

CATHERINE'S TREASURE

Written by

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FADE IN:

EXT. GARDEN - DAY

SUPER: LONDON - SPRING 1940

A small, neat garden plays host to a child's tea party.

CATHERINE (12) plays with her dolls. She pours them tea.

INT. KITCHEN - DAY

A typical pre-war kitchen. A wireless plays a big band tune.

LIZ (35) prepares lunch. She looks up and knocks on the kitchen window.

LIZ

Lunch!

Catherine leaves her dolls and runs towards the house.

She enters, sits at the table and takes a few mouth fulls before coughing a few times.

Liz looks up, concerned, and moves to Catherine to feel her forehead.

LIZ (CONT'D)

Are you ok, love? You feel a little warm.

CATHERINE

I feel ok.

Catherine coughs more severely.

LIZ

Fresh air will do you good. Go back outside when you've finished but you come back inside if you feel unwell, ok?

Catherine nods with a full mouth.

She finishes her lunch and goes back out to the garden.

Liz clears away the lunch things.

EXT. GARDEN - SOME TIME LATER

Catherine plays with her dolls. Liz hangs the washing.

Another cough, this time more severe.

Liz comes over as Catherine collapses.

LIZ
Cathy? Cathy! Wake up, love.

Liz cradles Catherine.

LIZ (CONT'D)
Jack! Jack!

Liz's husband JACK (36) rushes out to the garden.

JACK
What's wrong? Christ! What's
happened?

LIZ
I don't know. She just collapsed.

JACK
Cathy? It's Dad, wake up, love.

Catherine is unresponsive. Jack picks her up and cradles her in his arms.

JACK (CONT'D)
Let's get her indoors. Get the
Doctor, Liz.

Jack carries Catherine into the house, Liz follows.

INT. KITCHEN - EVENING

SUPER: PRESENT DAY

The same kitchen now has modern appliances. A small television shows a music video. The Electro Pop music fills the kitchen. JANE (32) does general housework.

EXT. GARDEN - EVENING

MADDY (12) runs around and chases imaginary fairies and has fun.

Jane knocks on the kitchen window and gestures for Maddy to come inside.

Maddy runs towards the house.

INT. KITCHEN - EVENING

Maddy runs inside and trips, falling against the kitchen table.

A glass vase topples over and rolls off the table. Jane reaches for it but misses.

It SMASHES on the floor.

They freeze, look at each other with wide eyes and more concern than they should have.

MADDY
I'm sorry, Mummy!

Jane hesitates before fussing to clear up the pieces.

JANE
It's ok, accidents happen. Just
don't say anything.

MADDY
Ok.

JANE
Wash up for dinner, Daddy will be
home soon.

Maddy washes her hands in the kitchen sink.

INT. HALLWAY - EVENING

The front door opens and DAVID (36) enters.

He hangs up his coat and moves through to...

INT. KITCHEN - EVENING

David enters to find Jane and Maddy at the table. Dinner is laid out but nothing has been touched.

He kisses Maddy and Jane in turn before he sits.

DAVID
This looks nice, love.

JANE
Thought I'd make your favourite
today.

DAVID
Any day with pork chops is a good
day.

Jane and Maddy stare in silence as David picks up his cutlery and lifts food to his mouth.

As though permission has been granted, Jane and Maddy now eat.

They all eat in silence.

David casually points with his knife to the centre of the table.

DAVID (CONT'D)
Where's my Nan's vase?

Jane tenses.

Maddy tentatively lifts her fork to her mouth, she doesn't look away from her plate.

JANE
Oh right, I forgot to mention. I
knocked it over when I was cleaning
today. It smashed. I'm sorry, love.

David takes a deep breath.

DAVID
So, you thought making my favourite
meal would make up for destroying
my late Grandmother's vase?

JANE
I knew you'd be upset, love.

DAVID
And yet you didn't think to bring
it up?

Jane hangs her head.

JANE
I got sidetracked. I'm sorry.

David puts his cutlery on the table.

DAVID

Maddy!

Maddy stops chewing but does not look up.

Jane lifts her eyes just enough to look at Maddy, tears well.

DAVID (CONT'D)

Dinner's finished. Go and play in
the garden.

Maddy, eyes still down, places her fork on a plate that's barely touched.

She swallows what's in her mouth, stands and leaves.

EXT. GARDEN - DUSK

Maddy runs to the end of the garden and enters a shed.

INT. SHED - DUSK

The interior of the shed has signs of a makeshift clubhouse. There are drawings on the walls, toys strewn around, this is Maddy's own space.

Maddy takes refuge and hides in her space.

She turns and peers out of the window, back towards the house.

She can see David through the kitchen window. He stands and speaks down to Jane still seated at the table.

David reaches for her and drags her out of her chair and up on her feet.

He slaps her hard across the face.

Jane stumbles back.

Maddy gasps and puts her hands to her mouth to sob.

She drops to the floor and hugs herself, squeezing her eyes shut.

She opens her eyes and takes deep breaths to calm herself then sees something under a workbench. She reaches for it and pulls out a small tin box, no bigger than her palm.

A logo on the tarnished box reads "Songster Golden Pick Up Needles".

Maddy dries her eyes on her sleeve.

She opens the box and takes out a folded note. She opens it.

Handwriting on old, yellowed paper.

JANE (O.S)
(cracking voice)
Maddy! It's time for bed, love.

Maddy folds the note and places it back inside the box, puts the box in her pocket, gets up and leaves the shed.

INT. KITCHEN - EVENING

Maddy enters.

Jane stands at the sink and washes up the dinner things.

Sounds from the TV emanate from the living room.

MADDY
Mummy?

Jane turns to Maddy, her face red and swollen. She's been crying but tries to compose herself.

JANE
It's ok, love. Let's get you upstairs and into bed.

Jane and Maddy make their way past the living room.

INT. LIVING ROOM - EVENING

A small, cozy room with a three piece suite. David lounges in the armchair and watches TV with a beer in his hand and his feet on the coffee table.

He sees Jane and Maddy walk past the door.

DAVID
Maddy!

Maddy freezes and looks at Jane. Jane silently reassures her and gestures that it's ok.

Maddy enters and goes to David.

DAVID (CONT'D)
Where are you going?

MADDY
To bed, Daddy.

DAVID
Without saying good night?

Maddy approaches David.

MADDY
Night-night, Daddy.

Maddy hugs David and kisses him on the cheek. There's no warmth or emotion in her action.

She turns and leaves.

INT. HALLWAY - EVENING

Jane puts her arm around Maddy, they both go upstairs.

INT. MADDY'S BEDROOM - EVENING

The room is an explosion of pink and frills.

Jane folds Maddy's clothes and places them on a chair. She picks up toys from the floor and places them back on the shelves.

Maddy enters in her pyjamas.

JANE
Teeth clean?

Maddy climbs into bed. She is distant.

MADDY
Yup.

Jane frowns but dismisses Maddy's mood. She puts Maddy to bed kisses her on her forehead.

JANE
Night-night, love.

Maddy softly touches Jane's red and swollen cheek.

MADDY
Why does he do that, Mummy?

Jane fights back tears.

JANE

It was Mummy's fault, love. I made a mistake is all.

MADDY

I make mistakes sometimes and he doesn't hit me.

JANE

That's because he loves you very much.

MADDY

Doesn't he love you, then?

JANE

Of course he does. And I love him too. Sometimes I just have to be reminded not to make mistakes.

MADDY

But why, Mummy?

Jane struggles to keep herself from crying.

JANE

No more questions, love, it's late. Time to sleep now.

Jane kisses Maddy again and makes sure she's tucked in, then gets up to leave. She pauses at the door.

JANE (CONT'D)

Light on or off?

MADDY

On, please.

Jane leaves the light on and closes the door.

Maddy listens to make sure Jane has gone, then gets up and retrieves the box from her clothes and jumps back into bed.

She opens the note again and reads.

MADDY (CONT'D)

Twelfth of April, 1940. My name is Catherine Blackstock. I live at forty-two Caldwell Drive. I am twelve years old--

FLASHBACK - CATHERINE'S BEDROOM - DAY/1940

Same bedroom with a more spartan appearance. An old toy tea set is set upon a small wooden table. A rag doll sits in one of the two child sized chairs that flank the table.

Catherine sits up in an old iron framed bed as she writes her note. She looks well and talks aloud as she writes.

CATHERINE

--and I live with my mother, father and brother. I do not go to school because I am not very well and the doctor said I must stay in bed.

There's a knock on the door and Liz peers around it.

LIZ

Cathy? Doctor Jackson is here to see you.

Catherine looks up from her writing with a cheerful expression.

CATHERINE

One second, Mummy.

Catherine adds to her note then sets it aside as Liz and DOCTOR JACKSON enter.

Liz hangs back a little while Doctor Jackson examines Catherine.

DOCTOR JACKSON

Good morning, Catherine.

CATHERINE

Good morning, Doctor Jackson.

Doctor Jackson opens his small leather bag and takes out a stethoscope and hangs it around his neck.

DOCTOR JACKSON

How do you feel today?

CATHERINE

Much better, thank you.

DOCTOR JACKSON

Wonderful. Let's have a listen, shall we?

Catherine nods and sits forward allowing the doctor to listen to her chest with the stethoscope.

INT. KITCHEN - DAY

Liz, Jack and Doctor Jackson sit at the table with cups of tea.

LIZ

She seems so much better.

Doctor Jackson sips his tea.

DOCTOR JACKSON

Indeed. But I wouldn't want to send her back to school or recommend anything too strenuous just yet.

LIZ

She wants to make a little treasure hunt around the house so if anyone else ever lives here, they can find them.

Doctor Jackson raises an eyebrow.

