

RED

I Production Company
A STUDIOCANAL COMPANY

HARLAN COBEN'S

SAFE

Episode 1

Screenplay by

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RED

I Production company **2017**
A STUDIOCANAL COMPANY

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PRE CREDIT SEQUENCE

1 EXT. CITY STREET/UNDERGROUND STATION - NIGHT 1

A young girl, sixteen, walks down a city street. People everywhere. The hustle and bustle of a big city. She looks kind of lost, in her own world... Suddenly she passes

AN OLDER MAN - not old, forties, but dresses younger... combat trousers... lived in face, man who likes to indulge.

The man stops, freezes. He is with a woman. Slightly younger than him.

The woman has taken some steps forward before she realises the man is no longer beside her. She turns...

WOMAN

Josh...

The young girl has headed downtown.

THE MAN is watching the girl disappear into city life. The girl is a block or so ahead now.

WOMAN (CONT'D)

What is it? Come on -

MAN (JOSH)

(already moving)

Wait here.

WOMAN

Where you going?

No time for reply. He is away. In pursuit. He breaks into a trot to close the distance.

As he gets closer he gets a better view of the girl and it seems to confirm his suspicions.

But... the girl heads down the stairs of an underground station. The man follows, taking the stairs as fast as he can. The girl lets herself through the barrier with a pre-bought card. Shit, the man has no travel card.

He quickly tucks in behind someone else passing through a barrier, sharing their space. The person turns - WTF.

But the man doesn't care - has single focus. He heads down the escalator - eyeing the girl several people in front. He heads down towards her... but gets blocked by kids mucking around...

The girl heads towards the platform. The man sees her direction, jumps off the escalator and follows.

A tube sweeps into the platform. The man scans for the girl. Eyes left, eyes right. Shit, where is she?

He can't see her. She's gone. Vanished.

The tube doors slide open. The man's heart beats wildly in his chest. Where is the girl, how has he lost her?

And then...

Someone taps his shoulder. He turns.

It's the girl.

GIRL (JENNY)

Please. You can't tell anyone you saw me.

The man is stunned. The girl heads towards the open doors of the train. The man is frozen to the spot.

GIRL (JENNY) (CONT'D)

There's things people don't know.

The doors close. The tube sweeps away.

TITLES

2 EXT. SCHOOL/GATED COMMUNITY 2

Hard in on FIRE. But not just fire, this is raging. Out of control. The flames are brutal and made more sinister by the fact that THIS IS A SCHOOL. And it's burning.

We pull up and back, away from the fire - and in TIME LAPSE... we see the flames die out and the burned shell remain... the YEARS start PASSING. The school is demolished. Fields grow. New houses are built nearby alongside older existing homes.

Around a hundred homes. A large gated section appears around the houses.

VARIOUS BUILDINGS change - gardens are landscaped, new driveways laid, extensions built -

We fly down and pass through the entrance gate - not time lapse now, normal speed - we fly over tree lined streets, beautiful houses, manicured gardens, people washing cars, mowing lawns, kids playing in the road...

This is clearly a gated community and a neighbourhood that is enviable and safe...

TITLES END

3 INT. HOSPITAL. REHAB GYM - DAY 3

BOXING GLOVES hitting a PUNCH BAG. Punch, punch, punch. Sweat spraying from a forehead.

TOM DELANEY (athletic build, ex military doctor, never still, has the slight air of a man that has drunk one too many coffees) is punching hard. Left, right, left, right... right right right.

Then...

He glances at the clock. 12.50.

TOM

Shit.

He dashes away.

4 INT. HOSPITAL. CORRIDOR - DAY 4

Hair wet from hasty shower, he dashes down a hospital corridor, pulling on more appropriate attire.

5 INT. HOSPITAL. WAITING ROOM - DAY 5

We sweep into

Private waiting room, where a youngish girl (12) and her parents await. He holds up his mobile. Spotify plays

KAISER CHIEFS

He kind of dances in. The parents smile.

The girl smiles, rolls her eyes.

TOM

(fast talking charm)

Your favourite band, right?

She nods.

TOM (CONT'D)

It's my job to find that stuff out.
Your job - today - sleep. So
here's the deal, you're gonna go in
the theatre, lie down, listen to
your favourite band, if you're
lucky I'll sing along a bit...

(she smiles)

And the next thing you know -
you'll wake up, and all this'll be
over... is that a plan... are we
good with that...

GIRL PATIENT

Please don't sing along.

They laugh. The room less tense.

6 INT. HOSPITAL. OPERATING ROOM - DAY 6

Surgery. Massive operation IN PROGRESS. We see Tom focused now (a rare stillness in him) as he works on the young girl.

We hear medical dialogue, but essentially this is about seeing Tom doing what he does best. All other thoughts thrust from his mind right now...

7 INT. HOSPITAL. SCRUB ROOM - DAY 7

Tom, scrubbing up... His best mate is here, Pete Mayfield, 40s, an anaesthetist.

PETE

Another satisfied customer - what now, beer?

TOM

No can do - we've got a thing. 'Community barbecue'.

He pulls a comical face.

PETE

Community barbecue. I can see why you're blowing me out.

TOM

Come along if you want -

PETE

Er... I'll pass.

TOM

Free food, free beer.

PETE

What time does it start?

8 EXT. GATED COMMUNITY - DAY 8

Bright dazzling sunshine. Burgers frying on a barbecue. They get flipped. We pull wide to find the woman doing the flipping - Sophie Smart (intelligent, day job a detective, but today very much off duty)...

She bops along to music on an ipod docking station.

She goes to change the track when -

SMASH.

A FOOTBALL crashes into her. She spins and we see the *community gathering*.

Game of footy in progress, mainly kids... but Tom and Pete are an adult presence.

TOM
Sorry - my bad -

He comes to collect the ball.

TOM (CONT'D)
- oh great, burgers.

He grabs one and takes a bite.

SOPHIE
I thought you were ref.

TOM
I am - but it'd be a crime not to
show them my skills on the wing -

He smiles. She smiles. Hello, are these two slightly more
than just neighbours...

Sophie's son, Henry (15) appears - he has an ongoing illness
(which will require a kidney transplant), so doesn't move so
brilliantly.

HENRY
(motions for the ball)
Our throw -

TOM
What? It came off you -

HENRY
Bullshit.

SOPHIE
Hey, mouth.

TOM
My throw. If you don't like it,
take it up with the linesman.

HENRY
That's you.

TOM
Exactly.

TOM takes the throw, plays on. Sophie amused. Watches as
Tom's youngest daughter Carrie (12) and Sophie's daughter,
Ellen (12) protest with him - and he just scoops them both up
- one in each arm and deposits them on the floor. They all
like it, just good fun... laughter...

