HOLLY

by

Roger Goldsmith

(A Film Script)

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HOLLY

Log Line:

The Father of his mentally underdeveloped daughter, who committed suicide, seeks revenge when a man she was having a relationship with broke his promise to leave his wife and marry her.

Synopsis:

On the first anniversary of Holly Rudkin's suicide, and unable to dispose of her possessions previously, Peter Rudkin, Holly's Father, discovers a diary and a notebook referencing Richard Turner, a businessman who stayed at a hotel where Holly worked as a cleaner.

Holly was mentally underdeveloped, and addicted to sex. The diary and notebook tell of the two people's affair, and the promises Richard made to Holly; leaving and divorcing his wife, marrying Holly.

The quiet suburban London life of Alice Turner is turned upside down when Peter drip feeds information about Richard and Holly's relationship and Richard's promises.'People shouldn't make promises and not keep them.'

Richard admits everything, telling Alice he broke off the relationship when he saw how serious Holly was getting.' It was a mistake. It meant nothing.' 'How could you say those things? She was like a child. She believed everything you said.'

Peter befriends Alice and her 6 year old daughter Gemma. They have coffee. Walk in the park.

Away on business, fearing for his family, Richard rings Alice suspecting that Peter might be planning to abduct Gemma.'Have you seen him?' Alice denies it. She lies. Peter stayed the night. Alice cooked him breakfast. Peter's taken Gemma to school.

'What does he want?' 'He wants his daughter back.'

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FADE IN:

EXT. A RESIDENTIAL ROAD (BRISTOL) - DAY

Establish a road of large Victorian semi-detached houses.

Peter's house. The small front garden. The pathway. The SOUND of a wood lathe in the distance.

EXT. PETER'S WORKSHOP - DAY

We move down the long, narrow garden to a workshop, a large brick-built building at the end of the garden.

INT. PETER'S WORKSHOP - DAY

PETER(late 40s) bearded, a ruddy complexion, is planing a window frame.

He picks up a carved WOODEN DUCK from a shelf.

EXT. A PARK (LONDON) - DAY

ALICE(40s) dark-haired, slim, holding hands with her daughter GEMMA(6) walks towards a pond with ducks.

INT. PETER'S HOUSE - LOUNGE - DAY

Peter sits on an old warn leather armchair, looking at a photo album.

INSERT PHOTOS: A number of photos of HOLLY(6).

Holly sitting at a table, holding the wooden duck, a birthday cake with six candles on it.

INT. RICHARD'S HOUSE - BATHROOM - DAY

Alice is kneeling, bathing Gemma.

INT. A PUB - NIGHT

Peter stands at the bar, drinking a beer, quiet and thoughtful. MOLLY(40s) is behind the bar.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Alice tucks Gemma up in bed. She kisses her daughter.

ALICE

Night, my darling.

GEMMA

Night, Mummy.

Gemma throws a kiss out of the window behind her.

GEMMA (CONT'D)

Night, Daddy.

ALICE

That's nice, Gemma.

GEMMA

He can hear me, can't he, Mummy?

ALICE

Of course he can.

INT. A PUB - NIGHT

Peter sits at the bar. He raises his empty glass.

PETER

Another pint, Molly.

MOLLY

Don't you think you've had enough?

Peter holds his glass up and looks at her.

MOLLY(CONT'D)

What is it, Peter, what's wrong?

She looks at him more.

MOLLY(CONT'D)

There is something wrong, isn't there?

Staring at her.

PETER

It's a year to the day, Molly.

She puts her hand on his hand. He looks at it. And up at her.

MOLLY

I'm sorry. I didn't know.

EXT. A PUB - NIGHT

Peter staggers as he walks on the pavement, drunk.

INT. PETER'S HOUSE - BEDROOM - NIGHT

Peter collapses on the bed.

A framed PHOTO on his bedside table. He sits on the side of the bed and takes hold of it.

INSERT PHOTO: HOLLY(19). Her arms around Peter.

INT. PETER'S HOUSE -UPSTAIRS LANDING - NIGHT

Peter stands outside of the door. He takes several deep breaths before he opens it.

INT. PETER'S HOUSE - HOLLY'S BEDROOM - NIGHT

Peter looks around the room.

He faces a wardrobe. Scared to open it. Then he does.

Peter frantically removes Holly's clothing from the wardrobe; skirts, coats, blouses, dresses.

He works through a selection of small drawers; handkerchiefs, underwear, bottles, boxes. Slowly taking hold of a NOTEBOOK and DIARY.

INT. PETER'S HOUSE - LOUNGE - NIGHT

Peter sits looking at the diary.

EXT. RICHARD'S HOUSE (LONDON) - DRIVE - DAY

A large detached Victorian house, flanked by trees. A drive runs down to the pavement and a busy road.

Alice and Gemma leave the house and walk to Alice's saloon car.

Alice opens the passenger door for Gemma.

EXT. PETER'S HOUSE - DAY

Molly presses the front door bell.

INT. PETER'S WORKSHOP - DAY

Peter is stacking up window frames. SOUND of the doorbell.

EXT. PETER'S HOUSE - DAY

Molly turns away from the front door. Peter appears from a side door from the garden.

PETER

Molly!

Molly faces him. Surprised at his arrival.

MOLLY

Peter, I, I thought you were out.

PETER

I was in the workshop.

INT. PETER'S HOUSE - KITCHEN - DAY

Molly and Peter sit at a table, drinking tea from mugs. They draw their eyes away from two full bin liners.

MOLLY

I can take them to a charity shop if you want?

She stretches a hand and touches his. He looks at her hand.

MOLLY(CONT'D)

I'm sorry, Peter. I'm so sorry.

He holds her hand and runs his other hand to the top of the arm of her silken blouse, touching her breasts, looking at her in the eyes.

MOLLY(CONT'D)

No, Peter, I can't. I'm married now.

She takes hold of his hand and runs it down her arm.

PETER

Molly.

MOLLY(CONT'D)

Peter. No. I can't. I mustn't.

INT. PETER'S HOUSE - BEDROOM - DAY

Peter takes Molly from behind, at the end of the bed, her skirt pulled up above her waist. Fiercely.

MOTITIY

Peter. Please! Stop!

EXT. A BRISTOL HOTEL - DAY

Establish a Four Star hotel.

INT. HOTEL - DINING ROOM - DAY

RICHARD(45) sits eating a cooked breakfast, reading a paper.

INT. HOTEL- CORRIDOR - DAY

LAURA(19) is cleaning a room, the door to the corridor open. She wears a pink pinafore and no bra, her hair dark and short, a little disheveled, as though she was late for work and had to rush.

INT. HOTEL - DINING ROOM - DAY

Richard gets up from the table. He picks up his newspaper.

INT. HOTEL- CORRIDOR - DAY

Richard passes the open room. Laura is leaning over the bed, making it. She looks up, catches his eye, her cleavage exposed and full. He smiles, an acknowledgement of her body, she responds, carries on busying herself.

INT. HOTEL- ROOM - DAY

Richard is cleaning his teeth. The bathroom door is open. There's a knock at the door.

RICHARD

Come in.

Laura enters. She sees him in the bathroom.

LAURA

Sorry, sir.

She makes to close it, embarrassed at the intrusion.

RICHARD

No. Please. I'm just going.

LAURA

Are you sure, sir?

RICHARD

Yes, I'm sure.

She looks towards his travel bag. Richard leaves the bathroom. He takes a tie from the wardrobe. Laura looks at the unmade bed.

RICHARD(CONT'D)

It's okay. Carry on.

LAURA

Thank you, sir.

EXT. A PARK - DAY

Gemma is bending down at the edge of a pond, trying to entice ducks to come closer. Alice stands back from her.

ALICE

Not too near, Gemma.

Gemma turns on her haunches and looks at Alice, as she comes closer.

GEMMA

They won't come to me.

ALICE

Never mind, darling.

Alice puts out a hand for Gemma.

ALICE(CONT'D)

It's time to go.

Gemma sees a BOY(12) feeding the ducks in a different part of the pond, having more success.

GEMMA

Can we bring some bread the next time we come, Mummy?

ALICE

Of course we can.

INT. HOTEL - ROOM - DAY

Richard glances at Laura stripping off sheets, as he puts his tie on. She takes clean sheets from a chair.

RICHARD

What's your name?

LAURA

My name sir? Laura, sir.

RICHARD

Laura.

LAURA

Yes, sir.

She smiles, embarrassed and carries on making the bed. Richard takes his jacket from the wardrobe and puts it on.

RICHARD

You're new, aren't you, Laura?

LAURA

Yes, sir. Only started last week.

RICHARD

Didn't think I'd seen you before.

LAURA

No, sir.

Richard picks up his briefcase and travel bag.

RICHARD

See you again. Bye Laura.

LAURA

Bye, sir.

He leaves the room. She smiles, reflecting on his interest.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma sits at a kitchen table drawing, using crayons.

Alice cuts the stems of mixed flowers in the sink. She looks towards her daughter and smiles.

EXT. M4 MOTORWAY - DAY

Richard driving a BMW. Mozart's symphony no 38 in D plays.

INT. RICHARD'S CAR - MOVING - DAY
Richard driving.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice pours water in a vase and puts flowers in it.

GEMMA

I need a bigger piece of paper to get all the flowers and trees in, Mummy.

Alice crosses to Gemma and kisses her.

ALICE

Never mind. Do what you can.

GEMMA

When will Daddy be home?

ALICE

Soon.

GEMMA

Do you think he'll like my picture, Mummy?

ALICE

I'm sure he will.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Richard pulls up in the drive.

INT. RICHARD'S HOUSE - DINING ROOM - DAY

Alice puts the vase on the window ledge and sees Richard collect travel bag and briefcase from his boot.

INT. RICHARD'S HOUSE - HALL - DAY

Alice opens the front door, as Richard searches for his key.

RICHARD

Good timing. Hello.

ALICE

Hi.

He kisses her, holding travel bag and briefcase in one hand.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma gets up from the table when she sees Richard enter.

GEMMA

Daddy! Daddy! Daddy!

Gemma runs to him.

RICHARD

My darling.

He sweeps her up in one movement and spins her round.

GEMMA

I've missed you, Daddy.

RICHARD

I've missed you, too.

He puts her down.

RICHARD (CONT'D)

How was school?

GEMMA

Okay.

She takes his hand and leads him to the table.

GEMMA (CONT'D)

Come and see what I've done, Daddy.

ALICE

Gemma, Daddy's tired from his journey.

GEMMA

Oh Daddy, please!

RICHARD

(to Alice)

It's okay.

LATER

Alice puts a mug of tea on the table.

RICHARD

Thanks.

Alice looks at the drawing over Richard's shoulder.

GEMMA

This is the tree, Daddy.

RICHARD

Very good, Gemma.

GEMMA

What's the tree called?

RICHARD

Where the conkers grow? A Horse Chestnut tree.

GEMMA

Why is it called a Horse Chestnut? Do horses grow on it?

RICHARD

No, my darling. Horses don't grow on it. It's just called a Horse Chestnut tree.

GEMMA

That's a funny name.

Alice touches Richard's shoulder and smiles, as she moves away from the table.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Alice closes a Nursery Rhyme book, kisses Gemma.

AT.TCF

Night my darling.

GEMMA

Mummy...

ALICE

Yes, my darling?

Gemma lies down.

GEMMA

Can we feed the ducks tomorrow?

ALICE

I don't know. We'll see.

GEMMA

Oh, please, Mummy.

ALICE

I said we'll see.

GEMMA

Please.

Alice touches Gemma's hand. Smiles, backs down.

ALICE

I expect so.

GEMMA

Yes!

Gemma opens her arms wide and hugs Alice.

GEMMA (CONT'D)

Love you, Mummy.

ALICE

Love you, too.

INT. RICHARD'S HOUSE - LOUNGE - NIGHT

Richard sits on a sofa absorbed in work papers. Alice stands by the fireplace, drinking white wine.

ALICE

What do you think?

RICHARD

Hm?

She turns to him.

ALICE

The garden. I mean, I can do some of it, but it needs looking after properly. Regularly.

(no reply)

Richard?

RICHARD

Organise it, then. Get someone in.

ALICE

And the weeds. The garden's full of weeds. They're running riot out there.

He looks at her. She looks at him, holds the look.

ALICE(CONT'D)

Okay. I will. I'll do it tomorrow.

