

All Good Things

By

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1

INT. SUPERMARKET / LOCKER ROOM TO STAFF ROOM - DAY

ROSE opens the door to her locker. She is a fairly normal looking woman, not unattractive for her age but not someone who would stand out particularly in a crowd.

Her age is hard to place but she is clearly not as old as she looks - life weighs heavily on her, something her tired eyes betray.

She places her bag in the locker, a MELANCHOLIC look on her face.

She turns to sit at a staff room desk and sips a cup of tea.

A younger woman, Lilly, is sat at the table too. In her early twenties, she is busy reading a trashy magazine.

LILLY

Don't you wish this was us?

Rose looks up, pulled from her thoughts.

ROSE

Hmm?

LILLY

These celebrities. All gorgeous, living the high life.

ROSE

Would you want to?

LILLY

Wouldn't you?

ROSE

God no! It'd be worse than being trapped in this place!

Lilly giggles.

LILLY

Well I'd LOVE it!

ROSE

It'll never happen. Not in a million years.

LILLY

Why not? I could win the lottery or something!

ROSE

Lilly, things like that don't happen to people like us. We're too normal.

LILLY

Rubbish! You see it all the time on the news, people winning big on rollovers and stuff. You should have a try sometime if you really feel trapped here!

Rose smiles.

ROSE

I'll get by...

Lilly's phone rings.

LILLY

Mum...

She answers it and stands.

LILLY

What's up - I'm about to start work... Nan? What... oh no...

2 INT. SUPERMARKET - DAY

Lilly is stood at the counter with Rose behind it. She has TEARS IN HERE EYES.

LILLY

Are you sure you're going to be okay? I mean...

ROSE

I'll be fine - Matt will be back soon. Go to your Nan.

Lilly nods.

LILLY

Thanks, Rose.

She turns and leaves, Rose watching her go.

3 INT. SUPERMARKET - DAY / LATER

Rose is putting some cards on a shelf. She looks sadly at ones for NEW BABY.

She spies a YOUTH, taking an adult magazine off the shelves and sliding it into his coat.

He moves down the aisle, trying to avoid eye contact.

She confronts him...

ROSE  
Excuse me...

YOUTH  
Yeah?

The youth is looking at her in a horrible, LEERING way.

ROSE  
I... you do know you need to be  
over eighteen to buy those...

OLD MAN  
What?

ROSE  
The magazine...

The youth grins, producing the magazine from his coat.

YOUTH  
This magazine?

Rose nods.

ROSE  
I'm... going to have to see some  
ID...

The youth advances on her.

YOUTH  
I'm old enough.

Rose narrows her eyes.

YOUTH  
Old enough for you?

The youth grins a filthy grin; he's trying to come on to her.

Rose shivers, repulsed.

The door to the Manager's office opens and MATT, the manager steps out. He moves towards the commotion.

MATT  
Is something wrong?

The youth turns, glaring at Matt while Rose looks at her boss, pleadingly.

MATT  
(To youth - forcefully)  
Can I help you?

YOUTH  
Nah... YOU can't...

MATT  
Well then, I'm afraid I'm going  
to have to ask you to GET OUT OF  
MY SHOP!

The youth tosses the magazine down and pushes past Rose  
towards the door. He stops.

YOUTH  
See you around...

He leaves. Rose is STUNNED, close to tears.

The manager turns to Rose.

MATT  
Are you okay?

4 INT. STAFF ROOM - DAY

The manager hands Rose a cup of tea and sits down with  
her.

She's shaking.

MATT  
None of my staff should ever be  
treated like that.

ROSE  
I'm okay.

MATT  
No you're not, look at you,  
you're...

He sighs.

MATT  
Rose, what's the matter with you?  
We can all see, something's  
bothering you...

ROSE  
(Defensively)  
I said I'm okay.

The manager nods.

MATT  
Look, take the rest of the day  
off. Get your head straight,  
okay?

ROSE  
No, I...

MATT  
I insist...

Rose nods and sips at her tea.