Angle - an older girl, Jenny, to one side. This is Tom's
eldest daughter, 16, tough - and the GIRL WE SAW IN THE PRE
CREDIT SEQUENCE. But looking better here, less lost.

She half watches the game/half messes with her phone.

Ping. A message.

From Chris. It says 'TONIGHT - HEAVEN'.

9

INT. CAFE - DAY

9

TONIGHT - HEAVEN

Those same words on a different phone.

NEIL (O.S.)
Hey, hey, CHRISTOPHER -

CHRIS CARLTON (19, bad boy attitude, looks to match), slowly raises his eyes to his father, Neil.

NEIL (CONT'D)
You with us? Family lunch.
Conversation.

Neil (40s, old before his time) is with Chris' mum, Zoe (40s, weathering well, much too attractive for Neil). But the atmosphere isn't great.

NEIL (CONT'D)
(to Zoe)
Always this now -
(does over exaggerated
texting posture)
- we're raising a generation of
mutes. Want a trade? Guaranteed
work - osteopath. Twenty years
from now - this lot won't be able
to straighten their necks.

Zoe rolls her eyes - always some rant, some complaint, he's such a negative presence. Chris smiles at his mum.

NEIL (CONT'D)
Oh that's right - mock me. The big
idiot - nothing I say has value...

ZOE
Neil...
('don't start')

NEIL
Don't Neil me, Zoe -

ZOE
It is your name.

NEIL
Yes, Neil's my name, Neil, not Neil
- like that Neil...

ZOE
Oh for God's sake -

She stands. Is she leaving...

ZOE (CONT'D)

I'm going to the bathroom.

She heads away. Chris watches her go. Turns to his dad with a weary 'well done' expression.

CHRIS

Nice work.

He goes back to his phone. We hold on Neil, brewing, words that shouldn't, forming in his mouth...

NEIL

Yeah, well - you won't have to put up with it much longer.

He looks away. Chris looks up.

CHRIS

Meaning?

Neil doesn't respond.

CHRIS (CONT'D)

Meaning?

NEIL

You're not a kid anymore, work it out.

He turns back to his son.

NEIL (CONT'D)

When your sister's done her exams, that's it - we're through - we're getting a divorce...

He holds his son's gaze.

NEIL (CONT'D)

Blame your mother.

And despite his bad boy attitude, these are his parents and this hits Chris hard.

NEIL (CONT'D)

(to the waiter)

Can we get the bill over here.

10

EXT. GATED COMMUNITY - DAY

10

Music on. People eating now. Drinking. Good atmosphere. We pick out a neighbour (whom we will see much more of later), Helen Chandler - something odd about her.

We pick out a man with a scarred face - Eric Peters. He too will feature in future episodes.

Carrie and Ellen fool around with water guns. Squirting them at Jenny, who responds - to their great delight - by chasing them.

Pete is to one side, away from earshot, phone to ear.

We sweep across to a gap between two houses and find Tom - surreptitiously smoking a cigarette. Just needing the space, the time alone. When... Sophie appears.

SOPHIE

And you a doctor -

He smiles. Caught in the act. She takes it off him, and...

TOM

Anyone follow you?

SOPHIE

No. Why?

He pulls her towards him. Their faces close now.

TOM

How long before we're missed?

SOPHIE

Five minutes...

TOM

Long enough.

He kisses her and leads her towards the out house. It's spontaneous, and sexy and they are both up for it.

11 EXT. GATED COMMUNITY - DAY

11

From a distance we see Tom and Sophie emerge together, back towards the BBQ. The watcher is Jenny.

She stands, tosses her plate to the floor, makes to leave. Pete sees this -

PETE

You okay -

JENNY

I'm done - heading home...

PETE

Jen... stay.

JENNY

Later.

She goes. Pete watches her go. Hold on his face.

Tom and Sophie arrive back, full of sparkle.

TOM

Okay, who's for rounders?

But Tom's bubble is pricked as he notices Jenny departing. His eyes connect with Pete's.

12

EXT. GATED COMMUNITY - LATER

12

Everyone packing up, heading home.

Tom and Pete fold away a gazebo, both with a beer on the go.

PETE

She doesn't seem herself.

TOM

(covering)

She's okay... phase... and guess what's a remarkable coincidence, there's a guy on the scene -

(does exaggerated
douchebag voice)

Chris.

PETE

Ah, there's always a guy -

TOM

And he's not even a kid - he's like, *our* age -

PETE

What?

TOM

Well, twenty.

Pete laughs.

TOM (CONT'D)

Okay, nineteen...

PETE

(really laughing at his
mate)

Nineteen, the pervert.

TOM

Suddenly she's all secretive - doesn't tell me anything -

PETE

You think she's having sex?

TOM

No. I don't know.

PETE

Have you asked her?

Tom, more serious than we have yet seen him.

TOM

Rachel was always the one to deal with this stuff. She was always the one that did the *talking*.

Pete acknowledges that.

TOM is suddenly very awkward about something. He literally looks around, like 'walls have ears'.

TOM (CONT'D)

Listen, I've done something...

PETE

- 'done something' - *what?*...

TOM

If I tell you, you can't judge me -

PETE

When have I ever -

TOM

No, seriously -

PETE

Speak.

Tom, slightly ashamed, but nonetheless.

TOM

That tech guy you recommended, B.O Ben - and by the way, how does he smell that way, he can NEVER get laid...

Pete amused.

PETE

What about him?

Tom looks his mate in the eye, kind of ashamed.

TOM

I got him to install some software on her phone... It kind of, clones her messages, sends them to me.

PETE

Wow. You're spying on her -

TOM

Not spying. I'm worried about her - I know she's a tough kid but the grief she's bottled up, this guy...
(off Pete's dubious face)
I haven't looked yet...

PETE

You can't.

TOM

I'm her dad.

PETE

Tom, she'll kill you - It's crossing a line...

TOM

(opening up)

- Pete, I can't reach her, if she's getting into trouble I need to know. Rachel's *only* wish was that I protect her girls, so if it's a choice between doing that or respecting her privacy, it's an easy choice.

But Pete isn't convinced.

PETE

People are entitled to their secrets...

Tom nods, knows he's right. But painfully admits.

TOM

I don't know how to do this, Pete. I'm not equipped.

Hold their look.

13

EXT/INT. JOJO'S HOUSE/HALLWAY - DAY

13

Across town we find another family - JOJO MARSHALL (John Joseph, big in every sense - personality, ego) and his wife LAUREN (brash, botoxed, bronzed) packing the car for a weekend away. Their daughter, SIA (16) is here - watching them as they transfer bags etc from hallway to car boot.

