

LEAVING

by

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22.05.08

FINAL DRAFT

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**CUE TITLE: LEAVING**

**1 EXT. STREET - EVENING**

**MONTAGE OF SUBURBIA**

A suburban street. Row upon row of same build houses lit by street lights that burn orange into the distance.

Car headlights cut through frame into the EVENING. etc.

**2 EXT. HELEN & JIM'S HOUSE - EVENING**

We find HELEN & JIM's home, and close up towards the front door.

**CUT TO:**

**3 INT. HELEN & JIM'S HOUSE - EVENING**

**MONTAGE OF HOUSE**

Now inside. Taking in the details of their home, we track slowly away from the front door.

In cold, blue darkness, we slowly creep through HELEN and JIM's house. We cut through a series of empty rooms: JIM & HELEN's empty bedroom, an empty Kitchen with the washing machine running, an empty bathroom etc.

**CUT TO:**

We hear JIM's voice off screen calling his wife.

**JIM (O.S.)**

*(calm, measured)*

Helen...

Hel...

Helen...

**4 INT. LIVING ROOM - EVENING**

**WIDE**

Kneeling over her fallen body JIM speaks to HELEN, who lay on the ground obscured in the shadows.

**JIM**

Come on - up you get.

With his back towards us. We watch JIM as he attempts to engage HELEN, she is non-responsive.

If you didn't give me reason to,  
things like this wouldn't happen  
would they?

Would they?

He waits expectantly.

No?

**CUT TO:**

**MID**

HELEN wearily shakes her head.

**HELEN**  
(subdued)  
...No.

**CUT TO:**

**MID**

JIM stands.

**JIM (O.S.)**  
Good.  
So up please.

JIM offers his hand.

C'mon. I'm trying to help, take my  
hand...

HELEN reluctantly takes it.

There you go...

That wasn't too hard was it.

**CUT TO:**

Pulled up by JIM, and propped against the sofa HELEN is helped into a sitting position.

JIM is disconcertingly calm, and caring, as if he were a good samaritan who'd happened upon an accident.

**JIM (CONT'D)**  
So you alright yeah?

**HELEN**

Yeah, I'm okay.

**JIM**

Okay. Good.

Listen I'm gonna go out now', is that going to be alright with you if I go out for a bit?

Defeated, HELEN nods.

**HELEN**

Yeah...

JIM smiles.

**CUT TO:**

**WIDE**

JIM stands and turns away - and switches ON the main LIVING ROOM LIGHT \* as he exits.

I wont be long.

You'd best clean yourself up.

**CUT TO:**

**CLOSE**

Sat against the sofa. HELEN winces from the stark luminescence of the LIVING ROOM light - here we see the full extent of her injury: a swollen cheek and split lip from where JIM has hit her.

**CUT TO:**

**WIDE**

We then see the mess JIM has left behind from the attack: a turned over chair, a broken vase, spilt drink etc.

**CUT TO:**

5

**INT. HALLWAY - EVENING**

**GLIDER FORWARD**

**WIDE - SLOW MO**

JIM grabs his coat from the bannisters. Which he puts on, before stuffing his belongings into the pockets.

We watch JIM open, and step through the front door before shutting it.

Then through frosted glass we see, and hear him double lock the door behind him.

**CLOSE**

His silhouette fades as he walks down the garden path.

**CUT TO:**

**6 INT. LIVING ROOM - EVENING**

**CLOSE**

Ensuring that he's left, HELEN listens carefully to JIM's footsteps up the path and onto the street.

**CUT TO:**

**MOTION TRACKING:** We then watch HELEN in pain, struggle to her feet.

**7 INT. NEIGHBOURS HOUSE / LIVING ROOM - EVENING.**

**CLOSE UP - SUE**

Neighbour; SUE stands listening at the wall, phone in hand.

**SUE**

(concerned)

Shhh. I can't hear. Its gone quiet...

**CUT TO:**

**WIDE**

We reveal her husband PETE, reading a paper, with the TV on in the background.

**SUE (CONT'D)**

I'm doing it, I'm calling the police.

PETE sighs as SUE begins to punch in the numbers on her cordless phone.

<b>PETE</b> (exasperated) Sue, wait...	<b>SUE</b> Its more than arguing Pete, you know it is.
--	--

We've been over this...

