

B B C  
THREE  
**WRECK**

EPISODE 3

**"SHOWTIME!"**

Written by

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1 Stephen Street  
London  
W1T 1AL

1

INT. QUINTS BAIT & TACKLE SHOP - MIAMI - DAY

1

ANGLE ON an open mouthed alligator head.

The brutal morning sun shines through the window of a rundown tackle shop. Taxidermy fish on the walls. A Girl stands with her back to us, looking at souvenir name bracelets.

A kindly spectacled man, Pop, 70s, enters from the back with a bright yellow cooler box.

POP

Here we are, young lady.

The Girl turns -- it's Pippa (in a white Velorum polo). She joins him at the counter and folds her arms. Tough.

POP (CONT'D)

Hot as hell out there.

He places the box on the counter and mops his brow. She nods for him to open the box. His jovial hospitality isn't washing with her. He smiles and obliges --

PIPPA

You were short last time.

POP

I don't thi-

PIPPA (CONT'D)

You were short.

POP (CONT'D)

Huh. That'll be the wife. The ol' think-box isn't what it used to be.

Pippa nods to the box. He flips the locks, opening it. We don't see what is inside at first but Pippa is transfixed. Pop's expression turns cold... eerie.

POP (CONT'D)

Are we happy?

ANGLE over the box REVEALING two see-through, sand-bag sized bags of pills and powder.

PIPPA

We're happy.

She hands him a duffel bag.

He looks inside, covetous, before hiding it under the till. Pippa turns to leave with the box but is suddenly drawn back.

PIPPA (CONT'D)

Oh...

He looks up, nervous - *what now*.

PIPPA (CONT'D)  
How much for this?

She holds up a bracelet with 'Jamie' stitched into it and grins a big, megawatt grin.

2            **INT. SECURITY PORTACABIN - THE SACRAMENTUM - MIAMI**            2

ANGLE ON the cooler box swinging at Pippa's side.

Pippa joins a line of Crew waiting to re-board. Beaker, with sunglasses on, is up front with a Security Guard, searching crew bags. He turns a Girl's handbag upside down, letting the contents spill out. He fishes out a spliff. The Girl feigns surprise but is promptly escorted away by the Security Guard.

Beaker gestures for Pippa to step up... she places the cooler box on the table. A beat as he looks between her and the box.

BEAKER  
What's in the box?

She CLICKS the box open. He lifts the lid and looks in at the drugs. A long beat as Pippa remains composed and then a small conspiratorial smirk from Beaker tells us he's in on it. She closes the lid but he won't let go, toying with her, kissing his lips. He releases the box, gesturing for her to go.

3            **INT. CREW CABIN CORRIDOR - SACRAMENTUM - NIGHT**            3

Back on The Sacramentum, one of the crew cabin corridors is lit with red party lights. All of the cabin doors are open. It looks like a college dorm party - empty cups and bottles all over. Techno plays loudly in one of the cabins.

A Girl sprints, scream-laughing from one of the rooms into a room opposite. A Boy is passed out on the floor.

SLOW MO as Pippa leads her group down the corridor. This is a Pippa we've not seen before. In charge.

We don't look into the cabins but we hear they are all full of crew having a good time.

Pippa steps to one side and gestures for Bethany-May, Hamish, the Amys and Sophia to head on without her. Some enter cabins and some continue down the corridor.

Pippa looks inside a cabin at a small gathering of Younger Crew. They dance and laugh. A Fresh Faced Boy, 19, catches Pippa's eye. He's slightly timid but smiles.

Pippa looks to the far end of the corridor and meets the hard gaze of two Filipino Heavies (the Baby's men from Ep 2). They glare unapprovingly. She half-smiles nervously, intimidated.

They just glare. She enters the cabin anyway, reaching into her bag as she goes --

PRELAP *Saint-Saens: Danse Macabre* FADES IN with the techno and gradually takes over, bringing us into --

DISSOLVE TO:

4

INT. BALLROOM - GUEST DECK - MORNING - PRESENT DAY

4

White screen.

**PRESENT DAY**

The white falls FROM CAMERA - it's a tablecloth thrown in the air. We're in a grand, art deco ballroom. Crew setting up for an event. Something big is happening. FRAME the Fresh Faced Boy from the FLASHBACK in exactly the same TIGHT SHOT only we're three months later and the drugs have taken their toll. He is pale with dark bags under his eyes. Shaking. He takes a sly bump of coke and rubs at his nose. He is atop a ladder, disorientated, hanging a drape. His hands are shaking.

An ice sculpture of Quacky is rolled by Jerome, past --

VIVIAN

You saved her life! She at least owes you a conversation.

Jamie and Vivian are at the base of the ladder. He keeps the ladder steady. Vivian polishes cutlery. They look over to a raised stage where Sophia is doing a sound check.

JAMIE

(shrugs, at a loss)  
I've tried. For two days. She won't speak to me. She's scared.

VIVIAN

So she should be. This *Psycho* is still out there, waiting to have another pop. And you're on his radar now too.

JAMIE

I was so close. I wish I could have got a look at him.

VIVIAN

Do you think it was him? The Officer with the fish Tattoo?

The ballroom doors BURST open and Karen marches in. Sam is in tow, just about keeping up with her --

KAREN

ALRIGHT, WAKEY WAKEY, EGGS AND FUCKING BAKEY!

Bleary-eyed Crew gather around.

KAREN (CONT'D)

It's the most important night of your lives. The Captain's Ball, baby! Our headline event. The Sacramentum has become the gold standard; that by which all other cruise formals are measured and by Christ, tonight will run tighter than a camel's arse in a sandstorm. This is the one night we have all our whales in one place.

LAUREN

Whales?

SAM

Big spenders.

KAREN

Tonight is all about ritualised squandering of their hard earned moolah on marked-up booze and if you're lucky - big, sexy tips.

JEROME

(pumping the air)

Yes!

They all look to Jerome, excitable as ever. Lauren laughs.

KAREN

Sam.

SAM

Karen.

Sam reads from a Velorum tablet.

SAM (CONT'D)

Doors open at six. We need our First Class guests seated at the Captain's table ASAP.

Sophia, rattled, appears beside Jamie, hushed --

SOPHIA

Was it you?

JAMIE

Was what me?

SOPHIA

Did you call the Police?

Jamie's ears prick up. Did his may-day call work?

SAM

At twenty hundred hours the Captain  
makes his first toast --

SOPHIA

A detective is on the way.

PRELAP SOUND of a roaring speedboat engine.

5 **EXT. THE SACRAMENTUM - SAME TIME**

5

A speedboat hurtles towards The Sacramento at full speed. It is just a spec by comparison. Detective Laura Martinez (40), stoic, in a suit and sunglasses, is at the back of the boat.

JAMIE (PRELAP)

How do you know?

6 **INT. BALLROOM - GUEST DECK - CONTINUOUS**

6

Sophia looks over to Sam - he is clearly her source but she's not going to tell.

JAMIE

I've been trying to tell you. Danny  
didn't jump. He was murdered.

SOPHIA

No...

