

SELECTED

Written by

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INT. SCARLET'S LIVING ROOM - DAY

Ruby Cooper, 17, slurps back a cup of tea from a Peppa Pig mug, as she sits at a table in a lemon coloured living room. She is surrounded by gadgets, cables and a scattering of plug socket guards and is grooving away to music in the headphones she wears.

On the walls are family photos and a range of paintings. Some the work of a small child by their appearance. Other, larger, brightly coloured abstracts seem to be part of a set by an accomplished artist.

Ruby Cooper's iphone is propped up against a red toy dumper truck next to her laptop. She expertly edits footage as she watches skateboarders fly across the laptop screen. Forward a bit, back a bit, cut there.

RUBY's sister SCARLET, 23, bursts into the room looking as if she is about to cry. Ruby only notices when Scarlet collapses into a chair near her sobbing. Ruby looks up in alarm and removes her headphones.

RUBY COOPER

Jeez! What is it?

Scarlet just shakes her head as she sobs. She looks exhausted: her hair in a messy ponytail, odd socks, red eyes. Ruby jumps up, runs to the door, tripping over a cable, and looks into the hallway. She turns back to look at Scarlet, fear in her face.

RUBY COOPER (CONT'D)

Where's Gemmi?

Scarlet doesn't respond. Ruby runs over to her and shakes her shoulders.

RUBY COOPER (CONT'D)

Where's Gemmi?

Scarlet looks up. There is more anger than distress in her answer.

SCARLET COOPER

Karl's taken her. He's gone off with that French woman on a boat.

Scarlet covers her face with her hands as she weeps.

Ruby steps back, reeling from the shock of this statement. She stares at her sister, then runs from the room.

Scarlet looks up and wipes her eyes. She calls out, but her voice fades as she realises Ruby's gone when the front door slams.

SCARLET COOPER (CONT'D)

Ruby. Oh shit.

Scarlet takes out her phone. Her gaze narrows as she prepares to type a message.

SCARLET COOPER (CONT'D)

Karl you bastard. You'll pay for this.

EXT. HOUSING ESTATE WHERE SCARLET LIVES - DAY

Ruby skateboards along the street, past the grey concrete blocks, a broken fence, a bus shelter tagged with yellow graffiti, a recycling bin full of empty cans of lager. She moves quickly, but looks frantic.

She doesn't see Karl, who has turned into the road way behind her, pushing a new buggy with a very young baby swaddled in it. He carefully avoids a pile of dog shit on the pavement. But Karl notices Ruby. He watches her disappear into the distance, but doesn't call out. He seems preoccupied.

Karl slows down as he nears no 20, as if reluctant to enter the box of a house that he shares with his partner Scarlet and her sister Ruby, who is now out of sight.

He looks up at the windows of the cell-like house, then glances into the baby buggy and half smiles as he speaks to the small bundle.

KARL BUTLER

Wish me luck.

He takes a deep breath and pushes open the gate of the small front garden and heads to the door.

As he opens the front door, Scarlet can be heard screaming at him, even when he closes it behind him.

EXT. MAIN ROAD - DAY

Ruby turns onto a main road through the Meadowside estate, skateboarding down the centre of the road.

A yellow sports car turn into the road with Ruby heading straight for it.

The car and Ruby both swerve to avoid each other, with Ruby turning down the side road the car had emerged from. The car screeches to a halt on the grass verge at the side of the main road.

Beside the car, a signpost points to the canal.

INT. ADAM ROLEX'S CAR - DAY

The interior of the old Ogle is plush but understated. Old leather abounds. The driver is Dr ADAM ROLEX, IVF specialist and philanthropist, dressed in a casual but well groomed style, a rolex watch a visible sign of his wealth.

He recovers his normal amiable relaxed appearance quickly, with only a passing cyclist noticing the shock and anger on his face when his car veered onto the pavement. He watches Ruby through his rear view mirror, as she disappears round the corner and winds his window down as if to call out, but takes a deep breath and and stops himself.

The cyclist approaches the car.

CYCLIST

Are you OK? She could have been killed, silly girl.

Adam nods, managing to produce a warm smile.

ADAM ROLEX

Thanks for stopping. I'm fine.

Adam closes his window and starts up the car again. The cyclist moves on in the opposite direction.

Adam's phone lights up. He answers a hands free call as he drives

ADAM ROLEX (CONT'D)

Morning Sandy.

SANDY (UNSEEN ON PHONE)

Adam, you're on the news, right now.

Adam concentrates on his driving. He doesn't sound ecstatic.

ADAM ROLEX

Oh?

SANDY (UNSEEN ON PHONE)
It's the skate park and the
filmmaking stuff. I'll try and
record it.

Adam laughs.

ADAM ROLEX
No. Don't worry. I'll catch my 15
minutes of fame later. Must go. I'm
running late.

SANDY

Is the careers fair all day?

ADAM ROLEX
Yes, so I'll see you tomorrow. Oh
and Sandy

SANDY
Yes?

ADAM ROLEX
Miss Dubois is interested in
sponsoring a placement on one of
our cruise boats, which is clearly
great! Could you get an investors
pack to her please?

INT. OFFICE BLOCK IN PEGWELL BAY - DAY

Sandy sits at a large desk with a computer screen in front of her. The room is a laboratory and there are a couple of scientists in white coats standing near her. They are all gazing at a wall mounted television, showing the local news. There are subtitles.

A third scientist is emerging from an office at the far end of the room, locking it behind her. The name plate on the door of the office says Dr Adam Rolex.

DR PIPER seems troubled. She watches Sandy and the other scientists rather than the tv as she walks towards Sandy's desk.

SANDY
Oh isn't that good news Adam. I'll
sort that now. See you tomorrow.

Sandy puts the phone down and starts to turn up the volume on the TV, just as a smiling presenter standing in front of a skateboard park starts to speak. However, she turns it down again when Dr Piper approaches the door. Dr Piper catches Sandy's eye.

DR PIPER

Back in a minute.

Sandy nods at Dr Piper as she walks out of the lab carrying a bunch of keys. She turns the tv sound up until it is audible.

TV PRESENTER

Doctor and philanthropist Adam Rolex, who runs the Hova IVF centres as well as the popular Maiden Voyage Cruise line, has definitely endeared himself to these young people by his generous donation of land and finance to create this skate park.

Sandy also presses a switch on her computer, and the screen displays cctv images of the building. Dr Piper is looking at something on her phone whilst she is travelling down the lift.

Dr Piper leaves the lift and hurries out of the main door of the building. Sandy presses another few keys before closing down the CCTV screen and smiling up at the tv.

as well as providing opportunities for young film makers to pursue their dreams at Goodwin's International Film School.

Behind the presenter, two teenage boys start making gestures at the camera.

Sandy smiles at the two scientists standing near her watching the tv.

SANDY

Aww it will go to Adam's head won't it. But he deserves a bit of praise.

EXT. CANAL TOW PATH OUTSIDE PUB - DAY

A row of houseboats are moored up against the tow path near The George pub: a green setting on a crisp December day.

A footbridge straddles the canal and, on the opposite side to the pub, a track runs along the water's edge, backing on to woodlands.

A car screeches to a halt in the pub car park. DS LIZZIE LAYZELL, grabs her phone and heads onto the towpath, and towards the largest of the houseboats. Curious onlookers, are being kept at a distance by police officers stationed at the pub door and other points.

On top of the roof, close to one end of the boat, stands RUBY, wide eyed and stressed out. She clutches a rocking car seat, clearly quite heavy, in which a sleeping baby lies, covered in a shawl.