RICHARD

Fine.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Richard lies on his side in bed. Alice takes off her dressing gown, gets in bed, naked.

ALTCE

How was it, your trip to Bristol?

RICHARD

Oh. Okay.

EXT. THE CITY - DAY

Richard walks towards a multi-level office building.

EXT. RICHARD'S HOUSE - DRIVE - DAY

The sun is up. It's a beautiful day.

ALICE (V.O.)

I don't know how often.

INT. RICHARD'S HOUSE - HALL - DAY

Alice is on the phone.

ALICE

(into phone)

I'd take your advice on that.

You're the experts.

Gemma appears in the hall, dressed for school.

GEMMA

I'm ready, Mummy.

ALICE

Mornings would be best. After 9.30.

Alice puts a hand out for Gemma to hold.

ALICE(CONT'D)

Not today, no. Tomorrow's fine. 10 o'clock tomorrow. Okay. Bye.

Alice bends down and readjusts a hair clip in Gemma's hair.

ALICE (CONT'D)

There. That's better. My beautiful girl.

GEMMA

Don't forget the bread for the ducks, Mummy.

ALICE

I won't.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice drives out of the drive.

INT. ALICE'S CAR - MOVING - DAY

Alice looks to the right, waiting for traffic to pass. Peter stands blocking her view of the oncoming traffic.

ALICE

Out of my way, can't you?

EXT. A ROAD - DAY

Peter watches Alice as she joins the busy road.

EXT. A ROAD BY THE SCHOOL - DAY

Alice's car pulls up and stops opposite the school.

Alice crosses the road with Gemma, towards the school.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Peter opens a gate between a brick wall and the house.

Peter walks down the side of the house, to the rear garden.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Peter walks towards a swing. He touches the chain, and sits on the swing. He sits motionless looking at the rear of the house.

Peering through French doors to the kitchen, Peter sees Gemma's DRAWING of the garden on a wall.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice gets out of her car and walks to the front door.

INT. OPEN PLAN OFFICE - DAY

A main area, full of office workers at PCs. A number of small self-contained glazed offices.

RICHARD (O.S.)

I'll look into it for you, see what we can do.

INT. RICHARD'S OFFICE - DAY

Richard is on the phone.

RICHARD (CONT'D)

(into phone)

Table some proposals for you to consider.

LORRAINE(early 20s) knocks the door. Richard nods, beckons her in.

RICHARD(CONT'D)

Next week's okay for me. Let me check my diary.

Lorraine puts a paper on Richard's desk. He looks at her tight-fitting skirt as she leaves.

RICHARD(CONT'D)

Next Wednesday. If that suits you?...Okay. I'll stay overnight.

EXT. A SHOPPING CENTRE - DAY

Alice is looking in a clothes shop window.

Peter close to the window, sees Alice looking at dresses.

INT. A COFFEE HOUSE - DAY

Classical music plays softly. Alice sits drinking coffee. Peter sits a distance away from her. He looks at her.

Peter stands and goes to Alice's table. Stands over her.

PETER

Excuse me.

ALICE

Yes? What do you want?

PETER

Can I talk to you?

ALICE

I beg your pardon?

PETER

I'd like to talk to you, please.

ALICE

Sorry, do I know you?

PETER

No, you don't know me.

He sits down. Alice stands, picks up a store bag.

ALICE

Sorry, I'm in a hurry. I have to go.

PETER

We have some thing in common, Mrs Turner.

ALICE

What things? How could we? I've never ever seen you before.

PETER

Don't be alarmed. I don't want to alarm you. Please sit down.

ALICE

No. I have to go. Now!

Alice quickly rushes to the door and leaves.

EXT. A HIGH STREET - DAY

Alice runs away from the coffee shop, not looking back.

EXT. A SCHOOL - DAY

Alice scoops up Gemma as she runs towards her.

GEMMA

Hello, Mummy.

ALICE

My darling, my darling!

EXT. A ROAD BY THE SCHOOL - DAY

Alice crosses the road holding Gemma's hand.

Alice opens the passenger door. Gemma gets in. Alice looks around suspiciously, as she fixes Gemma's seat belt.

EXT. A PARK - DAY

Gemma throws bread to ducks, who swim to her.

GEMMA

Look Mummy, the ducks are coming to me now.

ALICE

That's very good.

GEMMA

Come and look, Mummy.

Alice moves close to the water's edge, looking around in all directions.

INT. RICHARD'S OFFICE - DAY

Richard sits at his desk, on the phone.

RICHARD

(into phone)

Don't worry about dinner.

EXT. A PARK - DAY

Alice is using her mobile phone by the duck pond.

ALICE

(into phone)

It's really no trouble. I don't mind eating later. I'd rather eat later with you than...

INTERCUT

RICHARD

There's no need. Really.

ALICE

Richard, please come home as soon as you can.

RICHARD

What is it? You sound upset.

ALICE

It's just that...

RICHARD

What?

Alice pulls herself together.

ALICE

Nothing. It's nothing.

Gemma screams. Alice reacts, panicking.

ALICE (CONT'D)

GEMMA!

Gemma holds up a finger.

GEMMA

One of the ducks bit me, Mummy.

Alice looks relieved. Alice goes to Gemma who cries.

ALICE

Here. Let me kiss it better.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Alice sits on a sofa with Gemma, holding her, vacantly looking ahead.

GEMMA

What's for tea, Mummy?

Gemma tugs at Alice's sleeve.

GEMMA (CONT'D)

Mummy, I'm hungry.

(no reply)

Mummy?

Alice snaps out of it.

ALICE

Of course. Sorry my darling.

INT. A PUB - NIGHT

Richard approaches a BLONDE WOMAN(20s) sitting at a corner table, away from people. He sits down with her.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice lies awake in bed. A bedside light on. She looks at the alarm clock. 12 o'clock. The SOUND of Richard's car.

EXT. RICHARD'S HOUSE - NIGHT

Richard pulls to a stop in the drive.

INT. RICHARD'S CAR - STATIONARY - NIGHT

Richard looks up at the LIGHT on in the BEDROOM.

INT. RICHARD'S HOUSE - HALL/STAIRS - NIGHT

Richard enters, carrying a briefcase. Alice is at the top of the stairs, wearing a dressing gown. She looks upset.

ALICE

Richard...

Alice walks down the stairs, looking frightened.

RICHARD

Alice, what is it?

INT. RICHARD'S HOUSE - LOUNGE - NIGHT

Alice is coiled up on the sofa with Richard.

RICHARD

What did he look like?

ALICE

In his forties. Ruddy complexion. And a beard.

RICHARD

And you've never seen him before?

ALICE

No. Never.

RICHARD

Are you sure?

ALICE

Yes, I'm sure.

(desperately)

Richard, I'm so worried. What if he's some kind of pervert, or pedophile, and he's...

RICHARD

Okay, calm down. It's probably nothing anyway.

ALICE

But how did he know my name?

RICHARD

Heard you talking to people in the park. Followed you. Thought he'd try it on. ALICE

I've never seen him in the park, Richard.

RICHARD

Calm down. Try to forget it. If it happens again we'll report it to the police. Okay?

She holds his hand.

ALICE

Okay.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT
Gemma is sound asleep.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Richard and Alice lie in bed together. Alice is awake, rubbing her forehead. Richard turns from lying on his side.

RICHARD

Don't think about it. Try to get some sleep.

ALICE

I don't think I can.

She looks at the alarm clock. One o'clock.

ALICE(CONT'D)

Why are you so late?

RICHARD

New client. Sorry. It couldn't be helped.

Richard kisses her on the lips lightly.

RICHARD (CONT'D)

Goodnight.

Richard turns over.

EXT. A ROAD BY THE SCHOOL - DAY

Alice pulls up in her car.

Peter pulls up in a white van, on the same side of the road as Alice, far enough away for her not to see him.

INT. PETER'S VAN - STATIONARY - DAY

Peter watches Alice as she waits to cross the road.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice sits huddled at the kitchen table, clasping a mug of tea. The SOUND of the doorbell. She jumps, on edge.

INT. RICHARD'S HOUSE - HALL - DAY

Alice stands a distance from the front door, not knowing what to do. SOUND of the doorbell again. Alice tentatively opens the door. ROY(40s) and STEVEN(20s). Roy carries a large diary.

ROY

Mrs Turner?

ALICE

Yes?

ROY

Jackson's gardening services. I'm Roy Jackson, and this is Steven, my son.

STEVEN

Morning, Mrs Turner.

Alice looks blankly at him. Roy looks at his watch.

ROY

You did say...

ALICE

Yes. Come in. Please. Come in.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Roy, Steven and Alice stand on the patio, looking at the garden, mostly grassed, bordered each side and at the end. Steven drinks tea from a mug. Roy makes notes in a diary.

ALICE

How often do you think it needs doing?

ROY

Well, the grass needs cutting once a week, this time of the year. It is the height of the growing season, remember.

ALICE

Yes, of course.

ROY

And what, general maintenance and upkeep, weeding, trimming, is that the kind of thing you're looking for, Mrs Turner?

ALICE

Yes. Exactly.

ROY

Okay. Well, Steven can start with once a week, and see how it goes. Maybe cut it down to every other week, as the summer draws on.

ALICE

Okay. Fine. I'll leave it up to you.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice waves as the gardening services truck drives off.

INT. RICHARD'S OFFICE - DAY

Lorraine knocks on the door, and stands by it.

LORRAINE

Your accommodation's booked for next week, Mr Turner.

RICHARD

Thanks, Lorraine.

Richard checks his DIARY.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice puts the mugs in the sink, smiling. She sees Roy's DIARY on the table. The SOUND of the doorbell.

INT. RICHARD'S HOUSE - HALL - DAY

Alice walks towards the front door, holding the diary. She opens the door, expectantly, holding up the diary.

ALICE

You left your...

Peter faces her.

PETER

Mrs Turner, I want to talk to you.

Alice tries to shut the door.

ALICE

Go away! Go away!

Peter blocks the door with his foot.

PETER

It's about your husband Richard, Mrs Turner.

ALICE

My husband? What about my husband? And how do you know his name?

PETER

It's about your husband and my daughter Holly.

ALICE

What has my husband got to do with your daughter?

PETER

Holly killed herself. Because of your husband.

Alice freezes.

ALICE

What did you say?

PETER

My daughter killed herself because of your husband's behaviour towards her.

ALICE

Go away! Go away! GO AWAY!

Alice closes the door, and locks it.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice rushes to the French doors and locks them. She checks the security locks on the kitchen windows.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Alice rushes from the hall to the lounge, which overlooks the front driveway. She looks out of the window, as she sets the security locks in place.

From her POV Peter walks away, out of the drive. Alice looks at her shaking hands.

ALICE

God! Oh God!

INT. RICHARD'S HOUSE - DINING ROOM - DAY

Alice opens a drinks cabinet, takes out a bottle of brandy and a glass. Pours a large brandy, gulps it down in one.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Alice looks out of the window, breathing heavily, shaking her head. The PHONE RINGS in the hall.

INT. RICHARD'S HOUSE - HALL - DAY

Alice tentatively walks towards the phone. She picks it up.

ALICE

(into phone)

Hello...

INT. RICHARD'S OFFICE - DAY

Richard waits on the phone. Lorraine stands at the open door.

LORRAINE

Your meeting's in five minutes.

RICHARD

Okay. Thanks Lorraine. (into phone)

Hello...Alice.

Lorraine leaves.

RICHARD(CONT'D)

I've got a meeting in five minutes. I thought I'd ring. Make sure you were okay.

INT. RICHARD'S HOUSE - HALL - DAY

Alice is on the phone, frozen to the spot.

INTERCUT

Alice dares to breathe.

RICHARD

Alice, are you there?

ALICE

Yes.

RICHARD

The man you saw yesterday, did you see him again?

Alice does not answer.

RICHARD(CONT'D)

Alice, did you see him again?

ALICE

(hardly audible)

No.

RICHARD

You didn't see him?

ALICE

No.

RICHARD

Alice, what is it, you sound on edge?

ALICE

Nothing. It's nothing.

RICHARD

Are you sure?

ALICE

Yes, I'm sure.

RICHARD

Okay. Good. See you tonight at normal time. Bye.

Richard comes off the phone. He picks up papers and his DIARY and leaves his desk.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice opens the front door. Her car is in the drive. She walks down the path, in a dream. Roy walks towards her.