5 EXT. SUPERMARKET - DAY

Rose exits, coat on, bag over her shoulder.

From a distance the youth watches her walk down an alleyway.

6 INT. ROSES HOUSE / HALLWAY - DAY

Rose opens the door and enters.

ROSE  
(Calling)  
Hello?

From the kitchen, a man of around Roses age appears. This is TOM, Rose's husband.

TOM  
You're home early!

They kiss.

Rose nods.

TOM  
What?

Rose shakes her head and holds him.

ROSE  
It's good to see you.

She notes paint on Tom's clothes.

ROSE  
Been busy?

TOM  
Oh... yeah, just trying out some of those colours.

They move into...

7 INT. KITCHEN - DAY

Rose stands in the doorway as Tom moves over to the sink to get a kettle of water on.

ROSE  
Anything good?

TOM  
Yeah, I think the dark grey thing  
might work...

ROSE  
Slate?

TOM  
That's the one...

She smiles.

Tom puts the kettle on. He looks like he's got something to say.

TOM  
I, uh... went into town today...

ROSE  
Oh yeah?

TOM  
Yeah... I picked up some adoption  
forms...

Rose shakes her head.

ROSE  
(frustrated)  
Do we have to do this now?

TOM  
Well when?

Rose moves over to the kitchen surface and starts to unpack her bag.

ROSE  
I've already told you - this  
isn't what I want! I don't want  
someone else's child, I want my  
own!

Tom moves over to her, standing behind her.

TOM  
Rose, we've tried everything else  
- been in and out of hospitals.  
This is our last hope...

She looks sad. Tom puts his hand on her shoulder.

TOM  
I thought you WANTED a family...

Rose shrugs his hand away.

ROSE  
(furious)  
Don't you dare! Don't you even  
think about emotionally  
manipulating me!

Tom looks down, hurt.

TOM  
I'm... I'm sorry...

Rose calms and turns to look at him.

ROSE  
Tom... I love you. I always will.  
I... I just can't - okay. Not  
now.

He looks at her FORLORNLY.

ROSE  
Just... It's a bad time at the  
moment. Okay? Let me get through  
this. Then we can talk, I  
promise.

Tom nods, a sad puppy look on his face.

TOM  
I love you too.

ROSE  
I know you do.

She holds him.

8 INT. SUPERMARKET / STAFF ROOM - DAY

The TV is on, showing a news report about a mass MURDERER who is heading to court. There is footage of the man, a BRUTISH looking chap, being hustled along by the police.

LILLY  
I can't believe it. I mean; he  
was from around here, wasn't he?  
We've served him in the shop.

Rose nods.



LILLY  
He always seemed so... nice!

ROSE  
You can never tell.

Beat.

ROSE  
How's your Nan?

LILLY  
Oh... she's okay for the moment.  
Doctors are doing tests... you  
know...

ROSE  
(bitterly)  
Yeah... doctors do like to do  
their tests...

Lilly looks over at her colleague.

LILLY  
Why do you look so sad all the  
time Rose?

Rose is taken aback by this and looks over at Lilly.

ROSE  
I... what?

LILLY  
I'm sorry, I didn't mean to be  
rude.

ROSE  
No, sorry - it's okay. Everyone's  
saying it.

Rose turns so she's facing Lilly.

ROSE  
I guess... I'm just thinking a  
lot at the moment about my life.  
I mean - look at me.

Lilly looks.

ROSE  
(ranting)  
Where am I? I didn't want this -  
I had all those visions when I  
was young of being succesful,  
raising a family of my own and  
now look at me! Stuck here with  
no hope of escape!

Lilly is stunned...

LILLY

Rose!

ROSE

I'm sorry - I don't mean to belittle what we do here it's just... it's not what I wanted, you know? It's not what I worked for. It's not what I'd... dreamed...

LILLY

Is it Tom?

ROSE

What? No! I... I love Tom... it's just I... I can't...

She looks up at Lilly.

ROSE

You don't need to hear this...

LILLY

No, it's okay.