JOJO

Sixtwo sixtwo set.

SIA

I know how to use the alarm dad.

JOJO

You go out, you put it on. Anywhere Sia. Pop to a friend's - alarm. Walk the dog - alarm.

SIA

I get it.

LAUREN
(grabbing another bag)
God forbid someone steals his
flatscreen -

JOJO
Erm - flatscreen? It's curved.
Curved Lauren. 65 inch - it cost
more than your mother's house -

LAUREN
(suddenly spots)
Golf clubs?

JOJO
What?

LAUREN
Romantic weekend... Wedding
anniversary...

JOJO
And we'll have romance, my gorgeous
angel: but we're not getting any
younger, and I might need a
little... time in between...

He grabs the clubs.

LAUREN
Jo-Jo...

JOJO
Nine holes. Get a pedicure. And
then afterwards my love...

He arches an eyebrow - sexual.

SIA
Can you go -

JOJO
(takes the clubs)
Alarm, you. ALARM. And no bloody
parties.

Slam. They are gone. Sia stands alone in the house.
Silence. She slowly smiles. Grabs her mobile.

14 INT. TOM'S HOUSE. LANDING/KITCHEN - NIGHT

14

Jenny, dressed up, exits her bedroom. She passes her sister
Carrie on the landing -

JENNY
How do I look?

CARRIE
Love the hair, where you going?

JENNY

Secret.

She gives her a big smile - they get on.

JENNY (CONT'D)

You done your assignment?

CARRIE

No school tomorrow.

JENNY

It still needs doing.

She does a face that tells us, Jenny is a surrogate mum round these parts and Carrie takes that seriously.

CARRIE

Okay.

Jenny heads downstairs and swings into the kitchen where Tom, now alone, washes up/does chores.

JENNY

See you later -

TOM

Where you going?

JENNY

Out. Some friends...

TOM

Not too late, okay -

JENNY

Okay...

She goes. Tom's phone starts to ring. MADDEN.

He looks at it thoughtfully, should he answer. It seems to trouble him somehow. He debates with himself.

Then ditches it.

Music kicks in - loud, banging, upbeat.

15

INT. SIA'S HOUSE - NIGHT

15

Party. This is not a RAGER per se, but there's 30 or so kids hanging out, taking shots, maybe even doing a few lines. The house itself is large and well decorated -- clearly Sia's family has money...

We catch one kid filming things on her phone. Sophie's son, Henry is here - drinking, though he shouldn't be. He's with another lad, IOAN FULLER (17), studiously cool - has an intelligence that makes him attractive, eyes that seem to indicate a keen and sharp mind.

IOAN

Sia must need her head testing -
her parents are so gonna know this
has happened -

HENRY

(shrugs, takes a swig)
Not our problem -

Ioan glances across the party, sees Jenny arriving.

16 INT. SIA'S HOUSE. KITCHEN - NIGHT

16

CHRIS (off his head) is playing opposite ANOTHER LAD, at the makeshift beer pong table (i.e. kitchen table).

Back and forth, competitive.

Chris sinks his ball into the other lad's cup, ending the game as howls erupt from the group surrounding them. The lad has to down the drink in one. Cheers.

We find Jenny arriving, through the gathering, to catch the tail end of this...

She smiles at Chris.

CHRIS

You took your time...

JENNY

Shit day.

CHRIS

Tell me about it.

He kisses her. Music changes, awesome track.

JENNY

I love this tune...

Jenny grabs a bottle, swigs, pulls Chris by the hand and kind of dances with him. Getting straight into the swing.

Chris' phone starts to ring, he checks the display.

17 EXT. GATED COMMUNITY - NIGHT

17

Time lapse as the twinkling lights of the community go out and people sleep...

18 INT. TOM'S HOUSE. LIVING ROOM/LANDING/JENNY'S ROOM - NIGHT 18

Tom wakes, on the couch. Had a few beers.

He looks across to the sofa opposite where Rachel is sitting.

She isn't of course. He is just remembering her.

He smiles. She smiles. Idealised moment.

We then SMASH CUT to

TOM, a year ago, wearing a suit, no tie, RUNNING - kind of frantic, urgent, edge of desperation - down a city street.

End flash.

Hold on Tom, alone. Face registering the memory of that day.

He submerges it. Looks at the clock. Early hours. Then his foggy brain realises...

TOM

Shit.

Jenny.

He quickly bounds up the stairs and rounds the top of the landing, heads to Jenny's room. Door open...

He steps inside and...

NO JENNY.

JUMP TO

Tom ringing her mobile. Voicemail.

Shit.

We flash to

STYLISTED... a struggle, violent...

JUMP TO

Tom pacing, thinking, worried.

WE FLASH to

Rain falling... a pool... struggle...

And then BACK ON... TOM making a decision.

19

INT. TOM'S HOUSE. KITCHEN - DAY

19

Tom at the kitchen table.

Opens the cloned app (which has a recognisable logo), starts scrolling through.

Scroll, scroll, we catch glimpses, text after text after text - all the usual teenage crap. Innocuous.

Which is a relief to Tom.

Scroll, scroll, scroll. Banal, trivial, boring. And then...

TOM

Shit.

(he scrolls back -)

Message from Chris: COME BACK

Jenny replies. NO.

Chris, 'TRUST ME'.

And then the real kicker... from Jenny...

DON'T DO IT. PLEASE. I'M BEGGING YOU.

To Chris.

We hold on Tom's face.

Fade in the sounds of water, thrashing, violence...

20 EXT. SIA'S HOUSE. GARDEN - NIGHT

20

Hard in on...

Rain falling hard, pool water splashing... Sounds of gulps, thrashing hands, feet kicking under water...

And then...

We are left with an eerie silence.

A body floating in an outdoor swimming pool.

END OF PART ONE

21 EXT. RURAL STREETS - DAY

21

It's early, the light just appearing from darkness. We follow a man (we can't quite make him out) as he jogs down a rural street. But it is clear from the snatched, shaky nature of our view, that we are watching him through a lens, camera viewfinder...

The man, oblivious to being watched, turns into a park. Disappears from our view.

We then switch the view to reveal the watcher.

It's Ally from The Five.

22 INT. ALLY'S FLAT. HALL/BEDROOM - DAY

22

Ally lets herself into her flat - it's sparse, not yet properly furnished or decorated, just a mattress on the floor. She drops down her camera and her bag. Sits.

But as she sits we hold on her face, serious, thoughtful, intense. What is she looking at?

And then we see... the table is full of photos of the same man. Which we now realise is Tom's mate PETE.

