

Characters

RACHEL WATSON

ANNA WATSON

MEGAN HIPWELL

TOM WATSON

SCOTT HIPWELL

KAMAL ABDIC

D.I. GASKILL

Other characters should be played
by members of the company

Author's note

/ indicates where a line overlaps

... indicates a trailing off, or a pause for thought

- indicates an interruption

Sections in **bold** indicate a soliloquy, the dramatization of a memory or the recounting of action which has previously taken place.

Act Two

SCENE ONE

Rain. Mist. Thunder. Later that Thursday.

A police tent. Police tape has been stretched around the area of wasteland. There is now a shallow grave by the train track.

The sound of magpies chattering and calling. We hear a distant song sung by school children:

One for sorrow two for joy,
Three for a girl four a for a boy,
Five for silver six for gold,
Seven for a secret, never to be told.
Magpie, magpie why do you sigh,
I sit so alone while the world goes by.

Forensics absorbed in their work.

The song repeats until the sound of a passing train sounds it out. The train fades into the distance. The forensics leave.

The underpass. GASKILL and RACHEL there.

GASKILL: Right. This is the underpass where you got your blow to the head.

RACHEL: Do we really need to be here?

GASKILL suspicious.

GASKILL: Does being here bring anything back?

RACHEL: *(A moment of self-doubt.)* I...

GASKILL: Rachel?

RACHEL: It's not as easy as that. And you don't believe anything I tell you anyway.

Beat

RACHEL: How does she look?

GASKILL: She's had a blow to the head. Same as you.
Coincidence, I suppose.

Beat

RACHEL: (*Gathering herself.*) Where will they take her?

GASKILL: There'll be an autopsy.

RACHEL: I've never seen a dead body.

You must see it a lot, right? Must be horrible.

GASKILL: Not always. Some fellas look better dead than they ever did alive. I'd never seen my poor old dad look so happy. Or maybe it was relief. Oh well.

RACHEL: Did you find anything here? Evidence, or...?

GASKILL: Nothing so far.

RACHEL: There's always stuff between these tracks and the back gardens. I see it from the train... an old shirt, a single shoe...

GASKILL: Yep. We've been up and down the tracks all morning. I found a dead magpie just up the way there.

RACHEL momentarily surprised at the mention of magpies, again.

GASKILL: They have funerals for their dead, the magpies. Did you know that?

RACHEL: No.

GASKILL: One of the forensics lot told me. One magpie sees the dead one and calls a funeral song. Others come and join, apparently. A proper funeral.

RACHEL: Perhaps it's to do with survival...

GASKILL: What isn't?

RACHEL: And what about her handbag, her phone, that sort of thing?

GASKILL: My focus is on potential witnesses right now.

RACHEL: Well, what about the therapist? It said online that you had him in for questioning.

GASKILL: We had to let him go.

RACHEL: Why?

GASKILL: ...

RACHEL: The papers said he had a history of domestic violence.

GASKILL: The papers say a lot of things.

RACHEL: Like, "No progress." "Police incompetence". I saw the picture of you. You looked tired. Are you okay? Is your wife looking after you?

GASKILL: ...

RACHEL: Is she?

GASKILL: It was a he, actually.

And no. I'm not one of those TV detectives, who can't sleep until the case is solved. Once I get in my car to go home (*The sound of a car. Lights begin to change, as Rachel is remembering something -*), that's me for the... Rachel?

Lights take us back to RACHEL's memory:

RACHEL: Is someone there?

We see in the tunnel a figure. Neither RACHEL nor we can see who it is.

RACHEL: Hello?

We see the figure is ANNA.

ANNA: What are you doing?

Smashing bottle.

A scream.

RACHEL: Is that you?

ANNA disappears. The sound of a car door slamming. A car, screeching away.

RACHEL: Anna?

RACHEL: I remember! It was Anna I saw!

GASKILL: Anna Watson?

RACHEL: It was our old car. A Peugeot.

GASKILL: So... it could have been Tom here.

RACHEL: Yeah, but-

GASKILL: He knew Megan, didn't he? He told me Megan used to look after their little girl.

RACHEL: Yeah, but, no. It was definitely a woman I saw.

GASKILL: Do you think a woman could have killed Megan like that?

RACHEL: ...

GASKILL: Do you?

RACHEL: I don't know.

GASKILL: And you think it was Anna Watson you saw. That she was the one who hit you?

RACHEL: That's not what I'm saying. But it was Anna, here, that night.

Beat

GASKILL: Do you want to get back together with Tom?

RACHEL: What?

GASKILL: If Anna Watson was out the way, you could get back with Tom.

RACHEL: It's Megan who's been murdered.

GASKILL: If Anna was convicted of the murder...

RACHEL: D'you really think I'd murder one woman to frame another?

GASKILL: Or is it Scott you like?

RACHEL: That I'd think any man is really worth killing for?

GASKILL: You could have the pick of two.

RACHEL: That's ridiculous.

GASKILL: Or is it three?

RACHEL: Who else?

GASKILL: Kamal Abdic.

RACHEL: I've never even met Kamal Abdic.

GASKILL: Haven't you?

RACHEL: No.

GASKILL: Ah, then he *was* lying.

RACHEL: Why?

GASKILL: Because he told me that you had an appointment with him on Tuesday.

Beat

GASKILL: Eleven o'clock? His secretary must be in on it as well.

They both know GASKILL has rumbled her.

RACHEL: It's no one's business what I do. As you – and they – constantly remind me, I've nothing to do with any of their lives. Talk to Anna. Ask her why she was here.

Forensics officers come out of the tent.

GASKILL: Rachel. You asked about Megan's phone. If there were any clues.

RACHEL: Yeah?

GASKILL: The last call to her mobile phone – it was from you.

RACHEL: Scott gave me her number, so I could-

GASKILL: Call her.

RACHEL: Yes.

GASKILL: Seventeen times?

What else haven't you told me?

RACHEL: Nothing.

GASKILL: Where do you work?

RACHEL: I told you. London. Huntingdon Whiteley.

GASKILL: Rachel... I checked.

RACHEL: ...

GASKILL: You haven't worked there for six months. You don't catch the train to go to work; you catch the train with the sole purpose of spying on Megan Hipwell.

RACHEL, for a moment in silence.

Darkness. The sound of a train screaming past.

SCENE TWO

Friday. SCOTT's house.

RACHEL: I'm so sorry about Megan.

Comforts him. Remembers the weirdness between them. Pulls away.

SCOTT: Thanks for coming round. It's just, I don't know who else to talk to.

RACHEL: Have they told you anything?

SCOTT: They've had me in for questioning. Again.

RACHEL: Why?

Beat

SCOTT: Why did you get involved in this?

RACHEL: Because *I* knew something that nobody else knew.
How could I not tell you?

SCOTT: All you've done is lie.

RACHEL: But I haven't lied about what I saw. What would I have to gain?

SCOTT: To make your life more interesting.

Sorry.

RACHEL: You said you wanted to talk...?

SCOTT doesn't know how to say it.

SCOTT: There's something I haven't told the police.

RACHEL: What is it?

SCOTT: I wish I'd never...

I left a message on her phone. The police, they've just found it.

RACHEL: What did you say?