

"Acknowledgement"

By

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FADE IN

EXT. PARK, IPSWICH - MID AFTERNOON

The park is full of people of varying ages enjoying the Sunday afternoon sunshine. The CAMERA sweeps the full length of the park and we take in people sunbathing, reading, families talking within their group. Children are chasing each other.

A Frisbee flies through the air from afar and lands on the grass in close up. A youthful female hand clenches the Frisbee.

CUT TO:

A full screen shot of 16 year old girl ISABELLE NEWLEY facing the CAMERA with a Frisbee in her hands. She smiles and then throws the Frisbee back to someone out of shot, behind the CAMERA. We remain on the girl. She speaks with a slight Suffolk accent...

ISABELLE

AIMEE, throw it back like this

ISABELLE gestures to throw the Frisbee underarm. We see her eyes focus on the Frisbee as it flies past her and she fails to catch it. The Frisbee lands on the grass and rolls into a family all sat together. An older gentleman runs over to get the Frisbee with Isabelle and Aimee laughing in the background.

JACK

I am so sorry, please may I have it back?

WOMAN

It's no trouble. It's just nice to be out with the family, While it lasts.

JACK picks up the Frisbee and glances back at Isabelle

ISABELLE

I can't promise it won't happen again
(Laughs - to Jack) You're useless

They turn and walk away from the family. Jack passes the Frisbee to Isabelle.

JACK

Hey! I apologise to you, to those nice people, to your Mother for dragging you out of the house and away from your studies - or won't you be thanking me for that one?

ISABELLE

No you're forgiven. It's just nice to forget everything for a while. I will be blaming this on you if I fail though. Mum will go spare if I do and I need to move on.

AIMEE

I've got to go now.

JACK

Do you want to walk with us?

AIMEE

No it's OK. I'm only over there. See You.

ISABELLE

Bye Aimee, See you at school. Good luck

AIMEE

You too!

Aimee departs.

JACK

(to Isabelle)

You need to give your Mum a break, she's worked hard for you.

Isabelle fidgets with the Frisbee and looks hard at Jack but says nothing.

JACK

It can't have been easy being a single Mother in this town? She had a certain sparkle when I met her. She hadn't been here that long. It's funny but she had the brightest smile of all. I think that's because of you.

ISABELLE

Huh - I'm just a hindrance now

(looks down as they walk)

Mum just seems distracted all the time now and I don't seem to be able to catch her attention.

JACK

She's just got a lot of work on. I know she works late a lot. You're one student and you know how much work you have to do for these exams and she's got thirty of you to look after.

ISABELLE

I suppose... Doesn't it annoy you though? I mean you're her husband and yet you don't get the time anymore either?

Jack looks at Isabelle and smiles

JACK

Well, my Job is not that special, I mean I clock in, do my eight hours, clock out and I don't have to think about too much in between. The shifts can get a bit much when I am on nights but I guess with JESS she brings her work home with her?

She clutches his arm and stops.

ISABELLE

She never used to, did she? She's just different in every way now.

JACK

Listen, you are just stressing about your exams. let me speak to her. I know everything's OK. We'll get away somewhere soon. I promise.

ISABELLE

I am so glad you're my step Dad, you are just so cool with stuff. If there was a tidal wave over England, all you would do is get your Brolly out!

(Laughs)

Jack looks up at the sky, which is now clouding over.

JACK

I think, Isabelle, we may need that umbrella (turns to Isabelle) I do worry about some things. You're Mum for a start, You. I got the package deal when I met your Mother but I wouldn't change it for the

JACK (CONT'D)

world. Hey, come on, let's move before she gets the police after us.

Jack playfully taps Isabelle on the shoulder and starts running. Isabelle makes to start running after Jack but stops, thinking it will be too much effort. We see Jack running into the distance and then he turns towards Isabelle as he runs.

JACK

Come on slow coach!

We cut back to Isabelle who laughs and then starts running after Jack.

EXT. IPSWICH, STREET - DAY

We see Isabelle and Jack walking along the street, it is just starting to rain and Jack has his shirt collar up. Isabelle has pulled her cardigan top tight. There are a number of people walking on the same walkway trying to avoid the rain. Jack and Isabelle keep to the side nearest the building, trying to shield themselves from the rain.

ISABELLE

How well did you do when you had your exams? Did you have the same subjects as me?

JACK

Well I haven't got the same Brain as you and your mother. I did OK, especially in P.E.

ISABELLE

Has Mum ever told you much about my Dad? I mean I know you never met him when he was alive. All I really know is that he was a bit older than Mum, worked in a bank and died of cancer when I was a few months old. She has no photographs.

Jack does not want to answer this question

JACK

I think you had better ask your Mother. She's told me very little and I don't like to push it. Things were very hard for her when you were born, I know that much. If

JACK (CONT'D)
she wants to tell me things I'll let her.

ISABELLE
You're too soft. You must know something?
Mum told me you were there pretty much
after he died?

They stop at the curb to cross the road, Jack instinctively puts his hand out to stop Isabelle from walking off the curb. He looks both ways and they start to cross.

JACK
How much do you want to know? Sometimes
looking into the past is bad. You see
things that are sometimes better not seen.

ISABELLE
What does that mean?

They reach the other side of the road.
There is a news stand nearby.

JACK
Wait. I need some cigarettes
(to the newsagent)
Twenty Camel please.

Isabelle is waiting behind Jack, looking into the distance.

ISABELLE
You'll get cancer you know?

Jack turns to Isabelle and stares hard. She is slightly
Un-nerved by this.

NEWSAGENT
Cheers mate.

Jack turns his attention back to the Newsagent and
Collect's his change. They both turn away and he lights up.

ISABELLE
You haven't answered my question!

He exhales a large plume of smoke and looks at Isabelle as
they walk.

JACK
I once started to uncover my family tree -
when I was about twenty I think? I put

JACK (CONT'D)

down the family as I knew it. I made phone calls, looked at old records, births, Marriages, deaths. Then I found out my Great Grandfather had been committed to an Asylum. I got access to the reports, everything. I read how they assessed him, how he looked from month to month. He finally died alone in his room having spent the last fifteen years in his own company. He was Schizophrenic.

(smiles)

That's what I mean if you look too close.

Isabelle is humbled by this and looks at Jack before walking on silently.

JACK (CONT'D)

I tell you what. How about we make a deal? I'll speak to your mum if you promise to do me proud in your exams?

ISABELLE

I'll try my best.

JACK

Good girl.

INT. NEWLEY HOUSE, ENTRANCE HALL - DAY

From inside the house we hear a key being inserted into the door. The door opens and Jack gestures Isabelle inside before entering himself. They shake down their wet clothes. Jack looks down the hall and calls out to Isabelle's Mother.

JACK

Jess. We're back

No one answers.

Isabelle takes her cardigan off and starts walking into the kitchen

INT. NEWLEY HOUSE, KITCHEN - DAY

Isabelle places her jumper in the laundry basket. Out of shot, Jack calls out again.

JACK

Jess?

We hear footsteps as Jack starts climbing the stairs.

INT. NEWLEY HOUSE, LANDING - DAY

Jack gets to the stop of the stairs and stops, listens. We then follow Jack to one of two doors. He takes the door to the right.

INT. NEWLEY HOUSE, BEDROOM - DAY

Jack peeks round the door to find JESS laying on the bed, she is talking on a mobile phone, facing away from Jack towards the window. Jess is clearly a good looking woman for her forty years. Jack clears his throat and Jess looks round.

JESS

I'm going to have to go now, I'll give you a call later and we can go through it.

There is an inaudible response from the other person on the phone.

JESS

OK... Bye

Jess puts the mobile on the bedside table.

JESS

That was Louis, he's having kid trouble again

Jack sits on the bed next to Jess and puts his arm on her thigh

JACK

You alright? Headache gone?

JESS

It's still there. How was the park?

JACK

Lots of old people moaning about this inconsistent weather. I think it did Izzy some good though. She's stressed about this exam tomorrow.

JESS

Are you taking her in?

JACK

Only if you want me to?

JESS

Yes please. I want to go in early and get the rest of this stuff marked. Where is she?

Jack nods his head as if to point downstairs.

JACK

Downstairs drying off.

JESS

She will need to keep revising.

JACK

I think she has done enough, she... she asked about Richard when we were out.

Jess perks up on hearing this.

JESS

What did she say? And what did you say?

He now feels uncomfortable.

JACK

Simply that she should not look at the Past

(changing the subject)

let's say you and me go to the movies tonight? There's a good Tim Burton film on.

Jess gets up from the bed and stares out of the window. Jack gets up from the bed and follows her to the window and puts his arms around her waist.

JACK

Well?

She takes his hands from her waist. The subject of Isabelle's father has clearly rattled her. She turns and Face's Jack.

JESS

I don't feel like it. Another time perhaps? I might have to go back in to the school anyway.

Jess then starts to pick clothes up from the floor. Jack stares blankly.

JESS

I told her he died of cancer and that's it.

(Jess checks outside the door)

She doesn't need to know anymore. He is not here and I am. It was me who raised her, me.

(Jess thinks about this)

and you. We both did. Why is she worrying about this now?

JACK

He's her father. She ought to know something at least?

JESS

She never asks me about him this way... Hardly ever... He has not made any contact in the last 16 years...He's dead in my mind.

She opens a wardrobe door and puts the clothes she has just collected inside and closes it again.

INT. NEWLEY HOUSE, KITCHEN - NIGHT

Jack is in the kitchen by the back door, which is open. He is smoking a cigarette and blowing the smoke outside. He does not hear Isabelle, who is behind him leaning against the kitchen door in her dressing gown.

ISABELLE

Can you not sleep either?

He looks round

JACK

Izzy - It's 2am baby. I'm always like this when I come off nights. You worried about the exam?

Isabelle fully enters the kitchen.

ISABELLE

Yeah, kind of.

(pauses - there is something she wants to say)

ISABELLE (CONT'D)

I also keep thinking about what you said about not looking at the past. About how you said that sometimes it is best not to look too close. Did you mean anything by that?

He tosses his cigarette into the darkness and turns and Face's Isabelle.

JACK

(Sounding Gully)

If you're looking for something that isn't there you won't find it.

He walks on past Isabelle then turns back to her

JACK

Come on, get to bed, you've got a big day ahead tomorrow.

Jack kisses her on the forehead and leaves the kitchen. We remain on Isabelle.

INT. NEWLEY HOUSE, ISABELLE'S BEDROOM - NIGHT

We see Isabelle curled up in bed with her head showing. She is staring into the ceiling, fully awake.

INT. NEWLEY HOUSE, KITCHEN - DAY

Jack is making himself some breakfast, frying some bacon in the pan. Isabelle enters the kitchen in her dressing gown.

JACK

Ah. Good morning.

ISABELLE

Morning.
(yawns)

She sits at the table

ISABELLE

Where's Mum?

Jack slides a plate of bacon and toast under her nose.

JACK
(sounds bitter)
She's already gone in. She wants to finish
early for some reason today.

ISABELLE
Did you ask why?

Jack is pushing food around his plate.

JACK
Mine is not to reason why... or ask!

Isabelle laughs.

EXT. NEWLEY HOUSE, FRONT DOOR - DAY

It is the morning and we see Isabelle close the front door
to the house and follow Jack up the street. She hurries
her walk to catch up. Jack waves to a neighbour

JACK
Did your sleep get any better?

ISABELLE
Not much, what about yours?

He glances at Isabelle.

JACK
I'm older - I don't need as much
(smiles to himself)

They reach a curb and Jack puts his arm out instinctively
again in front of Isabelle. Jack's phone beeps. He removes it
from his pocket.

JACK
It's your Mum. She wishes you luck today.

EXT. STREET. IPSWICH - DAY

ISABELLE
Then why didn't she tell me herself? I
mean, no offence but...

Jack is silent. They carry on walking. The rain strewn street is now full of people just that little bit late for work and we start to see and hear the bustle of an Ipswich Monday morning.

JACK

You'll be OK. You have enough up there to frighten me.

He playfully clips Isabelle round the ear. Isabelle smiles at the comforting words.

ISABELLE

Why did you do so well in P.E...