We hold on her face.

And we fade through to

23 INT. TOM'S HOUSE. TOM'S BEDROOM - DAY 23

Another intense face...

Tom lying - fully clothed - on his bed. His face etched with concern. He looks with hope/anxiety at his mobile.

JUMP TO

24 INT. TOM'S HOUSE - DAY 24

Tom staring out of the window, across the gated community. Mobile to his ear. Overlay Jenny's voicemail message.

TOM

Jen - it's dad... again... I'm worried, where are you... *please* - call me.

JUMP TO

25 INT. TOM'S HOUSE. KITCHEN - DAY 25

Tom sitting at the kitchen table staring at the CLONED MESSAGES folder on his mobile.

We go full screen on

DON'T DO IT. PLEASE. I'M BEGGING YOU.

Tom scrolls through. The last message was 10 hours ago - no name just a sunflower icon. It reads *Tonight* (seven thumbs up emojis).

And earlier in the day, one from Chris. That reads TONIGHT - HEAVEN.

On Tom.

JUMP TO

26 INT. TOM'S HOUSE. CARRIE'S BEDROOM - DAY 26

He is waking up a disgruntled Carrie.

TOM
Carrie, wake up...

CARRIE
What -

TOM
You need to wake up...

CARRIE
What time is it?

But Tom is already thrusting the curtains open. Behind them is a PATTERNED BOX. He recognises it...

TOM
What's this doing here?

27 INT. TOM'S CAR - DAY

27

Tom's car on the move. Tom drives, Carrie, still in pyjamas with duvet round her, in the passenger seat.

CARRIE
We didn't tell you because Jenny thought it might make you sad.

TOM
I just don't want it to make you sad.

CARRIE
Jenny wore mum's watch - said it made her feel close to her.

Tom bedding that down.

28 EXT. CHRIS' HOUSE - DAY

28

Tom knocking on the door. Carrie waits in the car.

It's still early so it takes a while before -

NEIL
(flings door open, face like shit)
Yes.

TOM
Hi - sorry for calling so early -

NEIL
(rude, brusque)
What do you want?

TOM
I'm looking for my daughter. Jenny.

Neil's face is blank.

TOM (CONT'D)

She's been seeing your son and I think they were together last night - is she here... she didn't come home...

ZOE

She's not here. Neither is Chris.

Zoe appears, dressing gown on. (Tom might recognise her as a teacher from the school).

NEIL

(news to him)
Where is he?

ZOE

Stayed at a mate's.

TOM

Do you know which mate?

ZOE

He said Ioan. 'Staying with Ioan'.

Zoe looks away slightly as she says that, which we might read as strange, but as yet we have no idea why...

NEIL

(angry, a constant state for him)
Who the hell's Ioan?

ZOE

I don't know. From work? He was in a pretty foul mood for some reason - you can't talk to him when he gets that way -

On Neil - guilt, knows what caused his mood.

TOM

So you've no idea where he lives?

They don't.

ZOE

Sorry. He's nineteen - we tend to give him quite a long leash.

Tom understands.

Tom and Carrie back in the car.

CARRIE

Ioan?

TOM

Ioan.

CARRIE

There's a Ioan Fuller.

TOM

In school?

CARRIE

(she nods)

Year 12, but he's like super bright, I can't see him and Chris hanging out...

Tom ponders that, but...

TOM

- can you find where he lives...

CARRIE

I can DM Shannon - she's friends with his sister, ask the address...

On Tom, kids and their technology.

TOM

Try anything.

30

EXT. SOPHIE'S HOUSE - DAY

30

Sophie, no make up on, looking pale, steps out of her front door. She doesn't seem herself.

Takes air deep into her lungs as she looks at

A CARAVAN, which lives at the far end of her garden. Curtains half open.

She stomps down to it. Knocks hard on the door. Nothing. As expected. She peers through the window. No one there.

She's already stabbing into her phone...

SOPHIE

(gets voicemail)

Where the hell are you?

31

EXT. IOAN'S HOUSE - DAY

31

Tom's car pulls up outside a house. He shouldn't be, but he's talking on his mobile.

TOM

(phone to ear)

It's scheduled for eleven. No, we can't cancel - the family have been waiting *months*, I just need you to see if Steve can step in -

(he waits, mouths to Carrie)

You sure this is it?

CARRIE

According to my Intel -

TOM

(looks at her, wry)

Intel? You gotta stop watching CSI.

(then the person talks into the phone)

Shit - Spain, course he is, well can you try Katherine - I wouldn't ask if it wasn't important Rob.

JUMP TO

32

EXT/INT. IOAN'S HOUSE/HALLWAY - DAY

32

Door opens. Woman there. Sweating, joggers on, hair back.

IOAN'S MUM

...hello? Excuse the outfit, I'm doing boxercise.

TOM

Sorry to bother you. My name is Tom. Do you have a son called Ioan?

She is circumspect, who is this guy?

IOAN'S MUM

Yes... why?

TOM

I'm trying to find a friend of his - Chris Carlton. And my daughter. She hasn't come home -

She nods, understandable.

IOAN'S MUM

(yells behind her)

Ioan. YoYo. Door.

(back to Tom)

He doesn't know a Chris...

Ioan appears, eating toast (probably masking a terrible hangover as he was drinking last night).

IOAN'S MUM (CONT'D)

This man wants to know if you've seen his daughter...

(looks for confirmation)

Jenny?

Tom nods.

TOM

Or Chris Carlton - his mum said you might be friends...

Ioan a bit of a rabbit in the headlights.

TOM (CONT'D)

That he was staying the night...

IOAN'S MUM

Staying the night? He doesn't know any Chris, do you -

IOAN

I *do* know him. He's sort of... friend of a friend, through gaming tournaments.

TOM

Any idea why he'd tell his mum he was staying here?

Ioan pulls a face - not a clue. It's a lie. They all sense it's a lie.

TOM (CONT'D)

Ioan - I think Jenny might be in trouble. I think Chris has got her involved in something, so if there's *anything* you know...

He's a good kid really and he's scared because he saw her last night but he can't admit that.

IOAN'S MUM

Ioan...

IOAN

...he asked me to lie for him, Chris. I don't know why... he needed to tell his parents he was staying somewhere... made me promise to lie...

IOAN'S MUM

Lie. Why you?

IOAN

I owed him some money.

IOAN'S MUM
(this gets worse)
Money?

IOAN
Not much, for a game... look, he
was never gonna stay. And I don't
know where he is, or Jenny. I
didn't even go out last night.

On Tom, it's a confession of sorts, but he still isn't
entirely convinced...

TOM
Okay... Can I leave my number.
In case you hear anything...

