1 EXT. STREET - NIGHT
Open on a quiet residential street in a small cul-de-sac. A car pulls onto the road and drives towards a house near the end. Inside the car is FRANK.

2 INT. CAR - NIGHT
Frank pulls into his driveway and turns off his engine. He picks up his phone and stares at it. There is a number displayed on the screen. He hovers his finger over the call button. He takes a deep breath, shuts down his phone and gets out of the car.

3 INT. KITCHEN - NIGHT
Frank comes into the kitchen and finds his wife, Susan, making dinner. Frank gets a glass and pours himself a drink.

   SUSAN
   You’re late.

   FRANK
   I had a meeting.

   SUSAN
   I don’t think anyone would mind you going home early on your birthday.

   FRANK
   It was important.

Frank turns and walks to a seat across the room. He sits with his drink and takes out his phone.

   SUSAN
   Oh, and some man called earlier. He wanted to make sure you’re able to meet him tonight. You better not be.

   FRANK
   Don’t worry, I put someone else on it. You have my full attention tonight. What time is Sarah coming at?

   SUSAN
   She’s on her way, and she’s bringing someone.

(CONTINUED)
FRANK
It’s not another boyfriend is it?

SUSAN
It is. And be nice, I think she likes this one.

Frank ignores Susan’s request and returns to his drink.

4 INT. DINING ROOM - NIGHT

Frank sits at his dinner table with Susan, his daughter SARAH and her boyfriend ANDY. They all sit and eat quietly, an awkward silence fills the room. Andy holds Sarah’s hand on the table, while Frank scowls at them from across the table. Finally he breaks the silence.

FRANK
So Andrew, what do you do?

ANDY
It’s Andy.

FRANK
I prefer Andrew.

SARAH
Dad...

FRANK
Okay, what do you do Andy?

ANDY
I’m a journalist.

FRANK
Who do you work for?

ANDY
I work freelance.

FRANK
So you’re a bad journalist.

ANDY
No, I work freelance because it gives me the opportunity to work wherever the mood takes me.

FRANK
Kind of like how a homeless man has the opportunity to sleep wherever the mood takes him.
SARAH
Dad!

FRANK
I’m just having some fun with the guy.

Silence takes over again.

SUSAN
So how did you two meet?

FRANK
I need to make a call.

SUSAN
Don’t be rude Frank, we’ve got a guest.

FRANK
Oh I’m sorry, don’t want to upset Andrew. You don’t mind if I go make a call do you Andrew?

SARAH
It’s Andy.

FRANK
Andy, Andrew... who cares?

SARAH
I do.

FRANK
Well I’m sorry sweetie but I’m just not in the mood to sit here and play nice with another boyfriend.

SARAH
What does that mean?

FRANK
You bring home a new guy every couple of months, I play nice and then you get rid of them and I don’t see the point anymore. Save me the effort and just wait until your engaged, I’ll meet him.

SARAH
You already have.

FRANK

(CONTINUED)
CONTINUED:

SARAH
What?

FRANK
What do you mean what? I’m not going to sit here and let my daughter marry some fucking poet.

SARAH
He’s a journalist. And I’m not asking you for your permission, I’m telling you that Andy proposed to me and I said yes.

FRANK
Well I say no, and last time I checked the father of the bride picks up the check so where does that leave us?

SARAH
You didn’t even give him a chance.

FRANK
I just shared a meal with the man.

SARAH
No, you got drunk and insulted him.

FRANK
And he took it like a bitch.

SARAH
Stop dad. I love Andy, and he loves me. I’m getting married with or without your permission. I’d rather it was with.

FRANK
I can’t do that. I love you, but you’re rushing into this and I’m not going to stay quiet as you throw your life away.

Sarah stares at Frank with tears in her eyes. She gets up and runs out of the room, followed quickly by Andy.

5 INT. LIVING ROOM - NIGHT
Frank sits in the living room. He taps his finger nervously on the armchair. He takes a drink and then places the glass back down on the table. As it hits the tabletop his phone goes off. He picks it up and stares at it for a few moments. He finishes off his drink and leaves the room.

6 INT. KITCHEN - DAY

3 DAYS LATER:

Frank sits at his kitchen table eating breakfast with Susan. Susan looks upset as she eats silently. Finally she confronts Frank.

SUSAN
I want you to go and apologise to her.

FRANK
Just call her.

SUSAN
I’ve tried calling her, but she won’t pick up our calls.

FRANK
It’ll be fine, she’ll cool down in a few days.

SUSAN
I’m not going to play the waiting game with her. I don’t want to be one of those grandparents who doesn’t see their grandchildren until they’re on their deathbed.

FRANK
Grandchildren?

SUSAN
Go talk to her. Now.

Frank keeps eating, keeping his gaze firmly on his food,

SUSAN
FRANK!

FRANK
Fine. I’ll go see her after work.

SUSAN
Good. And you’d better be nice this time.
Frank grunts in response and continues eating. Satisfied, Susan also returns to her breakfast and the room once again falls into silence.

