



THE CRY

Episode 2

PN: DR11590L/01

Duration: 57:13

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

JOANNA (V.O.)

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

Joanna looks at the door for a long beat.

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

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

LORNA JONES

You left the cottage around, eight thirty?

JOANNA

I think it was around then.

PETER ALEXIADES

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

JOANNA

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

Joanna is distressed as she remembers.

LORNA JONES

Why did you get out of the car?

JOANNA

I forgot I needed some tampons.

LORNA JONES

Are you breast-feeding Noah?

JOANNA

Yeah. Yeah.

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

LORNA JONES

How long were you in the shop for?

JOANNA

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

PETER ALEXIADES

I want you to think ver()o75f()TJET EMC /P 4MCID D- 1 239.45 150.74ark

Jo come on... Help! Have you seen a baby, have you

JOANNA (CONT'D)

He's not here.

Joanna struggles to hold back her emotions.

ELIZABETH

Okay.

JOANNA

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

LORNA JONES
Adelaide originally. Based in Melbourne now.

ALEXANDRA
So you don't know small towns?!

Detective Jones just stares back at her - irrelevant question.

Alexandra follows them inside.

PETER ALEXIADES
Can we go inside?

ALEXANDRA
Sure.

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

ALEXANDRA (CONT'D)
Is this happening?

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

Peter nods.

PETER ALEXIADES
Yeah.

Alexandra goes into the house. Peter follows.

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

Peter sits at kitchen table taking notes.

Alexandra is unsure if this is appropriate.

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

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

ALEXANDRA
I'm sorry. Why?

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

ALEXANDRA
Oh okay. Alright, I did some shopping.

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

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

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

MRS WILSON

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

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

JOANNA

I forgot my sunglasses.

MRS WILSON

Oh take mine.

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

ELIZABETH

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

MRS WILSON

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

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

IN: 10:13:10

INT. COURTROOM/GLASGOW - DAY

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

MORVEN DAVIS (PROSECUTOR)

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

KIRSTY

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

MORVEN DAVIS (PROSECUTOR)

Go on.

KIRSTY

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

MORVEN DAVIS (PROSECUTOR)

Did Joanna see this has a threat?

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

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

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

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

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

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

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

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

ALISTAIR
Can we use the bags?

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

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

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

PETER ALEXIADES
Yeah it's all here.

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

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

JOANNA
Can I get them back?

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

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

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

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

ALEXANDRA
Hi. Wow, they are ferocious out there.

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

She takes out her phone. Alistair watches her.

ALEXANDRA
How long will they be out there?

ELIZABETH
Till we find him I suppose.

The home cooked meals on the counter.

ALEXANDRA
(to Alistair)
How's Joanna?

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

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

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

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

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

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

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

ALISTAIR
Of course.

ALEXANDRA
Call me if you hear anything?

ALISTAIR
Sure.

He can't wait for her to go.

ELIZABETH

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

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

ALEXANDRA
Okay. I'll go.

ALISTAIR
I'll walk you out.

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

Alistair walks Alexandra to the front door.

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

Alexandra takes a letter out of her bag.

ALEXANDRA
This is from your lawyer.

Chloe interrupts them, carrying the bag of food.

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

CHLOE
Okay.

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

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

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

Alistair stares at her.

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

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

ALISTAIR

Aren't you a lawyer?

Alexandra just looks at him. Hating him.

ALEXANDRA

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

ALISTAIR

I don't have time for this Alex.

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

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

Joanna is beside Alistair. Watching too.

REPORTER (OS)

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

ALEXANDRA (OS)

Can you just back off...

JOANNA

The Police were asking me about Alexandra this morning.

Alistair absorbs this new information, surprised.

ALISTAIR

Did you get some sleep?

JOANNA

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

ALISTAIR

Don't hover Mum.

Elizabeth caught out near the door, walks in.

ELIZABETH

Oh sorry. Didn't want to interrupt.

Alistair smiles at his mum.

IN: 10:21:44

EXT. BEACH/WILDE BAY - NIGHT

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

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

ALEXANDRA

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

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

LORNA

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

ALEXANDRA

Yes.

LORNA

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

ALEXANDRA

No, I was, I was alone.

PETER ALEXIADES

And you didn't go anywhere else on that night

Alexandra looks Peter in the eye and lies.

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

ALEXANDRA

No.

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

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

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

Alexandra looks Peter in the eye and lies.

LORNA

Thanks Alex. Won't keep you much longer.

Lorna goes to get up.

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

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

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

Alexandra gets up.

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

PETER ALEXIADES

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

ALISTAIR

Not quite this.

Peter watches him.

PETER ALEXIADES

(Beat)

Can I show you something?

Alistair nods. Peter takes a clear plastic sleeve out of his bag. It's a photo of Joanna, holding Noah, and Kirsty - outside their West-

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

CHLOE (O.S.)

There are some idiots saying all sorts of horrible things.

Joanna

Alistair on a call. Henry McCallum.