DI LIZZIE LAYZELL stops opposite where Ruby is standing. She has an iphone in her hand and she stuffs an earphone into her ear.

At the other end of the boat, on the small deck, a metre below the roof, stands the baby's mother, CLOTHILDE DUBOIS, a very attractive woman, late 30s with dreadlocks. She keeps shaking her head as if in disbelief. She has her phone in her hand and keeps trying to take photos of Ruby and could be messaging someone.

PC Smith is sitting down, trying to keep out of sight of Ruby whilst attempting to calm Clothilde Dubois.

An ambulance drives in and joins Lizzie's car and two police cars in the pub car park.

In the doorway of the pub, DS GREY is repeatedly turning round to ensure nobody comes out of the pub on to the tow path, but people are watching from behind him, and from the pub windows.

Lizzie smiles at Ruby and holds out her arms, gesturing Ruby to come down. Ruby acknowledges Lizzie with a glance, but says nothing.

DI LIZZIE LAYZELL
I've spoken to your sister Ruby,
and Gemmi is safe and sound. This
isn't her baby

Ruby shakes her head and pulls at her hair repetitively. She looks at Lizzie, then the baby then Clothilde Dubois. Then back to Lizzie.

RUBY
No, listen to me. Scarlet told me
Karl had taken her and gone off
with that woman, the French girl.

Ruby points wildly at Clothilde Dubois.

RUBY (CONT'D)

Her.

Clothilde Dubois looks desperate. PC Smith is trying to get her to sit down.

CLOTHILDE DUBOIS

No! No! Emilie is my baby.

Lizzie moves closer to the boat.

DI LIZZIE LAYZELL

Look at her Ruby. It's not your niece.

Ruby moves a step further away from Clothilde Dubois. The car seat seems heavy and Ruby sets it down in front of her.

She looks around, then bends down to move the car seat to the side of her, further away from Clothilde Dubois and the tow path where Lizzie stands. The baby has a white cap with HB embroidered on it. Very little of the baby's face can be seen because of the shawl covering her.

RUBY COOPER

That's Gemmi. It's her hat.

Lizzie shakes her head.

The baby still sleeps, doesn't move. Ruby puts her foot on it, but it is precariously close to the edge of the roof, nearly dangling over the water.

Clothilde Dubois's pent up anger spills out as she watches her sleeping baby being rocked by Ruby's foot. Ruby shakes her head and rocks the car seat faster.

Clothilde Dubois turns, looks wildly at PC Smith and Lizzie in turn.

CLOTHILDE DUBOIS

She's going to kill Emilie. She's going to kill my baby.

Clothilde Dubois moves to get up on the roof, but PC Smith pulls her back. Ruby notices this and pushes the car seat away from Clothilde Dubois's direction, moving it to an even more precarious position.

RUBY

You're lying. Both of you. Fucking bitches.

Lizzie holds up her phone in Ruby's direction.

DI LIZZIE LAYZELL

Ruby! Look Ruby. It's not Gemmi.
She's here. Pull back the shawl.

Ruby is rocking the car seat quite violently now and the baby stirs and whimpers.

Ruby stops the carseat moving with her foot. She recognises the baby's cry is not as expected. Then she peers at the phone and back at Lizzie, eyes blazing.

RUBY

Well where's Gemmi then?

The car seat is slipping further towards the edge of the roof.

A narrow band of water lies below the car seat between houseboats. It would be hard to retrieve the baby if the car seat fell.

DS Grey talks quietly into his radio.

DS GREY

Baby is in imminent danger. Subject
might need tasing.
DI Jones, do you agree.

Lizzie, who is wearing an earphone, shakes her head at the message but doesn't reply or look round at DS Grey.

But Lizzie does take a step forward towards Ruby.

DI LIZZIE LAYZELL

I've always been straight with you
Ruby. I've never lied to you. You
know that. Now look, just look.
She's with Scarlet.

Ruby shakes her head, but there is a hint of a nod at Lizzie's comment. She moves the car seat back a few inches with her foot. The baby is crying more now.

DI LIZZIE LAYZELL (CONT'D)

I told the truth about your aunt
Mia, didn't I? Remember, I made
sure you didn't have to live with
her when the courts thought you
should. I believed in you Ruby. I
still do. Now you must believe me.
Just look Ruby. Scarlet just sent
this photo.

Ruby stops pulling on her hair, then bends forward a little to look at the screen. Her foot is still resting on the car seat. She seems calmer.

On the screen is a picture of Scarlet holding a baby. Ruby gives a nod of acknowledgement to Lizzie.

At that moment, a motorbike is heard and comes into view on the far side of the canal. The rider has a black crash helmet and biking gear. The only identifying feature is a Deliveroo style box on the back of the bike.

He stops opposite the houseboat, withdraws a gun from his jacket and fires twice. Ruby twists, staggers sideways and falls into the canal behind the boat. The car seat is sent flying over the side of the boat into the canal in a different direction, falling into the small gap between houseboats.

Lizzie feels a sharp pain on the side of her head, but she leaps into the water, close to the where the baby has landed. She grabs the car seat handle, pulling it up above the surface of the water. The baby, still strapped in the car seat, is spluttering.

The scene is utter confusion. Clothilde Dubois is screaming. DS Grey rushes to the water's edge.

The biker roars off on the motorbike, keeping to the track. A police officer tries to keep pace with him on the pub side of the canal, but after about twenty metres, the bike turns into the woods behind and disappears.

Lizzie half swims, half drags herself back to the tow path where DS Grey's hands reach down and grab the car seat. He puts the car seat down on the ground and starts unbuckling the safety harness as Clothilde Dubois grabs her child and tries to hug her.

The baby is silent for a few seconds, then starts screaming.

Clothilde Dubois hugs the baby's dripping wet body to her. PC Smith provides her jacket to put round the baby. Mother and baby are both crying.

PC Smith urgently moves them back towards the other end of the boat, where the entrance is. She looks fearfully across the canal.

PC SMITH

Get inside, get baby warm.

Clothilde Dubois lets herself be guided into the house boat with PC Smith.

Meanwhile DS Grey is pulling Lizzie out of the water. She is bleeding profusely, but seems unaware of it. Paramedics appear and catch her, as Lizzie sinks to the ground unconscious.

DS Grey leaps onto the houseboat roof, following the clear trail which shows where Ruby entered the canal. There is no sign of Ruby, but a PC is already swimming to the spot to search for her.

DS GREY(INTO RADIO)
 Officer down, badly injured and
 teenage girl down, both shot by
 motorbike rider. Teenager missing
 in the canal. Bike has taken off.
 Support needed now.

INT. POLICE CAR - DUSK

There are two police officers in a squad car, Sergeant Gary Gold and driver, Constable Simone Silver, as it drives east on an empty road past Pegwell Bay.

It is low tide and the shoreline, hidden at times by shrubs and trees, is about 300m away. Every so often there is a glimpse of beach and sea beyond the wild scrubland that covers much of the largely level ground.

SERGEANT GARY GOLD sees a woman, Dr Piper, running along the beach, Gary shivers.

SERGEANT GARY GOLD
 Bit cold for a run.

PC SIMONE SILVER glances across momentarily.

CONSTABLE SIMONE SILVER
 You should try it. Soon warm up and
 you might enjoy it.

She glances again at the runner, this time through her rearview mirror, before roadside shrubs obscure the view.

CONSTABLE SIMONE SILVER (CONT'D)
 What is she wearing?

The car is approaching a bend. A motorbike is coming towards them at speed, on the wrong side of the road, because it's overtaking a car. It accelerates away.

The police officers exchange looks as Simone turns on her siren and blue lights and performs a U turn on the road.

