

MOTHER

Written By

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1. INT. DAY - FLASHBACK - MARIE'S HOUSE - BATHROOM

SFX of Camera turning on.

Camera turning on, shot of WOMAN (MARIE). FATHER (KEVIN) is filming. MARIE has a huge smile on her face, and she is holding her stomach.

KEVIN (O.S.)
(excitedly yet puffed)
Marie, alright... say the big news
to the camera.

MARIE
(excitedly)
We are pregnant!!

KEVIN, still filming, hugs MARIE. Camera turns off.

2. INT. DAY - FLASHBACK - MARIE'S HOUSE - KITCHEN

SFX of Camera turning on.

Camera turning on and shot of the floor. KEVIN is filming. Camera pans up to pregnant MARIE in a kitchen chopping lettuce up, MLS, stops cutting and turns to the camera and starts smiling and feeling her stomach.

V/O KEVIN
(excitedly)
How many months is it now hun?

MARIE
(sweetly)
Five!

Continuing the feel stomach, pans from MLS to CU of the pregnant stomach.

3. EXT - AFTERNOON - DAY - PARK

SFX of Camera turning on

Camera turns on. MARIE is lying on her side on a rug on the grass, MS, she is smiling and looking into the camera, waves to the camera.

KEVIN (O.S.)
(eagerly)
Marie, tell us, how many months
now!

MARIE
 (happily)
 7 months!

MARIE looks down at her stomach and rubs it, then looks back up, smiles, then covers the camera with her hand. Camera switches off.

4. INT - DAY - MARIE'S HOUSE - BEDROOM

SFX of camera turning on.

Camera turns on, LS of MARIE lying on her bed, sleeping. Camera turns around to face KEVIN, CU. KEVIN is looking drained, although he is smiling.

KEVIN
 (happily)
 *whispering", Hi... *yawns* 9
 months! I swear she's gonna pop any
 minute now *laughs*, anyway just an
 update, betta get some rest.

Camera lowers and turns off.

5. INT - DAY - HOSPITAL

SFX of Camera turning on

Camera turns on, BCU of two hands holding, KEVIN and MARIE. Pans up to MARIE on the hospital bed, MS. MARIE is frowning and breathing heavily.

KEVIN (O.S.)
 (calmly)
 Shhhh... I'm here, I won't leave
 you.

MARIE starts to breath heavier and starts to moan.

SFX of doors swinging open, nurses rushing in and a heart beat monitor beeping.

All voices are muffled.

Camera pans back to CU of their hands holding, Nurses then start to swarm MARIE and their hands are torn apart by a nurse, KEVIN gets pushed out is by a nurse. Camera still filming and is now LS of MARIE's bed, MARIE is not visible anymore, as nurses have circled around the bed. The hospital doors close on KEVIN and the camera.

Television turns to static.

SFX of Static.

6. INT - DAY - MARIE'S HOUSE - 2012

Camera pans from the television static '4 years later' text come up on screen, disappears. Pans to MARIE looking run-down slouching in an old lounge chair, staring at the television.

Camera zooms in to MS, then MARIE slowly gets up out of the chair. The camera is still filming the chair.

7. INT - CONTINUOUS - MARIE'S HOUSE - DARK CORRIDOR

Shot of her back, MS, walking through her house towards a door, she then rattles the door handle to check that it is still locked.

CU on her hand rattling the door handle.

LS of corridor, MARIE then turning around and walking to the opposite door and rattling the door handle to make sure it is locked.

8. INT - CONTINUOUS - MARIE'S HOUSE - KITCHEN

POV from within corridor, MARIE, LS, sluggishly walking through to the kitchen which is visible in the shot and picking up her car keys, wallet and jumper on the bench.

9. INT - CONTINUOUS - MARIE'S HOUSE - DOORWAY

Continue shot from within corridor, MARIE opens the door and moves through the doorway.

10. INT - CONTINUOUS - MARIE'S HOUSE - STAIRWAY

Continue shot from within corridor, MARIE walks down the stairs, as the door closes. She is no longer visible.