JAMIE (CONT'D)

Yes! We saw his body. Velorum  
are lying. You need to speak  
to the Police. Whoever killed  
him came for you the other  
night. He won't stop -

Sophia is silenced as this sinks in...

7 **INT. DARK RECESS OF SHIP - SAME TIME**

7

A mystery POV THUNDERS through a dark, confined space. Almost pitch black. Just enough room for a person.

JAMIE (V.O)

This won't end.

8 **INT. BALLROOM - GUEST DECK - CONTINUOUS**

8

Sophia folds into herself. Vulnerable.

JAMIE (CONT'D)

Not unless you end it.

Her eyes soften for a beat. Is he getting through to her? She mulls a moment longer before bursting his bubble --

SOPHIA

...no. It's not that simple. You  
have no idea what I'm dealing with.

And then as if on cue, WHOOSH - The drug addled Boy (from the pre-titles) falls from the ladder behind them. SMASH!

9

**INT. BALLROOM - GUEST DECK - 10 MINUTES LATER**

9

Crew watch as the Boy, dazed, in a neck brace, is stretchered away by Medics. Karen and Sam have been joined by Beaker.

KAREN

Smacked off his tits. Sweet Jesus -  
today of all days. You know we've  
copper onboard, don't you?

Beaker throws Sam a knowing look.

KAREN (CONT'D)

I want a full shake down, boys -  
cabin to cabin, hole to hole. SHOWS  
OVER! BACK TO IT!

SAM

In uniform and back here on time!

Vivian and Jamie pickup suit bags on their way out --

VIVIAN

So, the cavalry's really arrived!?  
Once they know Danny was murdered --

JAMIE

-- they'll have to reopen Pippa's  
case...

Jamie pauses on his way out and looks back to Sophia on-stage. Despite all of her bluster, she looks terrified.

JAMIE (CONT'D)

We've just got to keep Sophia safe  
until the police get to her.

10

OMITTED

10

11

**INT. RESTAURANT - GUEST DECK - CONTINUOUS**

11

Mr Allan sits in a high-end restaurant, eating an exquisite breakfast. He has the place to himself. An Officer brings Martinez in to ruin his day. She has a real authority about her. Sunglasses still on.

He stands but she spares him the pleasantries --

MARTINEZ

You run the show?

MR ALLAN

Nobody can whistle a symphony,  
Detective...?

MARTINEZ

Martinez. But, who calls the shots,  
you or the Captain?

MR ALLAN

I'm the Cruise Director. Henry  
Allan. Coffee? Kombucha?

MARTINEZ

We both know I have limited time on  
here, I'd like to get started.

MR ALLAN

Right. Sure. Well, it's a tragedy.  
Really. We encourage our crew to  
moderate but the young ones like to  
blow off steam. Danny was drunk,  
snuck by a patrol into an off-  
limits area and --

MARTINEZ

CCTV?

MR ALLAN

Last footage shows him heading on  
to the deck at around 5AM. He could  
hardly stand. There were no warning  
signs he was thinking about, you  
know. Honestly, I wish I could say  
this was the first time this has  
happened...these kids are a long  
way from home, who knows what is  
going on in their heads wh--

MARTINEZ

He could hardly stand and yet he  
"snuck" by a patrol?

MR ALLAN

We already sent everything to your  
people. Velorum will help however  
we can. I'm not sure who called yo--

MARTINEZ

I'd like to start by talking with  
Danny's friends.

Mr Allan smiles, jaw clenched.



Jamie and Vivian rush down the I-95 with their uniform bags. No time for slacking, but they're also a little giddy as --

VIVIAN

Wait, so are you telling me they could shut the ship down? Today could be our last day? I hope we readjust on the "outside". People underestimate the psychological impact of incarceration.

Vivian suddenly looks flat - Reality sinks in.

JAMIE

Where will you go?

VIVIAN

Dunno, but right now, anywhere on dry land sounds good.

JAMIE

I couldn't have got this far without you. Least I can do is offer you somewhere to stay.

She looks at him. Moved.

JAMIE (CONT'D)

We ended up with a spare room, so.

VIVIAN

Jamie, I can't take your sister's --

JAMIE

(winding her up)

Oh no, I didn't mean Pippa's room. We have this cosy cupboard under the stairs that you can --

She pushes him playfully --

JAMIE (CONT'D)

I mean it. About the room. Not the cupboard.

VIVIAN

Thank you.

A Kitchen Porter interrupts, handing Vivian a silver platter and receipt --

PORTER

Room service.

He corrals Vivian into a service elevator --

VIVIAN

But I'm working the ball and--

The Porter swipes his gold card on the panel and hurries off.

VIVIAN (CONT'D)

-- he's gone.

She sighs and looks to the ticket --

VIVIAN (CONT'D)

Ooh-la-la, first class.

JAMIE

Going up in the world.

VIVIAN

It's your turn to check on Cormac.  
You're almost at the finish line,  
you can't let him blow everything.

The doors close on her.

13 **INT. JAMIE'S CABIN - SAME TIME**

13

Cormac is on the bed, in a vest and boxer shorts, reading a copy of *The Story of Tracy Beaker*. PUSH IN ON him until --

BANG!

He sits bolt upright, climbs out of bed and listens... BANG!  
It sounds like somebody is tearing the next cabin apart. He  
throws his clothes on and peers out of the cabin --

14 **INT. CREW CABINS CORRIDOR - CONTINUOUS**

14

Cormac's POV: Lauren stands in the corridor, surrounded by her belongings and bedding, as we hear an off screen officer trashing her room. Other nervy Crew stand by their doors, waiting for their turn.

LAUREN

I don't touch drugs!

Cormac makes a run for it but his path is blocked by Sam --

SAM

Woah --

Sam glances over Cormac's shoulder to his cabin number.

SAM (CONT'D)

-- what's the hurry, 217?

CORMAC

I'm meant to be on shift.

SAM

Are you working the ball?

CORMAC

No...

SAM

Is that your cabin?

Cormac tenses up. Is he going to break?

SAM (CONT'D)

Contraband search. Open up.

Cormac looks to the door. Pippa's phone is in there. Sam's eyes don't leave him. Cormac slowly moves his hand to the door handle when --

OFFICER (O.S)

Sam!

An Officer calls to Sam from further down the corridor. He has a Male Crew Member, 20s, next to him, and is holding up a small baggie - *busted*. Sam turns back to Cormac.

SAM

Stay exactly where you are.

Sam goes to join the officer. Cormac waits a beat before making a run for it. Sam turns but Cormac is long gone!

15	OMITTED	15
16	OMITTED	16
17	<b><u>INT. CREW CABINS CORRIDOR</u></b>	17

Jamie, with his garment bag, is heading down one of the long, empty hallways. The SOUND of a girl's piercing **SCREAM** freezes him to the spot. Rigid. Somebody is running in the stairwell, wailing now at the top of their voice...

Jamie braces himself...

A door flies open and two Female Crew, 20s, tipsy, bikinis, burst out, shrieking playfully. Jerome, topless, is chasing them with a water pistol. He pats Jamie on the back --

JEROME

I LOVE THIS SHIP!

-- and runs off down the corridor. Jamie shakes his head - at least someone is having a good time.

