Head in hands. How has it come to this.

And she breaks down finally and cries.

41 EXT. TAYLOR'S FLAT - BACK DUSTBIN AREA - DAY 21 41

An officer rooting through a communal wheelie bin, opens a bin liner, sees something that obviously worries him.

OFFICER

(calling over to his
colleagues)

Over here.

And as back up starts to approach, we see from his P.O.V. what is in the bag

A pair of jeans, a t-shirt, trainers, blood stained.

42 INT. DAVID'S SISTER'S HOUSE - BEDROOM - DAY 21 42

ALICE going through her ruck sack, looking for her purse, finds it, stuffs it in her pocket. Looks at the clothes in her bag. Does she need them? No.

The photograph album, well thumbed now, obviously precious to her.

She opens it, goes to the last page. The photo of her on the beach.

She looks at it, then takes it gently out of the album and puts it in to her pocket, and puts the album back in to the rucksack.

She walks out of the bedroom, down the stairs, at the end of the corridor in the kitchen she can hear DAVID's voice, talking with the others. (probably telling them to go easy on ALICE)

42A INT. DAVID'S SISTER'S HOUSE - FRONT DOOR - DAY 21 42A

ALICE quietly opens the front door and walks out.

End of part three

Part four

43 INT. POLICE STATION - CUSTODY AREA - DAY 21 43

BRIDGES and HENDY go through the secure door.

BRIDGES
The blood on the clothes....

HENDY takes her look.

BRIDGES (CONT'D)
(confirmation)
...it is Joanna's.

44 INT. POLICE STATION - CELLS - DAY 21 44

SARAH's cell door opening. BRIDGES standing there.

45 INT. DAVID'S SISTER'S HOUSE - BEDROOM - DAY 21 45

DAVID running around the house looking for ALICE.

DAVID
Alice ?

But she is not anywhere. He looks back in the bedroom,
JASMINE following up behind.

DAVID (CONT'D)
(to Jasmine)
When did you last see her ?

JASMINE
In here.

He grabs her rucksack, empties it, all her clothes,
toiletries still there.

But no wallet. The photo album has fallen on the floor, open
on the last leaf. Empty.

He picks it up. Cogs whirring. He goes to walk out.

JASMINE (CONT'D)
Dad ?

He stops, turns.

JASMINE (CONT'D)
When you find her, tell her I'm
sorry.

He nods. Understands.

46 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 21 46

On BRIDGES.

BRIDGES

So we've found a bag of clothes....

And slowly we pan round to see not SARAH, but STEPHEN. He looks at her.

BRIDGES (CONT'D)

...with blood on them....

47 EXT. POLICE STATION - FRONT - DAY 21 47

SARAH standing on the side of the street, waiting, coat pulled up around her against a chill wind. A car approaches. DAVID's. He gets out, walks up to her, hugs her. She holds on for dear life.

BRIDGES (O.S.)

...and you know what occurs to me,
Stephen, what seems.....odd....

48 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 21 48

STEPHEN and BRIDGES.

BRIDGES

...is how badly hidden this bag
was.

A beat.

BRIDGES (CONT'D)

I mean it could have been dumped in
a canal - all the evidence washed
off. Or burnt. Or buried.

A beat.

BRIDGES (CONT'D)

And I can't help but wonder, if
whoever put it there, maybe *wanted*
it to be found.

A beat.

BRIDGES (CONT'D)

Because in their heart of hearts,
they wanted to be caught.

A beat.

BRIDGES (CONT'D)
Because they're not a bad person.

A beat.

BRIDGES (CONT'D)
Because they never *meant* to hurt anyone.

A beat.

BRIDGES (CONT'D)
Because things just 'got out of hand'.

On STEPHEN, wrestling with his conscience.

49 INT/EXT. TOWN - STREET (INT. DAVID'S CAR) - DAY 21 49
SARAH and DAVID driving back to the house.

DAVID
She didn't take any clothes, any personal things, the only thing she took, was the picture of us all, the Polaroid - the last photo.