EXT. SARAH’S APARTMENT - DAY

Frank walks up to Sarah’s apartment. He rings the doorbell. No answer. He tries again. Still nothing. He starts thumping on her front door. Suddenly the neighbours’ door swings open and Sarah’s neighbour JEFF pops out.

JEFF
Can I help you?

FRANK
Who are you?

JEFF
I’m Jeff. I’m Sarah and Andy’s neighbour.

FRANK
I’m Sarah’s father.

JEFF
Oh hey, nice to meet you.

Jeff extends his hand politely and Frank shakes it.

FRANK
Do you know where Sarah is?

JEFF
No, I don’t think she’s been home for a few days.

FRANK
Why do you say that?

JEFF
The walls are thin, you don’t miss much activity.

FRANK
What about Andrew?

JEFF
Same thing, figured they went on holiday or something.

FRANK
Alright, thanks.

(CONTINUED)
CONTINUED:

JEFF
No problem, it was nice meeting you.

Frank ignores Jeff’s last comment and walks down the steps. When he closes the door Frank turns back around and walks back up to the front door.

8 INT. SARAH’S APARTMENT - DAY
Frank picks the lock to Sarah’s apartment and enters slowly. He walks up to her phone and presses a button and it plays back a message from Sarah’s boss, RICHARD

RICHARD
Hey Sarah, it’s Richard. Are you in to work this week? I don’t mind you taking a couple of days off but you really need to let me know. Please get back to me as soon as you get this, alright. Bye.

Frank stops the playback and walks upstairs.

9 INT. SARAH’S BEDROOM - DAY
Frank goes into Sarah’s bedroom and looks around. He sees a picture of Andy on her bedside locker and places it face down. He opens her wardrobe and looks inside. There doesn’t appear to be any clothes missing. He keeps looking around and he finds Andrew’s passport. Frank leaves the room.

10 EXT. GARDA STATION - DAY
Frank enters the Garda station. There is nobody behind the counter. He walks over to a large noticeboard and looks at it. We see a series of posters of wanted and missing persons. Frank stares at one for a moment before he hears the voice of JIM behind him.

JIM
Frank?

Frank turns around.

FRANK
Hey Jim, hows it going?

JIM
It’s been a while, what bring you here?

(CONTINUED)
FRANK
I need a favour.

JIM
Sure, what can I do?

FRANK
I need you to keep this quiet, I don’t want Susan freaking out.

JIM
No problem, mums the word. What’s the problem?

FRANK
Sarah hasn’t been seen in a few days. We got in a fight in ours a few days ago and I’m starting to get a little worried.

JIM
Is there anything else you can tell me that might help?

FRANK
Well she wasn’t alone. She was with her new boyfriend. His name is Andy. I think his second name was Mahon.

JIM
Andy Mahon. You know, that actually sounds familiar.

FRANK
Why?

JIM
Hang on.

Jim walks over to his desk and starts looking among all the paper and files for something.

JIM
There’s some guy in the back who’s been saying that name a lot.

FRANK
Who is he?

JIM
He’s just some junkie, but he keeps saying he’ll tell us something about this Andrew Mahon guy if we let him go.

(CONTINUED)
FRANK
Any reason to believe him?

JIM
I think so.

Jim lifts up a folder and picks up a small card and walks over to Frank.

JIM
He had his I.D on him.

Jim hands Frank the I.D.

JIM
Is that him?

FRANK
Yeh that’s him, where did your guy get this?

JIM
I don’t know. He won’t tell us anything unless we let him go first.

FRANK
Any chance of that happening?

JIM
Afraid not. We think he’s responsible for some robberies in the area. We have some people coming in tomorrow morning to try identify him.

FRANK
You mind if I talk to him?

JIM
I don’t think that’s a good idea Frank.

FRANK
Come on, just give me five minutes with him.

JIM
I’ll give you two.

Jim walks around and opens the door into the back. Frank enters.

FRANK
Cheers
INT. GARDA CELLS - EARLY EVENING

Frank walks behind Jim past a series of cells. Eventually the reach one with the Junkie in it.

JIM
Remember Frank, I’ll be here.

FRANK
Yeh sure, you got the I.D.?

Jim hands Frank Andy’s I.D. Jim opens the cell door and Frank enters. He sits down on the bed beside the junkie.

JUNKIE
Who are you?

FRANK
It’s doesn’t matter who I am, just know I’m not a Garda.

JUNKIE
What do you want?

Frank takes out the I.D and puts it down in front of him.

FRANK
Where did you get this?

JUNKIE
I found it.

FRANK
That’s original. Where did you get it?

JUNKIE
I’m not saying anything until you get me out of here.

FRANK
We already know what you did. We found Andrew Mahon. You’re going to be in a lot of trouble unless you start cooperating with us. So I’m going to ask you one more time, where did you get it?

JUNKIE
I told you I just found it. I swear I didn’t kill the guy, I just took his wallet.

FRANK
What?

(CONTINUED)
CONTINUED:

JUNKIE
The bodies, I didn’t kill those people. I just found them I swear.

FRANK
Where?

JUNKIE
Down by the coast, along the rocks.