Visibly concerned, SUE puts the phone to her ear...

PETE leans over the arm of his chair to make his point.

**PETE (O.S.)**  
No actually without seeing I can't  
say for certain.

But you interfere now and you'll  
make it ten times worse. You will.

I don't want any trouble, we've got  
to live next door to these people.

You're better off having a wordin  
private, once things have cooled  
down.

SUE deliberates and against her better judgement, puts her finger down on the receiver.

**8 INT. HELEN & JIM'S HOUSE / STAIRS - EVENING**

**MOTION TRACKING:** Returning, we continue overhearing SUE and PETE's conversation as we watch HELEN struggle up the stairs.

**SUE (O.S.)**  
She doesn't want nothing to do with  
me does she, I've tried...

Whilst climbing - occasional flashes of light flood the frame to accentuate HELEN's mental state.

**HELEN**  
Liam!

**PETE (O.S.)**  
Well doesn't that tell you she's  
embarrassed enough about it?

We follow a disorientated HELEN up onto the landing.

(MORE)

PETE (O.S.) (CONT'D)  
 I know its difficult but its for  
 them to sort out themselves, not  
 you...

**CUT TO:**

**9 INT. NEIGHBOURS HOUSE / LIVING ROOM - EVENING.**

Phone in hand - SUE sighs before hesitantly sitting back down, her mind pre-occupied with concern.

**CUT TO:**

**10 INT. LANDING / BATHROOM - EVENING**

Having made it to the top of the stairs, HELEN enters the bathroom.

**CUT TO:**

**11 INT. BATHROOM - EVENING**

HELEN takes a flannel and runs it under the cold water which in turn gently absorbs the blood from her lip. She winces.

Sat on the toilet seat - HELEN clutches the mirror and continues to tentatively feels about her face - lightly touching her split lip and swollen cheek.

**CUT TO:**

She decides here that she should leave.

To make time she calls out to her son; LIAM.

**HELEN**

Liam!

**12 INT. LIAM'S BEDROOM - EVENING**

**WIDE**

We see LIAM (10) wearing headphones, sat cross legged on the edge of his bed in his EVENING clothes, deeply involved with his GAMES CONSOLE.

He does not hear his mother's shouting until the sound from the game fades to silence.

**HELEN (O.S.)**

Liam!!

He takes off his head phones.

**LIAM**

What!?

**CUT TO:**

**13 INT. BATHROOM / LANDING - DAY**

**WIDE & CLOSE**

Sat on the toilet, HELEN partially hides behind a half open door.

**HELEN**

Get dressed for me as quick as you can. We're leaving.

**LIAM**

*(frustrated)*

What, Why?!

**HELEN**

Just do as I say please.

**LIAM**

Where's dad, what have you done?!

**HELEN (O.S)**

He's gone out.

**LIAM**

Where's he gone?!

**HELEN**

Now please!'

**LIAM**

How long for?! I gotta be back by Saturday - I got trials, dad's taking me, he promised!

**HELEN**

*(exasperated)*

Please Liam be a good boy for me....

**14 INT. LIAM'S BEDROOM - EVENING**

**MID**

Defiantly LIAM puts his had phones back on.

**LIAM**

I ain't going nowhere...

**15 INT. BATHROOM - EVENING**

**CLOSE - PROFILE**

HELEN stands and leans against the wall.

**HELEN**

Liam!

**LIAM (O.S.)**

I said I ain't going!

Again, as before on the stairs, some light floods the gage as HELEN suffers a rush of blood to the head. Se begins to feel woozy.

**JIM (O.S.)**

*(submissive)*

...I'm so sorry.

**CUT TO:**

**16 INT. JIM'S CAR / HOSPITAL ENTRANCE - DAY**

**FLASH BACK**

Passing headlights temporarily illuminate JIM and HELEN who are sat in the car talking calmly, HELEN inspects her scolded arm.

**JIM**

I know you don't believe me, but I am, genuinely...

HELEN responds numbly.

**HELEN**

I don't know what to believe...

Not anymore...

**CUT TO:**

**17 EXT. HOSPITAL / RECEPTION - DAY**

We follow HELEN into A&E, JIM follows closely behind; a concerned expression on his face as she approaches the reception desk.