DOCTOR JACKSON

Seems like a nice gesture. May I ask why?

Jack takes Liz's hand.

JACK

Do you remember young Lucy Lucas, from number thirty-six?

Doctor Jackson gives an understanding nod.

DOCTOR JACKSON

Ah yes. Were they friends?

LIZ

Yes, Cathy remembers how she was at the end. I didn't think she would. It must be, what? Three years ago?

JACK

Four.

DOCTOR JACKSON

It's difficult to predict how these things will pan out. For now Catherine seems fine. Her lungs sound clear but I still wouldn't recommend too much stress.

He takes another sip of tea.

DOCTOR JACKSON (CONT'D)

That said, I don't see why she
couldn't hide a few things around
the house if it keeps her in good
spirits.

Liz and Jack smile with relief.

INT. MADDY'S BEDROOM - NEXT MORNING (BACK TO PRESENT DAY)

Maddy sleeps but still clutches the note.

She wakes, looks at the time, leaps out of bed and grabs her
clothes.

INT. KITCHEN - MORNING

Maddy, now dressed, rushes in.

David and Jane already seated at the table. Breakfast
untouched.

DAVID

You know what time breakfast
starts, Maddy?

Jane tenses. Her eyes go wide as she looks at Maddy.

Maddy stops in her tracks. She looks at her mother, then her
father.

David gives her an impatient look.

MADDY

Sorry, Daddy, I didn't sleep very
well.

DAVID

Are you sick?

Maddy falters.

MADDY

No, Daddy.

DAVID

Then next time make sure you're on
time. Me and Mummy have been
waiting. Don't get lazy just
because it's the school holidays.

Maddy hangs her head.

Jane, grips her own hands so tight, white knuckles form.

MADDY

Yes, Daddy. Sorry, Daddy.

DAVID

Eat your food. I have to rush my
breakfast now or I'll be late for
work.

David gobbles his food without looking at Jane.

Jane exhales and the white knuckles subside.

DAVID (CONT'D)

See what happens when you let her
run wild?

Jane slumps at being chastised.

They finish their meal in silence.

EXT. HOUSE - MORNING

David leaves the house. He walks down the garden path and
gets into his car.

The upstairs curtains twitch briefly to reveal Maddy looking
down at her father as he drives off.

INT. MADDY'S BEDROOM - DAY

Maddy, excited, enters.

She retrieves the note from her bedside table and reads it
again.

MADDY

--I've hidden some of my treasures
around the house. Daddy said one
day another family might live here
and I thought it would be nice for
you to have some nice things when
you get here--"

Maddy looks up and smiles.

MADDY (CONT'D)

Treasures!

She continues to read.

MADDY (CONT'D)
--"the first can be found inside
the highest point--"

Maddy frowns.

MADDY (CONT'D)
The highest point?

She looks at one of her dolls.

MADDY (CONT'D)
What does that mean?

The doll doesn't answer.

Maddy exhales sharply.

MADDY (CONT'D)
You're no help at all, Matilda!

She studies the note once more.

MADDY (CONT'D)
It must be in the house. At the
highest point?

She gasps and rushes from the room, excited to begin the hunt.

INT. UPPER HALLWAY - DAY

Maddy stands in the hallway looking up at the hatch to the attic. She looks around and spies the pole hook. She grabs it and tries to reach the hatch.

Even on tip toes she's a little too short.

MOMENTS LATER

Maddy's bare feet walk down the carpeted hallway, followed by the back legs of a chair dragging across the carpet.

Maddy places the chair under the hatch and climbs on it.

She uses the hook pole and struggles to pull down the hatch.

When it's halfway down she jumps off the chair and moves it away. She uses the pole to pull down the folding ladder where she can grab it and extend it fully.

INT. ATTIC - DAY

The attic is dark. A square of light from the open hatch illuminates it a little.

Maddy's head pops up through the opening.

She looks around before pulling herself up, locates the light switch and turns it on.

There are piles of boxes and old junk.

Maddy looks a little daunted by the task ahead.

She takes a deep breath and then roots through the piles. She attempts to move a few boxes but they are too heavy.

INT. UPPER HALLWAY - DAY

Jane comes up the stairs with a stack of folded laundry.

She sees the open attic hatch.

JANE
Bloody hell!

She places the laundry on the chair Maddy left and climbs the ladder.

INT. ATTIC - DAY

Maddy rummages through a box of junk.

Jane appears in the hatch opening.

JANE
What are you doing?

Maddy jumps and turns.

MADDY
Oh! Hi, Mummy.

Jane pulls herself up into the attic.

JANE
You know Daddy doesn't like you coming up here, love. It's dangerous. Put everything back as you found it and come back down.

MADDY
I can't right now, Mummy.

JANE
Why not? What are you looking For?

Maddy looks sheepish.

MADDY
Nothing.

JANE
Maddy, tell the truth now.

Maddy sighs and takes the note from her pocket and hands it to Jane.

MADDY
I found this in the shed.

Jane reads the note, then looks back at Maddy.

JANE
We don't have time for this, love.
What if Daddy came home early?

MADDY
He never comes home early. Please,
Mummy, can I just look a bit
longer?

JANE
You know the chances of finding
anything are pretty small, love.
This note was written forty years
ago. I doubt there's anything here.

Maddy gives Jane puppy dog eyes.

MADDY
Please?

Jane sighs then smiles.

JANE
You know one day that's going to
stop working on me.

MADDY
But not today, right?

JANE
No, love, not today.

Maddy flings herself at Jane and hugs her.

MADDY
Thank you, Mummy.

Jane has to support them both from falling though the attic hatch.

JANE
Careful, love!

Maddy releases Jane and laughs.

MADDY
Sorry.

Jane reads the note again.

JANE
Y'know, now that I think of it, I'm sure there was a big old trunk here when we moved in. It's been so long since I've been up here I forgot all about it.

Maddy's face brightens with a beaming smile.

MADDY
Really?

JANE
Uh huh. I don't remember Daddy throwing it out. It was over there in that corner, I think.

Jane gestures to the far corner of the attic.

There are a lot of boxes and junk in the way.

They both sigh and look a little crestfallen at the thought of having to wade through it all.

They look at each other.

JANE (CONT'D)
Well, the quicker we start the quicker we finish. Right?

Maddy smiles.

MADDY
Nothing to it but to do it!

They laugh and begin moving stuff out of the way.

INT. ATTIC - LATER

Jane and Maddy are dusty and dirty. They both have smudges on their faces.

The attic now in disarray.

They both heave away one final box exposing an old travel chest.

They sit back and take a breath.

JANE
Well, there it is.

Maddy rushes to it and tries to drag it out a little.

JANE (CONT'D)
It's ok, love, leave it there.

They examine the chest.

Jane puts her hand on the left clasp, Maddy puts a hand on the right.

JANE (CONT'D)
Ready?

MADDY
On three?

Jane nods.

JANE
One... two... three!

MADDY (CONT'D)
One... two... three!

They pop the clasps, open the lid and crane their heads forward.

From inside the chest, two excited faces peer in, eyes dart about.

The look of excitement fades.

Jane and Maddy sit back, disappointed.

The chest is empty.

Jane offers an encouraging smile.

JANE
Well, we had fun searching. Right?

MADDY
(not convinced)
I was sure --

Jane puts her arm around Maddy's shoulders.

JANE
Never mind, love. Let's put all
this stuff back.

Maddy nods reluctantly.

Jane grabs the lid and lowers it down.

Maddy stops her.

MADDY
Wait!

JANE
What?

Maddy points to the corner of the chest where the lining has
come away from the wooden side.

The corner of some paper is visible.

MADDY
What's that?

Jane reaches in and pulls the lining back a little more to
reveal an old envelope. She takes it out.

Maddy is ecstatic.

MADDY (CONT'D)
I knew it, I knew it!

Jane smiles and hands the envelope to Maddy. Maddy beams at
it.

JANE
Well, aren't you going to open it?

Maddy rushes back under the light to get a better view. She
sits on the floor.

Jane crawls over to her.

Maddy opens the envelope and takes out a note and reads it.

MADDY
I hope you have found this
treasure--

FLASHBACK CATHERINE'S BEDROOM - DAY/1940

Catherine sits in bed and writes her note. She looks much sicker than before.

She reads aloud as she writes.

CATHERINE
--as I am unable to get out of bed
and had to ask Daddy to hide it in
the chest for me.

There's a knock on the bedroom door, Jack enters.

JACK
How you feeling, love?

Catherine stops writing and looks up at her father. She smiles, she looks a little better.

CATHERINE
I'm ok, Daddy.

JACK
Good. I brought that photograph you
wanted.

He hands Catherine a photo.

INSERT - PHOTO

A black and white photo of Jack, Liz, a young Catherine and a baby boy.

BACK TO SCENE

CATHERINE
Thank you.

Catherine has a severe coughing fit. Jack sits on the bed and cradles her.

He reaches for a glass of water from the bedside table and offers it to Catherine.

She sips from it. The coughing subsides.

JACK
Better?

CATHERINE
Yes.

JACK

That's enough for now, love. You can finish your note later. Time to rest now.

CATHERINE

I'm ok, Daddy, I've almost finished. Can you please put it in the chest in the attic?

JACK

Ok, but only if you promise to rest once you've finished it?

CATHERINE

I promise.

Jack stands and puts the glass of water back on the bedside table.

Blood swirls in the water.

Catherine goes back to her note.

CATHERINE (CONT'D)

Here is a photo of me with Mummy, Daddy and my brother Charlie.

INT. ATTIC - (BACK TO PRESENT DAY)

Maddy puts the note aside and looks into the envelope again.

She pulls out the photo, smiles and hands it to Jane.