A Figure appears behind him --

OLLY

Hey.

Jamie jumps! It's Olly!

Last time we saw him he was in a balaclava, attacking Sophia. His handsome smile now seems to mask a malicious intent.

HARD CUT TO:

18

**INT. OLLY'S CABIN - DAY**

18

The door is locked... Jamie's shirt buttons undone...are they shagging? No... Jamie winces as Olly removes the bandage over his 'Pippa' tattoo. They sit next to each other on the bed.

JAMIE

Where have you been hiding?

OLLY

Why? Did you miss me?

Jamie sneaks a glance at Olly in the mirror, enamored. Olly clocks him and Jamie quickly looks away.

OLLY (CONT'D)

Did you find your Officer with the fish tattoo yet?

JAMIE

Not yet.

Olly clean's Jamie's tattoo.

OLLY

I still want to know what the hell that was about? You have a picture of a man's penis on your phone and you're trying to identify who he is by his tattoo?

(off Jamie's nod)

Are you going door to door looking for a match, like Prince Charming?

Jamie winces in pain.

JAMIE

I've always thought it doesn't make sense Cinderella had a different shoe size from every girl in town.

OLLY

Expert attempt at a subject change. Her shoes were custom made, they fit her feet exactly.

JAMIE

Ah - then how did one fall off?

OLLY

She was fucked. It was a big night.

They laugh.

OLLY (CONT'D)

My money is on Officer Doofy.

JAMIE

Who?

OLLY

Beaker. I bet he's your man.  
There's a lot of stories about him.

JAMIE

What kind of stories?

OLLY

He hooked up with my mate Amy from  
the gift shop and she said he made  
her do a fart in a jar.

JAMIE

Sorry - what!?

OLLY

Collects them apparently.

JAMIE

Shut up!

OLLY

It's true! What ever happened to  
good old fashioned kinks?

JAMIE

Have a few, do you?

OLLY

Do you not?

Jamie blushes.

OLLY (CONT'D)

(reading the tattoo)

Pippa.

Olly traces his finger on the 'Pippa' tattoo.

OLLY (CONT'D)

I'm still waiting on that much  
anticipated 'long-story'...

Jamie hangs his head, cagey.

OLLY (CONT'D)

Who are you, Cormac?

Olly gazes at him, daring... Jamie kisses him in response. It's light but long enough to question dodge.

OLLY (CONT'D)  
Are you just going to do that every  
time I ask?  
(beat)  
Who. Are. You?

Jamie kisses him again.

OLLY (CONT'D)  
*Who are you?*

And again.

OLLY (CONT'D)  
*Who are you? Who are you, who are-*

Jamie rolls onto Olly, kissing him. Olly laughs and wrestles on top of Jamie, holding him down. He looks into his eyes, as if searching for truth. Jamie looks away. He's not trying to be aloof but it feels wrong lying to him.

OLLY (CONT'D)  
I know I've known you a week and it  
doesn't count for much but you can  
trust me, Cormac.

Jamie looks at him, swallowing, like he is about to fess up when BOOM! The door of the cabin flies open --

Beaker looms tall in the doorway, menacing.

19

**INT. FIRST CLASS LOUNGE - GUEST DECK - AFTERNOON**

19

Vivian steps out of a golden elevator, still holding the room service platter. She looks around in wonder - splendor swirls all around with marble pillars, crystal chandeliers and grand paintings (quieter reprise here of *Danse Macabre*). She passes through a luxury lounge area, where a large painting, *Barque of Dante by Bouguereau*, is up on the wall.

The Californian Couple are taking photographs. Put-upon Nathan is taking pictures of Chelsea on his phone. She smiles and pretends to act as though she's been caught off-guard. Vivian shudders and consults her cheque as she walks down a corridor with six doors. She arrives at 004 and rings a bell. The door swings open as if the occupant has been waiting. Nile, 19, short, looks at her like she's shit on his shoe.

20

**INT. SUITE 004 - GUEST DECK - CONTINUOUS**

20

Vivian heads into the beautiful, modern suite. Nile's Sister is reading on the sofa.

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She looks back - it's the mysterious Girl who Vivian encountered in Episode 2! Lily, black sheep of her family, more low-key in look and disposition.

NILE

It better not be cold.

Vivian puts the platter down and looks to Lily, who gives her a knowing smile - 'you again'.

NILE (CONT'D)

Where's the chilli oil?

Vivian is distracted by Lily, who rolls her eyes at Nile.

NILE (CONT'D)

Does she speak English? Is. The.  
Lobster. Farm. Raised?

This could be her last day. She's run out of fucks to give --

VIVIAN

Why don't you ask it?

NILE

Excuse me?

VIVIAN

Do you want me to take it away?

NILE

Well, what do you expect me to do  
with it?

VIVIAN

I can think of one thing.

He practically clutches his pearls, not expecting her sass.

NILE

Are you hearing this, Lily?

LILY

All I hear is you making a prick of  
yourself, Nile.

NILE

I'm going to make a call --  
(looks at her badge)  
-- Vivian.

VIVIAN

It's Vivian with two I's.

She holds up her two middle fingers at his back as he strops into the next room.

LILY

I think they call it a Napoleon complex. And zero sense of shame.

VIVIAN

Dignity only gets you so far.

LILY

He's no relation. My mum picks men with spicy bank accounts and this fat cat came with emotionally stunted litter.

(taking her in)

You give as good as you get, don't you, Vivian?

VIVIAN

What can I say? I'm a giver, Lily.

She looks right at Vivian. It's the same look from yesterday on the deck... hypnotic.

LILY

Leave him to me.

Vivian backs out of the room, savouring Lily, who goes back to reading.

21      **INT. FIRST CLASS LOUNGE - GUEST DECK - CONTINUOUS**      21

On the other side of the suite door, Vivian exhales, cringing at herself but also kind of enchanted.

22      **INT. SUITE 004 - GUEST DECK - CONTINUOUS**      22

Lily looks to the door, smiling. Both girls are again thinking: *who is she!?*

23      **INT. I-95 CREW CORRIDOR - LATER**      23

Cormac is looking for somewhere to hide. And then he sees her. Rosie! His reason for being on the ship. She's wearing a crystallized bodysuit.

His POV: SLOW MO of Rosie. Glowing. Her eyes begin to narrow as she sees him in the crowd...

Shit! Cormac ducks through a door into --

24      OMITTED      24



25

**INT. BACKSTAGE AREA - BALLROOM - CONTINUOUS**

25

-- the darkened backstage of the ballroom.

A moment later, Rosie enters, hot on his tail. She spots a pair of feet sticking out under a curtain and folds her arms.

ROSIE

I can see you, Cormac.

CORMAC (O.S)

No, you can't.

She pulls the curtain away. He grins at her nervously.

OUT on Rosie, FURIOUS!!

26

**INT. OLLY'S CABIN - CREW DECK - SAME TIME**

26

Jamie, scared, and Olly, glaring, stand with their backs to the wall. Jamie looks down - their hands are locked together.

Beaker pulls drawers out and turns them upside down, looking for drugs. Whistling as he works. He looks at Olly as he tips one over - antagonising.