11. INT - CONTINUOUS - MARIE'S HOUSE - LOUNGE ROOM WINDOW

POV of within the house, through the window of MARIE dawdling outside along her over-grown path towards her car, opens the door and falls in with a "humph" she chucks her coat on the passenger seat and turns on the ignition, the car starts and she reverses out of the driveway. The camera pans backward from the car when she start reversing, through the window then pans over to the corridor.

SFX of static intensifies and the camera zooms in on one of the door handles and lock hole. The static from the television is still sounding.

12. EXT - MOMENTS LATER - OUTSIDE SUPERMARKET

Camera rapidly switches to her at the supermarket shutting the car door, MLS of MARIE as she gets out and moves towards the doors, while putting on her coat, as she walks past there is a notice board with 10 posters of missing children on it, it is subtle but evident.

13. INT - CONTINUOUS - INSIDE SUPERMARKET

MLS of MARIE getting a trolley

CU of a slightly broken trolley wheel rolling

CU behind her feet (her walking)

CU of her hands arms leaning n the trolley handle

CU of the 'cereal' aisle sign.

Camera still in the aisle, shot of woman, LS, moving towards the camera until her face is close, CU.

Shot of behind the cereal, black, eventually light seeps through, as the woman is grabbing all the cereal off the shelf (MS).

High angle of woman reaching for the cereal and filling up her trolley with cereal.

LS Shot of woman moving through the aisle, she stops and looks in a shopping bin full of sippy cups.

MCU of woman grabbing a blue sippy cup and chucking it in her trolley.

MS of her back as she moves to the register, acting completely normal.

MCU of conveyer belt as she starts unpacking the cereal. MS of the cashier as he hastily scans each cereal.

CASHIER:

(hesitantly yet polite)

That will come to \$98.50

BCU of her wallet opening, her drivers licence is shown and the audience finally sees her name, Marie Ovigate.

MS from the side as she hands the cashier a one hundred dollar bill.

MARIE
(Civilly)
"Thanks"
(TOWARDS THE CASHIER)

14. EXT - CONTINUOUS - OUTSIDE THE SUPERMARKET

With her trolley she walks out of the supermarket,

CU shot of the slightly broken wheel.

MLS of MARIE walking out, going past the missing children's signs. As she moves past the notice board there is a woman POLICE OFFICER stapling up another 'missing child' sign.

CU of police officer stapling the two last staples at the bottom of the page, while doing this, the audience sees the child's picture, name (Poppy Baler), age (3) and a unique toy rabbit she is holding in the picture.

MS of The POLICE OFFICER noticing MARIE and the trolley, smiles and continues to staple.

LS of POLICE OFFICER facing the notice board MS of MARIE looking back the the POLICE OFFICER and walking faster.

CU shot of the broken wheel.

MS of the trolley side-on with all the cereal and sippy cup bouncing in the trolley.

CU of the broken wheel. MS of the woman grabbing her keys out of her pocket.

CU of broken wheel rolling, then falling off.

MARIE
(irritated)
"Shit"

MLS of MARIE ducking down and beginning to toss cereal packets in the trolley, while holding trolley up with one hand.

CU of POLICE OFFICER turning around from the notice board to look at MARIE and peering over her glasses.

LS at the trolley, MARIE is still holding the trolley with one hand and tossing the cereal in the trolley with the other hand. The POLICE OFFICER visibly walking in the shot over to MARIE and the trolley.

MS Low angle shot of the POLICE OFFICER looking down at MARIE, POV of MARIE. Sunlight glistens on the left side of the POLICE OFFICER'S face. POLICE OFFICER puts her glasses on her head and grabs the shopping trolley to stabilize it.

POLICE OFFICER
(concerned)
Are you alright?!

POV of POLICE OFFICER, MARIE is squinting, and putting her hand in front of her face, blocking the sunlight. Smiling.

MARIE
(politely)
Yea, yea... (points at wheel) it
was a bit of a dodgy trolley!

MS side-on of MARIE chucking in the last of the cereal and standing up, grabs the side of the trolley.

LS of MARIE and POLICE OFFICER both side-on holding the trolley.

MARIE
(politely)
Got it, thanks!

