HOLLY
by
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(A Film Script)
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.

MOLLY
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.

ALICE
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.

ALICE
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.

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

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

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 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.

ALICE
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.
RICHARD
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 smile 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

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?
RICHARD
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?
RICHARD
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?
RICHARD
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.
RICHARD
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.
RICHARD
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.
RICHARD
(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)

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.
RICHARD
(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.

    Who?

    RICHARD
    Peter of course.

    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 school, 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.


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.


    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 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.