OLLY

I flushed my Cannabis farm right before you kicked the door in.

JAMIE

Shall we not poke the bear?

BEAKER

Listen to your girlfriend, Mary.

Jamie spots something amongst the clothes on the floor --

A black balaclava...

He stiffens, terror stabbing at him. He looks to Olly who is death-staring Beaker. Scary. It was him! He attacked Sophia!

CLOSE ON their hands parting.

Beaker grunts and barges out. Olly kicks some of his stuff across the floor. A flash of something scary.

Jamie snatches the balaclava and hides it down his top.

OLLY

What are you doing later? We could chill - just the two of us?

Jamie clumsily side-steps around Olly, picking up his bag.

JAMIE

Yeah No. Yeah. I -- I need to get back. I'll -- I'll find you...

Jamie grasps the door handle and fumbles with it. He spins to see Olly is right behind him. Olly leans in and Jamie tenses.

OLLY

Not if I find you first.

He pulls the door open. Jamie nods again and steps out. The door swings shut on him with Olly staring. Jamie is winded. *Was he just in bed with his sister's killer?*

**END OF PART ONE**

**PART TWO**

27

**INT. I-95 CREW CORRIDOR - LATER**

27

Jamie and Vivian, wearing white tuxedos, move fast down the I-95. Jamie, still shaken, hands Vivian the black balaclava.

VIVIAN

Where did you -

JAMIE

Olly.

He is doing his best to not look devastated but his matter-of-factness and dazed expression is telling.

JAMIE (CONT'D)

It was him. Olly attacked Sophia.

VIVIAN

Olly? What? Are you serious?

He couldn't look more serious.

VIVIAN (CONT'D)

No! Mr Hippie Gap Year? Why would -- what, no, what did you say to him?

JAMIE

Nothing. I just got out of there as fast as I could.

VIVIAN

I... do you think he killed Danny? Why would? -- Mate. Oh my god, do you think he knows who you are? Is that why he's been getting close to you!? I mean, not that you don't have an abundance of appealing qualities -- Jamie. I'm so sorry...

He just continues down the corridor. Work to do. His gloom turns to gritted anger.

JAMIE

We need to move.

Vivian looks down at the balaclava again, flummoxed.

28

**INT. DRESSING ROOM - THEATRE - GUEST DECK**

28

Rosie drags Cormac by his collar into a dressing room behind the ballroom. Gloria, the Drag Queen, is painting her face.

ROSIE

Did you think I wouldn't find out you were on here?

CORMAC

I'm not on here. I mean, I am on here. I am. Clearly. But I'm not meant to be. I came on here to find you, didn't I?

ROSIE

*Did you?* You weren't looking very hard. In fact, it almost looked like you were hiding from me. Do you think I'm stupid, Cormac? We agreed to come on here together and then you bailed. You got shackled up with me last season but didn't know how to long me off. You wanted to cut me loose for your next charter -

CORMAC

No way, never --

ROSIE (CONT'D)

-- you spin me a story about some mystery man buying your place on here.

He looks to Gloria, torn - he really doesn't want to blow Jamie's cover.

CORMAC (CONT'D)

Can we not do this here?

ROSIE

Anything you have to say to me, you can say in front of Gloria!

Gloria is drinking champagne and smoking a vape, loving the drama. She shakes her head at Cormac admonishingly.

ROSIE (CONT'D)

All you do is lie.

CORMAC

Rosie...

ROSIE (CONT'D)

Get out of my sight! I've got a show to do.

GLORIA  
You heard the girl. Feck off.

CORMAC  
Stay out of it.

GLORIA  
Wind your neck in, ya' bastard ya.

Gloria stands and ushers Cormac out --

GLORIA (CONT'D)  
Go on, get yourself gone.

CORMAC  
This is nothing to do with --

GLORIA  
Go on. Out!

Gloria opens the door and pushes him out. Cormac is left agape as the door SLAMS. Rosie looks to Gloria and wells up.

GLORIA (CONT'D)  
Come here, love. He's not worth it.  
Hey, why don't we open another  
bottle and get shitfaced?

Rosie nods, crying.

29

**INT. THE I-95 CREW CORRIDOR - LATER**

29

Jamie and Vivian pass a long line of Women queued outside a store cupboard. They pause, puzzled, taking in all of the Women. Jenny is in the line. Lauren is at the front--

JAMIE  
Lauren?

LAUREN  
The police want to see anyone who  
had a "relationship" with Danny.

JAMIE  
You didn't know him.

LAUREN  
Yeah but gets me out of work for  
ten, don't it?

Jamie looks to the door. He know what he needs to do.

30

**INT. STOCK CUPBOARD - 5 MINUTES LATER**

30

Martinez has been given a cramped stock cupboard to conduct her questioning. Jamie and Vivian sit opposite her.

They've just finished off-loading everything they know. LONG PAUSE as she looks between them, not sure where to start...

MARTINEZ

Does this Olly have a second name?

JAMIE

No. Yeah. I mean I don't know it, but he works in the Quacky Burger.

MARTINEZ

Sophia, the girl he attacked, I'll have her brought to me now.

JAMIE

No! No, she's...

VIVIAN

....a dick.

Jamie shoots her a look - not helpful!

JAMIE

She's scared. There's more to all this. She'll shut down if you go in guns blazing. Let us try again. I know we can convince her to come to you.

Martinez mulls it over. Jamie looks assured of himself.

MARTINEZ

This is time sensitive.

VIVIAN

Got to get back for a big shop?

MARTINEZ

Fine. Do what you can.

(beat)

And you think Pippa Walsh was involved in whatever is going on?

JAMIE

She disappeared last year. She was friends with Sophia and Danny. You need to see Danny's body. It's all the evidence you need that there's a killer on this ship.

MARTINEZ

Alright. Thank you. You did the right thing calling.

JAMIE

We'll bring you Sophia, then you need to do the *right thing* and shut this ship down.

She nods, strong. OUT ON Jamie and Vivian looking hopeful.

SOPHIA (PRELAP)  
You did what!?

CUT TO:

31

**INT. DRESSING ROOM - THEATRE - GUEST DECK**

31

Sophia stands by a dressing room door, looking out, paranoid.

JAMIE  
She just wants to speak to you.

SOPHIA  
Are you deaf as well as basic? Not happening.

JAMIE  
Why not!?

SOPHIA  
Because.

VIVIAN  
*Because* what?

JAMIE  
Please, Sophia --

Sophia sighs, shutting the door...

SOPHIA  
(quieter)  
Because... we've been dealing.

JAMIE  
*Dealing...* what?

SOPHIA  
Used cars, what do you think.

JAMIE  
Drugs...?

VIVIAN  
You? The musical theatre gimps?

SOPHIA  
And if I speak to the police, I know he'll pin it all on me.

They stare at her - *who?*

SOPHIA (CONT'D)  
Beaker. The Officers make us deal and we get... special privileges.

VIVIAN

The same Officers raiding our  
cabins?

SOPHIA

He'll make sure I take the fall and  
I'm not ending up in some maximum  
security shit hole, selling my  
coochie for a liquid lipstick.