We have seen an unshaven man coming up closer behind them as they were talking. He grabs Isabelle's bag and starts to jolt down the street.

JACK

Hey - come back.

Jack runs after the thief, darting through the crowd, some of which are returning to their feet after the thief has made his passage.

EXT. STREET. IPSWICH - DAY

The thief is running down the street with Jack giving chase. The street is full of people and some are being knocked out of the way by the two runners. The thief takes a turn off the street into an alleyway. Jack follows alone.

EXT. STREET. IPSWICH - DAY

We return to Isabelle who is still on the floor. She is helped to her feet by an older woman who saw the incident.

WOMAN IN STREET

Are you alright?

ISABELLE

Um. No - Did you see where they went?

The Woman starts to point down the street.

Isabelle doesn't wait for the rest of the Woman's directions and heads off in the direction the woman signals. The Woman watches her run off.

EXT. STREET. IPSWICH - DAY

Isabelle catches up to the place where the thief turned off the street. She looks round but cannot see either the thief or Jack. She hears a COUGH and SPLUTTER. She looks down the entrance to the alleyway.

EXT. ALLEYWAY. IPSWICH - DAY

Isabelle runs down the alleyway and then stops. Her eyes are fixed on something ahead. It turns out to be Jack lying on the floor. She bolts over but before she can get there she spots that Jack is lying in a pool of blood. She stops and then with fear raging within, slowly edges nearer to Jack who is now motionless.

ISABELLE

Jack... Jack

She touches his arm, and then shakes it... Nothing.

She raises her voice in panic

ISABELLE

Jack!

She starts touching his head and we see her pull his face towards her. His eyes are open but nothing is moving.

ISABELLE

No... No... God no...

Jack is dead.

We pan from Isabelle holding Jack to the sidewalk where we see the rainwater running crimson down into the drain. Fade to black.

EXT. IPSWICH GRAVEYARD - DAY

From afar we see people gathering as they are about to commit a coffin to the earth. All Thirty attendees are dressed in black. It is silent except for the Vicar pronouncing his words.

VICAR

And so we commit this body to the ground.
Earth to earth, Ashes to ashes, Dust to dust.

As the coffin is lowered into the ground we PAN across the attendees until we come to Jess and Isabelle. Jess is looking sullen and Isabelle has tears running down her cheeks.

EXT. IPSWICH GRAVEYARD - DAY - CONTINUOUS

Jess and Isabelle are walking from the burial site towards the exit. Isabelle is still crying. Jess notices this and puts her arm round to comfort her.

JESS

Are you OK, baby?

ISABELLE

Yes

She wipes the tears from her eyes

ISABELLE

It's just there were so many people and i didn't know who half of them were?

JESS

That's the thing. Unfortunately you never know when the last time you will ever see someone will be. Most of the people here hadn't seen Jack for years and had it not been for this would probably have died themselves without seeing him again.

EXT. IPSWICH, STREET OUTSIDE GRAVEYARD - DAY

We see Jess and Isabelle walk to a line of cars, Isabelle gets in one and just as Jess is about to get into the car she sees someone who was at the burial and stares.

EXT. IPSWICH, GRAVEYARD ENTRANCE - DAY

The gathering is now making its way out from the Graveyard through the open gate. We see a man in the background motionless and looking towards Jess. We cannot see him clearly.

EXT. IPSWICH, STREET OUTSIDE GRAVEYARD - DAY

Jess is still staring and then looks at the ground before getting in the car.

INT. IPSWICH, CAR - DAY

Jess is looking out of the rear of the car as it pulls away. Isabelle sees this and tries to look for herself.

ISABELLE

What is it? What are you looking at?

JESS

Oh Nothing. Just something I hadn't seen for a long while.

Jess continues looking. Isabelle spots what is transfixing her Mother's gaze.

ISABELLE

(Sarcastically)

Did you know him well?

Jess turns to Isabelle.

JESS

Yes. Well - I used to. There were lots of old faces.

EXT. IPSWICH, CAR - DAY

We see the car disappear up the street.

INT. LARGE HALL - NIGHT

The wake has been arranged at the local function hall. There are plates with food laid on and some people are gathering around tables, talking.

Most people are centered around the bar area and we see people returning to tables with drinks. Jess is talking to a couple and as they depart she kisses them on both cheeks. Isabelle is sitting on her own, to the side of the tables. Jess sits down next to her.

JESS

How's my little pumpkin doing?

She starts stroking Isabelle's hair

ISABELLE

I hate this. I hate being here. Can't we just go home?

JESS

This is to celebrate Jack time. He had a full and happy life. He would want people

JESS

to enjoy themselves at his wake. Jack would want you happy. Please stay and put on a brave face for me, darling. Do it for Mummy?

Jess gets up and sees someone she knows.

JESS

How lovely to see you Boris.

BORIS

If only under better circumstances. How are you doing?

JESS

Holding up. We were going on holiday after the exams. Just to La Rochelle but it would have been nice. Isabelle was coming too.

BORIS

They haven't caught him yet? Thats...if you want to talk about it?

JESS

No... I mean they haven't caught him. Poor Izzy. She didn't see his face. Must have been so hard for her.

She turns round and decides the conversation is too heavy for Isabelle.

JESS

Come, let me get you a drink.

INT. LARGE HALL - NIGHT

Isabelle is sitting by the wall near the exit. She is observing the people in the room, observing who her mother talks to.

Opposite to Isabelle is a group of three male adolescents. They are looking over at Isabelle who hasn't seen them.

ROGER

What do you reckon to that one?

MICHAEL

No. Come on. We're at her Father's funeral!

ROGER

Well. You always say you're a ladies man.
Go on. I dare you.

MICHAEL

I'm not doing it. Why are you so interested
anyway? You do it.

VINCENT

We want to see the king in action, doing
his stuff.

Michael has been challenged and concedes.

MICHAEL

Alright. Give me this.

He takes the glass out of Roger's hand and walks confidently
over to Isabelle.

MICHAEL

Hello. Are you OK? My name is Michael.
Do you want to talk?

Isabelle doesn't look at him and shakes her head

MICHAEL

I brought you a drink over. It's alcoholic.
You hadn't got one and I thought you might
like it?

This changes her mind. She turns and clasps the drink with
both hands. She looks up at Michael.

ISABELLE

Thank you

Michael takes a seat next to Isabelle.

MICHAEL

Your Mother is an English Teacher?

ISABELLE

(Nods)

Mum teaches English and Drama at the High
School. My Father was a Production Manager.
Where are you from?

MICHAEL

Whitstable, You know, in Kent? My mother was brought up in Southampton. My father grew up with Jack in Ipswich when they were at school. He says they used to be thick as thieves. Then my father got his job at the factory in Whitstable and they hardly saw each other. You say... You say your father was a Production Manager? But I don't understand?

ISABELLE

Jack is not my father. He was my stepfather. My real father died when I was very young.

MICHAEL

Ah. Do you remember him?

She shakes her head

ISABELLE

I have no memory of him whatsoever. My mum doesn't even have any photographs of him either.

MICHAEL

That's strange. My father re-married. I still see my mother though. My father's wife was nice at first but then she piled on the pounds and is in danger of becoming obese. Mrs Creosote, me and Vincent call her. You know? from Monty Python?

ISABELLE

Thank you for the drink but I had better see if my mum is OK.

MICHAEL

Looks like she's OK to me

Isabelle looks over and there is Jess, now rather drunk and flirting with a male guest.

ISABELLE

What on earth is she doing? How could she? Excuse me.

She storms over to her mother, who doesn't see her coming.

ISABELLE

Mum - What are you doing? Who is this?

Jess takes the glass from Isabelle's hand.

JESS

What are you doing with this?

She places the glass on the table.

MAURICE

I should go.

ISABELLE

Yes you should.

Jess grabs Maurice by the wrist.

JESS

No. Stay. Izzy is still upset about Jack.

ISABELLE

Well you don't seem to be - you seem more interested in having a good time?

Jess reacts to this by slapping Isabelle around the face and the party NOISE falls silent.

JESS

How dare you. You're just a child. You have no idea how I feel!

Jess is flushed with the alcohol and anger. Isabelle holds the side of her face, holding back tears.

JESS

Jack was a good man - My earth. He did more for you than anyone.

ISABELLE

Including you?

JESS

(Screaming)
get out of my sight!

Isabelle turns and runs through a group of people who have gathered to listen. She pushes past them to get to the door.

EXT. OUTSIDE LARGE HALL - NIGHT

Isabelle is leaning over a railing, crying. We see Michael exit the hall and turn and look for Isabelle. He slowly walks up to her.

MICHAEL

She was out of order.

ISABELLE

(Sarcastically)

Oh you think so?

She brushes tears away.

ISABELLE

She has no right to treat me that way.
I'm not a kid anymore - I'm sixteen now.
I'm not an invalid. With no Jack I have
nothing here anymore.

Michael puts his arm on her shoulder.

MICHAEL

What are you going to do? Do you need
anything?

He pulls out a pack of cigarettes

MICHAEL

Here, My dad doesn't know I smoke.

He hands Isabelle a cigarette from his pack, which Isabelle takes. She looks at it inquisitively as she has never smoked before.

ISABELLE

I've never had one of these.

MICHAEL

It's easy. Let me light it for you.

Michael takes the cigarette and lights it. He draws the smoke in and then exhales into the air as if to show Isabelle what to do.

MICHAEL

Just breathe in and hold it. Be sure to take
it down, then breathe out.

Isabelle takes the cigarette and draws on it. She then coughs all the smoke out in one go

ISABELLE

That's awful. Why would you want to smoke?
Because it makes you look older?

She hands the cigarette back, still coughing.

MICHAEL

My mother gave me one a year ago, when I went to hers, once. Vincent - my brother, doesn't know either.

ISABELLE

Well I think it's an awful habit. My father had cancer.

MICHAEL

Your father? How long ago was it?

ISABELLE

When I was Nine months old. Cancer of the Liver, mum said.

MICHAEL

How old was he?

ISABELLE

A little older than mum.

MICHAEL

...and how old is that?

ISABELLE

Forty Two soon. He would have been Forty Three.

Michael finishes his cigarette and extinguishes it on the ground. He looks back at the door.

MICHAEL

I should get back.

ISABELLE

Thank you. Do you know our address?
Perhaps you could call round if you are still here tomorrow?

MICHAEL

No - but I can find out from dad. We are not going back until late afternoon. Can

MICHAEL (cont'd)
I come round tomorrow morning?

ISABELLE
That's fine. Anytime. I'm an early riser.

Michael looks Isabelle in the face, which is highlighted by the surrounding night lights. He goes to kiss her but pull's back. He turns and walks back to the door. As he enters the door he looks back at Isabelle, smiles, and disappears inside.

INT. LARGE HALL - NIGHT

Roger and Vincent are still by the bar area talking amongst themselves. Michael walks up to them without them knowing.

MICHAEL
How much did we have on that one?

Roger and Vincent look round

ROGER
By the look on your face you did it

MICHAEL
Go on. How much?

ROGER
We didn't have any money on it.

MICHAEL
You shit. Of course we did.

He gives a little wink to Vincent.

ROGER
Well how did it go? She looks like a fruit loop to me.

MICHAEL
No she's just... emotional. I'm meeting up with her in the morning.

VINCENT
You got her number?

MICHAEL
As good as... I'll get her address from dad.

VINCENT

What are you doing then?

MICHAEL

Don't know yet. I'm sure the old charmer will think of something? Want another beer?

EXT. NEWLEY HOUSE, FRONT DOOR - NIGHT

Isabelle goes to enter the house through the front door and as she puts the keys in the lock she sees that the lights in the house are still on.

INT. NEWLEY HOUSE, ENTRANCE HALL - NIGHT

Isabelle enters the front door and hangs her coat up. There is light visible from under the living room door, which is closed. She is curious so she opens the door.

INT. NEWLEY HOUSE, FRONT ROOM - NIGHT

The door opens and there waiting on the sofa is Jess. She looks concerned.

JESS

I'm sorry Izzy, really I am. I never meant to hit you - it's just I am so mixed up, it's just crazy.

