SEA OF FIRE

Jenna Bans

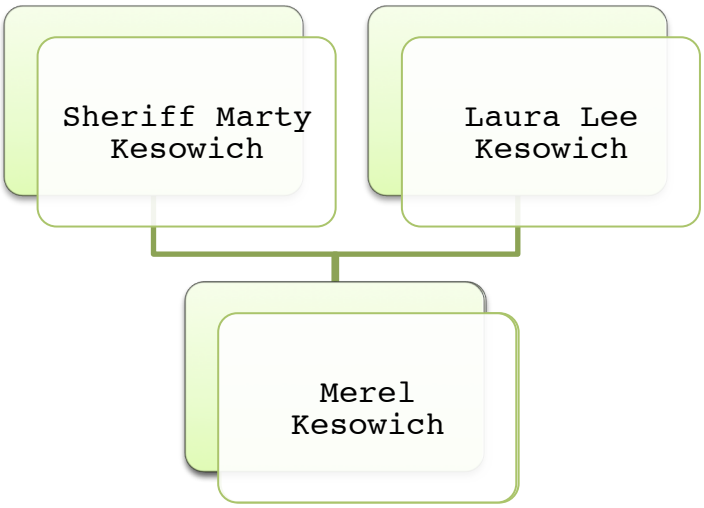
Revised Network Draft
December 13, 2013

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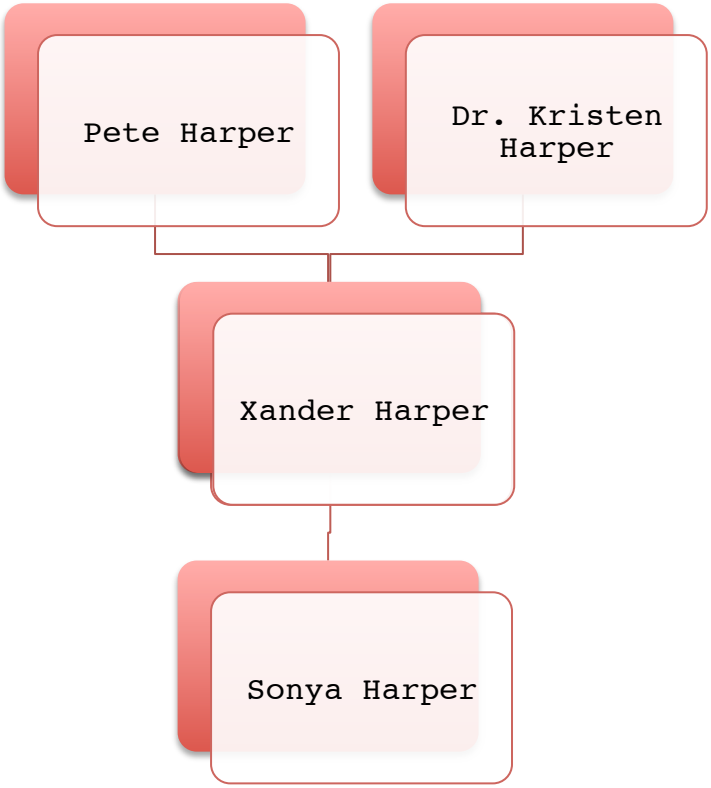
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10202 West Washington Boulevard* Culver City, CA 90232*

Main Characters

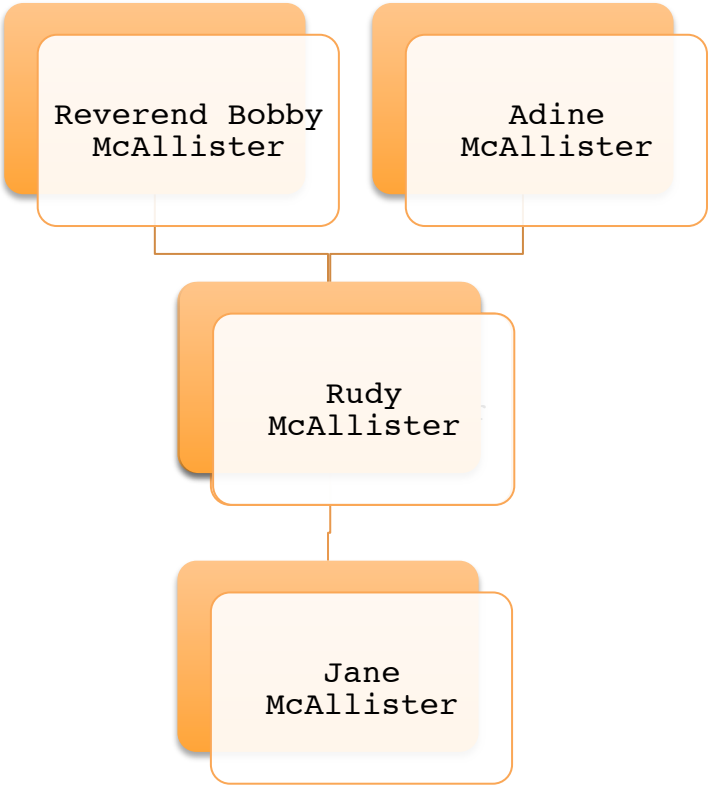
The Kesowich Family



The Harper Family



The McAllister Family



ACT ONE

1 EXT. SERENITY FALLS - VARIOUS LOCATIONS - DAY 1

Over SKY a familiar, rhythmic sound -- *Whish, whish, whish...*

Camera PANS to reveal we're floating peacefully over Serenity Falls, an idyllic little lake resort town in the wholesome Midwest. Every corner of this place is ripe with small-town, Americana charm - from the kitschy B&Bs to the dusty antique shops that tourists can't get enough of... and again we hear -- *whish, whish, whish*. Camera PANS again to SEE -

It's the PEDALING FEET OF -- Local Sheriff MARTY KESOWICH, (late 30s, small-town mentality, easy going, instantly likeable) as he rides his bicycle home from work. As he passes a NEIGHBOR pushing a lawn mower behind a picket fence -

GUY MOWING HIS LAWN
Hey, Marty! Catch the game? How 'bout that infield, huh?

Marty nods, manages a half-smile, keeps riding. And it's only now that we notice something's clearly on his mind. He's distracted. And then he's riding past a HARRIED HOUSEWIFE wrangling her CHILDREN in her front yard.

HARRIED HOUSEWIFE
There's the Sheriff, he's gonna throw you in jail FOREVER if you don't stop it *right now* --

Marty manages another weak wave before turning onto Main Street, past a YOUNG BLANK-FACED BOY behind a lemonade stand. The Boy stares up at him with odd, piercing eyes.

YOUNG BLANK FACED BOY
... Lemonade?

Marty shakes his head. And we linger on the eeriness of Blank-Faced Boy for a moment as Marty rides on, his face tightening grimly. Marty pedals faster. Urgent now. *Whish, whish, whish.* And we suddenly FLASHBACK TO --

2 *INT. SERENITY FALLS POLICE STATION- MARTY'S OFFICE- EARLIER THAT DAY* 2

A small-town precinct with a few SUPPORT OFFICERS. Marty's behind his desk flipping through MAIL as his second in command, DEPUTY RAY HALVORSEN, (early 20s, eager beaver just out of training) hovers in his doorway. Marty's laughing, relaxed, his mood a stark contrast to how we just saw him.

MARTY
In her 'prize-winning' gladiolus, no less!?

RAY
So I say to her, ma'am, I'll file a report, but there's nothing more I can do. And SHE says -- oh yes, there is, officer. You can pick it up yourself. Right now.

Marty arrives at a BLANK ENVELOPE simply addressed - SHERIFF. No return address. As he rips it open, grinning up at Ray --

MARTY
So what'd you do?

RAY
I picked it up! I picked up a damn turd. Didn't even have gloves on!

MARTY
(*laughing*)
Welcome to police work, Ray. Told ya you'd get your hands dirty.

Marty's opened the envelope to a small, single SCRAP OF PAPER that reads -- ***Please Look. A friend.*** *And underneath:* ***www.ThreeLittleKittens.com.*** *Marty's still shaking his head in amusement as he types the web address into the browser...*

RAY
Honestly, sir, folks are worked up. They're saying what's the point of the new ordinance if we don't enforce it.

MARTY
Well, look, we can't go around arresting everyone who doesn't have a plastic baggie on 'em when their dog decides to take a...

Marty trails off abruptly. The color fading from his face. He's staring at his computer screen -- which we can't yet see -- in shock. Utter, horrified, shock.

RAY
Hear ya, Chief, but the issue's really splitting the community apart.

No response. Marty's frozen.

RAY (CONT'D)
Chief? You okay?

And OFF the shock on Marty's face, we SMASH TO --

3 EXT. KESOWICH HOUSE - DAY - PRESENT 3

Marty parks his bike in the driveway of a well-kept middle class home, complete with white picket fence. He practically leaps off his bike and hurries inside, his urgency at an all time high now. BACK TO -

4 *INT. SERENITY FALLS POLICE STATION - MARTY'S OFFICE - EARLIER* 4

Where, TIGHT ON MARTY'S COMPUTER, we SEE what upset him --

Grainy, badly shot footage of THREE TEEN GIRLS ON A DIRTY MATTRESS is playing. One wears a DISTINCTIVE CARNIVALE FACE MASK, let's call her MASK GIRL, one is obviously the ringleader, has a tiny tattoo on her lower back she keeps trying to sexily show off, let's call her TRAMP STAMP. The last of the three looks mildly amused by the whole thing, we'll call her PONYTAIL GIRL. The Three Girls are giggling, making eyes at the camera, trying overly hard for sexy in that teen girl kinda way and just as they start making out, peeling off each others' clothes, we go into EXTREME CLOSE UPS both to titillate and dodge our good friends at BS&P:

The tattoo on bare flesh as panties get pulled off... hands grazing side boob... two pairs of teen girl lips approaching each other... and then we're --

5 INT. KESOWICH HOUSE - DAY - PRESENT 5

Marty rushes inside the kitchen to find his wife, LAURA LEE, (late 30s, fragile, nervous) at the stove-top, one hand idly stirring a pan, eyes staring vacantly out the window.

MARTY
Where's Merel!?

Laura Lee doesn't move her eyes from the window. She just stares straight ahead out the window, stirring her pan. It's as if she's asleep with her eyes open. BACK TO -

6 INT. SERENITY FALLS POLICE STATION - MARTY'S OFFICE - EARLIER 6

ON THE SCREEN -- WE WATCH TRAMP STAMP playfully pull the CARNIVALE MASK OFF of MASK GIRL, revealing her YOUNG INNOCENT FACE. MASK GIRL glances unhappily to the camera. And OFF this unclear yet haunting moment, we're BACK TO --

7 INT. KESOWICH HOUSE - DAY - PRESENT 7

MARTY
Laura Lee!

She finally turns around with a dazed smile.

LAURA LEE
Marty, I didn't hear you come in.

MARTY
I need to talk to Merel, *right now*, where is she!?