(beat)

The Filipinos and the Officers are  
rivals. We deal to guests and the  
Filipinos to crew, that's always  
been the agreement...but the  
Officers have gotten greedy.

JAMIE

And that's why Olly attacked you?  
He's part of the Filipino Mafia.

SOPHIA

Gold star. Things have gotten nasty  
since Pippa dropped me in it. She  
kept things sweet.

Jamie is floored. His sister was drug dealing!

JAMIE

What happened to her?

VIVIAN

What happened t --

They look to each other - easy, play it cool.

SOPHIA

Pippa? She had a full blown nervy  
B. This ship will eat you up and  
spit you out if you let it. She  
went for a paddle in the pacific.

(sigh)

The Filipinos want me out of play  
but the Officers won't let me stop.  
They're men and men don't seem to  
understand the word *no* - present  
company included.

The Ice Queen is melting before their eyes. Worn out.

SOPHIA (CONT'D)

I didn't want any of this. I just  
need to see through the next couple  
of weeks and I'm out. I've been  
offered Spring Awakening at the  
Norwich Puppet Theatre.

Jamie stops. A thought forming.

JAMIE

If there are no drugs, both sides  
will have to leave you alone.

(MORE)

JAMIE (CONT'D)

Can't you get rid of their stash?  
It'll buy you enough time to get  
off here.

SOPHIA

I can't just walk in here and take  
it all. They have cameras.

JAMIE

You can't.

Jamie produces Olly's balaclava.

JAMIE (CONT'D)

But I can.

JAMIE (CONT'D)

If you promise to go to the police  
for *me*, I can get rid of the drugs  
for *you* -- make it look like the  
Filipinos took them -- give you  
just enough time to get off here.

(beat)

Or you can take your chances.

OUT ON Sophia, exhausted, running out of options.

32

**INT. QUACKY BURGER - PROMENADE - GUEST DECK - AFTERNOON**

32

Olly is behind the counter in the fast food diner. Martinez  
steps up, sunglasses on. He smiles and then spots the police  
badge on her belt - *gulp*.

OLLY

Welcome to Quacky Burger.

She removes her sunglasses. Her eyes are steely. She's there  
to scope him out.

OLLY (CONT'D)

What can I get you?

Realising why she is there, his face transforms, becoming  
darker. They hold each other's gaze for a long beat...

OLLY (CONT'D)

Can I get you something?

He forces a smile and glances to a knife on a chopping board.

MARTINEZ

No.

(beat)

I just wanted to get a look at you.

She looks him up and down, as if assessing the threat level,  
before putting her sunglasses on and leaving.



He swallows, rips his apron off and runs into the back.

33

**INT. BACKSTAGE - THEATRE - GUEST DECK**

33

Sophia and Jamie creep along a darkened corridor behind the stage. Jamie carries a duffel bag --

SOPHIA

You know, I didn't even want to come on here but the roles just aren't out there for girls like me.

JAMIE

Have I seen you in anything?

SOPHIA

(proudly)

I had a small walk-on role in the DVLA hazard perception test.

(sigh)

You get trapped on these ships. Stuck in limbo. The dealing kept things interesting for a bit. The perks I mean. A hot bath and a coconut compress massage goes a long way.

JAMIE

And the girl before you, the one who...

SOPHIA

Pippa?

JAMIE

Yeah. Did the "perks" lose their appeal? What happened?

SOPHIA

Heavy is the head that wears the crown. You can be whoever you want on this ship. Reinvent. Pippa chose to be a ruthless shitlord.

Jamie slows, struggling with hearing this about Pippa.

SOPHIA (CONT'D)

I guess it took its toll. She made a lot of enemies. She was paranoid that she was being "watched".

JAMIE

Was she? Being watched?

She points to a CCTV camera aimed at the Green room door.

SOPHIA

We're all being watched on here.  
She started locking herself in her  
room for days on end.

JAMIE

She was scared of the mafia?

SOPHIA

She was scared of her own shadow by  
the end. Are we doing this or what?

Jamie nods and fumbles on Olly's balaclava.

SOPHIA (CONT'D)

What's your angle? And don't tell  
me you're doing this is out of the  
good of your heart.

Jamie thinks fast --

JAMIE

Olly lied to me. I really liked  
him, and he lied to me.

SOPHIA

Finally, some self interest I can  
relate to.

She looks him up and down, wearing the balaclava.

SOPHIA (CONT'D)

Intimidating. Alright, Pussy Riot,  
shake what your mama gave you.

JAMIE

Remember. Meet me in an hour and  
then we go to the Detective.

She nods and heads off. And then something draws her back --

SOPHIA

(sincerely)  
Thank you.

Jamie nods and exhales deeply - *here we go.*

34

**INT. GREEN ROOM - THEATRE - GUEST DECK**

34

BLACK & WHITE CCTV POV of Jamie entering the green room. He  
heads to a set of lockers on the back wall.

35

**INT. BALLROOM - GUEST DECK - EVENING**

35

Vivian, Jerome, Lauren and other Crew are stood to attention  
by the ballroom doors, with trays of champagne.

Karen walks by, scrutinising them. She joins Sam (wearing a tuxedo) and turns to face the ballroom doors --

KAREN

Showtime!

She points to the Jazz Band, who begin playing.

36

**INT. CREW CABINS CORRIDOR - SAME TIME**

36

HOLD on a plain wall in one of the ship's many beige service corridors... all is still and then one of the wall panels moves with an awful metallic SCRAPING SOUND... sliding to the right to reveal a pitch black space inside the wall (like where we saw Danny dragged in Ep 1). Nothing can be seen in the passage but we know someone is there, looking out at us.

Our killer wants to play again.

HARD CUT TO:

37

**INT. GREEN ROOM - THEATRE - SAME TIME**

37

Jamie drops a fire extinguisher he's used to break the locker open and looks inside. The inside of the door is covered in faded stickers and...

He freezes...

There is a photo-booth strip of Pippa and friends on the door. This was her locker. The yellow cooler box (from the opening) is on the bottom shelf. He removes the box and looks inside --

It's full of drugs.

He looks to the photo on the door of his sister. He removes the photo and shakes his head, looking back to the drugs.

PRELAP SONG: the Entertainers sing *"Always Something There To Remind Me"*.

He takes the photo and pockets it.

CCTV POV: Jamie begins transferring the drugs into his bag.

38

**INT. BALLROOM - GUEST DECK - SAME TIME**

38

Formally dressed Guests are seated around the ballroom.

On stage, the Entertainers harmonize *"Always Something There To Remind Me"*.

Up front, the First Class Guests sit at the Captain's table. Sir Russell, the retail mogul, eyes up Jerome as he holds his empty glass up.

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SIR RUSSELL

Top us up, Frenchie.

Jerome does so as Sir Russell chats to the ship Captain.

Vivian and Lauren stand by the door with champagne. Vivian is keeping an eye out for Lily - she looks back to the Captain's Table - *where is she?*

LAUREN

Who are you looking for?

VIVIAN

What? No-one.

LAUREN

Vivian, what do you think of Jerome?

VIVIAN

He's harmless enough. Definitely has a nickname for his penis.