MADDY

Look, Mummy, it's Catherine.

Jane smiles.

JANE

She's very pretty.

MADDY

What do you think was wrong with her?

JANE

I don't know, love. She was definitely a brave little girl. Does the note say anything else?

Maddy returns her attention to the note.

She smiles.

MADDY
It's a clue to the next treasure.

Jane nods.

JANE
Well, where is it?

Maddy reads aloud.

MADDY
The next treasure can be found
under the way to the landing above.

She sits back and contemplates the clue.

JANE
What do you think?

Maddy looks up.

MADDY
Above the house?

Jane smiles.

JANE
Any higher and we'll be on the
roof.

Maddy sighs.

Jane is also lost in thought.

JANE (CONT'D)
So, it's lower than us but a
landing above?

MADDY
Above what?

Jane's face brightens.

JANE
You know, your Grandma used to call
the upstairs hallway the upstairs
landing.

Maddy follows the train of thought.

MADDY
So, if that's the landing above,
then the way must be the stairs--

They both realise together.

JANE	MADDY (CONT'D)
The cupboard under the stairs!	The cupboard under the stairs!

Maddy gets up and steps onto the ladder.

JANE
Where are you going?

MADDY
Under the stairs.

JANE
You want to look now?

Maddy looks at her surprised.

MADDY
Erm... treasure?

Jane sits back.

JANE
There's plenty of time to play
later, love.

Maddy tries the puppy dog eyes again.

MADDY
But I wanna learn about Catherine.

Jane smiles.

JANE
Not this time, young lady.

Maddy folds her arms across her chest.

MADDY
Fine!

Jane looks at her watch. She gasps.

JANE
Look at the time! We have to clean
all this up and I have to have
dinner ready for when Daddy gets
home. Come on, help me. Quickly.

Maddy climbs back up into the attic with a sense of urgency. The treasure forgotten for now.

They both grab boxes and put them back.

INT. UPPER HALLWAY - DAY

Jane stands at the bottom of the ladder as Maddy climbs down.

Jane folds the ladder back up and closes the hatch. Maddy leans against the wall.

Jane picks up the chair, the laundry still on it.

JANE

Let's get this lot put away and get dinner ready. Look at the state of us. We're filthy.

Maddy nods.

As Jane leaves, Maddy follows.

On the wall where Maddy was standing, a grimy handprint.

INT. KITCHEN - EVENING

The table set and the food in place, Jane and Maddy sit down just as the they hear the front door open.

INT. HALLWAY - EVENING

David closes the door, removes and hangs his coat before he makes his way to the kitchen.

INT. KITCHEN - EVENING

David enters and acknowledges them both.

He sits and immediately eats.

JANE

How was your day?

DAVID

Not bad. Long as usual.

JANE

Well, you're home now, love.

DAVID
What did you do today, Maddy?

Maddy glances at Jane.

MADDY
Just played in the garden, mostly.

DAVID
Good. Enjoy these days while you
can before school starts again.

MADDY
I will, Daddy.

David finishes, stands and leaves.

INT. UPSTAIRS HALLWAY - EVENING

A toilet flushes.

The bathroom door opens, David steps out.

His eye immediately lands on the wall. He moves closer for a
look.

The grubby hand print.

INT. KITCHEN - EVENING

David enters.

Jane and Maddy do the washing up.

DAVID
Both of you, come with me.

He turns and leaves.

Jane and Maddy look at each other.

Afraid.

They follow. Jane leads.

INT. UPPER HALLWAY - EVENING

David stands and waits as Jane and Maddy climb the last step
to the hallway.

David nods towards the mark on the wall.

DAVID

Well?

Jane closes her eyes, berating herself, she knows what's coming.

Maddy stands behind her a little.

JANE

Oh, I didn't notice.

DAVID

Uh huh. So why is it there?

JANE

I was in the attic moving a few things around. I got a little dirty.

DAVID

Really? Maddy, come here.

Maddy hesitates.

David raises his eyebrows, surprised.

DAVID (CONT'D)

So, do I have to ask you twice these days?

MADDY

No, Daddy. Sorry, Daddy.

Maddy approaches her father. He kneels down to meet her gaze.

DAVID

Put your hand on the mark.

Reluctantly Maddy does as she's asked. Her hand matches the size of the print.

David stands and looks at Jane.

JANE

I was up there looking around, I've been thinking of turning it into another bedroom or something, there's a lot of space up there. Maddy came up to help.

David turns his gaze to Maddy.

She nods her head in silence.

DAVID

Loft extensions are expensive. You should consult me before making decisions like this.

JANE

I haven't decided, I was just--

David's stare is enough to silence her.

JANE (CONT'D)

I'm sorry.

David keeps his gaze on Jane.

DAVID

Maddy, bed time.

Maddy turns and enters her room without a word.

INT. MADDY'S BEDROOM - NIGHT

Maddy sits on her bed.

David's shouts penetrate the closed door

DAVID (O.S)

All day I work so you can both have a roof over your head. Do I really have to come home to this filth?

JANE (O.S)

You're right, David, I'm sorry.

DAVID (O.S)

Bloody right you're sorry.

SLAP!

Maddy flinches as though she herself were struck.

She screws her eyes shut, covers her ears and rocks herself in the silence.

MOMENTS LATER

Maddy uncovers her ears. There are no more sounds of violence.

She relaxes and retrieves her diary from under the bed, sits back, opens it and writes.

INT. MADDY'S BEDROOM - MORNING

Maddy wakes up still in the clothes from the night before.
Her diary lies next to her.

She hides it back under the bed.

INT. KITCHEN - DAY

Maddy and Jane sit at the table.

David enters and turns on the radio.

RADIO ANNOUNCER (V.O.)
...And what a beautiful Saturday
morning it is. Glorious and sunny
and continuing into the afternoon
with--

David turns it off and sits at the table.

JANE
Morning, love.

MADDY
Morning, Daddy

David acknowledges them with a grunt. A newspaper beside
David's plate.

He opens it and reads as he eats.

Maddy glances at the cupboard under the stairs. Jane sees
this and clears her throat.

JANE
David?

David doesn't look up from the newspaper.

DAVID
Yes?

Maddy glances at the cupboard again, then back at Jane.

JANE
I was thinking of taking Maddy to
the library today.

DAVID
Why?

JANE

She's getting a little old for the books she has and the library is cheaper than buying new ones.

MADDY

They mostly have pictures, Daddy. Only little girls read picture books.

Jane is a little startled that Maddy spoke without being spoken too, she tenses.

David looks up from the newspaper.

He looks from one to the other.

DAVID

Ok.

He turns his attention back to the newspaper.

Jane relaxes and smiles.

Maddy is pleased.

MADDY

Thank you, Daddy.

DAVID

Just make sure my lunch is prepared before you go.

JANE

Of course, love.

DAVID

And be back in time to make dinner.

Jane's smile disappears.

JANE

Absolutely. Thanks, love.

INT. MADDY'S BEDROOM - DAY

Maddy writes in her diary.

There's a knock on the door and Jane enters.

JANE

Time to get ready, love. We're leaving soon.

Jane leaves and closes the door.

Maddy, excited, gets up and gets ready.

INT. LOUNGE - DAY

David watches TV.

Jane stands in the doorway and puts her coat on.

JANE
Lunch is all ready and in the
fridge, love.

David dismisses her with a wave.

Maddy comes down the stairs.

JANE (CONT'D)
Ready?

MADDY
Yep.

Jane helps Maddy put her coat on.

Maddy approaches David.

MADDY (CONT'D)
Bye bye, Daddy.

She kisses him on the cheek. He doesn't respond.

EXT. STREET - DAY

Jane and Maddy walk along the street and hold hands.

MADDY
I've never been to the library
before.

Jane stops and kneels down to face Maddy.

JANE
We're not going to the library,
love.

Maddy looks disappointed.

MADDY
Why not?

Jane adjusts Maddy's coat a little.

JANE

We're going somewhere else. I'll explain when we get there. But it's very important that we tell Daddy we went to the library, ok?

Maddy looks confused, and a little afraid.

MADDY

But what if he finds out we lied?

JANE

He won't, love. And stop looking at the cupboard under the stairs or Daddy will ask you why?

MADDY

I can't tell him about Catherine?

JANE

Best not to, love. You know how he doesn't like to be disturbed with things.

Maddy hangs her head.

MADDY

Ok, Mummy.

Jane stands and they continue their journey.

Jane stops at a rubbish bin, Maddy a few steps ahead.

Jane takes an opened home pregnancy test kit from her pocket and looks at it.

JANE

Bloody hell!

She throws it in the bin.

Maddy stops and turns back.

MADDY

What's wrong Mummy.

Jane catches up and smiles.

JANE

Nothing, love. C'mon, we're on an adventure.

Maddy brightens a little and they sing a song.

Maddy skips along next to Jane as they continue down the street.

INT. RECEPTION - DAY

Jane and Maddy enter reception.

A sign on the front of the reception counter says "London Borough Council".

A RECEPTIONIST is seated behind the counter. She acknowledges Jane and Maddy as they pass.

INT. REGISTRY - DAY

Jane and Maddy enter.

There are tables with microfiche viewers on them and rows of filing cabinets and shelves loaded with various tomes.

There's no one around. They sit at a table. Maddy surveys the room.

MADDY

This is kinda like a library.

JANE

Sort of, but this place stores other things.

MADDY

Like what?

JANE

What this building does is keep all the records of births, deaths and marriages.

Maddy looks confused.

MADDY

So?

Jane sighs dramatically.

JANE

So, who are we trying to find out more about?

Maddy screws up her face trying to think. She brightens and shouts as she gets it.