ROSE

But... what you said - yesterday. Got me thinking. Maybe I need a change.

LILLY

So you're going to get that lottery ticket?

Rose smiles.

ROSE

Maybe, Lilly.

Lilly smiles but SUDDENLY looks at her watch.

LILLY

Oh bollocks!

She puts her hand over her mouth at that.

LILLY

Sorry! I'll miss my bus - got to get to the hospital and find out how Nan is.

Rose smiles as she stands and goes to exit.

ROSE

Lilly...

Lilly looks at her.

ROSE

Thank you.

Lilly smiles and walks out.

Rose picks up a crappy magazine and leafs through it.

Suddenly a LEAFLET falls out, the kind you always get in these magazines.

It's a competition; the leaflet shows a picture of a family on a beach with the tagline "WIN A LIFE CHANGING OPPORTUNITY"

The company running the competition is called LAZARUS PROMOTIONS.

Rose looks at the leaflet, thinks for a moment and then picks up a pen, filling in her details.

9 EXT. STREET - DAY

Rose approaches a postbox and pops an envelope in - the competition slip.

She smiles and TURNS, seeing the Old Man across the road, scowling at her.

From a distance, the youth watches her.

10 INT. SUPERMARKET - EVENING

Rose and Matt are pulling their coats on.

MATT

Thanks for staying late to lock up.

ROSE

It's no problem!

MATT

Rose...

Rose looks at him.

MATT

What are you still doing here?

ROSE

I'm sorry?

MATT  
When I gave you this job, what...  
ten years ago?

She nods.

MATT  
It was temporary, Rose! I knew  
you didn't want to be here...

Rose looks down.

MATT  
Yes, I heard you talking to Lilly  
earlier. And you're right. You  
don't belong here.

Rose looks at him. He's staring at her like a concerned  
father.

ROSE  
Matt... I...

MATT  
Rose, I've known you since you  
were a little girl. I know you've  
had problems. Don't let them beat  
you.

Rose nods.

MATT  
It's late; go home to Tom. We'll  
talk more about this tomorrow.

ROSE  
Sure.

Rose picks up her bag and walks to the door. She turns and  
looks at Matt.

ROSE  
See you in the morning.

MATT  
Yes. In the morning.

Rose smiles and exits.

11 EXT. ALLEYWAY - EVENING

It's getting dark. Rose heads for an alleyway by the side  
of the supermarket.

As she's about to enter, she notices a MAN by a street  
light, wearing a long coat and hat.

She hurries up the alley.

AS SHE REACHES THE END OF THE ALLEY, A SHADOW FALLS OVER HER.

She looks up... into the face of the youth. He's grinning, a filthy, horrid expression.

She backs away, losing her footing and falling backwards. The youth advances on her...

12 INT. HOSPITAL / RECEPTION - NIGHT

Tom runs through the doors and speaks to the receptionist on duty.

13 INT. PRIVATE ROOM - NIGHT

Tom is ushered into a private room.

Rose is sat in the corner looking out of the window, sipping a cup of tea.

As he enters, she turns to look at him.

The RIGHT side of her face is a MASSIVE BRUISE, cuts have been stitched.

She shakes her head and breaks into TEARS.

Tom does the same and they both embrace.

14 INT. LIVING ROOM - DAY

Rose is laid on the sofa. Her face is less swollen, the bruise slightly receded. It is obviously some time later.

An INSPECTOR is sat talking to Rose as Tom looks on, pacing.

INSPECTOR

I wish I had better news. I'm sorry - we're doing the best we can. Everyone who knows the boy in the village says they haven't seen him for two weeks. Rose, if there's anything you can give us to go on...?

Rose looks up, her eyes piercing. The inspector nods.

INSPECTOR

Take care Rose.

He stands and walks to the living room door.

INSPECTOR

You know where we are, Rose - if you remember anything else.

Tom accompanies the Inspector to the front door.

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INT. HALLWAY - DAY

Tom is stood by the inspector who is in the open doorway.