SERGEANT GARY GOLD

In pursuit of motorbike fitting
description of suspect gunman.

The police car accelerates but the bike has vanished.

Sgt Gold catches a glimpse of the woman still running on the beach.

A roundabout they come to has three exits. They drive round the roundabout twice, then proceed on the main road more slowly.

EXT. PEGWELL BAY SHORELINE. DUSK

Dr HAZEL PIPER, a woman in her thirties, runs along the shoreline as the sun sets over the horizon. From a distance it looks kind of romantic, but closer up she looks desperate and terrified.

Dr Piper's breath steams in the cold winter air.

The blue plastic overshoes on her feet, as used in swimming pools, seem out of place.

She looks behind her at the long stretch of beach and sea. Two quad bikes are travelling towards her. The riders are dressed in leathers with black helmets on, similar to the motor bike rider who shot Ruby. Their faces are not visible.

Dr Piper tries to run inland to the scrubby grass, away from the sea, but the quad bikes gain on her and herd her back to the shoreline.

Half a km away, a police car siren starts as it disappears behind bushes and trees.

The only place to go is along the shore or into the sea. As a quad bike advances on her she steps into the water and falls over.

She scrambles to rise, but a quad bike catches up with her and knocks her over again. Unconscious, she drifts into the sea. A wave starts to bring her in, but the quad bike pushes the inert body out again.

The quad bike stays there, keeping the body from being washed onto the beach, until it drifts the other way, out to sea, lifeless.

The two quad bike riders, who are wearing black leathers and opaque black helmets nod and drive back the way they came on their bikes, heading towards the sunset.

EXT. CAR PARK NEXT TO PUB AND TOW PATH - DUSK

There are three police cars and two ambulances in the car park.

Gold and Silver screech to a halt and climb out of their car. Through the open doors of the ambulance next to them they can see a woman wrapped in a silver blanket, head half covered in a dressing and bandages, being attended to by a paramedic as she lies there.

A second person, in a zipped up bodybag, is being wheeled on a stretcher to the other ambulance.

Gold hurries over to the tow path, while Silver approaches the paramedics wheeling the stretcher.

The paramedic gives a grim shake of the head at Silver.

INT. SCHOOL HALL - DAY

A college career's fair. The large, busy hall is full of students milling around stands offering information about various careers. A stage at one end of the hall has a row of chairs as if ready for a school assembly.

A crowd is gathered round the stand closest to the stage where Adam Rolex is chatting to a group of teenage girls. The stand is advertising Maiden Voyages. He hands them goodie bags with Maiden Voyages plastered across them.

Glossy posters on the stand show enticing images of two cruise ships, including shots of passengers sailing into the sunset and exotic looking banquets laid out in expensive looking restaurants.

In most of the photos are images of young people working: as hairdressers, beauticians, chefs, waiters, and more.

A woman, authority in her stride, walks on to the stage and turns on the microphone.

HEAD TEACHER

Good afternoon everyone. I'm so pleased to welcome you all today to our career's fair. One thing I know is that you don't want to hear from me today.

There is a pause for a little light laughing, which, when it comes, is rather late and very sparse.

HEAD TEACHER (CONT'D)

So without further ado, I'd like to ask Dr Adam Rolex to come up onto the stage. Adam is a local hero, as I'm sure you all know. He has provided many opportunities for education and training in this locality. From scientific research at Hova Family Centres, to training in catering and many other skills on one of the Maiden Voyage cruise ships. Plus the investment in bespoke courses for local students at Goodwins International Film College; we are very grateful to Adam. More recently, the new skateboarding park has been very popular; possibly a bit too popular with some students.

A titter of laughter goes round the room. Adam looks a little embarrassed as he climbs the steps to the stage.

HEAD TEACHER (CONT'D)

Adam Rolex. Welcome.

A big cheer erupts from the crowd, including a bit of whooping. However, there is one young man, standing watching, who looks as if he'd like to throttle the rich philanthropist standing in front of him.

Adam takes centre stage. He exudes charisma.

ADAM ROLEX

Thanks. Great to be here and so pleased you're here today - instead of at the skate park - so you can start your journey to be what you want to be.

EXT. CANAL TOW PATH OUTSIDE PUB - DUSK

Crime scene tape has cordoned off the area. DS Grey is in conversation with the pub owner as they stand outside the now shut door of the pub.

DS Gary Gold shakes his head as he walks over to DS Grey.

DS GOLD

How's Lizzie?

DS GREY

Not sure. The ambulance is still here. I'm not sure if that's good or bad. The girl didn't make it. The baby is fine though.

There is a moment of silence.

DS GOLD

We spotted a bike near Pegwell Bay. Could be the one. The helicopter's on it's way but

PC Silver joins Gold.

PC SILVER

They're just off with Lizzie. Apparently she's stable. I can start taking statements. The witnesses?

DS GREY

In the pub. You need to go in the car park entrance. Might be quite a lot of info and footage as the girl was, well attracting attention.

PC Silver nods and walks back to the car park. DS Gold looks over at Clothilde Dubois's houseboat

DS GOLD

What do we know about this? Who's the woman?

DS Grey shakes his head.

DS GREY

Clothilde Dubois. PC Smith has taken her and the child to that Sholden clinic for a check up. Wouldn't go NHS.

DS GOLD

If she's French she might have to pay for it now.

DS Grey raises his eyebrows.

DS GOLD (CONT'D)

I just mean, that could be why she didn't want to go to the hospital.

DS Grey gives a shrug.

DS GREY

Do you want to make yourself useful
and give PC Silver a hand?

INT. HOSPITAL CORRIDOR - DAY

RICHARD LAYZELL, lizzie's husband is sitting beside Lizzie's bed. Lizzie is nowhere to be seen.

DS Grey, carrying grapes and a card, joins him.

DS GREY

Richard. How's Lizzie?

Richard stands and shakes Gary Grey's hand.

RICHARD

Apparently she's very lucky.
Another inch and...

The look Gary gives suggests he knows there had been potential for a very serious injury.

RICHARD (CONT'D)

She may have hearing loss, but they don't think she'll need further surgery. Thank God. But -

Gary nods and looks questioningly at Richard.

RICHARD (CONT'D)

The thing is Lizzie is completely devastated by what happened to Ruby.

Gary shakes his head and grimaces. He doesn't seem surprised

DS GARY GREY

You mean she's thinking about quitting?

Richard nods, realising Gary knows Ruby well and he doesn't need to explain more.

DS GREY

I'm not surprised, but I hope not. She's done so much for that girl, well that whole family. She never gave up on the Cooper girls, unlike some people.

The door opens and a nurse comes in with Lizzie in a wheelchair, bandage like a turban round her head. Lizzie looks to Richard then Gary and smiles.

LIZZIE

I can go home tomorrow. And I need to see Scarlet, Ruby's sister.

Gary passes the grapes over to Lizzie. He nods slowly

DS GREY

I'm not sure that's a great idea. Wait a bit maybe?

Lizzie suddenly looks very tired. But then she sits up and speaks with urgency.

LIZZIE

I have to talk to her. Tell her what happened.

Gary seems reluctant, but Lizzie fixes him in her gaze.

DS GREY

Well I'll see what I can do. But you need to look after yourself. Don't make any decisions about work yet Lizzie. Wait until you're better.

Lizzie looks slightly troubled and pauses before replying.

LIZZIE

Maybe.

Gary nods, then passes over the grapes and card and makes for the door.

DS GREY

I'm glad you're ok. You're missed you know. Even Johnson noticed you weren't there this morning.