ROY

Mrs Turner.

Alice stops walking.

ROY(CONT'D)

Did you find my diary, Mrs Turner? I think I left it in your kitchen.

ALICE

Yes, yes, you did.

ROY

Be lost without that. Wouldn't know whether I was coming or going.

Alice is deep in thought.

ROY

Mrs Turner.

ALICE

(snapping out of it)
I'll get it for you. Wait here,
please.

EXT. A SCHOOL - DAY

Alice holds Gemma's hand as they cross a road to Alice's car.

GEMMA

Can we go to the park, Mummy?

ALICE

Not today, Gemma.

GEMMA

Oh. Why not, Mummy?

EXT. A SUPERMARKET CAR PARK - DAY

Alice holds Gemma's hand as they walk to the supermarket.

INT. SUPERMARKET - DAY

Gemma helps push a trolley for Alice.

Alice stands at the checkout, glancing all around.

EXT. A SUPERMARKET CAR PARK - DAY

Alice and Gemma push the trolley towards the car.

Alice lifts the boot and begins unloading the trolley.

GEMMA (O.S.)

Mummy...

ALICE

What, Gemma?

Gemma holds an A4 ENVELOPE.

GEMMA

This was on the windscreen.

Alice takes the envelope. It is marked 'For Alice Turner'.

GEMMA (CONT'D)

Can I have an ice cream, Mummy?

ALICE

Not now, Gemma.

Alice holds the envelope and finishes unloading.

GEMMA

Please, Mummy. My throat's sore.

Alice opens the passenger door for Gemma, who whines.

GEMMA (CONT'D)

Mummy, please?

ALICE

(irritated)

Get in the car, Gemma.

GEMMA

Mummy. My throat's sore.

ALICE

Gemma. Get in. Quickly. Come on.

EXT. A ROAD - DAY

Alice's car in motion.

GEMMA (V.O.)

I don't feel very well, Mummy.

I've got a sore throat.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice holds a spoonful of cough mixture for Gemma.

ALICE

Open wide.

Gemma does. She swallows the cough mixture.

GEMMA

Oh, that's horrible.

ALICE

No it's not. It has a sweet orange taste. Don't be such a baby.

GEMMA

I'm not a baby!

Gemma runs off, upset.

GEMMA (CONT'D)

I'm not a baby!

ALICE

Gemma. Please! I didn't mean
it. I'm sorry!

Alice berates herself, she runs her fingers through her hair, as she looks towards the ENVELOPE on the table.

Alice finishes emptying the supermarket bags. She looks at the envelope, and holds the look.

Alice slowly sits at the table. She opens the envelope.

INSERT: Copies of sketches, child-like, various locations and scenes, a house, garden, a park. Two people, a man and a woman, marked 'Holly and Richard'. Alice reads a NOTE.

PETER (V.O.)

Copies of sketches I found in my daughter Holly's notebook. The sketches as you can see, are like those of a child.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Gemma sits on a sofa, watching a children's programme on TV.

INT. RICHARD'S HOUSE - KITCHEN(CONT'D) - DAY

Alice reads the note.

PETER (V.O.)

Holly was mentally underdeveloped, and not really responsible for some of her actions. She wasn't stupid. Or mad. Just vulnerable. People could take advantage of Holly. And sometimes did.

INT. A HOTEL - BATHROOM/ROOM - DAY - FLASHBACK

HOLLY(19) blonde-haired big busted, looks at herself in the bathroom mirror, naked. She chuckles. She picks up various bottles of deodorants, opens them and splashes them over her.

PETER (V.O.)

Holly worked at a hotel, in Bristol, as a cleaner. The same hotel that your husband stayed at.

Holly leaves the bathroom, naked. She walks up to Richard, chuckling. She grabs his cock and grins in his face. She slides down him, kneels and opens his zip, looking up at him all the time. He smiles, slightly embarrassed, but goes along with it.

Holly is on top of Richard, on the bed, grinning like a hyena, jumping up and down wildly.

PETER (V.O.)

Holly was never into drugs, unlike her Mother, who died of a drug overdose when Holly was eight. With Holly it was sex. She was addicted to sex. As I said, people could take advantage of Holly. And your husband did.

INT. RICHARD'S HOUSE - KITCHEN(CONT'D) - DAY

Alice puts her hand to her mouth shocked by what she reads. Gemma rushes in.

GEMMA

Mummy, Mummy, Mummy...

ALICE

What, Gemma? What is it?

GEMMA

There's something on TV that scares me. A monster. A red monster.

She cries. Alice bends down to Gemma.

ALICE

There, there, my darling.

GEMMA

He eats people up. He kills them and eats them all up, Mummy.

ALICE

Horrible, horrible red monster.

Alice strokes Gemma's face.

ALICE(CONT'D)

I think there's some ice cream in the freezer. Would you like some?

GEMMA

Yes, please!

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice puts the envelope under her clothes at the bottom of a drawer in a chest-of-drawers. SOUND of the doorbell.

GEMMA (O.S.)

Shall I open the door, Mummy?

ALICE

No! NO!

INT. RICHARD'S HOUSE - HALL - DAY

Alice opens the door to SAMANTHA(40s).

INT. RICHARD'S HOUSE - LOUNGE - DAY

Alice and Samantha sit on sofas opposite, drinking tea.

SAMANTHA

It's something we've talked about, often, without actually doing anything about it. So you can imagine my surprise when Jack told me last night he'd booked us flights and a weekend in a hotel, in the south of France to look at property down there, can't you?

ALICE

Yes. Yes, I can.

SAMANTHA

Said, 'It's time for action. Not words.' It's so exciting. Don't you think, Alice?

Alice looks totally distant from things.

SAMANTHA (CONT'D)

Alice?

ALICE

Sorry?

SAMANTHA

Exciting, owning a property in the south of France? Having a holiday home to go to?

ALICE

Yes, I suppose it is.

SAMANTHA

You'll have to come down with us, when it's all organised. You'd like that, wouldn't you?

ALICE

Yes. Yes, I would. We all would.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice kisses Samantha at the open front door.

SAMANTHA

See you later.

ALICE

Okay.

Samantha walks to her sports car, looks back at Alice.

SAMANTHA

I'll keep you up to date with things as they develop.

ALICE

Yes. Please do.

Alice's face drops as Samantha drives away.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice opens the drawer, takes out the envelope.

INSERT: The sketches.

The SOUND of Richard's car pulling up in the drive. Alice quickly returns the envelope to the chest-of-drawers.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Richard and Alice are eating a curry.

RICHARD

Hotter than your last one. New recipe?

ALICE

No. I've used it before.

RICHARD

Delicious.

Richard drinks water, wipes his mouth with a serviette.

RICHARD (CONT'D)

I've got to go to Bristol again on Wednesday. For two nights.

ALICE

Where will you stay?

RICHARD

Where? At the hotel I usually stay at. Why?

ALICE

Do you always stay at the same hotel?

RICHARD

Most times. Yes. Why do you ask?

ALICE

No reason.

He drinks more water. Alice suddenly puts her fork down.

RICHARD

What is it?

ALICE

I don't feel very hungry.

Richard looks at her.

RICHARD

You saw him again, didn't you?

Alice is silent.

RICHARD (CONT'D)

Alice?

ALICE

No. I didn't see him.

RICHARD

Are you sure?

ALICE

(firmly)

If I saw him I'd tell you.

Gemma wanders in.

ALICE(CONT'D)

You know I would

Alice stands.

ALICE(CONT'D)

Gemma, come on, bath time.

GEMMA

Oh. Do I have to, Mummy?

ALICE

Yes, Gemma, you do.

Alice grabs Gemma's hand and leaves.

INT. RICHARD'S HOUSE - BATHROOM - DAY

Gemma is in the bath, surrounded by small plastic yellow ducks. Alice is quiet and reflective.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Richard and Alice in bed. He asleep. Her wide awake.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice stands at the open door, wearing a dressing gown. Richard waves to Alice as he gets in the car.

RICHARD

Don't forget, I'm playing squash. Back around seven.

ALICE

Okay.

Alice watches as Richard drives away.

EXT. A ROAD BY THE SCHOOL - DAY

Alice stands on the pavement, waiting to cross the road. She sees Peter's white van parked behind her car. Alice crosses the road. She stands by her car. Peter gets out of his van. They look at each other for several seconds.

INT. A COFFEE HOUSE - DAY

Peter and Alice sit at a table close to a window. Alice looks at her reflection in it, before facing him.

ALICE

How do I know all of this isn't a lie, and you're making it up?

PETER

No, Mrs Turner. It's not a lie.

ALICE

That it's not some kind of sick joke? The sketches, what you said, it could be some cheap trick to blackmail me.

PETER

No, Mrs Turner.

ALICE

Yes. You want money from me, don't you? That's what this is about, isn't it?

PETER

No, Mrs Turner, I don't want money from you.

ALICE

Then what do you want?

PETER

I want justice, Mrs Turner, for the death of my daughter.

ALICE

Justice?

PETER

Yes, Mrs Turner. Justice.

She looks him in the eyes, lifts her bag and stands.

ALICE

I can't listen to this.

He puts his HAND on the bag.

PETER

Please, Mrs Turner. Five minutes. That's all.

ALICE

I should never have come here. It was a mistake.

PETER

Five minutes, Mrs Turner. No more. I promise.

She looks at him and sits.

ALICE

Okay. Five minutes. (urgently)

Go on, say what you want to say! Go on!

A beat.

PETER

I was so upset by Holly's death I couldn't get rid of her things. Her clothes. Or anything. I left her bedroom just as it was when she was alive, a year ago.

INT. PETER'S HOUSE - HOLLY'S BEDROOM - NIGHT - FLASHBACK Peter enters the room.

PETER (V.O.)

On the anniversary of her death on Monday, I finally faced up to it.

INT. A COFFEE HOUSE(CONT'D) - DAY

PETER

I thought, we all thought, that Holly took her own life because she was depressed. Holly was prone to violent mood swings. She took medication all her life.

INT. PETER'S HOUSE - HOLLY'S BEDROOM - NIGHT - FLASHBACK

Peter comes across the NOTEBOOK and DIARY in the wardrobe.

INT. A COFFEE HOUSE(CONT'D) - DAY

PETER

Until I found Holly's diary and notebook. Both of which mention your husband.

ALICE

I don't believe it.

PETER

Not only a notebook and diary, Mrs Turner.

Peter puts a pair of gold cuff-links on the table.

INSERT Gold cufflinks, engraved 'RT'.

PETER (CONT'D)

Holly took these from your husband's case on the day he broke off their relationship.

INT. A HOTEL- ROOM - NIGHT - FLASHBACK

Richard is packing a case on the bed. Holly sits on the bed, wearing an apron, crying. Her POV Richard dropping the cuff-links in his case.

INT. A COFFEE HOUSE(CONT'D) - DAY

Alice keeps looking at the cuff links.

ALICE

Their relationship?

PETER

Yes, Mrs Turner. Six months after their relationship started.

Peter puts his HAND over the cuff links and draws them back.

ALICE

How do you know all this?

PETER

It's in her dairy, Mrs Turner.

Alice fidgets restlessly.

ALICE

I've got to go.

PETER

Your husband told Holly that he loved her. He said he would leave you for her.

ALTCE

What? That's absurd.

PETER

He said he would divorce you and marry her. He made promises, Mrs Turner. Your husband made promises to my daughter, and broke them. When he ended the relationship, Holly killed herself.

ALICE

No, I don't believe it. My husband doesn't lie. What do you think he is? My husband's a good man. A good and loyal husband. A hard working husband and a loving father to our daughter Gemma. And I love him. I love him very much.

PETER

People shouldn't make promises and not keep them, Mrs Turner.

Alice stands, collects her bag.

ALICE

I'm going. I've heard enough.

PETER

I want justice for what your husband has done. Casting off my daughter like a wounded dog. Putting her on the rubbish dump, like garbage. Treating her like excrement.

ALICE

Leave me alone! Leave us alone!

Alice quickly leaves.

EXT. A COFFEE HOUSE - DAY

Peter calls out to Alice as she reaches her car.

PETER
Mrs Turner, I'll show you the
evidence. You can see for
yourself. Here. Ten o'clock

tomorrow.