Isabelle enters the room and sits next to Jess. She is silent. Jess is silent. They both clench each other's hands.

ISABELLE

I'm sorry too. I should have known. This isn't the first time you've lost someone close to you is it?

Jess starts sobbing, Isabelle puts her hand around her head.

ISABELLE

What is it? can I get you a drink? Do you want your cigarettes?

Jess nods her approval and Isabelle gets up and moves over to the drinks cabinet. She has done this before.

ISABELLE

I met a boy, Michael, at the wake. He is one of Jack's friends boys. He's coming over in the morning is that OK?

Jess nods as Isabelle hands her the drink.

JESS

Izzy - I must tell you...

There is a pause as Jess starts crying into her drink.

ISABELLE

...must tell me what? Mum... What is it?

Jess regains her composure slightly. She holds her drink up.

JESS

If it wasn't for this stuff I probably wouldn't be telling you this.

Isabelle sits down but slightly away from her mother. She has no idea what is coming next.

JESS

I was been seeing this boy, years ago. Me and some of the girls went out, we had a girlie night and it all got a bit messy - too many drinks. One of the girls I was with had an argument with their boyfriend I think... I can't quite remember.. Well we went to the nightclub and that is where I met your father. He was a good looking bloke and I knew I fancied him as soon as I saw him.

ISABELLE

Why are you telling me this? I don't need to know

JESS

Listen! I have been lying to you - don't you see. Just listen...

She downs her drink, in one go and then gets up to make another.

JESS

I took him back to my place and... Things... happened.

ISABELLE

You don't need to give me a biology lesson!

Jess is staring at the cabinet...

JESS

He left the following morning and I have not seen him since.

ISABELLE

But you know he's dead don't you? you found that out?

(pauses)

Mum?

JESS

...No.

ISABELLE

What?

She looks away from her mother.

JESS

In your interests... I made that up

ISABELLE

I can't believe this

JESS

I'm so sorry - I made a decision years ago when you were very young. I was so mad with him I just didn't want you to keep asking about him - wanting to see him. I just couldn't handle the stress of it. So I decided he was dead.

Isabelle stands up. She is astonished.

ISABELLE

My real father could still be alive? All this time and you couldn't tell me?

There is a moment when Isabelle is standing looking at Jess, who cannot bring herself to look back.

ISABELLE

How could YOU have done this?

JESS

I was trying to protect you Isabelle

ISABELLE

Protect me? You couldn't have hurt me more if you tried.

JESS

Don't be like that - think about it. You could have grown up, always wondering who he was. What he was like. Jack was a wonderful father to you. Would you want to go back and change it?

ISABELLE

I loved Jack with all my heart and he will always be my father just...

JESS

I loved him too, he is the man who brought you up. He is the only reason we came to this. He brought sanity to my life at a time when I needed it most.

Isabelle walks towards the door to leave the room but she stops by the door and turns back to Jess.

ISABELLE

Is my real father still alive? Is he?

Jess sits back down on the sofa.

JESS

...I Believe so.

(Pause)

As far as I know he moved to Paris to work... That's about all I know.

Isabelle shakes her head in disbelief then exits.

EXT. NEWLEY HOUSE - DAY

We see and HEAR the sound of a MOPED pulling up outside Isabelle's house. The rider takes his helmet and remains on the Moped. It is Michael.

Isabelle appears at the bedroom window. She indicates a two finger salute indicating "Two Minutes". She is clearly ready and disappears from the window.

Michael lights a cigarette and blows the smoke out into the air as Isabelle exits her front door. She is carrying a coat and bag.

MICHAEL

Not inviting me in then?

ISABELLE

I would but it's too nice to stay indoors.
Plus I don't really want to be in there at
the moment.

MICHAEL

Well it's a good job I brought this then.

Michael produces another crash helmet.

MICHAEL

Ever been on one of these?

ISABELLE

No. Never. Is it yours?

Isabelle climbs on the back of the moped.

MICHAEL

It's my grandmothers. She let me borrow it.
Here..

He hands over the crash helmet and starts doing the strap
Up.

MICHAEL

Where do you want to go?

ISABELLE

How about the park?

MICHAEL

You'll have to show me where

He tosses the cigarette away and starts to put on his
crash helmet.

INT. NEWLEY HOUSE, JESS'S BEDROOM - DAY

Jess is sleeping soundly in her bed as we HEAR the MOPED
speed away.

EXT. IPSWICH, PARK - DAY

Full screen shot of the park, which is populated with
families and Pre-school children. There is a dog running
freely around the Children's play area. We pan over to an

(CONT'D)

enormous tree where we see Michael sitting up in the first branch. He is relaxed and has taken his coat off.

Isabelle is sitting, relaxing against the foot of the tree. She is throwing a ball at the trunk of the tree near to Michael's feet.

ISABELLE

Why do you want to be an artist? It's such a hard Profession and only a few really make it.

MICHAEL

It's the only thing I'm good at - the only way I can express myself.

She laughs

ISABELLE

At least you sound like an artist
(sarcastically)
expressionism is the only way forward -
If only I was understood...

MICHAEL

I am misunderstood. Some of the best painters were misunderstood.

ISABELLE

Yes and most of them didn't sell a painting while they were alive. Take Van Gough. He even cut his ear off because he was driven mad.

MICHAEL

He was mad - and they only sold paintings after they died because it took them that long to understand what they were doing. I want to be like Monet - An impressionist

Michael sits up on his branch and starts impersonating Elvis Presley

MICHAEL

Well thank you very much

They both laugh.

ISABELLE

You loon. Not that sort of impression.

Michael swings from his branch and starts impersonating Tarzan. Isabelle throws the ball at him.

MICHAEL

Hey watch it.

Michael lets go of the branch, lands on his feet and runs to fetch the ball. Isabelle starts to run away.

MICHAEL

I'll get you...

EXT. IPSWICH, PARK - DAY

We track Michael and Isabelle as they walk. Michael has the ball in his hand.

MICHAEL

Here, can I keep this in here for the moment?

He puts the ball inside Isabelle's bag

MICHAEL

So what would you change about it?

ISABELLE

Nothing - Apart from my mother telling me. Jack was such a good influence on mum. He could always bring out the good things in her.

MICHAEL

So what are you going to do about your real father?

ISABELLE

What can I do? I have only known since last night.

MICHAEL

Can't you trace him? You know through the Internet and stuff?

ISABELLE

One day perhaps. I will always wonder why mum didn't do that? Was he such a bastard that mum couldn't bear to be with him? Did he beat her? Is he in prison?

MICHAEL

You need to find out. It's easy for me to say but I would want to know.

Isabelle feels uncomfortable with this

ISABELLE

We are leaving at Three. Can I give you my number?

EXT. NEWLEY HOUSE - DAY

The MOPED screeches into view and pulls up outside Isabelle's House. She gets off the back of the moped and takes her helmet off and hands it back to Michael.

ISABELLE

Thanks. Call me when you get back home.

Michael salutes and then ROARS away.

INT. NEWLEY HOUSE, ENTRANCE HALL - DAY

Isabelle enters quietly through the front door. She hangs her coat up and looks upward.

INT. NEWLEY HOUSE, JESS'S BEDROOM - DAY

Jess is still sound asleep as we see Isabelle put her head round the door to check.

INT. NEWLEY HOUSE, STUDY - DAY

Isabelle sits down at the Computer and switches it on. She starts to tidy up and picks up some books that are on the desk and out of these drops a piece of paper. She picks it up and looks at it. Handwritten on it is her mothers password. She thinks about this for a second and then types the password in.

The CAMERA is focusing on Isabelle from behind the Monitor. We see her typing away and using the mouse. Focus on the screen, Isabelle has brought up her mothers e-mail. She is looking through e-mails until she finds one from LOUIS.

We focus on the words "I can't wait to meet up again, you are so sensual and wonderful to be with"
We pan up to the date - a recent date. The screen says "2 Days ago"

Isabelle puts her hands to her mouth in horror. We see her looking at the screen in exasperation. She regains her composure and clicks on the keys and then we see the page appear on the printer.

INT. NEWLEY HOUSE, JESS'S BEDROOM - DAY

Jess is still sound asleep as Isabelle storms into the room. We are close in on Jess's face with Isabelle visible in the background.

ISABELLE

My earth, my everything? You're a joke!

Jess stirs.

ISABELLE

You lied to me.

Jess turns to Isabelle.

JESS

What?

ISABELLE

...and to Jack.

JESS

Isabelle - what are you talking about?

ISABELLE

Don't give me that. Louis.

Jess sits up and wipes her eyes clearer.

JESS

What about Louis?

ISABELLE

He's your lover!

JESS

What? No he isn't. Whatever made you say that?

ISABELLE

I have proof!

Isabelle throws the printout in front of her mother. Jess stares at the piece of paper momentarily and then shakes her head.

ISABELLE

What about that?

JESS
Izzy - This isn't...

ISABELLE
Well...

JESS
No - You've got it all wrong.

ISABELLE
Have I?

Isabelle storms out of the room and bangs the door shut behind her.

JESS
Isabelle. No!

Jess pulls the sheet from her legs and moves so she is half in and half out of the bed. She thinks for a moment and we HEAR the FRONT DOOR slam closed. Jess puts her hands to her head and falls back onto the bed.

EXT. STREET. IPSWICH - DAY

Isabelle is walking down the street on her mobile phone. She is hurrying along.

ISABELLE
I hate her. I can't believe it. Well...
I think I can after everything else...
Up to a week before Jack... Can I come
with you today?

INT. IPSWICH, MICHAEL'S HOTEL ROOM - DAY

Michael has a suitcase open on the bed. He is packing things and in one hand is a pair of trousers and the other is holding his mobile to his ear.

MICHAEL
Um... I don't know? I'll ask my father.

ISABELLE (V/O)
Please. I don't want to go back there now.

MICHAEL
Perhaps you can come and stay another day.
I want to help you out...

Michael drops the trousers into the suitcase.

MICHAEL

I don't know if my father will allow it.

INT. IPSWICH, COFFEE SHOP - DAY

We see Isabelle sat at a table stirring her coffee. She is looking out of the window at the people walking past. We hear the NOISE of TRAFFIC mixed with the AMBIENT MUSIC playing in the shop. Her MOBILE is on the table and we see the name "MICHAEL" appear on the face of the phone as it rings.

ISABELLE

Hi.

There is a silence as we focus on Isabelle as she takes in the conversation.

ISABELLE

OK. See you soon.

The waitress comes round to Isabelle.

WAITRESS

Would you like some more coffee?

Isabelle gets her bag and rises.

ISABELLE

No. Thank you - I have to go.

INT. IPSWICH, SHOPPING MALL - DAY

Michael is waiting by the large indoor fountain that is situated in the heart of the shopping mall. A lift opens and we see Isabelle, slightly out of breath, exit the lift. She looks round and catches sight of Michael. Isabelle walks up behind Michael and taps him on the shoulder.

ISABELLE

Hey Vincent.

Michael turns round to face her.

MICHAEL

It's Claude I tell you, Renior
(smiles)

It's OK for three days. I told my father that you had spoken to your mother and she gave it her blessing.

ISABELLE

Thank you

She kisses him on the cheek.

MICHAEL

Had you better tell your mother you are going away? If she calls my father then I will really be in for it.

ISABELLE

How's she going to call him? She doesn't know him.

MICHAEL

True.

EXT. COUNTRYSIDE. TRAIN - MOVING - DAY

We follow a train as it races through the countryside. We see Isabelle sitting in a window seat.

EXT. WHITSTABLE STATION - DAY

The train pulls into WHITSTABLE station and people spew out of the carriage. Isabelle and Michael follow an older man and VINCENT out of the door and onto the platform. Isabelle's MOBILE RINGS. She looks down at it and then looks back at Michael.

ISABELLE

It's Mum. What shall I do?

MICHAEL

Shhh... You'll have to answer it.

Isabelle pulls over to the side of the platform and answers. We cannot hear the conversation over the SOUND of the TRAIN or BUSTLE on the platform. Michael and his father and brother Vincent continue walking.

EXT. WHITSTABLE STATION EXIT - DAY

Michael, Vincent and their father are waiting at the exit. Isabelle catches up.