TOM

There's nothing you can do?

INSPECTOR

I've widened the search area to the surrounding villages and the city - the boy is well known it's... surprising that he's just vanished.

Tom shakes his head.

INSPECTOR

I know this is frustrating for you...

TOM

Frustrating? It's more than frustrating; do you know what we've been through? She cries herself to sleep every night, she's off work, she... there are things we both thought were buried which are just...

INSPECTOR

Tom... we're doing everything we can.

Tom nods.

TOM

I know... I... I'm sorry...

INSPECTOR

I'll let you know as soon as we have anything concrete.

Tom nods. The Inspector leaves.

16

INT. LIVING ROOM - DAY

Rose is sat.

She is QUIET.

Tom enters.

TOM

You okay?

She does not respond.

TOM  
Matt called earlier for you.

She doesn't respond.

TOM  
I told him you were asleep.

ROSE  
Thank you

Tom looks at her.

TOM  
How long are you staying off  
work?

ROSE  
I don't know. Matt told me to  
take as much time as I needed.

TOM  
You've hardly been out of the  
house...

ROSE  
(Snapping)  
Don't lecture me, Tom! How can  
you possibly know how I feel! But  
that's all you, isn't it - you  
like to think you "get" me but  
you don't, you never will...

She looks at him - he looks like he's been SLAPPED IN THE  
FACE.

ROSE  
I'm sorry, I...

TOM  
No it's okay...

ROSE  
No it's not.

She breaks down in TEARS.

ROSE  
I just... I don't really know how  
to feel right now.

Tom sits next to her.

TOM  
They'll get him.

He puts his arm around her but she SHRUGS HIM off with a  
SHIVER.

ROSE  
Will they? How long has it been  
now? Two weeks? Three?

TOM  
(quietly)  
They have to.

Rose thinks for a moment and then picks up up a teacup,  
seemingly blanking Tom.

Tom stands.

TOM  
Look, I need to pop out to the  
shops, get a few things in. Will  
you be okay?

She nods.

TOM  
I love you, Rose.

ROSE  
I know.

17 INT. KITCHEN / DAY

It's later on, Rose is stood in the kitchen while the  
kettle boils.

She's not focusing on anything.

The kettle clicks off and she lifts it up, pouring it in  
the vicinity of her teacup. The water misses its target,  
SPILLING over the counter.

ROSE  
Damn...

She grabs a cloth and begins to clear it up

In doing so, she clips the teacup, knocking it off the  
surface.

It smashes on the floor.

ROSE  
Shit!

She kneels to pick up the pieces.

In a FLASH, she sees the GRINNING face of the youth.

She winces, SCREWING up her eyes.

Steadying herself against the counter, she rises, SOBBING.



There's a KNOCK at the door.

She rubs her eyes, regaining her composure before moving into the hallway.

18 INT. HALLWAY - DAY

Rose opens the door to find a woman standing there. she identifies herself only as MISS IVY.

She is young - early twenties, prim and proper with her hair tied up in a BUN and hornrimmed glasses on her face.

ROSE

Hello?

MISS IVY

Rose Gilbert?

ROSE

How can I help you?

MISS IVY

My name is Miss Ivy. I represent Lazarus Promotions. May I come in?

Rose looks at her, confused.

MISS IVY

It's regarding your competition entry, Rose.

ROSE

Look, this isn't really a good...

MISS IVY

You've won.

Rose's eyes widen and she stares at Ivy.

MISS IVY

First prize. May I come in?

19 INT. LIVING ROOM - DAY

Rose is sat opposite Miss Ivy who has a briefcase open on the coffee table. She is taking several official looking SHEETS OF PAPER out.

MISS IVY

Now, as with all of these things, there are legal documents to sign, waivers and suchlike.

ROSE

Miss...

MISS IVY

All above board and perfectly legal, of course, but we just need to make sure all the t's are crossed and i's are dotted.

ROSE

Miss Ivy.

Ivy looks at her, a smile on her face.

ROSE

I don't think this... I can't go through with this. I'm sorry.