Alice quickly gets in her car and drives off.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice sits at the table, drinking white wine quickly. She finishes one glass and pours another.

EXT. A LONDON SQUASH CLUB - DAY

Richard shakes hands with DAVID(30s) outside of the club.

INT. A SQUASH COURT - DAY

Richard and David playing squash.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice looks in a wardrobe. Three shirts hanging requiring cuff-links. She opens a small box on a shelf. It's empty.

INT. A SQUASH CLUB - BAR - DAY

Richard and David sit drinking beers. Richard eyes a BLONDE WOMAN behind the bar, the same woman as in the pub.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Alice is ironing one of Richard's shirts.

EXT. RICHARD'S HOUSE -DRIVE - NIGHT

Richard takes his sports bag and briefcase from his car.

INT. RICHARD'S HOUSE - KITCHEN(CONT'D) - NIGHT

Alice continues ironing. Richard enters.

Hi.

ALICE

You're late.

He glances at his watch.

RICHARD

Only by half an hour.

ALICE

I didn't know what to do about dinner.

RICHARD

Don't worry. Not on my count. I'm not hungry. I lunched out.

ALICE

Oh? Who with?

RICHARD

Monty. He wanted to have a chat. I could be up for promotion.

He kisses her on the cheeks.

RICHARD(CONT'D)

Sorry, I should have said. How's Gemma?

ALICE

She's fine.

She folds up the ironed shirt, puts it on a chair.

ALICE (CONT'D)

I couldn't find the cuff-links I bought you.

RICHARD

What?

ALICE

You've got three shirts hanging up in your wardrobe, needing cuff-links. I thought I'd put the cuff-links on one of them, ready for you. I couldn't find them.

RICHARD

(confused)

You couldn't find what? Sorry. I don't...

ALICE

The gold cuff-links I bought you, with your initials on. I bought them for Christmas. Two years ago. Remember? You kept them in the box, in the wardrobe. The box is there but the cuff-links aren't. Do you know where they are?

RICHARD

No, I don't.

ALICE

You mean you've lost them?

RICHARD

Maybe. I don't know.

ALICE

You don't know?

RICHARD

No. I don't know. Sorry. Alice, what is this? What's the matter?

ALICE

Nothing. I'm simply asking if you've lost them. If you have I'll buy you another pair, so you can wear shirts that need cuff-links. They're Jermyn Street shirts, aren't they? Expensive ones. If you don't wear them because you've lost the cuff-links I bought you, I'll buy you some more. Seems such a shame not to wear shirts you obviously love wearing for the sake of the cost of a pair of cuff-links.

Alice makes for the wine bottle, and pours more wine.

RICHARD

Alice, what's the matter?

She looks at him fully, as she drinks the wine.

ALICE

Nothing's the matter, Richard.

Alice picks up another shirt to iron.

GEMMA (O.S.)

Daddy, come and kiss me goodnight.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice lies on her side in bed. Richard gets in bed.

RICHARD

You've seen him again, haven't you?

ALICE

No, I haven't seen him again. It was probably nothing, anyway. Isn't that what you said, Richard?

She turns and faces him.

ALICE(CONT'D)

Well?

Richard strokes her shoulder.

RICHARD

Relax. Forget about it.

Richard kisses her neck. Starts to come on to her. She turns away from him.

ALICE

I'd like to sleep, if you don't mind.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Steven is mowing the lawn.

Alice appears on the patio with a mug of tea.

ALICE

Steven. Tea for you.

STEVEN

Thanks Mrs Turner.

Steven turns off the lawnmower and walks to the patio.

ALICE

Would you like some biscuits?

STEVEN

Wouldn't say no. I didn't have any breakfast this morning.

ALICE

Should always have breakfast, Steven. The most important meal of the day. Didn't your Mother tell you that? STEVEN

You're right, she did.

ALICE

I could make you some toast, if you want?

STEVEN

No, that's too much trouble. Biscuits will be fine

ALICE

It's no trouble. Really.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice butters toast, smiling, the SOUND of the whirring of the lawn mower adding to her feelings of security.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Steven and Alice sit at a table on the patio, eating toast, drinking tea, looking out at the cut lawn.

ALICE

It looks the best it's ever looked.

STEVEN

Glad you like it, Mrs Turner.

ALICE

There's a knack, I suppose, in cutting a lawn. I don't think either my husband or I have the knack. You have, obviously.

STEVEN

I suppose. Depends on the lawn, how you cut it, I mean. Yours is pretty easy. No twists and turns, not like some lawns.

Steven finishes his tea, and stands.

STEVEN (CONT'D)

Better get on. Thanks for the tea and toast.

ALICE

If you want any more tea, you only have to ask.

STEVEN

Thanks Mrs Turner.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice stands at the open front door, smiling, waving to Steven as he is about to drive off.

Her smiles goes when the truck goes out of view.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice sits at the table, drinking tea. She looks up at the WALL CLOCK. 11.30

She runs STEAMING HOT WATER over her hands in the sink, and washes up.

Peter stands on the patio, a diary and a notebook in one hand at his side. Alice sees him. She dries her hands on a tea towel and walks towards the French doors.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Alice leaves the house and faces Peter on the patio. There is almost a resignation about her.

PETER

I waited until eleven o'clock, Mrs Turner.

ALICE

What do you want from me? If it's money, I can arrange it.

PETER

I don't want your money, Mrs Turner.

Peter holds the notebook and diary at arm's length.

PETER (CONT'D)

Take them, see for yourself what an evil man your husband is.

ALICE

No. I won't have you say that. My husband is not evil.

PETER

Would you promise your daughter something and not give it to her? As a Mother, I don't think you'd do that.

(beat)

Take them, Mrs Turner. Please.

Alice looks at them before slowly taking them.

PETER (CONT'D)

I'd like them back when you've finished with them. My daughter's thoughts. I'm sure you understand.

He drops a CARD on the patio table.

PETER (CONT'D)

My number, Mrs Turner. Ring me please.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Peter walks down the drive to the pavement.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice puts the last of gold cufflinks on the third shirt in the wardrobe. She strokes an arm of the shirt, from the shoulder to the cuff, before closing the wardrobe door.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Alice sits on the sofa looking at a photograph album.

INSERT: Photos of Richard and Alice's wedding day.

Alice shakes her head, tears in her eyes. Alice glances at the diary and notebook resting on the arm of the sofa.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Richard's car pulls up in the drive.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Richard, Gemma and Alice eat a spaghetti dish. Gemma twirls spaghetti on the fork and it slips off. Richard smiles at Gemma. Alice sits opposite, blank-faced.

INT. RICHARD'S HOUSE - LOUNGE

Richard sits with Gemma, reading her a story. Alice stands over them, drinking a glass of white wine. Richard looks up at Alice and smiles.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice lies awake in the middle of the night. Richard is fast asleep, facing away from her.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Alice stands looking out of the French doors, in darkness, wearing a dressing gown. Her POV the swing.

INT. RICHARD'S HOUSE - LOUNGE - NIGHT

Alice sits on a sofa, facing the door to the hall. She looks ahead, at the open door, and the dim light in the hall. She picks up the diary and notebook, on the sofa.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Richard is asleep in bed. He turns from his side, to face the middle of the bed. He wakes.

INT. RICHARD'S HOUSE - LOUNGE - NIGHT

Alice closes the notebook. She look up, white and raw.

INT. RICHARD'S HOUSE - BEDROOM(CONT'D) - NIGHT

Richard sits up in bed as Alice enters.

RICHARD

What is it, Alice?

He looks at the alarm clock. 3am.

RICHARD (CONT'D)

It's three am. Why are you up?

ALICE

I couldn't sleep.

INT. RICHARD'S HOUSE - HALL - DAY

At the open front door, Richard bends down and kisses Gemma, dressed for school.

Richard waves to Alice standing a distance away. Alice waves. Richard leaves and closes the front door.

INT. RICHARD'S OFFICE - DAY

Richard is working at a PC. Lorraine knocks the open door.

LORRAINE

Mr Montgomery wants to take you out for lunch, Mr Turner. One o'clock he said.

RICHARD

Fine. Thanks, Lorraine.

Lorraine leaves. Richard smiles with anticipation.

INT. A COFFEE HOUSE - DAY

Alice drinks coffee at the same window table. She sees Peter crossing the road to the coffee house.

Peter and Alice sit drinking coffee.

ALICE

What was she like, your daughter?

PETER

I have a photo of Holly when she was six.

Peter takes out a PHOTO of Holly(6). He lays it on the table. Alice moves it to her side of the table.

ALICE

She was beautiful.

PETER

Yes Mrs Turner. She was.

ALICE

Very beautiful.

PETER

We didn't suspect that Holly had learning difficulties, until she started getting behind at school. Not until she saw a specialist, and had tests.

INT. PETER'S HOUSE - LOUNGE - DAY - FLASHBACK

Peter cuddles up to Holly(6) on a sofa. PETER'S WIFE is slumped in a chair, drug-filled. Peter draws Holly's concentration from her Mother to a book he is reading.

PETER(V.O)

Because of my wife's drug addiction, I brought Holly up. I did everything for her. I was both Mother and Father to her.

INT. A COFFEE HOUSE(CONT'D) - DAY

PETER

I think it was a blessing that Holly's Mother died when she did. I would have hated Holly to grow up, and see her Mother taking drugs all the time.

ALICE

Yes, of course.

PETER

And she would have. Believe me. She was very badly addicted. I hate drugs. Don't you, Mrs Turner?

ALICE

Yes. Yes, I do.

PETER

Holly was a lovely girl. There were dark moments, as I said. But when I think of my daughter, I think of her smiling.

INT. PETER'S HOUSE - BATHROOM - DAY - FLASHBACK

Peter is trimming his beard in the mirror. Holly(19) stands behind him. She sprays shaving foam all over her face and under her chin. The two people laugh at the moment.

PETER (V.O.)

I see her face and she's laughing. Being silly. Being Holly.

INT. A COFFEE HOUSE(CONT'D) - DAY

Peter looks at the photo.

PETER

Nothing can take that away from me. Those wonderful memories. I miss her so much. I loved her so much. ALICE

I'm very sorry.

Peter puts the photo in his coat. Alice opens up her bag and takes out the notebook and diary.

PETER

I am sorry to have put you through this. I'm sure you don't deserve it.

Alice looks at her watch and panics slightly.

ALICE

I didn't realise what the time was. I have to collect Gemma.

She collects her bag, and stands.

PETER

Are you going to the park? If you are, would you mind if I joined you?

Alice is unsure. A WAITRESS puts the bill on the table.

PETER (CONT'D)

You go for Gemma. I'll pay for these. I'll meet you in the park later.

EXT. A PARK - DAY

Peter sits on a park bench, close to the duck pond.

A WOMAN(30s) passes with her two YOUNG CHILDREN, holding their hands. They frolic, hop and skip and move ahead. In line with the park bench she releases her hands and the two children go running off, excitedly, bursting with energy. She glances towards Peter, as he joins in the experience. They smile, personally.

EXT. A ROAD BY THE SCHOOL - DAY

Alice crosses the road to her car, holding Gemma's hand.

EXT. A PARK - DAY

Peter sits on the same bench. The Woman sits on the grass, watching her two children play. She smiles at Peter. Peter turns his head away as he sees Alice and Gemma approaching.

Alice and Gemma walk towards the duck pond. Gemma goes running off to the pond, carrying a bag of bread.

ALICE

Careful, Gemma.

Alice walks close to the park bench. She glances at Peter.

PETER

She's a lovely girl. You must be very proud of her.

ALICE

Yes I am.

Gemma entices the ducks close to her. She turns to Alice.

GEMMA

They're coming to me again, Mummy?

ALICE

Be careful they don't nip your finger.

Gemma moves to a different part of the pond.

ALICE(CONT'D)

No, Gemma, don't go round that side.

GEMMA

There's more ducks round here.

ALICE

Gemma, I said no!

Gemma turns and returns to where she was. TWO BOYS(10) are feeding ducks. Alice sits beside Peter. They look towards Gemma for several seconds, in silence.

ALICE(CONT'D)

I don't even know your name.

PETER

Peter. Peter Rudkin.

ALICE

And you live in Bristol?

PETER

Yes. Clifton. South Bristol.

ALICE

What do you do?

PETER

I'm a self-employed carpenter.

ALICE

A carpenter?