As he writes it down on a scrap of paper he glances at Ioan.
Doesn't trust this kid.

TOM (CONT'D)
Thanks.

Tom makes to leave. We hold on Ioan who suddenly blurts -

IOAN
You should talk to Sia.

Tom stops, turns.

TOM
Sia?

IOAN
Sia Marshall. Miss Popular. If
anyone knows anything - Sia will.

33 EXT. SOPHIE'S HOUSE - DAY

33

Sophie now dressed for work (cop, but plain clothes) strides
with purpose towards her car.

Henry and Ellen lag behind.

HENRY
I'm not going -

SOPHIE
You are -

HENRY
Mum, I don't feel well, just let us
stay here...

SOPHIE
No. In the car -

HENRY
Mum -

SOPHIE

You don't feel well because you
drank last night - Ellen, in the
car - which you know you shouldn't
because a) you're on medication and
b) I told you not to -

She is about to climb in when she realises he has stopped.
Not getting in.

HENRY

I'm not going to grandma's -

SOPHIE

Henry, I'm already late -

He folds his arms.

Sophie suddenly makes a dash for him, but Henry anticipates
it. Despite his condition he dodges her. It's semi comic.
Lunge and dodge, lunge and dodge.

But ultimately, Sophie is quicker, she grabs him, and with
the expertise of an arresting cop, grabs his hands.

HENRY

Get off me -

SOPHIE

Henry Smart - I'm arresting you for
refusal to do as your mother says -
you do not have to say anything but
anything you do say -

HENRY

Mum, get off -

She tussles him into the car and slam.

JOSH (O.S.)

Everything alright?

Sophie turns to find JOSH (her ex) - THE MAN WE SAW IN THE
PRE CREDIT SEQUENCE - he dresses like someone much younger
(band T-shirt, combats), he looks crumpled, like he may not
yet have been to bed. He beams at her.

34 INT. CARAVAN - DAY

34

Josh sits, cracking a beer. Sophie pissed off with him.

SOPHIE

Where have you been?

JOSH

Here, there -

SOPHIE

Where?

JOSH
(with likeable smile)
I thought me moving out meant I
didn't have to answer these
questions anymore -

SOPHIE
Only when it affects our kids.
Great day they're gonna have,
watching you sleep off a hangover -

JOSH
I was having *fun* Soph. Remember
fun?

SOPHIE
Yes, and now I've got work.
Remember *work*?

She makes for the door.

SOPHIE (CONT'D)
Be a father Josh. Can you do that?
And get a shower, you stink -

He raises his beer can. Sophie just goes.

35 INT. SIA'S HOUSE. SIA'S BEDROOM - DAY 35

Sia in her bedroom, lying on her bed, looking terrible, like she hasn't slept. She stares at a large sunflower (replica Monet painting) poster on her wall.

We hold on her face and then, DOORBELL RINGS.

She jerks up.

36 INT. SIA'S HOUSE. HALLWAY/KITCHEN - DAY 36

JoJo ushering Tom into his beautiful expensive house. If there was a party here last night there is little sign of it.

JOJO
Come in, come in - what can I get
you - tea, coffee, cheeky brandy -

TOM
I'm fine -

JOJO
No problem. *Sia*.

As he calls up, Lauren appears round the kitchen door.

JOJO (CONT'D)
Oh, here she is - the chief exec.
(he smiles)
(MORE)

JOJO (CONT'D)

Lauren, this is Tom, dad of Jenny,
one of Sia's friends... we met at
that school thing, fundraiser.

LAUREN

Don't think so - wouldn't forget
such a handsome man...

These two are really something.

JOJO

We've been away - wedding
anniversary - back to where we got
married - reliving it weren't you -

Lauren nodding.

LAUREN

We took the albums with us, all the
old photos...

JOJO

She couldn't stop crying, on the
day. Happiness, I hope. Mind you,
everyone was at it - even the cake
was in tiers.

He posits his 'joke' face. Tom not really in the mood. Smiles
a second too late. Sia arrives.

SIA

You want me?

JOJO

No, I bellowed your name up the
stairs for the good of my health -
Tom Delaney, Jenny's dad -
wondering if you've seen her...

SIA

Jenny, no - is everything alright?

TOM

She hasn't come home and -

JOJO

You're worried, who wouldn't be -
totally understandable but... word
from the wise - once they get to
this age - they go loopy - she is.

SIA

Thanks.

TOM

We also can't find her boyfriend -
older kid - Chris Carlton.

Strange pause. Like time stops a nano-second for Sia.

JOJO
(steps in)
Well, talk to the man - where did
you go last night? Did you see
either of them?

SIA
(shakes head)
Into town. Didn't see them.

JOJO
Like I say - we were away, so...
you've tried their mobiles...
(Tom nods)
Course you have - mind you, to say
they're welded to their palms they
never answer them - they drive you
mad don't they - look at that grey -
that's worry that is - about her.

Tom's mobile rings. He grabs for it - quick.

TOM
(disappointed)
Sorry - work.

Needs to take it.

As Tom is led back to the door by JoJo, we stay with Sia. She
pads to the patio doors. Opens them and breathes in fresh
clean air. Hold.

She looks down the garden and we travel away from her towards
A SWIMMING POOL.

The same swimming pool we saw the dead body floating in.

We jump back to Sia. And it's only now we notice
She is terrified.

END OF PART TWO

Part Three

37

INT. POLICE STATION. CORRIDOR/MAIN OFFICE - DAY

37

Sophie strides down the corridor of the station, turning into
the main investigation office. Small town, small team.

SOPHIE
Anything happening? Get your feet
off the desk. It seems very quiet
this morning...

DARREN
(lowers his feet)
It is bank holiday -

Another colleague, Jack Field, stands with a printed sheet.

JACK FIELD
There's this, Head of St Winifred's
- Tim Kendrick - wants you to call
him - said it's important...

SOPHIE
(dubious)
Important?

DARREN
Someone's stolen the blackboard.
Do they still have blackboards?

JACK FIELD
When does the new girl start?

SOPHIE
Later. God help me. She's young
and pretty - I hate her already.

She turns and heads away, deep in her own thoughts, but as she rounds the corner - BAM - she smashes straight into someone coming this way. Box gets dropped.

Sophie spins round, cross -

SOPHIE (CONT'D)
You wanna watch where you're -
(beat)
Let me guess...

Scrabbling on the floor collecting her belongings is

ALLY
Ally Caine.

SOPHIE
(tight smile)
Sophie Smart. Welcome.

38 INT. HOSPITAL. SCRUB ROOM - DAY

38

Tom being gowned for surgery. His colleague apologetic.