Lizzie smiles, but she looks exhausted. Gary leaves the room. Lizzie looks up at Richard.

LIZZIE

I don't think I can do this any more.

INT. GOODWIN'S INTERNATIONAL FILM SCHOOL BAR - NIGHT

A dozen students, all aged about 18 form a noisy group around a large table. With them is an older guy, with a lanyard saying tutor around his neck.

TUTOR

So that's a wrap! I'm proud of you all. You got through this and I hope you feel it's been worthwhile. So here's to you.

EXT. PEGWELL BAY OFFICE BLOCK- MORNING

The scene is grey and bleak. The former Hoverport is a mass of broken concrete slabs, with a few weeds forcing themselves up where they can. The sea is uninviting and the surrounding grounds flat and sparse.

A 3 storey office block, the former Hover port building, looks in need of a facelift from outside. A number of security cameras and alarms are in evidence, but they look fake.

Adam Rolex, parks his vintage yellow Ogle in front of the building.

A second car appears, a small runaround type, following the same route from the main road, down the track to the building. A young woman, LEAH steps out of her mini. She is tall, blonde and could be a model.

Adam emerges from his car and greets the young woman formally before ushering her towards the building.

She looks uncertain.

ADAM ROLEX

Follow me please. It's warmer inside.

LEAH

This doesn't look like the place in your brochure.

Adam laughs.

ADAM ROLEX

No, we spend our money on the public face of Hova. But this is where the real work gets done, behind the scenes.

INT. PEGWELL BAY OFFICE BLOCK - DAY

They walk into the building, Adam using a keypad and voice recognition to get in. Inside signs point to First floor - HOVA SERVICES and Ground floor - MAIDEN VOYAGES'.

Inside the lobby, the security is more obvious. A man sits at a desk in front of multiple screens displaying areas inside and outside the building. As well as an entrance to Maiden Voyages, there is a staircase and two lifts.

Leah follows Adam to one of the lifts and he presses the button for the first floor.

LEAH

This is safe isn't it?

Adam smiles, though it doesn't reach his eyes. But he nods.

ADAM ROLEX

Safe, of course. But it's a sensitive area, so we don't advertise our more specialist services.

INT. FIRST FLOOR HOVA LAB - DAY

The doors open to a large white laboratory, with three or four scientists in white coats and goggles working at benches with expensive looking equipment.

A young scientist, JACK BOWER, is putting drips of coloured fluid into a set of test tubes in a rack. He lifts his head and nods hello at Adam as he passes him.

JACK BOWER

Did Hazel say when she'd be back?

Adam stops and turns to face Jack. He shakes his head slowly.

ADAM ROLEX

Very bad timing isn't it. Sandy might know.

Adam nods in the direction of Sandy, sitting behind a computer at a desk. He turns back to Leah and they continue walking through the lab. Jack looks after him.

JACK BOWER

You know that girl you asked me to give a camera to. The skateboarder.

Again Adam pauses, nods and turns to Jack.

ADAM ROLEX

What about her?

JACK BOWER

She was murdered yesterday.

The colour drains from Adam's face. He stares at Jack and then turns to look at Sandy.

ADAM ROLEX

I didn't know it was her. What a waste. What was her name?

JACK BOWER

Ruby. Ruby Cooper.

Adam looks concerned and he muses for a bit.

ADAM ROLEX

Sandy, can you find her details and we'll send the family some flowers.

Adam seems to be considering saying something else, but instead he turns back to Leah and leads on through the lab.

At the far end of the lab, Adam opens a door and bids Leah enter an office. This has blinds which are open. The room is furnished with comfy chairs and a bed.

Adam takes Leah's jacket from her and hangs it up on a hook. Then he turns on some lights, moves over to the windows and pulls down the blinds. He moves over to the door and locks it. Leah looks alarmed.

Then with a polite smile Adam speaks.

ADAM ROLEX (CONT'D)

If you want to get undressed and on to the bed, we'll begin.

Leah looks at Adam, uncertainty in her face.

INT. SCARLET'S LIVING ROOM - DAY

SCARLET COOPER is sitting watching her tiny baby girl sitting in a baby bouncer, watching a mobile. In another chair sits DS Lizzie Jones, pale looking, with a dressing over her ear.

A series of stunningly colourful abstract framed paintings are complemented with examples of toddler art stuck on a large pinboard in the kitchen area, which looks out over a small back garden. The large fridge is also adorned with pictures by Cody.

There is a photo of Scarlet's family including Ruby, toddler Cody and Scarlet, plus a recent looking one of Scarlet with partner Karl, and a new born baby, Gemmi, still in the photographer's card frame.

There is a wooden baby changing unit and an art-deco standard lamp. On the floor are many toddler toys.

Scarlet looks from her baby to Lizzie as Lizzie speaks.

DI LIZZIE LAYZELL

She's beautiful. What a picture of peace and tranquility.

Scarlet sighs.

SCARLET COOPER

Now she is. But at night she never stops.

Lizzie nods sympathetically.

Scarlet starts to cry and Lizzie hands her a tissue.

SCARLET COOPER (CONT'D)

That's probably what caused it all. It was all so stupid.

Lizzie doesn't speak but waits for Scarlet to continue.

SCARLET COOPER (CONT'D)

Neither of us, Karl or me, had slept that night, but we went for a walk and Karl had a text from this French woman who lives on a houseboat. He said he'd have to go and see her.

DI LIZZIE LAYZELL

Clothilde Dubois? She has a small baby too.

Scarlet nods.

SCARLET COOPER

Karl fixed her bathroom up a few weeks ago. But apparently there was a leak. So I told him not to go. He only had a few days paternity leave. Someone else could do it. He said he was going. So then I stormed off, came home, left him with Gemmi.

DI LIZZIE LAYZELL
And Ruby thought he'd taken her.

Scarlet sits with tears running down her face. Gemmi stirs and Scarlet takes her from the chair and cuddles her close.

SCARLET COOPER
I just wish

DI LIZZIE LAYZELL
Scarlet. I'm so sorry to ask you this, but can you think of any reason someone would do this to Ruby?

Scarlet just shakes her head.

SCARLET COOPER
No. Just find him. Lizzie, please.

DI LIZZIE LAYZELL
I know you can't see his face, but do you have any idea who this could be?

Scarlet looks down at a grainy photo of the gunman and shakes her head sadly.

PC SMITH
Could it be someone Karl knows?

Scarlet shrugs.

SCARLET COOPER
Karl's such an idiot, but he wouldn't do this. Maybe he was after you. You got shot too. But you rescued her baby didn't you?

Lizzie nods.

DI LIZZIE LAYZELL
You've no idea who could have done this?

There is a pause. Scarlet looks at the photo with Karl and the baby, then at the photo with Ruby. Anger mounts in her face.

SCARLET COOPER
Don't you think I'd tell you if I knew. Ruby's my sister. My only fucking family. And now she's gone.

DI LIZZIE LAYZELL

Scarlet

Scarlet looks at her phone.

SCARLET COOPER

I have to pick Cody up from nursery. I'm late.

DI LIZZIE LAYZELL

Do you want a lift?

Scarlet lets out a hollow laugh.

SCARLET COOPER

In a police car? That would look good wouldn't it? I'd have shit through my front door by the time I got home. So no.

DI LIZZIE LAYZELL

I'm on leave Scarlet. It's not a police car. I came because I want to help, any way I can. I'm sorry.

Scarlet pauses and turns to Lizzie. She nods at her.

SCARLET COOPER

I'm not taking any risks Lizzie. But thanks for coming.

Scarlet looks at a box on the table nearby.