LAUREN

(enamored)

Yeah. He's -- he's...sweet.

Vivian double takes her - *what!?* And then remembers --

VIVIAN

I thought you were engaged?

LAUREN

(downcast)

Yeah... so did I.

Vivian frowns - what?

JEROME

Ladies.

LAUREN

Looking fresh, Jerome.

JEROME

Ah, Merci, Lauren. You're looking, err, fresh too.

Lauren adjusts herself, uncomfortable in the undersized tux.

LAUREN

I look like a netted rump roast, mate. They're taking the piss.

JEROME

Nothing wrong with a nice rump.



MARTINEZ

(loudly)

I want to see Danny's body.

Mr Allan's smile cracks.

Sam, in a tuxedo, is working the room. He stops, spotting Cormac peering through curtains at the side of stage - *you again*. He marches towards him...

Vivian also spots Cormac. She grits her teeth and storms in his direction.

She spots Sam and moves quicker.

Mr Allan and Martinez walk in front of Sam, slowing him down, giving Vivian the advantage and she makes it to Cormac first. She grabs him by the arm and hurries him away.

Sam is too late - Cormac is gone. He goes on his tablet and opens the Velorum Crew Database. He begins searching a room number - 217...

39 OMITTED 39

40 INT. DRESSING ROOM - GUEST DECK 40

Vivian marches Cormac over to a wardrobe.

VIVIAN

What were you thinking!?

CORMAC

They were raiding cabins and --

VIVIAN

So you thought why not step out for dinner and a show?! Jamie is going to shit a brick. You're looking for her, aren't you!? If you get caught, you'll ruin everything.

CORMAC

(forlorn)

That's what I do. I ruin things.

Her eyes narrow - what is he talking about? No time for it, she flings open the wardrobe doors and looks to him --

VIVIAN

In.

Sad, he sighs and steps inside the wardrobe. He goes to speak but she shuts the door and locks it with the key.

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The dressing room door swings open. Sophia, Hamish, Bethany-May and The Amys enter, laughing. They all ignore Vivian except for Sophia, who joins her. The Entertainers sit at their dressing tables, talking loudly amongst themselves.

BETHANY-MAY

Did you see Sam in that tux?

HAMISH

(ooft)

'Thank you for your service'.

SOPHIA

(to Vivian)

What are you doing in here?

VIVIAN

Looking for you.

A thud SOUND from Cormac inside the wardrobe. Vivian quickly distracts Sophia --

VIVIAN (CONT'D)

(quietly)

Shouldn't you be somewhere?

Faint SOUND of Cormac moaning. He's probably hit his head.

SOPHIA

What was that?

VIVIAN

It was me. A noise I make. It's a verbal manifestation of societal trauma.

She does another little vacant-faced moan.

Sophia frowns.

SOPHIA

You're really fucking weird.

VIVIAN

Jamie is waiting for you.

SOPHIA

Yeah, about that, tell your bestie that's not happening.

VIVIAN

What? But you promised -

SOPHIA

No. You told me. And I'm done being told what to do.

VIVIAN  
(gritted)  
I... am very disappointed.

SOPHIA  
Life is full of disappointments,  
just ask your parents.

That throwaway jab lands harder than Sophia had expected.

VIVIAN  
You're a terrible person.

SOPHIA  
Don't cry about it. It's just the  
way this ship works. You want to  
play by the rules, I get it. But on  
here, the game is rigged. How have  
you not learned that yet?

Sophia has played them. As always, there is a small twinge of something softer, some guilt in her eyes, but she smiles and returns to her group. Vivian storms off. Once she's gone, we see real relief on Sophia's face - she's finally free!

41 **INT. CREW BATHROOM - SAME TIME**

41

Jamie waits in the crew bathroom. He looks to his watch - Sophia is obviously not coming. He sighs.

He heads into a cubicle and lifts a toilet lid.

He begins emptying the bag of drugs into the water.

SPLASH.

He flushes. Empties. Flushes.

He fishes the photo of his sister out of the bag and studies it. Every day there is another reveal about Pippa. Every day the person he thought she was drifts further away. He puts the bible in his back pocket.

ANGLE ON the top of the Bathroom door opening. Somebody is creeping into the room.

Jamie flushes again. He doesn't notice an OUT OF FOCUS figure pass by outside.

He leaves the cubicle and goes over to the sink. He looks at his tired reflection and then spots --

Olly is behind him in the mirror!!

OLLY  
(dark)  
I've been looking for you.



OUT ON Jamie, panicking.

42

**INT. MORGUE - SICK BAY - EVENING**

42

Martinez and Mr Allan enter the morgue, where a body is on a gurney, under a sheet. Mr Allan adjusts his bow tie.

MR ALLAN

You know, I've seen it all over the years - norovirus, gastrointestinal illnesses you couldn't spell if you tried, but fear...fear is the most dangerous disease and --

Finished listening to him, Martinez rips away the sheet, revealing Danny's mutilated corpse. She looks to him in disgust.

MR ALLAN (CONT'D)

The *fear* this could cause. I didn't want to mislead you, but this was an isolated incident. Daniel was -- he was trouble. Rubbed people the wrong way. I'm not saying we keep a lid on this long - just until it's safe. This will cause a whole fuck-storm of trouble.

MARTINEZ

I'll show you a fuck-storm.

MR ALLAN

I don't want mass panic. Kids hiding in cabins. So many people could be hurt and then we'll never find out what happened. We're a few days from shore, three thousand guests, a thousand crew. I'm not saying we "*keep the beaches open with a shark in the water*" - I'm saying let's be practical about this.

MARTINEZ

Practical?

MR ALLAN

Everything I ever do is in the best interest of my guests.

MARTINEZ

And you're shareholders.

MR ALLAN

I need a few days. Nothing stays secret on here for long. 24 hours and we'll know who did this.

Martinez just stares at him.

MR ALLAN (CONT'D)  
Our *shareholders* would appreciate  
your cooperation.

A beat. She's really giving nothing away.

MR ALLAN (CONT'D)  
Alright, no, okay, do whatever you  
have to do. Raise the alarm. Call  
the Coastguard --

MARTINEZ  
A hundred thousand. U.S.

MR ALLAN  
Seventy.

MARTINEZ  
Eighty.

Mr Allan reaches into his pocket. He hands her a poker chip.

MR ALLAN  
Try the blackjack.

OUT ON Mr Allan heading out, pleased with himself.

**END OF PART TWO**

**PART THREE**

43 **INT. CREW BATHROOM - LOWER DECK**

43

Olly takes a step forward. Jamie backs up to the sink. He  
looks to the door - could he make it?

JAMIE  
The police are onboard. It's over.

He looks to the door again...

JAMIE (CONT'D)  
Whatever you did --

Olly takes a step forward.

JAMIE (CONT'D)  
KEEP BACK!

OLLY  
The order was to scare Sophia.

JAMIE

You're not denying it then?

OLLY

I try and keep my distance so they don't rope me into anything. I'm the bottom of the chain. But you had me take you in there yesterday and -- wrong place, wrong time. I was only supposed to scare her. I'd never hurt anyone. You don't say no to the Mafia. You don't get a choice.