MEREL (O.S.)
Hi, Daddy.

And we suddenly FLASHBACK ONCE MORE TO --

8 *INT. SERENITY FALLS POLICE STATION - MARTY'S OFFICE - EARLIER* 8

Where we're CLOSE UP on TRAMP STAMP'S face. As Tramp Stamp turns and stares boldly into camera, biting her lip and making her most adult 'fuck me' face into camera, MATCH TO --

9 INT. KESOWICH HOUSE - DAY - PRESENT 9

MEREL KESOWICH, aka Tramp Stamp, Marty's daughter, (17, driven, Alpha teen) now the very picture of innocence. She happily bounces into the room, wearing a cheerleading uniform.

Marty stares at his daughter in horror. Merel smiles sweetly.

MEREL
What's wrong?

And that's our -

TITLE CARD OUT.

10 INT. KESOWICH HOUSE - CONTINUOUS 10

Merel's rushing around the kitchen, opening drawers, rummaging in cupboards as Laura Lee watches her from the stove-top, a dreamy, spacey smile on her face. Marty fidgets in the doorway, desperate to get a moment alone with his daughter.

LAURA LEE
Now what about your hair, baby?

MEREL
It's gonna be up, like very old Hollywood but super modern -

LAURA LEE
Be careful it doesn't get in the way of the crown.

MEREL
(delighted)
I didn't even think of that!

MARTY
Merel, I need to talk to you.

MEREL
So talk, Daddy, I'm late for practice -- *where* is my phone -

MARTY
(a glance to his wife)
Alone. We need to talk alone.

LAURA LEE
(faraway)
I am just so proud of you. My beautiful Spring Rose Queen. Aren't you proud, Marty?

Beat. Marty shifts uncomfortably.

MARTY
So proud.

MEREL
(falsely modest)
It's just a dumb hick festival...

LAURA LEE
This is a big deal, baby - everyone's gonna be watching you tonight -- all the other young girls here in town? They'll be looking to you as a role model. You need to set an example.

MEREL
I always do, don't I?

Merel grins, plucks her cell phone out of a drawer, grabs her bag and turns to go. Marty quietly blocks her -

MARTY
Just wait a minute now.

MEREL
Daddy, we're performing tonight, I can't miss practice!

And then Laura Lee's setting down a <u>full plate of bacon and eggs on the kitchen table</u>.

LAURA LEE
You're not going to school without a little breakfast. Sit and eat.

This stops both Marty and Merel in their tracks. <u>Merel shoots an alarmed look at her dad. Clearly this has happened before.</u> There's a long, uncomfortable beat. Then, gently -

MARTY
It's five o'clock. Merel's already been to school today.

Laura Lee looks from her daughter to Marty, confused. And now we fully realize what we've probably suspected since we met her - something is not right with this woman.

LAURA LEE
I'm sorry, I must've... gotten confused...

Visibly upset, Laura Lee grabs the food and abruptly tosses it in the trash. After a beat, Merel turns back to Marty, her good mood soured.

MEREL
I have to go.

She pushes past Marty and runs out of the room. Marty glances over at his wife, who's staring vacantly out the window again, then yells after Merel, who's halfway out the front door --

MARTY
We are talking later, young lady!

And OFF the weight of the world on Marty's shoulders as he moves to tend to his fragile wife, we suddenly PULL OUT TO --

11 EXT. HIGH ABOVE SERENITY FALLS - DAY 11

Where we're floating high above the picturesque town for a moment before DIVING back down, faster and faster until we're -

12 INT. KRISTEN'S OFFICE - DAY 12

A small-town doctor's office where DR. KRISTEN HARPER (early 40s, perpetually frazzled, a little brittle) faces an offscreen patient. Kristen nervously fiddles with a pack of BIRTH CONTROL PILLS, struggling for professionalism.

KRISTEN
... And while it is effective at preventing pregnancy, it doesn't protect at all against the STDs, so if you *do* choose to engage in...

PATIENT (O.S.)
Sex?

And we REVEAL - the offscreen patient is SONYA HARPER, 16, smart, sarcastic, a bit awkward in her own skin. We recognize her as the amused PONYTAIL GIRL from the porn.

KRISTEN
You'll have to take precautions.
(then, swallows)
But again, that's only if you decide you're ready for the, uh - painful emotional roller coaster that is...

SONYA
Sex.

KRISTEN
Any questions?

SONYA
Yeah, Mom - can I please go to a real doctor next time!?

KRISTEN
I am a real doctor -

SONYA
Because that? Was *horrifying*.

KRISTEN
You took me by surprise, I thought you needed a new inhaler and then out of nowhere, you're comin' at me, hormones raging -

SONYA
Okay, nothing is raging here, except for your anxiety disorder which is clearly at an all time high. The pill's to clear up my skin.

KRISTEN
So you're not having...

SONYA
SEX? SEXY SEX SEX? No! My god, woman.

KRISTEN
(laughs, relieved)
Oh, good. Here ya go!

Sonya grabs the pills, desperate to escape, heading past --

<u>XANDER HARPER, 17, all-American athlete, high school baseball uniform,</u> desperate to be taken seriously. As she passes him-

SONYA
She's in rare form.

XANDER
Noted.

And then Xander's entering, backpack slung over his shoulder.

XANDER (CONT'D)
Hey, Mom, my shoulder got tweaked in practice again. Can I have cortisone?

KRISTEN
Of course. I'll go get it.

As Kristen passes her son, she takes Xander's face in her hands, looks at him fondly.

KRISTEN (CONT'D)
What did I do to deserve such great kids?

XANDER
Nothing. We should charge.

And Kristen's grinning and moving off. Xander waits until she's gone, then drops his backpack and quickly moves over to her desk, pulling out drawers, furtively looking for something. He finally pulls out -

Kristen's controlled substance prescription pad. Looks it over, then quickly stuffs it in his backpack. As he casually hops up on the exam table, we can't help but marvel at just how oblivious these parents are to what their kids are up to and again, we're suddenly PULLING OUT TO --

13 EXT. HIGH ABOVE SERENITY FALLS - EVENING 13

Where the sky has darkened a bit giving the town a mysterious, eerie feel... and then we're DIVING AGAIN, towards the sparkling lights of suburbia, straight into --

14 INT. MCALLISTER HOUSE - EVENING 14

Where CAMERA PANS past a sea of PIES on the kitchen counter, each one more perfect than the next, to land TIGHT on the furrowed brow of ADINE MCALLISTER, 40s, hair and makeup perfectly done, a Betty Cleaver to be reckoned with.

ADINE
Too sweet. Too tart. This one manages to be both too tart *and* too sweet.

REVEREND BOBBY MCALLISTER, 40s, jovial teddy bear hiding an authoritarian streak, chuckles from the kitchen table.

REVEREND BOBBY
They should give you first prize just for defying the laws of science.

ADINE
You think this is funny?

REVEREND BOBBY
I think it's *pie*. I think there are folks out there with real crosses to bear.

ADINE
At least *they* don't have to lose first prize three years running to lying liars who use store bought crust -- so save the preaching for Sunday, Reverend.

She glares fondly, these two are solid. RUDY MCALLISTER, their 15-year-old son, Beta male nerd boy with a dark side, enters as Adine sets a lavish dinner on the table.

RUDY
Won't there be food at the festival?

ADINE
Full of nitrates and additives. I think we can do better, don't you?

REVEREND BOBBY
(winks)
If you know what's good for you, you'll eat it and like it.

Adine heads back to the stove as Rudy takes a seat next to Reverend Bobby. Bobby turns to him, his tone casual but we can sense the seriousness underneath.

REVEREND BOBBY (CONT'D)
I couldn't check your email today. You changed your password.

RUDY
(doesn't miss a beat)
Oh yeah. They say to do that now. You know, 'cause of hackers and stuff. The new one's *Privacy*. Capital P.

REVEREND BOBBY
I know what privacy is -- it's that thing you get when you're over 18 and not under my roof. In the future, I'll change the passwords, son.

RUDY
Yes, sir.

Adine returns with the last dish, takes a seat.

ADINE
We're ready to eat. Where's your sister?

RUDY
I dunno. She's been kinda weird lately.

ADINE
What do you mean, weird?
(to Reverend Bobby)
What does he mean, weird?

JANE (O.S.)
Sorry I'm late everyone.

They all turn as JANE MCALLISTER, 17, pretty, preppy and straight laced, enters. As she sits, we realize -- she's the third girl from the porn, aka MASK GIRL.

REVEREND BOBBY
Is everything alright, Jane?

JANE
Honestly, Dad? No.

For a moment, we think she actually might mean the porn.

JANE (CONT'D)
They're killing us in Calc. It's bordering on inhumane. May I say grace?

Reverend Bobby beams proudly at his pretty, perfect daughter. Rudy rolls his eyes a little. It gets to be a bit much for him, playing second fiddle to this.

REVEREND BOBBY
As always.

The McAllisters clasp hands. Bow heads.

JANE
Come Lord Jesus be our guest and let Thy gifts to us be blessed. Thank You for the food we eat and for every need You meet. Keep our loved ones in Your care and all our blessings - let us share. Let us be pleasing in Your sight...

And OFF Jane, as we push in on her face, her cheerful smile dropping, her face becoming quietly troubled as...

15 EXT. SERENITY FALLS TOWN SQUARE - EVENING 15

Her prayer finishes eerily over --

JANE (V.O.)
Lord safely keep us through the night.

A small-town late spring festival in full swing, bursting with proud Americana. A large banner reads *Welcome to Serenity Falls - Our Little Slice of Heaven by the Lake!*

There's bingo, beer, folksy musicians, firemen handing out American flags, pie contest, a BBQ buffet, etc.

CAMERA FINDS Marty and Laura Lee as they head into the town square. Laura Lee grips Marty's arm nervously as they stroll by VARIOUS TOWNSPEOPLE. Marty struggles to cover his anxiety about his daughter with big smiles for everyone --

MARTY
That can't be the baby! -- Lucy, where're the boys!? In trouble again?

LAURA LEE
(quietly, to Marty)
Everyone's looking at me.

MARTY
It was weeks ago. No one even remembers.

They reach the buffet, manned by a COUPLE NOSY HOUSEWIVES.

NOSY HOUSEWIFE #1
What'll it be, Sheriff? I got chicken, ribs, sliders... oh, Laura Lee. Nice to see you out and about.

The Nosy Housewives openly stare at Laura Lee, bright smiles plastered on their faces. Laura Lee shifts uncomfortably.

LAURA LEE
Chicken sounds great, thank you.

With great effort, the ladies rip their gazes from Laura Lee. #1 makes up a plate, passes it to #2, who, without thinking, places *a sharp steak knife on top of the meat.*

NOSY HOUSEWIFE #1
Rose.

#1 shoots Rose a look, like WTF are you thinking, quickly yanks back the steak knife from the plate. Rose, trying to cover the awkwardness of the moment, shoves the knifeless plate at Laura Lee too roughly. The coleslaw slides off the plate onto the ground with an audible plop.