MADDY
Catherine!

Jane looks around nervously and laughs.

JANE
Shh! Quiet love.

Maddy looks sheepish.

MADDY
(whispers)
Oh right. Sorry. So we can see where Catherine was born right?

JANE
Much more than that. We can see where she was born, if she got married and to whom. Then we can see if she's in the phone book and return her treasures to her. What do you think?

Maddy can hardly contain her excitement.

MADDY
Really? Do you think we could?

JANE
Let's see, shall we?

Jane takes a notepad and pen from her bag.

INT. REGISTRY - SOME TIME LATER

The table is strewn with different microfiche and reference books. There's a few scribbled notes on Jane's notepad.

Jane sits back and reads the notes.

JANE
Well, Catherine definitely lived in our house.

MADDY
We know that already.

JANE

Born on fifteen June 1928 to Jack and Elizabeth Blackstock. One brother, Charles, born August 1937.

MADDY

But *she* never got married?

JANE

It doesn't look like it, love. I can't find a marriage certificate.

Frustrated, Maddy slams shut the phone book.

MADDY

I can't find her in the phone book, either.

JANE

It's a start anyway. We have to go now though, it will be time to make dinner soon.

They both clear their things away.

Jane takes a stack of microfiche and places them in a tray marked "returns" on another table.

INT. RECEPTION - DAY

Jane and Maddy exit the registry and pass a RECEPTIONIST. They nod their farewells and leave.

INT. HALLWAY - DAY

The front door opens and Jane and Maddy enter. They hang up their coats and walk to the lounge.

INT. LOUNGE - DAY

David still watches TV. He doesn't acknowledge them.

MADDY

Hello, Daddy.

She kisses him on the cheek.

JANE

Hi, love.

David doesn't take his eyes from the TV.

DAVID
Where are the books?

JANE
There was nothing suitable. We'll
go back in a day or two and have
another look.

DAVID
It's almost dinner time.

JANE
I'll get it started now.

INT. KITCHEN - NIGHT

Jane washes up.

DAVID (O.S)
Jane?

Jane sighs and grabs a tea towel.

JANE
Yes, love?

DAVID (O.S)
Can you come here please?

Jane looks concerned and moves toward the Lounge.

INT. LOUNGE - NIGHT

Jane enters as she dries her hands.

JANE
I'm doing the dishes--

Jane pauses at the sight in front of her, her eyes widen.

David stands in front of the fire place and holds an
expensive looking bunch of flowers. He is surrounded by lit
candles that are scattered around the room.

JANE (CONT'D)
Oh, honey. What's this for?

David extends his hand. Jane approaches and, with hesitation,
takes it.

DAVID
It's an apology.

He offers the flowers, Jane accepts them.

JANE
It's not necessary, love.

David leads her to the sofa and they sit.

DAVID
No. I'm sorry, love. I shouldn't
behave that way.

JANE
I, guess not, but--

DAVID
--It's just that I get so annoyed
sometimes. You know how bad I can
be?

Jane averts her eyes from his and looks to the floor.

DAVID (CONT'D)
You know that you shouldn't keep
things from me.

Jane nods.

DAVID (CONT'D)
If you want to remodel the house
that's fine. But don't keep these
ideas from me and don't let Maddy
run around making the place filthy.

David brushes a finger against Jane's face. Jane flinches.

David hooks a finger under her chin and turns her to face
him.

DAVID (CONT'D)
Ok?

David places a hand on hers.

JANE
Ok, love. It won't happen again.

DAVID
Good.

David kisses Jane's neck. She leans away just a little.

David traces a line of kisses up Jane's neck. Jane grimaces.

David turns her face toward him and kisses her fully on the mouth.

Jane, stiff as a board, just accepts it.

They disengage and David takes the flowers from Jane and turns to place them on the coffee table.

Jane takes a deep breath as though steeling herself for what's next.

David turns back to Jane, moves closer, and presses himself against her for another kiss. Jane, at a very awkward angle, bends backwards over the sofa.

DAVID (CONT'D)
(whisper)
I love you.

Jane doesn't reply.

David stands, scoops her up and carries her upstairs.

INT. MADDY'S BEDROOM - MORNING

Maddy sleeps.

There's a knock on the door.

David enters.

DAVID
Maddy?

He sits on the bed,

Maddy opens her eyes, sees David and sits bolt upright.

MADDY
Daddy?

DAVID
Time to wake up.

Maddy, half asleep but wide-eyed.

MADDY
Am I late for breakfast?

DAVID
No. Get dressed and come downstairs.

Maddy exhales.

MADDY
Ok, Daddy.

DAVID
Good girl.

INT. KITCHEN - DAY

Maddy enters.

David sits at the table. Jane fills a bag with packed lunches.

MADDY
'Morning, Mummy.

JANE
'Morning, love.

Maddy sits at the table.

DAVID
Guess where we're going today?

Maddy looks confused.

MADDY
We're going out?

David smiles and looks at Jane, she smiles back, a genuine smile.

DAVID
We're going to the zoo.

Maddy beams at them both.

MADDY
Really?

JANE
Yes. Now have some cereal, quickly,
then go get ready. We have to get a
train soon.

Maddy jumps from her chair and throws herself at David. He catches her in a hug.

MADDY
Thanks, Daddy. I love the zoo.

DAVID
I know. That's why we're going.

Maddy lets go and skips to Jane and hugs her too.

JANE
Quickly now, love. Eat and get
ready.

MONTAGE - THE WHOLE FAMILY HAVING FUN AT THE ZOO

- Maddy's very animated on the train
- Maddy makes faces at the monkeys
- An elephant sprays water at them
- David buys ice cream for Jane and Maddy
- Maddy looks at spiders, David scares her with a stuffed spider
- Jane and David hold hands and laugh together
- Maddy sleeps against David on the train

END MONTAGE

INT. MADDY'S BEDROOM - NIGHT

Jane enters with Maddy and puts her to bed.

JANE
Did you have fun, love?

MADDY
Yes, Mummy.

JANE
Good. Get some sleep, you've had a
long day.

Jane kisses Maddy good night.

MADDY
Why can't Daddy be like that all
the time?

JANE
I don't know, love. Let's just
enjoy the days he is, ok?

MADDY
Ok, Mummy. Night-night.

JANE
Night-night, love.

INT. KITCHEN - MORNING

Maddy enters.

David's father, GEORGE (62), and mother, ETHEL (60), are at the table with David and Jane.

JANE
Good morning, love. Look who's come to visit.

Maddy smiles and runs to Ethel and hugs her.

MADDY
Nanny!

ETHEL
Hello, my darling.

GEORGE
(to David)
--moved in! My Street! And you know what?--

Maddy lets go and gives George a hug. It's less enthusiastic.

MADDY
Hello Grandad.

George gives an irritated look to Maddy.

GEORGE
Yes, yes. Where was I?

DAVID
You were telling us about the darkies that have moved in a few doors down from you.

ETHEL
David!

GEORGE
No, let him call it like it is.

Ethel shrinks back a little.

BANG!

Maddy jumps.

George's fist sits squarely on the table.

GEORGE (CONT'D)

(raised voice)

I mean, the Pakis were bad enough.
Do you remember what it was like
before they came?

DAVID

Of course.

George's arms flail about.

GEORGE

Now you can't walk out your door
without smelling that shit they
cook. I mean what animals eat that
shit? It stinks, the whole street
stinks.

George punctuates that sentence with a BANG on the table.

Maddy jumps.

Ethel instinctively raises her hand to her face, then looks
at Jane.

JANE

It's not that bad really. I've read
that curry stuff they make can be
quite good for you.

George eyes Jane with disdain.

GEORGE

Don't be ridiculous, girl! God
knows what insects and shit they
put in there. Actual shit I reckon,
that's why they're that colour,
y'know!

Jane lowers her gaze and tries to hide in plain sight.

DAVID

(to Jane)

Good for you? Where do you read
this nonsense?

JANE

Just in a magazine.

BANG!

David's fist hits the table and Maddy jumps.

DAVID
Then stop buying that magazine.

GEORGE
Bloody right. Filling your head
with that rubbish. It's not right,
not right at all.

George turns his attention back to David.

GEORGE (CONT'D)
So the Pakis were bad enough but at
least they kept themselves to
themselves. Stayed in their
stinking holes mostly.

DAVID
So the coons don't?

GEORGE
Do they bollocks? Out and about at
all hours they are. In the street
with their bongo bongo music
playing all day. You watch the
crime rate go up. Mark my words.
It's not gonna be safe for anyone
soon.

DAVID
Bloody scum.

BANG!

George again.

GEORGE
Scum's too good a word boy. They're
lower than that even.

Ethel and Jane look uncomfortable.

Maddy cringes and watches in silence.

ETHEL
George! Not in front of the baby,
please?

George gives her a withering stare.

GEORGE

Baby?

He turns his attention to Maddy.

GEORGE (CONT'D)

How old are you girl?

MADDY

I'm twelve, Grandad.

BANG!

Maddy jumps.

GEORGE

Twelve! Did you know these darkies
marry girls as young as twelve?
Younger too, I'll bet.

George leans a little closer to Maddy. She recoils.

GEORGE (CONT'D)

(husky)

If one of those animals comes at
you, you tell him to piss off, you
hear me?

Spittle sprays from George's mouth like venom.

GEORGE (CONT'D)

They'll take you before you know
it.

Maddy turns a little and wipes her face.

Jane looks to Ethel, about to say something.

Ethel gives the tiniest shake of her head.

The men don't notice.

DAVID

She comes home with one of them,
will be the last thing she ever
does. Ain't that right Maddy?

Maddy hangs her head.

MADDY

Yes, Daddy.