MICHAEL'S FATHER

Everything OK?

ISABELLE

Yes. That was Mum. She thought I had forgotten something.

Isabelle looks at Michael hoping that his father would swallow this.

MICHAEL'S FATHER

Alright. Let's move.

Michael's father turns and goes through the Exit turnstile with Vincent. Michael waits to catch a word with Isabelle.

MICHAEL

How did it go?

Isabelle lifts her bag over her shoulder.

ISABELLE

Not good. I haven't told her I'm with you so she wouldn't know where to look. She said she is going to call the police.

MICHAEL

Will she?

ISABELLE

As mad as I think she is, I don't know?

EXT. A LANE ON THE OUTSKIRTS OF WHITSTABLE - DAY

It is a beautiful sunny day as we track a car traveling down a country lane into a the Town. The car pulls up outside an old farmhouse and we see a rather large lady exit the front door. Michael's father exits the car.

INT. WHITSTABLE, CAR - DAY

MICHAEL

Thats Mrs Creosote.

From inside the car we see Michael's father embrace the large woman and plants a kiss on her mouth.

MICHAEL

He is happy though.

ISABELLE

What about you then?

MICHAEL

No it's fine. She is a very good cook.

Rubs his Stomach and laughs.

INT. MICHAEL'S HOUSE - DINNER TABLE - EVENING

All the family plus Isabelle are sitting at the dinner table except Mrs Creosote who is dishing out the food. It is a full roast dinner.

MRS. CREOSOTE

This is just what you all need. Isabelle.
Do you like Parsnip?

ISABELLE

Um. Yes. sorry.

MICHAEL'S FATHER

It went well, I saw Estelle from school.
She's hardly changed.

VINCENT

...and Michael found himself a girlfriend.

Smiles smugly to himself and gets a cuff round the head from Michael.

MICHAEL

She's not my girlfriend.

MICHAEL'S FATHER

Cut that out. We'll have none of that at the table please.

MICHAEL

She just asked for my help, that's all
(looks at Isabelle)

MRS. CREOSOTE

Oh. Why is that?

MICHAEL

She is trying to find her fath...

Isabelle cuts him short

ISABELLE

Michael!

Michael's father picks up on this.

MICHAEL'S FATHER

What's this about? Father? Um what about Jack?
Sorry but I do not understand? Jack...

ISABELLE

...Is not my real father.

MICHAEL'S FATHER

I see. Funny world this. How long have you
known?

ISABELLE

I've always known. I don't think my mother
wanted to broadcast it.

MICHAEL

Isabelle's mother had always told her that
her real father had died years ago...

ISABELLE

...and last night she told me he might still
be out there... you know... still alive.

MICHAEL'S FATHER

Well that must have been a shock?

ISABELLE

You could say that. I... I don't think it has
sunk in yet?

MICHAEL

I think she should try and find out if he is
still alive. Try and find him.

FATHER

Is this what you want to do? Do you know where
to look?

ISABELLE

I guess it is? I am sure we can find out some way.

EXT. WHITSTABLE HIGH STREET - EVENING

Isabelle and Michael are walking out in the street. The
summer sun is now starting to set as the street lights
flick on.

ISABELLE

That was scary. I though your dad was going
to interrogate me?

MICHAEL

It's just his way. He is right though. Do you really want to meet him after all these years? Does he even know you exist? How would he react? You need to be careful.

ISABELLE

I'll have to be... Would you help me find him? Go to France and search him out? I couldn't do this on my own.

They arrive at a gift shop and enter. This is a typical village style shop with lots of ornaments and books for sale in the window.

INT. WHITSTABLE GIFT SHOP - EVENING

MICHAEL

Can you grab the milk from over there?

Isabelle walks over to the milk and puts a carton on the counter.

ISABELLE

Well? Would you come?

Michael extracts the money for the milk from his pocket and pays the shopkeeper.

MICHAEL

France? It isn't that far away. I'll have to get time off work.

ISABELLE

Yeah I know. I could fit in with you.

They both exit the shop.

EXT. WHITSTABLE STREET - EVENING

They are both walking back to Michael's house. Isabelle is carrying the milk.

ISABELLE

If I find out what I can from Mum and then I'll call and we can start from there. Have you got the Internet?

MICHAEL

Yes. It sounds like a plan to me.

Michael looks up and stops. Outside is a police car. The front door is open and out comes a Policeman.

EXT. MICHAEL'S HOUSE - EVENING

POLICEMAN

Thanks you for your assistance.

Michael is stood next to his father, by the front door. We see the police car pull away and in the back is Isabelle.

INT. NEWLEY HOUSE, FRONT ROOM - NIGHT

Jess is sat on the sofa in her dressing gown. There is a glass of Gin on the coffee table in front of her. She has been crying.

In the background we HEAR a KNOCK at the door and Jess rises.

EXT. NEWLEY HOUSE, ENTRANCE HALL - NIGHT

Jess opens the door and there stands a Policeman with Isabelle standing beside him.

JESS

Oh God. Thank you.

Jess puts her arm around Isabelle who does not return the affection.

JESS

Are you alright? Why did you do this?

POLICEMAN

Is everything going to be OK?

JESS

Yes. Thank you. Come on.

She ushers Isabelle inside.

INT. NEWLEY HOUSE, ENTRANCE HALLHALLWAY - NIGHT

Jess takes Isabelle's coat and hangs it on the hook. Isabelle makes to go upstairs but Jess grabs her arm.

JESS

Why? Baby Why?

Isabelle turns back at Jess.

ISABELLE

You know why?

JESS

I told you - I'm so sorry.

ISABELLE

You and you're so called colleague.

Jess tries to cover up.

JESS

Louis and I were in a really tough group.
It's just...

ISABELLE

Don't give me that. I Know mum... I know.

JESS

Things got out of hand.

ISABELLE

It doesn't matter how it happened. It did.
Look... I've been thinking really hard about
all this. Have you never wondered about him?
Dad?

JESS

No Izzy.

ISABELLE

Well I have been. Ever since you told me.

JESS

It's not worth it. I promise you. He won't replace
Jack.

ISABELLE

I want to find him. Now I know I just can't
leave it at that. I know he won't replace
Jack but I can't just leave it.

JESS

Oh Isabelle.

Isabelle shakes free of Jess's hand and runs upstairs
leaving Jess motionless at the bottom of the stairs.

FADE TO BLACK

In the darkness we HEAR the sound of a COMPUTER being
turned on and a printer clicking into place.

INT. NEWLEY HOUSE, STUDY - DAY

Full screen shot of Isabelle with the light from the monitor framing her face. She is tapping away at the keys. We see her looking at Different sites. Births, marriages, deaths, social websites. She types in her father's name:

R.I.C.H.A.R.D. J.E.N.K.I.N.S.

INT. MICHAEL'S BEDROOM - DAY

Michael is also on the Internet. He is searching through sites whilst drinking coffee.

INT. NEWLEY HOUSE, STUDY - DAY

We return to Isabelle, she is still looking at sites. She gets up and goes into the Kitchen.

INT. NEWLEY HOUSE, KITCHEN - DAY

She removes a glass from the cupboard. She pours in an Orange cordial and then tops it up with water from the tap. She starts draining the cordial. We then HEAR the sound of a MOBILE going off in the study. Isabelle puts her drink down on the table and returns to the study.

INT. NEWLEY HOUSE, STUDY - DAY

Isabelle picks up the mobile from the Computer desk.

ISABELLE

Hi.

MICHAEL (V/O)

Hi. How are you getting on?

ISABELLE

Not too good. He has such a common name. I keep having to sift through every one of them.

INT. MICHAEL'S BEDROOM - DAY

MICHAEL

Well... you're either gonna love me or hate me but I think I have found some possibles.

ISABELLE (V/O)

Really?

MICHAEL

Yeah. I'll e-mail this over to you. Um... there are three that live in roughly the part of Paris that you're Mum said.

Silence from Isabelle.

MICHAEL

What do you want to do now Iz?

INT. NEWLEY HOUSE, STUDY - DAY

She is playing with her hair with her mobile lodged between her head and neck.

ISABELLE

Sorry. I'm scared now. This is getting too real.

MICHAEL (V/O)

It's alright - I know what you mean. Do you want to contact them? I've got an e-mail address for one of them.

ISABELLE

No - No. Let me just think about this for a minute. Are there any pictures? Photographs?

MICHAEL (V/O)

Only the one on the Social website.

Isabelle is nodding to herself as she thinks.

ISABELLE

OK. E-mail it over.

INT. IPSWICH, CLASSROOM - DAY

We are in the middle of an exam. The blackboard has exam instructions pasted to it. There are a number of students in the room, face down, concentrating. We initially focus on the Teacher, who is sat at a desk at the head of the room. He is making notes in a pad and glances up and then looks back down at the pad. Something caught his eye and he immediately looks back up again. We pan through the desks to the end, where we find Isabelle twirling a pencil and gazing out of the window.

The Teacher coughs and Isabelle returns from her dream world and makes to put pencil to paper.

INT. IPSWICH, CLASSROOM CORRIDOR - DAY

The exam has finished and we follow Isabelle and another female student along the corridor.

AIMEE
Well I'm glad that's over

ISABELLE
I've failed. I know it.

AIMEE
Don't talk rubbish. You're the brains.
It's the idiots like me who fail.

They reach their lockers and they stop and search for their keys.

AIMEE
Hey you know Brad Gable, in Mr Williams' class.

ISABELLE
No. Should I?

AIMEE
He's nice. I just though you knew him?

ISABELLE
Sorry to disappoint. No. Why? Do you want me to pass on a love letter or something?

AIMEE
Something like that?

ISABELLE
How can I do that. I don't even know who he is?

AIMEE
I can show you. I'll point him out.

They finish putting their books in the lockers. Isabelle is a bit irritated but reluctantly agrees.

Aimee taps Isabelle on the arm and motions to look behind her. Isabelle turns round and we see three males, dressed slightly more casually than the rest of the students. You can tell by their demeanor that they think they are above the other students. We focus on the middle of the three.

ISABELLE

That's not him?

AIMEE

I can't help it. There's something about him.

ISABELLE

What are you thinking? He's the biggest jerk here.

AIMEE

It's bizarre. Say something. Please.

ISABELLE

You. You're not scared, surely?

AIMEE

Oh Please.

Brad has now reached Isabelle and Aimee when Isabelle drops some of her papers. They land at Brad's feet.

ISABELLE

Sorry about that.

Brad stops as Isabelle kneels down to pick up the papers.

BRAD

While you're down there...

Isabelle looks up immediately and then stands to face Brad.

ISABELLE

What did you say?

BRAD

Nothing
(laughs to his cling on friends)

ISABELLE

Is that right?

She throws the pieces of paper she has collected into Brad's face.

ISABELLE

You're a jerk... Twat.

Isabelle is starting to lose it and she pulls at his T-Shirt.

BRAD

Get off you Psycho.

He starts pulling back at Isabelle. Aimee tries to break it up.

AIMEE

Stop it. Both of you.

The three of them start to wrestle each other and they end up on the floor. A group of students has gathered to watch the commotion. A Teacher wades through the crowd.

MR. WILLIAMS

Bradley! Bradley Gable. Get up.

It is obvious that this teacher has had trouble with the boy before.

MR. WILLIAMS (CONT)

Get to my office... Now.

Brad stands up and scowls towards Isabelle who is still on the floor. Mr Williams fixes his stare onto Brad as he walks away from the situation. Mr Williams turns to Isabelle and Aimee.

MR. WILLIAMS (CONT)

Are you alright? Are you going to tell me what this was all about?

He turns to the other children gathered around.

MR. WILLIAMS (CONT)

Get to class - all of you.

ISABELLE

That idiot made a sexual remark at me.

MR. WILLIAMS

Did he? Well you had better both come to Mrs. Emberg's office.

Mr. Williams turns and Isabelle and Aimee follow.

ISABELLE

I told you he was a jerk!

AIMEE

Maybe you're right.