JAMIE

There's always a choice.

OLLY

Trust me, Cormac - there isn't. You're white. That's the lowest difficulty setting. You're playing the game on easy mode.

JAMIE

What about Danny?

OLLY

The rumours are true then?

Olly looks genuinely distraught at the thought.

OLLY (CONT'D)

You think I? I'd never. You don't know me if you think -- Danny - that wasn't me. It's nothing to do with the mafia either. Sophia - I should have never done it. I'm turning myself in. I just wanted to -- I don't know -- explain myself to you first. Say goodbye.

Jamie isn't sure what to believe. Olly looks regretful.

OLLY (CONT'D)

I'm sorry. Really. I am. I wish things had turned out differently.

He goes to leave.

JAMIE

Wait...

Olly stops.

JAMIE (CONT'D)

Take me to the man in charge. To The Baby.

OLLY

The Baby?

JAMIE

If he really just asked you to scare Sophia he'll back up your story, won't he?

OLLY

He's... not the head of the Filipino Mafia.

BOOM! The door flies open. Right on cue, Dolce, the cleaner we've seen across the series, steps inside with her trolley. She is the head of the Mafia! She is followed by The Baby and a Filipino Heavy. The Baby shuts the door and stands watch.

OLLY (CONT'D)

Dolce...

Dolce stalks over to them, wheels on her trolley squeaking --

DOLCE

Oliver.

Jamie looks nervously between them.

DOLCE (CONT'D)

(in Filipino)

Is this him?

She nods to the Heavy, who bounds over and GRABS Jamie --

JAMIE

GET OFF! WHAT ARE Y--

OLLY

NO! PLEASE --

Dolce takes her time, putting on a pair of plastic gloves.

OLLY (CONT'D)

Dolce - please. You've got it wrong.

She ignores him, retrieving a small box.

DOLCE

Do you know what's the most destructive thing on any vessel?

Jamie looks to Olly.

DOLCE (CONT'D)

A rat. And you know what happens when a ship has too many rats? It sinks. I keep things clean. But still, a rat will find his way, and it's my job to take care of it.

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The box is a mousetrap. She opens a lid on the box and pulls out a dead rat. She dangles it in front of Jamie. He tries to maintain a brave face but is suddenly very pale.

DOLCE (CONT'D)  
The traps Velorum use. They're  
"humane". A temporary solution.

She places the rat back in the box.

DOLCE (CONT'D)  
I provide a permanent one.

She produces a claw hammer. Jamie tenses, *fuck* --

JAMIE  
Listen, whatever you think I --

The Heavy tightens his grip on Jamie and pushes him against the sink. He takes one of his arms, holding it down on the counter.

JAMIE (CONT'D)  
PLEASE!

DOLCE  
Number one rule on The Sacramentum -  
don't rat.

She hovers the hammer over Jamie's trembling hand. Smiles. And raises it up high, readying to crush him.

JAMIE  
Please...!

OLLY  
HE DIDN'T RAT ABOUT THE  
DRUGS! The police are here  
about Danny.

THE BABY  
Danny?

Dolce freezes.

OLLY  
He didn't die how they're saying...  
(beat)  
He thinks I killed him.

*Killed?* Dolce looks to The Baby. News to them. Dolce lowers the hammer.

DOLCE  
(in Filipino)  
Why do you care what he thinks?

Dolce looks to Jamie who is clearly invested. It doesn't take a genius to see there's something between him and Olly. She smirks, almost endeared by them, and gestures for the Heavy to let go. Jamie is breathless.

DOLCE (CONT'D)

Olly is a good boy. We only asked him to frighten Little Miss Peroxide. And Danny, not us, not our style.

Olly helps Jamie up - *I told you.*

DOLCE (CONT'D)

It's your lucky day, Oliver. You're off the hook. I wanted to tell you myself. The policewoman is leaving.

Olly is winded with tearful relief. He looks to Jamie who is horrified! How can she be leaving!?!

44 OMITTED 44

45 **INT. DRESSING ROOM - THEATRE - NIGHT** 45

Sophia is sat alone in the dressing room. We see Cormac's eyes peering out through the door.

Knock, knock.

SOPHIA

Yeah.

Knock, knock.

SOPHIA (CONT'D)

Come in.

Knock, knock.

Cormac's POV: Sophia looks to the door and waits for a beat but nobody enters. She cautiously goes over and opens the door. She steps aside and... Sam enters the dressing room.

SAM

What are you so happy about?

SOPHIA

Can I not be happy to see you?

Sophia locks the door. She sits back down, looking him up and down - liking what she sees.

SOPHIA (CONT'D)

Could you not find tighter trousers?

Cormac winces. Not keen on where this is heading. She kisses him. He picks her up and places her on the table. She laughs into him as they begin undressing each other.

Cormac shuts his eyes... wait... hang on... he opens his eyes and leans forward into the light... spotting something...

46

**EXT. SIDE OF SHIP - NIGHT**

46

Vivian sits alone on the bottom step of a staircase at the side of the ship. She's finished working the Captain's Ball and breathes in the fresh air expansively.

That same creeping POV approaches her from behind... closer and closer...

LILY (O.S)

Ahoy.

Lily steps out, wearing the Captain's hat, holding Champagne.

VIVIAN

You're going to get me flogged!

LILY

Do you think they'll let me watch?

The POV darts away, interrupted by Lily?

Lily plonks the hat on Vivian's head and sits next to her.

She hands her the bottle of Champagne.

47

**INT. DRESSING ROOM - THEATRE - NIGHT**

47

Sophia and Sam are now long gone. Cormac sits in the wardrobe looking a little traumatised. We can hear the SOUND of Hamish singing at the Captain's Ball in the distance.

Rosie enters, removing her wig. She sits down at a dressing table and holds her head in her hands. She looks to a picture of Cher stuck to the mirror - what would Cher do?

CORMAC (O.S)

(whispered)

Rosie...

Rosie sits up, looking at the Cher photo. What the hell!?

CORMAC (O.S.) (CONT'D)

Rosie!

She turns around, looking about the room. Where is he?

ROSIE

Cormac?

CORMAC (O.S)

Over here! In the wardrobe.

ROSIE

Why are you in a wardrobe?

CORMAC (O.S)

I need to talk to you.

ROSIE

...why are you in a --

CORMAC (O.S.)

Could you just let me out? I can explain.

She goes to the wardrobe but stops...

ROSIE

No.

CORMAC (O.S.)

What!?

ROSIE

I don't want to hear more lies.

CORMAC (O.S.)

Rosie. Listen. Please. Yes, I've lied to you, okay. I have. A lot.

She folds her arms - *I knew it.*

CORMAC (O.S.) (CONT'D)

Like... I'm 6'4 not 6'5. I can't swim to save me life. The Edge isn't my Uncle and I've never actually drunk the blue liquid from inside a magic 8 ball. I know I'm the gobbiest of gob-shites, for real, I can't help myself. But you. Us. It's real. It's the most real thing I've ever known in my whole life and I don't want to lose it. I can't lose it. I need you. Honest. Forget Jamie. Forget the money.