GEORGE

Good girl. Breed us out, they will,
given half a chance.

He turns to David.

GEORGE (CONT'D)

Either one of these two even
befriend one of them, you make sure
to knock their bloody heads
together.

David catches Jane's eye, his stare burns right into her
soul.

DAVID

No problem, Dad.

George turns back to Maddy.

GEORGE

Remember girl, remember, white is
right.

MADDY

(meek)
Yes, Grandad.

GEORGE

Say it!

MADDY

White is right, Grandad.

GEORGE

Bloody right it is.

EXT. GARDEN - LATER

Ethel sits in the garden and watches Maddy play.

Jane brings out two cups of tea and sits next to her.

JANE

Here you go. They'll be at the pub
all afternoon. It's nice to be just
us girls for a while.

Ethel takes her tea and takes a sip.

ETHEL

Not that we'd tell them though.

JANE

No.

ETHEL

So how are you?

JANE

Great thanks. Things are great.

Ethel looks Jane in the eye and points to her still slightly swollen face.

ETHEL

Some might not notice that. How are you really?

Jane looks away.

JANE

Some good days. Some bad.

ETHEL

More bad than good though?

JANE

Lately? Yeah.

Ethel takes another sip of tea and puts the cup down.

ETHEL

Does he apologize after?

JANE

Sometimes. Sometimes he just goes about his day like nothing happened.

ETHEL

That's more than I used to get.

JANE

Really?

ETHEL

Oh yeah. George wouldn't even bother to do it in private. Do you know his mates actually cheered when he knocked me across a pub once?

Jane stares at Ethel, speechless.

ETHEL (CONT'D)

Oh yeah. Clean from one side of the room to the other.

JANE

David would never.

ETHEL

No, of course not. Times were different back then. These days there are a few more white knights to save us.

JANE

But not many.

ETHEL

Not enough.

They both take a sip of tea.

JANE

So, why did you put up with it?

ETHEL

Why do you?

JANE

Where else could I go?

ETHEL

Exactly.

MADDY

Look, Nanny.

Maddy does cartwheels.

ETHEL

Very clever, love.

Ethel turns to Jane.

ETHEL (CONT'D)

It's not so bad these days. George's body won't really let him behave like that anymore. The only lashings I get these days are tongue lashings. Those I can handle.

JANE

So only about thirty years to go Then?

Ethel offers a sad smile.

ETHEL

Not if you're smart, love.

JANE

What do you mean?

Ethel sets aside her tea and takes Jane's hand.

ETHEL

Look Jane. David is my son and I love him. But I acknowledge that he is a terrible husband. The sooner you acknowledge the same, the better it will be for you and Maddy.

Jane takes her hand out from under Ethel's and turns away slightly.

JANE

No. I just need to make sure I don't upset him is all.

ETHEL

I thought so, too. Only took fifty years to realise that it never ends. One way or the other, you still get beaten.

Jane's shoulders fall a little, she rubs her temples, her eyes fill with tears.

JANE

He was so nice when we met. When Maddy was born he was a wonderful father.

ETHEL

The older he got the more time he was able to spend with his father. I truly hoped for better, but there was nothing that I could do. I'm sorry, Jane.

Jane places her hand on Ethel's.

JANE

It's not your fault. He is who he is. I'm probably just as much to blame.

Ethel places her other hand on Jane's.

ETHEL
No, love. You're really not.

INT. MADDY'S BEDROOM - LATER THAT NIGHT

Still awake, Maddy turns and looks at her clock.

It's three A.M.

She sits up, turns on the bedside lamp, and reads Catherine's last clue again.

MADDY
Under the stairs, huh?

INT. UPPER HALLWAY - NIGHT

Maddy creeps from her room.

She pauses to listen.

Nothing.

She continues.

INT. HALLWAY - NIGHT

Maddy creeps down the stairs to the cupboard and opens it.

It's dark inside.

Maddy locates a torch just inside the door and turns it on.

Maddy takes a breath and crawls into the cluttered and dusty space.

INT. CUPBOARD

Maddy manages to squeeze in. Her leg knocks the vacuum cleaner and it CRASHES to the floor.

Maddy tenses.

She hears footsteps upstairs.

She pulls the door closed.

MADDY
Please be Mummy, please be
Mummy!

Footsteps descend the stairs above her. She uses the torch light to track them as they move down, then catches herself and switches the torch off.

She holds her breath.

The cupboard door flings open.

Maddy SCREAMS.

David reaches in and drags Maddy out.

INT. HALLWAY - NIGHT

DAVID
What are you doing?

MADDY
Nothing, Daddy. You're hurting me!

Jane runs down the stairs.

JANE
David, don't. Please!

DAVID
What have I told you about letting
her run wild?

JANE
She's a child!

David SLAPS Jane with the back of his hand.

She stumbles back.

DAVID
She's a fucking menace! Running
around unchecked at God knows what
time.

He grabs Maddy by her shoulders and pulls her face to face.

DAVID (CONT'D)
You like playing under the stairs?
Fucking stay there.

He throws Maddy back under the stairs and closes the door.

Jane grabs his arm.

David punches her once.

Jane falls, protecting her stomach.

David steps over Jane and drags a large piece of furniture down the hallway, pushes Jane out of the way and blocks the cupboard door with it.

Jane stands, she's a little groggy.

JANE

Please, love. You've never hurt her before. She didn't mean it.

David turns to face her.

DAVID

I'm not hurting her now. This is your fault.

David punches Jane again.

She stumbles back but remains on her feet.

David follows up with a flurry of slaps and punches. Jane covers her stomach and falls onto the stairs.

David steps over her. Blood seeps from a cut on her face.

David grabs her by the hair and drags her up the stairs as Jane stumbles and struggles to keep up.

DAVID (CONT'D)

Bed time!

INT. CUPBOARD - SAME

Maddy, in the torch light, listens to the struggle ascending the stairs and the slam of the bedroom door.

She looks terrified and rocks back and forth.

LATER

It's quiet.

Maddy opens her eyes and, with the aid of the torch, scours the cupboard before her torch settles under the first step of the staircase.

Someone had drawn a butterfly on it.

She wipes her face on her sleeve and composes herself.

She takes a deep breath and looks determined.

MADDY

Ok then.

Maddy crawls to the step, taking care not to make any more noise.

She looks at the step.

Nothing stands out.

She runs her fingers over it.

It gives a little.

She taps it.

A HOLLOW sound.

She looks around for something then takes a hair clip from her hair and squeezes it between the vertical surface and the step above.

After a little wiggling the vertical pops off.

It startles her a little.

She pauses and waits for the sound of feet above.

Nothing.

Her expression changes to a look of pride.

She shines the light inside.

The light hits a small bundle tied with twine.

Maddy reaches in and pulls it out.

She crawls back to the other side of the cupboard and sits cross legged.

She unties the bundle and opens it.

Inside is a tiny embroidered coin purse and another note.

She opens the purse and empties the contents into her hand.

Several pre-war coins fall out.

She admires them in the light then puts them back and opens the note.

CATHERINE (V.O)

I'm feeling much better now. Daddy
is going to hide this under the
stairs--

FLASHBACK - CATHERINE'S GARDEN - DAY/1940

It's a sunny day.

Catherine looks well as she sits on a comfy chair, wrapped in
a blanket, and writes her note.

CATHERINE

--, but said I can sit in the
garden while I write this note.
It's nice. I've not been outside
for weeks.

INT. KITCHEN - DAY

Jack and Liz have tea at the table.

LIZ

Once she gets a bit stronger we
should take her to the seaside as a
little treat. She's been stuck
inside for so long.

JACK

I'll call my brother, I'm sure
he'll put us up for a few days.

LIZ

Oh Jack. That's a wonderful idea.
She loves it there.

JACK

It will be good for Cathy and
Charlie to spend some time with
their cousin, as well. I'm sure
little Ron would love to see them.

LIZ

Oh they'll love the walks to the
sea front.

JACK

Let's see how she gets on a bit,
first.

EXT. GARDEN - DAY

Catherine continues her note.

CATHERINE
I hope you enjoy it. The next clue
is in--

Catherine stops writing and frowns. She looks confused.

CATHERINE (CONT'D)
Is in where?

She looks around and sees the garage next to the house.

She smiles as she returns her attention to the note.

CATHERINE (CONT'D)
The garage where X marks the spot.

Jack comes out to the garden.

JACK
You all done, love? It's getting a
bit chilly out here.

CATHERINE
Just a bit longer, Daddy. It's not
that cold.

JACK
It will be soon. You can have a few
more minutes but that's it, ok?

Catherine smiles.

CATHERINE
Ok. I've finished my note.

She gives the note and the purse to Jack.

JACK
Ok, love. I'll hide it under the
stairs. I'll wrap it up first.

CATHERINE
Why?

JACK
To stop the mice from eating it.

Jack tickles her playfully to mimic the mice.

Catherine laughs, which turns into a cough.

Jack stops the tickle.

Liz runs out to the garden.

LIZ
What happened?

Catherine composes herself as her cough stops. She still giggles a little.

CATHERINE
Nothing, Mummy. I'm ok.

Liz looks at Jack and silently chastises him.

JACK
That's enough now. Let's get you
inside.

He reaches down and scoops Catherine up in his arms.

CATHERINE
But I know where I want to hide my
next clue.

LIZ
There'll be plenty of time for that
later.

Jack carries Catherine inside.

Liz follows.

INT. CUPBOARD - (BACK TO PRESENT DAY)

Maddy wakes to the sound of furniture being dragged away from the door.

The door opens.

Maddy crawls out.

Jane walks to the kitchen.

Maddy follows.

INT. KITCHEN - DAY

David sits at the table as if nothing happened.