INT. NEWLEY HOUSE, ISABELLE'S FRONT ROOM - DAY

Jess is sitting on the couch. Once again, she is in her dressing gown. It is obvious she has not been to work. A cup of coffee sits on the table in front of her. We HEAR the FRONT DOOR open and the rustling of a coat being hanged. Isabelle enters the room.

JESS

Hello Iz.

Isabelle looks blankly at Jess.

ISABELLE

Hello.

She walks through the room past Jess.

JESS

I had a call from school today.

Isabelle has disappeared into the kitchen and is opening cupboards looking for something to munch on. From inside the kitchen.

ISABELLE (V/O)

So?

JESS

So I heard what happened.

ISABELLE (V/O)

So?

JESS

If you want to talk about it...

Isabelle enters the room with a bowl of cereal.

ISABELLE

Mum. I have nothing to say to you.

She sits down on the chair away from Jess and starts to eat a spoonful. There is a moments silence.

JESS

Was the maths exam OK? How did you get on?

Isabelle's MOBILE breaks the silence. She immediately gets up and leaves the room.

INT. NEWLEY HOUSE, HALLWAY - STAIRS - DAY

Isabelle is climbing the stairs when she answers. It is Michael.

ISABELLE

Hello Mr Monet.

She stops and puts the cereal down on a stair.

ISABELLE

Next week. Really? No that's fine. No.
Just going to my room.

INT. NEWLEY HOUSE, ISABELLE'S BEDROOM - DAY

She enters the room with the mobile held to her ear.

ISABELLE

Um. Could you hold on a minute?

The mobile is placed onto the bed and Isabelle exits the bedroom. We remain in the bedroom until Isabelle returns with the bowl of cereal. She picks the mobile up and lies on her stomach on the bed.

ISABELLE

Sorry, I just had to get me flakes. Yeah...
I got it. I haven't printed it off yet
though.

She shovels a spoonful into her mouth.

ISABELLE

No I'm not.. Yes it is. We had the
Amsterdam trip last year. Really. if you
are.. OK Bye.

She smiles to herself just before she places another spoonful in her mouth.

INT. NEWLEY HOUSE, ISABELLE'S BEDROOM - NIGHT

In the darkness we hear the ALARM on Isabelle's mobile. She slowly wakes and turns the alarm off. She gets out of bed, stretches and picks up some readily prepared clothes. She pulls a bag out for under the bed.

INT. NEWLEY HOUSE, HALLWAY - NIGHT

Isabelle slowly and cautiously reaches the bottom of the stairs and carefully turns the door handle. She takes one last look round and is gone.

EXT. WHITSTABLE STATION PLATFORM - NIGHT

Michael is waiting on the platform, smoking, pacing. Isabelle's Train comes into view. She exits the train. There are barely any other passengers.

ISABELLE

So this is it?

MICHAEL

Yes. You alright?

ISABELLE

Yeah. I can't believe it nearly midnight and I'm here.

Michael grabs Isabelle's bag and puts it over his shoulder, next to the rucksack he is wearing. They enter the station office.

INT. WHITSTABLE STATION PLATFORM - NIGHT

The platform is now deserted except for a platform attendant. Michael and Isabelle move quickly onto a train.

INT. TRAIN CARRIAGE - NIGHT

Michael and Isabelle are carrying their bags down the aisle and settle into a corner table, Isabelle facing Michael. Isabelle places her bag in the corner of the seat and then rests her head on it.

MICHAEL

Not a bad idea. Don't forget to set an alarm or we could end up coming back again.

Isabelle has closed her eyes but reaches into her coat pocket and pulls out her mobile.

EXT. WHITSTABLE STATION - NIGHT

We see a train pulling out of the station in the dead of night. After the train has departed we are left with only the solitary attendant and the SOUNDS of the streets.

EXT. ENGLISH COUNTRYSIDE. TRAIN - MOVING - DAY

The train is advancing towards its destination as the countryside turns to suburbia. We see the sun trying to push it's golden rays out to create a brand new day.

INT. TRAIN CARRIAGE - MORNING

As we appear back inside the carriage we have a full screen shot of the interior. There are some Twenty people on the carriage and as we follow the aisle to the end we HEAR the TRAIN BRAKES come on. By the end of the tracking shot the sound of the brakes has disturbed Michael. He slowly opens his eyes and is met by a burst of sunlight through the train windows. He sits up from his sleeping position, stretches and then reaches over to wake Isabelle.

MICHAEL

Izzy. Izzy. We're here.

She slowly stirs.

MICHAEL (CONT)

Come on. We're here.

Isabelle rises and then looks out of the Window.

MICHAEL (CONT)

Your alarm didn't go off. What time did you set it for?

She pulls out her mobile.

ISABELLE

Six. But it's only Five Thirty Five.

MICHAEL

We must have got in early. Get your stuff together.

INT. CALAIS - STATION - MORNING

Isabelle and Michael are fighting through the crowd. Michael pulls out a piece of paper.

MICHAEL

We need to find the Underground entrance.

ISABELLE

I'm following you. Lead the way.

MICHAEL

Yeah I know. Um... I think it's down here.

Michael grabs Isabelle's hand and pulls her towards an entrance where a crowd is gathering.

EX. FRENCH COUNTRYSIDE - TRAIN - DAY

We see a train speeding through the French Countryside.

INT. TRAIN CARRIAGE - DAY

Isabelle and Michael are sat facing each other. There is a deck of cards on the table between them.

ISABELLE

One more game?

Michael is dealing.

MICHAEL

Are you fed up of this already?

Isabelle relaxes in her seat.

ISABELLE

I'm not really in the mood. let's play another game.

MICHAEL

What do you want to play?

ISABELLE

How about word association?

MICHAEL

You mean when I say a word and the next one has to be connected?

ISABELLE

Yeah.

Michael nods his head.

MICHAEL

How about we do it on Films?

ISABELLE

Films?

MICHAEL

Yes, I love films. If I say an actor, how many films can you name they were in?

ISABELLE

OK then - but I'm not very good.

MICHAEL

Jean Reno.

Isabelle laughs.

ISABELLE

Jean Reno. OK um... Leon... Godzilla...

MICHAEL

Obviously.

ISABELLE

Hang on... the Big Blue... Rosanna's grave.

MICHAEL

I'm impressed!

ISABELLE

Check me out hey? I can't think of any more though.

MICHAEL

You say one for me.

ISABELLE

Right. Let me think. An actor? Ok We're in France so... Gerard Depardieu!

MICHAEL

Ho Ho. Gerard. Jean De Florette... Gyrano de Bergerac... Danton... Green card...

ISABELLE

There are more.

MICHAEL

Yes I know. I cannot think...

ISABELLE

I only know one more.

MICHAEL

What is it? I've gone blank.

ISABELLE

1492

MICHAEL

1492 - The Conquest. How did I forget that?

ISABELLE

Try this one then. Brad Pitt.

Michael is frustrated as she has chosen someone he does not know a lot about.

MICHAEL

Brad Pitt. Hmm. Seven was good but I can't think of another film he's been in.

ISABELLE

He was in Twelve Monkeys - that was good. Ocean's Eleven...Twelve.. Thirteen..

She pretends to reel off a list.

MICHAEL

He must be your favorite actor or something?

ISABELLE

Best Looking. Yes , Probably. Favorite? No. That's Johnny Depp.

MICHAEL

Now you're talking. He lives in Paris you know?

ISABELLE

Yeah I heard, well he used to, they split up. Perhaps we'll bump into him?

Michael throws an empty orange carton at Isabelle.

MICHAEL

We are on a mission.

ISABELLE

You sound like James Bond now.

MICHAEL

Which Bond do you like?

ISABELLE

What do you mean, which Bond?

MICHAEL

Which one is your favorite actor to play Bond?
Sean Connery? Daniel Craig?

ISABELLE

Pearce Brosnan. Definitely.

MICHAEL

I wonder why that is? It's Connery for me.
Goldfinger was the best movie.

ISABELLE

One of those internet pictures looked a bit
like Sean Connery.

MICHAEL

Yeah. It did a bit. Maybe your dad is
Sean Connery. That would be weird wouldn't it?
Lovechild of James Bond!

ISABELLE

That's not funny.

MICHAEL

Well think about it. You never know.

ISABELLE

How long 'til we get there?

Michael look's at his watch.

MICHAEL

I reckon about Ten Minutes

ISABELLE

Give me the maps.

MICHAEL

Please?

ISABELLE

Give me the maps. Please.

Michael starts to rummage through the side opening of his
rucksack.

MICHAEL

Aren't you just a little bit scared?
Or worried? You just seem to be so cool
about this?

ISABELLE

Oh God I am. I just hide it well.

MICHAEL

What about going with me?

ISABELLE

What do you mean?

Michael smiles to himself.

MICHAEL

I mean... have you ever been with a man before?

ISABELLE

You what? I'm not even going to answer that.

MICHAEL

That means no then.

ISABELLE

That means I'm not answering that question.
I thought you would mean are you worried about
the chance I might actually meet my dad for the
first time in my life.

MICHAEL

I meant that too. Just...

ISABELLE

Just... Don't.

Isabelle starts rummaging through her things as Michael
turns away in embarrassment.

EXT. PARIS, STREETS - DAY

Isabelle is walking ahead of Michael, clutching the maps.
She is in a hurry to get to her destination.

ISABELLE

Come on.

She turns back and pulls at Michael's hand.

MICHAEL

Can we not dump this stuff off at the Hotel
first?

ISABELLE

No. Let's go.

MICHAEL

You don't even know what you're going to say.
Can we stop and think about this?

ISABELLE

Look. We are nearly there. It should just be
along the next street.

MICHAEL

This area's a bit of a dive. Not really what I
thought it would be like.

ISABELLE

Stop moaning.

EXT. PARIS - RUE MOLIERE - DAY

We are in Rue Moliere and we see Isabelle and Michael
appear from round the corner.

MICHAEL

What number?

We pan in on Isabelle's face as she slowly stops walking
towards us.

ISABELLE

Forty Seven. This one.

Isabelle's eyes are fixed on the objects in front of her.

EXT. PARIS, 47 RUE MOLIERE - DAY

The semi-detached house is clean and tidy. In the front
garden is a man playing with Two young children. A girl
and a boy. The boy is hanging off a small climbing frame
that has been erected to the side of the front garden. The
man is throwing a hoopla to the girl. It is a picture of
pure happiness.

As the man is about to throw the hoopla back to the girl
he is stopped by a woman who has appeared with a drink,
they kiss and she hands him the drink.

EXT. PARIS, RUE MOLIERE - DAY

We are up close on Isabelle's eyes, watching her watching
the scene at number Forty Seven.

EXT. PARIS, 47 RUE MOLIERE - DAY

The man in the front garden is draining the last part of his drink and when he brings the glass down he spots Isabelle standing in the street, looking at him. He gazes back for a moment and then throws the hoopla.

EXT. PARIS, RUE MOLIERE - DAY

We are close up on Isabelle again and she reacts to being spotted by smiling.

EXT. PARIS STREETS - DAY

Isabelle is walking ahead of Michael again.

MICHAEL

What makes you think that wasn't him?
I mean just because it looked all good
and happy doesn't mean you can rule him out.

She continues walking forward without looking back at him.

ISABELLE

It wasn't him OK! I just know.

MICHAEL

Where are we going now?

ISABELLE

To find a hotel.

MICHAEL

Good. What about the one I said earlier?

ISABELLE

No it looks too old and creepy.

INT. PARIS, GRANDE ROUGE HOTEL - RECEPTION - AFTERNOON

Sure enough, the reception of this hotel is in the old style although it is very clean and tidy. There are two people seated in this area, chatting. Isabelle and Michael enter with their bags. The receptionist finishes with one Customer and is free.

RECEPTIONIST

Bonjour. Puis-je vous aider?

MICHAEL

Sorry. No speak French. Anglitaire?

RECEPTIONIST

Is no problem. What are you looking for?
A single or a double?

Isabelle intervenes.

ISABELLE

How much is a double?

RECEPTIONIST

The double is One hundred and twenty four
and the single is Ninety six - fifty.

Michael is looking at Isabelle but she avoids his gaze.

INT. PARIS, HOTEL ROOM - AFTERNOON

We are inside the hotel room and the door opens and standing out in the hallway are Isabelle and Michael. They stare inside the room for a moment before entering.