A mortifying moment. Marty simply puts a protective arm around Laura Lee's shoulders, takes the plate from Rose.

MARTY
Looks delicious. Ladies.

As he quickly steers Laura Lee away from the buffet...

LAURA LEE
(pointed)
No one remembers?

WE ZOOM THROUGH THE CROWD OVER TO --

An angry Merel, who's huddled some distance away with Jane and Sonya. Jane's also dressed in a cheerleading uniform now, Sonya's in all black. We catch them mid-conversation -

MEREL
Are you insane? You can't just go home!

JANE
I just don't feel like being here right now, okay?

MEREL
What about the basket toss double pyramid? People are like expecting to see that stunt tonight!

JANE
Do it without me.

MEREL
How? You're the bottom of the freaking pyramid! We'll fall like dominos, it's science, Jane!

SONYA
Okay, I'll do it. I'll put on the tiny skirt and dance like a monkey. Give the people what they want.

That was an attempt to lighten the mood. It didn't work. Merel steps in close to Jane, hissing quietly -

MEREL
Are you still freaking out about --

JANE
Leave me alone, Merel.

Jane turns to go. Merel grabs her arm.

MEREL
Pull the Polo panties out of your ass and grow the hell up. This is my night. I'm not gonna let you ruin it.

<u>On Jane's face, a darkness spreading.</u>

WE ZOOM AGAIN THROUGH THE CROWD TO -

Where Marty and Laura Lee eat with Adine, Reverend Bobby, Kristen and her husband, <u>PETE HARPER,</u> 40s, slick business type. We come in on <u>warm LAUGHING</u> -- these families go back.

ADINE
I never said that! Did I ever say --

REVEREND BOBBY
Never!
(then)
Maybe once or twice over the years.

More laughter. Except for Marty, who's distracted, not eating, scanning the thick festival crowd for Merel.

KRISTEN
Hey, I get it. My cooking - or lack thereof - speaks for itself.

PETE
We still haven't figured out whose turn it is this Sunday.

ADINE
I'm more than happy to host again. I'll dig up that old Ossobuco recipe.

KRISTEN
(dryly)
Should I pretend to know what that is?

LAURA LEE
It doesn't even matter. I'd *die* for a meal cooked by someone else.

Awkward silence. Laura Lee smiles shyly.

LAURA LEE (CONT'D)
Too soon?

The table relaxes. Kristen squeezes Laura Lee's arm.

KRISTEN/ADINE
I'm glad you came tonight./ You look wonderful, honey.

Laura Lee breathes a little easier. She's amongst friends now. Pete turns to Reverend Bobby.

PETE
Haven't seen Jane in awhile. Everything okay?

REVEREND BOBBY
(frowns)
She hasn't been going to work?

PETE
No, she's been at the office - I meant Xander hasn't brought her by the house lately. Thought they might be having a lovers' spat or something.

REVEREND BOBBY
I'm sure Jane would've told us if there was a problem.

KRISTEN
Right, 'cause teenagers *love* talking to their parents about their love lives.

PETE
Maybe we're just not asking ours politely enough?

REVEREND BOBBY
I don't have to ask. Jane knows to tell me what I need to know. You don't *ask* your children to behave, you make them behave.

KRISTEN
(to Pete, dryly)
Oh, see, that's what we've been doing wrong.

ADINE
My money says Jane and Xander will be engaged by graduation. We better book the Pavilion, it goes fast.

KRISTEN
Deen! They're growing up fast enough without you encouraging them.

PETE
From seven to seventeen, right?

He nods over to Sonya, Jane and Merel, still huddled, who wave cheerfully to their parents like there's nothing wrong. At this, Marty, who'd been listening to it all so uncomfortably, turns quietly to Pete and Reverend Bobby.

MARTY
I'm gonna need to talk to you both about something.

PETE
Sure. When we get together on Sunday -

MARTY
Tonight. After this is all over. It can't wait 'til Sunday.

And with that, Marty abruptly rises, makes a beeline for Merel. Grabs her arm. Merel flinches, surprised.

MEREL
Daddy.

MARTY
You will come home immediately tonight. *Do you understand me?*

Merel nods quickly, wrenches her arm away, alarmed. We're off a disturbed Marty, watching his daughter head off into the crowd, her innocence lost, his view of her horribly changed. And OFF this, we TIME CUT TO -

16 EXT. SERENITY FALLS - TOWN SQUARE - LATER 16

Where Pete, microphone in hand, Kristen by his side, smoothly doing what he does best. Schmoozing.

PETE
Here we are again, folks. Either I'm getting older or time's moving faster. Either way, I'd like to take this opportunity on behalf of Harper Development and welcome you all to our annual Serenity Falls Spring Rose Festival.
(applause, then)
An extra shout out goes to all of our visitors from out of town. As many of you know, tourist season is a special time for our little town and all of our wonderful vendors...

And OFF this, we CUT TO --

17 INT. SERENITY FALLS CHURCH - CONTINUOUS 17

A big placard with Reverend Bobby's smiling face reads -- *Spend Sundays getting to know God with Reverend Bobby! Divorced folks welcome!*

CAMERA FINDS Rudy McAllister, to the side of the dais, with a YOUNG TOURIST GUY. Young Tourist Guy isn't happy.

YOUNG TOURIST GUY
Two bills for an eight ball!? That's more than they charge in Manhattan!

RUDY
So go back to Manhattan then.

Young Tourist Guy shoves over the money and takes the BAG OF COCAINE. And as we realize the Reverend's son, too, is one of Serenity Falls' special 'vendors', Xander approaches.

RUDY (CONT'D)
Hey. Whaddya got?

Xander pulls out the the prescription pad we saw him steal from Kristen's office.

RUDY (CONT'D)
We agreed on cash.

XANDER
Controlled substance prescription pad. Can't put a price on that.

RUDY
I can, actually, and I wanted that price in cash.
(then)
Lucky I like you, baseball boy.

Rudy hands him TWO SMALL PILLS in a plastic baggie. Xander grins, turns to leave. Rudy calls after him.

RUDY (CONT'D)
Wanna hang later?

XANDER
(non-committal)
Maybe.

OFF Rudy, watching Xander go...

18 EXT. SERENITY FALLS - TOWN SQUARE - NIGHT - LATER 18

Where Pete has now moved onto the coronation of the Spring `Rose Queen. A beaming Merel stands next to him.

PETE
She volunteers with the Big Sisters, she's a counselor at Camp Sensation, a program for mentally and physically disabled children...

While, IN THE CROWD - Jane looks away, sick to her stomach.

JANE
I can't watch this anymore.

SONYA
(amused)
If she were any faker, we could sell her on the street in Chinatown.

JANE
I'll call you later.

SONYA
Oh c'mon, Jane, she didn't mean it, she never does...

We TRACK WITH an upset Jane as she pushes through the crowd to the edge of Town Square. She passes Xander, who's emerging from behind a tree, his eyes lazy and unfocused.

XANDER
Hey. Where you going?

Jane doesn't stop. As Xander follows her, we're BACK TO --

PETE
... So without further ado, let me introduce our new Spring Rose Queen, Ms. Merel Kesowich!!

Cheering, applause. Laura Lee beams proudly, clapping. Marty tries to force a happy smile, aware eyes are on him.

As Pete crowns Merel, she should be happy. But she doesn't look pleased as she watches Jane and Xander walk away.

19 EXT. SERENITY FALLS - LAKEFRONT - NIGHT - LATER 19

Deserted docks. The pine trees in the moonlight cast eerie shadows on the lake. Jane and Xander are on the beach.

JANE
What did you take?

XANDER
I miss you so much, babe...

He tries to kiss her. She pushes him away.

JANE
Stop. I mean it.

XANDER
Uh-oh. She means it.
(singing)
Janie's got a gun... Janie's got a gun... what did her daddy doo.....

He tries again. Stumbling towards her. Sloppy.

JANE
What is wrong with you?

XANDER
What's wrong with me?
(MORE)

XANDER (CONT'D)
You won't let me even touch you anymore! You've barely talked to me for a week!

JANE
Because you're always on something. It's just really getting old.

XANDER
It's like someone just... flipped a switch on you. Shut you off. On-off. On-off...

Jane looks out onto the darkness of the lake, doesn't answer. He's right. There is something. The porn? Or something more... Xander attempts to pull her in again.

XANDER (CONT'D)
(singing)
What did her daddy dooo... what did he put you through...

JANE
Will you get off me --

And as they begin to argue again, we REVEAL - Merel, in the shadow of the pines lining the lakefront, watching, a strange, intense, unreadable expression on her face.

Some awesomely CREEPY MUSIC CUE begins as we CUT BACK TO -

20 EXT. SERENITY FALLS - TOWN SQUARE - NIGHT 20

Where the firework show has started over Town Square. The Harpers (minus Xander), McAllisters (minus Jane) and Kesowiches (minus Merel) all watch. As the lights of the fireworks illuminate their smiling faces, we INTERCUT WITH --

21 EXT. SERENITY FALLS - LAKEFRONT - NIGHT 21

Where Xander is now roughly pulling Jane down onto the sand. She's near tears, struggling, fighting him off.

XANDER
Just lie down with me, babe, I love you so much...

JANE
Stop it, I said STOP!!

22 EXT. SERENITY FALLS - TOWN SQUARE - NIGHT 22

The firework show continues. Everyone's enjoying, eyes on the sky, except for Marty, who's scanning the crowd. Sonya's nearby with Pete and Kristen. He catches her eye.

MARTY
(mouthing)
Merel?

Sonya shrugs. No idea. BACK TO -

23 EXT. SERENITY FALLS - LAKEFRONT - NIGHT 23

We're SO TIGHT ON Xander's face we can't see anything else. He's lying in the sand, staring up at the sky, drugged out of his mind. Dazed, loopy smile on his face. It's eerie.

XANDER
(half conscious)
Janie's got a gun... Janie's got a gun...

And from OFF SCREEN, we HEAR a FEMALE VOICE SOFTLY CRYING. Jane? Merel? Is someone hurt? Dying? We can't make it out too clearly, just enough to creep us out... BACK TO --

24 EXT. SERENITY FALLS - TOWN SQUARE - NIGHT 24

Where the LAST BOOM of the firework finale ends. As the three families prepare to leave, Merel appears, all smiles.

PETE
There she is, the woman of the hour.

KRISTEN
A queen in our very midst.

ADINE
Is Jane with you, honey? We're ready to leave.

Before Merel can answer --

XANDER (O.S.)
She's gone!

The group turns to find Xander, sopping wet, breathing hard.

KRISTEN
Xander, you're all wet.

XANDER
Did you hear me, I said, she's gone!!

MARTY
Slow down, son, just take a breath -

REVEREND BOBBY
What do you mean, she's gone!?

XANDER
JANE WENT INTO THE LAKE AND SHE'S GONE! Oh God, oh my God...