CU POLICE OFFICER lets go of the trolley. POV of POLICE OFFICER.

MS of MARIE carefully starts moving the trolley over to her car.

MS of POLICE OFFICER nods head once towards MARIE, POLICE OFFICER turns around, camera still following her face, POLICE OFFICER begins to start walking and then looks down and sees the dummy.

CU of POLICE OFFICER'S shoes and the dummy, she picks up the dummy.

MS of MARIE, camera focused on her, opening the boot of her car, with the POLICE OFFICER, blurred, visible in the background, walking towards her (becomes in focus) handing her the dummy.

POLICE OFFICER
(sweetly)
Sorry, you forgot this

(V.O.) OF MARIE
(shocked and tense) Oh! uh, god I'm
not thinking today! thank you very
(MORE)

(V.O.) OF MARIE (CONT'D)

much again officer!

CU of POLICE OFFICER'S eyes, behind her glasses, scanning the boot. POV of POLICE OFFICER looking in the boot. The boot contains some of the bags of cereal boxes, then, in the corner, she sees a small pile of tea towels, a bottle of chloroform and a multiple-coloured rabbit toy with its face down, identical to the rabbit in the little girls picture.

BCU of POLICE OFFICER'S eyes, she puts her glasses on her nose and peers again at the boot

MCU of the rabbit, panning to CU of rabbit

SFX of heart beating, ECU of POLICE OFFICER'S eye, widening in shock, as she remembers the rabbit in the 'wanted sign'

SFX of heart beating, Slow motion flashback of the sign

SFX of heart beating, ECU of POLICE OFFICER'S eye. SFX of boot closing

MCU of MARIE'S face.

MARIE

(concerned)

Is there a problem?

MCU of POLICE OFFICER, shakes her head, adjusts her glasses, clears her throat

POLICE OFFICER

(stunned)

Yea, yea... have a good one

MLS of POLICE OFFICER turning away from MARIE and her car, walking towards her cop car. MARIE is visibly in the background walking around her car and hoping in.

15. INT - CONTINUOUS - INSIDE POLICE CAR

BCU of the POLICE OFFICER'S keys in her hand, unlocking her car.

MS of POLICE OFFICER getting in the car, POV from outside the front of the car.

CU of the police car's re-vision mirror, POV of police officer, unwinds the window and POLICE OFFICER adjust mirror towards MARIE'S car. Focus on MARIE'S car reversing.

BCU of POLICE OFFICER'S face, frowning, watching through the re-vision mirror, as the car leaves.

16. INT - CONTINUOUS - CARPARK

BEV of MARIE's car zooming out of the carpark, out of the frame. Then POLICE OFFICER's car starts and reverses and drives off out of the frame.

17. INT - CONTINUOUS - INSIDE POLICE CAR

The POLICE OFFICER is discretely following behind MARIE's car.

VLS, POV of POLICE OFFICER in her car carefully watching MARIE's car and following the car

SFX of car accelerating, and indicator switching on and off as the car turns.

18. INT - CONTINUOUS - INSIDE MARIE'S CAR

MARIE switches on the radio and child's music begins to play

CU of MARIE looking disgusted and annoyed at the music, as it has been over-played. She then switches it to another station, and this time 'Mad World' by Tears for Fears starts playing.

SFX Mad World by Tears for Fears

Side-on MCU of MARIE bopping her head in-time with the music

BCU of her thumbs bopping in-time with the music on the steering wheel

19. EXT - CONTINUOUS - PLAYGROUND

POV of MARIE looking outside the car window, VLS of a playground and children playing

MLS of two children ,smiling, playing on a seesaw

MS of a child sliding down the slide, smiling and laughing.

20. EXT - CONTINUOUS - OUTSIDE MARIE'S CAR

POV outside the car window of MARIE, staring at the children playing, her car slows down as she watches intently, peering at the children.

21. EXT - FLASHBACK - DAY - PARK/ PLAYGROUND

SFX of cheerful piano music

MCU of two hands holding; an adult (MARIE) and a child (BOBBY), walking towards a playground.

