

CHOW

by  
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INT. SUBURBAN HOUSE, BEDROOM - MORNING

A 12 year old boy, ELLIOT, is sat on his bedroom floor, holding a gun-shaped console controller. With apparently little movement, minimal effort and certainly no attempt to aim, he is blasting enemies with aplomb. Bored, but still accurately shooting, his eyes run to the overflowing rack of DVDs beside him. Above them on the wall are film posters for John Woo's Hard Boiled and Walter Hill's Southern Comfort. His non-shooting hand is moving a coin across the back of his fingers with outstanding speed and dexterity.

SHARON (O.S.)  
(Shouting)  
He's here.

Elliot looks out the window where a Ford Galaxy people carrier has pulled up. Unseen, still shooting at the screen, he watches the driver, his dad, TOM, dismount.

EXT. SUBURBAN HOUSE - CONTINUOUS

Tom scans the front of the house nervously, takes a deep breath and then walk towards the door.

INT. SUBURBAN HOUSE, BEDROOM - CONTINUOUS

Elliot turns up some music to drown out all other noises and returns to his game.

INT. SUBURBAN HOUSE, HALLWAY - MOMENTS LATER

SHARON, Elliot's mum, and Tom's ex-wife, is leaning in to the lounge door-frame, cradling a cup of tea. Tom is stood just inside the door, moving from foot to foot uncomfortably.

SHARON  
I know he heard me.

She takes a swig of her tea.

TOM  
You look well.

She doesn't look well, she looks sensational, but she's not getting involved in this conversation. There is still no sign of Elliot. She sighs, walks in to the kitchen and smacks the fuse box switch, tripping every fuse in the house. This kills every light, and instantly mutes the music upstairs.

SHARON  
Just look after him, yeah?

INT. FORD GALAXY - MORNING

Tom is driving. There is silence in the car. Elliot breathes on the passenger-side window and writes backwards in the condensation. From outside the car it reads "Help Me".

TOM

Did you bring any music?

Elliot looks at his father. He knows this is a placatory offer. He is not ready to be placated. He is, however, ready to listen to his music and end this hideous silence. He rifles through his rucksack and pulls out a CD. He puts it on. A loud, shouty, girl/boy band come yelling over the speakers. Tom winces.

ELLIOT

I'd have more if you'd let me bring my iPhone.

TOM

No phones. We agreed.

ELLIOT

I didn't. You said.

Even with the music on the silence is creeping.

TOM

What are they called?

ELLIOT

Loud Shouty Girlboy.

TOM

Really?

ELLIOT

(Scoffing)

No.

TOM

That would have been clever.

Elliot pulls up his hood and leans in to the window to go to sleep.

EXT. MOTORWAYS - DAY

The car is travelling at an even pace along the M1, then on to the M6. The scenery changes. They are heading North.

## INT. MOTORWAY SERVICE STATION - AFTERNOON

Father and son are sat either side of a moulded plastic table, in a service station food court. Tom is drinking a coffee, while Elliot is eating chips and staring at the TV screen in the distance. Tom clicks his fingers to get Elliot's attention.

ELLIOT

We staying in a hotel tonight?

TOM

This is a camping holiday.

ELLIOT

We pitching on the hard shoulder?

TOM

Do you need the toilet?

ELLIOT

Jesus Dad, I'm not a child.

TOM

Don't blaspheme.

## INT. FORD GALAXY - LATER

ELLIOT

You could have filled up when we got burgers.

TOM

The light hadn't come on then. Anyway there's another one in three or four miles.

ELLIOT

Banana?

TOM

No. Thanks.

Beat.

TOM (CONT'D)

We stopped because you said you needed food.

ELLIOT

I did.

TOM

But now you have these.

ELLIOT

Yeah?

TOM  
You said you needed cash.

ELLIOT  
And? Dad, petrol.

They are in the wrong lane and have missed the turn-off.

TOM  
Fuck. That's your fault. Did you nick them?

ELLIOT  
Did I nick them?

TOM  
Simple question.

ELLIOT  
No.

TOM  
Show me.

ELLIOT  
What?

TOM  
The bananas.

ELLIOT  
They're just normal bananas.

TOM  
There's a tag.

He reaches to grab them, but Elliot pulls them out of his range. Tom snatches again and the whole car swerves a little. A car behind beeps at him. Tom is fuming at this point. He slows down.

TOM (CONT'D)  
Give them to me. NOW.

Elliot doesn't dare push it any further and is handing over the bag. Meanwhile, the car that has beeped, a Land Rover, pulls alongside. The driver is frowning.

TOM (CONT'D)  
(Flicking the V)  
You can fuck off and all.

The other driver doesn't take well to this. He speeds up and then veers across in front of them, braking hard. They are forced to slow down.

TOM (CONT'D)  
 (Yelling)  
 Maniac.

The Land Rover stays in front of them, crawling along. Tom moves to the inside lane, and starts passing the SUV. The Land Rover speeds up alongside them.

ELLIOT  
 Dad. He's not backing off.

Tom sees a junction and at the last minute veers off. The Land Rover follows.

TOM  
 Bollocks. Left or right?

ELLIOT  
 Sorry?

TOM  
 At the roundabout.

ELLIOT  
 (Hopefully)  
 Left.

They head left. The Land Rover is close behind them. The petrol needle is hovering towards empty.

ELLIOT (CONT'D)  
 He's faster than us?

TOM  
 Much.

ELLIOT  
 What are you going to do? Dad?

TOM  
 (Thinking)  
 I don't know. Okay. Right. I'll pull in to someone's driveway. He won't follow us. He'll think it's ours. There.

They turn on to a subsidiary road. The Land Rover continues on.

ELLIOT  
 This isn't a driveway.

TOM  
 He may not have noticed.

They both look around. The Land Rover reverses back in to view.

ELLIOT  
Is he going to kill us?

TOM  
(Shocked)  
No. Of course not. No.

ELLIOT  
What then?

Tom puts his hand on Elliot's shoulder and smiles at him. Then he steps out of the car and walks towards the Land Rover. Elliot gets out and stands by the car. The Land Rover driver, DAVE, steps out of his vehicle.

TOM  
Listen Mate,

DAVE  
I ain't your mate.

TOM  
There's been a misunderstanding. I'm here with my kid.

DAVE  
I'm going to punch you.

TOM  
What?

DAVE  
Punch. You.

TOM  
Oh.

DAVE  
You pissed me off, so I'm going to punch you, because I'm angry, and bigger than you. You'll take it like a man and then we all go about our business.

TOM  
In the face?

DAVE  
That seems proportionate.

TOM  
Does it?

DAVE  
It doesn't need to be awkward. Son, you get back in the car.

Elliot looks. Tom nods. He gets back in the van. He looks in the rear view mirror. His dad is walking slowly towards the other man. He looks down at the bananas at his feet and slowly and silently reopens the door.

CUT TO:

EXT. COUNTRY LANE - MOMENTS LATER

Tom is leaning against the bumper of the Land Rover, bleeding from his nose in to a handkerchief. Dave is stood over him.

DAVE  
Do you mind?

TOM  
Eh?

He realises Dave is asking him to move off the bumper, as he wants to leave.

TOM (CONT'D)  
Your handkerchief?

DAVE  
Keep it.

TOM  
Cheers.

He walks back and sits in the car beside Elliot.

TOM (CONT'D)  
Sorry.

ELLIOT  
He's bigger than you. Much bigger.

TOM  
It's not the way the world works kid.  
Not usually.

ELLIOT  
Nobody gets away with that stuff you mean?

TOM  
(Looking at the  
handkerchief)  
I guess some do.

ELLIOT  
Or not.

Elliot looks around. So does Tom.

INT. LAND ROVER - CONTINUOUS

Dave is trying to get the engine to ignite. No joy.

DAVE  
(Talking to the jeep)  
You piece of shit.

CUT TO:

INT. FORD GALAXY - CONTINUOUS

TOM  
What did you do?

ELLIOT  
Me?

TOM  
What did you do?

ELLIOT  
Have you ever seen Beverly Hills Cop?

TOM  
Yes.

Elliot opens the door.

ELLIOT  
I've got to pee.

TOM  
Wait.

He disappears in to the bushes.

EXT. COUNTRY LANE - CONTINUOUS

Dave is rooting around under the bonnet of the Land Rover.

TOM  
Can I help?

DAVE  
You know anything about these?

TOM  
Where the wiper fluid goes.

Dave shakes his head. Tom, realising this is a dismissal, walks back to the van. Dave watches him get in and picks up his phone.

INT. OFFICE - DAY

A man is on the phone, with his back to camera. We can only see the top of his bald head, and hear his gravelly voice.

ARCHIE

Of course we don't fucking have R  
bloody A fucking C cover. And why  
aren't you on the bleeding motorway?

He listens.

ARCHIE (CONT'D)

You fucking moron. You're not meant to  
draw any attention to yourself.

CUT TO:

EXT. COUNTRY LANE - CONTINUOUS

DAVE

They've no idea. They're not a  
problem.

CUT BACK TO

INT. OFFICE - CONTINUOUS

ARCHIE

And if they become one?

EXT. COUNTRY LANE - CONTINUOUS

DAVE

They won't.

INT. OFFICE - CONTINUOUS

ARCHIE

If they do?

He listens.

ARCHIE (CONT'D)

You'll kill them.

Listens again.

ARCHIE (CONT'D)

Fucking say it.

EXT. COUNTRY LANE - CONTINUOUS

DAVE  
I'll kill them.

A twig snaps, drawing his attention. He peers through the bushes. He sees nothing. Elliot is crouched down, suddenly fearful for his life.

DAVE (CONT'D)  
How long will the van be?

INT. FORD GALAXY - DAY

Elliot silently gets back in.

TOM  
That took a while.

ELLIOT  
Dad, can we go?

TOM  
(Looking out the back window)  
Hardly.

ELLIOT  
(Pointing down the lane they're on)  
That way?

TOM  
Doubt it.

ELLIOT  
Can we try?

TOM  
We've no petrol.

ELLIOT  
He said on the phone he's going to kill us.

Tom laughs. He looks at his son, looks in the mirror and then stops laughing.

TOM  
Not funny.

ELLIOT  
He didn't know I was there.

Tom looks slowly around and makes eye contact with Dave. He smiles at him. Dave scowls and turns back to his engine.

TOM  
He was probably fooling around.

ELLIOT  
We need to do something.

TOM  
Okay. Em. Right. When I say go, open  
your door and we'll run for the  
forest.

Elliot reaches in to the back and gets his father's  
backpack

ELLIOT  
We're an easier target together.

TOM  
Oh.

Elliot is transferring things from his bag in to the  
other one.

ELLIOT  
If we split, and head in opposite  
directions we can meet beyond the tree-  
line.

TOM  
That's good.

ELLIOT  
And Dad?

TOM  
Yes?

ELLIOT  
Run in a zigzag. You're less likely to  
be shot.

EXT. COUNTRY LANE - CONTINUOUS

Dave, who is staring at the engine, hears a sound from  
behind him. He turns, but sees nothing. Then he hears a  
crunch from a bit further away. He runs to the front of  
the Galaxy. It's empty. He sees a flash of someone  
towards the tree-line.

DAVE  
Fuck.