SCARLET COOPER (CONT'D)

Ruby was loving making films. It was like she'd found her place in the world when you gave her that camera. It was mainly skateboarders, but that's what she loved. The police took her laptop, but there's a separate hard drive there she kept footage on. There might be something on that. Just find the bastard.

INT. POLICE HEADQUARTERS - DAY

DS Grey is sitting in the Chief Inspector's office with some paperwork on the desk.

CHIEF INSPECTOR

Busy month. Two murders and attempted murder of a police officer, together with a few missing teenagers and the arson attacks. I hope you have some leads. And how is DS Layzell? Have you managed to persuade her not to leave?

DS GREY

It would be a huge loss sir. Youth crime in our area is substantially lower than similar regions, as you know.

The chief inspector nods, but not with a good deal of energy.

CHIEF INSPECTOR

Who could replace her?

DS GREY

I'm not sure sir. I'm hoping it won't come to that. Perhaps there's a way.

CHIEF INSPECTOR

How?

DS GREY

Lizzie has been considering starting a youth film production company. She did ask for some funding you may remember, but it was turned down.

CHIEF INSPECTOR

I remember. Adam Rolex stepped in didn't he? Good high profile link that one.

DS GREY

Yes. Lizzie is thinking of training up and building on that.

CHIEF INSPECTOR

So, if we want to keep DI Layzell in the force what do you suggest? We do have a little funding available at the moment.

DS GREY

Maybe you could offer Lizzie a sabbatical, time to recover and time to train as a film maker, so she could offer her expertise, in house.

DS Grey offers a breakdown of what he suggests.

CHIEF INSPECTOR

Hmm. Goodwin's Film College eh. Sounds possible. I think Lizzie deserves this. Can I leave you to arrange things?

DS Grey looks as if a weight has lifted on his chest.

INT.INSPECTOR LIZZIE JONES'S HOME - NIGHT

Lizzie and her family, enter the living room, depositing paper parcels of fish and chips on the family dining table.

Lizzie, who still has a dressing over her ear, looks tired and sits on a chair for a moment, before getting up to help Richard fetch plates, ketchup and cutlery for their children.

Euan, who is wearing headphones, brings in a large coke bottle and two glasses. He sits at the table and puts a placemat in front of him.

Lizzie appears with wine and glasses.

Euan carefully pours a glass full of coke and positions it so that everything around his place setting is neat and tidy. He sits down, moving the salt and pepper so that they align neatly with the ketchup.

The room is filled with Christmas stuff. A tree, three advent calendars etc. SARAH JONES, 8, is covered in glittery makeup and tinsel. She clutches a Christmas head dress and is looking very excited.

The rest of the family sit down round the table. It is a bit cramped. Sarah knocks the salt. Euan gives her a dirty look and replaces it neatly.

The family take no notice as this is normal life. Richard picks up his full glass of wine.

RICHARD

So a toast to the fairy of Christmas yet to come.

LIZZIE

A brilliant performance Sarah.

The family tap glasses and tuck into their fish and chips. Euan carefully replaces his glass on the corner of his placemat.

The TV is on in the background with the news about a missing person.

TV NEWS READER

Concerns have been raised about Dr Hazel Piper, whose family say her disappearance is out of character. Dr Piper is an expert in fertility treatment and has advised the government -

EUAN JONES, 12, changes the tv channel, landing on a cartoon film after a bit of channel hopping.

Richard's removes his pained expression and says nothing when Lizzie signals at him to leave their son be. They continue eating happily.

Lizzie answers her phone when it rings.

DI LIZZIE LAYZELL

Hello. Hi Jim. I'm fine, how are things in Madrid? How's dad?

Lizzie listens as her brother talks, sipping at her wine.

SARAH JONES

Is uncle Jim coming for Christmas?

DI LIZZIE LAYZELL

Hang on Jim.

She shakes her head at Sarah and then walks into the kitchen to carry on the conversation.

SARAH JONES

Can we go to Spain for Christmas?

Richard shakes his head.

RICHARD

Maybe next summer.

SARAH JONES

Its not fair.

Voices are slightly raised from the kitchen and then Lizzie returns. The relaxed look from earlier has gone to be replaced by a frazzled one.

Her family look at her.

DI LIZZIE LAYZELL
Dad's had a fall. He wants to come
back to England again.

A look passes between Lizzie and Richard suggesting this is par for the course.

DI LIZZIE LAYZELL (CONT'D)
But he won't be able to look after
himself.

Richard and Lizzie exchange glum glances at each other.

RICHARD
Well, we've no room here.

Lizzie sighs.

DI LIZZIE LAYZELL
I know. And he's sold his house.

SARAH JONES
Can't we move to your old forest
school dad? You said nobody lived
there any more.

RICHARD
That's because someone burnt it
down Sarah.

SARAH JONES
They didn't burn it all down. Just
the workshops.

DI LIZZIE LAYZELL
Yeah, the house is still there
isn't it?

RICHARD
I don't know what's happening. I
was hoping they'd knock it all down
and start again. There was some
damage to the main house.

SARAH JONES
Please!

RICHARD
It's not that easy Sarah.

DI LIZZIE LAYZELL
Get in touch with the insurance
people. It's been six months
Richard and they've done nothing as
far as I can see.

Richard sighs.

DI LIZZIE LAYZELL (CONT'D)
And if granddad's coming back here,
we need somewhere for him to live.
With or without us.

Euan turns round from the film he is watching.

EUAN JONES
It would be cool dad. Mum might
stop being stressed and I could go
to another school.

The family all gaze at Euan, but he has turned back to watch
his film.

INT. GOODWINS FILM AND MEDIA COLLEGE - DAY

Lizzie is looking uncertain.

She is sitting in a circle with a group of people, mature
students at the Film college. There is a mix of ages, from
early twenties to people who look in their sixties. Everyone
has a lanyard around their neck with their name and photo on
it.

Lizzie sits next to MARK, 30, who is next to ROSIE, his
partner. They share a backpack of provisions. Next, is
GRACE, thirties, a fiery red head.

Sitting on Lizzie's other side is BOB, fifties and LOLA,
forties. Opposite sits BRUCE and GINNY. There are a dozen
students in all. The tutor, STEVE, is a smiling, positive
looking guy in his forties, who is nodding at the confident
man talking to the group.

BRUCE
That was before I directed 'The
Importance of Being Earnest' at the
Barbican. I do think it important
to be versatile.

Bruce looks at the very slim, blonde actress, GINNY, who is sitting next to him. She smiles and nods.

GINNY

Absolutely. I feel my biggest challenge was trying to gain several stone in order to play Shirley. But it was great experience, learning what it's like to be fat.

STEVE

I didn't know Shirley Valentine was fat?

GINNY

Huge Steve. Huge.

STEVE

Mark, any challenges you'd like to share?

MARK

I've not really done much professionally.

Lizzie looks rather relieved.

STEVE

Haven't you worked with David Attenborough?

Lizzie looks in awe.

MARK

Just a little. I helped set up some hidden cameras in a hide when we were looking for tigers in Nepal.

STEVE

I imagine that was quite a challenge.

Mark shrugs.

MARK

I'd say it was a joy. I know I'm going to be challenged on this course with some of the paperwork! Planning is my nightmare.

Mark smiles in a relaxed way as a gentle ripple of laughter goes round the room.

STEVE

Anyone else like to tell us what challenges they've faced in the film making world?

Lizzie looks down.

STEVE (CONT'D)

No?

Lizzie looks up and raises her hand.