PETER

Yes. I work from a workshop, at the end of my garden. I make window frames, doors, furniture. I like working with wood. I always have.

ALICE

You live alone, or...

PETER

Yes Mrs Turner, I live alone. In the same house I bought when I married. And we had Holly.

AT THE POND

Gemma and the two boys squabble over getting prime position for the ducks.

GEMMA

This is my place.

1ST BOY

No it's not, it's mine.

2ND BOY

No. It's mine.

The 2nd Boy pushes the 1st Boy away, and then pushes Gemma, she scrapes her knees on the concrete. Alice calls to her.

ALICE

Gemma, don't fight!

Gemma comes towards Alice, crying, touching her knee.

GEMMA

Mummy, Mummy, that boy pushed me. I scratched my knee. Look.

Alice takes out a handkerchief.

ALICE

It's only a small scratch, Gemma.

Peter stands and takes the carved WOODEN DUCK from his coat. Gemma looks beyond Alice at Peter.

PETER

Here we are, Gemma, this is for you.

Peter walks closer to Gemma.

PETER (CONT'D)

I carved it for my daughter, when she was your age. You can have it.

GEMMA

(to Alice)

Can I, Mummy?

Alice thinks about it.

ALICE

Okay.

Gemma takes it from Peter.

ALICE (CONT'D)

What do you say, Gemma?

GEMMA

(to Peter)

Thank you. Thank you very much.

PETER

You're welcome, Gemma.

GEMMA

Will it float in the pond?

PETER

Yes, yes, it will. Shall we try?

GEMMA

Mummy?

ALICE

Okay. Go on, then. But be careful.

PETER

Don't worry, I'll look after her.

Peter and Gemma walk to the pond. Alice watches.

PETER (CONT'D)

I've got a piece of string we can tie to it.

GEMMA

So that we don't lose it?

PETER

So that we don't lose it, yes.

Alice sits on a park bench watching Gemma pull the duck along the edge of the pond. She goes a little too close. Peter shepherds her away. Gemma looks at Alice. They smile.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice walks to the front door with Gemma, holding the duck.

GEMMA

He was a nice man, wasn't he Mummy, giving me this duck?

ALICE

Yes, Gemma, he was.

GEMMA

Will we see him again?

Alice puts the key in the front door, and opens it.

INT. RICHARD'S HOUSE - BATHROOM - DAY

Gemma is in the bath, playing with the wooden duck. Alice holds out a towel.

ALICE

Time to get out, Gemma.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice sits at the table, calm, drinking white wine. Richard enters, carrying his briefcase, holding a bunch of red roses behind his back.

RICHARD

Hi.

ALICE

Hi.

Richard pulls the roses from behind his back.

RICHARD

These are for you?

ALICE

What are these for?

RICHARD

I don't know. You've been upset. Thought they'd cheer you up.

ALICE

They're lovely. Can't remember when you last bought me flowers.

RICHARD

And because I've been promoted.

ALICE

Promoted?

RICHARD

Yes. They're moving Hardman on, and replacing him with me. What do you think of that?

ALICE

Congratulations.

Alice stands and makes for the sink.

RICHARD

Monty took me out to lunch and told me.

ALICE

Again?

RICHARD

Again what?

ALICE

You had lunch the other day with Monty, didn't you?

RICHARD

I know, well, that was just a buttering up job. This was for real. Where's Gemma?

ALICE

Playing in her room.

Alice finds a vase. She runs water in the vase.

RICHARD

Is she all right?

ALICE

She's fine.

RICHARD

What about you?

ALICE

I'm fine, too.

RICHARD

Good.

Alice holds up the roses.

ALICE

These are lovely.

INT. RICHARD'S HOUSE - HALL/STAIRS - DAY

Gemma comes bounding down the stairs, wearing a dressing gown, carrying the duck.

GEMMA

Daddy! Daddy!

We follow her as she makes for the kitchen.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma enters, holding the duck at arm's length.

GEMMA

Hello Daddy.

RICHARD

My darling.

GEMMA

Look what I've got.

RICHARD

Very nice.

Richard bends down to her.

RICHARD (CONT'D)

Did Mummy buy it for you?

GEMMA

No. A man gave it to me.

(to Alice)

Didn't he Mummy?

RICHARD

What man?

GEMMA

A man we saw in the park. He tied a piece of string on it so I could float it in the duck pond. Mummy took off the string, so I could play with it in the bath.

Richard looks towards Alice.

RICHARD

Who was he, Alice?

GEMMA

Daddy, I've got a book about ducks in my room. Shall I go and get it and you can read it to me?

Yes. A good idea, darling.

Richard kisses Gemma. She goes running off singing.

RICHARD (CONT'D)

Alice. Who was he? Was he the man you saw?

ALICE

Yes, Richard. He was. But don't worry. He's quite harmless. There's nothing to worry about.

RICHARD

How do you know he's harmless? Who is he? Where did you see him? What did he say to you?

ALICE

I saw him in the park, by the duck pond I take Gemma to, after school sometimes.

Alice finds a vase in a kitchen unit.

ALICE(CONT'D)

I can't get over how lovely these are. Where did you get them?

RICHARD

Alice, this isn't making sense.

ALICE

We should plant a red rose bush, in the garden. Add some colour. Don't you think?

RICHARD

Alice, answer me, who is he, what did he say?

ALICE

It does need brightening up. Lots of green, but not a lot of colour.

She walks past him carrying the vase.

ALICE (CONT'D)

Excuse me. Must put these in water.

EXT. A PARK - DAY

Peter sits on a park bench close to the duck pond. The Woman(seen earlier) is walking on her own. Peter watches her approach the bench. She sits down beside him. She wears a raincoat. She puts her hand on his knee. He looks at her and smiles.

INT. PETER'S VAN - STATIONARY - DAY

Peter is on top of the Woman in the back of the van, her macintosh open and her dress lifted right up.

INT. RICHARD'S HOUSE - HALL/STAIRS - DAY

Alice puts the vase of roses on a window-ledge on the landing of the stairs, overlooking the front driveway. Gemma runs down the stairs carrying the book.

GEMMA

Look, Daddy.

Gemma runs past Alice, positioning the roses. Richard is at the bottom of the stairs.

ALICE

It's bed time, Gemma. Daddy can read the book in bed.

Richard climbs the stairs to the landing.

GEMMA

Night, Mummy.

Gemma kisses Alice.

ALICE

Night my darling. Sleep tight.

GEMMA

Can we go to the duck pond tomorrow, with my new duck?

ALICE

Yes. Yes, we can.

GEMMA

Love you, Mummy

ALICE

Love you my darling. Sleep tight.

Richard watches Alice as she walks down the stairs. Gemma puts out a hand.

GEMMA

Come on, Daddy. You've got to read to me.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice stands facing the patio, holding a glass of wine.

GEMMA (O.S.)

Love you, Daddy.

RICHARD (O.S.)

Love you, my darling. Get to sleep, now.

A few seconds. Richard enters. He looks at her before saying anything.

RICHARD

What's going on, Alice?

She's cool and in control.

ALICE

Holly Rudkin. Does the name mean anything to you?

Richard is silent. Alice turns and faces him.

ALICE(CONT'D)

I said does Holly Rudkin's name mean anything to you?

RICHARD

Yes. She was a cleaner at a hotel I stayed at sometimes. Why?

ALICE

Peter Rudkin. Her Father. He's the man I saw. Do you know him, Richard?

RICHARD

No, I've never seen him in my life.

ALICE

Did you know Holly killed herself?

RICHARD

No.

ALICE

Liar. You stayed at the hotel she worked in. People, the staff, they would have told you, surely?

I didn't know. I swear. I haven't stayed at the hotel Holly worked at for months.

ALICE

She killed herself because of you. Because you broke off your relationship with her.

RICHARD

What? That's ridiculous. I didn't have a 'relationship' with her.

ALICE

How would you describe it, then? The girl was infatuated with you. You had sex with her all the time. Every time you went to Bristol. If that's not a relationship I don't know what is.

She walks closer to him.

ALICE(CONT'D)

Well, Richard? Tell me all about it.

Richard doesn't respond. She gets closer to him.

ALICE(CONT'D)

Tell me! I want to know!

RICHARD

Alice, it was nothing. It lasted...

ALICE

Six months. From November 2007 until May 2008. Oh I know all about it, Richard. I know everything. I've seen her diary, and a notebook her Father discovered when he emptied her wardrobe. The man was heartbroken for a year and couldn't bring himself to do it.

RICHARD

Alice, please...

ALICE

Was it because she was a nymphomaniac? Too exciting to resist. You couldn't say no to her?

Alice...

ALICE

Sex on tap. Every time you wanted it. It's every man's dream, isn't it, Richard?

RICHARD

Listen Alice...

ALICE

What about the promises you made to her?

RICHARD

Promises. What promises?

ALICE

You said you'd leave me for her. You said you'd marry her. Why? Why did you tell her that? Did you mean it? Is that what you really intended to do?

RICHARD

Of course not. She kept on, and I went along with her.

ALICE

Why, because she was mentally unstable? You could say what you wanted to a mentally unstable nineteen year old nymphomaniac as long as you had her, is that it?

RICHARD

No.

ALICE

The poor girl's dead. She killed herself because you made promises to her. And she wrote them down. Wrote them down in a diary, for her Father to find. I've seen them. Her words. The poor girl's words. How could you? How could you?

RICHARD

Okay. It was stupid, and crazy.

ALICE

Stupid and crazy! She was like a child, Richard. She believed everything you said.

I realised that. That's why I finished it.

She pours more wine. And almost to herself.

ALICE

(off)

You said you'd stop having affairs. I caught you out twice, and you promised to stop.

RICHARD

Alice...

ALICE

You said you'd stopped seeing other women. And I believed you. I really believed you.

She drinks the wine down in one.

ALICE(CONT'D)

This time I believed you. I really did.

RICHARD

Alice, I'm sorry, but...Alice, you have to believe me. It meant nothing. She meant nothing.

ALICE

(fiercely)

How can you say that? How can you treat another human being with such disrespect? What kind of man are you? What kind of man did I marry? What kind of Father are you to our daughter? Tell me? Tell me? Tell ME?

RICHARD

I didn't know she'd kill herself, Alice.

ALICE

WELL SHE DID!

Alice turns away and looks towards the garden. A few seconds. Gemma pushes the door open, holding the duck.

GEMMA

I heard you shouting. Why are you shouting, Mummy?

Alice goes to her.

ALICE

It's nothing to worry about, my darling.

She takes Gemma's hand. Gemma looks at Richard.

GEMMA

I was scared, Mummy.

ALICE

There's nothing to be scared about, my darling. Really.

GEMMA

Daddy...

RICHARD

It's okay, darling. Don't worry.

ALICE

Come on, back to bed, there's a good girl.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Alice tucks Gemma up in bed. She holds the duck. Alice puts out a hand.

ALICE

Let me take that.

Gemma hides the duck under the covers.

GEMMA

No, I want to sleep with it, Mummy. Please.

ALICE

Okay, Gemma.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Richard pours a Scotch.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Alice kisses Gemma and steps back.

ALICE

Goodnight. Sleep tight. Don't let the...

Alice waits for Gemma to complete it.

GEMMA

Don't let the bugs bite.

ALICE

That's right. Night my darling.

GEMMA

Night, Mummy. Love you.

ALICE

Love you, too. Very much.

EXT. A ROAD BY THE PARK - NIGHT

Peter's van is parked close to the road.

INT. PETER'S VAN - STATIONARY - NIGHT

Peter lies wide awake in the back of the van, smiling.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice faces away from Richard. He gets in bed.

RICHARD

Where is he? Has he been here? Does he know where we live?

ALICE

Why? Are you scared, Richard?

RICHARD

No. Not scared. Concerned. For you. For Gemma. For all of us.

Richard sits up.

RICHARD(CONT'D)

What does he want, Alice? Does he want money?

ALICE

No. He doesn't want money.

He turns Alice's head round to face him.

RICHARD

Then what does he want?

ALICE

He wants his daughter back, Richard. Goodnight.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Birds sing. Early morning.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice lies awake in bed. Richard opens a wardrobe. He takes hold of two shirts with cufflinks, glances towards Alice, facing away.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Richard sits drinking tea from a mug at the table. Alice enters wearing her dressing gown. She's cool and distant.