He runs back to the Land Rover and pulls a gun out of  
the glove compartment. He then sprints towards the area  
of the forest where he saw the flash.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot watches Dave running away from him through the foliage. He walks in to a clearing, which moments later Tom stumbles in to. Tom is about to speak, but his son puts a finger to his mouth and shakes his head furiously, he then points deeper in to the forest. They start moving, fast.

TOM  
(Whispering)  
We could just wait them out.

ELLIOT  
Like Custer at Little Big Horn?

TOM  
Who's teaching you history?

ELLIOT  
Mister Rogan.

Elliot halts. He reaches down to the earth and grabs bits of soil and leaf, which he rubs on himself.

TOM  
Custer was wiped out.

ELLIOT  
I know.

TOM  
Oh. You don't think waiting's a good idea?

ELLIOT  
Ever seen a movie where that worked?

TOM  
You're basing all this on films?

ELLIOT  
Where do you think I got the zigzag tip?

TOM  
Does mum let you watch a lot of movies?

ELLIOT  
Sssshhh.

They crouch down.

CUT TO:

EXT. FOREST EXTERIOR - CONTINUOUS

DAVE  
(shouting)  
That was a really stupid idea. We  
could have all gone our own way.

Dave hears movement from the bushes and shoots. A  
rabbit bounces out.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot is watching Dave. He sees him head back towards  
the Land Rover and smiles. He then turns around.

ELLIOT  
Dad.

Tom is lying on the ground, crying, holding his hip.

ELLIOT (CONT'D)  
How bad?

TOM  
Bad.

Elliot rips the clothing away.

ELLIOT  
We've got to cut the bullet out.

TOM  
Learned medicine from a movie?

ELLIOT  
(Shrugs)  
TV Box-set. Same diff.

TOM  
You have surgical tools?

Elliot picks up a stick from the ground.

TOM (CONT'D)  
Going to whittle a scalpel?

ELLIOT  
It's to bite on.

Elliot starts rooting through Tom's rucksack. He pulls  
a hip flask from the bag and a knife.

TOM  
Bite on? You're going to cut in? With  
what?

Elliot holds up the knife. It's a dinner knife. Not very sharp.

ELLIOT  
Start biting. If you scream you give us away.

TOM  
This is ridiculous. You're twelve.

ELLIOT  
What's the Land Rover's Reg?

TOM  
Why?

ELLIOT  
What is it?

TOM  
How would I know?

ELLIOT  
AR03 6GS.

TOM  
Your eyesight's fine.

ELLIOT  
I can't see it. I remember it.

TOM  
I'd know if you had photographic memory.

ELLIOT  
Would you?

Beat.

ELLIOT (CONT'D)  
You know how many operations I've seen on TV?

TOM  
Hundreds?

Elliot pours the hip flask over the knife, his hands and for good measure a little bit over his Dad's hip.

EXT. COUNTRY LANE - CONTINUOUS

Dave looks up as he hears Tom's scream rack the air.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot has forced the wooden gag in to his father's mouth.

ELLIOT  
Just one. Hospital dramas make me  
squeamish.

Tom's eyes widen.

ELLIOT (CONT'D)  
But I remember it well. Stop  
squirming.

He inserts the knife in to the wound.

ELLIOT (CONT'D)  
Jeepers. Lot of blood.

His dad's eyes are rolling in to the back of his head.

ELLIOT (CONT'D)  
Dad. Dad. Stay with me. Dad. Mum's  
started seeing someone new.

Tom's eyes focus again.

ELLIOT (CONT'D)  
(To himself)  
Cool, there's the bullet. Tweezers?

He rips a bit off his dad's shirt, places it over the wound and tightens it using his Dad's belt.

ELLIOT (CONT'D)  
He seems nice. Always brings me  
something.

He starts going through the rucksack again.

ELLIOT (CONT'D)  
(absentmindedly)  
Asked me if I want to start calling  
him Dad.

He remembers who he's with.

ELLIOT (CONT'D)  
'Course I said no.

He finds a spoon. He takes the wooden gag from his father's mouth and pours some whiskey in. He then puts the gag back.

ELLIOT (CONT'D)  
Sharp sting.

He then inserts both bits of metal in to the wound. Tom faints.

EXT. FOREST EXTERIOR - CONTINUOUS

DAVE  
(Shouting)  
There's more on their way. Come out now and we'll work it out, I can let you go, say you escaped.

He waits for some sort of reply. None comes.

DAVE (CONT'D)  
(Moving towards the tree-line)  
Stupid.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot is finely balancing the bits of metal in the wound. He looks up at where Dave is coming from and continues on. He is about to lift the fragment when he hears the tree-line crunching and distractedly drops it back in again.

ELLIOT  
Bugger.

CUT TO:

DAVE  
I hate nature. I'd make all of this in to a huge car-park. Multi-storey. I'd find you in a car-park. I'll find you in here too.

CUT BACK TO:

Dave's voice is moving further away. Elliot has managed to clutch the bullet again and successfully removes it. He then moves the bandage back down over his father's wound and tightens the belt. The voice grows closer.

CUT TO:

DAVE (CONT'D)  
Which is why I had to eat the mouse.

CUT BACK TO:

Elliot is trying to wake Tom. Dave is getting closer. Elliot then attempts to drag his father to better cover. He's not strong enough. He looks at their surroundings and starts grabbing handfuls of leaves, which he drops over his Dad.

Dave's voice is growing steadily closer. As the leafy sarcophagus is completed Tom wakes up, his eyes peering out of the cover. Elliot does a shushing signal and then darts behind a trunk, just before Dave walks in to the clearing.

DAVE (CONT'D)

(shouting)

I'm meant to be taking my Missus to the cinema tonight. D'you know how much grief you've caused? Any idea? Cinema tickets these days? I could make the thing for less.

His foot kicks against something. It's Tom.

DAVE (CONT'D)

Alright mate?

TOM

Been better.

DAVE

It's about to get worse.

There is a polite cough behind him. He spins. Elliot swings a branch towards his face, which Dave brings up a arm to parry, but at the last moment Elliot diverts the trajectory and brings it against Tom's ankles. This drops him to the ground howling. Elliot immediately re-grips the bat and smacks it in to Tom's testicles, doubling him over, loosening his grip on the pistol, and then, with a final flourish, Elliot smacks him on the head. Dave's head lolls for a moment before he passes out.

ELLIOT

We need to move.

TOM

I can't. Go without me.

ELLIOT

This is the Lake District, not Basra.

TOM

You going to carry me?

Elliot walks over to his Dad, cradles him under his arms and tries to drag and lift him again. Tom cries out in pain. Elliot knows this is fruitless.

TOM (CONT'D)

You've got to get out of here. Go without me.

Elliot picks up Dave's gun and walks away in to the surrounding tree-line. Tom is rather disconcerted.

TOM (CONT'D)

Oh. Okay. You are leaving me here.

He stares at the supine Dave. There is a rustle of trees and Elliot comes back in to view dragging some large branches.

TOM (CONT'D)

I said leave me.

Elliot walks over to Dave, warily goes through his pockets, finds the Land Rover key and then walks out of the clearing again.

EXT. COUNTRY LANE - CONTINUOUS

Elliot walks up to the Land Rover, pops the back and searches around. He finds some lengths of tow rope and a garden shears. He then sees another box. He has a look inside and his eyes widen. He takes the box out, puts it through an opening in the hedgerow, and then obscures it. He removes the banana from the exhaust, jumps in to the driver's seat of the Land Rover and tries the key. It still won't start.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot is cutting a length of tow rope which he uses to tie Dave to a tree. He then sits down and starts tying logs together in an A-Frame.

TOM

Learn those knots from films too?

ELLIOT

Cubs.

TOM

I didn't know.

Elliot stops tying.

ELLIOT

Stopped after a year. I hate learning in my spare time. I'm supposed to be forgetting school, not topping up.

TOM

But you learn off TV right?

ELLIOT

You need to keep your energy.

TOM

Telling me to shut up?

Elliot turns back to the gurney.

TOM (CONT'D)  
 You never blamed your mum for us  
 breaking up.

Elliot continues tightening the ropes. Just as it  
 appears he hasn't heard the comment he answers.

ELLIOT  
 I never blamed you either. She did. I  
 just live with her.

He finishes the gurney and lays it beside his Dad. His  
 father tries to shuffle over, but this hurts too much.  
 Elliot lifts Tom's legs and slides the cross stanchion  
 underneath. He then pulls his father's torso on to the  
 frame. His Dad screams out with pain. Elliot then  
 manages to lift the head of the A-Frame and starts  
 dragging it, away from the cars.

TOM  
 The road.

ELLIOT  
 We don't know how close his friends  
 are. And he doesn't know what's down  
 there.

TOM  
 Nor do

He is cut off, as the gurney bounces through a rut on  
 the ground, and makes him scream in pain and then pass  
 out.

CUT TO:

INT. FOREST INTERIOR - EVENING

Tom comes to. The sky is darkening. He looks at the mud  
 dragging behind him.

TOM  
 We're leaving tracks.

ELLIOT  
 Yes.

TOM  
 (Spotting other tracks)  
 We're going around in circles?

ELLIOT  
 Yes.

TOM

Oh.

Elliot drags the gurney back down tracks that have already been made. He then drags Tom off in another direction. After a few metres he walks back with a branch and starts erasing traces of where they forked off.

EXT. FOREST INTERIOR - CONTINUOUS

Something vibrating in Dave's pocket wakes him. He shuffles about and the phone falls on to the ground. He can do nothing. There is pure fury on his face.

EXT. FOREST TRAIL - CONTINUOUS

The gurney traps in another rut. Tom inadvertently lets out a low growl.

ELLIOT

I can't see.

TOM

We should stop.

ELLIOT

YOU need attention. WE need distance.

He thinks on the problem.

ELLIOT (CONT'D)

Okay I'm going to hide you.

TOM

Better than last time?

ELLIOT

I wanted him to find you.

TOM

Oh.

ELLIOT

I'll be back right away. I promise.

He starts to bury his father again, under fallen tree trunks that shouldn't be in anyone's path.

TOM

That smell.

ELLIOT

Sheep shit. I want to put them off the track.

TOM

It works.

ELLIOT

I'm Oscar Mike.

He runs in to the darkness.

TOM

Wait.

There is a short pause and Elliot runs back.

ELLIOT

What? Are you okay?

TOM

What does Oscar Mike mean?

Elliot starts moving away again.

ELLIOT

You've time to think about it. It might keep you alert.

And then he's gone.

TOM

Wait.

Elliot returns again.

ELLIOT

Fuck's sake. On the move. It means 'On the Move'.

TOM

No, I just wanted food from the rucksack. Please don't swear.

ELLIOT

Sorry.

Elliot hands him a Snickers. He is about to run off again.

TOM

How will you know where to go?

ELLIOT

See those stars like a W?

TOM

That's an E.

ELLIOT  
They're Cassiopeia. The North Star is  
exactly between them and the Big  
Dipper.

TOM  
Cubs?

ELLIOT  
Who wants to be a Millionaire.

Elliot runs away.

EXT. DEEP FOREST - CONTINUOUS

Elliot runs through broken branches and leaves. Some  
smack off his face, and at one point he trips and lands  
in some mud. As he picks himself up he looks like what  
he is, a little boy, lost. However, he steels himself  
and carries on.