DAVID
Good morning. Did you sleep well?

Maddy sits.

MADDY
'Morning, Daddy, yes, thank you.

Jane brings David his food.

Her eyes are black and her lip is split but healing.

Jane turns to the sink, clutches her stomach and draws a sharp breath, then leaves the kitchen.

INT. BATHROOM - DAY

Jane bursts in and just manages to vomit into the toilet.

She composes herself and splashes some water on her face.

She takes a few deep breaths and checks herself in the mirror.

JANE
Bloody hell!

She flushes the toilet then leaves.

INT. KITCHEN - DAY

Jane enters.

DAVID
You don't look too good. Are you
ill?

JANE
I'm ok, love.

DAVID
Try and relax a little today.

Jane sits without reply. She hangs her head to try to hide her face.

DAVID (CONT'D)
Maddy, you're not eating.

Maddy takes some food.

DAVID (CONT'D)
Good girl.

David finishes his meal and stands.

DAVID (CONT'D)
I'll be at the game all day, so
won't be home for dinner.

David leans in and kisses Jane on the cheek. She tenses but accepts it.

DAVID (CONT'D)
Have a good day.

David leaves the kitchen. After a few seconds the front door closes.

Jane puts her head into her hands and bursts into tears.

Maddy abandons her meal and moves to comfort her.

MADDY
Don't cry, Mummy.

JANE
It's ok, love. I'm just a little
bit tired. I think I'll have a lie
down for a while.

MADDY
Ok, Mummy.

Jane leaves the breakfast things on the table and leaves the kitchen.

Maddy looks down at her clothes. She's filthy.

MADDY (CONT'D)
Yuk!

Maddy leaves.

INT. HALLWAY - DAY

Maddy pauses when she passes the hallway cupboard.

She looks at it, then looks down at her dirty clothes again.

She shrugs and opens the door.

Maddy crawls in and emerges with the bundle containing the note and purse. She puts the purse in her pocket and glances at the note.

MADDY
Ok, where next?

INT. GARAGE - DAY

It's pretty dim, a little light filters through the grubby windows.

The side door opens.

Maddy steps in.

Maddy looks around. The open door gives enough light to see.

It's cluttered with old boxes, exercise equipment and gardening tools. There's no room for a car.

MADDY
X marks the spot?

Maddy looks around.

She checks the walls and the floor. She pokes through cobwebs with a stick at boxes and bundles of stuff.

No X's.

MADDY (CONT'D)
C'mon, Catherine.

Maddy sighs and sits on a box but almost falls through it.

From her prone perch Maddy looks up and sees the cross beams that hold up the roof.

They make a shallow X in the middle.

MADDY (CONT'D)
Ha!

She scrambles to her feet and looks around the garage and spies an old paint spattered step ladder.

She drags it over, sets it up and climbs.

She's just tall enough to see there's something in the X.

It's dusty and cob webby.

Maddy grimaces as she lifts her hand up.

MADDY (CONT'D)
They're just spiders. They won't hurt me.

She takes a deep breath and darts her hand in and flicks the item out.

It falls to the floor with a metallic CLANK.

Maddy jumps off the ladder and brushes off imaginary spiders.

She composes herself and looks around for her prize.

MADDY (CONT'D)

Ah, there you are.

Maddy picks up another small metal box similar to the first clue box.

She goes to the door and takes one last look at the cross beam.

She shudders and leaves.

EXT. GARDEN - DAY

Maddy sits on the back step of the house and reads the note.

INT. JANE/DAVID'S BEDROOM - DAY

Jane sleeps.

Maddy barges in. She looks upset.

MADDY

Mummy!

Jane wakes.

JANE

What is it, love? What's wrong?

Maddy throws herself on the bed. Jane winces and touches her wounds.

MADDY

She left, Mummy!

JANE

Who left? What's going on?

Maddy sits up and throws the note at Jane.

MADDY

Catherine. Her last note says she went to stay at the seaside with her Daddy's brother.

JANE

Well, that's good isn't it?

MADDY

No. There's no new clue or anything. Just this.

She shows Jane the new treasure, an ornate hair comb.

MADDY (CONT'D)

She just says she's going to stay there and that's it. How will we find her now?

Jane puts her arm around Maddy.

JANE

Oh, love. It's ok. That means she must have got better.

Maddy sobs.

MADDY

But what will we do now? I thought we could go and find her and she'll be wonderful and nice and Daddy won't be able to find us.

Jane looks at her daughter in a new light then hugs her hard.

JANE

Is this why you've been searching so hard?

MADDY

I thought it would help us, you know, to get away.

JANE

I'm sorry, love.

MADDY

It's not fair!

They both weep.

INT. JANE/DAVID'S BEDROOM - LATER

They're both asleep.

Maddy stirs then sits up and looks to Jane.

She slinks off the bed and out the door.

INT. MADDY'S BEDROOM - DAY

Maddy enters, washed and wearing fresh clothes.

She sits on the edge of her bed and looks at the note.

A determined look crosses her face.

She checks the time.

MADDY

One o'clock. He won't be back for ages.

INT. HALLWAY - DAY

Maddy comes downstairs.

She finds Jane's handbag by the front door, opens it and takes out the notepad. Before she closes the bag she sees Jane's purse.

MADDY

Gonna need bus fare.

Maddy looks conflicted but she opens the purse and takes some coins.

MADDY (CONT'D)

It's important, Mummy.

Maddy puts on her coat and leaves the house.

INT. RECEPTION - DAY

Maddy enters. The same Receptionist is there.

RECEPTIONIST

I remember you. How are you?

MADDY

Fine, thank you.

RECEPTIONIST

Is your mum not with you?

MADDY

She's shopping and said I can wait here and work on my project.

RECEPTIONIST

Ok. You can go straight through.

Maddy smiles and goes through.

INT. REGISTRY - DAY

Maddy sits at the same table as before.

MADDY
Your Daddy's brother?

She begins her search.

INT. HALLWAY - DAY

Maddy returns home and closes the front door.

Jane rushes out from the kitchen.

JANE
Do you have any idea what you've
just put me through? Where have you
been?

MADDY
Sorry, Mummy, you were asleep.

JANE
And that means you can just go out,
does it? What if your Dad had come
home?

MADDY
It's football day. He never comes
home early on football day.

Jane hugs her.

JANE
It's not a risk you should take.
Where did you go?

Maddy rushes toward the kitchen.

MADDY
I'll show you.

INT. KITCHEN - DAY

Jane follows.

Maddy sets out her notes on the table.

They both sit down.

MADDY

Before I show you this, there's something I have to tell you.

JANE

Ok.

MADDY

I took some bus fare from your purse. I'm really sorry, Mummy, but it was important.

Jane smiles. She winces and touches her split lip. Still she manages to chuckle.

JANE

That's ok, love. What do you have here?

MADDY

I went back to the records building.

Jane is surprised.

JANE

That's a long way on your own.

MADDY

It was easy.

JANE

I suppose you're not a little girl any more, huh?

Maddy smiles.

MADDY

So, I found out that Jack did have an older brother, James.

JANE

That's great, love. Well done.

MADDY

Yeah, and he got married and moved to Brighton. That's the seaside, Mummy. We went there one time. I remember.

JANE

That's right, it was a lovely day.

Maddy looks expectant.

MADDY
So?

JANE
So?

Maddy rolls her eyes.

MADDY
So we can go and find Catherine
now. Right?

JANE
Oh, honey. I mean, it's a lovely
story and all but we can't just go
to the seaside. Daddy would have to
take time off work--

Maddy puts her hand on Jane's.

MADDY
--No, Mummy. I mean we could go.

Jane gets her meaning.

She stands up and fidgets with some cleaning up by the sink.

JANE
Don't be silly, love. How could we
leave Daddy alone. He has so much
to do at work and so many other
things to take care of.

Maddy stands and joins Jane by the sink.

MADDY
He frightens me, Mummy.

Jane stops what she's doing.

Tears fill her eyes.

She caresses her stomach.

JANE
He frightens me too.

MADDY
Then let's go.

Jane crouches to meet Maddy's gaze.

JANE
There's something I have to tell
you but you can't tell Daddy, ok?

MADDY
What's wrong, Mummy?

Jane takes a deep breath.

JANE
I'm pregnant, love.

Maddy looks nonplussed.

JANE (CONT'D)
I'm having a baby.

Maddy's eyes widen.

MADDY
Really?

Jane smiles.

JANE
Really.

Maddy hugs Jane. She's excited.

MADDY
I'm gonna be a big sister. I hope
it's a little girl, Mummy, or a
little boy. Boys are ok when
they're babies.

JANE
I'm glad you're happy, love. So you
understand now why we can't leave,
right?

Maddy lets go.

MADDY
Why not?

JANE
We need Daddy to take care of us
and the baby.

MADDY
No we don't, mummy. He's a monster.
Monsters don't take care of things.
Let's go, Mummy. Please?

JANE

It's not that easy, love. Where will we go? Where will we stay? All my family are gone and I have no friends.

Maddy touches Jane's face tenderly.

MADDY

We'll make friends.

Jane weeps.

JANE

We can't, love. It just won't work.

MADDY

If we stay, Mummy, he'll kill us both, us and the baby. I know it. You said Catherine was brave. Be brave, Mummy.

QUICK FLASHES - ABUSE MEMORIES

-- YOUNGER DAVID and JANE smile and hold BABY MADDY.

-- A slap to Jane's backside.

-- A slap to Jane's shoulder.

-- A punch to Jane's arm.

-- An open hand slap to Jane's cheek.

-- A back hand slap to her other cheek.

-- A fist connects to the side of Jane's head.

-- David throws Maddy under the stairs.