Maybe it's the drugs, maybe it's the hysteria - Xander suddenly doubles over and VOMITS HIS GUTS OUT on the ground, in the middle of the festival. A stunned Marty looks over at Merel who doesn't meet his eyes. A scared Adine grabs onto Reverend Bobby's arm for support as Kristen and Pete rush over to help their son. And as people begin to crowd around, we're OFF this tableau and our three stunned families, as we...

END ACT ONE

ACT TWO

25 EXT. SERENITY FALLS - MAIN STREET - DAY 25

A CAR pulls up to the curb. A WOMAN emerges from the driver's side, squints her eyes against the sunlight. She fumbles with the key fob - unfamiliar car, a rental. She turns around to take in her surroundings and we get a good look at her -- this is FBI AGENT LEAH PIERCE - late 20s, driven, eccentric, blunt, her eyes have seen more than her age would suggest.

Pierce looks up and down Main Street in all of its adorable glory. The American flags, the banners on the street lamps that read, "Serenity Falls: We bring the HEART to the Heartland". Most would smile. Pierce frowns.

26 INT. SERENITY FALLS - B&B - MOMENTS LATER 26

Pierce waits while proprietor EDITH FORTENBERRY, nosy, 40s, types her credit card information into the computer.

EDITH FORTENBERRY
And how long will you be staying?

PIERCE
Not sure.

EDITH FORTENBERRY
Open ended vacation? Lucky lady!

PIERCE
Work.

EDITH FORTENBERRY
Oh?

Edith waits for more detail. She doesn't get any.

EDITH FORTENBERRY (CONT'D)
Well, it's a shame you couldn't make it in last night. We had a big 'ole todo here in town. -- I.D.?

PIERCE
Yeah, I heard something about that.

As Pierce hands Edith a FBI BADGE. Edith's face falls.

EDITH FORTENBERRY
You're here because of the McAllister girl. Oh, my heart just goes out to the Reverend and his family, after all that drama last night... but she'll probably turn up just fine. They always do, right?

PIERCE
(beat, deadpan)
No.

EDITH FORTENBERRY
So how quickly do you think you'll wrap things up?

PIERCE
Excuse me?

EDITH FORTENBERRY
What I mean is, I'd hate for what's most likely a simple misunderstanding to drag out all summer long -- last thing we all need is a JonBenet thing during tourist season, you understand.

Pierce just stares at her, incredulous. Edith leans in solemnly, holding out a room key.

EDITH FORTENBERRY (CONT'D)
Do give my best to the family.

27 INT. SERENITY FALLS POLICE STATION - DAY 27

Where a haggard, exhausted Marty enters in the same clothes from last night. In the bullpen, the TEN OTHER OFFICERS move around, working the phone lines, etc. Ray approaches.

RAY
You look terrible, Chief. You been up all night?

MARTY
(nods)
Search party's still combing the woods. Listen, Ray -
(lowers his voice)
That envelope that came for me yesterday, one that wasn't stamped. You see who dropped it off?

RAY
It was just here when I got back from lunch. Why?

MARTY
(thinks, then)
Have it dusted. For prints. I want to know who sent it.

Marty turns to head to his office. Ray follows.

RAY
Listen, Chief, I think we might be in over our heads on this one...

MARTY
No.

RAY
We've never worked a missing kid, we don't even have a major crime division -

MARTY
This girl grew up in my house, Ray - the hell if I'm outsourcing her to some big city suit who could care less about her. We take care of our own on this, alright - *no feds*.

Beat. Ray swallows uncomfortable.

RAY
Well, now I sure wish you had told me that earlier...

Marty follows Ray's gaze to see Pierce in his office, waiting for him, idly nosing around at the photographs on his desk. She looks up through the glass, sensing eyes on her. Gives an awkward wave. Marty looks back at a guilty Ray.

RAY (CONT'D)
I made a call.

MARTY
I see that.

28 EXT. SERENITY FALLS - SUBURBAN STREET - DAY 28

Pierce and Marty walk in awkward silence.

MARTY
So, Sioux City. Betcha see a lot there, must be pretty fast-paced.
(then)
You been with the agency long or --

PIERCE
Tell me what I should know?

Marty looks surprised. O-kay. It's not rude, it's just blunt, matter-of-fact. That's Pierce.

MARTY
Jane McAllister, seventeen, she's the daughter of Bobby and Adine. He's the local reverend here in town - real good father, strict but good.

PIERCE
Strict daddy usually means a runway.

MARTY
Except I found her purse on the beach last night. I.D., phone, all right there. And I know Janie. She... she wouldn't do that.

PIERCE
(ignoring this)
Have your guys put out a call, I want all footage from the festival thing last night, cell phones, security cams, anything that can help us piece it together. You have divers in the lake?

MARTY
(nods)
Two.

PIERCE
Two teams?

MARTY
Two divers.
(off her look)
We work with what we have here.

Pierce takes in the house they've stopped in front of.

PIERCE
This it?

Marty nods. Then pauses.

MARTY
Look, I, uh, I get you're in charge here now but you mind letting me do the talking? These folks are friends.

Pierce looks at him funny.

PIERCE
You say that like it's a good thing.

29 INT. MCALLISTER HOUSE - MOMENTS LATER 29

Marty is leading Reverend Bobby and Adine over to the dining room table. Kristen and Pete Harper are there, lending support. Everyone looks hollow, exhausted, shell-shocked.

MARTY
It's been a long night for everyone so we're just gonna ask a few -

Suddenly Pierce, who's been in the hallway, intensely eyeing framed photos of the family, turns around.

PIERCE
How's Jane been the last few weeks? Did she seem happy to you?

Everyone looks at Marty, taken aback. He swallows his annoyance. So much for letting him take the lead.

MARTY
Agent Pierce is from the FBI. We called her in to help us find Jane.

REVEREND BOBBY
She's been a little stressed about school, nothing out of the ordinary.

PIERCE
She ever had a drug problem.

REVEREND BOBBY
Of course not!

PIERCE
Been pregnant?

PETE
(who *is* this lady?)
Good lord, Marty.

MARTY
Agent Pierce, why don't I -

PIERCE
Have you ever known Jane to be sexually promiscuous?

Adine stands abruptly.

ADINE
Would anyone like coffee? Tea? I've got blackberry scones in the oven.

KRISTEN
Honey, let me, you stay -

But Adine's already moving past her, into the kitchen.

ADINE
I've got to get started on another batch anyway.

KRISTEN
Adine -

ADINE
(snaps)
What are all those search party volunteers supposed to eat?

Kristen looks helplessly at Marty, who shakes his head, *let her go*. Reverend Bobby turns back to Pierce, eyes blazing.

REVEREND BOBBY
You listen to me. I don't know where you come from, but here? We don't grow those kind of kids. Jane wasn't in any trouble.

PIERCE
(quietly)
As far as you know.

REVEREND BOBBY
I know my own daughter, I'd know if she was in trouble!

Pete puts a calming hand on Reverend Bobby's shoulder. He looks away, upset. Pete turns to Pierce.

PETE
Jane's a good kid. Straight A's, heads up the teen group at church... best friends with my daughter, Marty's daughter, since they were babies.
(shrugs, simply)
She's a good kid. They all are.

And Marty can't take it anymore, watching his friends suffer, struggling with what he knows. He rises, muttering -

MARTY
Excuse me.

30 INT. MCALLISTER HOUSE - HALLWAY - CONTINUOUS 30

Marty pulls out his cell phone where we SEE on his list of DIALED CALLS - he's made about a half dozen to Merel that morning. He hits her name again. Waits. Then, quietly --

MARTY (into phone)
It's me again. I still need to talk to you -- call me back. *Now*.

Marty hangs up, frustrated. He heads back and we linger on a framed photo in the McAllister's hallway. The three families in happier days, barbecuing at the lake, arms around each other, smiling. And OFF this image, we --

31 INT. SERENITY FALLS HIGH SCHOOL - GYM - DAY 31

Where Merel glances at her CELL buzzing with voicemail -- it reads 6 missed calls: Dad. She stares at the phone for a beat, her face unreadable, and we can't help but wonder -- why is she avoiding, what is she hiding... then she's shoving the phone back in her purse and smiling brightly --

MEREL
Here. It's Jane's favorite color!

-- At a PASSING STUDENT. And we PULL OUT to reveal we're at ground zero for the 'Bring Jane Home' effort - volunteer search parties organize, students make flyers with Jane's picture, etc. Sonya and Jane hand out purple ribbons.

MEREL (CONT'D)
Wear it 'til we bring her home safe.

The Student takes the ribbon and leaves. Merel turns to Sonya, her smile abruptly dropping, rolls her eyes.

MEREL (CONT'D)
Attention whore.

SONYA
(incredulous)
Jane?

MEREL
She's clearly doing this so everyone will obsess about her. You gotta give the girl props, it's kind of genius.

SONYA
What if something horrible happened to her?

MEREL
Like what, someone chopped her up to wear her skin?

SONYA
Yes!

MEREL
Well if some guy shows up wearing his new Jane-skin outfit, I'll feel bad. Until then? I'm calling her bluff and taking her parking spot.

Sonya shakes her head, genuinely disturbed and worried.

SONYA
She's been different lately.

MEREL
Even Mary Poppins gets PMS.

SONYA
I'm serious.
(lowers her voice)
I think it really screwed with her head. Y'know?

MEREL
It's not like we forced her to do it. Bambi knew what she was getting into.
(re: ribbons)
I'll hit up the theater geeks to wear these. They love the drama.

And she's gone. Sonya stands there, troubled, then --

MALE VOICE (O.S.)
Sonya.

Sonya turns to see MR. BRITMYER (30s, caring, gentle), her English teacher, every high school girl's fantasy, drives a beat up Volvo and quotes Proust, you know the one.

MR. BRITMYER
How're you holding up?

SONYA
Fine. Just... worried.

MR. BRITMYER
Me too. All the teachers are. If there's any way I can help...

Sonya shifts, uncomfortable. <u>It's like she's itching to get away from him. We can't understand why -- he seems great.</u>

SONYA
Yeah. Thanks. I'm gonna just...

And with that, she's grabbing some ribbons and heading off into the crowd. Mr. Britmyer looks after her, concerned.

32 INT. MCALLISTER HOUSE - DAY 32

Marty and Pierce rise. Marty puts a hand on Bobby's shoulder.

MARTY
We've got alerts out all over the state in case she's spotted. I'll call as soon as I know anything.

Reverend Bobby nods numbly as Kristen enters from the kitchen.

MARTY (CONT'D)
Adine finally getting some rest?

KRISTEN
Of course not. She's starting on a batch of almond *frosnappers*.
(off their looks)
I tried, I really did.

Pierce looks up from her notes, nods to Marty.

PIERCE
Alright. Let's roundup the boyfriend.

PETE
The boyfriend?

Awkward all around for a beat. Kristen turns to Marty.

KRISTEN
You talked to Xander last night.