INT. MERCEDES - NIGHT

The car is travelling along a country road. The Land  
Rover looms up in to it's headlights and it stops.

EXT. COUNTRY LANE - CONTINUOUS

Two men get out of the Mercedes and walk around in to  
the headlight's beam. They are RODNEY, Anglo-  
Caribbean, built like a Jamaican Incredible Hulk and  
DECLAN, a wiry Dublin-born psychopath. Rodney bends  
down and picks up a banana which he shows to Declan.  
Declan is on the phone. He hangs up.

DECLAN  
Dozy cunt isn't answering.

RODNEY  
Better find him then.

DECLAN  
That's a big fucking forest.

RODNEY  
I can see that. With my eyes.

Declan walks up to the bigger man, apparently fearless.

DECLAN  
And that kind of sarcasm, Rodney, can  
turn those lovely hazel brown eyes a  
bright bloody red.

EXT. DEEP FOREST - NIGHT

Elliot has stopped running. He looks ready to cry. He wipes away tears that may have been about to fall. He rubs his eyes again. There is a light in the distance. It's not straight ahead. He draws an 'x' on the bark of the two trees that indicate where it deviates from his route and then heads cautiously for the light.

EXT. FOREST INTERIOR - NIGHT

DAVE

Over here.

Declan and Rodney walk in to the clearing.

DECLAN

They didn't even gag you. Fucking amateurs.

He walks over to Dave, and suddenly smacks him excessively hard across the face.

DECLAN (CONT'D)

That's from the Boss.

He then starts to undo the ropes. Dave gets up and Declan starts to walk away. Dave is much bigger than Declan.

DECLAN (CONT'D)

And this...

He spins around and punches Dave square in the face

DECLAN (CONT'D)

Is from me. You stupid cunt.

Dave draws the gun and points it at Declan. Declan walks straight up to the barrel.

DECLAN (CONT'D)

If you'd been that handy earlier we wouldn't have this problem.

RODNEY

There's blood here.

DECLAN

You winged the kid?

RODNEY

Or the Dad.

DECLAN

You suggesting that Dave here was subdued by a kid, who then took his Dad on the run?

RODNEY

Nope.

DECLAN

How old is the kid Dave?

DAVE

Twelve. Ish.

DECLAN

You suggesting that Dave was overpowered by a 12 year old kid? That we're dealing with the Bruce fucking Willis of adolescence?

RODNEY

Nope.

DECLAN

The Arnie shitting Schwarzenegger of year 6?

RODNEY

Nope.

DECLAN

That's not what happened, is it Dave?

DAVE

Nope.

DECLAN

Because, if it was,

He walks around the clearing and then right up to Dave.

DECLAN (CONT'D)

If it was, things would be entirely different. We're not dealing with the Chow Yun Fat of Cub Scouts are we Dave?

Dave wavers with his answer.

DECLAN (CONT'D)

Because that would be bad. Bad for you. Anyway, where's the package?

DAVE

In the van.

EXT. FOREST HOUSE - NIGHT

Elliot walks up to the lounge window. There is a Black and White film playing, but no-one apparently watching it. After looking for a few moments, to establish what it is, he walks around the corner to the kitchen window, where he sees an old woman washing some dishes in a sink. He knocks on the window, startling her and causing her to drop a mug on the floor, which smashes.

OLD WOMAN  
(shouting)  
Piss off. Or I'll call the police.

ELLIOT  
Please do. Please help. We need help.  
I need the police.

She stares at him, weighing up his outburst.

SUE  
Come around.

She sidles off towards the front door. Elliot runs around the house again.

INT. SUE'S HOUSE - NIGHT

As Sue walks through her house to the front door she grabs a heavy metal poker, which she twirls in her left hand. She opens the door with her right hand, keeping the poker out of sight.

SUE  
What's this about?

ELLIOT  
This man. He attacked Dad. Shot him.  
My Dad's been shot. I need to call the  
Police.

SUE  
Goodness. I don't have a phone  
darling.

ELLIOT  
You said.

SUE  
You frightened me. I lied to stop you  
attacking me.

Out of Elliot's eye-line, her hand on the poker tightens, and begins to rise.

SUE (CONT'D)  
Come in, tell me what happened, maybe  
I can help.

ELLIOT  
Is there anyone else nearby?

SUE  
Not around here deary.

Elliot is momentarily lost. He starts turning, staring  
in to the dark, evaluating. Sue has brought the poker  
up and is about to remove it from the shadows. Elliot  
has made a decision.

ELLIOT  
(Starting to move away)  
If I bring Dad here, can I, can you  
shelter him? Just until we contact the  
Police.

SUE  
Of course dear.

Elliot runs off.

SUE (CONT'D)  
Be careful.

Beat.

SUE (CONT'D)  
See you soon.

INT. LAND ROVER BOOT - NIGHT

The door opens and moonlight comes flooding in. The  
first thing we can make out is Dave's face.

DAVE  
Oh.

EXT. COUNTRY LANE - CONTINUOUS

DECLAN  
Oh? Oh?

Dave starts rummaging about in the boot. There's not  
much to rummage with.

RODNEY  
What's up?

DAVE  
It's not here.

DECLAN  
 (Nicely)  
 When did you last have it Dave?

DAVE  
 When I pulled in.

Declan has removed his gun surreptitiously.

DECLAN  
 They have it? Eh, Dave?

DAVE  
 This is bad.

DECLAN  
 Dead fucking straight.

INT. DEEP FOREST - CONTINUOUS

Elliot stops running for a moment. He has heard the shots. He restarts at an even faster pace.

ELLIOT  
 Dad.

EXT. COUNTRY LANE - NIGHT

Rodney and Declan stand over Dave's dead body. Declan is smoking.

RODNEY  
 You going to clear that up?

DECLAN  
 Later.

RODNEY  
 And these shoes? They're Prada. Who'll pay to get them cleaned? Blood ruins the leather. Or it did last time.

DECLAN  
 Your accountant should make them tax deductible. Chalk it up as a business expense.

RODNEY  
 You're joking, right?

DECLAN  
 Have you ever heard me crack a joke? Have you Rodney? A joke, mind. Not a witticism, nor a satirical treatise on the state of modern politics, just a straight-to-fuck-forward joke?

RODNEY

Nope.

DECLAN

Right let's go find the fucking kid.

He flicks his cigarette away and moves towards the forest.

RODNEY

The dad you mean.

DECLAN

The kid. Dave is a shit liar. Was a shit liar. And an idiot. The Da's the one that got hit. Explains the stretcher tracks. Otherwise the kid would be carried.

RODNEY

Some kid.

DECLAN

All that fucking PlayStation.

RODNEY

Makes them think they're soldiers.

DECLAN

He'll learn a lot about himself with a real gun stuck in his face.

EXT. DEEP FOREST - NIGHT

Elliot approaches the tree trunks he has left his father under.

ELLIOT

Dad?

There is no reply. He tries again slightly louder.

ELLIOT (CONT'D)

Dad?

He walks up. His father is immobile. He leans in to him.

TOM

Huh?

Elliot jumps back startled.

ELLIOT

I've got somewhere. For now. We've got to move.

TOM  
I'm better off here.

ELLIOT  
You'll die here.

TOM  
I may die if you move me.

ELLIOT  
Do you want something to bite on  
again.

TOM  
How about the rest of that whisky?

EXT. FOREST INTERIOR - NIGHT

Declan is shining a torch along the tracks, which he is slowly following, wielding his gun.

RODNEY  
You're mighty cautious considering  
we're chasing a kid.

DECLAN  
After the state he left Dave in?

RODNEY  
True.

DECLAN  
You're looking at it arse about face.

RODNEY  
Oh?

DECLAN  
He could be 5 or 55. Just treat him as  
a problem, that needs solving.

RODNEY  
Do you ever...nah.

DECLAN  
What?

RODNEY  
Nothing.

DECLAN  
Fucking what?

RODNEY  
D'you ever have qualms about killing  
anyone. A kid, a woman, a friend?

Declan stops. He walks up to Rodney. Just then he withdraws his gun and sticks it in Rodney's face.

DECLAN

Like this?

Rodney nods.

DECLAN (CONT'D)

The sub-text of your question, as I divine it Rodney, is that you're asking do I have a God complex. And the answer is no. I don't. We're all dying my friend.

He leans right in.

DECLAN (CONT'D)

It's inevitable. I'm just playing with the chronology a little. This is an overpopulated planet. Thousands of people, kids, die every minute. Where would we be as a species if we grieved for every small child. We'd get nothing done.

Declan has withdrawn the gun.

RODNEY

Some people call that psychopathic behaviour.

DECLAN

And if they did that in front of me, I'd shoot the shit out of them. That was a joke Rodney. There you go. I do make jokes. You've converted me. You can laugh. Or was it not funny?

Rodney bares his teeth in a poor imitation of a smile.

DECLAN (CONT'D)

If you get the shot, the kid has to die, yes?

RODNEY

Yes.

EXT. DEEP FOREST - NIGHT

The camera starts very close up on Tom's eyes. They are staring intently, then the pupils widen and then shut tight.

He is being pulled on the stretcher, which is bumping through the rutted forest floor.

After another bang which brings a whimper from his father, followed by more biting on the stick, a close up of Elliot's face reveals he is close to tears. His father spits out the stick.

TOM

El?

ELLIOT

Yeah?

TOM

I need another stick. I've almost bitten through that one. It doesn't taste good.

Elliot rests the stretcher on a tree and searches the ground for a suitable replacement.

TOM (CONT'D)

You're a good kid.

ELLIOT

Dad.

TOM

I just wanted to say it.

ELLIOT

You've been a rubbish Dad.

TOM

I have, haven't I? Your mum

ELLIOT

I meant today. Getting shot.

TOM

Of course. Me too. Is this place much further?

ELLIOT

No.

TOM

Thank Jesus. Any whisky left?

ELLIOT

No.

TOM

I hope they're a drinker.

EXT. DEEP FOREST - NIGHT

Declan and Rodney have come to the part of the forest where Elliot has made the confusing ground markings.

They walk around the full circle. Declan looks puzzled. He walks around it again.

RODNEY

The tracks are deeper here. He's been through them twice.

Rodney starts walking back the way they came. After twenty metres he stops and lifts up some foliage discarded on the ground. Beneath it are more tracks.

DECLAN

How'd you learn this shit?

RODNEY

Jamaican Army.

DECLAN

Fuck off. You've never left this country, apart from a booze cruise to Calais.

RODNEY

Books. I learned from books.

DECLAN

Not any book what I ever read.

EXT. DEEP FOREST - NIGHT

Elliot has reached the trees with the markings on them. He quickly sets about scraping the Xs out. Once again Tom is close to unconsciousness. A drop of blood seeps to the ground.

ELLIOT

Dad, we're here.

TOM

(Slightly groggy)  
Home? At last?

ELLIOT

Dad?

Tom looks up. He recovers his composure. Elliot takes his hoodie off and wraps it around the wound, and then drags the gurney towards the house. As they get closer the front door opens. Sue rushes over to them.

SUE

I wasn't sure you'd come back. I thought maybe somebody was having a joke.