ALISTAIR
(to phone)
Hi.

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

INTERCUT WITH:

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

Henry McCallum is working at home, his laptop open.

HENRY MCCALLUM
Terrible place. I'm so sorry.

ALISTAIR
(to phone)
Thank you.

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

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

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

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

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

Alistair thinks for a moment.

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

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

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

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

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

ALISTAIR

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

CHLOE

It's okay Dad.

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

IN: 10:32:04

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

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

ELIZABETH

Just got you some towels. And someone gave me that as

You found him?!

PETER ALEXIADES

Your mum home?

Alexandra has come to the door.

ALEXANDRA

Any news?

Peter shakes his head.

PETER ALEXIADES

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

ALEXANDRA

Really? What on earth for?

Alexandra is shocked. Chloe looks confused.

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

CHLOE

Mum?

ALEXANDRA

Let's let them do their job.

CHLOE

Why mum?

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

ALEXANDRA

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

Chloe picks up her bag from near the door.

PETER ALEXIADES

Okay. Chloe, do you have a laptop?

CHLOE

Yes.

PETER ALEXIADES

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

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

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

PETER ALEXIADES (CONT'D)

Are they your only running shoes?

ALEXANDRA

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

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

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

Alexandra runs across the jetty.

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

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

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

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

IN: 10:39:28

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

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

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

ALISTAIR

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

JOANNA

Al. I think I was half asleep...

ALISTAIR

I want to show you something.

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

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

ALISTAIR (CONT'D)

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

JOANNA

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

ALISTAIR

The tide can turn against us in an instant Jo.

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

ALISTAIR (CONT'D)

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

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

JOANNA

Al. Please.

ALISTAIR

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

Joanna takes the cards. Looks at them.

JOANNA

Why's it so big?

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

Joanna reads.

JOANNA

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

Alistair nods with encouragement.

JOANNA (CONT'D)

We miss him so much. We need him home safe. Please

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

Establisher.

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

Alexandra and Peter in the interview room.

PETER ALEXIADES

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

Alexandra nods.

ALEXANDRA

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

Peter hands her a map with route marked on it.

PETER ALEXIADES

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

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

ALEXANDRA

Yes. This is the route that I took.

PETER ALEXIADES

You drove your car to that spot?

On the map. Alexandra nods.

LORNA JONES

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

ALEXANDRA

Well I like to run out there, I gu2.05 429.-5(e b)-7agingung (en-US)-BDC BT1 0 0 1 1807di

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

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

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

INTERCUT WITH:

Music 1m10s' In: 10:49:36

IN: 10:49:36 INT/EXT. HA

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

KIRSTY

(to phone)

Did Alistair tell you were a bad mother?

JOANNA

(to phone)

No. No...

KIRSTY

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

JOANNA

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

KIRSTY

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

Music 2m18' In: 10:51:01

Joanna turns around and sees Alistair standing behind her.

JOANNA

(to phone)

I have to go. I have to go.

KIRSTY

(to phone)

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

JOANNA

(to phone)

Okay. Okay.

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

Alistair goes to get a glass of water.

JOANNA (CONT'D)

You gave me a fright.

ALISTAIR

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

JOANNA

I don't know.

Alistair contemplates her.

ALISTAIR

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

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

TRUCKER

Did they find a body?

DECLAN

I gave my statement to the cops?

SUSIE

What, what did you see?

TRUCKER

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

KRISHNA

Did you see the baby?

TRUCKER

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

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

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

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

ALISTAIR

Jo.

JOANNA

We need new rules.

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

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

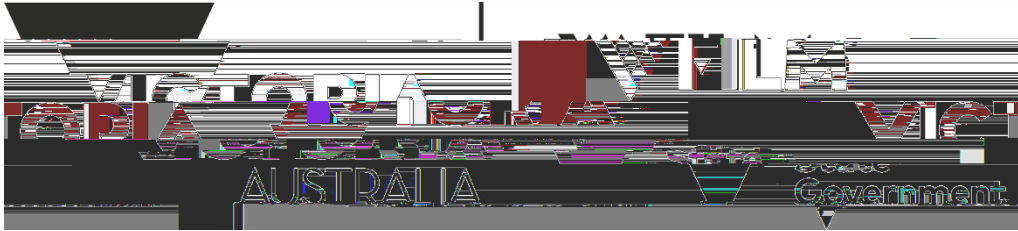
Alistair and Joanna walk out into the back garden. Joanna follows Alistair to the far end of the

I know.

They sit quietly for a moment.

| | |
|---------------------------|---------------------------|
| | WILSON HUANG (AUS) |
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| Standby Rigger | STEVEN NAILEN (UK) |
| | |
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| Best Boy Grip | ADAM VITOLINS (AUS) |
| Grip | DARREN MCANGUS (AUS) |
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FILMED IN VICTORIA, AUSTRALIA WITH THE ASSISTANCE OF FILM VICTORIA



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