ALICE

When will you be back?

RICHARD

Friday evening.

Alice pours water in a kettle. Richard stands, puts his hands on her shoulder.

RICHARD (CONT'D)

Alice. Listen.

She turns and faces him, resolutely.

ALICE

Yes, Richard?

RICHARD

I love you. You know I love you. I've always loved you. You mean everything to me. You know that.

ALICE

Yes, I know that, Richard.

RICHARD

And...I'm sorry. Really.

He kisses her on the cheeks.

ALICE

I know. You always are.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice stands at the front door. Richard waves from his car.

Bye. See you Friday.

Richard drives off. Alice closes the front door.

EXT. M4 MOTORWAY - DAY

Richard driving. Mozart's Piano Concerto No 27 in B plays.

INT. RICHARD'S CAR - MOVING - DAY

Richard looks at a small PHOTO on the passenger seat.

INSERT: A family photo of Gemma on the swing, Alice and Richard alongside of her, each holding her hand.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice's car is in the drive.

INT. A HOTEL(BRISTOL) - RECEPTION - DAY

Richard waits at the lift. Laura pushing a trolley, stops alongside Richard.

LAURA

Morning, sir.

Richard looks very uncomfortable as they stand together.

RICHARD

Oh, morning Laura.

LAURA

Nice to see you, sir.

RICHARD

(looking ahead)

Nice to see you.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Peter's van stops behind Alice's car.

INT. A HOTEL - ROOM - DAY

Richard sits on the bed in shirtsleeves, on the phone.

(into phone)

Ben, yes, just arrived. Give me half an hour and I'll be with you.

A knock on the door. Richard stands.

RICHARD(CONT'D)

Meet for lunch? What time?

He opens the door to Laura, carrying an armful of towels. He gestures for her to come in.

RICHARD(CONT'D)

Okay. That works fine.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Alice opens the front door to Peter. They look at each other.

INT. A HOTEL - ROOM(CONT'D) - DAY

Richard stands by the window.

RICHARD

(into phone)

Okay. See you at one. Bye.

Richard closes out the call. Laura comes out of the bathroom.

LAURA

Changed your towels, sir. Girl who cleaned the room forgot to change them. I spoke to her and she said.

RICHARD

Okay, Laura. Thanks.

LAURA

(smiling)

Is there anything else you want, sir?

RICHARD

No. No thanks.

LAURA

Okay, sir. Bye.

She leaves. Richard wanders around, shaking his head. He sits on the side of the bed, grabs his briefcase from the bed and quickly opens it, eagerly escaping to his work.

INT. RICHARD'S HOUSE - HALL/LOUNGE/UPSTAIRS LANDING

Peter looks all around the hall, as Alice slowly closes the front door.

PETER

It's a fine house, Mrs Turner.

ALICE

Yes, it is.

Peter wanders in the lounge. Alice stands at the door.

ALICE(CONT'D)

It's Victorian? Built in 1860.

Peter looks upstairs.

PETER

Will you show me around, Mrs Turner?

ALICE

Of course I will. If you'd like me to?

PETER

I would, Mrs Turner. Very much.

She smiles and slowly walks up the stairs. Peter follows. They reach the landing.

ALICE

We've lived here for ten years. It has five bedrooms.

PETER

It's beautiful.

ALICE

Too big for us really but...

PETER

What does Richard do, Mrs Turner?

ALICE

Insurance. Industrial insurance.

PETER

Hm. Successful, obviously.

ALICE

Yes. He is.

PETER

A house like this. He'd have to be.

Peter peers in Gemma's bedroom. Alice stands behind him.

ALICE

Gemma's bedroom. As you can see.

PETER

I have a Victorian house. A semi-detached. Nowhere near as large and grand as this.

ALICE

As I said, it's too big for us, but...

PETER

It's a wonderful house. You're very lucky.

Alice walks along the landing. Peter follows. Alice stands at the main bedroom door.

ALICE

This is our bedroom. Richard's and mine.

She pushes the door open wide.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice steps inside. Peter stands outside.

ALICE

It's a beautiful room.

She walks to the window and looks out of it.

ALICE(CONT'D)

The sun streams in the window.

She faces him and smiles.

ALICE(CONT'D)

It gets so warm in here. So hot. I can be lying in bed and the sun shines on my face and...I get so hot.

(smiling)

Come in. Look around.

Peter enters. They look at each other for several seconds.

PETER

Take your clothes off, Mrs Turner.

Alice lifts her dress above her head, down to her underwear, looking at him all the time.

INT. A PUB - DAY

Richard sits in a pub, talking to a BUSINESSMAN(50s).

INT. RICHARD'S HOUSE - BEDROOM(CONT'D) - DAY

Peter taking Alice from behind, on the bed. Fiercely.

INT. A BRISTOL PUB - DAY

Richard sits on his own, using his mobile phone.

INT. RICHARD'S HOUSE - KITCHEN - DAY

CLOSE on Alice's mobile phone on the table ringing. The SOUND of her moaning loudly.

INT. A PUB - DAY

Richard closes out the call, puts his mobile phone away, as the Businessman returns to the table with two pints.

INT. RICHARD'S HOUSE - BEDROOM(CONT'D) - DAY

Alice sits on the side of the bed in underwear. Quite still. Smiling. Taking her pleasure in.

INT. RICHARD'S HOUSE - BATHROOM - DAY

Peter is pissing.

INT. RICHARD'S HOUSE(CONT'D) - BEDROOM - DAY

Alice in the same position, looks towards the open door as Peter enters, wearing trousers. She smiles at him.

INT. A PUB(CONT'D) - DAY

Richard and the Businessman deep in conversation.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice, wearing a dressing gown, puts a full English breakfast and a mug of tea on the table.

PETER

Thank you, Mrs Turner.

She smiles and sits down opposite, folds her arms, and looks at him. He starts to eat.

PETER (CONT'D)

Holly used to cook breakfast for me sometimes. Sundays, mainly. When I was hung over from being rat-arsed the night before.

INT. PETER'S HOUSE - BEDROOM - DAY - FLASHBACK

Peter is fast asleep. HOLLY holds a tray of eggs and bacon. She wears a dressing gown. She shakes his arm violently. Peter wakes, sits up and yawns, rubs his eyes.

PETER(V.O.)

She always used to wake me up early. I wanted to sleep it off, but no, she always had to wake me up.

INT. RICHARD'S HOUSE - KITCHEN(CONT'D) - DAY

Peter pauses as he eats, reflecting.

PETER

She hated me getting pissed. It was her way of telling me off. I didn't mind. She was my daughter. She could get away with anything.

ALICE

Of course. You loved her.

Alice puts a hand on his thick arm as he eats, and looks at him. He stops eating, and removes her hand.

PETER

Not whilst I'm eating, Mrs Turner. Please.

She withdraws her hand. He continues eating. She smiles.

PETER (CONT'D)

I have some washing I'd like you to do for me, if you would.

ALICE

Of course.

PETER

And more tea, please.

Alice smiles as she picks up the mug, strokes his arm.

EXT. A PARK - DAY

Gemma walks around the edge of the pond pulling the wooden duck throwing bread to ducks at the same time. Peter and Alice sit together on the park bench.

GEMMA

Look Mummy, the ducks are coming to my duck.

ALICE

Yes, I can see.

PETER

I think the duck's found a new home.

ALICE

She doesn't let it out of her sight. She sleeps with it.

PETER

Just the same as Holly.

She puts her hand on his groin, and looks at him. He looks at her. She removes her hand.

INT. RICHARD'S HOUSE - BATHROOM - NIGHT

Gemma is playing in the bath. Alice is sitting on the side of the bath.

MOMENTS LATER

Alice is drying Gemma.

INT. A HOTEL - ROOM - NIGHT

Richard sits on the side of the bed, on the phone.

(into phone)

Alice. Alice, how are you?

INT. RICHARD'S HOUSE - BATHROOM(CONT'D) - DAY
Alice stands up.

ALICE

(into phone)

I'm fine, Richard.

INTERCUT

RICHARD

Have you seen him? Has he tried to contact you?

ALICE

No. He hasn't.

GEMMA

(calling out)

Hello, Daddy!

RICHARD

Hello my darling. Can I speak to Gemma?

ALICE

No, Richard, she's in the bath.

GEMMA

(laughing)

I'm not in the bath, Mummy.

ALICE

I have to go, Richard. See you Friday. Bye.

RICHARD

Alice. Please.

GEMMA

Bye, Daddy. Love you.

RICHARD

Alice!

Alice quickly closes out the call.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Gemma is asleep in bed, holding the duck. Alice kisses her daughter carefully on the cheeks and backs away.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Alice puts Peter's shirt and jeans in a washing machine. She switches the machine on. Peter enters, wearing Richard's dressing gown. She sees him. Smiles.

ALICE

The dressing gown fits.

PETER

Do you have any whisky, Mrs Turner?

ALICE

Yes, we do. My husband drinks it. Malt whisky. His favourite drink.

PETER

Your husband wouldn't mind if I have some of his malt whisky, would he, Mrs Turner?

ALICE

No. He wouldn't mind. He wouldn't mind at all.

PETER

That's what I thought.

EXT. A BRISTOL PUB - NIGHT

Loud ROCK MUSIC from the pub.

INT. A BRISTOL PUB - NIGHT

A ROCK BAND plays 60s music. Molly serves at the bar. It's very noisy. People have to shout to be heard. Richard sits at a corner table, looking into his pint.

LAURA(O.S.)

Hi.

Richard looks up. Laura stands by the table.

LAURA

Fancy seeing you here.

RICHARD

Sorry, Laura? What did you say?

She sits down with him. She almost has to shout.

LAURA

Noisy isn't it? I said fancy seeing you here.

INT. RICHARD'S HOUSE - LOUNGE - NIGHT

Peter sits on the sofa, watching TV, wearing Richard's dressing gown, drinking Scotch.

INT. RICHARD'S HOUSE - KITCHEN - NIGHT

Alice is ironing Peter's jeans.

INT. A BRISTOL PUB - NIGHT

Laura finishes off a Bacardi Breezer.

LAURA

Supposed to be meeting my friends, but they haven't turned up. Can I get you a drink?

RICHARD

No, thank you. I have to go. I have an early morning meeting.

Laura puts a hand on his arm.

LAURA

Don't go. Please.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Peter stands at the door, wearing Richard's dressing gown, smiling at Gemma, fast asleep, holding the duck. Alice wearing a dressing gown, comes up behind him and puts her arm around him.

PETER

She's beautiful.

ALICE

Yes, she is.

She kisses him on the neck.

ALICE(CONT'D)

I don't think she'll ever let the duck go.

She turns him round.

ALICE(CONT'D)

Come to bed with me. Now. Please. I've washed and ironed your clothes.

INT. A BRISTOL PUB - NIGHT.

Molly kisses RON(40s) on the cheeks, behind the bar. The place is noisier. A number of OLDER COUPLES are dancing. Laura holds her head.

LAURA

Think I'm getting pissed.

She stands up, and slips.

LAURA (CONT'D)

Oops. Sorry Richard.

Richard stands and just stops her from falling over. She puts her arms on his shoulders. Looks him in the eyes.

LAURA (CONT'D)

Your name is Richard, isn't it, I checked? Richard Turner. Mr Richard Turner. You going to take me home, Mr Richard Turner?

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice is in bed, naked, facing. Peter stands by the bed, looking at her, taking off his shirt.

EXT. A RESIDENTIAL ROAD (BRISTOL) - NIGHT

Richard driving along the road where Peter's house is.

LAURA (V.O.)

It's just up here. Half a mile.

Richard slows down when he recognises Peter's house.

LAURA (V.O.)

What are you stopping here for?

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Gemma is fast asleep on her side, holding the duck. The SOUND of Alice moaning.

INT. RICHARD'S CAR - STATIONARY - NIGHT

Richard is transfixed. He stares towards Peter's house.

LAURA

This is Peter Rudkin's house.

Laura notices his look.

LAURA (CONT'D)

Do you know him, or something?

RICHARD

No. I knew Holly Rudkin.

LAURA

Did you? What a coincidence. I knew Holly, too. We were best mates. How did you know her?

RICHARD

I met her at a hotel. I brought her home once, when she'd been to the dentist and had a headache.

LAURA

The Lancaster Hotel?

RICHARD

Yes.