TOM

Thank you.

SUE  
It's nothing deary. Nothing.

INT. SUE'S HOUSE - CONTINUOUS

Tom is on the sofa. Elliot is drawing the curtains.

ELLIOT  
My dad needs water. And antiseptic. Do you have bandages?

SUE  
I think so.

ELLIOT  
Don't let anyone in, if you can.

TOM  
Where are you going?

ELLIOT  
Firstly to lead them away from here.

SUE  
And then?

ELLIOT  
To get help.

SUE  
You could wait them out.

ELLIOT  
They'll keep coming. I've something that they want.

SUE  
What's that?

ELLIOT  
It's safer if you don't know.

He kisses his father on the top of his head and runs out the door. He then runs back in the door.

ELLIOT (CONT'D)  
You don't have anything I could use as weapons?

SUE  
The sharpest thing here is a kitchen knife.

ELLIOT  
That'll do.

SUE  
It's my wedding cutlery.

Elliot stares at her.

SUE (CONT'D)  
Of course, go ahead.

Elliot walks in to the kitchen, pulls out the drawers, places a kitchen towel on the counter and starts putting usable pieces on the towel.

SUE (CONT'D)  
What's the towel for?

ELLIOT  
Stops it all rattling against each other when I run.

SUE  
You've done this before?

ELLIOT  
No. Any rope?

Elliot has gone through to the fridge.

SUE  
None. Certainly not in the fridge.

Elliot pulls out a ketchup bottle.

ELLIOT  
A clothes line?

SUE  
Of course.

ELLIOT  
Out back?

SUE  
Yes.

He is already half way out the back door. Tom is looking at the array of photos on the wall.

TOM  
Your kids?

SUE  
Never had any.

She walks to the back door and sees Elliot slicing and unspooling lengths of washing line.

ELLIOT  
 (Calling to her)  
 My Dad will pay you back for all this.

SUE  
 (quietly)  
 Yes he will.

Elliot packs the washing-line in to the rucksack he has taken, blesses himself and runs off on to the woods. Sue shuts the door and walks back in to the lounge.

SUE (CONT'D)  
 It's not very safe sat in here.

TOM  
 No?

SUE  
 I've got a basement. They'd never look there.

TOM  
 I can't manage steps.

SUE  
 I have a stair-lift.

TOM  
 If you're sure.

SUE  
 I am.

She removes the rug from the centre of the lounge. Underneath it a set of doors are hidden. She lifts the doors and raises a railing out. She then presses a button on the ground and a stair-lift whirs slowly, continuing on to the raised extension railing.

TOM  
 I didn't know they could do that.

SUE  
 I modified it. Now hop on.

EXT. DEEP FOREST - NIGHT

Elliot has just finished brushing out the track marks leading to the house and reached the trees with the markings. He gathers some stones and then loads the heaviest on to the stretcher. He then begins to drag them, judging North by the stars again. After several paces he squirts a bit of ketchup.

DISSOLVE TO:

EXT. FOREST INTERIOR - NIGHT

DECLAN  
Where's he going?

RODNEY  
North.

DECLAN  
Fucking Scotland?

RODNEY  
Just North. He's following the stars.

DECLAN  
Fucking Scouts. Like the Army, without  
guns.

RODNEY  
Like the Irish Army.

Declan can't be sure if this is a jibe or an  
observation and doesn't react.

RODNEY (CONT'D)  
House.

DECLAN  
Track doesn't deviate. There's blood  
there innit?

RODNEY  
Why wouldn't he try?

DECLAN  
There's no power lines. No phone?

RODNEY  
We should check it.

DECLAN  
He's getting away.

RODNEY  
Tracks pretty fresh, and also heavy.  
We'll catch him anyway.

INT. SUE'S HOUSE - CONTINUOUS

Tom is sat on the stair-lift, but has one of the wooden  
struts from his gurney as a crutch which he is using to  
block the entrance.

TOM  
You're sure this is a good idea?

SUE  
It hides you better.

TOM  
Elliot....

SUE  
Is your son.

TOM  
Of course. You're right. It's the  
right thing to do. These doors. The  
back is metal.

SUE  
(Losing patience)  
They used to belong to a World War 2  
bunker. Are you going down or what?

There's a knock on the door. Tom looks alarmed. He  
drops down the wooden obstacle and Sue springs forward  
to set the lift in motion.

SUE (CONT'D)  
(Shouting)  
Who is it?

EXT. SUE'S HOUSE - CONTINUOUS

Rodney is stood in front of the door. Declan arrives  
from around the side.

DECLAN  
(Whispering)  
Couldn't see anyone.

RODNEY  
(To the door)  
Mountain Rescue Ma'am.  
(To Declan)  
I thought I heard voices.

Declan unhooks his gun from his belt.

INT. SUE'S HOUSE - CONTINUOUS

Tom is disappearing slowly.

SUE  
(Shouting)  
One moment deary.

EXT. SUE'S HOUSE - CONTINUOUS

Declan is bridling at the delay.

DECLAN  
I could kick it down.

RODNEY  
And if they're not there?

DECLAN  
We have to kill her anyway.

RODNEY  
No. No we don't. It's better if we  
don't. Less mess. More bodies, more  
questions.

INT. SUE'S HOUSE - CONTINUOUS

Tom's head is finally out of sight. Sue grabs the  
railing and takes it out, placing it on the ground.

SUE  
(Shouting)  
Just trying to find my keys.

She grabs the doors and lets them shut Tom in to  
darkness. She then relays the carpet and heads for the  
door.

EXT. SUE'S HOUSE - CONTINUOUS

RODNEY  
We should check in.

DECLAN  
I haven't had even one fucking bar of  
signal since we left the Land Rover.

RODNEY  
Means the kid can't call for help.

There is the sound of keys in the door. Declan holds  
his gun behind his back. It opens slightly and Sue's  
eyes peer around the corner.

SUE  
How can I help you gentlemen?

DECLAN  
Ma'am we got a distress call from the  
area earlier this evening.

SUE  
It wasn't me.

RODNEY  
A boy and his father.

SUE

Oh dear.

DECLAN

You haven't seen anyone?

SUE

I rarely do. But where are my manners.  
Would you like to come in for a cup of  
tea?

RODNEY

We're in a bit of a rush, but I'd be  
obliged if you have a cold drink.

INT. SUE'S HOUSE - CONTINUOUS

The two men walk in behind her towards the kitchen. Sue  
is hamming up her frailty and moving slowly.

DECLAN

It must be something about the  
acoustics Miss, but I coulda swore I  
heard voices.

SUE

No, dear, you're right.

She stops and turns to him.

SUE (CONT'D)

A man and a boy you say?

RODNEY

Yes.

SUE

Such a coincidence.

DECLAN

Oh.

SUE

I was listening to Radio 4 and that  
was precisely the characters in the  
Play.

The two look crestfallen. She pours and then hands  
Rodney a glass of water.

SUE (CONT'D)

I do hope they're alright.

RODNEY

If you do see anything, anything at  
all, could you possibly call us? I'll  
write my number.

SUE  
No phone deary.

The men exchange looks.

RODNEY  
Perhaps we could call back in the morning?

SUE  
Not too early. I'm a bit of a night owl. I do hope they're okay

EXT. DEEP FOREST - NIGHT

Elliot pulls up the gurney against a tree and sets a piece of washing line low between two trunks. Several paces further on he does the same except much higher. He then ties some of the knives up, linked by more line.

EXT. SUE'S HOUSE - NIGHT

DECLAN  
I didn't see nothing.

RODNEY  
Can't believe he didn't try her.

DECLAN  
You want to split, head back to the van and call the boss?

RODNEY  
There's hills ahead. I'll get signal there. It might need two of us.

DECLAN  
It won't even need one of us.

Rodney turns to him looking confused.

DECLAN (CONT'D)  
Like, I mean, the gun will take care of him.

RODNEY  
By itself?

DECLAN  
Well, obviously it does need one of us to hold it and shoot it like, but really the gun will be doing all the work. Ah, fuck off.

Rodney turns away and keeps walking.

EXT. DEEP FOREST - NIGHT

Elliot is sweating as he pulls the gurney. He pauses in a small clearing. A branch snaps behind him. He spins frightened. It is a fox. It stands and stares at him for a moment.

ELLIOT

Hello boy, girl, whichever. All alone?  
We've got to look after ourselves,  
heh?

The fox lost interest in Elliot the moment he started talking. It's focus is on something else. It dashes back out of the clearing. Elliot waves after the fox.

INT. SUE'S HOUSE - NIGHT

Once she has checked through all the windows and is certain no-one is about she re-opens the cellar trap-door.

TOM (O.C.)

You going to bring the chair back up?

SUE

You're safer down there.

TOM

I should come back up. Where's the  
power for this thing?

Sue slams a button by the door.

SUE

(quietly)  
That's not going to happen.

She then flicks a switch and some halogen strip lights come on in the basement. She walks down the steps. Tom's eyes haven't totally readjusted to the new light sources and he is still squinting.

SUE (CONT'D)

Let me help you. There's a soft chair  
over there.

Tom makes to push her help away, but he hasn't the strength to do it by himself. She is evidently much stronger than he expected, as she seems to take much of his weight while transferring him.

TOM

You medically trained?

SUE

Why do you ask? Oh, the bones.

TOM  
One of those anatomical skeletons?

SUE  
No, they're just remains. Are you hungry?

TOM  
I feel guilty eating while El is out there.

SUE  
I'd eat if I were you.

TOM  
Remains of what?

SUE  
I've got bread, ham. Sandwiches?

She goes over to the pile of bones and starts sweeping them in to a pile using her foot.

TOM  
Remains of what?

She is paying no attention to his question.

SUE  
You need to keep your strength up.

TOM  
Sandwiches would be good.

She walks to the stairs.

TOM (CONT'D)  
What if Elliot doesn't come back?

SUE  
I've had a couple of thoughts.

TOM  
Oh?

Sue walks up the stairs. She goes out of shot and then we hear the sound of the doors being shut. Tom attempts to stand. His brow is sweating. He gets up a few inches and slumps back down. He is trapped.

EXT. DEEP FOREST - NIGHT

Elliot squirts a little more ketchup on the ground. He walks away from it in to the forest and smears ketchup on some leaves. He then puts the rocks in the rucksack, drags the gurney another 100 metres, drops it, and immediately gets to work with the washing line.

EXT. DEEP FOREST - NIGHT

Declan and Rodney are walking along, shining their torches in to the darkness intermittently. Suddenly Rodney falls down.

RODNEY  
The little shit.

DECLAN  
Where?

RODNEY  
A tripwire. He set up a tripwire. And look what he's left on the ground.

Declan ambles over.

DECLAN  
It's only a fucking dinner knife. You'd struggle to cut soup with that. You're annoyed now though, yeah?

RODNEY  
Yes.

DECLAN  
You want to hurt him.

RODNEY  
Very much.

DECLAN  
Whoah. What the fuck is this?

Declan has caught himself on the wire set higher up. Annoyed, he jerks at the wire in an attempt to snap it out of the tree. It seems as though it is snagged. This irritates Declan further and he heaves hard. The wire comes loose and recoils slamming more of the cutlery in his face.