POV of BOBBY looking at MARIE. MARIE is smiling sweetly with sunlight glistening in the shot. MARIE looks up and her face saddens and becomes preoccupied. BOBBY turns from MARIE to a MOTHER and DAUGHTER sitting on a park bench, they look at BOBBY in disgust and the MOTHER covers her DAUGHTER's eyes. BOBBY turns back to MARIE, MARIE looks at BOBBY sorrowfully and caresses his face with one hand.

MARIE
(kindly)
You're beautiful my son

MARIE takes her hand off his face yet continues to look at him and smile, she then looks forward.

22. INT - DAY - CONTINUOUS - MARIE'S CAR

CU of MARIE staring out the window, then flooding back to reality and looking back to the road.

23. INT - MOMENTS LATER - POLICE OFFICER'S CARE

POV of the POLICE OFFICER watching MARIE's car, which is about 50 metres away. MARIE's car turns into a road and out of sight.

CU of POLICE OFFICER's foot pressing down the accelerator

SFX of car accelerating, and indicator switching on and off as the car turns.

BCU of POLICE OFFICER's face frowning, then turning to look out the window.

CU of POLICE OFFICER's foot easing off the accelerator.

POV of POLICE OFFICER looking out her window at the the VLS of playground

Side-on MS of POLICE OFFICER watching the playground, looks behind her shoulder then turns steering wheel to merge onto the curb.

24. EXT - CONTINUOUS - PARK/ PLAYGROUND/ STREET

High angle of the car merging onto the curb and parking opposite to the playground.

MLS of the POLICE OFFICER stepping out of her car while scanning the playground.

SFX of children laughing and playfully screaming (Playground sounds)

MS against side of car of POLICE OFFICER shutting the car door

25. EXT - CONTINUOUS - MARIE'S DRIVEWAY

In the exact moment the POLICE OFFICER's car door shuts, MS of MARIE's car boot opening.

MLS of the back of MARIE grabbing shopping bags from her boot, camera follows MARIE up her stairs to her door, she unlocks the door.

26. INT - CONTINUOUS - MARIE'S HOUSE - KITCHEN

MARIE walks in and chucks keys on her kitchen bench. Camera stops following her and is still.

LS of MARIE dumping her bags on a table in the middle of the kitchen. MARIE walks back through the door and past the camera and down the stairs.

27. EXT - CONTINUOUS - MARIE'S HOUSE - STAIRS

Camera stays at doorway and follows MARIE as she walks to her car. MARIE walks to her car and grabs the rest of the bags.

28. EXT - CONTINUOUS - STREET OPPOSITE MARIE'S HOUSE

MS of POLICE OFFICER walking down the street searching for MARIE's car in a driveway.

POV of POLICE OFFICER, VLS of MARIE's house, with MARIE getting the shopping bags out of her car.

CU of POLICE OFFICER's face looking left and right, ready to cross the road

High angle LS of POLICE OFFICER running across the road towards MARIE's house. POLICE OFFICER reaches MARIE's driveway.

29. EXT - CONTINUOUS - MARIE'S DRIVEWAY

POV of POLICE OFFICER looking at the back of MARIE, MLS, as she grabs the shopping bags

MS of car boot being slammed shut, showing the number plate as it closes.

Focus CU of MARIE's face, with the MS of the POLICE OFFICER in the background, not in focus.

POLICE OFFICER
 (confidently)
 Hello again

POV of POLICE OFFICER, MS of MARIE, scared, jumping and swiftly turning around, breathing heavily, puts her hand on her heart

MARIE
 (shook)
 Oh! (pauses. breaths in and out)
 Hello officer... Can I help you?

POV of MARIE, MCU of POLICE OFFICER

POLICE OFFICER
 (apologetically yet
 finding it amusing)
 I'm so sorry if I scared you! I
 just saw you lived and I was
 wondering if I could use your
 bathroom?

POV of POLICE OFFICER, MS of MARIE still carrying the bags, looking confused, about to speak.

POLICE OFFICER
 (explaining herself)
 You see, it's a long drive back to
 the station and there's no toilets
 near by... It would be greatly
 appreciated.

POLICE OFFICER smiles sweetly MARIE. side-on view of MARIE and POLICE OFFICER, MLS, with the house in the background.