MICHAEL

It was your choice!

As they enter we realise that they went for a single.

ISABELLE

There was no point wasting money we don't
have. I was just being practical.

She places her bag on the single bed and lay's beside it.

MICHAEL

Hmm. If the heating goes we always have
body warmth.

ISABELLE

And what is that supposed to mean?

MICHAEL

I was just saying it would be like one of
those disaster movies where you have to
huddle together to keep warm. Why?

ISABELLE

No - I didn't understand. What time is it?

Michael places his bag on the floor and retrieves his mobile.

MICHAEL

Ten to Seven. We should hurry and get some food into us if we are going out again.

EXT. PARIS STREETS - NIGHT

We track Isabelle and Michael as they walk the Paris streets at night. The street is buzzing with people out on the town as they pass by pubs and we can HEAR the PUMPING sound of dance MUSIC coming out of the Entrances as they walk. They both look uncomfortable and feel out of place.

INT. PARIS, NIGHTCLUB - NIGHT

The club is full of young people, the music is LOUD. Isabelle and Michael enter and Michael cups his hand to Isabelle's ear and then goes to the bar. We now favour Isabelle as we slowly pan in on her. She stands motionless as others are dancing and walking past her. Her trance is only broken by Michael handing her a Drink.

ISABELLE

Thanks

MICHAEL

It's too loud. I could speak Japanese to some girl and they wouldn't even know.

ISABELLE

Let's go over there.

INT. PARIS, NIGHTCLUB TABLE - NIGHT

Isabelle and Michael are sitting at a table. The club is buzzing with people and the music is deafening.

ISABELLE

You want to dance?

Michael shakes his head and sinks some of his drink.

MICHAEL

No. You can - I'll get us another drink.

Isabelle jumps down to enter the dance floor as Michael jaunts to the bar - the music is as loud as ever.

INT. PARIS, NIGHTCLUB DANCE FLOOR - NIGHT

The dance floor is heaving with the sweaty loins of young people thrashing around to the pulsating beat of the dance

(CONT'D)

music. Isabelle is trying to dance as energetically as those around her but is somehow off the beat. In the distance she can see Michael talking to someone at the bar. She dances on.

INT. PARIS, NIGHTCLUB TABLE - NIGHT

Michael is sat at the table with the drinks. As Isabelle sits down next to Michael he whispers in her ear. She turns to him and shakes her head. Michael leaves. We focus on Isabelle for the next few seconds as she looks around the expanse of the club. Michael returns.

ISABELLE

Can you look after my bag? I need to use the toilet.

MICHAEL

Sure.

Isabelle departs. Michael looks around and then pops something in her drink.

INT. PARIS, OUTSIDE NIGHTCLUB TOILET - NIGHT

There is a long line of Female's queuing to use the facilities and Isabelle is nervously waiting in line.

INT. PARIS, NIGHTCLUB TABLE - NIGHT

Isabelle returns to the table. Michael is finishing his drink. She has to shout at Michael.

ISABELLE

Sorry about that - you should have seen the queues. Massive.

MICHAEL

Don't worry about it. Drink up - I'll get another.

Isabelle downs her drink in one go in an effort to keep up with Michael.

INT. PARIS, NIGHTCLUB DANCE FLOOR - NIGHT

We cut to images of Isabelle and Michael on the dance floor and the alcohol is obviously kicking in. There is a montage of floaty dance images from Isabelle's POV as everything is now getting distorted. The images get more

(CONT'D)

and more distorted as we slowly -

FADE TO BLACK.

INT. PARIS, HOTEL ROOM - MORNING

The CAMERA starts tracking at the hotel room door and we take in clothes strewn about the floor, we reach the single bed where we see Michael and Isabelle, apparently naked, asleep, half covered by the sheets.

Isabelle is the first to stir, putting a hand to her thumping head - this is her first hangover. She makes to sit up and realises that Michael is beside her.

CUT TO:

Michael stirs alone in the single bed. In the background we can HEAR the SHOWER.

INT. PARIS, HOTEL BATHROOM - MORNING

Isabelle is taking a shower and is interrupted by Michael opening the door. Instinctively she covers up her body from view.

MICHAEL

That was one hell of a club.

Isabelle stares at him.

ISABELLE

Can I finish?

Michael takes his time answering as he stares back at Isabelle.

MICHAEL

Sure.

He closes the door.

EXT. PARIS STREETS - DAY

Isabelle is waiting outside a Coffee shop. Michael exits the shop with a bag, takes out a sausage roll and hands the bag to Isabelle.

ISABELLE

Thanks. I'm going to call mum.

MICHAEL

Why?

ISABELLE

So she doesn't call the police again.

MICHAEL

I reckon she's already done that. It's up to you but I wouldn't bother. Use the call box, it's cheaper than the mobile.

INT. PARIS CALL BOX - DAY

Isabelle dials the number and puts the coins into the slot.

INT. NEWLEY HOUSE, FRONT ROOM - DAY

The phone is ringing... Jess enters and picks up the phone.

JESS

Hello.

ISABELLE (V/O)

Mum. It's Isabelle.

JESS

Izzy - Where the hell are you?
(anxiously)

I was about to call the police and get a search party out again.

INT. PARIS CALL BOX - DAY

ISABELLE

I just wanted you to know I am OK and where I am. Mum. I am in Paris.

JESS (V/O)

Paris? What the hell are you doing there?
oh let me guess... Are you on your own?

ISABELLE

No. Michael is with me.

JESS (V/O)

But I called his father. He told me he had gone to the Cart centre in Canterbury. He dropped him off.

ISABELLE

No he is with me. Please don't tell him - it's not Michael's fault. I didn't think I could do this on my own. Now I am more determined than ever. I am going to do this Mum.

INT. NEWLEY HOUSE, FRONT ROOM - DAY

JESS

Why didn't you ask me?

ISABELLE (V/O)

You? ... I didn't think you wanted to? I thought he moved to France to get away from you?

JESS

This can't go on Izzy. What are you going to do if you find him? What are you going to say?

INT. PARIS CALL BOX - DAY

ISABELLE

I guess I have a few questions. I think I know where to look.

JESS (V/O)

I really don't know. You want to find him that much?

ISABELLE

I wouldn't be here if I didn't.

JESS (V/O)

Just don't get your hopes up.

ISABELLE

Mum please. Have you no idea about this at all. How this feels to me?

JESS (V/O)

He used to work for the Cognac Manufacturing Company, he transferred with them to Paris when the Ipswich site closed. He may very well still be there?

Isabelle breaks into a smile.

ISABELLE

Thanks mum. I'll call you. I promise.

EXT. PARIS STREETS - DAY

Isabelle exits the call box smiling broadly.

ISABELLE

We need to find a building attributed to the
Cogne Manufacturing Company.

MICHAEL

That's gonna be miles away. Can't we go there
this afternoon. my head's killing me.

ISABELLE

We've come this far. I just want to see him.
Talk to him. Then we go home.

MICHAEL

What? Ipswich? To your Drunken Mother?

ISABELLE

Yes. My mother. Like your family is the model.

MICHAEL

Izzy. I came with you to help.

ISABELLE

Help me? HELP ME? What did you do to me last
night? I'm Sixteen years old Michael. One
minute I'm dancing away and the next thing
I wake up naked in the Hotel room with the
biggest headache in the world.

MICHAEL

I had some too.

ISABELLE

Had some what?

MICHAEL

That stuff that guy gave me. He said it was
supposed to give you a real buzz.

ISABELLE

You never gave me anything?

MICHAEL

I put some in your drink. It was only for a
laugh.

ISABELLE

A laugh? Michael. What did you do to me last night?

MICHAEL

I thought you wanted to? We both did.

Isabelle turns away as the realisation that she was violated takes hold.

ISABELLE

Oh God (puts her hand to her mouth) Oh God no.

Michael tries to hug her but she pushes him away.

MICHAEL

Look it's a natural thing. Everyone does it. There's nothing wrong with it. We just got carried away. You didn't like you didn't want to. I just thought...

ISABELLE

It doesn't sound like you thought at all. That's just horrible.

MICHAEL

Look - If you're going to act like this then I'm going back to the Hotel.

Isabelle is really horrified.

ISABELLE

Like what? A girl who's found out she's been drugged and raped? Is that what like?

MICHAEL

No it wasn't like that. I only did it for a laugh. Look I didn't have to tell you did I?

ISABELLE

I wish you hadn't.

MICHAEL

Piss off. That wasn't the way it was.

(agitated)

You wanted to and now you're making a big deal over it.

ISABELLE

That's not true, I...I would never do that. This is disgusting. You're disgusting!

MICHAEL

Look - If you're gonna be like this. I'm going back to the hotel.

ISABELLE

Go back to the hotel. I CAN do this on my own.. Perhaps this was your seedy little plan all along?

Michael starts walking away.

MICHAEL

Fuck off.

ISABELLE

Look after yourself Druggie. Don't worry about me.

MICHAEL

Fuck off.

ISABELLE

Look after yourself.
(to herself softly)
I'll be OK.

Isabelle watches Michael disappear then looks round to find her next reference point.

EXT. PARIS, VARIOUS STREETS - DAY

It happens to be market day. Isabelle emerges from the busy street and is offered fruit to buy from stall holders, which she visibly declines. We see her making conversation with people, asking directions. She is given animated directions from at least two people.

INT. COGNE FULE COMPANY OFFICE - PARIS - DAY

Isabelle is waiting in the reception of this large, plush building. There are one or two people going through the reception area. Isabelle is gazing at the people, thinking. We see the receptionist whisper something to another person behind the reception counter. A man in his early thirties comes through a door to the side of the reception. He walks up to Isabelle with his hand outstretched.

JEAN-CLAUDE

Hello - I'm Jean-Claude, Richard's Manager.
Would you like to come up?

INT. PARIS, JEAN-CLAUDE'S OFFICE - DAY

Isabelle is sitting on a chair in front of Jean-Claude's desk.
Jean-Claude enters with two cups of coffee in plastic cups.

JEAN-CLAUDE

Here you go.

He hands the coffee to Isabelle and sits behind his desk.

JEAN-CLAUDE (CONT'D)

Now. I'm told you have a problem with Richard.
Is there anything I can do?

ISABELLE

A problem? Well no. I just need to meet him.
Talk to him.

His eyes narrow.

JEAN-CLAUDE

Meet him? Has he caused you a problem?

ISABELLE

No. Well...

JEAN-CLAUDE

Sorry Mademoiselle?

ISABELLE

Newley.

JEAN-CLAUDE

Mademoiselle Newley. I need to know that
Richard is giving our Clients the right advice,
if you have a complaint then I need to know so
I can deal with it.

ISABELLE

You don't understand, sorry but - I... I believe
Richard is my father.

Jean-Claude falls back on his chair.

ISABELLE (CONT'D)

I've never met him. Ever. I was told he works
here.

JEAN-CLAUDE

I see.

There is a pause as Jean-Claude works this out in his head.

JEAN-CLAUDE (CONT'D))

No. It's alright. But your age?

ISABELLE

My Age? Both my parents are English. My real parents.

JEAN-CLAUDE

What about your mother?

ISABELLE

I live with my mother.

JEAN-CLAUDE

Right. I didn't think Richard was old enough. I mean - How old are you?

ISABELLE

Sixteen. I was a mistake I've been told.

JEAN-CLAUDE

Well I'm afraid Richard is at another branch today. Could I take a number he can reach you on? I'll make sure it gets passed on.

He hands her a piece of paper and stares at her.

ISABELLE

Do you have a pen?

JEAN-CLAUDE

Pen? Yes here.

She starts writing.

ISABELLE

When is he due back?

JEAN-CLAUDE

Not until Friday. He lives just outside Paris so maybe he can see you in the evening or something?

INT. PARIS, COGNE FULE COMPANY OFFICE, ENTRANCE HALL - DAY

JEAN-CLAUDE

That's no problem.

Isabelle shakes Jean-Claude's hand and departs. Jean-Claude stares out of the window.

JEAN-CLAUDE (CONT'D)

Comment estrange? Est-ce que vous croyez qu'etait Richard de fille?