MARTY
Not officially. It's protocol to get a statement on the record.
(to Pierce)
Xander's actually their --

Pierce nods. She gets it, doesn't like how interconnected these families are one bit.

PIERCE
'Course he is.

Pierce turns to go. As Marty follows, Pete pulls him aside.

PETE
Hey, you'd tell me if I needed to... get him a lawyer or something, right?

MARTY
You don't -- this is routine questioning, that's it.

Marty puts a reassuring hand on Pete's shoulder. And we're OFF Pierce, staring at the two men, frowning...

33 INT. SERENITY FALLS POLICE STATION - DAY - LATER 33

We're in the POV of a video camera on an uncomfortable Xander -- being interviewed in a small, no frills interrogation room.

XANDER
We were just hanging out on the beach.

PIERCE (O.S.)
Doing what?

XANDER
Messing around. Having a good time.

A quick, stylistic, dreamlike FLASHBACK TO -

34 *EXT. SERENITY FALLS - LAKEFRONT - NIGHT - FLASHBACK* 34

Where Xander is trying to pull Jane down onto a bed of sand.

JANE
Stop it, I said STOP!!

35 INT. SERENITY FALLS POLICE STATION - DAY 35

XANDER
Then she... uh, walked off towards the water... and I, uh, I guess I dozed off for a minute or two...

Another dreamlike POP to --

36 *EXT. SERENITY FALLS - LAKEFRONT - NIGHT - FLASHBACK* 36

THAT LAST TIGHT SHOT OF Xander lying in the sand, staring up at the sky, pupils tiny, blitzed out of his mind. Creepy.

XANDER
Janie's got a gun...

37 INT. SERENITY FALLS - POLICE STATION - DAY 37

XANDER
... Next thing I know, she was gone.

We abruptly END CAMERA POV and pull out to find a dubious Pierce and an uncomfortable Marty watching Xander. Beat.

PIERCE
You fell asleep.

XANDER
Yeah.

PIERCE
At eight p.m. During a loud firework show. How much did you drink?

XANDER
Nothing -- I just... we're in finals, I pulled an all-nighter Thursday. I've been like, delirious.

PIERCE
Typical young American male, sober, goes off to a deserted beach in the dark of night with his girlfriend
(MORE)

PIERCE (CONT'D)
not to fool around but to take a quick nap and in those few seconds she vanishes into thin air. This is the story you're sticking to?

XANDER
She didn't vanish. She was heading to the water. And when I woke up -

PIERCE
Then how come we didn't find her body in the lake?

XANDER
I... don't know.

PIERCE
Yeah. I don't know either. 'Cause see, part of me just thinks you're a liar. But the other part of me? Thinks you're a murderer.

And as Marty looks at Pierce, taken aback, we CUT TO -

38 EXT. SERENITY FALLS - LAKEFRONT - DAY 38

Where Edith Fortenberry is with a TOURIST COUPLE, standing on the dock. The beach is full of FAMILIES and VACATIONERS. It would be a postcard worthy scene were it not for the YELLOW POLICE TAPE sectioning off part of the beach where Xander and Jane were. The Tourist Husband frowns, nods to the tape.

TOURIST HUSBAND
What happened over there?

EDITH FORTENBERRY
Oh, they're just really cracking down on over-fishing.
(changing the subject)
It's even lovelier at dawn. That's when I have my swim.

Tourist Wife smiles at Tourist Husband.

TOURIST WIFE
Can't you tell work you need a few more days? We could stay the week!

Edith Fortenberry beams happily. And we're BACK TO -

39 INT. SERENITY FALLS POLICE STATION - DAY 39

Where Pierce is still pushing Xander. Xander's looking towards Marty, pleadingly.

XANDER
I swear, I didn't *do* anything. Chief, tell her, you *know* me -

MARTY
The kid's been through a lot. Why don't we take a break here -

PIERCE
You said she was walking to the dock when you took your nap. So you never actually *saw* her go in the water.

XANDER
I...I don't remember *exactly*.

<u>The following goes lightning fast, everyone talks over each other, worked up, frantic</u> --

PIERCE
You don't *remember* now? See what I don't get is this -- if you don't *remember* what happened last night -

MARTY
Easy now, no one's on trial here!

PIERCE
How can you be sure *you* didn't do something to her?

XANDER
I love her, I don't think I'd ever -

PIERCE
You don't *think*? How do you *know* you didn't hurt her?

MARTY
I SAID that's enough now! You are in MY precinct -

PIERCE
(calmly, back to Marty)
Conducting MY investigation.

XANDER
(freaked out)
I don't! Okay? I don't know if I hurt her... I don't think I did but... I don't know.
(back to Marty)
Chief, please...

Marty's face falls - what can he say after that? Pierce sits back, pleased. OFF this gut-wrenching admission -

40 EXT. SERENITY FALLS - LAKEFRONT - DAY 40

Edith walks the Tourist Couple back down the dock. The couple's DOG runs up, something we can't yet see in his mouth.

EDITH FORTENBERRY
I'll have to check my books but I'm sure we can extend your stay.

TOURIST WIFE
That'd be great! -- Oh Rufus, what did you pick up now? What is that?

Rufus the Dog proudly DROPS his prize down in front of the Wife. She moves to take a closer look and promptly SCREAMS.

It's a CHEERLEADING SWEATER VEST DRENCHED IN BLOOD. OFF Edith Fortenberry's HORROR, we're --

41 INT. SERENITY FALLS POLICE STATION - DAY 41

Outside the interrogation room, Marty's on the phone.

MARTY (into phone)
-- And get forensics on it. Thanks.

He hangs up. Stands there utterly stunned. Then turns to a waiting Pierce. It's hard for him to even get it out.

MARTY
They... found a cheer uniform in the dunes by the beach. With, uh...

PIERCE
(matter of fact)
Blood? Hair? The usual?

Marty nods grimly, staring in at Xander, still sitting alone in the interrogation room, looking shell-shocked. He then turns and heads out to -

42 INT. SERENITY FALLS POLICE STATION - LOBBY - DAY 42

Where Pete waits for Xander. He stands as Marty approaches.

PETE
All done? Can I take him home?
(off Marty's face)
What is it?

MARTY
He's gonna need that lawyer now.

And OFF an ashen Marty, we -

END ACT TWO

ACT THREE

43 INT. MCALLISTER HOME - DAY 43

Marty sits with Reverend Bobby and Adine, he's just told them about the bloody uniform. A LONG beat of stunned, devastated silence. Then Adine shakes her head vehemently.

ADINE
How can you be sure that it's hers? Lots of girls in town have that vest.

REVEREND BOBBY
It's hers, Adine. Of course it's hers. Who else would...

Reverend Bobby rubs his face. They're running on fumes now.

MARTY
Also, you both should know... we're gonna take a closer look at Xander.

REVEREND BOBBY
(incredulous)
You think Xander had something to do with this?

MARTY
We don't think anything yet, Bobby, he's just a person of interest.

Reverend Bobby shakes his head in grief and disbelief, a faraway look in his eye.

REVEREND BOBBY
I practically raised that boy myself. Heck, I can picture the two of 'em on the floor over there in diapers, fighting over toys.

RUDY (O.S.)
What happened?

They all turn to find a solemn Rudy in the doorway.

REVEREND BOBBY
Go up to your room, son.

RUDY
Is it about Jane? I wanna know.

REVEREND BOBBY
I said, *go up to your room*.

Rudy shrinks back at the Reverend's tone, leaves. And then Adine's standing up, grabbing her purse.

ADINE
I need to run too. We're out of milk.

REVEREND BOBBY
Adine, you need to face this, honey.

ADINE
What is there to face? They're going to find her and she's going to be fine and that's that.

REVEREND BOBBY
Adine -

And suddenly, out of nowhere, Adine's turning back from the doorway, a burst of uncharacteristic anger.

ADINE
She was supposed to be with the girls last night. Merel and Sonya should have been looking out for her, *that's what friends do*.

Marty flinches. Ouch. And then, as quickly as it came, the flash of rage is gone and Adine is as composed as ever.

ADINE (CONT'D)
Thank you for coming by, Marty.

And with that, she's gone. A long beat.

REVEREND BOBBY
Every time the door opens, I think it's her...

Reverend Bobby looks up at Marty, vulnerable. Broken.

REVEREND BOBBY (CONT'D)
It just doesn't feel real, Marty. It's like a bad dream.

MARTY
I'm gonna bring her home, Bobby. That's a promise.

PULL BACK TO -

<u>Find Rudy, hunched at the top of the stairwell, listening, aware of everything that was said</u>. And OFF this image...

44 INT. SERENITY FALLS POLICE STATION - DAY 44

The bullpen is abuzz with activity as Officers go through the electronic footage they've received on their computers. Pierce paces in front of a TIMELINE BOARD as Marty looks on.

PIERCE
Eight o'clock Jane and Xander go down to the lake. Eight fifteen the fireworks begin, effectively blocking all sounds coming from the beach. At nine he returns, says she's gone.

Pierce stops, turns to the Officers.

PIERCE (CONT'D)
Anyone seeing the beach? I need footage of Jane and Xander <u>on the beach</u>.

Ray looks up from his computer.

RAY
People were watching the fireworks. That's what I'm getting from phone videos.

PIERCE
What about security cams?

MARTY
We don't have too many of those in this town.
(aware of the irony)
Not a lot of crime.

PIERCE
(frustrated)
Keep looking.

Marty eyes Pierce as she pours herself another cup of coffee.

MARTY
So you know, we brew the real stuff. Case you plan on ever sleeping again.

PIERCE
I don't sleep.

MARTY
Why not?

PIERCE
(shrugs, simply)
Don't like the dreams.

<u>And before Marty can press her further on this interesting little mystery, she's moving off.</u>

Marty's eyes fall on a nearby computer screen. See something there. He reacts. Then, casually --

MARTY
Garcia, you mind grabbing me the report from the scene last night? I'd like to go through it again.

GARCIA
'Course, Chief.

GARCIA gets up and Marty casually takes a seat at his computer screen. And we SEE -- on the screen, grainy cell phone footage of the festival. Someone taped A LITTLE GIRL doing a cartwheel.

THEN WE SEE -- right behind the cartwheeling Little Girl is Merel, Jane and Sonya. Having the argument that we saw them having. Merel grabs Jane's arm roughly. Jane pulls it away.

OFF a stunned Marty staring at the footage, his mind racing, now suspicious of his own daughter's involvement in this...

45 INT. SERENITY FALLS CHURCH - DAY 45

The church is quiet and dark and empty, save for a lone, small figure in the front pew.

PAN to REVEAL - it's Rudy McAllister, motionless, staring straight ahead at the dais, his face troubled and sad.

It's odd to see him here, and for a moment we wonder if he's there to make another deal, but then he takes a deep breath, shuts his eyes, clasps his hands and begins to... pray.

And as Rudy prays and prays, his breath coming faster, his hands clasped so tightly they start to shake...