MARIE
 (hesitantly yet kindly)
 Yes, yes... Of course, uh, follow
 me

POV of POLICE OFFICER following MARIE, MS of her back, from the driveway to the stairs

30. EXT - CONTINUOUS - STAIRWAY UP TO MARIE'S HOUSE

MARIE turns her around to see if the POLICE is still following, smiles. POV of MARIE, POLICE OFFICER smiles back at MARIE.

MCU of MARIE still walking up the stairs looking concerned, with the POLICE OFFICER out of focus in the background looking up at the house.

31. INT - CONTINUOUS - MARIE'S HOUSE - KITCHEN

MLS of MARIE holding the door open for the POLICE OFFICER. POLICE OFFICER steps through, looking around the room.

SFX of static of television

POV of the POLICE OFFICER, looking around the room. LS. Sees MARIE setting down her groceries on the kitchen table, there are piles of junk mail on the kitchen table, old dishes in the sink, cob-webs on the ceiling.

Camera pans right to a dark corridor with three doors on the side of each wall, then pans to the lounge room.

32. INT - CONTINUOUS - MARIE'S HOUSE - LOUNGE ROOM

POLICE OFFICER sees the old-run down and the television still on static.

BCU of POLICE OFFICER looking hypnotized, staring at the television.

POV of POLICE OFFICER of the static television pans from LS to BCU so the television is no longer visible, it is just the static. Television suddenly turns black. SFX of Static stops.

BCU of POLICE OFFICER blinking and coming out of a stare.

CU of MARIE's hand putting down the remote on the chair.

MCU of MARIE's face, her face is mainly on the right side of the shot, with the dark corridor visible on the left side of the shot. MARIE's face is the focus, she has forced smile on her face.

MARIE

(kindly)

The bathroom is right through there

MARIE points towards the dark corridor and the focus switches to the corridor.

POV of behind POLICE OFFICER, MS, walking towards the corridor, passing MARIE, who is still smiling.

33. INT - CONTINUOUS - MARIE'S HOUSE - DARK CORRIDOR

LS of the corridor, a single light on the ceiling flickers on.

POV of POLICE OFFICER walking towards the first door on the left hand side, she grabs the door and goes to open it, it

is locked.

Side-on CU of POLICE OFFICER's face facing the door, trying to get the door open by rattling the door handle again.

MLS of POLICE OFFICER letting go of the door handle, turning around and trying another door handle by rattling it.

BCU of POLICE OFFICER's face looking confused and infuriated, while she continues to try and open the door.

LS, low angle, dutch angle (130 degrees) from the end of the corridor of POLICE OFFICER, who is a dark silhouette, trying the other doors,

SFX of heavy breathing and continuous door handle rattling

She rattles each door handle except the last one on the right. MARIE walks into the frame as another dark silhouette.

BCU of MARIE's face, with a forced smile.

MARIE
(slightly aggravated, yet
calmly)
It's the last door on the right.

MS of POLICE OFFICER looking at MARIE suspiciously, turns around towards the bathroom door.

CU of POLICE OFFICER's hand reaching for the bathroom handle hesitantly, grabs it, and slowly turns it, begins to creak open.

POV within the bathroom as the door creaks open, POLICE OFFICER is standing, peering in.

MLS of POLICE OFFICER looking back at MARIE, with a subtle smile.

POLICE OFFICER
(calmly)
Thanks

34. INT - CONTINUOUS - MARIE'S HOUSE - BATHROOM

BEV of MARIE walking into the bathroom and shutting the door behind her and locking it, then leaning back on the door

MCU of POLICE OFFICER's face looking around the bathroom.

POV of POLICE OFFICER walks over to the mirror and looks at herself

POV of the mirror, MCU of POLICE OFFICER looking into the mirror.

Side-on of POLICE OFFICER still looking in the mirror, then looking down to the sink, and starting to wash her hands.

POV of the mirror, MS of POLICE OFFICER washing her hands, then looking up into the mirror. She then starts looking around the mirror and turns of the tap and wipes her hands on her uniform. She then reaches for the edge of the mirror and begins to slowly open it.