RECEPTIONIST

Aucun moyen. Il n'est pas assez vieux surement?

JEAN-CLAUDE

Apparemment?

INT. PARIS, HOTEL ROOM - DAY

Isabelle enters the hotel room and walks across to the bed where she finds a piece of paper. She reads it and then drops it on the floor. She then falls on the bed trying to hold back from crying. Michael has obviously left for home.

INT. PARIS, HOTEL ROOM - EVENING

Isabelle is asleep on the bed. All is still and then her MOBILE RINGS. She stirs and then answers the phone still in her prone position.

ISABELLE

Hello...

Once she knows who is on the end of the phone she bolts upright.

EXT. PARIS, OUTSIDE PUBLIC HOUSE - DOCKLANDS - EVENING

Isabelle is leaning against the railings in front of a pub set along the riverside. A few Seagulls fly up and this distracts her as a young man, seemingly only slightly older than Isabelle approaches.

YOUNG RICHARD

Excuse me. Isabelle?

She looks the man up and down - it is obviously not the man she is searching for.

ISABELLE

Yes.

YOUNG RICHARD

I'm Richard. Jean-Claude told me you were Looking for me. He told me why but I think there must be some mistake?

ISABELLE

I... Sorry. How old are you?

YOUNG RICHARD

Thirty. I look younger. You see, this must be wrong. I mean... you've got this wrong. I never had my first proper girlfriend until I was Twenty.

ISABELLE

Why didn't you tell me over the phone?

YOUNG RICHARD

I was a bit shocked I suppose... and curious.

She turns away.

YOUNG RICHARD

Do you want something to eat? Now you're here. We're here.

ISABELLE

I called my mum. Said that I'd found him and was meeting up with him. She told me I shouldn't.

YOUNG RICHARD

Sorry. I'll... I'll go then.

ISABELLE

No. I'll go. Thank you for... Your time.

Isabelle walks away. As we pan out we see Young Richard run after Isabelle. There is a conversation and then she departs.

INT. NEWLEY HOUSE, KITCHEN - DAY

Jess is at the washing up bowl in her dressing gown. She is pouring bottles of alcohol down the sink. She is tired and looks like she has given herself another heavy night. A KNOCK at the door. Jess does not respond. The KNOCK begins again only louder and this time Jess slowly moves from the kitchen glancing at herself in the mirror and disapproves.

INT. NEWLEY HOUSE, ENTRANCE HALL - DAY

The door opens and standing outside is Isabelle with her bag on the floor beside her.

ISABELLE

Well. You don't look the best I've ever seen you.

JESS

No more.

ISABELLE

Can I come in?

JESS

Of course you can. I made a decision. It's all gone.

INT. NEWLEY HOUSE, FRONT ROOM - DAY

Jess is sitting on the sofa and Isabelle comes in from the kitchen with a freshly made Coffee.

ISABELLE

Here you are.

She hands Jess the coffee and sits in the chair opposite.

ISABELLE

So is that all the bottles?

JESS

Every last one.

ISABELLE

What brought this on?

JESS

If you have felt like I have for the last Six months then you would know.

ISABELLE

I suppose I didn't help? Are you going to seek advice - get help?

JESS

I need to. I can't do it on my own. You'll help me Iz? Pouring that lot away felt like my arm was being ripped off.

She lights a cigarette.

JESS
What did he say then?

ISABELLE
Who?

Jess laughs.

JESS
Your Dad. Did he live up to the dream?

ISABELLE
No... I didn't find him.

JESS
I thought you were meeting him?

ISABELLE
Wrong person. Same name. Same Company. Just about 15 years too young. He was only Ten years older than me.

JESS
That definitely wasn't him then. So are you going to do anything else? Is this it now?

ISABELLE
Maybe. Can I have a bath?

JESS
It's good to have you back. Of course you can.

ISABELLE
Me too. I'm sorry but... I just had to find out.

JESS
I do understand. It's hard for me because I was left on my own to have you.

ISABELLE
Yeah. I realise that. Maybe I would have done the same thing? I don't know? I will help you.

JESS
Thanks darling. Promise?

She holds out her little finger.

ISABELLE

Pinkie Promise.

Isabelle wraps her little finger round Jess's little finger.

EXT. IPSWICH, GRAVEYARD - JACK'S GRAVE - DAY

Jess and Isabelle walk up to a grave and stare at the headstone. It now bears the legend:

"Jacob Mark Newley 1970 - 2012"

Isabelle lowers herself and places a pose of flowers by the headstone and blows a kiss to the grave.

JESS

He was a good, good man.

ISABELLE

The best father I could have had.

Jess glances at Isabelle who remains fixed on the headstone.

ISABELLE

Sleep well.

Isabelle stands and turns towards Jess. They caress.

EXT. IPSWICH, GRAVEYARD - DAY

Jess and Isabelle are walking away from the headstone. Jess wipes a tear away from her face.

JESS

Are you OK baby?

Isabelle is silent.

JESS (CONT)

I'm so sorry

She remains silent.

EXT. IPSWICH, OUTSIDE INSTITUTION - DAY

A car pulls up outside.

INT. IPSWICH, CAR - DAY

Jess and Isabelle are in the car. We can see the entrance to the institution in the back ground.

JESS
I think this is it.

ISABELLE
You fine about this?

JESS
(Unconvincingly)
Yeah. No problem.

Jess turns and looks at the Entrance.

INT. IPSWICH, INSTITUTION - DAY

We are now inside the institution and we follow Jess and Isabelle as they come to a glass panel door. Jess peers through the glass pane and we can see a group of adults sat on chairs in a circle. It is an Alcoholics Anonymous type meeting.

JESS
I don't believe it. That's Marie. She was with the seniors when I started. She was so quiet.

ISABELLE
You never know who's got a problem. I read that when they start hiding the bottles that's it.

Jess turns round to Isabelle.

JESS
I never hid them - I poured them away.

ISABELLE
Mum. This will help.

Jess looks back through the pane of glass.

JESS
Hmmm. Maybe?

ISABELLE
Go in. Go on.

JESS

Let me look a minute. See if I know anyone else?

Isabelle pushes Jess through the door.

INT. IPSWICH, AA MEETING ROOM - DAY

The leader of the meeting looks up over her glasses as we hear the DOOR BANG and Jess bustles in.

LEADER

You must be Mrs Newley?

Jess looks embarrassed and turns helplessly at Isabelle who has stayed the other side of the door. Isabelle smiles and gives Jess a thumbs up. Jess turns back to the leader and surveys the rest of the group.

JESS

Hello. How are you?

LEADER

Hello. My name is Anne - I spoke to your Daughter. Please take a seat.

Jess looks round at the group and spots the only empty chair and sits. She still interrogates the group with her eyes.

EXT. IPSWICH, OUTSIDE INSTITUTION - DAY

Isabelle is waiting outside the front door playing a game on her mobile phone. The door goes and the AA Group starts to come out. Isabelle hooks up with Jess as she exits.

ISABELLE

How did that go?

JESS

Interesting.

ISABELLE

Is that it?

JESS

No. Actually it was very good. I'm definitely going to come again. Do you fancy going to a Movie tonight?

ISABELLE

Yeah. Great idea. So it was OK then?

Jess nods.

JESS

Yes.

EXT. IPSWICH, CINEMA - NIGHT

We focus on the film poster for a "Pirates of the Caribbean" Film starring Johnny Depp. We pan down to Isabelle and Jess below the poster, looking up.

ISABELLE

I've seen the first Two. I'd love to see this. Johnny Depp is so hot in this. You'll love it.

They go in.

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INT. IPSWICH, CINEMA - NIGHT

It is the middle of the film and we see Jess and Isabelle transfixed on the film. Jess puts a comforting hand on Isabelle's shoulder and smiles at her.

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EXT. IPSWICH, CINEMA - NIGHT

Jess and Isabelle exit the Cinema and head out towards the street as the Cinema empties.

ISABELLE

That was good but I didn't think it was as good as the first ones.

A Man in his forties comes up behind Jess and taps her on the shoulder. She looks round to find the man has switched to the other side. She spots him.

JESS

Henry. How are you. I haven't seen you for ages.

Isabelle is disappointed her time with her mother has been interrupted and we see it on her face.

HENRY

I'm Fine. Same old... You know? Which film did you see?

JESS

The Pirate one.

HENRY

What did you think?

JESS

Yeah it was OK. Isabelle likes Johnny Depp.

HENRY

Ah. What are you up to now? Fancy going for a drink and a catch up? Both of you?

ISABELLE

Mum?

Jess wants to go.

JESS

I would love to but I think we're doing something else?

HENRY

Oh. Alright. Well maybe next week? You've got my Number still?

JESS

Next week. Maybe. I think I've got it.

HENRY

Great. See you. Have a good night.

Henry turns and walks away. Isabelle and Jess carry on walking down the street.

ISABELLE

Thank you.

JESS

For what?

ISABELLE

Not going. Who was he anyway? I've not met him before.

JESS

A casual acquaintance from years ago.

ISABELLE

Did you sleep with him?

JESS

Isabelle! Do you now assume that every man
I know I've.. Slept with?

ISABELLE

It comes across that way

JESS

Sorry.

INT. NEWLEY HOUSE, FRONT ROOM - NIGHT

The living room is empty. The telephone is ringing. We
hear the key in the lock of the front door and Jess and
Isabelle enter. Jess rushes to the phone.

JESS

Hello... Hello... I can't hear you. Hello.

She slams down the phone.

ISABELLE

Bit late to call isn't it? No idea who it was?

JESS

It was probably Henry.

Jess sits down on the sofa. Isabelle stands.

ISABELLE

What already? I don't like him Mum. He seems
a seedy character.

JESS

Don't worry about it. Come and sit down.

ISABELLE

No. I'm going to bed. Who was that man?

JESS

He was one of Jack's friends. He tried it
on one night and I knocked him back, If
you'll believe that?

Isabelle exits. Jess turns the television on and sits in
front of this for a moment. She then gets agitated and
gets up and reaches behind the sofa and produces a small
bottle of Vodka. She takes a swig and then replaces it at
the back of the sofa.

INT. IPSWICH, CLASSROOM - DAY

We sweep the classroom and see all the students in the middle of an Exam and there, at the end table is Isabelle. A bell goes off to announce the end of the Exam.

AIMEE

Oh my god, We're free!

ISABELLE

I don't know about that! This may be the last Exam but there's more to life than school.

AIMEE

Don't spoil it. You coming to the party tonight?

ISABELLE

Oh... I'd forgot about that. I can't really. I promised Mum I'd help her with some stuff.

AIMEE

NO way. You've got to come. It's the last day party.

ISABELLE

Sorry. I just can't.

INT. NEWLEY HOUSE, STUDY - DAY

Isabelle is working at her Computer. She gazes at the clock on the wall.

INT. NEWLEY HOUSE, FRONT ROOM - NIGHT

Isabelle is lying dozily on the sofa watching television. (CONT) We HEAR the sound of a KEY trying to find its home in the front door lock but failing miserably. Isabelle stands up as Jess stumbles in, Drunk.

JESS

Hello Darling.

ISABELLE

For god's sake mum. Look at you. I thought you were going to the meeting?

JESS

I did baby. I did.

ISABELLE

What happened then?

JESS

I met up with Henry and we went to Brisco's.

Isabelle is angered.

ISABELLE

What did they tell you in the meeting?

JESS

Don't raise your voice to me.

The TELEPHONE RINGS...

ISABELLE

Who the hell is that now?

Jess shrugs her shoulders.

ISABELLE

That better not be that man. I'm gonna tell him to leave you alone.

JESS

It can't be him - he's only just dropped me off.

ISABELLE

Could be his mobile?

Isabelle picks up the phone.

ISABELLE

Hello.

JESS

He hasn't got one.

ISABELLE

Hello... Who is this? If this is Henry I don't want you seeing mum again. Understand!

The phone rings off the other end.

ISABELLE

They didn't say anything and put the phone down. What's going on Mum?

Jess takes to the sofa.

JESS

I don't know. Honestly. Just go to bed Izzy.
It will be alright.