46 INT. KRISTEN'S OFFICE - DAY 46

Kristen examines Laura Lee on the exam table. Laura Lee has that faraway, spaced out look again.

LAURA LEE
How are Adine and Bobby?

KRISTEN
As you'd expect. Worried. Lost. -- Deep breath.

LAURA LEE
I wanted to stop by but I got so tired. It's these damn pills. I want to stop taking them.

KRISTEN
I don't think that's the best idea, honey. Can I see your arms please?

LAURA LEE
Oh for God's sakes, Kristen...

KRISTEN
I'm sorry. But I have to check.

Laura Lee hesitates for a beat then slowly holds her arms out. Kristen slowly pulls up her sleeves to expose -- multiple deep gashes. Suicide attempts. A disturbing sight. Kristen runs her fingers over the scars for a moment.

KRISTEN (CONT'D)
You're healing nicely.

Laura Lee flinches. Pulls back down her sleeves. As Kristen heads over to her desk --

KRISTEN (CONT'D)
I'll write you another prescription - same drug, lower dose, you'll just take it more frequently. See if it helps with the side effects.

Laura Lee's staring out the window. Spaced out again.

LAURA LEE
It's just so terrible. Something like this happening here. I loved Jane... She was always such a good friend to my Merel...

Kristen looks up from her desk, frowns.

KRISTEN
Loved?

LAURA LEE
Hmm?

KRISTEN
She's not dead. She's just missing.

And with that, Kristen yanks open her drawer for the controlled substance prescription pad -- it's gone. As she reacts, SMASH TO -

47 INT. HARPER HOUSE - DAY 47

Kristen and Pete argue. Both upset, minds racing.

KRISTEN
He was the only person *alone* in my office yesterday.

PETE
Well, he said he didn't take it.

KRISTEN
He also said he fell *asleep* when Jane went missing! I love him, but I don't know if I'm buying what the kid's selling lately.

Pete runs his hands through his hair, freaked out.

KRISTEN (CONT'D)
What if he's using again?

PETE
No.

KRISTEN
Pete -

PETE
(not possible)
He's been great since he got back from that place, his grades have come up, he'd never risk being thrown off the team, not now -

KRISTEN
Either way, it's controlled substance. I'm supposed to report it missing -

PETE
Are you insane!? He might be a suspect now, the last thing we need is everyone knowing his history! If that FBI lady thought he was high last night!?

KRISTEN
What if he was!? We have to tell them!

PETE
Why?

KRISTEN
Because these are our friends we're talking about! Our friends for twenty years, whose only daughter is *gone!* Can you imagine what they're going through, if that was Sonya!?

Pete doesn't answer, looks away for a long beat. Then -

PETE
You think he could've done something?

KRISTEN
(incredulous)
To Jane? God, Pete...why would he...
(then, quiet, scared)
Do *you*?

Another beat. Then -

PETE
You report that thing missing? You might as well lock him up yourself.

Pete stalks off. We PUSH PAST a troubled Kristen, out the window to FIND --

48 EXT. HARPER HOUSE - DAY 48

Xander hunched on the stoop. Sonya comes over, sits.

SONYA
There was an earthquake. Guatemala or something. It's so weird that stuff's still happening out there. Here everything's... stopped.

Beat.

XANDER
They found her shirt.

SONYA
I know.

XANDER
It had blood on it.

SONYA
I know.

And then Xander looks at her, freaked.

XANDER
I was high, Sonya, I was messed up -

SONYA
Shut up.

XANDER
We were fighting. What if I -

SONYA
You didn't. You *didn't*. She's Jane. You love her. We all do.

XANDER
Yeah.

But there's something in the way he says that, something behind his eyes. A secret. Sonya reaches over and takes his hand. Grips it hard, blinking back tears.

SONYA
So shut up. Just shut up.

They sit there. Two kids scared shitless.

49 INT. SERENITY FALLS POLICE STATION - DAY 49

Marty's on his CELL, pacing, hissing into the phone, leaving yet another message for Merel.

MARTY (INTO PHONE)
...Where the hell are you!? Call me ba -- you know what, don't bother.

Marty hangs up, grabs his jacket, starts to head out to find her himself, when he's intercepted by Pierce.

PIERCE
Where are you going?

MARTY
I have a family thing... it's personal business, I'll be back in an hour.

PIERCE
We don't have an hour. Every second we waste makes it more likely she's -

Just then, Ray looks up from his computer screen, excited --

RAY
I got something, Chief!

Pierce and Marty hurry over. We SEE on Ray's screen -- someone's shaky CELL PHONE FOOTAGE of the firework show.

RAY (CONT'D)
My buddy posted it on his Facebook.

Pierce makes a face at the shoddy camera work.

PIERCE
Spielberg your friend is not.

RAY
In the back there. Left corner.

Ray points to the corner of the frame. At the edge of Town Square, a little SHAPE in the darkness.

PIERCE
Can you blow it up? What is that?

As Ray does --

MARTY
It's the Smithson kid. Family just moved in. He's got that lemonade stand up day and night.

RAY
But look at the direction he's facing. He's not watching the fireworks.

Pierce and Marty exchange a look, realizing.

MARTY
He's watching the lake.

50 INT. SUPERMARKET - EVENING 50

Small-town market. Pleasant elevator music. A perfectly coifed and composed Adine pushes her empty cart down the aisle. She passes another HOUSEWIFE, smiles brightly.

ADINE
Hello, Ellen. How are the boys?

HOUSEWIFE
(taken aback)
... Fine.

The Housewife stares, wanting to say more, but it's clear Adine won't have it. Adine passes more WOMEN, who stare at her, surprised to see her out grocery shopping. She ignores them, instead turning to a pimply CLERK and proclaiming loudly -

ADINE
Please tell me they didn't move the milk again.

CLERK
Aisle three, ma'am. By the eggs.

Adine lifts her chin and pushes on, ignoring a few more staring SHOPPERS who murmur sympathetically to each other as she passes. Finally she arrives at the milk, is about to grab a carton when she stops. Freezes. Stares.

ON THE MILK CARTON - a MISSING CHILD's photo. *Have you seen me*, the picture implores, the child's eyes innocent and smiling. And under the photo - *missing since 1998.*

Adine rips her eyes away from the photo, quickly reaches for another milk. Same thing, a different child. This time, missing since '93. Adine grows more frantic, reaches for another one and another one, more and more smiling happy children staring back at her, all of them gone, some of them long gone, and we SUDDENLY HEAR a strangled CRY from deep in Adine's throat, the grief and fear she's tried too hard to

squelch down rising to the surface, threatening to spill over when suddenly, in her frenzied haste --

She knocks a carton of milk onto the floor. It explodes, milk spilling everywhere. She barely notices, desperately pushing and shoving more and more cartons of milk aside, looking for one without a missing kid on it, and then another carton tumbles to the floor, spilling everywhere. And another. And another.

Now SHOPPERS gather around and stare. The spilled milk on the ground spreading like a pool of blood...

And gasping for breath, Adine finally stops. Just stands there in the mess. Trembling. Panicked. Lost.

CLERK OVER INTERCOM
Cleanup in aisle three, please?
Cleanup, aisle three.

And OFF this heartbreaking tableau...

51 EXT. SERENITY FALLS - MAIN STREET - EVENING 51

The far corner that overlooks the lakefront. True to his reputation, NICKY SMITHSON, the odd, blank-faced 12-year-old boy we met in the teaser, mans his lemonade stand. Pierce and Marty rush over. Pierce pulls her badge.

PIERCE
Agent Pierce, FBI.

Marty gives her a look, like - really? You're flashing your badge to a kid? Instead, Pierce pulls out a picture of Jane.

PIERCE (CONT'D)
Last night, during the fireworks, did you see this girl down on the beach? Jane McAllister?

Nicky just stares at her. Then -

NICKY
Lemonade?

PIERCE
Did you hear me? This girl disappeared last night. We have you on tape staring at the beach where she went missing. *Did you see what happened to her?*

More blank staring. Marty steps forward, crouches down to Nicky's level, smiles warmly. He's way better at this part.

MARTY
Hiya. Nicky, right? We haven't met yet, I'm Marty. Would it be okay if I asked you a few questions?

Nicky half smiles, reacting to Marty's warmth. Marty shoots a look to Pierce, like see how it's done? Then -

NICKY
Lemonade?

As Marty, reacts, confused.

KID (O.S.)
That's all he ever says.

They turn to see another KID on his skateboard.

KID (CONT'D)
There's something wrong with him.

Pierce and Marty exchange a look, their shoulders sagging in disappointment. As as Nicky stares vacantly into space, mumbling to himself...

NICKY
Lemonade lemonade lemonade lemonade...

That's our -

END ACT THREE

ACT FOUR

52 EXT. SERENITY FALLS - NIGHT 52

Pierce and Marty trudge to the station. Pierce mutters to herself.

PIERCE
Bad coffee. Bad hotels. Bad wallpaper in bad hotels.

MARTY
What are you doing?

PIERCE
Listing what's wrong with this town. Lists make me feel better about what I cannot change.
(continues)
Can't charge boyfriend without an eyewitness. Eyewitness is a weird mute.

MARTY
I don't think Xander did anything.

Pierce stops, faces Marty. Still listing.

PIERCE
Not to mention -- suspect's all but confessed while the Police Chief still insists he's innocent.

MARTY
(angry)
You pushed him. He's confused. He may be lying about something but it's not about hurting Jane.

PIERCE
Then where is she? And if he didn't do something to her, who did? Not her parents, of course, they're your bffs forevsies.

MARTY
What's your problem?

PIERCE
You. You can't be objective. *He wouldn't do this, she wouldn't do that.* It's unprofessional and it's weak and it's compromising my investigation.

MARTY
Are you actually -- I have been doing this for -- how old are you, twelve!?

PIERCE
(calmly deadpan)
No.

MARTY
Okay, yes -- I live here, I've spent my entire life here, I know these people, they are my friends, a concept I'm pretty sure you're not familiar with - that doesn't make me weak, it makes me the right man for the job. Because I? Actually give a rat's ass about finding this girl.

PIERCE
You think I don't.

MARTY
I think you're punching a clock. I think you're treating these people, *my* people, like a set of statistics.

And the slightest hurt washes over Pierce's ever unreadable face. But then it's gone, and the calm mask is back.

PIERCE
You got me. I am. 'Cause statistics? Don't look you in the eye and lie while pretending to be your friend.

She shakes her head, sadness and history here. A rare glimpse of her vulnerability when she says quietly -

PIERCE (CONT'D)
C'mon, Chief. The people you think you know the best? Always shock you the most.

We STAY ON Marty, taking this in and CUT TO -

53 EXT. KESOWICH HOUSE - NIGHT 53

As Merel heads up her front walk, backpack slung over her shoulder. A NEIGHBOR LADY calls out to her.

NEIGHBOR LADY
Oh, Merel! Any news about Jane?

MEREL
Not yet, Mrs. Johnson. Please keep her in your prayers. That's all we can do.