-- David strikes Jane to the floor.

BACK TO SCENE

Maddy hugs Jane. They both cry.

Jane lets go, dries her eyes. She has a hardened, resolved look on her face.

JANE

Wait here.

Jane leaves and Maddy sits back at the table.

Jane returns and joins her. She has a pair of rolled up tights and throws them on the table.

Maddy is confused.

JANE (CONT'D)
I've been saving this.

Jane unrolls the tights and dumps money on the table. It's small denomination notes and a few coins.

MADDY
Where did you get all that?

JANE
I take a little when Daddy's drunk.
Not so much that he would notice. I
was saving it for, well, I don't
know really.

Maddy looks at Jane, shocked by her confession.

They begin laughing.

JANE (CONT'D)
Get the phone.

Maddy grabs the telephone from the kitchen counter and brings it to Jane.

Jane makes a call.

JANE (CONT'D)
Hello, Directory enquiries?
(nodding)
Yes, I'd like a number for bed and
breakfasts in Brighton, please.

Maddy looks very excited.

INT. PUB - NIGHT

David stands at the bar speaking with a friend JOHN.

DAVID
--and that last goal was a cracker.

John finishes his pint.

JOHN
Yeah, we needed that win. You want another?

David downs his pint.

DAVID
Yeah, why not!

John turns to the bar.

JOHN
(call out)
Two pints, mate.

BRIAN, a friend, approaches.

BRIAN
Grab one for me, John boy?

JOHN
Will do, mate.

Brian turns to David.

BRIAN
How you getting on mate?

DAVID
Not bad, what you been up to?

BRIAN
Same old - same old, mate. I saw your missus in town the other day.

John hands David his drink.

DAVID
(to John)
Cheers, mate.
(to Brian)
Yeah, she took Maddy to the library.

Brian accepts his drink from John.

BRIAN
Nah, they were going into the council registry office.

DAVID
Doubt it, mate, she said she was going to the library.

BRIAN

It was definitely them, Dave. I was gonna say hello but they ducked in before I could.

David puts his drink on the bar.

DAVID

Really?

BRIAN

As clear as I'm talking to you, mate.

David pinches the bridge of his nose and takes a deep breath.

DAVID

Right.

He takes his car keys out of his pocket.

John puts hand on David's shoulder.

JOHN

Maybe you should get a cab, mate.

David shrugs the hand off.

DAVID

Fuck off, John.

David walks out.

John looks at Brian.

JOHN

She's fucked, now. What did you say to him?

Brian shrugs.

INT. KITCHEN - A SHORT TIME LATER

Jane on the phone.

JANE

And when does that train leave?

Jane checks her watch.

JANE (CONT'D)

Yes, that's great. Thank you.

She hangs up and checks the notes she's made.

JANE (CONT'D)

Ok. So this B&B is the cheapest one. I reckon we should have enough for about a month, minus the train fare, which leaves in about an hour.

Maddy jumps out of her chair.

MADDY

So, we can go?

JANE

Get ready, quickly. Just pack a few things.

Maddy flings herself at Jane and hugs her.

They both rush off to prepare.

INT. BEDROOM - LATER

Maddy sits on her bed and copies notes from the notebook into her diary.

Jane enters.

JANE

Everything ready?

MADDY

Just a few more things.

JANE

Hurry up, we have to leave now if we are going to catch the train.

Maddy jumps up from the bed. Her diary falls to the floor.

She scrambles to collect her things from the bed and as she does so, her foot pushes the diary under the bed.

She stuffs her things into a bag.

She leaves and closes the door.

EXT. STREET - NIGHT

Maddy and Jane climb into a taxi.

The taxi takes off down the street and turns a corner.

A moment later David's car races around another corner and screeches to a halt out the front of the house.

David staggers from the car.

INT. HALLWAY - NIGHT

David stumbles drunkenly through to the kitchen.

INT. KITCHEN - NIGHT

It's empty.

Unfinished washing up piled in the sink.

David looks at it in disgust.

DAVID

Jane!

Silence.

DAVID (CONT'D)

JANE!

INT. JANE/DAVID'S BEDROOM - NIGHT

David throws the door open.

DAVID

JANE?

Drawers open, clothes strewn about.

David storms out.

INT. MADDY'S BEDROOM - NIGHT

David kicks the door open.

DAVID

MADDY?

The room is in a similar state to Jane and David's.

David is furious.

He roars with fury...

DAVID (CONT'D)

BITCH!

... and flips over Maddy's bed.

His gaze settles on a little book that was under the bed.

It has drawings of hearts, flowers and rainbows on it.

"Diary" written neatly on the front cover.

David picks it up, opens it, and reads.

DAVID (CONT'D)

Who the fuck is Catherine?

He turns a few pages.

DAVID (CONT'D)

Uncle James' house in Brighton,
huh? And an address?

He rips out the page.

DAVID (CONT'D)

How very thoughtful, Maddy.

He stumbles out.

EXT. STREET - NIGHT

David strides from the house and gets into his car.

He starts it and speeds off with a SQUEAL from the tyres.

INT. TRAIN - NIGHT

Jane sits up as Maddy sleeps, her head in Jane's lap. Jane looks exhausted but relieved.

EXT. TRAIN PLATFORM - NIGHT

Jane and Maddy step off the train.

EXT. TRAIN STATION - NIGHT

They leave the station and approach a line of taxis and get into one.

It drives off.

INT. B&B BEDROOM - NIGHT

The room is small but cosy. The door opens and the LANDLADY (52) walks in followed by Jane and Maddy.

LANDLADY

Here you go. I change the sheets Wednesdays and Sundays. The bathroom is down the hall. You're my only guests so far this week so you shouldn't be disturbed.

Jane puts their bags on the bed.

Maddy jumps on it.

JANE

It's great, thank you.

The landlady gestures at Jane's bruised face.

LANDLADY

Should I be expecting uninvited guests? Because I don't want that kind of trouble.

Jane becomes self-conscious and teases her hair a little to try and hide her bruises.

JANE

Oh. Oh no. That's behind us, now.

The landlady looks unconvinced but nods and leaves.

Jane sits on the bed next to Maddy.

JANE (CONT'D)

It's not much I know, but It's cheap.

MADDY

It's ok, Mummy. It's an adventure.

EXT. CATHERINE'S STREET - NIGHT

David's car pulls up down the street.

INT. DAVID'S CAR - SAME

David checks the address against the page from Maddy's diary and looks at the house.

He kills the lights and the engine, reclines his seat and settles in for the wait.

EXT. CATHERINE'S STREET - DAY

The sun basks the street as a taxi pulls up outside a house.

Maddy and Jane get out.

Maddy runs for the door while Jane pays the driver.

JANE

Maddy wait for me.

Maddy, excited, turns to Jane, but her smile disappears as she sees...

...David crosses the street and heads straight towards them.

Jane looks up to see Maddy's expression and turns to follow Maddy's stare.

Her eyes meet David's as he reaches her.

Maddy runs to the house and knocks frantically on the door.

DAVID

What are you playing at?

JANE

I don't want you any more, David.
Do you understand? It's over.

The front door opens and a man, RON (50), sees Maddy and is immediately drawn to the confrontation.

MADDY

Please help.

David grabs Jane's arm.

DAVID

Don't be ridiculous, get in the car. Maddy, we're leaving.

JANE

Let go you bastard, I'm pregnant!

David pauses for a brief moment before he resumes dragging Jane towards the car.

DAVID
All the more reason to get in the
fucking car then.

Jane struggles.

Ron steps out of his house. His wife ROSE (45) appears in the doorway behind him.

RON
Rose, call the police!

He rushes toward David and Jane.

DAVID
Get - in - the - car.

Jane resists, David slaps her, hard.

RON
(calls out)
Hey!

David looks up at Ron.

DAVID
Mind your own business, mate.

He drags Jane further.

DAVID (CONT'D)
(over his shoulder)
Maddy! I won't tell you again.

Ron reaches David and Jane and grabs David's arm.

David releases Jane and squares up to Ron.

A small crowd of onlookers forms.

DAVID (CONT'D)
I told you to fuck off!

Police sirens approach.

ONLOOKERS
Leave her alone!

David turns his head to address them.

DAVID
And you lot can get fucked an' all!

David turns back to Jane only to be met by a brutal right hook from Ron.

David crashes to the ground.

Jane runs to Maddy who is being shielded by Rose.

David groans and staggers to his feet.

The crowd has formed behind Ron, blocking the path to the house.

David glares at Ron, then at the crowd.

RON
Take another step, pal.

David gives Ron a murderous look.

DAVID
Move.

Ron folds his arms across his chest.

The police siren can be heard drawing nearer.

DAVID (CONT'D)
This ain't your business mate.

RON
Is now.

The police car arrives.

A black MALE OFFICER (30) and a white FEMALE OFFICER (33) get out.

Male Officer approaches David.

MALE OFFICER
What happened here, sir?

He puts his hand on David's shoulder. David shrugs it off.

DAVID
Don't touch me you black bastard.

David throws a punch at Male Officer.

Male Officer avoids the blow and restrains David.

MALE OFFICER
That was unwise, sir.

David struggles.

Male Officer pushes him to the ground.

DAVID

Get off me you fucking animal.

Male Officer handcuffs David as another police car arrives.

EXT. CATHERINE'S STREET - SOME TIME LATER

David is helped into the back of a police car.

A SECOND MALE OFFICER interviews a BYSTANDER.

BYSTANDER

--and he just slapped her. That's when that bloke whacked him. Good job he did too--

Female Officer speaks with Jane, Rose and Ron.

FEMALE OFFICER

I think that's all we need. May I have your first names please, mister and missus Blackstock?