On SARAH. Thinking. A mother's intuition.

SARAH
Could she have gone to the beach?

He looks at her.

DAVID
Why would she go to the beach?

But she won't answer that. Too frightening.

SARAH
Turn around.

And he does, u-turns the car and heads toward the coast.

50 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 21 50
STEPHEN and BRIDGES. As before.

STEPHEN
I left the pub at about four.

STEPHEN staring in to nothingness.

Flashback

51 EXT. TAYLOR'S FLAT - STAIRS/LANDING - DAY 19 51
STEPHEN walking up the stairs to his flat
STEPHEN (O.S.)
I was drunk.

52 INT. TAYLOR'S FLAT - ROOM - DAY 19 52
STEPHEN letting himself in. JOANNA sitting alone in the sitting room in the dark a bottle of vodka on the marble topped coffee table in front of her.
STEPHEN (O.S.)
I think Jo was too.
She is red eyed from crying.
STEPHEN (CONT'D)
What you doing ?
A beat.
JOANNA
Thinking.
STEPHEN
'bout what ?
JOANNA
Lori.
A beat. He sits opposite her.
JOANNA (CONT'D)
About what to do.
STEPHEN
(bitterly)
So many choices.
She looks at him.
JOANNA
I saw her mother today.
STEPHEN
You what ?
JOANNA
In the street, she drove over.
STEPHEN
Why ?
She hesitates, debating whether or not to tell him, then

JOANNA

Lori was here.

A moment of confusion.

STEPHEN

Lori was *here* ? Well why didn't you ring me?

JOANNA

Steve...

STEPHEN

I could have seen her Joanna ! I could have.....*seen* her ! Why didn't you ring me ?!

JOANNA

Because!

(i.e. his reaction)

Because everything's so....intense. All of us fighting for a piece of her.

A beat.

JOANNA (CONT'D)

All of us thinking of ourselves, what we want. But I held Lori in my arms Stephen and she was so....confused and scared...

A beat.

JOANNA (CONT'D)

...and I thought this is just not fair. On her.

A beat.

JOANNA (CONT'D)

And I can't do it. I can't do it to her mother, but mainly I can't do it to Lori. Not if I love her...

A beat.

JOANNA (CONT'D)

....so I'm going to ring her, Steve, ring Lori.....

A beat, she thinks long and hard, then

JOANNA (CONT'D)

...ring *Alice*. And tell her. We love her, we'll always love her, but we can't be a part of her life right now.

STEPHEN, sitting, rooted, in some kind of shock.

JOANNA (CONT'D)

She needs time alone with her family.

STEPHEN

No Jo....

JOANNA

And if she comes here, we can't see her.....

STEPHEN

If she wants to see us....

JOANNA

...she's confused and upset and she needs some certainty in her life. I don't *want* to do this but I know it's the right thing and I'm going to do it *now*, Steve, before I change my mind.

STEPHEN

Don't do it Jo.

JOANNA

(she stands)
I've got to babes...

STEPHEN

Please.

JOANNA

(picking up the 'phone)
...when she's sixteen, if she wants to make contact...

STEPHEN

(standing)
That's a year !

JOANNA

(starting to dial)
...but I know this is the right thing to...

STEPHEN

(crossing the room)
She'll have forgotten us by then, you are not going to ring her...

And he goes to grab the phone off her.

JOANNA

...Steve please.....

STEPHEN
I won't let you.

JOANNA
Steve !

And she won't let it go and they grabble for it and then he yanks it away from her.

JOANNA (CONT'D)
Give it to me !

And she comes after him to grab it and he pushes her off violently and she trips over a footstool behind her and falls backward hard and fast, catching the back of head on the way down, on the edge of a marble topped coffee table.

There is the sickening sound of bone cracking and then she lands hard on the laminate floor and then it is quiet.