Miss Ivy looks at her, the corporate front fading.

MISS IVY

Rose, I know. I know what happened to you. It was in all the local papers. Terrible.

Rose looks awkwardly at the floor.

MISS IVY

But you can't let it beat you! Don't you forget the prize? A life changing opportunity?

Rose looks up at her.

MISS IVY

Don't you want that?

ROSE

I...

Rose looks up at Ivy.

ROSE

I want you to leave. Please.

20

INT. HALLWAY - DAY

Rose opens the door and Ivy exits. Outside a man, MOSS, exits the drivers side of a car.

Ivy turns back.

MISS IVY

Rose, please. I know you need this.

ROSE  
You don't know anything.

MISS IVY  
How long have you been sat in that house alone? How long have you been thinking to yourself "It's time for a change?" Why else did you enter the contest?

Rose hangs her head.

MISS IVY  
Just come and see what we have for you. Trust me, Rose.

Rose looks up at her.

MISS IVY  
I assure you that, by the end of the day, you will be a different woman.

ROSE  
I'm sorry...

She closes the door and stands, thinking for a moment before seemingly coming to a decision and opening the door again.

21 INT. CAR - DAY /TRAVELLING

Rose sits looking out of the window as the car, driven by Moss, leaves the city and heads out into the country.

22 EXT. BUILDING - DAY

The car pulls in front of a group of warehouses. Moss, Rose and Ivy get out.

Rose eyes up the warehouses.

ROSE  
Here?

Miss Ivy nods.

ROSE  
What is this place?

MISS IVY  
Just our company office.

Rose looks at Ivy.

ROSE

So, what - just go in?

IVY

Yes. Moss will accompany you.  
I'll wait for you here. Just head  
on in - someone will greet you  
and... you'll get your prize.

Rose and Moss turn to walk.

MISS IVY

(suddenly)

Rose!

Rose turns.

Ivy's face is serious.

MISS IVY

Whatever... whatever happens...

She smiles again.

MISS IVY

You make your own choices, Rose.  
Never forget that. Whatever  
choice you make it... it has to  
be the RIGHT one.

Ivy stays by the car, smiling as Rose tentatively follows Moss towards the door of the building.

23 INT. BUILDING / CORRIDOR - DAY

Moss enters, followed by Rose. Moss indicates down the corridor and Rose advances.

She passes an open office and sees a STERN MAN sat behind a desk. He looks up as she appears, stands and walks over to her.

He narrows his eyes at her - Rose is clearly unsettled by him.

He indicates another door with his head.

STERN MAN

This way...

He moves to the door.

24 INT. CORRIDOR - DAY

The stern man opens a door and walks up to another man who is stood with his back to the party.

This is JUDE; about thirty three years of age, he's wearing a suit, his hair slicked back.

The stern man passes Jude, whispering to him as he does, and stands in the corner. Jude nods quietly and turns, watching Rose and Moss enter.

He's SMILING.

JUDE

Rose! Our winner - it's so good to finally meet you! Please, come in, come in!

Moss shuts the door behind Rose and moves to stand in front of it.

Rose approaches Jude.

He is stood by a METAL SHUTTER inset into one of the walls.

JUDE

My name is Jude; I have to say, I'm glad our draw chose you, Rose! We couldn't have picked a better person!

ROSE

But, I don't really understand. I'm sorry - what IS going on here?

JUDE

Your prize, of course! A life changing opportunity!

ROSE

Well, the pamphlet wasn't really all that clear.

JUDE

I know, I'm sorry. We have to keep things vague, really.

Jude turns and walks towards the controls for the shutter.

JUDE

(conspiratorially)  
The truth is - it's not really a draw per-say...

Rose looks confused.

JUDE

We kind of... assess our applicants. We look at their lives, their careers, their social interactions. We need someone who's... well, to put it bluntly, someone who hasn't taken advantage of their life...

ROSE

(interrupting)

I beg your pardon?