ROBERT
Sorry Tom - I tried everyone.
He shakes his head, it's fine.

ROBERT (CONT'D)
Is everything okay?

TOM
(dismisses it)
Lets focus... This family are
beside themselves - this has to
work today -

39 INT. HOSPITAL. OPERATING ROOM - DAY 39

Surgery. Tom operating on a kid, young kid. We see Tom
focused as he works on the young boy.

All other thoughts thrust from his mind... or at least...
that's the intention... but unlike the first time, we see his
concentration stutter slightly...

40 EXT. ST WINIFRED'S SCHOOL - DAY 40

Sophie and Ally peel out of Sophie's car at the school.

ALLY
My first big case - the local
school...

Sophie smiles. Wry.

SOPHIE
If you're such a big city girl -
why move to the suburbs?

ALLY
No reason. Just... fancied a
change.

SOPHIE
I'm a detective - you're gonna have
to lie better than that -

ALLY
(fair enough, with a
smile, she lies)
Bad break up. Guy I worked with...

Sophie nods, more like it.

41 INT. ST WINIFRED'S SCHOOL. HEAD MASTER'S OFFICE - DAY 41

Sophie and Ally head into the headmaster's office. Tim
Kendrick (60s, pre retirement, thoroughly decent).

KENDRICK
This is rather delicate, which is
why I thought it might be best away
from wagging tongues -
(i.e School closed)

SOPHIE

You said on the phone there was a note -

KENDRICK

Anonymous, typed, which brings its own questions -

Sophie pulls on gloves as he hands over the note - typed - for her to peruse. He addresses Ally as Sophie reads it -

KENDRICK (CONT'D)

- in different circumstances I might have dismissed this as some crank or one of the pupils wanting revenge but...

(his expression regretful)

- there have been rumours about this particular teacher before, so I really felt I had a responsibility to report it -

Sophie looks up.

SOPHIE

Zoe Carlton.

The Head nods.

KENDRICK

Music - do you know her?

On Sophie. She nods, a little.

KENDRICK (CONT'D)

I've asked her to come in.

(to Ally)

The note refers to evidence, something she keeps in her staff locker. But I didn't want to search it without yourselves present - in case I found something incriminating.

ALLY

No - you did the right thing.

Ally looks to Sophie. Sophie's mobile rings. It's Tom. She has no choice - ditches it.

SOPHIE

Absolutely - when will she be here?

Tom leaving, phone in hand, dragging on his coat as he heads to his car. Mind deep in thought. But as he looks up he sees, across the car park - PETE.

TOM

Pete, Pete...

But he's in a dash, climbing in his car.

PETE

Gotta go -

Does 'call me' signal.

Tom opens his mouth to delay him, needs his mate right now, but... Pete is already starting his car...

Hold on Tom. Feels so alone.

He climbs into his car and sits. We hold on his thoughts... he makes a decision. He grabs his phone and slowly dials

999

43 INT. ST WINIFRED'S SCHOOL. HEAD MASTER'S OFFICE - DAY 43

Zoe Carlton arrives - she is dressed smart now, looking good (i.e. She is the sort of teacher that might attract pupil attention) - but is clearly confused why she has been summoned on a closed day. The Head greets her.

KENDRICK

Zoe, thanks for coming in -

Zoe spots Sophie (whom she knows is a cop) and Ally.

ZOE

Am I in trouble?

44 INT. ST WINIFRED'S SCHOOL. STAFF ROOM - DAY 44

Zoe leads them through the deserted staff room to where a bank of staff lockers stand. She babbles slightly.

ZOE

This is crazy, I can assure you, all you will find are a pile of unmarked books and my sweaty gym kit, which I forgot to take home.

She smiles. Trying to make light of it.

Sophie *smiles back*, kind. Ally doesn't.

SOPHIE

I'm sorry to have to do this, but with allegations of this sort...

ZOE

Of course. It's serious. But I'm just telling you in advance...

(MORE)

ZOE (CONT'D)

whoever is behind this is either
malicious or delusional.

They arrive at the lockers. Zoe delves into her pocket,
produces her keys - as she fumbles for the right one, she
drops them. Accident? Or is she nervous?

She stoops to retrieve them.

Ally pulls on gloves, steps forward, bit surprised Sophie
hasn't done this.

ALLY

Can I?

Zoe hands her the keys, locker key first. Ally takes it and
slowly opens the locker.

Sure enough, there is the gym bag. Ally removes it, hands it
to Sophie. The Headmaster catches Zoe's eye - he is hating
this - desperately hoping nothing is in there.

Sophie carefully removes the contents of the gym bag as

Ally removes the pile of exercise books/essays/binders and
leafs through them.

So far, so innocuous.

Zoe seems confident that nothing will be here.

Sophie finishes in the gym bag - nothing.

But then... as Ally searches the binder... she sees...

A USB FLASHDRIVE

Inside a transparent A4 sheath.

ALLY (CONT'D)

What's on this?

Zoe looks confused.

ZOE

Wait, I have no idea what that is.

ALLY

Are you absolutely sure this isn't
your property?

All eyes on Zoe.

ZOE

One hundred percent.

Tension, tension.

ALLY

Is there somewhere we can open
this?

45 INT. ST WINIFRED'S SCHOOL. STAFF ROOM - DAY 45

Computer desk. The USB stick is attached to A LAPTOP. Ally wheels the mouse to click on the E drive icon.

Palpable tension as they wait for it to open. The file produces a photo file and some word documents.

Ally opens the photo file.

SEVERAL SEXUALLY EXPLICIT PHOTOS OF Zoe and ONE OF A NAKED MALE, HIS FACE OBSCURED.

It's a terrible moment for everyone. Awkward, embarrassing, devastating. Zoe's mouth opens but no words form.

As Zoe reels, Ally clicks on a word document.

ALLY

(scans quickly)

These appear to be intimate
letters, written to you - are they
from a student?

Sophie offers a sympathetic face but Zoe is aghast.

ZOE

No. NO. That's ridiculous.
(appeals to the head)
Tim...

ALLY

I think we should continue this at
the station.

46 EXT. GATED COMMUNITY. TOM'S HOUSE - DAY 46

Police car parked outside Tom's house.

47 INT. TOM'S HOUSE - DAY 47

Tom sits opposite The OFFICERS.

UNIFORM 1

So you didn't argue?

TOM

No.

UNIFORM 1

And she's never done anything like
this before -

TOM

Never... I've rang and rang, sent texts - she wouldn't let me worry, she's not that kind of kid -

They are dubious about that - seen this all before.