The whole scuffle has taken no more than a few seconds. But now JO is lying on the floor and not moving, her eyes slightly open. STEPHEN stands over her, momentarily confused as a pool of dark liquid appears from behind her head.

STEPHEN
Jo ?

A beat.

STEPHEN (CONT'D)
Jo ?

And he frowns, can't quite work this one out. And then he kneels down, to get closer, to see 'what's wrong'.

STEPHEN (CONT'D)
Jo love, you okay ?

And he moves some hair from off of her face, the incomprehension bleeding into a slow realisation of what he may have done.

End of flashback

53 INT. POLICE STATION - HARD INTERVIEW ROOM - DAY 21 53

As before, STEPHEN staring in to nothing. We intercut the following scene with scenes of

Flashback

53A INT. TAYLOR'S FLAT - ROOM - DAY 19 53A

STEPHEN trying to resuscitate JOANNE.

53B INT. TAYLOR'S FLAT - ROOM - DAY 19 53B
STEPHEN weeping over her.

53C INT. TAYLOR'S FLAT - ROOM - DAY 19 53C
STEPHEN with the phone in his hand to call the police, but putting it back down.

53D INT. TAYLOR'S FLAT - ROOM - NIGHT 19 53D
STEPHEN cradling and rocking her as it turns dark.

STEPHEN
I did all the stuff you're meant to do.

A beat.

STEPHEN (CONT'D)
Did it...forever.

A beat.

STEPHEN (CONT'D)
And then I looked up. And it was dark. Night.

A beat.

STEPHEN (CONT'D)
And I started to think about Lori. About what I'd done would do to her.

A beat.

STEPHEN (CONT'D)
What I should do now.

A beat.

STEPHEN (CONT'D)
And I guess - in the end....I thought it just might be better ..if she could at least believe she still had *me*. Unchanged. Solid - you know ? There for her.

A beat

STEPHEN (CONT'D)
That's why I did the rest. Not for me, for Lol.

53E EXT. TAYLOR'S FLAT - STAIRS/ LANDING - NIGHT 19 53E

And we intercut this with STEPHEN carrying JOANNA outside and then letting her go from the edge of his balcony.

And we watch JOANNA'S body falling away, 'going gently into that good night,' like a body being given up to the sea.

And then we come back to STEPHEN in the cell.

STEPHEN

I did it for my daughter.

And there is no judgement in BRIDGES eyes when she nods her understanding of what he has told her.

End of flashback

54 EXT. BEACH ROAD (INT. DAVID'S CAR) - CAR PARK - DAY 21 54

DAVID and SARAH driving along a stretch of road we may recognise. It is the road flanking the beach where ALICE first went missing. His last chance to say what he wants to say.

DAVID

The day she was killed. I never went for a walk, I was with Gabby.

She looks at him.

DAVID (CONT'D)

We're not....I mean... she lives near here and we've become...close over the last few months...

A beat.

DAVID (CONT'D)

...and we ...talk. Just talk. Which I know is maybe a greater betrayal than if we'd had an affair. Because I should have talked to you.

A beat

DAVID (CONT'D)

And I'm...so sorry about that.

A beat.

DAVID (CONT'D)

But I guess you already know I haven't felt able to talk to you - properly - for a long time.

A beat.

DAVID (CONT'D)

But I do want to try again because
I want our marriage to survive.

He turns in to the carpark. Drives up to the back of the
dunes. Stops. Unbuckles his seat belt.

DAVID (CONT'D)

I love you Sarah. I love my
children. We're a family. All five
of us. And that's....something
isn't it. Something to hold on to.

A beat and then she pulls him to her, buries her head in his
neck clinging on tight to him.

SARAH

I'm sorry too, I'm sorry David.

55 EXT. BEACH - DAY 21

55

The beach in winter. SARAH and DAVID running down on to it.
The tide way out, the sea half a kilometre away. The odd dog
walker the only other people on the sand flats.

Shes not here.