DECLAN (CONT'D)  
Jesus fuck. I'm going to kill him. I'm going to hurt him too, before I kill him.

EXT. DEEP FOREST - NIGHT

Elliot can hear the two cursing and shouting in the distance and then the glow of torches sweeping in the air. Once again he hears a rustle near him; the fox is nearby, keeping company.

ELLIOT  
 (whispering)  
 Hello again Boy. I don't have any food  
 though. Sorry.

He crouches back to try and see his pursuers through  
 the undergrowth. Then the fox leaps at his leg, and  
 bites.

ELLIOT (CONT'D)  
 Ow.

EXT. DEEP FOREST - CONTINUOUS

RODNEY  
 Shush.

DECLAN  
 You fucking shush.

RODNEY  
 Did you hear?

DECLAN  
 No.

RODNEY  
 A cry.

DECLAN  
 Like a big fucking moon-faced owl?

RODNEY  
 Like a person. From that way.

EXT. DEEP FOREST - CONTINUOUS

Elliot has shaken the fox loose, but it is circling,  
 keen for more food. He picks up a stick. The fox leaps  
 again. Elliot uses the stick to deflect it away. There  
 are lights getting closer. The fox makes a low growl.

ELLIOT  
 You're going to need to shut up.

He pretends to drop his stick and bends as though to  
 retrieve it. The fox leaps again. Elliot swings and  
 with a venomous crunch meets his adversary, sending the  
 now dead fox spinning through the air.

ELLIOT (CONT'D)  
 Love forty.

He backs away in to the deeper cover.

EXT. DEEP FOREST - CONTINUOUS

Rodney is still running through the forest.

DECLAN  
Jesus. Calm it.

RODNEY  
He's close.

DECLAN  
And he's probably set up more of those  
feckin booby traps.

RODNEY  
A couple of scratches aren't about to  
slow me down. Look blood. The gurney  
tracks are less deep. They're around  
here.

He keeps running unaware that a piece of line has caught in a loose loop around his foot. As he drags it further it tightens, until, without warning, it catches tight and triggers a hinge in the wood around him, that hauls him flying about 8 feet up in the air. Declan starts laughing. Rodney has withdrawn his gun and upside down shoots the ground in front of Declan. Declan is sobered up by this and moves along to him.

DECLAN  
He's got you hung like a fucking  
salmon.

RODNEY  
Get me down.

Declan attempts to jump up and grab hold of him but he is just out of reach. He then picks up a large stone.

RODNEY (CONT'D)  
What the fuck are you

Before he can ask any more Declan has hurled it, accurately, at the branch above. It fails to do anything to the tree but drops back down on Rodney, smacking him on the arm and making him drop his pistol which discharges on the ground. Declan laughs again.

RODNEY (CONT'D)  
You moron.

DECLAN  
You think I'm the moron? Who's the one  
strung up in the

There is a whirring sound. Declan looks around just as a large rock on a piece of line, with a fox's dead body affixed to it drop like a pendulum from the tree-line. He is too late to react. It knocks him out.

RODNEY

You moron.

Elliot walks out in to the clearing. He saunters over and picks up Rodney's gun. He then goes over to the unmoving Declan and takes his gun.

RODNEY (CONT'D)

You going to let me down?

ELLIOT

Wouldn't be very smart.

RODNEY

Nope. You one of those prodigies I've read about.

ELLIOT

Nobody's written any books about me.

RODNEY

Keep this up and they will. You planning on using that gun.

ELLIOT

If I have to.

RODNEY

I think you will. If you want to get away.

Elliot goes through Declan's pockets. He removes some car keys.

ELLIOT

I'll be fine.

He then sets about trussing up Declan.

RODNEY

He won't like that.

ELLIOT

I've got enough friends.

RODNEY

I'll bet you're popular at school.

Elliot stops tying Declan.

ELLIOT

I don't know if you're trying to be friendly.

(MORE)

ELLIOT (CONT'D)

I don't even know why you're trying to be friendly, but that is a really, really, creepy thing to say. Really.

RODNEY

It's all the blood running to my head. It's like a train going through a tunnel. I can't think. You know I could bleed out.

ELLIOT

I'll send an ambulance.

RODNEY

You're lost, with no phone, and no way of getting to the emergency services.

ELLIOT

The cars are directly South.

He raises the keys and winks at Rodney. He then runs from the clearing. Declan is beginning to stir.

DECLAN

Well, this is fucking A1.

RODNEY

He took your car-keys.

DECLAN

We used your car.

RODNEY

He doesn't know that.

DECLAN

Trap him by there?

RODNEY

As soon as you get me down.

DECLAN

You got a plan for that?

RODNEY

The kid's an amateur. He tied you up, but not to anything.

DECLAN

I'm going all the way back like this?

RODNEY

Just find the counter weight for this and let me down.

Declan wanders in to the surrounding bushes, following the line where the trap comes from. He finds a series of rocks and begins to kick them away.

RODNEY (O.C.) (CONT'D)

Slowly.

Slightly strangled sound of falling, then a crash and a howl of pain. Declan smiles. He then sees another line in amongst the rocks that is unspooling. Once again there is a rushing whirring noise.

DECLAN

Mother

Rodney is lying on the ground, in evident pain, trying to raise his shoulder. He hears the crash from the bushes and he too smiles. He keeps pushing down on his shoulder, to raise himself up. It is obvious that it causes him a great deal of pain. He grits his teeth and staggers to his feet. He walks in to the bushes where Declan is once again laid low. Rodney crouches down beside him.

RODNEY

I'd say the kid has a death-wish if he didn't have the upper hand.

He slaps Declan lightly which wakes the Irishman.

DECLAN

Loosen me.

Declan is shaking with rage and straining against his bindings.

RODNEY

Rage won't help.

DECLAN

Fuck off Nietzsche.

RODNEY

Sun's started coming up.

DECLAN

Good. Makes him easier to spot.

INT. SUE'S HOUSE - MORNING

All is darkness. There is a sound of rumbling.

TOM

Hello?

A light flicks on and Sue appears down the stairs again. She has something in her hand that she is concentrating on.

SUE

That son of yours is taking his time.

TOM  
I need to help him.

SUE  
You're not going anywhere. With that  
wound I mean,

TOM  
What's that?

SUE  
Sorry. How rude of me. I'm just  
playing a game of snake.

TOM  
What's that?

SUE  
I just said.

TOM  
What are you playing it on?

SUE  
Oh, I know it's ancient. The network  
keep offering me upgrades, but I don't  
need anything fancy, I

TOM  
You have a phone.

At that moment the phone beeps as though it has  
received a message.

TOM (CONT'D)  
With signal.

SUE  
Have you put two and two together yet  
Tom?

TOM  
The bones. The pictures in the lounge.  
You're a monster. How have the police  
not caught you?

SUE  
Oh Christ I don't work around here. I  
commute.

Beat.

TOM  
And me?

SUE  
I wouldn't make plans for this  
weekend.

TOM  
Why are you keeping me alive?

SUE  
Collateral in case those two morons  
come back.

TOM  
What if El gets help?

SUE  
Really?

TOM  
Really.

SUE  
That's not going to happen.

EXT. SUE'S HOUSE - MORNING

Elliot is by the edge of the clearing around the house. He spends a few moments thinking. He looks back at where his pursuers should be coming from and then runs back in to the forest.

EXT. DEEP FOREST - CONTINUOUS

Declan and Rodney are sprinting through the forest.

DECLAN  
You've more guns at the car?

RODNEY  
(Nodding)  
You think he'll shoot us?

DECLAN  
Maybe. As to whether he'll actually  
hit anything, well that's less likely.

RODNEY  
Where's his father?

DECLAN  
Hidden back there.

RODNEY  
Think he'd abandon him?

DECLAN  
I would.

RODNEY  
We've not got anything right about him  
yet.

EXT. DEEP FOREST - CONTINUOUS

Elliot is running and checking the magazines of both guns as he goes. His breathing is heavy.

EXT. DEEP FOREST - CONTINUOUS

Declan and Rodney are still sprinting, snapping twigs underfoot and breaking past branches.

DECLAN

What the fuck  
(Takes breath)  
ever happened to childhood obesity?

RODNEY

You should quit smoking. Wait.

He stops. They are at the crossing near the house.

RODNEY (CONT'D)

The tracks. Closer together. He slowed down here.

He is disturbed as Declan vomits.

RODNEY (CONT'D)

Better?

DECLAN

Let's catch the little shite. We'll come back here after.

EXT. COUNTRY LANE - MORNING

Elliot comes sprinting out of the tree-line and realises he is quite a way off the cars. It is a big open field. He takes a deep breath and runs across the open.

EXT. FOREST INTERIOR - MOMENTS LATER

Declan and Rodney are at the tree-line.

DECLAN

There he is.

EXT. COUNTRY LANE - CONTINUOUS

Elliot walks up to the Mercedes. The keys don't work. He tries again. He slams his hand down on the bonnet in frustration. He then produces one of the guns and aims at the car window.

EXT. FOREST INTERIOR - CONTINUOUS

There is a sound of shots. Rodney ducks.

DECLAN

He's going to try and hot wire it.

He darts from their hiding place and starts sprinting across the open space.

INT. MERCEDES - CONTINUOUS

Elliot is groping around under the dash-board. He quickly realises this isn't going to work.

EXT. COUNTRY LANE - CONTINUOUS

He gets out and sees Declan darting across the field. He aims the gun and fires in the direction. Declan collapses to the ground.

CUT TO:

EXT. FOREST EXTERIOR - CONTINUOUS

Declan is lying amidst a ploughed furrow.

DECLAN

(Shouting)

You'll need to be better

Another shot rings in the air and kicks the mud just in front of him. He gets up and runs back towards cover.

EXT. COUNTRY LANE - CONTINUOUS

Elliot brings the gun up again.

ELLIOT

Magnum .357 Effective range 70 yards.

He lowers the gun and starts seeking options.

EXT. FOREST INTERIOR - CONTINUOUS

Declan has reached the safety of the trees. He starts looking for Rodney. He spots him creeping along by a hedgerow at the side of an adjoining field. Rodney indicates with his hands that Declan should continue via the trees to the lane and approach Elliot that way, while he comes from the other direction. Declan flips the victor at Rodney, but nods in agreement. He hears an engine ignite.

He immediately abandons the trees again and starts running towards the lane. Rodney has left his cover now too and is also running. There is the sound of cars crashing.

CUT TO:

INT. RANGE ROVER - CONTINUOUS

Elliot is looking over his shoulder at the Mercedes which he is slamming the back of the Range Rover in to. It is crumpling slightly, but will not push far enough out of the way for him to reverse out. He sees Declan and Rodney approaching and pushes the jeep in to first gear. Panicked, he stalls the engine. He is about to take aim at the pair, when they disappear behind the Mercedes. The boot of their car tips open. Elliot starts fiddling with the keys. The ignition won't catch.

EXT. COUNTRY LANE - CONTINUOUS

Declan and Rodney have two guns each and are filling them with bullets. The sound of the Range Rover finally re-igniting catches their attention, Rodney looks up and sees Elliot driving past the Focus down the lane away from the road.

RODNEY

Where's that go?

DECLAN

Haven't a Scooby.

Rodney gets in the Mercedes and turns the engine on.