Merel gives her an appropriately solemn wave, heads into -

54 INT. KESOWICH HOME - NIGHT 54

Where she enters the dark kitchen quietly, like she doesn't want anyone to know she's there. She opens the fridge.

MARTY (O.S.)
Busy day?

Merel jumps, turns around to see Marty's silhouette at the kitchen table, in the dark. He's strangely calm.

MARTY (CONT'D)
I tried calling you all day long. Did you get my messages?

MEREL
Sorry, I was busy. Making flyers and stuff... I'm gonna go get dressed for the vigil.

She turns to leave. He calls after her.

MARTY
I saw the movie.

She stops.

MARTY (CONT'D)
If you can call it that. Not much of a plot, is there.

MEREL
(beat, then quietly)
Am I in trouble?

MARTY
(incredulous)
Are you in -- what would you like me to do, *ground* you? You didn't miss curfew or lose your homework, you FILMED A GODDAMN PORNO. You put everything -- your body, that trashy tattoo you got God knows when -- you PUT IT ALL ON THE INTERNET FOR EVERY SICK PERVERT TO SEE!!

Merel shrinks. She's never seen him like this. <u>So angry, hurt, scary, raw.</u> He takes a breath, composing himself.

MARTY (CONT'D)
I just - wanna know *why*. Why you and Sonya and... and *Jane* would... you're not homeless. You're not a drug addict. We don't abuse you.
(MORE)

MARTY (CONT'D)
We love you. We care for you. So why? Why...
(off her silence)
WHY!!

And suddenly, Merel looks him straight in the eye. Shrugs.

MEREL
Because I could. I wanted to.

MARTY
(confused)
... What?

MEREL
No one made us do it, if that's what you mean. It was just fun.

He stares. Her utter nonchalance shocking him to his core.

MEREL (CONT'D)
Plus I probably made more in an hour than you do in a week, Daddy.

MARTY
(sickened)
Merel... my god...

MEREL
What do you want me to say? I'm sorry? I'm... not. I'm gonna do it again if I get the chance.
(then, simply)
If you're not gonna punish me, I really need to shower.

She turns to go.

MEREL (CONT'D)
Oh, and I wouldn't tell Mom. Unless you want her to seriously go off the deep end again.

She's almost out of the room, when Marty recovers, quietly -

MARTY
Where were you last night?

She stops again. Startled. Her face unreadable.

MEREL
What?

MARTY
When Jane disappeared.
(MORE)

MARTY (CONT'D)
You weren't watching the fireworks with us. So where were you?

A long beat. Merel shrugs.

MEREL
I took a walk. I needed some air.

And with that, Merel goes. We're OFF a devastated and now suspicious Marty...

55 INT. SERENITY FALLS CHURCH - NIGHT 55

Candlelight, solemn, moody. TOWNSPEOPLE take seats in pews, all trying not to STARE SUSPICIOUSLY at an extremely uncomfortable Kristen and Pete as they enter. They talk quietly as they move through the crowd.

KRISTEN
I can't do this. I feel sick...

PETE
We're fine, okay? We haven't done anything wrong here and... we've been through worse. We'll get through this.

KRISTEN
You mean Xander?

PETE
I mean us.

Pete looks at Kristen lovingly and takes her hand, squeezes it. And it's clear this marriage has been through something and come out stronger on the other end. What, we won't yet know...

And then they're approaching Adine and Bobby near the dais. Who just stare numbly back at them. The tension thick. Then, suddenly -

KRISTEN/PETE
Any news? / How's Rudy doing?

Awkward. And instead of answering either of their questions -

ADINE
Why didn't Xander come?

Beat. Kristen and Pete freeze. Pete recovers first.

PETE
We thought it'd be best if he stayed home. With everything going on...

REVEREND BOBBY
Right.

Silence. We HOLD on the TENSION as these once close friends try to ignore the horrific elephant in the room -- *that their son may have killed their daughter.* Finally --

KRISTEN
(helplessly)
Adine, I...

ADINE
(a little cold)
You should find a seat. We're expecting quite a crowd.

As Pete and Kristen turn to find a seat, the distance between the couples a wide gulf...

REVEREND BOBBY (O.S.)
(PRE-LAP)
God is our hope. He is our refuge. He is the one we seek tonight...

And we're suddenly --

56 INT. SERENITY FALLS CHURCH - MOMENTS LATER 56

As an emotional Reverend Bobby leads the community in prayer.

REVEREND BOBBY
Because He alone works miracles. He alone brings comfort, heals the sick, He is the one who knows all. He knows where our Jane is. And tonight we ask Him to bring her home...

We're PANNING ACROSS THE CONGREGATION, landing on --

Kristen and Pete sitting with Sonya. As Bobby speaks, Kristen and Pete exchange a quick look of guilt. Sonya doesn't notice 'cause she's glancing back at --

Mr. Britmyer, the teacher we met earlier. He nods back at Sonya, friendly, and Sonya turns back quickly. Again we wonder -- why is she so weirded out by this guy? Then we're continuing to -

A devastated Adine and Rudy sitting close to an emotional Marty and Laura Lee. Marty has his hand on Adine's shoulder.

And landing on Pierce, standing in the back. An outsider. Intense. Eyeing everyone with interest. And then we're --

57 INT. HARPER HOUSE - NIGHT 57

Where Xander opens the door. Stares. Not that surprised.

XANDER
What are you doing here?

Reverse to REVEAL - a concerned Merel, holding a PHOTO ALBUM.

MEREL
You shouldn't be alone tonight.

TIME CUT TO -

58 INT. HARPER HOUSE - XANDER'S ROOM - MOMENTS LATER 58

Teenage jock haven, sports stuff everywhere. Merel and Xander sit on the bed, flipping through the ALBUM. Merel smiles.

MEREL
Remember that stupid camping trip our parents made us take last summer? I like refused to poop for three days.

INSERT TO SEE -- PHOTOS of the three families in happier times by the lake, pitching tents, making s'mores, etc.

XANDER
It was Jane's idea.

INSERT -- PHOTOS of the three girls, Sonya, Merel and Jane by the lake in their bathing suits. Smiling, happy. Genuine friendship. And we can't help but wonder - what happened?

XANDER (CONT'D)
She liked having everyone together.

Merel sees Xander staring down at Jane's picture moodily. As she quickly flips past the Jane pictures --

MEREL
You must be so worried about her. You're a really good boyfriend...

We suddenly SEE more and more pics of just Merel and Xander in the album, Merel goofing around with him, feeding him bites of her food, and as it becomes exceedingly clear that Merel has had her eye on Jane's boyfriend for some time now...

MEREL (CONT'D)
Isn't it weird? How it all turned out...

XANDER
What do you mean?

MEREL
Okay, don't laugh but when we were little?
(MORE)

MEREL (CONT'D)
I always thought... you and me would end up together. Just 'cause we have so much more in common.

And now Merel's hand is resting lightly on Xander's knee.

MEREL (CONT'D)
We listen to the same music, we're both Brewers fans...
(lowers her voice)
We both like it dirty.

XANDER
What?

MEREL
Jane told me what you wanted... it really freaked her out. But I wouldn't have stopped you, I would've let you do it...

And then she's suddenly pushing him back on the bed, kissing him. It's not a graceful seduction, it's an awkward pass made by a child. He roughly shoves her away.

XANDER
What the hell is wrong with you!?

MEREL
I'm sorry, I thought -

XANDER
What? That my girlfriend's been missing twenty-four hours so I might be desperate enough to go slumming!?

MEREL
(eyes fill with tears)
Please don't say that -

XANDER
She thinks you're her friend, Merel!

MEREL
I am -- I am her friend -

XANDER
Just get out. You're gross.

A humiliated Merel turns to rush out, clumsily tripping over a trophy in her haste and hitting the ground hard. In the moment, she seems diminished, a lost, hormonal teenage girl. She picks herself up and rushes out.

STAY on Xander. He picks up his CELL, starts to text someone.

59 INT. SERENITY FALLS CHURCH - NIGHT 59

Where the vigil continues. The HIGH SCHOOL CHOIR sings some haunting hymn. Merel slides in next to Marty and Laura Lee. Tear-stained and swollen. Laura Lee takes her hand, assuming she's upset about Jane, that's why she's late. Marty eyes his daughter darkly, we PUSH IN on MARTY'S FACE and MATCH TO -

60 INT. SERENITY FALLS POLICE STATION - NIGHT - LATER 60

MARTY, the light of a computer screen dancing on his face. PULL OUT to see it's later that night, the station's empty, everyone's gone home to get a few hours rest. Marty's sitting at Garcia's station, searching for something with purpose.

He finds what he's looking for, sits back. And we REVERSE to the screen to SEE -- it's the cell phone footage of Merel arguing with Jane at the festival, grabbing her arm, etc.

Marty hits a few keys. A window appears -- ARE YOU SURE YOU WANT TO DELETE THIS FILE? Marty stares at the screen, torn for a beat. Then presses YES. OFF a conflicted Marty, destroying what could be evidence to protect his daughter -

61 EXT. SERENITY FALLS - LAKEFRONT - NIGHT 61

Xander sits, staring at the dark water. A voice behind him --

RUDY (O.S.)
Got your text.

Rudy McAllister. He sits down next to Xander on the dock.

XANDER
Didn't wanna email, in case your Dad still checked.

RUDY
It's cool. I got a fake account for him. Where all my fake church friends email me about soda pop and the latest G-rated movies.

Xander manages a smile. Then -

XANDER
You know where I could score some clean piss?

RUDY
One of my clients is a nurse at the hospital. She'll hook you up. Why?

XANDER
My parents know I was high last night. No way in hell I'm going back to that rehab prison.

Beat.

XANDER (CONT'D)
I think they... think I did something. To your sister. I mean, they're not saying that but...

RUDY
Don't worry. I know you didn't.

Xander nods, grateful. Beat. They both stare out at the dark water. Then Rudy suddenly blurts --

RUDY (CONT'D)
Sometimes? I hate her.

XANDER
Jane?

RUDY
(nods)
It's like living with a Disney princess. She's like... perfect. Always has been. And now she's probably...

He stares out, fighting emotion. And it's clear he's so guilty for hating his sister.

XANDER
You okay, man?

RUDY
(scared)
...No.

XANDER
Me neither.

Beat.

RUDY
Want me to make you feel better?

Xander hesitates, torn.

RUDY (CONT'D)
I think... it'd make me feel better too.

Then finally, Xander nods darkly. And as the two teenagers start kissing a little and then Rudy's head descends down out of frame, and we realize that Jane's boyfriend has been casually hooking up with her brother, we stay on Xander, his face full of conflicting emotions as we -

END ACT FOUR

ACT FIVE

62 EXT. SERENITY FALLS - MORNING 62

The next morning, drizzling rain. Pierce exits the B&B, paper cup of coffee in hand, heads down Main Street. She stops in front of Nicky's ever present lemonade stand.

NICKY
... Lemonade?

There it is again. That eerie, piercing stare.