JUDE

Hear me out! I like you, Rose. You're a wonderful woman, you care. You're well educated, you have a brilliant, loving husband. But you've lost your way over the years... you could be doing so much more!

He puts his hand to the mechanism.

ROSE

I don't... how can I do that?  
Now?

JUDE

Never say never, Rose! You can go through life taking every single beating you get and lying down, not doing anything about it; or you can stand tall, make your own decisions and rule your own fate.

He PUSHES A button and the door rises.

Inside the shutter is a room; the contents of the room are covered with PLASTIC SHEETING.

On two chairs are TWO MEN. BOUND, WITH A HESSIAN SACK OVER EACH OF THEIR HEADS.

Jude walks into the room.

JUDE

Two people. They made choices in their lives - not necessarily good choices, but choices none the less.

He stops behind one of the men and whips off the sack. Underneath, gagged and beaten is a face familiar to Rose.

THE MURDERER CURRENTLY ON TRIAL.

He is unconscious.

JUDE

You know this man. You sold him his daily papers, joked with him. All the while he had those poor, poor children locked away in his house. How many did they find when they caught him? Four? Their tiny, lifeless bodies arranged in his spare room. He chose to lure them there, chose to do what he did to them.

Rose is wringing her hands, confused and scared.

Jude walks behind the other man and smiles.

He pulls off the sack.

JUDE

This chap needs NO introductions, I'm sure.

Underneath the sack - is THE YOUTH.

Rose winces.

The youth's eyes adjust to the light and he sees her. He starts shaking his head, mumbling through the gag. There is a large wound on his right temple, seeping blood down his face.

JUDE

This... thing. You know what his choice was, don't you Rose.

There is a vicious glint in Jude's eye.

The murderer comes too and looks around.

He begins muffling behind the gag, angrily.

He looks over and see's the Youth. Confusion comes over his face.

Jude walks back between the two men towards Rose.

He reaches behind him and, from the waistband of his trousers, produces a REVOLVER.

He hands it to Rose and cocks the hammer.

JUDE

One bullet. Make your choice.

Rose is shaking, terrified.

ROSE

What?! I... I can't!

JUDE

Make the choice, Rose! Grab fate  
by the horns, make a life  
changing decision!

ROSE

I CAN'T!

Jude stands back and looks at her.

JUDE

I don't know - I expected more  
from you. I mean, I read your  
files! In university you were a  
real go-getter, ran for student  
president. Studied law and passed  
with honours, looked set to make  
it big at a local solicitors. You  
were decisive, represented your  
local parish council for five  
years - where did it change,  
Rose? Did you want to take it  
easy when you married Tom?

While Jude is speaking, Rose glances at the stern man in  
the corner. He seems familiar...

The news report from the TV, where the murderer was being  
taken away - wasn't this man stood behind him?

She comes back to reality at Jude's last comment.

ROSE

No! It wasn't that! I love my  
husband!

JUDE

Then what?

Rose remains silent.

JUDE

You tried and tried to get a job.  
Fresh out of university, no one  
wanted to even give you an  
interview, right? And there  
weren't even any internships  
available! How do you get  
experience if you can't get a  
job? So you took the easy option?

Jude observes Rose.



JUDE

Or, perhaps it was the child you never had?

Rose snaps her head round.

ROSE

(snarling)

Fuck you!

Jude smiles, softer this time. He walks around behind Rose til he's stood on her right.

JUDE

It hurts Rose. It has to, being told by doctors that... well. But look at what it's done to you - you've lost all hope when you have more choices than you know!

Again, Rose looks at the man. Wasn't he in the shop on the day the old man insulted her?

She snaps back to reality as Jude puts his hand on her shoulder. She pulls away.

ROSE

(snapping)

How would you know??

JUDE

I wouldn't.

ROSE

What the hell is this?? I don't know what you want from me!

JUDE

Just a choice. You have the tool in your hand to make a big change. To be decisive.

Rose is quiet, hanging her head.