CU of POLICE OFFICER looking around at the contents of the mirror cabinet

POV of POLICE OFFICER, MCU of the mirror cabinet, she sees one tooth brush, tooth paste then the rest of space is filled with bottles of medication, she reaches for one, takes it out and examines the bottle, she turns the bottle around a reads the label

ECU of the label in the bottle, it reads 'antidepressants'

SFX - boat trip to new orleans by Hans Zimmer starts to play

BCU of POLICE OFFICER, with a concerned frown on her face, looking back up to the mirror cabinet.

POV of POLICE OFFICER, sees that the whole cabinet is filled with the same bottles of medication.

ECU of POLICE OFFICER's eyes, concerned, scanning the cabinet.

POV of the POLICE OFFICER swiftly closing the mirror cabinet door, MCU of POLICE OFFICER getting a startle from her own reflection.

SFX of boat trip to new orleans by Hans Zimmer stops.

Faint SFX of children's music and giggling begins

MS of POLICE OFFICER turning around with a frown, listening to the noise.

Camera is positioned where the SFX is loudest (air vent) High angle, POLICE OFFICER is looking around and pacing up and down, testing where the loudest point is. She then looks up, staring at the camera.

CU of the air vent on the wall

SFX loudens

35. INT - CONTINUOUS - MARIE'S HOUSE - BATHROOM - AIR VENT

Camera inside the air vent, light seeps through the bars in the vent. The POLICE OFFICER's face appears through the bars.

POLICE OFFICER
(panicked)
Hello!

SFX stops.

SFX POLICE OFFICER heavily breathing

36. INT - CONTINUOUS - MARIE'S HOUSE - BATHROOM

BCU of POLICE OFFICER's face looking concerned at the camera.

POLICE OFFICER
(persistently)
Hello?! Anyone there?!

Continues to listen, hears nothing.

MLS of POLICE OFFICER stepping off the toilet seat she was standing on to reach the air vent. Walking towards the camera until her face is CU. stops and pauses.

POLICE OFFICER
(depleted)
sighs

Continues to move out of the shot, the background becomes the focus.

MS of air vent

SFX of dramatic and suspenseful music begins to play (section of boat trip to new orleans by Hans Zimmer)

Shot zooms from MS to ECU of the air vent

37. INT - MOMENTS LATER - MARIE'S HOUSE - DARK CORRIDOR

Shot switches to LS, POV from doorway of POLICE OFFICER walking out of the corridor.

38. INT - CONTINUOUS - MARIE'S HOUSE - KITCHEN

Focus CU of MARIE's face washing the dishes in the sink, POLICE OFFICER in the background, unfocused.

POLICE OFFICER stops walking, looks at MARIE.

POLICE OFFICER
 (shook yet trying to
 conceal emotion)
 ...Thank you

MS of MARIE, dropping the plate, and taking off her gloves then swiftly turning around to face the POLICE OFFICER, smiling.

MARIE
 (cheerily)
 You're welcome!

BEV of the Kitchen, MARIE walks over to the door and opens it.

MLS of MARIE holding the door open.

MARIE
 (apologetically)
 I'm very sorry, but I do really
 need clean up this place.

POV behind POLICE OFFICER, MCU, following as she walks towards the door.

CU of POLICE OFFICER, looking suspicious although trying to conceal it. smiles.

POLICE OFFICER
 (understanding)
 Of course, have a good one

MCU of MARIE and POLICE OFFICER looking at each other, POLICE OFFICER nods head and begins to walk down the stairs.

39. EXT - CONTINUOUS - MARIE'S HOUSE - STAIRWAY

MCU of POLICE OFFICER walking down stairs, with MARIE unfocused in the background watching, then closing the door

40. INT - MOMENTS LATER - MARIE'S HOUSE - LOUNGE ROOM

POV of MARIE looking through her window of the POLICE OFFICER on the foot path of her street, VLS.

41. EXT - CONTINUOUS - PATHWAY OF MARIE'S HOUSE

POV of POLICE OFFICER looking at MARIE, MS shot of POLICE OFFICER lifting a hand as a simple farewell gesture.