And then DAVID sees the black dot, framed against the winter
sky, on the cliff's edge overlooking the sea.

DAVID

There.

SARAH looks up and knows immediately it's ALICE.

And in an instant, both break in to a run across the beach to
the path up the side of the cliff.

56 OMITTED

56

57 EXT. BEACH - DAY 21

57

SARAH pulling ahead of DAVID as they head up.

The wind fighting against them as they reach the top.

ALICE fifty yards off, standing on the edge, a hundred feet
drop below her onto rocks and sea. If ALICE is contemplating
what SARAH suspects she is contemplating, she doesn't want to
propel her into the foam, so she slows. To a jog, then a
walk.

DAVID, instinct working now, hanging back.

A dozen yards away from her daughter, she stops.

An off shore wind spraying spume into her face and she has to shout above the noise of the wind.

SARAH

Alice ?

She turns. Surprised to see her mother (obviously no longer in custody)

SARAH (CONT'D)

What are you doing, baby ?

She sees DAVID. Her face full of anguish.

ALICE

I was thinking.

A beat.

SARAH

Thinking what ?

ALICE

I was thinking ...that maybe it would have been better if I *had* have gone in that day....

SARAH

(shocked)

No.....

ALICE

...if you'd found my body. Mourned me, got over it. Got on with your lives.

SARAH

No Ali, why would you think that?

ALICE

Because all I can see now is unhappiness because of *me*.

On SARAH's guilt, she starts to move towards her.

SARAH

If you see unhappiness Ali, it's not because of you.

ALICE takes a step further toward the edge. SARAH stops.

SARAH (CONT'D)

That's *our* failing. All of us. And I know I have to change.

A beat.

SARAH (CONT'D)

And I'm going to start right now -
I'm not going to wrap you up in
cotton wool any more.

A beat

SARAH (CONT'D)

I'm not going to tell you the
future is ...easy, that it's all
going to be bliss because it isn't.
We're going to make mistakes and
you're going to hate me some times.

A beat.

SARAH (CONT'D)

You're going to fight with Sean and
Jas. David's going to piss you off,
you're going to piss us off.

A beat.

SARAH (CONT'D)

That's family, that's how it works -
you know that 'cos you've had one
already.

A beat.

SARAH (CONT'D)

But maybe you don't know that all
of it, all the good stuff, all the
bad, it's all because we love each
other.

A beat.

SARAH (CONT'D)

We love you, we always have and
everything we've done, right and
wrong, has been because of that.

A beat.

SARAH (CONT'D)

And not a second goes by when we
don't thank God you're here.

A beat.

SARAH (CONT'D)

And we want you to stay.

A beat.

SARAH (CONT'D)

So much.

A beat.

SARAH (CONT'D)
Come back darling. Please ?

A beat, and then slowly ALICE turns and walks towards her mother. And SARAH puts her arm around her and then they walk away from the edge together and back down toward DAVID.

Fade to black

Caption 'Three months later'

58 INT/EXT. BEACH - CARPARK (INT. DAVID'S CAR) - DAY 22 58

DAVID and SARAH in the front. The three kids in the back. Pulling in to the car park by the beach.

59 EXT. BEACH - DAY 22 59

The five of them walking toward the spot where the memorial to ALICE was.

Except as they near, DAVID holds JAS and SEAN back a little, and allows SARAH and ALICE to walk forward alone.

And the old stone plaque has been removed, and now SARAH removes a new one, from a bag she carries. And together, the two of them fix the new one to the wall.

And when it is done, they stand, together, in silence for a moment.

And on the plaque we read the words.

'In memory of Joanna Taylor, 1968-2007. Beloved wife and mother, you will never be forgotten.'

And then SARAH puts her arm around ALICE.

ALICE
Thanks mum.

She kisses SARAH and then turns to join the others.

59A EXT. BEACH - DUNES - DAY 22 59A

And we watch as the family walk off down the beach together.

End of Episode Three