LAURA

Holly and me worked at the Lancaster hotel together. Until she got fired for playing around all the time. She was...

(touching her head)
...you know, a little bit
simple in the head. She was
lovely, though. Holly.

EXT. PETER'S HOUSE - DAY - FLASHBACK

An ambulance outside of the house. Holly is being carried to the ambulance. Peter stands at the front door, crying.

LAURA (V.O.)

She died. She topped herself. Took an overdose.

INT. RICHARD'S CAR - STATIONARY(CONT'D) - NIGHT

Richard looks towards the house.

LAURA

She was sex mad. A real nympho. She went with anyone. Until she met this guy. Then she stopped. A guy at the hotel. One of the guests. She fell for him. But he dumped her.

INT. A PUB - DAY - FLASHBACK

Laura sits with Holly, crying. Laura tries to console her.

LAURA (V.O.)

She didn't tell anyone else about it. Except me. I asked her who he was, but she wouldn't tell me, not his name, just in case...

INT. RICHARD'S CAR - STATIONARY(CONT'D) - NIGHT

RICHARD

Just in case what?

LAURA

Just in case he found out.

RICHARD

Who?

LAURA

Peter of course.

RICHARD

Why?

LAURA

Because he would've been jealous. That's why.

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Peter strokes Gemma's hair. Touches the wooden duck. She stirs and pulls the duck closer.

INT. RICHARD'S CAR - STATIONARY(CONT'D) - NIGHT

LAURA

He didn't mind her going with men, you know, for sex, because of how she was.

INT. PETER'S HOUSE - HOLLY'S BEDROOM - NIGHT - FLASHBACK Holly in bed having sex with a YOUNG GUY(20).

INT. PETER'S HOUSE - LOUNGE - NIGHT - FLASHBACK

Peter sits on his leather armchair, drinking a can of beer.

LAURA(V.O.)

He used to let her have men in his house, all the time.

INT. PETER'S HOUSE - STAIRS/HALL - NIGHT - FLASHBACK

The Young Guy comes down the stairs. The lounge door is open. Peter watches him as he leaves.

LAURA (V.O.)

So he could keep an eye on things.

INT. PETER'S HOUSE - LOUNGE - NIGHT - FLASHBACK

Wearing a dressing gown, Holly falls all over Peter and sits on his lap.

INT. RICHARD'S CAR - STATIONARY(CONT'D) - NIGHT

LAURA

Holly was his little girl. His little Holly. She belonged to him. As long as she stayed with him. That's all that mattered.

RICHARD

You don't think...

LAURA

No. I don't think so. She was just scared of what would happen if Peter found out who the guy was. Probably kill him.

EXT. A ROAD - NIGHT

Richard pulls up outside of Laura's house.

INT. RICHARD'S CAR - STATIONARY - NIGHT

LAURA

Kill me as well if he found out I knew anything.

Richard looks at her.

LAURA

The way he looks at you. With those eyes of his. It's really scary.

(shivering)

Shiver just thinking about it. He can be a real bastard. And he's strong, strong as an ox.

Laura opens the door.

LAURA (CONT'D)

Thanks for bringing me home.

She kisses him on the cheeks.

LAURA (CONT'D)

I thought you were coming onto me, when you came to the hotel before.

RICHARD

No Laura.

LAURA

I could've sworn you were.

RICHARD

No Laura. I'm married. With a daughter.

LAURA

I wouldn't've minded. I quite fancy you. Night.

She leaves the car, closes the door.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Early morning sunshine. Prospect of a hot day.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Peter sits at the table, drinking a mug of tea.

INT. A HOTEL - DINING ROOM - DAY

A busy dining room. Richard on the phone.

RICHARD

(into phone)

Alice. Alice. Is everything all right?

INT. RICHARD'S HOUSE - HALL - DAY

Alice on the phone.

ALICE

Everything's fine, Richard.

INTERCUT

RICHARD

Are you sure?

ALICE

Of course I'm sure. I'd tell you if it wasn't. You know I would.

RICHARD

Alice, I'm worried about you and Gemma. If you see him, call the police. Don't let him come near you. Don't talk to him. Don't have any contact with him. And don't let Gemma out of your sight. I'm worried that...

ALICE

What?

RICHARD

Just do as I say. If you see him, call the police.

Gemma comes bounding down the stairs, holding the duck, singing.

ALICE

Of course, Richard.

Gemma rubs up to Alice, and stretches.

GEMMA

Hello, Daddy!

RICHARD

(loudly)

Hello my darling. How are you? How's school?

ALICE

(off the phone)

Go to the kitchen, Gemma.

GEMMA

I want to speak to Daddy.

ALICE

No. Go to the kitchen, I said.

Gemma slouches off and makes for the kitchen

GEMMA

Oh.

RICHARD

I want to talk to Gemma, Alice. I want to say hello to her.

ALICE

(into phone)

No time, Richard. It's a school day. We have our routine.

Gemma pushes the kitchen door. At a distance we hear.

GEMMA (O.S.)

Hello.

RICHARD

Who's that? There's somebody there. Gemma spoke to someone.

ALICE

It's the gardener, Richard. He's having a cup of tea.

RICHARD

He's not there, is he Alice?

ALICE

Of course not.

RICHARD

Forcing you to...

ALICE

(smiling)

No one's forcing me to do anything, Richard. Speak to you later. I'm running late. Bye.

She quickly closes out the call.

RICHARD

Alice! Alice!

INT. RICHARD'S HOUSE - KITCHEN - DAY

Peter is eating a cooked breakfast. Gemma stands by the table looking at him.

GEMMA

What's your name?

PETER

Peter.

GEMMA

We have three Peter's in my class. Peter Simpson. Peter Benjamin. And Peter Smith.

PETER

And I'm Peter Rudkin. So that's four, Gemma.

Alice enters.

PETER (CONT'D)

I told you I had a daughter, didn't I Gemma?

GEMMA

Who you made the duck for?

PETER

Yes. That's right. I'll show you a photo of her.

Alice puts tea on the table. Peter shows Gemma Holly's photo.

PETER (CONT'D)

Holly. Her name was Holly.

GEMMA

Like the holly at Christmas?

PETER

Yes. Just like the holly at Christmas.

She strokes her daughter's face and looks at Peter.

PETER (CONT'D)

I'll take Gemma to school, Mrs Turner.

ALICE

I'm not sure that...

PETER

(firmly)

I said I'll take Gemma to school.

ALICE

Okay. Very well.

Alice touches Gemma on the shoulder.

ALICE(CONT'D)

Peter will take you to school, Gemma.

GEMMA

Do you know where my school is?

PETER

Of course I do, Gemma.

GEMMA

I want to go to the toilet, Mummy.

ALICE

Go on then, hurry up. You'll be late.

Gemma leaves.

Peter picks up the bag of clothes from Alice.

ALICE

You'll come back, after you've taken Gemma to school, won't you?

PETER

No Mrs Turner. I have to go.

ALICE

I don't want you to go.

PETER

I have to get back to Bristol. I have work to do. I've been away long enough.

She puts her arms around him and hugs him.

ALICE

Please, Peter.

PETER (CONT'D)

Let me go, Mrs Turner.

Alice releases her grip.

PETER (CONT'D)

Thank you.

ALICE

I need you.

PETER

You don't need me, Mrs Turner.

ALICE

(softy)

I do.

INT. RICHARD'S HOUSE - HALL - DAY

Peter opens the front door as Gemma bounds down the stairs.

GEMMA

I'm ready.

Gemma puts her arms round Alice.

GEMMA (CONT'D)

Don't look so sad, Mummy.

ALICE

I'm not sad, my darling.

She bends down and kisses Gemma.

ALICE(CONT'D)

Bye. Have a good day. Gemma.

GEMMA

Love you, Mummy.

ALICE

Bye.

Peter puts out a hand.

PETER

Come on, Gemma.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Steven gets out of his truck, as Peter leaves the house holding Gemma's hand. Alice stands at the front door.

STEVEN

Morning, Mr Turner.

GEMMA

He's not my Daddy.

STEVEN

Oh. Sorry.

GEMMA

His name's Peter. He gave me a duck.

Gemma holds the duck up and shows him.

GEMMA (CONT'D)

Look. Isn't it nice?

STEVEN

Very nice.

Peter walks Gemma to his van. Steven looks embarrassed.

MOMENTS LATER

Peter opens the passenger van for Gemma.

GEMMA

Bye, Mummy.

ALICE

Bye, Gemma.

INT. A CONFERENCE ROOM - DAY

Richard sits on his own at a conference table. He takes business cards out of his wallet, lays them around the table. Stops and looks up.

EXT. A ROAD - DAY

Peter's van in motion.

GEMMA (V.O.)

Where is Holly now?

PETER(V.O.)

She died, Gemma.

INT. PETER'S VAN - MOVING - DAY

Gemma holds the duck in her lap.

GEMMA

Is she in heaven?

PETER

Yes, Gemma. Holly's in heaven.

GEMMA

Will you see her when you go to heaven?

PETER

Yes, I will.

EXT. A PARK - DAY

Peter and Gemma sit on a bench, by the pond, eating donuts.

GEMMA

I'm going to show Peter Simpson my duck. He's off sick from schoool, with a cold.

PETER

Is Peter Simpson your friend?

GEMMA

Yes he is. But he's not my best friend. My best friend is Chloe. She wears glasses. She's nice. (laughs)

She does funny things.

PETER

Does she?

GEMMA

She says silly things and makes us all laugh. Chloe's so silly.

PETER

That's nice.

Gemma eats the donut.

GEMMA

Peter.

PETER

Yes Gemma?

GEMMA

When are you taking me to school?

INT. A CONFERENCE ROOM - DAY

Richard on the phone.

RICHARD

(into phone)

Hello, Jackson's gardening services? I'm just checking to see if you're working on the garden today?

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Steven is digging up weeds, sweating.

INT. A CONFERENCE ROOM(CONT'D) - DAY

Richard on the phone.

RICHARD

(into phone)

I couldn't remember whether...You are. Good. Someone's there now. Right.

Okay. Thanks...No, that was it.

Bye... No. Nothing's wrong.

EXT. A PARK - DAY

Peter walks away from the duck pond holding Gemma's hand.

EXT. A ROAD BY THE PARK - DAY

Peter and Gemma approach Peter's van.

GEMMA

Where are we going?

EXT. A ROAD BY THE PARK - DAY

Peter opens the passenger door for Gemma.

EXT. A ROAD - DAY

Peter's van in motion.

INT. PETER'S VAN - MOVING - DAY

Gemma holds the duck. Peter looks towards her. He smiles. She smiles back.

GEMMA

Your van makes funny noises.

PETER

I know it does.

GEMMA

And it's very bumpy.

Gemma chuckles. Peter smiles at her.

INT. A CONFERENCE ROOM(CONT'D) - DAY

Richard is on the phone.

RICHARD

(into phone)

This is Richard Turner, Gemma Turner's Father. Is Gemma at school today? Gemma Turner. She's in Class 1A I think you call it. Gemma Turner...Yes, that's right.

INT. A SCHOOL CLASSROOM - DAY

Gemma is showing her duck to PETER SIMPSON(6).

INT. A CONFERENCE ROOM(CONT'D) - DAY

Richard on the phone.

RICHARD

(into phone)

She is? Okay...No, I, my wife said she wasn't very well, had a cold, and...I'm away, on business, couldn't get hold of my wife and...Sorry I was a bit...Okay. Thanks.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice runs her hands over the sheets.

EXT. A CEMETERY - DAY

Richard stands in front of the grave.

INSERT Grave inscription. 'To the memory of my daughter Holly Rudkin. Died May 30th 2009. Aged 19 years. Her loving Father Peter Rudkin.'

EXT. RICHARD'S HOUSE - KITCHEN - DAY

Alice stands looking at Steven, working in the garden. She wears shorts and a low cut blouse and no bra. She looks different.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Steven is mowing the lawn. It's hot. He stops.

ALICE(V.O.)

Steven...

Steven looks up.

ALICE(CONT'D)

I've made some tea and toast for you.

Steven looks at her before answering, maybe noticing her different look.

STEVEN

Okay, Mrs Turner. Be with you in a couple of minutes. Just finish off this.

ALICE

Okay.

EXT. M4 MOTORWAY - DAY

The Smith's 'You've Got Everything Now' plays over.