Isabelle stands over the sofa.

ISABELLE

LOOK at you.

She shakes her head and leaves the room.

INT. NEWLEY HOUSE, ISABELLE'S BEDROOM - DAY

Isabelle is now waking up. The light from the morning sun is now breaking through the gaps in the curtains. She is restless and sick. With a bolt she is out of bed and heading for the bathroom.

INT. NEWLEY HOUSE, LANDING - DAY

We hear a loud retch from inside the bathroom.

INT. NEWLEY HOUSE, JESS'S BEDROOM - DAY

Isabelle wearily enters the room. Jess is sound asleep, still in her clothes. Isabelle stares at her, wipes her mouth and leaves.

INT. NEWLEY HOUSE, FRONT DOOR - DAY

A letter is posted through the post box.

INT. NEWLEY HOUSE, STAIRS - DAY

Isabelle creeps downstairs as the letter falls and picks up the letter.

INT. NEWLEY HOUSE, FRONT DOOR - DAY

Isabelle opens up the letter and we pan in on her face as it is opened. Her face drops. It is her Exam results.

EXT. IPSWICH STREETS - DAY

We pan down onto Isabelle as she walks alongside the park. She wants to clear her head.

Music plays as she walks.

EXT. IPSWICH, PARK - DAY

Isabelle is sat on a bench in the park. There are Adults and youngsters playing around her. She is listening to music on her headphones. She reaches into her pocket for her mobile, pulls one plug from her ear and dials

"MICHAEL".

The phone is ringing and then we HEAR the ANSWER PHONE kick in and Michael's voice requesting a message is left. We return to Isabelle's face and then we track her full length down her body to her shoes.

EXT. IPSWICH, PARK - DAY CONTINUOUS

A frisbee lands at Isabelle's feet and we pan back up to her face, which has noticeably changed. Her hair is now slightly longer, indicating the passing of time. The summer scene in the park has now been replaced by the autumn leaves falling in the wind. She smiles as she gently throws the frisbee back to a young boy. She is now wearing a long, thick coat.

EXT. IPSWICH STREETS - DAY

We follow Isabelle as she walks back down the street. She is on her mobile phone.

ISABELLE

No... That sounds fine... How much a month?
Oh... I don't think I can. Sorry... Thanks
for your help.

INT. NEWLEY HOUSE, HALLWAY - DAY

Isabelle enters the house and puts her bag down in the hall. She stops in her tracks as the house is strangely silent. She expected her Mother to be there. Isabelle is looking straight ahead when the silence is shattered by the TELEPHONE.

ISABELLE

Mum?

The TELEPHONE continues to RING as Isabelle stands in the hallway. She then goes into the living room.

INT. NEWLEY HOUSE, FRONT ROOM - DAY

As Isabelle is about to pick up the phone she hesitates for a second and then -

ISABELLE

Hello?

We are not privileged to hear the person on the end of the phone - but Isabelle is...

ISABELLE

Yes. That's right..Who is this?...Paris?

Yes. Yes I did...

At this point in the conversation a sudden realisation appears on her face.

ISABELLE

Oh my god... Um.. Yes. ok.. When? See you... then..

Isabelle replaces the receiver and stares into space. A tear drops from her eyes. We hear the front door open and close and Jess enters the room.

JESS

Iz? What's the matter?

ISABELLE

Mum. Sit down - I've got something to tell you.

FADE OUT.

EXT. LIVERPOOL STREET STATION PLATFORM - DAY

Isabelle is sat on a bench in the station. There is a bustle of people running around. She sips from a freshly purchased milkshake.

She is wrapped up to keep the cold out. She looks at her watch and then looks up at the arrivals board. There is a train coming in. She stands.

The train pulls up and the platform swarms with people departing the train and making their way to the exit. Isabelle is standing amongst these people, looking in the opposite direction. The platform clears and is soon empty. The train departs with Isabelle standing alone.

INT. LIVERPOOL STREET STATION MALL - COFFEE SHOP - DAY

Isabelle is sat at a table by the window stirring a coffee. Outside we are looking at lots of people going past. Isabelle glares out of the window, She is waiting

(CONT'D)

for someone to arrive.

WAITRESS

Would you like some more coffee?

ISABELLE

Yes. Two more please, and some sugar?

She turns her gaze back to the window and there it is. She bolts from her seat.

From inside the coffee shop still, we can see Isabelle hurriedly moving over to a figure in the distance. They exchange words and we then see Isabelle turn round and walk back dejectedly. It was not who she expected.

Isabelle sits back in her seat in the coffee shop as the Waitress arrives with her order.

ISABELLE

Thank you.

Isabelle looks up at the Waitress and behind her we see the man who Isabelle watched playing with his children in the street in Paris. Yes. It is him. He is ordering something from the counter.

Isabelle instinctively stands and stares at him. The man pays for his food and then looks round the room and fixes on Isabelle who is stood, staring at him. He gazes at her for a second and then walks towards her.

ISABELLE

It's You?
(to herself)
Dad?

RICHARD

Isabelle?

She nods. She is now lost for words. There is an uncomfortable silence.

RICHARD (CONT)

Can I sit here?

She nods and they both take their seats.

RICHARD (CONT)

Are you OK?

ISABELLE

Yes... I didn't expect it to be you though?

RICHARD

How do you mean?

ISABELLE

No. This can't be right. It can't be you.

RICHARD

It is.

ISABELLE

I've been trying to track you down. I went to your house in Paris. You were playing with children. You're Children?

RICHARD

Yes. Um... Stephanie is Ten and Joshua is Eight.

Richard reaches into his pocket and pulls out photographs of the children.

RICHARD

You must have a lot of questions? So have I.

ISABELLE

Mum told me you were dead. To protect me. She said you died of Cancer when I was little. Before I could remember.

RICHARD

Really? I knew something wouldn't be right. Tell me what you know and I'll tell you if it's right or not.

Isabelle pushes one of the Coffee's towards Richard.

ISABELLE

I got you this. I don't know how you have it?

RICHARD

Thank you. Milk and no sugar.

ISABELLE

Same as me. Mum always told me you had died and she raised me with her new husband Jack. Jack was a Suffolk man and moved in with Mum When she got here teaching job there. Jack was killed nearly a year ago. It was horrible.

RICHARD

I know about Jack.

ISABELLE

You do? Oh. Mum broke down after the funeral and that's when I found out you were still alive and not dead like she told me.

RICHARD

I bet that was hard to take?

ISABELLE

God yeah. On top of that I then found out mum was cheating on Jack.

RICHARD

That doesn't surprise me.

ISABELLE

Wait a minute. She's not that bad.

RICHARD

You haven't heard my side. Go on...

ISABELLE

Well... Jack was the best dad.. in the circumstances.. you could ever imagine. He was so kind and funny. He could always make me laugh. When he died it was the worst moment of my life. Mum had just become this distant shadow person. She is not even with it half the time now.

Richard takes a long sip from his coffee as he takes in Isabelle's comments.

ISABELLE

When i found out you were alive, we traced you.

RICHARD

Jess wanted to find me? I don't believe that.

ISABELLE

No. Me and my so-called friend Michael. Who is now my Ex Friend.

RICHARD

How did you find me?

ISABELLE

Through the Internet.

RICHARD

Powerful tool.

ISABELLE

Well. Michael found most of it. We went over to Paris, names, addresses, locations. I caught up with this guy with the same name as you who works at that Big black office in the centre. What's it called?

RICHARD

Welles building? Why did you go there?

ISABELLE

Mum said that's where you used to work.

RICHARD

No. Never. I worked in the other one. Still do. Although I'm doing a bit better now than I was then.

ISABELLE

That was a waste of time then.

RICHARD

So how come you didn't knock on my door if you saw me?

ISABELLE

You were the first "Richard" I found. You were playing with the Kids, out in the garden. I dismissed you straight away as I could not believe that someone, as happy as you were, playing with these young children, could possibly be my father.

Richard takes another sip of coffee.

RICHARD

I'm sorry... I saw you though. I always knew this day would come. I have been thinking about it for years. What am I going to say to you? Do you know why you never saw me?

She shakes her head.

RICHARD (CONT)

I know it will be hard for you to understand.

Clears his throat.

RICHARD (CONT)

Basically, I had a one night stand with Jess. I was so drunk. I married young and it wasn't working out. We were separating and I went out with some of my friends. I spent the night at hers and left in the morning. I didn't hear anything from her until about six weeks later. She called me up, I remember what I was doing, playing badminton. She was in a state and needed to see me. So I drove round to hers. I had half an idea when I went round. She told me she was pregnant. I tried... I mean we tried to do the decent thing and become boyfriend - girlfriend. It didn't work out. I found myself hating her. She was just this Good time girl. Didn't seem to have consideration for anything other than herself and she seemed to have this split personality thing going on. One minute she was fine and the next? I don't think she had the best upbringing. I had to leave.

ISABELLE

You could have stayed in contact though?

RICHARD

I know... I know... It's just. I couldn't even stand being in her presence. It made me so low I was screaming inside just to be able to turn back the clock.

ISABELLE

Turn back the clock?

RICHARD

Well.. Yes.

Isabelle gets up from her seat.

RICHARD

No. Please... sit down.

She lowers into the seat again.

RICHARD

Look. I didn't want anything to do with that woman after we split. The only time I heard from her is when she wanted money. I set up a direct debit and have only had two letters from her since.

ISABELLE

Did you write to her?

RICHARD

Yes. Only once. She told me she wanted me to see you but I had to wait. I was still waiting.

ISABELLE

I didn't know you paid her.

RICHARD

Up until 10 months ago. When you were Sixteen.

ISABELLE

But that doesn't mean you couldn't just acknowledge me. That I actually exist.

RICHARD

I know. I was scared of her. It sounds daft a grown man thinking like that but that's how it was. If not having anything to do with you meant that I didn't have to deal with her that's the path I chose.

ISABELLE

So why did you come here today?

Richard finishes his coffee.

RICHARD

Closure perhaps? A chance to tell you what happened? I had a feeling you would have spent the last Sixteen years being told by your mother that I was some evil monster.

ISABELLE

Not at all. I assumed you were dead. I didn't have many questions then. She's hardly told me anything about you because she didn't know herself. You don't know anything about her. She may not always do the right things but I have had some great times with her. She was always there.

She is getting irritated and starts pulling at a napkin.

ISABELLE (CONT'D)

You sound like you came here for yourself. Not for me.

RICHARD

No. No. I wanted to see you. I always have. You have a lovely brother and sister. I wanted to see if we could arrange something - Going forward? I know it would be long distance.

ISABELLE

Just like that? I had to find you. I really don't believe this.

RICHARD

I know it must be hard but I am here now. I am here for you.

ISABELLE

Does your wife know your here?

Richard looks elsewhere and is silent.

ISABELLE

You haven't told her have you?

He turns back to Isabelle.

RICHARD

I'm actually on a business trip.

ISABELLE

You told her it was a business trip. She... doesn't know about me. Does she?

RICHARD

She knows you exist. I haven't told her I was going to meet you. I had to come to London for this work meeting and... Look. You're not second best... I...

ISABELLE

You are on business.

RICHARD

No. Look. I tied the two things in together.

ISABELLE

Unbelievable! I've been expecting you to be like Jack, you know, all the things I could ever ask for in a Father! He was brilliant, he was always the one I could go to when I needed help. He was there for me. Now he's gone. GONE! I thought, maybe, there might be a little of Jack in you... but NO!

Isabelle gets up from her seat. She is very emotional.

ISABELLE

You left me! You fucking left me. You're a monster. All men are monsters who can't face responsibility. Look at me!

Isabelle opens her coat to reveal the slight bump of Pregnancy.

ISABELLE

LOOK AT ME!

Richard stares at the bump - his future grandchild.

EXT. LIVERPOOL STREET STATION MALL - DAY

We are looking at the exterior of the coffee shop as the CAMERA pulls out and up.

Music Cue: "THE NEXT LIFE" By "SUEDE"

We see Isabelle exit the door and as we pan out, we lose her in the crowd. Seconds later, a bemused Richard then exits and he walks away in the other direction until, he too, is lost in the crowd.

FADE OUT.