UNIFORM 1

I understand, and she's sixteen - that's worrying but you said the boyfriend's older -

TOM

Nineteen.

UNIFORM 1

And he's also uncontactable. Which does suggest they might be together...

UNIFORM 2

- we see a lot of this and of course you're bound to worry but statistically -

TOM

(stops him)

Statistically. Statistically my wife had a sixty percent survival rate, that doesn't stop me visiting her grave.

He stares at them. They acknowledge that. This is a man still dealing with a lot of grief.

48 INT. TOM'S HOUSE. GYM ROOM/GARAGE - DAY

48

Tom's garage is an improvised gym.

Tom punches a punch bag, manic energy. Working off all his pent up feelings...

Punch. We flash to Jenny. Leaving the BBQ.

Punch. We flash to DON'T DO IT. PLEASE. I'M BEGGING YOU.

Punch. We flash to Rachel smiling.

Punch. We flash to A YEAR AGO. That flashback we saw earlier. TOM, in his suit, running urgently down the street.

Punch. We flash to Rachel, sick, dying. On morphine.

Punch. Extreme close up, STYLISED - his breath, his sweat... as he runs - URGENTLY RUNS.

Punch, punch, punch...

49 INT/EXT. TOM'S CAR/ENTRANCE OF GATED COMMUNITY - DAY 49

Tom driving out of the gated community, eyes everywhere. He fiddles with the radio - finds some music as distraction. Then as he waits he becomes aware of

IOAN. In the middle distance. Walking alone.

On Tom.

Lowers his window.

TOM

Ioan. IOAN -

Ioan turns, sees Tom, who motions him over. Ioan loiters a beat and then quite unexpectedly, RUNS.

Tom surprised, makes a snap decision. He flings his car half on the pavement, launches himself out and gives chase.

Ioan is young and fast, knows the area. He dodges down a side street. But Tom is athletic, fit, so gains ground.

TOM (CONT'D)

Ioan - stop. STOP.

He isn't for stopping. He clammers over a fence like a fearful cat. Hurling himself over the spiked summit.

Tom sees him drop down the other side and bolt.

TOM (CONT'D)

Fuck.

Doesn't fancy the same ascent. Decides to take a diversion. Shoots off right. Past a row of shops, and down a back passageway, hoping to cut off his escape.

But as he rounds the corner, there's no sign of him. Shit, he's lost him...

He dashes down the passageway, looking left, looking right, into possible hiding places. Nothing, nothing, nothing.

Then, boom, he appears - from behind three wheelie bins.

Ioan dashes in the opposite direction. Tom spins, chasing.

TOM (CONT'D)

Just wait - Ioan...

The kid isn't waiting.

Chase, chase. Tom closing in on him. Ioan feeling him on his heels. Starting to tire...

TOM (CONT'D)

I just wanna talk. Ioan.

Ioan dashes out from the alleyway without pause, without looking and

SCREECH

Right in front of a car.

It misses him by centimetres.

Ioan shocked by the near collision, stumbles, kind of staggers to the other side of the road. The driver yelling at him. He collapses, spent. Tom uses this to his advantage and gains the final bit of ground. He stands over the sweating, panting, shaking Ioan...

TOM (CONT'D)

You'd better start talking.

END PART THREE

Part Four

50

EXT. PARK AREA-- DAY

50

A frightened Ioan sits with Tom in a small park area on the edge of the gated community.

TOM

Why run, Ioan?

IOAN

Did you talk to Sia?

TOM

Yes. Why run?

IOAN

What did she say?

TOM

She said she went to town - didn't see either Jenny or Chris.

Ioan bedding that down. Tom grabs his leg, hard.

TOM (CONT'D)

My daughter's missing - no more fucking lies. Why run?

On Ioan, truth time.

IOAN

I saw her last night - Jenny.

Tom reacting to that.

TOM

Where?

IOAN

There was a party. Pretty wild.
Loads of kids there...

TOM

Was she with Chris?

IOAN

(nods again)

He was there. They were dancing,
kissing - look, this thing wasn't
tame, you know... everyone was
getting pretty wasted...

TOM

Drugs?

Ioan just nods.

TOM (CONT'D)

Was Jenny on drugs?

IOAN

(doesn't know -)

She seemed kind of high, but who
knows, could have been drink.

Tom examining his face.

TOM

So why lie? Were you on drugs?

IOAN

No. I *swear*.

Tom doesn't believe him.

IOAN (CONT'D)

My mum - she's got a kid from a
previous marriage - my half brother
- she lost him, to drugs - not
dead, just - that's who he is now,
so - I can't go near them.
She wants me to go to University.
Cambridge. Computer science. It's
everything to her.

Tom understands. But...

TOM

When did you last see Jenny? What
time did she leave the party?

He shakes his head.

IOAN

Not sure. It ended pretty abrupt.
About eleven... girl whose house it
was just wanted it finished -

Ioan looks away, dreading the inevitable next question.

TOM
And whose house was it?

IOAN
- the girl I told you to talk to.

TOM
Sia?

He nods.

TOM (CONT'D)
Sia had a house party?

He nods.

On Tom. None of this is adding up.

51 INT. POLICE STATION. CUSTODY SUITE - DAY 51
Zoe being finger printed. Sophie watches her.

52 INT. POLICE STATION. CELL - DAY 52
Zoe led to a cell. Sophie watching, something worrying her.
Ally clocking Sophie's expression.

53 INT. POLICE STATION. CORRIDOR/DETECTIVES' OFFICE - DAY 53
Sophie and Ally walking towards their office.

ALLY
She's lying.

SOPHIE
Says who?

ALLY
Me - every instinct I have. You barely even spoke back there, little smiles to her - what is that? Small town thing? Your kids go to the same / parties?

SOPHIE
(at / spins on her)
Hey -

ALLY
Sophie - look at the evidence. If she was a guy we'd be screaming paedophile.

SOPHIE

The evidence? An anonymous tip off to the head. Love letters with kisses and no name - and some of the stuff in there - 'did I get an A plus?', 'didn't know *that* was on the curriculum!!'

ALLY

Kids are idiots -

SOPHIE

See the look on her face when we found them. Surprise. Genuine surprise. It doesn't add up, Ally, so no, it's not a small town thing, it's a good cop thing -

Sophie starts to walk away.

ALLY

Great first day, *partner*.

Sophie just goes. Hold on Ally, regretting saying that.

As she rounds the corner, Sophie puts her phone to her ear, Tom's message from earlier on voicemail.

TOM (V.O.)

Sophie, it's Tom, I've... got a problem...

54 INT. POLICE STATION. MAIN OFFICE - DAY

54

Sophie heads into the main investigation room. Collars Darren, feet on table again.