**JIM (O.S.)**

I can change...

I know I can...

**CUT TO:**

## 18 INT. JIM'S CAR / HOSPITAL ENTRANCE - DAY

JIM sincere.

**JIM**

So long as you help me...

Help me get through it, please.

HELEN is silent.

JIM becomes more desperate, pathetic.

For us. For Liam', he deserves us  
to make a go of it...

He needs a dad in his life...

What's he gonna do without me about  
to do stuff for him?

HELEN laughs in exasperation at the prospect.

**HELEN**

You don't mean any of it.

**JIM**

Hel, please..

**HELEN**

You're just worried I'll let on  
about what sort of person you  
are...

*(Beat)*

HELEN shakes her head, JIM sighs and looks out of the window.

**JIM**

Please...

**CUT TO:**

## 19 INT. A&amp;E RECEPTION - DAY

HELEN approaches the reception desk. She holds her hand which  
is wrapped in a wet tea towel.

**HELEN**

Yeah hi, I burnt myself.

## 20 INT. A&amp;E- DAY

**WIDE**

The NURSE sits HELEN down and begins treating HELEN's burn.

HELEN puts on a brave face, as the nurse cleans it with antiseptic wash.

JIM sits observing closely from the plastic chair opposite.

**NURSE**

What happened?

**CUT TO:**

HELEN pauses, and looks up to JIM.

**CUT TO:**

The NURSE looks up at her.

**CUT TO:**

Momentarily, we wonder whether HELEN will confess...

**HELEN**

I spilt hot oil on it...whilst frying up some chips...

**JIM**

*(relief/false concern)*

Will she scar?

**NURSE**

Mmm. Difficult to say, we'll do our best to minimise any scarring.

**HELEN**

I feel like such an idiot, its not like me at all, I don't know what I was doing...

Accepting, the NURSE continues.

**NURSE**

Well you're not the first.

Most accidents happen at home.

**CUT TO:**

HELEN looks at the NURSE, who continues dressing her wound.

As the two make small talk, we push down the sound of her external dialogue.

**NURSE (CONT'D)**

You'll be amazed the amount of people who come in...

*(From here we hear the scene that caused the abuse slowly boil.)*

**HELEN (O.S.)**

Liam's with Billy to EVENING, he's been invited to stay over...

**21 INT. DINING ROOM - DAY****FLASH BACK**

JIM sits at the table; he has a look about him, a look that makes HELEN feel ill at ease.

Nervously, HELEN serves up a cup of tea for JIM at the table.

**HELEN**

I thought it be good for him to spend some time with him, they're good mates aren't they?

His mouth full, JIM interrupts, and pushes his plate away.

**JIM**

*(coldly)*

I go to work all day and come home to this shit?

**HELEN**

What?

**JIM**

I can't eat this, what is it?

A prolonged, and uncomfortable silence follows between them, we watch HELEN unsure how to answer.

Beat.

**HELEN**

What do you think it is Jim?

Jim turns and coldly looks at HELEN, silent. He swallows his mouthful.

**22 INT. A&E - EVENING**

**CLOSE UP:** JIM observes HELEN closely, ensuring she doesn't speak to the nurse.

**CUT TO:**

**CLOSE UP:**

HELEN looks up at him, they exchange eye contact knowingly.

23      **INT. DINING ROOM - EVENING**

HELEN breaks the silence by moving forward to take the food from JIM.

He puts his hand out, drawing her to a halt.

JIM has already made up his mind.

He speaks with disconcerting calm.

**JIM**

*(false)*

No, no...

You're right, you've gone to the trouble...

I should be more grateful, shouldn't I?

To prove a point, JIM then begins to shovel in the remaining food, over playing how hungry he is.

In turn, he continues to speak with his mouth full.

**JIM**

Mmm.

This is good.

This is really good.

**HELEN**

*(nervous)*

Jim, please. Its okay...

I don't mind.

I'll do you something else.

Her anxiety levels increasing, we watch HELEN, watch JIM finish his plate, until he puts down his knife and fork, and sits back, self satisfied.

There.

Done.

Now you can take it.

Initially HELEN doesn't step forward.

Go on.

**HELEN**

Jim..

**JIM**

*(shouting)*

Take it!