RODNEY

Still working.

Declan is still outside the car.

DECLAN

Shame about the tyres.

INT. RANGE ROVER - CONTINUOUS

Elliot is smiling as he drives. There is a carving knife on the seat beside him. He steps on the clutch briefly. The whole thing jerks. He persists and eases it in to second gear.

ELLIOT

Easy-peasy.

EXT. COUNTRY LANE - CONTINUOUS

DECLAN

You going to ring him, or do I need to fucking do it?

Rodney's got a map out on the roof of the car.

RODNEY

How about finding the kid first?

DECLAN

Wait until we've good news?

RODNEY

Why not?

DECLAN

And if we don't have good news?

RODNEY

Then we're dead either way.

DECLAN

Well this is a lovely little shit-storm altogether isn't it? I'm absolutely chuffed with the way this has worked out.

RODNEY

The road's only goes a half mile.

They start moving down the road. They have guns in hand, ready to spring in to action.

DECLAN

Did you pack any sun cream?

RODNEY

You're kidding?

DECLAN

Look at my skin. White as the Virgin Mary's wedding dress. Do you know what too much sun does to this? Frazzles it. The Irish have a culture built around enmity with the sun. We are not designed for this. We are in fact built for the exact opposite of this. I'll fucking burn. It's basic health and safety.

RODNEY

Maybe this isn't the right job for you Declan?

DECLAN

I often think that Rodney. I often do.  
But every now and again I have to  
remind myself that I fucking love  
killing people. And I'm barred from  
the army.

EXT. COUNTRY LANE - CONTINUOUS

Elliot is driving and comes around a corner to find the lane has come to an abrupt end, by a gate. He hovers over the brake and then accelerates instead, smashing through. The 4x4 is less steady now, on a rutted field, and all around cows are dotted. There is no way through. He slams the brakes, but the soft earth sends him in to a skid. A bull, seemingly aware of the intruder's actions stares straight at him. Elliot slams harder on the brakes and shuts his eyes. There is a jolt and everything comes to a stop. There is a mooing and Elliot opens his eyes. There are a number of cows close by. He grabs his bag and climbs out. The bull is lying down in front of him. It is lowing sadly.

ELLIOT

Sorry boy. You need a vet don't you.  
But there's no chance of that.

He pulls out one of the guns and puts it to the bull's forehead. He stares up in to the sky and then blesses himself.

EXT. COUNTRY LANE - CONTINUOUS

Rodney hears the shot and raises his gun, moving to the side of the lane.

DECLAN

What the fuck is he shooting at?

RODNEY

He's close.

They come to the gate to the field and slink either side of it.

RODNEY (CONT'D)

Have you ever read Jane Austen's Emma?

DECLAN

You startin' a book club? Here? Now?  
With me?

RODNEY

There's no young boys in the book.

DECLAN

That's not a deal breaker for me when I'm choosing reading matter.

RODNEY

The old lady. I'm sure the book at bedtime on Radio 4 is Emma.

DECLAN

She lied?

RODNEY

It's got to be where the Dad is.

They spin in to the field simultaneously. They then run from the cover of cow to cow until they make it to the Land Rover. It's empty. They see the dead cow.

DECLAN

The sadistic little shit. A fox and now a bull.

RODNEY

You eat burgers.

DECLAN

I don't ram-raid my food first.

RODNEY

We can reach the house before him.

DECLAN

What are we waiting for?

RODNEY

He doesn't know we know. If you head towards the cars and I head off that way he'll think he's lost us. Then we both head towards the house.

DECLAN

How do I know which way to go?

RODNEY

Point the hour hand on your watch at the sun.

DECLAN

That's North?

RODNEY

No, that's the sun. Half way between that and twelve is North.

EXT. FOREST INTERIOR - CONTINUOUS

Elliot watches as his pursuers separate. He takes one last look. He sees Declan sneak a peek in his direction. It's enough to alert him that something is not right. He plunges in to the forest and starts sprinting.

EXT. FOREST EXTERIOR - MOMENTS LATER

Rodney has reached the tree-line and starts running.

EXT. FOREST EXTERIOR - CONTINUOUS

Declan has begun smoking a cigarette. As soon as he reaches the cover of the lane he takes a quick drag, regretfully dumps the cigarette, heaves a deep breath and starts running.

EXT. FOREST INTERIOR - MORNING

We see all three running individually. This is no half-hearted race. All three are flat out. We know that Elliot cannot possibly outpace his grown-up hunters. He knows it too. He is looking back too much. He stops, draws a bead with his gun and waits. Declan comes speeding through a nearby copse. It disturbs a wood grouse which starts to fly up. Simultaneously Elliot shoots. Declan falls to the floor.

DECLAN

Ow.

He reaches to his face and finds blood there. Beside him is the dead wood grouse.

DECLAN (CONT'D)

(Shouting)

That's the third fucking animal you've killed today. You'd make a shit vet if you were lucky enough to survive and grow up.

Elliot, crouched down, shakes his head and then starts running again. He can hear Declan shouting, but he is out of range of hearing. Declan meanwhile has produced his gun and is crawling for trees, convinced the boy is close and about to fire on him again.

EXT. DEEP FOREST - CONTINUOUS

Elliot and Rodney are both running. This is a race with the highest of stakes.

Even with branches snapping in their faces, and mini-gorges neither slows down. The winner is whoever gets to the house first.

EXT. SUE'S HOUSE - MORNING

Rodney makes the clearing and starts striding towards the house. There is a shot and the ground in front of him kicks up.

EXT. DEEP FOREST - CONTINUOUS

Elliot hears the shot and it alerts him enough to deviate from his course. He sees Rodney, in front of the house, through the trees and rushes on towards the back door.

EXT. SUE'S HOUSE - CONTINUOUS

Rodney looks up to where Sue is wielding a rifle, leaning out of an upstairs window.

SUE  
Morning deary.

RODNEY  
I know the Dad's here.

SUE  
No idea what you're talking about.

RODNEY  
Why'd you shoot?

INT. SUE'S HOUSE - CONTINUOUS

We are inside the upper room, watching her aim out the window.

SUE  
Senility.

Silently Elliot steps in to the doorway.

EXT. SUE'S HOUSE - CONTINUOUS

RODNEY  
Huh. We need the kid.

She has caught sight of him in the reflection, but doesn't let on.

SUE  
You're not really Rangers.

RODNEY  
How about some sort of deal.

SUE  
(Whispering)  
I know you're there child. Stay away  
from the window.  
(Shouting)  
What do you have in mind?

Declan stumbles in to the clearing.

DECLAN  
Your life for theirs.

SUE  
That's very generous.

RODNEY  
We might be able to sweeten it a  
little.

INT. SUE'S HOUSE - CONTINUOUS

ELLIOT  
(Quietly)  
Where's my Dad?

SUE  
(Shouting)  
Sweeten how?  
(Whispering)  
He took a load of Valium. He's asleep.

ELLIOT  
Not in any of the bedrooms.

SUE  
Could we talk about this in a moment.

EXT. SUE'S HOUSE - CONTINUOUS

DECLAN  
We should just rush the gaff.

RODNEY  
If the kid is in there, and he IS in  
there, then we should hold off. We  
need him alive. I also think that  
we've reached the point where we have  
to ring the boss.

DECLAN

This, Rodders, is a monumental fuck-up. Which is why you'll have the privilege of making that particular call. I will however, hold the fort here while you go in search of the chimerical bar of reception required.

RODNEY

And now the poetry.

DECLAN

The Irish Rodney, are a lyrical, loquacious people.

RODNEY

Must be just the timing that's off then. We need the kid alive.

DECLAN

What do you think I'll do?

INT. SUE'S HOUSE - MORNING

ELLIOT

Where's my Dad?

Sue unrolls the carpet in the lounge, flips the trap-door open and flicks up the stairs, She beckons Elliot in.

ELLIOT (CONT'D)

Would you mind going first. I'm a bit claustrophobic.

This isn't what Sue wanted, but she accedes. They arrive down in to the cellar. Elliot goes over to his father and hugs the immobile body. As he is bent over hugging he spots a needle entry point in his dad's arm. He hears feet on the stairs.

ELLIOT (CONT'D)

Wait up.

SUE

I thought I'd bring the guy out there a cup of tea.

ELLIOT

He's trying to kill us.

SUE

I'll spit in it, but we need to negotiate.

ELLIOT  
I'll keep guard from the house.

SUE  
Stay with your Dad.

ELLIOT  
I'll look after him better if I'm with you.

SUE  
(More forcefully)  
Stay.

ELLIOT  
They may kill you too. Even if you were minded to do some sort of deal.

SUE  
Deal?

ELLIOT  
Us for your safety.

SUE  
Why would I?

ELLIOT  
Why is the sky blue?

SUE  
Refraction from the sun through the earth's atmosphere.

ELLIOT  
You know the answer to that, and you know the answer to your own question.

EXT. COUNTRY LANE - MORNING

Rodney is on the phone.

INT. OFFICE - CONTINUOUS

ARCHIE  
I've no idea what I pay you for. Literally none. By the sounds of things it's the kid I want to be hiring. And now, now, after all this, you want more men. That's why I sent you in the first place.

Listens.

ARCHIE (CONT'D)

I couldn't give a stuff if it's precautionary. This is very, very, very embarrassing to me. There are people expecting that package. I'm going to have to offer them a discount. I can't even believe I uttered that word. A discount. This isn't, as you may be aware, the kind of business which does Winter Sales and BOGOF offers. Yet this is what your ineptitude has lead me to. Give me the registration plate of the Dad's car.

He scribbles something down, hangs up and dials another number.

EXT. SUE'S HOUSE - CONTINUOUS

From just inside the door of the house Elliot is watching Sue, who is stood with Declan. Declan is tipping a cup of tea on the ground.

DECLAN

Your offer would want to be better than your tea.

SUE

He's watching now.

DECLAN

(Looks to house)  
Where's the package?

SUE

I don't know.

DECLAN

I'd suggest you find out.

INT. SUE'S HOUSE - CONTINUOUS

Elliot sees they are absorbed in conversation and slinks away from his hiding point. He sprints downstairs and tries to wake his father, but he's not moving. He runs back upstairs. The two are still chatting outside. He moves upstairs, in to her bedroom and starts going through the drawers.

EXT. SUE'S HOUSE - CONTINUOUS

SUE

If I give you him I have no bargaining chips.

DECLAN

How about my word that nothing will happen to you?

SUE

That might suffice in a Charlotte Bronte novel, but not now, here.

DECLAN

What is it with you English and your books? Could somebody make a pop culture reference I might get, to a Soap or something.

SUE

The kid has to sleep. He's on guard the rest of the time. That's your chance.

DECLAN

You'll give us a signal?

SUE

I'll open the front door.

INT. SUE'S HOUSE - CONTINUOUS

Elliot has been watching the two chatting outside. He sees Sue head back to the house and runs for the stairs. When she walks through the door Elliot is stood as he was when she left, as sentinel.

ELLIOT

And?

SUE

No deal.

ELLIOT

Sure?

SUE

Entirely.

EXT. SUBURBAN HOUSE - DAY

A man is stood staring at Elliot's home. Sharon, behind net curtains, is straightening her hair. She watches as he walks up to her house and tries to peer through the window. He can't see in. Sharon picks up the phone.