INT. RICHARD'S CAR - MOVING - DAY

Richard looks at a photo.

INSERT Photo. Richard, Gemma and Alice by the swing.

Richard kisses the photo. Smiles.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Richard's car pulls up in the drive.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma sits at the table drawing a picture.

EXT. RICHARD'S HOUSE - DRIVE - DAY

Richard hurriedly takes his travel bag and briefcase from the boot, an eye on the house all the time. INT. RICHARD'S HOUSE - HALL - DAY

Richard closes the front door.

RICHARD

(brightly)

Hello! I'm home! Alice! Gemma! Where are you?

INT. RICHARD'S HOUSE - KITCHEN - DAY

Richard catches Gemma as she runs to him.

GEMMA

Daddy! Daddy! Daddy!

RICHARD

Hello, my darling.

GEMMA

I've missed you.

RICHARD

I've missed you, too.

Richard looks out of the French doors. Steven is digging the borders. Richard smiles. Gemma tugs at him.

GEMMA

Daddy, daddy...

RICHARD

What my darling?

GEMMA

Come and look at my drawing, Daddy.

RICHARD

In a minute. Where's Mummy?

GEMMA

Daddy. Look.

RICHARD

One moment, darling.

INT. RICHARD'S HOUSE - HALL/STAIRS - DAY

Richard calls out as he leaves the kitchen.

RICHARD

Alice! Alice, where are you?

Richard walks up the stairs.

INT. RICHARD'S HOUSE - BEDROOM - DAY

Alice is lying on the bed, on her back, wearing the same shorts. Her blouse is undone. Richard stands at the door.

RICHARD

Alice.

He walks to the side of the bed. Looks at her.

RICHARD (CONT'D)

Alice, what is it? Why are you in bed?

ALICE

On the bed. Just resting, Richard. It's a hot day. Very tiring. It takes it out of you.

INT. RICHARD'S HOUSE - STAIRS - DAY

Gemma runs up the stairs holding the drawing.

GEMMA

Daddy, Daddy, where are you?

INT. RICHARD'S HOUSE - BEDROOM(CONT'D) - DAY

Richard sits on the side of the bed.

RICHARD

Alice, what is it? What's been going on?

ALICE

Nothing's been going on Richard.

GEMMA (O.S.)

Daddy!

RICHARD

You look...

ALICE

What?

RICHARD

I don't know.

He puts a HAND on her breasts. She removes it. Gemma enters.

GEMMA

Look Daddy.

RICHARD

Gemma darling, leave Mummy and Daddy on our own for the moment, please. Go downstairs. I'll be down in a minute.

Gemma sits on the side on the bed with him. She shows him the drawing.

GEMMA

Look Daddy, a drawing of Peter and Mummy watching me at the duck pond. Do you like it?

INSERT: Picture of the duck pond and Gemma pulling the duck, Peter and Alice sitting on a bench.

GEMMA (CONT'D)

Peter took me to school today, in his van.

(laughing)

It made lots of noise, and bumped a lot. It was so funny.

Richard and Alice look at each other. She holds the look.

GEMMA (CONT'D)

He had a daughter called Holly. But she died.

RICHARD

(hardly audible)

Gemma, leave Mummy and Daddy alone for a minute.

GEMMA

I'm going to get my duck.

Gemma leaves. Richard look at Alice. She looks at him.

RICHARD

Did he force you to...

ALICE

He didn't force me to do anything, Richard.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Richard sits at the table. Gemma sits opposite, drawing.

INSERT: Photo of Holly(6) on the table.

GEMMA

He said he'd see Holly in heaven one day, when he dies. Where is heaven, Daddy? What's it like? Will I go there, when I die? Are there fields and trees there?

INT. RICHARD'S HOUSE - GEMMA'S BEDROOM - NIGHT

Gemma is fast asleep, holding the duck. The drawing of the duck pond and the Alice and Peter images on the wall. Richard stands at the door, looking at her vacantly.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice stands by the French door, holding a glass of wine, wearing a summer dress. Richard enters.

ALICE

You never commented on the garden. How good it looks.

Richard pours himself a Scotch.

ALICE(CONT'D)

Did you hear me Richard?

RICHARD

Yes, I heard you.

ALICE

I told Steven it was the best it's ever looked. You have the knack, I said. My husband doesn't have the knack, but you do.

Alice turns and faces Richard, smiling.

EXT. PETER'S HOUSE - DAY

Peter carries a window frame with a MAN towards a truck outside. They load it on the truck.

EXT. A PARK - DAY

Alice sits on a park bench, by the duck pond. Motionless. Gemma at the water's edge floating her duck. Ducks swim close by Gemma's duck.

GEMMA

Mummy, look at the ducks.

ALICE

Yes, my darling, I can see.

A YOUNG MAN(20) in jeans and a T-shirt passes by. She smiles at him. He smiles in return. He walks on a bit. Turns and looks towards Alice. They EYES MEET.

Gemma takes the duck out of the water, and hugs it.

GEMMA

I love you.

She looks towards Alice on the bench.

GEMMA (CONT'D)

Do we have any more bread, Mummy?

ALICE

Sorry, darling, it's all gone.

Gemma watches as the Young Man sits beside Alice. Gemma turns back towards the pond and puts the duck back in the water.

CAPTION - TWO MONTHS LATER

EXT. RICHARD'S HOUSE - DRIVE - DAY

A number of cars in the driveway.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Twenty or so GUESTS drink and chat and mingle. Samantha stands in Richard's way, as he makes for the lounge door.

SAMANTHA

When are you all coming down to Nice with us, Richard?

RICHARD

I don't know. We'll have to see.

SAMANTHA

But you will come?

RICHARD

Yes, of course we will. Excuse me, Samantha.

INT. RICHARD'S HOUSE - KITCHEN - DAY

It's Gemma's seventh birthday. Gemma sits at the table with a group of YOUNG CHILDREN, eating birthday cake, jellies, cakes, etc. Gemma wears a T-Shirt 'I AM 7'. A MOTHER(30s) appears to be organising things for them. The kitchen is filled with balloons and streamers. The table filled with Gemma's presents.

Richard enters. He smiles somewhat awkwardly at the Mother as she catches his look whilst organising more food for the children. Gemma turns and puts her arms around Richard, hugs him strongly. Richard slowly eases away from her.

INT. RICHARD'S HOUSE - HALL - NIGHT

Richard walks up the stairs. We follow him as he approaches his bedroom. He stands outside of the door.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma bursts a balloon and laughs hilariously.

INT. RICHARD'S HOUSE - LOUNGE - DAY

Richard acknowledges his guests as they chat to him, but his eye is drawn towards the rear of someone, looking out of the window. Peter. Dressed in a black suit. Richard pushes his way through the guests, not being distracted by guests who want to talk. Peter turns instinctively and faces him. The two men look at each other.

RICHARD

Peter Rudkin?

PETER

Yes, that's right.

RICHARD

What are you doing here?

PETER

Celebrating your daughter's birthday, Mr Turner.

Peter drinks from his glass of Scotch.

PETER (CONT'D)

It is Gemma's birthday today,
isn't it?

RICHARD

Get out!

Peter stares at him, smiling.

RICHARD (CONT'D)

I said get out. Or I'll call the police. You're trespassing on private property.

PETER

Where's Mrs Turner, Mr Turner?

RICHARD

I warned you. Get out of my house. Get out of our lives.

PETER

How is Mrs Turner, Mr Turner? Well, I hope?

RICHARD

What have you done to her?

PETER

I don't know what you mean.

Richard moves towards him threateningly.

PETER (CONT'D)

I wouldn't try anything.

RICHARD

Did you touch my daughter?

PETER

No. But you touched mine. And now she's dead.

GEMMA (O.S.)

Daddy! Daddy! Daddy!

Gemma arrives at Richard's side.

GEMMA(CONT'D)

Daddy, we want you to play a game with...

She pulls up when she sees Peter. He smiles at her.

PETER

Hello, Gemma.

GEMMA

Hello, Peter.

PETER

Happy birthday, Gemma. I have a present for you.

GEMMA

What is it?

He takes out an A4 envelope. Richard grabs the envelope.

RICHARD

Oh no.

GEMMA

Oh, please, Daddy. Peter's just being nice to me.

Peter takes the envelope and gives it to Gemma. She looks inside. She pulls out wads of £50 notes.

GEMMA (CONT'D)

Lots and lots and lots of money. Thank you.

She puts her arms around Peter and kisses him.

GEMMA (CONT'D)

Thank you, thank you, thank you.

Gemma runs to the door. Alice enters wearing a black dress. Gemma shows her the envelope.

GEMMA (CONT'D)

Look what Peter gave me, Mummy. Lots and lots and lots of money.

Gemma leaves the room by the open door.

Alice's eyes settle on Peter, with Richard.

PETER

Excuse me, Mr Turner. I'd like to say hello to your wife.

Peter walks away from Richard, towards the door, and Alice.

PETER(CONT'D)

Hello Mrs Turner. How are you?

ALICE

I'm fine. Thank you.

PETER

I wanted to wish Gemma a happy birthday.

ALICE

That's very nice of you. Gemma talks about you a lot. Can I get you anything? Food? A drink?

PETER

I'm sorry, but I have to go, Mrs Turner.

ALICE

So soon? But you've only just arrived.

PETER

Yes. Sorry. I have to deliver window frames to clients in Richmond, and then get back to Bristol.

ALICE

Oh, that's a shame. I hoped you'd stay longer.

PETER

Sorry Mrs Turner.

Richard turns and looks towards Alice and Peter by the door. Alice opens it. They leave.

INT. RICHARD'S HOUSE - HALL - DAY

Alice leads the way to the front door for Peter. Gemma arrives with the duck.

GEMMA

Look, I still have Holly's duck.

PETER

It's your duck now.

GEMMA

I'll look after it. I promise. Forever.

She kisses him extravagantly, her arms wide open.

GEMMA (CONT'D)

Bye, Peter.

PETER

Bye, Gemma.

GEMMA

I love you, Peter. Bye.

PETER

Bye, Gemma.

Gemma rushes away. Alice opens the front door.

The Young Man (seen in the park) slowly walks down the stairs. Peter sees him, and smiles. The Young Man enters the lounge. Alice touches Peter's hand.

PETER (CONT'D)

You look happy, Mrs Turner.

ALICE

I am happy. I feel very different.

PETER

I'm glad. You deserve that. Bye, Mrs Turner.

Alice kisses Peter on the lips.

ALICE

Thank you Peter. For everything.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Gemma sprawls £50 notes over the whole of the table, much to the delight and amazement of her friends.

EXT. PETER'S HOUSE - DAY

Peter's van pulls up outside.

INT. RICHARD'S HOUSE - BEDROOM - NIGHT

Alice is awake in bed, on her back. Richard stands at the open door. She turns on her side. Richard waits a few seconds, and leaves the room, closing the door.

INT. PETER'S HOUSE - LOUNGE - NIGHT

Peter sits looking at the DIARY and NOTEBOOK.

EXT. RICHARD'S HOUSE - ANOTHER BEDROOM - NIGHT

Richard lies awake in a single bed.

INT. PETER'S HOUSE - LOUNGE - NIGHT

Peter sits in his armchair, drinking beer from a can.

EXT. A CEMETERY - DAY

Richard puts a bunch of flowers on Holly's grave.

INT. RICHARD'S HOUSE - KITCHEN - DAY

Alice sits at the table, wearing a dressing gown. She looks out of the French doors to Steven mowing the lawn.

EXT. RICHARD'S HOUSE - REAR GARDEN - DAY

Steven switches off the lawn mower. Alice is on the patio. They look at each other.

INT. PETER'S HOUSE - LOUNGE - NIGHT

Peter kneels at the fireplace and sets fire to the DIARY and NOTEBOOK.

Peter watches the diary and notebook burning.

Peter raises a gun to his head.

Peter lies dead on the floor in a pool of blood.

EXT. A PARK - DAY

Richard sits at a bench by the duck pond, watching Gemma playing with the duck.

A BOY(12)(seen previously) grabs the string out of Gemma's hand and pushes her to the ground. He pulls in the duck. Gemma tries to take the duck out of his hand, but he pushes her to the ground again and runs off with it.

Gemma runs to Richard, and puts her face close to him, so that all we see is Gemma's crying face staring at the camera, filling it.

QUICK FADE to Black.

FADE OUT.