He slips a Velorum ID card through the wardrobe doors. It's Jamie's crew photo with Cormac's name.

ROSIE

What's that?

She looks at the card, confusion turning to surprise.

CORMAC (O.S.)

I'm crazy about you Rosie. You're dead-on. You are everything. I -- are you going to make me say it?



She unlocks the wardrobe and opens the doors. He's grinning. He does look crazy. And he means every word. He steps out, sheepish and...

...she pulls him into her, hugging him tight.

48

**EXT. SIDE OF SHIP - NIGHT**

48

Vivian laughs, Lily is really lifting her spirits --

VIVIAN  
Every year?

LILY  
As long as I can remember. Well, not this ship, but cruises, yeah. My Mum can't get enough. They've all blurred into one big, fake, tragicomic dissimulation.

VIVIAN  
I'd start packing if I were you.

LILY  
Why?

VIVIAN  
This one is going to be cut short.

LILY  
Do you know something I don't?

Vivian looks up at the night sky, changing tac --

VIVIAN  
Where are the stars? There are no stars...

LILY  
Light pollution.

Lily caresses Vivian's star wrist tattoo.

BANG! Vivian jumps! Lily laughs.

Fireworks SOAR from the ship up into the sky.

LILY (CONT'D)  
Midnight.

VIVIAN  
It's over...

Bittersweet relief washes over Vivian. It's done --

VIVIAN (CONT'D)  
Just when things were getting interesting.

Vivian turns her head to face Lily, who looks back. They hold each other's gaze, both nervous. Vivian kisses her.

49

**INT. KITCHEN - CREW DECK - NIGHT**

49

A back kitchen away from the ballroom where tables are piled up with dirty plates. Jerome and Lauren are washing up. He necks a half drunk glass of red and takes her hand. He spins her in time with the SOUND of Hamish singing. She laughs --

JEROME

We're missing the crew foam party.

She throws some bubbles from the sink at him.

LAUREN

There you go.

That Mystery POV is back, lurking in the doorway.

Jerome takes her in. Fonder by the second --

JEROME

Your fiancé is a lucky man, Lauren.

LAUREN

Daronte? Ha. Dumped me at the airport, didn't he. Said he "couldn't do long distance".

JEROME

What?!

LAUREN

And it was him who suggested I get a job on here. Literally shipped me off. In a weird way you've kind of got to admire his planning.

Her upbeat candor keeps the sadness at bay, but Jerome can see she's hurt.

LAUREN (CONT'D)

(yawning)

I need my bed.

JEROME

Go. I'll finish up.

LAUREN

Are you sure?

JEROME

Go! Before I change my mind.

She gives him a tiny peck on the cheek. They look at each other, both aware something might be stirring between them.

The POV hides behind the doorway as Lauren leaves.

LAUREN  
Goodnight, Jerome.

The POV follows Lauren down the corridor.

50 **INT. I-95 CREW CORRIDOR - NIGHT**

50

Detective Martinez, with two Security Guards pushing Danny's body on a stretcher, heads to catch her ride home. Jamie runs up behind her --

JAMIE  
I was wrong! Where are you going?

MARTINEZ  
The situation is under control.

JAMIE  
*The situation* is very much not under control -- the situation is completely fucked. It wasn't Olly. The killer is still out there!

Martinez continues away. Jamie follows, desperate --

JAMIE (CONT'D)  
She was my sister.

Martinez stops. *What!?*

JAMIE (CONT'D)  
Pippa Walsh was my sister. My name isn't Cormac, its Jamie and I came on here to find her -- to find out what happened to her.

She looks quietly impressed at his nerve.

JAMIE (CONT'D)  
Please. I'm begging you. More people are going to get hurt.

51 **INT. KITCHEN - CREW DECK - SAME TIME**

51

Jerome hums to himself as he washes up. The POV approaches him from behind. He senses someone is there, but before he can turn, a plastic bag is pulled over his head. He fights but is quickly dragged down to the ground with force.

52 **INT. I-95 CREW CORRIDOR - SAME TIME**

52

Martinez looks guilty for a beat before continuing down the corridor. Jamie follows, frantic, speed-talking at her --

JAMIE

She was involved in drugs on here --  
do you know they're all in on it!?  
There's a drugs war going on. The  
Officers and the Filipinos. And  
Pippa was blackmailing someone, one  
of the Officers --

(beat)

This ship. It corrupts. It destroys  
people. The Pippa I'm hearing about  
wasn't the one who came on here.

MARTINEZ

Then you'd better watch you don't  
sail further than you can row back.

She heads through a set of double doors that swing shut in  
his face. His jaw is clenched, furious but determined.

Through the window on the doors he spots a figure in the in  
the distance. It's Pippa. She gazes solemnly at him. A Crew  
Member passes by her and WHOOSH she's gone...

He holds his face for a beat in exhaustion.

OUT ON Jamie, steamrolled by the day from hell.

53 OMITTED 53

54 **INT. JAMIE'S CABIN - CREW DECK - NIGHT** 54

Jamie enters his cabin, emotionally drained. Cormac, coy, is  
sat on the bed next to Vivian, who is wincing at Jamie. *He  
looks at them - oh god, what now!?*

CORMAC

Alright, shagger!

SOUND of the toilet flushing. Jamie's eyes widen - who the  
hell is that!? Rosie enters from the en-suite --

ROSIE

Hiya! So, you're Jamie. Or should I  
call you Cormac?

Jamie looks to Cormac, apoplectic.

VIVIAN

Go on, tell him.

Jamie looks deeply unimpressed, death glaring Cormac.

CORMAC

You are gonna' jizz your pants when  
I tell you who I've found. Yer' man  
Pippa was sextorting. The Officer  
you think might have....

(MORE)

CORMAC (CONT'D)  
(proudly)  
I found him.

FLASHBACK TO:

55      **INT. DRESSING ROOM - BALLROOM**      55

FLASHBACK to earlier when Cormac was watching Sam and Sophia going at it. The moment something caught his eye --

Cormac's POV:

Sam has the small fish tattoo on his inner thigh. It was him. He was the one Pippa was blackmailing.

BACK TO:

56      **INT. JAMIE'S CABIN - CREW DECK**      56

Jamie, dazed, looks to Vivian who half-smiles encouragingly. Cormac is pleased with himself.

VIVIAN  
Sam. The guy in the photo is Sam.

Jamie stares off with a renewed look of determination.

JAMIE  
We've got him.

57      **INT. MYSTERY SPACE - NIGHT**      57

Jerome sprints down a darkened corridor. Almost pitch black darkness. He falls over, looks back and quickly picks himself up. He pushes through a hanging plastic sheet. It looks as if the space was due to be decorated perhaps.

He tries a door but it's locked. He keeps moving, looking back for whoever it was that brought him here.

He cries out to anybody who can hear --

JEROME  
HELP ME!! PLEASE!

He runs into the pitch black and tries another door. It opens into a dark room --

58      **INT. ROOM - MYSTERY SPACE - NIGHT**      58

Jerome looks around frantically, confused (we don't see the room. It's dark and we're keeping TIGHT ON him). Where the fuck is he!? He hides behind the open door.