LIZZIE

I can't claim any expertise in film making, so I'm aware this course will be challenging. But I have worked with the Slim Jim Crew, putting together a skateboarding film so feel free to pick my brain if you need any help with identifying rap artists. Really I just love making films, that's why I'm here.

Bruce and Ginny stare and laugh politely, whilst Mark nods and gives Lizzie a big smile. Steve also nods approvingly

STEVE

Excellent and I bet you'll find that experience really useful Lizzie.

MARK

I love making films too. I just want to make better ones. Rosie and I are going travelling and plan to vlog our way around the world.

He turns to Rosie and smiles. She smiles back, slightly embarrassed.

STEVE

Well, you've come to the right place Mark. Ok. Tomorrow, you'll be making your first film. I've split you into two teams.

Steve hands out red cards and blue cards to the students round the room.

STEVE (CONT'D)

Red team are going to Pegwell Bay, blue team are off to St Margaret's Bay.

LIZZIE
Baywatch time.

A titter of laughter.

Lizzie colours and looks embarrassed.

LIZZIE (CONT'D)
Sorry. I don't know where that came from.

STEVE
You're going to make a two minute film about your location, your bay. Make them interesting, unique. Come up with an original viewpoint. And you have some time this afternoon to plan it.

After lunch, we're going to go through the equipment that's available for students to use and you will be able to sign out what you decide you need: microphones, cameras, lighting equipment. But do remember you have to carry this stuff and return it in one piece. Who's got a smart phone - iphone or android.

All the group raise their hands.

STEVE (CONT'D)
Great picture quality, nice and light. Perhaps a tripod to steady your shot. Anyway, we'll get going after lunch. So see you then.

Students start to pack up and leave the room.

INT. COLLEGE DINING HALL - DAY

The film school students mingle in the dining hall for meals with a number of long tables filling up. Bette and her team, all wearing white coats with their names on, are serving people. Lizzie is considering what to have.

BETTE
Ok my lovely. You're new here aren't you.

DI LIZZIE LAYZELL
That obvious is it?

Bette grins.

BETTE
Moussaka's good today. It comes
with greek salad or chips, or both
if you like.

DI LIZZIE LAYZELL
Thanks. I'll have it with salad.

Bette starts doling out the food.

BETTE
Are you a documentary film maker
then?

Lizzie laughs.

DI LIZZIE LAYZELL
Not yet. Maybe one day!

BETTE
Enjoy your lunch pet. And the
course.

Bette looks to the next person to serve and Lizzie moves on
with her tray of food.

She sits down at the long table with her group, positioning
herself next to Lola and across the table from Mark and
Rosie,

INT. BOB'S PEOPLE CARRIER CAR - DAY

Lizzie is in the front passenger seat of a large people-
carrier type car driven by BOB. In the back are Mark and
Lola. They pass a sign marking the entrance to St Margaret's
Bay and start descending a steep hill towards the sea.

MARK
Did they use St Margaret's bay as a
James Bond setting?

LIZZIE
Wouldn't be surprised. Ian Fleming
lived here for a while. As did Noel
Coward.

LOLA
Did he write the play about the
baby in a handbag?

Mark adopts his best ham acting voice.

MARK
A handbag? No that was

LIZZIE
Oscar Wilde?

MARK
That's the one. Why?

LOLA
I was just thinking, we could link
that somehow, you know the baby
stuff, to that awful thing with the
baby washed up here.

There is a silence.

DI LIZZIE LAYZELL
A refugee boat do you mean?

LOLA
Yes. It was two years ago.
Beginning of December.

BOB
That's going to make a cheerful
promotional film isn't it.

The attempt at cheeriness by Bob falls flat. Another silence
in the car

DI LIZZIE LAYZELL
That's terrible Lola. Do many
boats try and cross to here?

Lola is looking tearful. Lizzie looks in the mirror at her in
the back of the car.

LOLA
I don't know. I don't think anyone
knows.

MARK
There was a woman found near here a
few weeks ago. But she was from
round here, not a refugee. A
scientist.

The car is descending the hill with hairpin bends but has to stop to let other cars come up past it.

LOLA

Yes, I remember when she went missing. One of my colleagues visited her parents.

DI LIZZIE LAYZELL

You're a social worker aren't you?

LOLA

Well was, yes. Not sure I'll go back to it though.

Lizzie is on the verge of asking more questions when the car finally bursts out onto the seafront at St Margaret's Bay. It is a clear, cold winter's day and the sea is sparkling.

BOB

Here we are.

The team unload the car packed with tripods, camera, a boom mic and various other paraphernalia.

Bob, who clearly knows a thing or two about film making, takes charge. He hands out scripts, each bound in plastic folders, with names on front.

BOB (CONT'D)

I came up with a narrative we could use, after our discussion last night. It gives us a basis, but we can just adapt it as we go.

Lizzie looks through her script and nods, impressed.

LIZZIE

Thanks Bob. This looks good.

INT. GOODWIN'S INTERNATIONAL FILM SCHOOL - DAY

Lizzie signs in the equipment borrowed for the film shoot. Bob is showing Steve the tutor his camera, whilst Mark and Lola are both looking at their phones.

Steve looks up at the clock in the room.

STEVE

Well done guys for getting a wrap done in time! That's one up on the other team.

MARK

Have you heard from them Steve? I can't get in touch with Rosie.

STEVE

Nope. You lot shoot off now if you want. We'll think about editing tomorrow. Brilliant start by the way.

INT. COLLEGE CORRIDORS - DAY

Lizzie and Lola walk out of the room and make their way towards the accommodation block.

DI LIZZIE LAYZELL

I think we made a good team there Lola, don't you?

LOLA

Yeah, we did, didn't we. Despite...

They look at each other and laugh.

DI LIZZIE LAYZELL

Well good job Bob knows his stuff.

Lola nods.

LOLA

It did help when you turned the mic on too.

They laugh some more as they cross the glass walkway.

DI LIZZIE LAYZELL

What do you want to do after this?

Lola looks downcast for a second.

LOLA

Not sure.

They reach their rooms, which are on the same corridor. Lizzie fumbles for her keys.

DI LIZZIE LAYZELL

I think we need a drink. Don't you?

Pause

LOLA
Yeah, why not. In a bit.

DI LIZZIE LAYZELL
I'll knock for you in 20 minutes
ok. I expect the others will be
back by then.

They disappear into their rooms.

EXT. PEGWELL BAY - DUSK

Bruce stands next to his car, parked on the entry road to
Pegwell bay. He's on his phone.

BRUCE
They went off together to get some
footage from the other side of the
bay. I'm guessing they got lost, or
hitched a lift somewhere.

Steve speaks from the other end of the phone.

BRUCE (CONT'D)
Rosie and Grace. That's right.
Neither of them are answering their
phones.

Steve speaks again. Lenny looks uncomfortable.

BRUCE (CONT'D)
We didn't want to phone the police.
It didnt seem.... We'll wait here
then.

Bruce looks at his phone as if he has just been cut off.

Rob, another student gets out the car and looks at Bruce.

BRUCE (CONT'D)
Steve's coming down. This is
ridiculous. How can they have gone
missing in this god-forsaken place.

GINNY
Maybe they've hitched a ride back
to civilisation?

LENNY
Except, why aren't they answering
their phones?

GINNY

Mine's dead. All that filming.
There's are probably the same.

INT. GOODWIN'S INTERNATIONAL FILM SCHOOL, BAR - NIGHT

Lizzie and Lola are seated having a drink in the bar, looking at some footage on each other's phones.

Mark and Steve stride in, dressed to go outside. Mark is looking particularly worried.

Lizzie looks up questioningly.

STEVE

Lets' not worry too much but

MARK

Rosie's missing. And Grace.