**HELEN**  
*(frightened)*  
 I don't want to...

**JIM**  
*(calm)*  
 You don't want what?

I'm finished.

Take the plate.

JIM watches HELEN, as she tentatively takes the plate from the table.

As she reaches forward, JIM grabs HELEN's wrist tightly, holding it to the table.

He then pours scolding hot tea over her hand.

HELEN screams.

**24 INT. A&E CORRIDOR - EVENING**

**CLOSE UP / SLOW MO** Walking JIM takes HELEN's bandaged hand.

**CUT TO:**

We follow HELEN & JIM sheepishly on their way out of A&E.

Passing a toilet, JIM stops in his tracks.

**JIM**  
 Hel, hold up...I need a piss.

He darts into the toilet.

We wait with HELEN.

Contemplating, she leans against the wall, baring an expression of sadness.

We watch something catch her eye off frame.

**CUT TO:**

We slowly close in on a shelf presenting a variety of leaflets. Entering frame from the left, HELEN steps forward to browse.

**CUT TO:**

She spots one regarding Domestic Abuse, though to avoid suspicion continues flicking through others: cancer, breast feeding, alcohol.

Knowing that time is of the essence, she then grabs a few randomly and folds them up in her coat pocket.

**LIAM (O.S.)**

Mum! Mum?!

**25 INT. LANDING - EVENING**

**MID**

HELEN collapsed on the floor, looks up to a worried LIAM, revealing the extent of her injury to her son.

**HELEN**

Wha...

Li...?

**CUT TO:**

**CLOSE UP**

LIAM scared by his mother's appearance begins to panic and back away.

HELEN switches on immediately and embraces him.

**CUT TO:**

**CLOSE UP**

HELEN consoles LIAM.

**HELEN (CONT'D)**

Sweetheart.

Its okay, its okay...

**CUT TO:**

**CLOSE UP**

A worried LIAM puts his hand on his mother's face.

**LIAM**

*(frightened)*

What's he done to you?

**CUT TO:**

**CLOSE UP**

HELEN manages to smile to her son and play it down.

**HELEN**

Its alright, it'll get better.

Overwhelmed LIAM is both frightened and angry.

**LIAM**

...I'll kill him.

HELEN has to calm/restrain her son.

**HELEN**

*(firm)*

Liam...

Liam...

**CUT TO:**

**26 EXT. STREET / PUB - EVENING**

Towards Traffic - JIM walks down the street towards the pub, he crosses the road and enters.

**HELEN (O.S.)**

Please Liam for me....

We need to hurry.

**FADE OUT.**

**ITV AD BREAK**

**FADE IN:**

**27 INT. OFFICE / MEETING ROOM - DAY**

We follow HELEN as she opens the door to the meeting room.

The MANAGER & HR REP stand to greet her.

**MANAGER (O.S.)**

Unfortunately, we've found ourselves in a situation...

**CUT TO:**

In a private meeting, HELEN's MANAGER and a HR REP confer with HELEN, across a desk. HELEN is dressed professionally in a trouser suit, white blouse.

**MANAGER**

where we've had to address a number of issues regarding your performance...

**CUT TO:**

The MANAGER leans across his desk, he seems concerned.

**MANAGER (CONT'D)**

Issues that have become increasingly apparent over the last year or so...

Unusual sickness...

Increased absence...

**CUT TO:**

HELEN looks uncomfortable.

Poor timekeeping... lack of focus...

**CUT TO:**

The HR REP interjects.

**HR REP (O.S.)**

*(sensitive)*

Helen are there any personal reasons that we should be aware of...

**28 EXT. OFFICES / STREET - DAY**

Sat in his car, JIM waits outside of HELEN's work, impatiently he taps his fingers on the wheel.

**HR REP (O.S.)**

So that we might be able to improve matters?

In the back ground, HELEN rushes out of the exit, in her haste, she ignores the pleasantries of fellow colleagues especially one male colleague, who tries to make conversation as she leaves.

We hear only JIM's dialogue from inside the car.

**JIM**

For fuck'sake...

you're doing it on purpose...

**HR REP (O.S.)**

...at home perhaps, that might help us understand the situation more clearly?

Entering the car, HELEN apologizes for lateness, JIM seems bothered.

**HELEN**

Sorry - darling they kept me on...

**JIM**

I saw you..