ROSE

Rose and Ron.

FEMALE OFFICER

Great, thanks. How about getting Jane and Maddy a nice cup of tea?

ROSE

Absolutely, I think we all need one. Come inside, Maddy.

Maddy looks at Jane for reassurance.

JANE

It's ok, love. Let's go inside.

Maddy follows Ron and Rose inside.

Jane follows but is stopped by the officer.

FEMALE OFFICER

Just a quick word before I go?

JANE

Of course.

The officer scribbles in her note book and rips out the page.
She hands it to Jane.

FEMALE OFFICER

This is a local organization that
helps women in your situation.

Jane takes the note but looks apprehensive.

JANE

It's not necessary. I'm sure
they're busy.

The officer places a hand on Jane's shoulder to comfort her.

FEMALE OFFICER

It's ok, Jane. The hard part's done
now. We have enough eye witness
statements for an arrest. These
people will help you with the next
step.

Jane smiles appreciatively.

JANE

Thank you.

The officer smiles and nods.

FEMALE OFFICER

Take care.

Jane enters the house.

INT. KITCHEN - DAY

Everyone sits around the table with a cup of tea, Maddy has
juice.

A plate of biscuits laid out. Untouched.

RON

So, not to be too insensitive but,
why are you here?

ROSE

Ron!

JANE

It's ok. That wasn't the way we
wanted to introduce ourselves. I'm
very sorry.

ROSE
It's ok. Seems like you needed the help.

JANE
I suppose.

Awkward silence.

Maddy opens her bag and takes out the treasures, the notes and Jane's notebook.

She rummages around a little more before looking up disappointed.

JANE (CONT'D)
What's wrong love?

MADDY
I forgot my diary.

Jane places her hand on Maddy's.

JANE
It's ok love, we'll get you a new one.

Maddy nods and pushes the notes and photo across the table.

MADDY
I found these in my house.

Ron picks up the photo and Rose reads one of the notes.

RON
Good Lord! This is my Aunty Liz and Uncle Jack with my cousins, Catherine and Charlie.

Maddy smiles.

MADDY
Really?

ROSE
Ron! These notes are written by Catherine.

RON
Let's have a look.

Ron reads one of the notes.

RON (CONT'D)
Ha, well I never!

MADDY
We wanted to give her things back to her but the last note only said she went to her uncle's house at the seaside, but not where.

Maddy opens her notebook and flicks through the pages.

MADDY (CONT'D)
So I found out that your Daddy was brothers with Catherine's Daddy.

She slides the notebook to Ron.

MADDY (CONT'D)
See?

Ron looks at Jane.

JANE
Registry office, Brighton Phone Book.

Ron nods in acknowledgement.

ROSE
That's very clever.

Maddy holds her head up a little, clearly flattered.

JANE
Maddy convinced me to take the trip. I suppose we just needed an excuse to get away from... y'know.

RON
Can't say I blame you, love.

JANE
So, what happened to Catherine's brother? We found no other mention of him.

RON
Charlie joined the army when he was old enough. Went all over the world, he did. He moved to Canada about ten years ago now?

He looks to Rose for confirmation.

Rose nods in agreement.

RON (CONT'D)

We get the odd letter now and again
and cards at Christmas. We'll be
sure to let him know you came to
visit.

MADDY

So did Catherine come and stay?

RON

Yes she did. It was Spring 1940.
I was ten years old--

FLASHBACK - SEAFRONT - DAY/1940

The sound of waves crash in the distance. Gulls soar and dive
overhead.

YOUNG RON (10) and Catherine eat ice cream while they walk
along the seafront.

Liz, Jack and Jack's brother JAMES (38) walk a little behind
them.

Liz carries CHARLIE (3).

JAMES

It's good to see her getting
better.

JACK

She loves the seafront.

LIZ

The sea air does her good. She's
not quite one hundred per cent yet.

Liz looks to Jack and Jack puts his arm around her shoulder.

Liz smiles.

LIZ (CONT'D)

But we're hopeful.

They take a few more paces.

JAMES

When do you have to go back?

JACK

Monday.

James nods.

JACK (CONT'D)
But I'll be able to make it back
every second weekend.

JAMES
Liz and the kids can stay as long
as they like.

LIZ
Thank you, James.

James watches Catherine and Young Ron.

JAMES
Nasty illness that.

MADDY (V.O)
What was wrong with her?

INT. KITCHEN - (BACK TO PRESENT DAY)

Maddy looks concerned.

RON
Tuberculosis.

Maddy looks confused.

ROSE
It means her lungs had trouble
working. She couldn't breathe very
well.

JANE
That's awful.

RON
It was, I remember when she first
arrived. She was on the mend by
then but still terrible coughing
fits from time to time. She was
here about six weeks or so when she
took a turn.

FLASHBACK - BEDROOM - DAY/1940

Catherine lies in bed, she looks very sick.

Liz dozes in an armchair.

A knock on the door. It opens and James' wife IVY (36) enters.

IVY
Still asleep?

LIZ
Yes. She doesn't have much strength.

IVY
Poor little mite. Doctor Harrison is downstairs to see you.

INT. KITCHEN - DAY

Liz, Ivy and DOCTOR HARRISON (40) sit at the table.

DOCTOR HARRISON
When will Jack be back?

LIZ
Next weekend. He only left on Sunday. Why?

DOCTOR HARRISON
You should get word to him to get back as soon as he can.

Liz weeps.

Ivy comforts her.

DOCTOR HARRISON (CONT'D)
I'm afraid there's simply nothing more that can be done.

LIZ
But she was doing so well.

DOCTOR HARRISON
There's still so much we don't know about her illness.

LIZ
Then learn!

DOCTOR HARRISON
Liz, I'm sorry. Often children just don't have the strength to fight it off. All we can do now, is make sure she's comfortable.

Liz breaks down completely.

Ivy weeps as she comforts Liz.

IVY

How long?

DOCTOR HARRISON

It's difficult to be exact, but I would suggest Jack gets back as quickly as he can.

EXT. SEAFRONT - DAYS LATER

Jack pushes Catherine along the promenade in a wheelchair.

It's a sunny day but Catherine is wrapped in a blanket.

She's pale and very weak.

Liz walks along beside them and carries Charlie.

They stop and turn Catherine's wheelchair around to face the sea.

Waves can be heard along with gulls in the distance.

A picture of serenity.

JACK

There you go love. Nice, isn't it?

Catherine nods weakly.

LIZ

Are you sure you're not too cold?

CATHERINE

It's lovely.

They all look out to sea.

Catherine whispers. Inaudible.

Liz and Jack lean in to hear her better.

LIZ

What's that, love?

CATHERINE

Can I have ice cream next time?

JACK

You can have all the ice cream you want next time.

CATHERINE

Don't forget some for Charlie and Ron.

LIZ

We won't forget. It'll be nice.

Catherine smiles, takes one last sighing breath and drifts away.

INT. KITCHEN - (BACK TO PRESENT DAY)

Maddy, in floods of tears.

She throws herself at Jane and hugs her.

RON

I'm sorry.

JANE

It's ok.

She rocks Maddy gently.

MADDY

It's not ok. She was supposed to be here. She was supposed to tell me about all her treasures and her Mummy and Daddy. We came all this way for nothing!

Maddy buries her face in Jane's neck again.

Jane touches her own bruised face tenderly.

JANE

It wasn't for nothing.

Maddy looks up.

MADDY

What do you mean?

JANE

Well -- we're safe now, right?

Maddy smiles and hugs Jane again.

RON

Look, why don't you keep all these things. She clearly wanted you to have them.

Maddy returns to her seat and wipes her face with her hands.

MADDY

Do you think so?

RON

Of course. I haven't thought of Cathy for many years. You have helped me remember some happy memories.

MADDY

How can you say it was happy?

Ron slides the photo over to Maddy and taps it with his finger.

RON

Because I remember her like this.

EXT. CEMETERY - DAYS LATER

A warm sunny glow settles over the gravestones. It's peaceful.

Jane and Maddy approach a grave. The simple headstone reads "Catherine Blackstock" and beneath that "4th November 1927 - 15th April 1940".

Maddy lays some flowers down and kneels at the headstone.

MADDY

Hi Catherine. I found your treasures. They really helped me and mummy.

Maddy reaches into her pocket.

MADDY (CONT'D)

I wanted you to have one of mine.

She places a small piece of costume jewellery on the headstone before standing and returning to Jane.

Jane approaches and gently touches the headstone.

JANE

Thank you.

She turns and puts her arm around Maddy and they both walk away.

EXT. STREET - SOME TIME LATER

Jane and Maddy approach a building.

Jane checks the address against the note Female Officer gave her.

They enter.

INT. RECEPTION - DAY

A sterile looking, brightly lit foyer greets them. A RECEPTIONIST sits behind a counter completing some paperwork.

Jane and Maddy approach the counter.

Receptionist looks up and notices Jane's bruised face. She stands and meets them.

Jane is unsure what to do or say.

Receptionist smiles warmly.

RECEPTIONIST
It's ok. We can help.

Jane bursts into tears.

FLASHBACK - CATHERINE'S HOUSE - ATTIC - DAY/1955

OLDER JACK and OLDER LIZ place some small boxes close to the hatch.

LIZ
I will miss this old place.

JACK
Me too, love. But I have to follow
the work and the work's up North.

LIZ
I know. But still...

Jack goes to the trunk that has Catherine's clue inside and picks it up.

LIZ (CONT'D)
Let's leave it, Jack.

JACK
Why?

LIZ
Cathy wanted her treasure found one
day.

JACK
Yeah.

Jack puts the trunk back against the wall. They both pick up
the remaining boxes and climb down.

-END-

FADE OUT