SHARON

Police. Yes, I've got an intruder. He's here now, I'm at

The man moves around towards the side of the house. Sharon walks over to a golf bag that is stood in the hall-way and starts trying out the clubs for swing and weight. She looks happy with the pitching wedge.

She moves to the front door and quietly lifts the latch. She sees one of her neighbours and casually waves before heading, on tiptoe, around the side of her house.

She stops by the corner and peers around. The man, who is much bigger than her, is staring through the back window. He then turns to her rockery and starts going through the granite stones to work out which stone to choose. Sharon moves forward. She kicks Elliot's skateboard, alerting the intruder.

SHARON (CONT'D)

Fucking hell. I told him to put that in the garage.

The intruder is sizing up the threat. He raises the stone.

SHARON (CONT'D)

You going to throw that at me?

INTRUDER

Good idea.

He does, but she effortlessly weaves.

INTRUDER (CONT'D)

A dancer, eh? Do you even know what end of that club to use doll?

SHARON

(advancing)

Don't call me Doll. I'm a fucking scratch golfer.

She moves towards him with a series of really quick, violent slashes, He parries one, but before he can grab the club she has unleashed another blow. In seconds he has collapsed to the floor trying to protect himself. The sound of sirens fills the air.

INT. OFFICE - DAY

The balding head is once again on the phone.

ARCHIE

I'm changing recruitment agencies. One incompetent after another. You can get your own lawyer. I see where the kid gets his feistiness from.

The phone is hung up and then redialled.

ARCHIE (CONT'D)  
Hello love, How was ballet? Put your  
mum on.

He drums his fingers on the table as he waits.

ARCHIE (CONT'D)  
Can you pack me a bag. I'm heading up  
North for a couple of nights. I love  
you too. No, YOU hang up. No, you..Oh.

INT. SUE'S HOUSE - DAY

SUE  
You should rest.

ELLIOT  
I'm fine. Have you any coffee?

SUE  
Have you drunk it before?

ELLIOT  
No.

SUE  
It can make you agitated.

ELLIOT  
No more than I am.

EXT. SUE'S HOUSE - DAY

Rodney joins Declan by the tree-line.

DECLAN  
What did he say?

RODNEY  
He'll be here by night fall.

DECLAN  
Here?

RODNEY  
By night fall.

DECLAN  
That's really fucking bad news.

RODNEY  
Although I don't think he's  
legislating for the volume of traffic  
on the M6 around Birmingham.

Declan stares at him.

DECLAN  
He'll use the toll.

INT. SUE'S HOUSE - DAY

Elliot is wincing as he drinks coffee. Sue watches interestedly over the brim of her own mug.

SUE  
It's no solution. You should have a nap.

ELLIOT  
It's as well they need me alive.

SUE  
Because?

ELLIOT  
Otherwise you would have killed us long ago.

SUE  
Me?

ELLIOT  
I found the syringe marks in Dad's arm.

SUE  
What does that prove? That proves nothing, except that the coffee is making you more paranoid.

Elliot puts one of his guns on the table, as a show of power.

SUE (CONT'D)  
We can both play that.

She mirrors his move.

ELLIOT  
I emptied it while you were out.

SUE  
No you didn't.

ELLIOT  
I've had a lifetime of adults hiding things to protect me. I can spot a lie miles away.

SUE  
What now?

ELLIOT

You get some sleeping pills down your neck. Saves me having to guard you.

SUE

If I refuse?

ELLIOT

I'll shoot you dead.

SUE

They'll come for you while you rest.

ELLIOT

I'll worry about that.

He places the bottle of tablets on the table.

ELLIOT (CONT'D)

Take twelve.

SUE

Then I really will die.

ELLIOT

I expect you to try not swallow any. I figure something will be ingested.

SUE

I refuse.

CUT TO:

EXT. SUE'S HOUSE - CONTINUOUS

Declan and Rodney duck as a shot rings nearby.

CUT BACK TO:

INT. SUE'S HOUSE - CONTINUOUS

Sue is looking absolutely petrified. The window behind her has a small bullet hole in it. She reaches over to the tablet bottle and starts counting each one of the twelve in to her mouth. Elliot hands her a packet of Fruit Pastilles.

ELLIOT

And one of these.

Sue looks askance but daren't disagree.

ELLIOT (CONT'D)

Chew.

She does. They both sit for a while staring. Sue is trying not to swallow anything, but the impulse just grows too strong.

SUE  
It's gone. Some tablets too. Too many.

ELLIOT  
How many?

Sue spits out what remains in her mouth

ELLIOT (CONT'D)  
(Counts)  
Six! That'll certainly do the job.

SUE  
I'll die of an overdose.

ELLIOT  
It's not critical.

SUE  
You know?

ELLIOT  
Columbo. Final series. Provided they used real medical advice and weren't just guessing. In which case, oops.

SUE  
Ooops? You're as bad as them.

ELLIOT  
I hope so.

EXT. M6 - DAY

A car is driving North. There is rain. This car is a harbinger of bad news. This car is carrying Archie.

EXT. SUE'S HOUSE - DAY

Rodney and Declan are sat on tree stumps at alternate sides of the house, observing, lost in thought.

INT. SUE'S HOUSE - DAY

Sue is snoring soundly on her chair. Elliot ties her to it. He then goes down to his father. Tom is stirring, but is still pretty sedated, and drained looking.

ELLIOT  
Dad? Dad? DAD?

Tom barely moves.

ELLIOT (CONT'D)

Dad?

TOM

Phone.

ELLIOT

No, it's Elliot.

TOM

She has a phone. Mobile. Working.

Elliot runs straight out of the basement and to Sue. He searches her pockets. There is a mobile there.

ELLIOT

How's she got reception?

He starts looking for answers, opening drawers and presses while he dials 999.

ELLIOT (CONT'D)

Police.

Under the stairs he finds a booster box for the phone.

INT. OFFICE - MOMENTS LATER

A senior Police Officer is on the phone.

INSPECTOR HALL

You were right to ring. The kid's managed to get through. It sounds so far-fetched I've been able to send my guys out, as though it were a hoax call, but this will cost you.

INT. CAR - CONTINUOUS

ARCHIE

Don't threaten me. This is precisely what I pay you for.

INT. SUE'S HOUSE - DAY

ELLIOT

Dad. There's help on the way. How do you feel?

TOM

Terrible.

ELLIOT  
I'll let the doctors change your  
bandages.

TOM  
I did something right getting you as a  
son kiddah.

Beat.

ELLIOT  
I didn't nick the bananas.

TOM  
El

ELLIOT  
Mum put them in.

TOM  
It doesn't matter.

ELLIOT  
I prefer apples. Like, by a lot. But  
she must have forgotten. And I didn't  
want you to know.

TOM  
Oh son,

ELLIOT  
I thought if I said anything I'd be  
betraying her.

TOM  
I'm so sorry. I've messed up a lot of  
things. For you. For us. All of us.  
Maybe, one day, when all this is over,  
your mum and I

ELLIOT  
You are joking. No chance. She has  
moved on, on, on.

He realises how hurt his injured father is.

ELLIOT (CONT'D)  
Maybe.

He is unconvincing and the moment is awkward.

ELLIOT (CONT'D)  
I'd better get back up and keep an  
eye. It's almost over.

EXT. COUNTRY LANE - EVENING

A police car is parked on the lane, by the Mercedes and the Ford. One of the Police Officers, SERGEANT WILSON, is on the phone.

WILSON

Listen, Elliot, isn't it, the ambulance can't get to you until the gunmen are arrested. We'll get to you both as soon as we can. Stay out of sight. Okay?

He hangs up. His partner, Sgt. Hooper is about to urinate.

WILSON (CONT'D)

Not there.

HOOPER

Huh?

WILSON

Behind the hedge.

HOOPER

You going to arrest me?

WILSON

If someone drives past, it'll look bad.

HOOPER

If I'm going back there, do you have any serviettes?

WILSON

A few from that Mickey Ds earlier.

Hooper walks over to the car, reaches in, pulls out a stash of serviettes and a copy of a tabloid. He then heads into the bushes. Just after he disappears a car comes around the corner. It is Archie. He parks by the police car.

ARCHIE

You Hall's boys? Boy?

WILSON

Yes sir. My partner is

At this moment we hear a loud fart rip the air.

WILSON (CONT'D)

Momentarily indisposed.

EXT. HEDGEROW - CONTINUOUS

Close up on Hooper's face straining with effort. He then sighs with relief. There is a sound of something dropping on metal. He looks puzzled, but then ignores this.

EXT. COUNTRY LANE - MOMENTS LATER

Hooper bounces out. He offers a hand to Archie.

HOOPER

Alright?

Archie doesn't take the proffered hand.

ARCHIE

D'you wash that?

HOOPER

With what?

ARCHIE

Precisely.

Wilson beckons towards the forest.

WILSON

Shall we?

INT. DEEP FOREST - MOMENTS LATER

Archie, and the two police are making their way through the forest.

HOOPER

Why do we need him?

ARCHIE

He has something of mine.

HOOPER

What kind of thing?

ARCHIE

None of your business.

WILSON

We needs to know what we're looking for.

ARCHIE

A box.

HOOPER

Metal?

ARCHIE

Yes. Why?

EXT. HEDGEROW - DAY

All three men are staring at the bush. There is a large turd steaming on a metal box.

ARCHIE

Well, one of you had better touch it.

WILSON

(to Hooper)

You did it.

HOOPER

I'm just as repulsed as you are. It'd be easier for someone with a bit of distance from it.

WILSON

It's a shit, not your mother.

HOOPER

I'm emotionally engaged.

He takes a look at Archie and realises this is not up for discussion. He walks to the boot of his car and removes some clear gloves. He then scoops the excrement in to the glove. It crumbles.

HOOPER (CONT'D)

Bollocks.

He then attempts to shake it off. It slides slowly. Archie hands him a bottle of water.

HOOPER (CONT'D)

Not thirsty. Thanks.

Archie indicates the shit. Hooper takes the water and pours it on the box. It washes away. Hooper goes to open the box.

ARCHIE

Woah. Get me some gloves.

Hooper sighs and then goes back to the car and gets more gloves. He hands them to Archie.

ARCHIE (CONT'D)

Now piss off. The pair of you.

EXT. COUNTRY LANE - MOMENTS LATER

Archie emerges from the hedges.

ARCHIE  
It's all there.

WILSON  
The kid?

ARCHIE  
Let's go and see this curiosity who  
ruined my week.

INT. SUE'S HOUSE - EVENING

Elliot bends low, moving from window to window in the house, looking out. He is beginning to look edgy. He goes to the kettle. The coffee jar is empty. He cuts a load of tea-bags open and puts the tea leaves in a cup.

EXT. SUE'S HOUSE - EVENING

Rodney is keeping watch. Declan steps out from behind him.

DECLAN  
He'll be here soon.

RODNEY  
Jesus. You scared me. Why aren't you  
watching your door?

DECLAN  
I mostly am. And he's never getting  
his Dad out in time.

Declan walks a few yards away.

DECLAN (CONT'D)  
I can even fucking see it from here. I  
don't know why the fuck we needed to  
be either side. Unless you sent me  
there on purpose.