42. EXT - CONTINUOUS - OUTSIDE MARIE'S HOUSE WINDOW

MCU of MARIE, POV of outside the window. MARIE mimic's the

POLICE OFFICER's gesture.

43. INT - CONTINUOUS - MARIE'S HOUSE - LOUNGE ROOM

POV of MARIE watching POLICE OFFICER walking, until POLICE is out of her sight.

44. EXT - CONTINUOUS - PATHWAY ON STREET

Front of POLICE OFFICER, MLS, walking along pathway, still confused. Looks down at her belt and takes out a voice recorder.

CU of POLICE OFFICER turning it on in her hands

Side-on MCU of her putting it up to her mouth and beginning to talk (V/O)

POLICE OFFICER (V.O)

(stern)

Time is 3:37pm. Date is the 24th of June, 2012. I have just returned from a possible suspects house for the disappearances of the eleven children which have missing for over a span of 6 months. Address is 83 Orzabal Street. The children's ages range from 3 to 5. The house did not have any hard evidence or indication of children, but the woman who lives in the house is a suspicious character, she does not seem dangerous, but has the potential to be. She is also in possession of an alarming amount of antidepressant drugs. Again, no evidence of any children living in the house.

45. INT - CONTINUOUS - MARIE'S HOUSE - FRONT DOOR

SFX of faint children's music and V/O of POLICE OFFICER.

Camera is still and panning through house, POV of the audience.

46. INT - CONTINUOUS - MARIE'S HOUSE - DARK CORRIDOR

SFX of children's music becomes slightly louder and V/O of POLICE OFFICER.

Pans through the dark corridor

Door of the bathroom is still slightly open, pans through the door.

47. INT - CONTINUOUS - MARIE'S HOUSE - BATHROOM

SFX of children's music becomes slightly louder and V/O of POLICE OFFICER.

The door creaks open, the camera pans up to the air vent and then through the vent.

48. INT - CONTINUOUS - MARIE'S HOUSE - AIR VENT

SFX of children's music becomes slightly louder and V/O of POLICE OFFICER.

Camera pans through the air vent, making a left turn then straight and then a right turn through the vent.

SFX of children's music and giggling sounds, becomes louder and louder as the camera pans through the vent.

49. INT - CONTINUOUS - MARIE'S HOUSE - PLAYROOM

SFX of Children's music continues. SFX of V/O of POLICE OFFICER stops.

Comes out at a BEV of a brightly lit room, the mood completely changes to a 'child's wonderland with paintings on the walls, toys everywhere and children playing and running around.

SFX is the loudest at this point, and children's giggling increases.

LS of a red door from within the room, opens slowly and MARIE comes from the other side with a big grin on her face, holding the multi-coloured rabbit.

MLS of the children running to her and hugging her.

MS of MARIE bending down and embracing the CHILDREN.

CHILDREN
(excitedly)
Mother!!!

CU of MARIE looking at one of the children, POPPY. MARIE then reaches out and hands her, her toy rabbit.

MARIE
(sweetly)
Here you go darling.

Pauses. Caressing POPPY's cheek.

MARIES
(sweetly)
You can call me mother.

MS of POPPY grabbing and hugging the toy rabbit, she then runs away to go play with all the other children.

POV of BOBBY tugging at MARIE, MARIE turns around and smiles at BOBBY, they are at eye-to-eye level. MARIE holds BOBBY'S shoulders.

MARIE
(sweetly)
These are all your friends
sweety... Go play!

Camera begins at the back of the room and pans through the room at eye-level, MS, of all the children playing.

MS of three girls kneeling and playing with a doll house, camera continues to pan.

MS of four children; 2 boys and 2 girls, playing rock-paper-scissors. Camera continues to pan.

MS of 2 children; girl and a boy, running past the camera playing tag, camera continues to pan

MS of two children; POPPY and another little girl playing with her toy rabbit.

Camera pans to BOBBY, MS of MARIE holding BOBBY and smiling, Camera zooms into BOBBY's face until CU, he is smiling and looking around.

Blackout.

SFX stops.

SFX of one single giggle from BOBBY.