JUDE

We are defined by the choices we make. You need to learn not to be so stubborn, Rose; sometimes all those meticulous plans can never be realised, but that doesn't mean you should give up? What am I asking you, Rose?

She looks at him.

JUDE

I know you'll make a choice.  
You'll pull that trigger before  
you leave here.

She's panicking.

Looking round, she see's the security guard in front of the door.

She looks forwards, at the murderer. He's glaring at her, shaking with anger and anticipation.

She looks at the youth. His trousers are wet where he's PISSED himself. He's scared, SOBBING beneath his gag, shaking his head.

She glares at him. The gun twitches in her hand. She remembers the alleyway.

The youth his grinning face.

She starts to raise the gun.

She remembers...

She remembers the other man. The man in shadow by the alley.

She lowers the gun slightly.

She remembers him looking up.

She remembers his face.

His...

His stern looking face. Watching her going in there - to where the youth was waiting for her.

She whips her head round to the stern man who is suddenly alert, panic on his face.

She raises the gun and...

...pulls the trigger.

THE WALL NEXT TO THE STERN MAN'S HEAD EXPLODES IN A SHOWER OF DUST AS THE BULLET HITS IT.

Stern man holds up his hands in defense.

The murderer and the youth sit, startled.

A smile creeps onto Jude's face.

Rose, wailing, drops the gun and runs forwards.

She stops. Stares at him, tears streaming down her face.

Pulling back her fist she PUNCHES HIM SQUARE IN THE FACE.

He SNAPS BACK, SLIDING DOWN onto the floor. She walks back to Jude who nods.

JUDE

That was a good choice.

ROSE

(aggressively)

Just be glad you only gave me one bullet.

Jude smiles at this.

He turns to Moss who steps aside and opens the door.

JUDE

You should go home. Tom will be worried about you.

Rose glances at the men on the stage, glares at stern man who's picking himself up from the floor, blood pooling from his nose.

She turns and walks out of the door head held high.

25

EXT. WAREHOUSES - DAY

Rose strides past Miss Ivy and the car.

MISS IVY

Rose! ROSE!

She doesn't stop.

MISS IVY

Rose, please! It's too far to walk!

Rose stops and turns. She walks back to Ivy, glaring at her.

MISS IVY

I'm sorry Rose. But you did well. You made your choice.

ROSE

Did I? What did I choose?

Miss Ivy smiles.

MISS IVY

Oh, Rose; you chose to live!

Roses shoulders sag. She looks at Ivy before COLLAPSING into the younger woman, embracing her, sobbing.

ROSE  
What can I do?

MISS IVY  
You can do what's right for you.

26 INT. ROSES HOUSE / HALLWAY - DAY

Rose enters.

Tom comes running from the kitchen, worried.

He hugs her and she grips him back.

TOM  
What?

She looks up at him, smiling.

TOM  
What??

He smiles back and they kiss a deep, long kiss.

27 INT. LIVING ROOM - DAY

Rose is sat in the window on her phone.

MATT(PHONE)  
You know we'll miss you, Rose.

ROSE  
I know. I'm sorry.

MATT(PHONE)  
Don't be daft, you've done the right thing. Promise you'll come and see us, though.

ROSE  
Of course I will!  
(beat)  
Bye Matt.

MATT(PHONE)  
Goodbye Rose... and good luck.

Rose smiles, ending the call. She looks up as Tom enters.

Tom sits beside her and picks up a book from a pile about LAW.

TOM  
I can't believe you've gone back  
to study...

She looks at him, EYEBROWS RAISED.

TOM  
(quickly)  
I like it! It's a good thing!

She smiles. Tom looks at an iPad by Roses side.

TOM  
What are you doing?

She hands him the iPad to show him what she's looking at -  
it's a website on ADOPTION ADVICE.

ROSE  
Being decisive...

28 EXT. ROSES HOUSE - DAY

Rose and Tom are laughing as they leave the house and get  
into their car.

She's happy.

Across the street a car sits.

Inside, the stern man watches, a healing wound on his  
right cheek.

He smiles to himself, and starts the car.

END.