SOPHIE

Darren, *feet*.

(he spins round)

Jenny Delaney - the missing sixteen year old reported this morning - there's a boyfriend - Chris Carlton - neither have been seen since last night - any information I want to see it straight away -

Darren nods. Then the penny drops.

DARREN

Chris Carlton - is that any relation to -

(he points)

SOPHIE

She's his mother.

Which seems to sicken her. She turns and goes. He waits 'til she's gone then lazily raises his feet.

55 EXT. SIA'S HOUSE - DAY

55

Tom hammering - hard - on the door of Sia's house. Jo-Jo snatches it open. He looks like he has just showered.

JOJO

Yes?

TOM

Your daughter lied to my face. She had a party.

On JOJO, surprise.

56 INT. SIA'S HOUSE - DAY

56

Sia stands guilty-faced as JoJo rants at her.

JOJO

Party. What the hell... Sia... I gave you specific instruct/ -

(cuts himself off,
despairs)

I'm appalled. No, worse, *disappointed*. And the fact that you lied -

(then back to Tom)

I can't apologise enough - I really can't...

SIA

(to Tom, genuine)

I'm sorry I lied -

TOM

I just need facts. If Jenny was here - when did she leave...

SIA

(nods, looks pale, sorry)

She was here. But I only saw her early, eight-ish? Nine?

Tom reacting to that.

SIA (CONT'D)

After that - I don't know -

TOM

Was she with Chris? Chris Carlton?

Sia stalls, as if trying to remember.

SIA

Don't think so.

LAUREN

Who is this Chris?

And it's only then that Tom realises

LAUREN has been standing in the doorway behind.

SIA

He's like twenty, he dropped out of Uni... I don't really know him.

JoJo shrugs to Tom, 'sorry about this'.

TOM

Why did you suddenly stop the party - the kid I spoke to says you threw everyone out -

Sia posits an 'awkward face'.

SIA

The house was getting trashed. I panicked. It was more people than I invited. I wanted rid...

Tom thinks a beat.

TOM

I'm calling the police.

JOJO

Police - whoa whoa - what you insinuating...

TOM

This was the last place Jenny was seen. There were what - thirty, forty kids here - someone must know something, someone must have seen her...

On JoJo. On Lauren. On Sia. This is serious.

Music kicks in...

57

EXT. TOM'S CAR - DAY

57

Music continues over the following...

Tom drives, deep in thought about what he has just experienced. Something doesn't quite feel right...

Smash cut to

THAT FLASHBACK. That running. He turns a corner, starts across a road, car's horn blares, swerves to miss him.

Hard out as a PHONE RINGS.

His mobile display. MADDEN. He instantly ditches it. Can't deal with that right now.

- 58 INT. SIA'S HOUSE -- DAY 58
Jo-Jo standing at the back of the house. His mind deep in thought. Thinking thinking thinking...
- 59 EXT. SOPHIE'S HOUSE - DAY 59
Sophie parks her car outside her house and looks across to the caravan, where she can see Josh, can of lager in hand, playing around with Ellen in the garden beyond. Tom's girl Carrie is also here now...
She stares at Josh hard. Hold on her face.
We shift focus to the house and cut inside...
- 60 INT. SOPHIE'S HOUSE - DAY 60
...to where Henry is in his room. He drags out a plastic bag, concealed under his bed. He opens it up. Inside is a screwed up jumper... with a blood stain on it. He worries about what to do... he grabs his rucksack... stuffs it inside and makes his way out -
- 61 INT. SIA'S HOUSE. SIA'S BEDROOM -- DAY 61
Sia on her bed, crying.
- 62 EXT. ROW OF SHOPS - DAY 62
Henry cycles (slowly, his condition doesn't make him a great cyclist) past a row of shops and deposits the plastic bag in a large industrial bin outside, casual as you like. He cycles away again.
- 63 EXT. TOM'S CAR - DAY 63
Tom driving. Becoming more certain that he has just been lied to. More certain the pieces of the party don't fit together.
- 64 EXT. SIA'S HOUSE - DAY 64
Jo-Jo lets himself into the GARAGE at the side of his house with an automated fob. The door rises and he steps inside.
He blips the door and - slowly - it automatically closes.
- 65 EXT/INT. TOM'S CAR - DAY 65
Tom's phone starts ringing. He looks at the display. Just a number. He answers it through his car system -

TOM

Hello?

IOAN

Mister Delaney. It's Ioan. I've found something... Something you need to see...

66 INT. SIA'S HOUSE. GARAGE - DAY

66

We move towards a LARGE CHEST covered in a blanket. Box sits on top. It stands at the far end of the garage. Jo-Jo walks towards it. We hold on him.

Hold and hold and hold.

On Jo-Jo, tears forming in his eyes.

He removes the box. Drags off the blanket to reveal

A large CHEST FREEZER.

67 INT. CAFE - DAY

67

Tom sitting with Ioan in a local cafe. Ioan has his PHONE thrust before him. Facebook Timeline.

IOAN

Facebook timeline. Girl called Jessica Hobbs. She was at the party - no-one can do anything now without it going online.

(he scrolls)

Look at all this - one party, seventeen video clips.

TOM

Okay... and...

IOAN

This one.

He hands it to TOM, presses play.

Shaky, handheld clip - outside the party last night. It's late-ish, kids drinking, laughing, shouting.

Tom confused.

TOM

What am I supposed to be seeing?

Ioan pauses it, draws Tom's attention to the corner of frame.

IOAN

There.

He skips back slightly, replays the clip and pauses again.

Ioan points. 'There'.

On Tom, eyes straining.

It's Jenny. She speaks to a young guy, departing. This, we will discover, is Scott. BUT...

She is getting into a man's car. The man holds the door as she climbs inside.

Tom's face, can't quite see it.

TOM
Jenny... can I...

He enlarges the image further. And now we can see the man's face more clearly.

It's PETE.

68 INT. SIA'S HOUSE. GARAGE - DAY

68

Jo-Jo slumped down on the floor, his back against the freezer chest. A man out of his depth. Mind racing in circles as he tries to formulate some kind of plan.

We slowly rise up from his face and go over his head, to see inside the open freezer chest...

...and as we reach the top we can see...

CHRIS. Dead. Frozen solid.

69 EXT. TOM'S HOUSE. DRIVE/DOORWAY - NIGHT FLASHBACK

69

A year ago. Same night. Same suit. Tom breathlessly arrives at his driveway. Collects himself. Tries to calm his breath... but as he does so the door bursts open.

It's Jenny. Red faced, frantic, upset/furious.

JENNY
Where the fuck have you been?

END OF PILOT