STEVE

Probably lost. Most likely sitting in a pub right now. But we're going down to Pegwell Bay now to round them up.

DI LIZZIE LAYZELL

I'm with you.

LOLA

Yes me too.

Bob appears at that moment. He has his car keys out.

BOB

OK?

They leave their drinks and walk to the door. Lizzie grabs Steve's arm to get him to hang back as the others walk on.

DI LIZZIE LAYZELL

Have you phoned the police. In case there's been an accident or something?

Steve looks at Lizzie.

STEVE

OK. Good idea.

There is a pause as Lizzie looks at him.

I'll catch up with you.

Steve waits until Lizzie has walked out of the bar before he dials a number. Then he waits until the phone is answered.

STEVE (CONT'D)

Hi. A couple of students have gone missing. Can you run a check. Phone me.

He puts his phone back in his pocket.

Bette, picks up the drinks that have been left on the table and brings them back behind the bar, watches with a worried expression.

BETTE

I'll keep your drinks behind the bar. Stay safe.

Steve nods and runs out of the bar, following Lizzie and the others.

With an enigmatic expression, she takes a phone from under the bar and starts texting.

INT. BOB'S PEOPLE CARRIER - NIGHT

Mark sits up front with Bob, who's driving. It is getting dark and the car headlights pick up hedges, trees and the car going the opposite direction. There are no people or signs of life around.

Mark keeps trying to get in touch with Rosie on his phone. Steve keeps trying Grace's number but to no avail.

DI LIZZIE LAYZELL

What did the police say?

STEVE

They fobbed us off and said to get in touch if the girls hadn't turned up by tomorrow. Turn left here Bob.

Lizzie frowns in the back of the car as it turns off the road and down a track towards the bay.

DI LIZZIE LAYZELL

If you give me Rosie and Graces numbers I'll try and get a check done. Find where their phones are.

Steve pauses for a second and then passes Lizzie a list of names with some mobile numbers highlighted.

She dials.

DI LIZZIE LAYZELL (CONT'D)
Hi Pete. It's Lizzie. I'm at
Pegwell bay actually.

Could you get me a phone location
on these two numbers please. It's
urgent. We have two missing young
females. (pause).Thanks. Let me
know.

EXT. ROUGH TRACK, PEGWELL BAY - NIGHT

The car pulls up next to Bruce's car, the only thing lit up
for miles. Out at sea, the moon is shining on a calm sea.

Mark and Steve get out and go to join Bruce.

Lizzie's phone buzzes as she receives a message.

She leans out of the car and calls to the guys.

DI LIZZIE LAYZELL
I've got a fix on their phones.
Here, you know this area.

Steve rushes over and peers at the screen.

STEVE
It's a couple of miles away. We can
drive there. Jeez, how did they get
there?

Everyone piles into their cars and they start to try and
turn, just as the blue flashing lights of a police car come
down towards them, blocking their way.

A police officer strolls towards them as Lizzie leans out of
the window.

PC GRIMSHAW
We've had reports of missing
persons.

STEVE
Yes we're looking for them.

Lizzie calls out of the window. She holds up her warrant card.

DI LIZZIE LAYZELL
Officer, DI LIZZIE LAYZELL. I have
phone location for the two women.

PC Grimshaw looks over and takes the phone she offers.

PC GRIMSHAW
Hmm. That's not easy to get to.
You'd best follow us. Seatbelts on
remember.

EXT. PEGWELL BAY - NIGHT

Back in their cars, they all turn to face up the track they'd come down and follow the police car back to the main road, the blue flashing light leading the way.

At the main road, the police car turns on it's siren as well and proceeds to accelerate until it is going at high speed. Bob and Bruce speed up to follow. Road works with traffic signals appear. They are at red, but the police car whizzes on through, with the other cars following.

The police car screeches left again at a junction that takes the cars down a sliproad to a car park beside a grey office block, nestled against the cliff.

The police car screeches to a halt and PC Grimshaw is out of his car immediately, whilst the other drivers draw up behind.

Several vans are parked near the office block. They are private ambulances and appear to be unoccupied.

INT. BOB'S PEOPLE CARRIER - NIGHT

Lizzie surveys the scene in front of her.

The office block looks deserted and lit up by the car headlights and police blue light, Apart from that, there is a light above the front entrance.

Lizzie, Mark and Bob get out of their car and walk towards the building.

EXT. OFFICE BLOCK IN PEGWELL BAY - NIGHT

Two security lights come on as Mark, Lizzie and PC Grimshaw approach the entrance of the building

There are two name plates indicating who occupies the offices. Lizzie does not see these as PC Grimshaw is standing in front of them.

The map on Lizzie's phone suggests the phones are in or near this building.

PC Grimshaw turns to face Lizzie and Mark.

PC GRIMSHAW

There's nobody home. I'll get someone on to it from the station. We should be able to track someone down.

Mark runs up and tries the door, but it's locked. PC Grimshaw directs him away. Lizzie peers over at the row of ambulances. PC Grimshaw notices her gaze.

PC GRIMSHAW (CONT'D)

The ambulances often park up here overnight. I'll check them out.

Lizzie nods.

DI LIZZIE LAYZELL

We'll look round the back. Bob, can you drive your car round behind us to give us some light.

She nods at PC Grimshaw. Bob returns to his car.

EXT. BEHIND OFFICE BLOCK AT PEGWELL BAY - NIGHT

Behind the building, which is about 20 m from the cliff are a number of outbuildings and an old burnt out vehicle. It appears to be a dilapidated dumping ground.

The area is illuminated as the car lights swing across it.

Mark and Lizzie hunt for clues as they peer through the murky darkness, looking for the girls, with Bob positioning his car to light up the area.

Taking alternate outbuildings Lizzie and Mark rattle the doors and try and peer through windows. They are all locked. Bob's car drives slowly, lighting up each area in turn.

MARK

Rosie. Rosie.

EXT. SIDE OF PEGWELL BAY OFFICE BLOCK - NIGHT

The office block is in darkness apart from security lights and fire exit lights.

Steve and Lola walk around the block, in the opposite direction to Lizzie and Mark searching for door and window openings into the main office block.

They walk into the gloomy darkness.

EXT. FRONT OF PEGWELL BAY OFFICE BLOCK

PC Grimshaw walks over to the row of ambulances and gives them a cursory look before he returns to his police car.

INT. POLICE CAR - NIGHT

PC Grimshaw looks at his dashboard. There is a radio handset there.

He takes out his own phone and hurriedly texts a message whilst checking out what is going on around the car. Then he puts his phone away.

Next, he speaks into the car radio.

PC GRIMSHAW

Back up needed. There's no sign of missing persons, but phone signals are coming from here. Can you contact the caretaker to come and open up?

INT. DARK GARAGE - NIGHT

A body lies on the floor, a foot sticking out from under a tarpaulin. A man standing next to it holds a phone, which provides the only light.

The man, who has a London accent, speaks quietly into the phone.

MAN ON PHONE

We have visitors. We've moved one out. The other is terminated, but is probably going to be discovered very soon.

He finishes the call then points the phone so that it illuminates a trap door, open in the floor of the room.

He walks over to it, down steps inside and closes the door behind him, leaving pitch darkness.

EXT. BEHIND OFFICE BLOCK AT PEGWELL BAY - NIGHT

Car lights illuminate a lock up garage. Lizzie notices there are scuff marks on the door.

She beckons to Mark and they both try opening the door. It's locked.

Lizzie rings Grace's phone but they can't hear if it's ringing or buzzing because of the noise from several more police cars arriving on the scene, sirens and lights blazing away.