Who was that?

**HELEN**

*(confused)*

Who was who?

**JIM**

Who was who? Fucking Danny Handsome giving you the c'mon as you walked out?

JIM Mutters under his breath and puts his foot down.

You must think I'm fucking stupid...

HELEN appears nervous.

**CUT TO:**

**29 INT. MEETING ROOM - DAY**

Back in the meeting room, an emotionally distant HELEN shakes her head.

We focus extreme close up on her eyes, we do not see her mouth move.

**HELEN**

No.

Nothing at all.

I'm sorry...

(MORE)

HELEN (CONT'D)

It wont happen again.

**MANAGER (O.S.)**

*(uncertain)*

Are you sure?

**HELEN**

Yes.

Absolutely sure..

*(beat)*

**MANAGER**

Okay, well... please consider this  
a verbal warning...

**30 INT. KITCHEN - EVENING**

Dressed in coat. HELEN frantically grabs her handbag from the kitchen surface.

**MANAGER (O.S.)**

I'm sorry Helen...

We'd hate to lose you.

Rushed, she digs in deep to take from it her purse. Opening her purse, in a secret section torn into the fabric, folded up several times so not to be found, is the LEAFLET taken from A&E.

**CUT TO:**

HELEN unfolds the leaflet and finds the number for the local women's refuge. (We state clearly 'refuge' on leaflet)

**CUT TO:**

HELEN begins dialing the number.

As she does, we pan around her, to reveal in the background, over her shoulder: the shadowed figure of JIM stood behind her.

**CUT TO:**

Sensing his presence, panicked, HELEN turns around, he's not there.

**CUT TO:**

LIAM watches his mother look out of the Kitchen window.

**HELEN**

Jim?!!

**CUT TO:**

She checks the front door, to see that it is locked.

**HELEN (CONT'D)**

Jim, you there darling?!

Hello?

**CUT TO:**

In her panic she dials wrongly and starts over again.

**CUT TO:**

This time she connects - the phone starts to ring.

**CUT TO:**

Helen looks to LIAM and tries to smile reassuringly.

We hear the internal phone begin ringing through the receiver.

HELEN turns and faces the wall to hide her anxiety from her son, the receiver shaking in her fist against her face.

**HELEN (CONT'D)**

*(under her breath)*

Please...

HELEN shuts her eyes, trying to fight the fear.

.....'Ring'.....

**CUT TO:**

**31 INT. PUB - EVENING**

**WIDE - SLOW MO**

JIM stands at the bar with a drink in his hand, enjoying a friendly chat with a couple of locals at the bar. He is clearly popular with them.

JIM looks at his watch.

.....'Ring'.....

**JIM**

Better call the missus - she'll  
only be a ball ache otherwise.  
(adopts nagging voice)

"Where are you Jim....Its late?!"

JIM takes his mobile phone from his pocket.

He shakes his head despairingly.

She's losing it. Paranoid I'll be  
ere all EVENING.

**MATE**

(joking)  
Yeah, well she's right ain't she?

**JIM**

(smirking)  
She's always right.

**MATE**

Fucking hell, he's learnt fast...

Laughter. JIM knocks back his pint, and slams it back on the  
bar.

Back in a sec.

JIM walks away from the crowd. A MATE shouts at him as he  
walks out the door.

....'Ring'....

**MATE (CONT'D)**

(Joking)  
How's that thumb feel pressed down  
on your head Jim?

JIM laughs it off and exits.

**JIM**

Heavier by the day.

....'Ring'....

**CUT TO:**

32

**EXT. PUB - EVENING**

JIM steps out of the pub doors, hurries down the pub stairs  
and presses speed-dial on his mobile.

We focus on JIM's profile - waiting for the connection to be  
made.

**REFUGE (O.S.)**  
*(female voice)*  
"Hello?"

**CUT TO:**

**33 INT. KITCHEN - EVENING**

**CLOSE**

HELEN tries to speak. Though struck by sudden fear and the realization of what she is actually doing, is frustratingly unable to.

She becomes distressed.

**REFUGE (O.S.)**  
"Hello?"  
  
"Is anyone there?"

**CUT TO:**

**34 EXT. STREET / OUTSIDE PUB - EVENING**

Preoccupied, JIM ignores pleasantries from familiar punters as they pass him in the EVENING.