Franks jumps up and leaves the cell. Jim shuffles around with the keys trying to lock the cell so he can chase after Frank.

JIM
Hang on Frank, wait for me. You can’t go yourself. Frank!

12 EXT. RIVERBANK - NIGHT

Frank drives up to the coastline and jumps out of his car. The area is blocked off by a gate, which Frank climbs around. When he reaches the other side he starts walking along the rocks that line the coast. It’s quiet apart from the sound of the waves gently hitting the rocks and of Frank’s muted footsteps. As he walks Frank stares intensely at his surroundings, ensuring he investigates anything which looks suspicious. Eventually he sees something bigger on the path in front of him. He walks towards it, but his stroll quickly becomes a sprint. He reaches it and sees that it is the bodies of two people lying side by side. He turns the first one over and it’s the body of Andy. He turns over the second body and it is that of his daughter Sarah. Frank falls to the ground distraught, pulling hopelessly at Sarah’s body. He takes out his phone and dials a number. He puts the phone to his ear, but as he does he notices something else on the path. It looks like another body. He puts down his phone and slowly walks over to it. He kneels down beside it and turns it over, surprised to find that he recognises the man. It is the BLACKMAILER

FLASHBACK TO:

13 INT - CHURCH - EARLY EVENING

Frank sits alone in a church. He is sitting down looking up at the altar. Suddenly the sound of footsteps echoes around the church. A man shuffles into the row behind him and takes a seat. This is HITMAN.

(CONTINUED)
HITMAN
Frank. Didn’t figure you as the religious type.

FRANK
I’m not, but I figure I can use all the help I can get.

HITMAN
Have your prayers been answered?

FRANK
What do you think?

Frank takes an envelope out of his pocket and passes it back to Hitman. Hitman opens the envelope and looks at the pictures. They are of Frank and beautiful young woman kissing in a car.

HITMAN
I’m impressed. Didn’t think you had it in you. What did she do?

FRANK
I don’t want you to kill the girl. I want you to kill the guy who took the pictures.

HITMAN
No problem. Do you know who he is?

FRANK
There’s a picture of his at the end. Idiot left the envelope in my office himself so I got a picture of him from the cameras.

HITMAN
Know anything else about him?

FRANK
Not really. He calls himself Mr. Smith. He doesn’t know what he’s doing at all. He wants to meet me tonight.

HITMAN
And you want me to go instead of you?

FRANK
Exactly. Make sure he doesn’t have anymore copies of the photos and then kill him.
HITMAN
How do you want it?

FRANK
I don’t care, but make sure if
can’t be traced back to me. I
don’t want anyone digging so make
sure nobody knows it’s a hit.

HITMAN
So if there are witnesses...

FRANK
Take care of them.

HITMAN
Okay, I’ll be doing it tonight. I
suggest you get an alibi.

FRANK
I’m having dinner tonight with
the family for my birthday.

HITMAN
That should work.

Hitman rises to his feet.

HITMAN
Well I better get ready. Always a
pleasure.

Hitman shakes Frank’s hand and then starts walking towards
the exit. Before leaving he turns back around.

HITMAN
Oh and happy birthday Frank.

The Hitman leaves the church. Frank sits for a few moments
before slowly getting up, blessing himself and leaving the
church.

14 EXT. COASTLINE - NIGHT

The realisation has hit Frank. He stares at the bodies of
the three victims, including that of his daughter. He
takes out his phone and dials a number.

HITMAN
(Into Phone)
You shouldn’t be calling

FRANK
(Into Phone)
Tell me what happened the other
night.

(CONTINUED)
CONTINUED:

HITMAN
(Into Phone)
I don’t think that’s a good idea.

FRANK
(Into Phone)
What happened?

HITMAN
(Into Phone)
I took him down to the coast...

FLASHBACK TO:

15 EXT. COASTLINE - NIGHT

Hitman has Blackmailer on his knees by the rocks. He is crying and begging for his life. Sarah and Andy are walking slowly towards the scene. They see the Hitman with the Blackmailer and they hide. Hitman shoots Blackmailer in the back of the head. Sarah lets out a soft shriek, which Hitman hears. He turns around and starts walking towards Sarah and Andy. Suddenly Andy jumps up and starts running away. Hitman turns and shoots him twice in the back. Sarah quickly starts running in the opposite direction. The Hitman raises his gun but can’t get a shot so he starts running after her. She runs out of path and reaches the water. She jumps in and tries to get away, but isn’t able to move fast in the water. The Hitman reaches the edge of the water behind her.

HITMAN
Stop. Don’t make this harder than it needs to be.

Sarah stops trying to get away and turns around.

SARAH
Please. I didn’t do anything.

HITMAN
I’m just doing my job.

Hitman raises his weapon and aims it at Sarah. She closes her eyes. The Hitman Shoots

BACK TO PRESENT:

16 EXT. COASTLINE - NIGHT

Frank drops the phone from his ear to the ground. He puts his head in his hands and cries out in despair. Zoom out from the figure of Frank holding his daughters body.

FADE OUT:
THE END