Lizzie leaves Mark there and runs to the front of the office block, where Matt, the caretaker has just driven up in a small van.

EXT. FRONT ENTRANCE OF HOVA BUILDING AT PEGWELL BAY - NIGHT

PC Grimshaw joins Matt and Lizzie at the entrance.

DI LIZZIE LAYZELL

Do you have keys to the outhouses too.

Matt looks at Lizzie. Matt then looks at PC Grimshaw, who nods rather reluctantly.

MATT

Yeah. Probably, but I'll do this first. Do you have a search warrant?

PC Grimshaw shakes his head.

PC GRIMSHAW

Don't need one. Someone may have been trapped in here.

Lizzie gives a puzzled glance at the policeman.

Taking a large set of keys from jacket pocket, Matt unlocks the entrance to the building.

MATT

Just police.

PC Grimshaw steps in and Lizzie starts to follow. Matt puts his hand out to stop her.

PC GRIMSHAW
She is police.

Matt lets her pass.

INT. PEGWELL BAY OFFICE BLOCK - NIGHT

The reception desk is unmanned and the computer screens are black. Lizzie looks around. PC Grimshaw seems uncomfortable.

MATT
What makes you think someone's
trapped in here?

Lizzie shows her phone to Matt. It is a screen grab of the location of the phone sent to her earlier.

DI LIZZIE LAYZELL
Two women are missing and they
could be round here somewhere. The
phone signals came from here.

Matt frowns.

MATT
Well you've got Maiden Voyages on
this floor floor and Hova
headquarters upstairs. So what are
these ladies after? A kid or a
cruise?

DI LIZZIE LAYZELL
Neither. They're film school
students. Making a film about
Pegwell Bay.

MATT
Lift or stairs?

Matt presses the lift which opens immediately.

The three of them walk in and the doors close.

INT. OFFICE BLOCK FIRST FLOOR LANDING - NIGHT

The landing is like the ground floor, except there are some toilets.

Matt opens the Hova door and turns on the light. The room is clearly empty.

DI LIZZIE LAYZELL
Hello! Rosie? Grace?

There is no answer.

PC GRIMSHAW
Nothing here. Let's go.

Lizzie nods. She notices that the second lift has a basement button. Matt locks up and PC Grimshaw walks towards the stairs.

Lizzie looks at Matt as she walks towards the toilets.

DI LIZZIE LAYZELL
I'll catch you up. Just need the loo.

Matt nods and walks towards the stairs.

Lizzie disappears into the toilets until she hears the footsteps of Matt and PC Grimshaw fade away.

She hurries over to the second lift, a large one, and presses the button for the basement.

Lizzie gets in and the door closes. The lift display signals that is descending to the basement.

INT. PEGWELL BAY OFFICES BASEMENT - NIGHT

A large, dark basement seems to cover the whole floor of the building. Light from the lift illuminates some areas.

Lizzie turns on the torch on her phone and steps out of the lift. The doors close behind her, leaving the bright beam from her phone as the only light.

Shining her phone around, large crate like lumps loom out of the darkness. Carefully, she picks her way across the basement floor. There is no sign of life.

There are no windows to the outside, but a sweep of Lizzie's phone reveals some double doors on one side of the room, with glass windows in the top half.

Lizzie reaches these doors and tries opening them. They are locked. She peers through the windows but can see nothing. However, as she trains her torch on the door she sees a dark patch on the ground.

Turning, Lizzie looks closely at palates with wooden crates on them. As she crouches down, she shines a light on them there appears to be a significant blood like stain on the wood and floor nearby, which has spread over to the doors.

A noise! The other lift moving. Someone is coming. Lizzie stands up and watches the lift door open.

Matt and PC Grimshaw step out of the lift. Matt turns a switch and neon lights flicker into action. PC Grimshaw looks annoyed.

PC GRIMSHAW
You shouldn't be down here. It might be a crime scene.

LIZZIE
Yes, I think it is.

She beckons for the two men to come over, but they all stop a little bit back from the blood marks.

In the light it is clear there is a copious amount on the palates, the floor and the door. It looks smudged as if something - or someone - has been dragged through it and on through the doors.

DI LIZZIE LAYZELL
Can you open those doors? What's in there?

Matt nods, but PC Grimshaw puts his hand out to stop Matt reaching for his keys.

PC GRIMSHAW
No! This is clearly a crime scene. We need to wait for forensics.

Lizzie looks astonished.

DI LIZZIE LAYZELL
We have a duty to preserve life. Open those doors.

Lizzie addresses herself to Matt, who looks at PC Grimshaw. He shrugs.

PC GRIMSHAW
Ok.

Lizzie watches as Matt opens the door slowly. He switches a light on.

MATT

Maybe someone hurt themself when
they moved the old photocopier.
Can't see why else

Matt's voice trails off as they all spot a single Ugg boot in the passageway.

Lizzie starts walking briskly along the passage, which follows a slightly upward incline. Matt and PC Grimshaw follow.

Ahead of them is another set of double doors which swing open when Lizzie reaches them. Again, Matt turns on the light.

Grace's body is lying on a piece of tarpaulin in a corner of the room. It has one ugg boot on.

DI LIZZIE LAYZELL

It's Grace.

Lizzie rushes in but Grace is clearly dead. She shakes her head. Then she points to the metal shutter.

She can hear Mark and Steve calling from outside. She shouts.

DI LIZZIE LAYZELL (CONT'D)

We've found Grace. No sign of
Rosie.

DI LIZZIE LAYZELL (CONT'D)

Can you open this?

DI LIZZIE LAYZELL (CONT'D)

We're opening up. But stay outside
please. Mark, it's Grace. Not
Rosie.

The caretaker nods and opens it up.

It is clear there is only one body in the lock up. Mark is held up by police, as he appears to have lost his footing. He is calling Rosie's name.

DI LIZZIE LAYZELL (CONT'D)

Ok. Rosie must be somewhere round
here.

Lizzie looks at her phone. The mobile signal from Rosie's phone is still coming from this area.

EXT. OUTSIDE THE PEGWELL BAY LOCKUPS - NIGHT

The area is now lit up by lights from many police cars and ambulances, parked haphazardly around. Paramedics rush towards the lock up where Grace is.

Meanwhile in one of the private ambulance that is parked up there, Rosie is lying gagged and bound to the bed.

A man emerges from the back doors wearing a paramedic uniform. He lights up a cigarette and wanders across past a police car in which a police officer is sitting watching him.

PARAMEDIC

Have they found someone?

The officer nods. She looks grave. A message comes in for the officer's phone and she looks down at it.

The paramedic walks into the scrubland near the cliff, out of the glare of flashing lights, where where he stands and smokes.

He discretely takes a phone out of his jacket, drops it on the ground. He kicks it away, seemingly just kicking the grass, whilst taking another phone from his pocket and talking into it.

The paramedic hurries back to his ambulance telling the police officer he's got a shout.

He gets into his ambulance and drives away, lights flashing, returning up to the main road, whilst police and others mill around looking for the missing woman.

INT. PRIVATE AMBULANCE - NIGHT

Rosie is in the back of the ambulance. She is tied down and gagged.

She looks terrified. A man sits near her, dressed in medical scrubs with a parker coat on, hood up. He ignores Rosie.

He takes his hood down and removes the coat. It is Adam Rolex.

Rosie is struggling against the bonds and gag. Adam turns to her and shakes his head.

He picks out a syringe from a medical kit and readies it for injection before looking sorrowfully at Rosie.

ADAM ROLEX
I did warn you.

He moves in to inject Rosie.

FADE TO BLACK.