**LOCAL 2**  
Oi Jimbo!!!

**CUT TO:**

JIM looks down at his mobile - it reads 'engaged'.

Audibly, we continue to hear HELEN's telephone call off screen.

**REFUGE (O.S.)**  
*(Calmly)*  
"I think there's someone there,  
because I can hear breathing..."

**CUT TO:**

**35 INT. KITCHEN - EVENING**

**CLOSE**

Helen nods.

**REFUGE**

*"...and that I think you're too  
scared to speak?"*

36 **EXT. STREET / OUTSIDE PUB - EVENING**

**CLOSE**

Stressed, JIM shakes his head in disbelief.

**REFUGE (V.O.)**

*"If you need help.*

*There is room for you here  
toEVENING."*

Through gritted teeth he begins muttering to himself.

**JIM**

No you don't....

**REFUGE (V.O.)**

*"But please make sure that you're  
safe - because you are at your most  
vulnerable when you leave."*

JIM starts pacing back and forth - anger building from within.

*"Do you have a pen?*

*You'll need our address..."*

Suspicious, angered, JIM starts to walk back towards home - repeatedly pressing redial.

**JIM**

No you don't...

**JUMP CUT TO:**

Again....

No you don't...

**JUMP CUT TO:**

...and again.....

No you fucking don't...

**JUMP CUT TO:**

....and again...

...You pick up the fucking phone.

37 **INT. KITCHEN - EVENING**

Nervously - HELEN writes the address down on the LEAFLET, which she then stuffs in her back pocket.

**REFUGE**

"Okay?"

**HELEN**

.....Yes.

**REFUGE**

"Good, please be sure that he is far away enough for you to leave safely."

**HELEN**

....I will.

**REFUGE**

We'll see you soon.

HELEN puts the phone down, and immediately grabs LIAM.

**HELEN**

C'mon.

They rush onward towards the front door. LIAM tries to open it.

**LIAM**

It's locked.

**CUT TO:**

From the shoe rack, HELEN picks up one of her boots, in which she delves her hand, she takes from it a KEY - A copy of the one JIM used to lock the door behind him.

She puts it in the lock, and turns the key.

From off screen - the phone rings again.

'Rinnggggg'

**CUT TO:**

**CLOSE**

We remain on HELEN's face deliberating whether she should pick it up, knowing that she might be able to find out how far away JIM is.

Whether they should stay or safely leave.

**CUT TO:**

LIAM urges his mother to move.

**LIAM (CONT'D)**

Mum! C'mon.

**CUT TO:**

HELEN looks unsure - she pulls down on the handle.

**CUT TO:**

**CLOSE**

PHONE - *second ringggggggg.*

**CUT TO:**

HELEN looks to LIAM and then to the PHONE indoors - *third ringggggg.*

**CUT TO:**

HELEN clutches onto the lever pulling down further - *forth ringggggggggggggg.*

**CUT TO:**

HELEN releases the handle and dashes towards the phone - *fifth ringggggg.*

**CUT TO:**

**38 EXT. STREET - EVENING**

JIM stands, anxiously waiting on the phone, waiting for HELEN to pick up. We see his anger well up from inside.

**JIM**

*(furious through gritted teeth)*

You pick up or I swear... I'll fucking kill you....you stupid fucking bitch!!!

*Sixth ringggggggggggggggggggg.*

*Connect.*

**HELEN (O.S.)**

*"Hello?"*

Jim paces towards camera, aggressive.

**JIM**

Why's the phone engaged?!

Where were you?!?

**CUT TO:**

**39 INT. KITCHEN - EVENING**

HELEN out of breath attempts to pacify JIM

**HELEN**

*(nervous)*

Sorry Jim I...

We hear JIM through the receiver.

**JIM**

*"Who you on the phone to!?!"  
...Was it him, that bloke from  
work"*

**HELEN**

Who? No? No sweetheart I...I just  
tried calling you to see if you  
were okay, that's all?

**JIM**

*"What?!"*

**HELEN**

We must have called each other at  
the same time?

**CUT TO:**

**40 EXT. STREET - EVENING**

**WIDE / STEADY CAM**

JIM slows his pace.

His face lightens a little before switching back to being  
stressed.