PIERCE
What the hell. This tastes like Folgers anyway.

Pierce dumps her coffee. She eyes silent Nicky as he carefully and methodically pours her a dixie cup.

PIERCE (CONT'D)
You really take this rain or shine thing seriously, huh?

As expected, no answer. Nicky hands her the dixie cup. Pierce crouches down, looks him in the eye. Quietly -

PIERCE (CONT'D)
Did you see someone hurt Jane McAllister Friday night?

A blank stare. Right through her. Pierce sighs, whispers -

PIERCE (CONT'D)
You could work a little on your customer service. Just sayin'.

After a beat, Pierce rises, places a dollar in Nicky's jar.

PIERCE (CONT'D)
Keep the change. And here's --
(her card)
My cell number. If you remember anything just call. Anytime. Okay?

Nothing. Pierce sips her lemonade. Looks surprised.

PIERCE (CONT'D)
Hint of mint!? You just earned a good Yelp review, my friend.

Pierce heads off down Main Street towards the station. Nicky watches her go. Another beat. Then Nicky's POCKET buzzes. He pulls out his CELL PHONE. Looks at it.

It's a TEXT that READS -- **Don't tell them ANYTHING.**

Nicky's eyes dart up quickly, glancing around. A JOGGER with her dog. A COUPLE KIDS chasing each other. The RAIN falling on empty streets. Nicky swallows. And for the first time, we see his face isn't blank. It's filled with fear.

63 INT. SERENITY FALLS HIGH SCHOOL - DAY 63

Empty and quiet on a Sunday afternoon, the creepy setting of many a teen horror movie. Sonya pulls a BOOK out of her locker and is about to head off, when --

MR. BRITMYER (O.S.)
Forget your homework?

We STAY on Sonya's face inside her locker. *Fuck.* She knows that voice. She closes the locker door, REVEALING Mr. Britmyer standing there, a STACK of FOLDERS in his hand.

SONYA
Every weekend. Like clockwork. I'm very dependable that way.

MR. BRITMYER
As long as it's not my class.

He smiles warmly at her. Sonya shifts uncomfortably.

MR. BRITMYER (CONT'D)
You know, I was going to give you your final back tomorrow but since I have you here...

He reaches into his stack of FOLDERS and holds ONE out.

MR. BRITMYER (CONT'D)
Great job, Sonya. You obviously worked really hard on this one.

SONYA
(beat, then darkly)
Well, maybe I just really love Proust.

He looks back at her. It's clear they're talking about more than the paper, although we don't quite get it yet.

MR. BRITMYER
(quietly, gently)
It shows.

Sonya stares at the FOLDER for a beat, her discomfort at an all time high. Then she quickly grabs it and hurries off down the hall. Mr. Britmyer calls after her.

MR. BRITMYER (CONT'D)
See you in class.

And again, we're wondering what her beef is with this sweet, gentle man as we MOVE TO -

64 INT. SERENITY FALLS POLICE STATION - NIGHT 64

Where Marty stares glumly at the TIMELINE BOARD. A BIG GLARING QUESTION MARK still under the time at which 'Jane Disappears.' Next to the timeline are PICTURES of many of our MAIN CHARACTERS -- THE MCALLISTERS, XANDER, NICKY SMITHSON, etc. Ray approaches.

RAY
Got one print back. Off that envelope you wanted me to run?

MARTY
Yeah? Whose?

RAY
Yours.
(then, shrugs)
Sender must've worn gloves. What was in it anyway?

Before Marty can answer, Pierce enters the bullpen.

PIERCE
Chief? Got a minute?

65 EXT. MCALLISTER HOUSE - NIGHT 65

An exhausted Adine opens her door to find Laura Lee, dressed nicely, holding a BOTTLE OF WINE. Adine reacts, surprised.

ADINE
Laura Lee...

LAURA LEE
I hope I'm not too late.

Adine just stares at her, confused.

ADINE
I'm sorry, for what?

LAURA LEE
Dinner? It's Sunday. Marty's working but he should be here soon.

Adine just stares at her. Her eyes fill with tears.

ADINE
Laura, we're not having dinner tonight...
(struggling)
Jane's gone. She's... she's *gone*, remember?

The two women's eyes lock. Laura Lee looks horrified as the realization washes over her. She obviously didn't remember.

ADINE (CONT'D)
Why don't you come in anyway? Have a cup of coffee.

But Laura Lee's already backing away, confused, mortified.

LAURA LEE
I'm so sorry, Adine. I'm so sorry...

And Laura Lee turns and rushes away, stumbling a little in her haste. OFF Adine, numbly watching her go...

66 INT. SERENITY FALLS POLICE STATION - MARTY'S OFFICE - NIGHT 66

Pierce leads the way into Marty's office and shuts the door. Looks him in the eye.

PIERCE
I'm gonna ask you again. Can you handle this? Being so close to it?

MARTY
I told you -

PIERCE
I know what you told me.

Pierce then TURNS Marty's desktop screen towards us to reveal -- the PORN, frozen on his screen. Pierce hits PLAY. As the familiar images begin to play again, Marty reddens angrily.

MARTY
You went snooping on my computer.

PIERCE
I need to trust who I'm working with. Now? I know I can't.

MARTY
I was gonna mention it.

PIERCE
When? After we found the girl dead?

MARTY
Look, my daughter's involvement makes it... complicated. I needed to talk to her first.

PIERCE
And did you?

MARTY
...Yeah.

And from the look on Marty's face, Pierce can tell the conversation didn't go well. Pierce softens despite herself.

PIERCE
(so not good at this)
You... okay?

MARTY
As okay as any dad whose only child dabbles in kiddie porn.
(beat, then)
You have kids?

PIERCE
Me? Oh yeah. Whole big... bag of 'em.

She grins wryly, obviously joking. Marty smiles back. A small moment of connection. Beat. Then Marty nods.

MARTY
Don't worry about me. I can do this.

His eyes flick over to the porn. His jaw tightening in disgust, anger, fatherly concern.

MARTY (CONT'D)
I have to do this.

Pierce eyes him a beat longer, then nods.

PIERCE
Let's get to work then. Tell me what you know.

And as Pierce nods for Marty to take a seat, we PUSH INTO the still playing porn onscreen and once again see its now familiar and still disturbing images as HAUNTING MUSIC BEGINS -

67 EXT. SERENITY FALLS - LAKEFRONT - NIGHT 67

A solemn Sonya sits on the deserted dock, BACKPACK at her side. She stands as Merel approaches.

MEREL
You got it?

Sonya nods and pulls out of her backpack -- the FOLDER Mr. Britmyer gave back to her. She opens it. INSIDE -- three significant stacks of cash tucked in alongside Sonya's paper. We see something written on Sonya's PAPER.

MEREL (CONT'D)
Ooh, he wrote you a note... what'd he say?

SONYA
I don't care.

MEREL
(pointed)
Really? You used to.

Merel grabs the folder out of Sonya's hand, reads --

MEREL (CONT'D)
Excellent work, Sonya. I hope you'll bring as much commitment to our next project together.
(then, laughs)
Perv. Bet he beats off watching it -

SONYA
Jesus Merel, shut up.

And as we realize that their teacher got the girls to do the porn, that that's why Sonya's been so uncomfortable around him... Merel takes TWO of the three stacks of cash, gives the folder back to Sonya.

SONYA (CONT'D)
What are you doing? That's Jane's.

MEREL
I'll hold it for her. 'Til she comes back.

SONYA
What if she doesn't? Come back.

MEREL
Then I'll donate it or something. To her dear, sweet, perfect memory. Happy?

Merel turns to leave.

SONYA
I wish we hadn't done it.

Merel stops. Looks at her.

SONYA (CONT'D)
It changed her.

With a twisted sense of power and pride, Merel grins.

MEREL
It changed everything.

As Merel leaves, we STAY on Sonya, staring darkly down at the last STACK of CASH in the folder. She takes it out, then one bill at a time, begins to drop it all into the lake.

And as the money floats away on the dark water, CUT TO --

A STYLISTIC FLASH OF THE PORN - FOCUSING ON JANE, THAT BRINGS US TO --

68 INT. MCALLISTER HOUSE - NIGHT 68

Where Reverend Bobby, Adine and Rudy are sitting down to dinner. They all sit there for a beat in horrible silence. Each trying not to look at Jane's spot at the table. It's glaringly empty. Finally, Rudy breaks the silence awkwardly.

RUDY
Should I say... grace?

Startled out of their misery, Reverend Bobby and Adine look at their son. Like they almost forgot he was there.

REVEREND BOBBY
Thank you, son. That'd be nice.

As the family takes hands --

RUDY
Dear Lord Jesus, be our guest, and
let these gifts to us be blessed...

And we're OFF this once seemingly perfect and now devastated family as we CUT TO -

ANOTHER FLASH OF THE PORN, THIS ONE FOCUSING ON SONYA. IT BRINGS US TO --

69 INT. HARPER HOUSE - HALLWAY - NIGHT 69

Where an uncomfortable Xander exits his bathroom, to face an unhappy Kristen and Pete waiting for him in the hallway. Xander holds out a plastic CUP OF URINE and Kristen lifts up a SPECIMEN BAG, like go ahead, put it in.

As Xander drops the urine sample into the bag, we're OFF Pete and Kristen, exchanging a look, protecting their son the only way they know how, wondering if they're doing the right thing...

ONE MORE FLASH OF THE PORN -- FOCUSING ON MEREL, BRINGS US TO --

70 INT. KESOWICH HOUSE - MARTY AND LAURA LEE'S BEDROOM - NIGHT 70

Quiet, late, the house is dark. We PAN OVER FROM a sleeping Marty to Laura Lee, who's wide-awake, staring at the ceiling.

Laura Lee glances over at Marty to make sure he's sleeping soundly. Then carefully, she quietly creeps out of bed.

71 INT. SERENITY FALLS POLICE STATION - NIGHT 71

Where Leah Pierce, true to form, is not sleeping. She's working in the dark, the light of her computer glowing eerily. And we PAN TO SEE she's studying the porn, with an intense, focused look. She gets to the part where Merel takes off the distinctive mask Jane was wearing and hits pause.

Writes on her NOTEPAD - *what does mask mean?* And OFF Pierce's thoughtful frown, we're BACK TO -

72 INT. KESOWICH HOUSE - LAURA LEE'S CLOSET - NIGHT 72

Where Laura Lee quietly slips into her closet, carefully shutting the door behind her. She pulls out a KEY and opens a small locked drawer to REVEAL - THE SAME DISTINCTIVE FACE MASK JANE WORE IN THE PORN.

Laura Lee picks up the MASK, looking down at it for a long beat, her face unreadable.

Then she places it back in the drawer and locks it away.

She stands, satisfied her secret is safe, we HOLD on her FACE in the dim light, burning for answers -- *why does she have it, how is she involved, what does she know...*

But we won't get them, not yet. Laura Lee flicks off the closet light, the rush of darkness taking us to -

END OF SHOW