He comes to a halt.

**JIM**

*(Intense)*

Don't lie to me Helen.

(MORE)

JIM (CONT'D)  
Its not worth it.

You'll come off worse for it if you  
do, you know that.

**41 INT. KITCHEN - EVENING**

HELEN looks at an anxious LIAM as she speaks.

**HELEN**  
*(calm)*  
I'm not lying. I was worried about  
you, that's all.

**42 EXT. STREET - EVENING**

Still angered - JIM shakes his head in suspicion but doesn't  
know how to respond.

He calms a little before speaking.

**HELEN (O.S.)**  
Jim?

**JIM**  
Well you needn't bother because I'm  
coming back now...

JIM hangs up the phone.

He continues back towards us.

**CUT TO:**

**43 INT. DOOR WAY - EVENING**

HELEN slams down the phone and leads LIAM back to the front  
door, which she opens. LIAM hurries out.

**CUT TO:**

We stay on HELEN's face, as she stands at the threshold,  
taking in a deep breath.

**CUT TO:**

She places one foot out onto the path.

**CUT TO:**

The cold EVENING air drifts around their faces.

**CUT TO:**

HELEN steps out onto the path.

**CUT TO:**

HELEN closes her eyes.

**44 EXT. STREET - EVENING**

**CUE MONTAGE - MUSIC**

Holding hands, HELEN and LIAM hurriedly pace down the street.

*(Inbetween this sequence of HELEN and LIAM leaving, we cut back to previous scenes where various characters could have intervened.)*

**CUT TO:**

*A) The Neighbor not phoning.*

**CUT TO:**

HELEN and LIAM walking, there is a real sense of urgency about the situation.

**CUT TO:**

*B) The A&E staff member not recognizing the signs*

**CUT TO:**

They pace quickly.

**CUT TO:**

*C) The concerned colleague not persevering.*

**CUT TO:**

JIM steps out on front of them.

His expression turns from one of shock, to anger.

**CUT TO:**

Confronted with JIM's expression, HELEN becomes emotional.

**CUT TO:**

**45 INT. HOME - EVENING**

HELEN opens her eyes.

We return to HELEN and LIAM at the door.

HELEN looks back down to LIAM.

**HELEN**

I'm sorry...

Its not safe.

HELEN steps back inside, closes the door on them both, the EVENING shut away once more.

**CUT TO:**

HELEN locks herself back in, before placing the key back in the secret section of the boot.

**CUT TO:**

LIAM takes his shoes off and runs upstairs, confused and emotional.

**46 INT. HALLWAY - EVENING**

**WIDE**

In a methodical manner HELEN hangs up her coat, and then LIAM's.

**CUT TO:**

Covering their tracks, she puts their shoes in the exact same place.

**CUT TO:**

**47 INT. KITCHEN - EVENING**

She places her handbag back on the chair in the kitchen, and switches the light off - symbolizing the light switch off from before.

**CUT TO:**

**48 INT. HALLWAY - EVENING**

HELEN climbs the stairs defeated.

**CUT TO:**

49        **CLOSE UP: SLOW MO**

We follow HELEN's hand up the staircase, as she wearily pulls herself up.

**CUT TO:**

50        **INT. LIAM'S BEDROOM - EVENING**

HELEN and LIAM, replace all the clothes in their rightful places. LIAM gets into bed.

**CUT TO:**

HELEN strokes LIAM's hair. We see them talking. HELEN reassures her son.

**CUT TO:**

51        **INT. HELEN'S BEDROOM - EVENING**

**WIDE**

HELEN undresses herself.

As she removes her clothes we see the extent of her injuries.

*(Filmed sensitively and non-sexually.)* HELEN reveals a history of bruising across her back, neck and arms so to reinforce the repetitive nature of her injuries.

She removes her trousers, her legs equally bruised.

HELEN sits on the edge of the bed, she wraps herself in her duvet for comfort.

We watch her sit in stillness.

She hold's her head in her hands in frustration before laying down on the bed.

**CUT TO:**

**CLOSE**

We stay with her. Watching her face as she huddles up in bed.

She begins to cry.

**CUT TO:**

We close on the opening footage of the door, the empty house,  
the quiet street etc.

**FADE OUT.**

**CUE TITLE: LEAVING**

**END**