RODNEY  
Would I?

DECLAN  
It's amazing that you can work with  
someone for so long and still discover  
so much about them.

RODNEY  
Romantic, innit?

EXT. DEEP FOREST - EVENING

ARCHIE  
How can someone live so bloody far  
from a road?

HOOPER  
Some

ARCHIE  
That was rhetorical.

INT. SUE'S HOUSE - EVENING

Sue is starting to wake up. As her eyes come in to focus she sees Elliot there.

ELLIOT  
Morning.

SUE  
I'm tied up.

Elliot can't stifle a yawn.

SUE (CONT'D)  
You should have slept.

ELLIOT  
The Police are on their way. There'll  
be plenty of time when they arrive.

SUE  
The endgame.

ELLIOT  
You'll rot in prison.

SUE  
Maybe.

SUE (CONT'D)  
Why'd you kill all those people?

ELLIOT  
I grew bored of knitting.

ELLIOT (CONT'D)  
Really?

SUE  
Yes I really grow bored of knitting.  
No that's not why I kill them.

ELLIOT  
Why then?

SUE  
How old do you think I am?

ELLIOT  
Eighty?

SUE  
Sixty eight you little shit. People always trust little old ladies. They curse us, but they always trust us.

ELLIOT  
What's wrong with that?

SUE  
They don't know me.

ELLIOT  
You don't want to be taken for granted?

SUE  
You're a good listener kid. Shame what they're going to do to you.

EXT. SUE'S HOUSE - EVENING

Archie and the Cops approach Declan and Rodney. Declan spots them first and gets up, then salutes.

ARCHIE  
You taking the piss?

Declan shakes his head vigorously.

ARCHIE (CONT'D)  
Where's the kid?

CUT TO:

INT. SUE'S HOUSE - EVENING

From Elliot's P.O.V. at an upstairs window we witness the gang convening. He sees the Police uniforms and starts biting his lip.

CUT BACK TO:

EXT. SUE'S HOUSE - CONTINUOUS

ARCHIE  
You two piss off back to the cars and get the oil cans from my boot.

RODNEY  
What about the box?

Beat.

DECLAN  
We looked.

ARCHIE  
Not very hard.

Declan and Rodney walk away.

HOOPER  
Once you light it we've got to call  
the fire brigade. So, the timing  
doesn't look suspicious.

ARCHIE  
How long between the call and the Fire  
teams arriving on site?

HOOPER  
Response time? Out here? At least  
twenty minutes.

ARCHIE  
He'll be long cooked by then.

HOOPER  
Don't leave bullet holes for the  
coroner.

WILSON  
There's no other way?

ARCHIE  
We could drown him in a bath of sweet  
little puppies.

DISSOLVE TO:

INT. SUE'S HOUSE - LATER

Elliot sees Declan and Rodney rejoin the group carrying  
canisters. He goes downstairs to where Sue is  
restrained.

ELLIOT  
What would you do if I opened your  
bindings?

There is a crackling sound.

SUE

I'd say make a run for it, if I had enough in these legs to run. This is my house. I'd protect it.

ELLIOT

From me?

She says nothing.

ELLIOT (CONT'D)

The Police are out there.

SUE

How's that working out for you?

ELLIOT

Not how I thought.

Elliot sees smoke beginning to seep in.

ELLIOT (CONT'D)

Adults are complicated.

SUE

That's why I kill kids; save them growing up to face that.

Sue smells the smoke and begins to fight against her bindings.

ELLIOT

Stop. I'm going to let you go.

He stands behind Sue and cuts her bonds. She turns to him with some vehemence. He has his pistol ready. She looks at it and then walks to the door.

ELLIOT (CONT'D)

I thought you were going to protect this place.

SUE

I can't make it fireproof. You'd be better off dealing with them.

She steps out.

EXT. SUE'S HOUSE - CONTINUOUS

Through the shimmering heat haze at the top of the flames she can make out the men. They are stood silently watching her. She is about to call out to them. She sees Archie turn to Declan. She steps back in to the house.

INT. SUE'S HOUSE - CONTINUOUS

Elliot is no longer in the hallway. She hears a floorboard creaking over her head and realises he is upstairs. She moves to the mouth of the basement and quietly begins to open it.

CUT TO:

Upstairs Elliot is pacing, trying to get phone reception. Meanwhile, he is sneaking peeks out the window.

ELLIOT  
Where is she?

CUT BACK TO:

Sue struggles to fold down the railing. Some smoke catches in her throat and she coughs.

CUT TO:

Elliot hears the cough, and, alerted to her presence downstairs, starts running. The smoke is beginning to thicken up.

CUT BACK TO:

Sue, aware that she has alerted him, throws caution to the wind. She musters all her energy and throws the rail with a loud crank across the hall. She steps down. Elliot is running down the stairs, two at a time. The thick smoke hinders his sight and he misses one, falling down. He takes a moment to regain his composure, like a child after a playground bump and then springs up. Sue is well ahead of him and is pulling the cover down. He dives lunging his hand in to the space, but as the weight of the door drops he removes it to avoid serious injury. The smoke is thickening.

INT. SUE'S BASEMENT - CONTINUOUS

Sue flicks the light on and slips across the latch, locking the door. She composes herself and then, smiling, walks down the steps. She steps in to the basement and looks over at Tom's table. He is not on it. Her smile disappears.

TOM  
Basement's fireproof, isn't it?

Sue spins around. He is sat, leaning against the wall, he looks terrible.

SUE

Supposedly. Never had to test it.

She steps forward. He lifts a gun. She advances.

SUE (CONT'D)

That crazy kid of yours might be able to, but

There is a gun-shot. She looks, horrified at her midriff, where a red dot is beginning to spread and then collapses to the floor. Tom necks a couple of tablets and then begins to stand up. He screams in pain and drops back to the floor. He starts to move forward on hands and knees. It's slow and painful work.

INT. SUE'S HOUSE - CONTINUOUS

Elliot has tried the door several times, to no avail. He gives up. He moves towards the front of the house. He can see all bar one of the men stood by the tree-line watching. He runs to the back. Declan, is approaching. He pulls the trigger on the rifle, frightening Declan back to the trees.

INT. SUE'S BASEMENT - CONTINUOUS

Tom has got himself to the bottom of the stairs. He looks up at it like it's Everest. He knows time is of the essence and starts to pull himself up the step. He looks over at Sue. She is even weaker than he, but is pulling herself towards the gun which he foolishly left behind. He could beat her to it, but not without setting himself back minutes to open the stairs. He decides to soldier on and hope that Sue doesn't make it. He wants to say something, but thinks better of expending the energy.

INT. SUE'S HOUSE - CONTINUOUS

Elliot tries the basement again. No give. He runs in to the kitchen and soaks a tea-towel which he wraps around his head like a PLO scarf. He scrabbles through the drawers and finds a torch, he tapes it to the top of his pistol and heads upstairs.

EXT. SUE'S HOUSE - CONTINUOUS

RODNEY

I seen him, at the window, up there.

ARCHIE

He can't be there when the fire crews arrive.

Rodney hunts around his feet for sticks. He then tears a strip off his shirt and ties a bow around the centre of them. He leaves one longer stick sticking out the top. It looks like a wooden simulation of a TNT device.

RODNEY

Do you smoke?

HOOPER

I've only got one left.

RODNEY

I want your lighter, not a fag.

He receives the lighter, flips the top off, and empties some of the fuel on to the fuse stick.

INT. SUE'S BASEMENT - CONTINUOUS

Tom is halfway up the stairs. Sue has stopped and is lying in a ball, slowly moaning in pain. Tom is pushing on. The effort is draining him.

EXT. SUE'S HOUSE - CONTINUOUS

Rodney has reattached the flint to the lighter and sets his DIY fuse alight. He sprints towards the house, running a zigzag pattern. There is the crack of what must be a shot and a piece of dirt kicks up by him. He gets close enough then throws the improvised device towards the upstairs window.

INT. SUE'S HOUSE - CONTINUOUS

Elliot, who has seen this coming braces himself and catches the device, which he then proceeds to throw back again.

EXT. SUE'S HOUSE - CONTINUOUS

ARCHIE

Fuck that.

He strides forward and starts aiming a round of bullets in to the ceiling above Elliot's head, which allows Rodney time to retrieve the device and relaunch it. This time it sails in.

INT. SUE'S HOUSE - CONTINUOUS

The device lands on the bed and the sheets immediately catch. Elliot retreats from the room.

## INT. SUE'S BASEMENT - CONTINUOUS

Tom has got to the top of the steps. He tries to push the door.

TOM  
(Muttering)

Lock.

He sees the catch and sets to open it. There is a bang and a bullet beds itself in the wood just by his ear. He looks down. Sue has the gun. She is recomposing herself for a second shot. He reaches out and turns off the light.

## INT. SUE'S HOUSE - CONTINUOUS

Elliot has tried the basement door. Still shut tight. There are fires at both ends of the hall. He is coughing heavily. He collapses on to the floor. He looks at the gun and points it towards himself. He then brings it up to his mouth. Just behind him there is a slight movement from the basement door. Elliot catches sight of a mouse darting across the floor. He watches it run to the trapdoor.

ELLIOT  
Sorry, little fella. I'm not going to let you go through the pain.

He smashes the butt of the gun down. There is a mouse's death squeak. Then the trapdoor moves again.

ELLIOT (CONT'D)  
Oh, shit.

He lurches forward and tries to prise the door open.

## INT. SUE'S BASEMENT - CONTINUOUS

Tom uses one last shove to arch his back and lift the door a little more. Elliot catches it, arcs it open halfway, and jumps in. The door's weight brings it back down, slamming shut and leaving them in darkness.

ELLIOT  
Why's it dark? Dad? Dad?

The light comes back on. Elliot sees Sue temporarily light-blinded but aiming her gun towards the stairs.

ELLIOT (CONT'D)  
Oh.

The light goes off again.

ELLIOT (CONT'D)

A layman has a 38% probability of hitting a target with a hand-gun. That gives you about a 13% chance of hitting both of us.

SUE

I used to shoot for Great Britain at the Olympics. What have you got?

ELLIOT

15th place Time Crysis leaderboard on the PlayStation Network.

SUE

I've no idea what that means.

The light clicks on again. Elliot is up and moving, his hand acting as a shield from the light. Sue is still squinting. Both guns fire. Elliot falls in to a ball rolling down the remaining steps. Sue is dead still. There is a smoking hole in the centre of her forehead. Elliot stands up.

ELLIOT

(Dusting himself off)

God, that hurt. Sorry Dad. Dad?

He sprints back to his father. There is more blood and the breathing is shallower.

ELLIOT (CONT'D)

I hope this is as fireproof as she thought it was.

EXT. SUE'S HOUSE - NIGHT

The fire is burning fiercely. In silhouette we see Archie, Rodney, and Declan talking to the Police, then retreating away. The Police stand staring at the fire.

CUT TO:

The Police are directing Firemen towards the flames.

CUT TO:

The sun is coming up. The house is in ruins, with only bits of walls standing amongst the smouldering remains.

FIREMAN

Any word on the kid who called in?

HOOPER

Arsonist probably. Ran off.

FIREMAN

Hell of a way to come.

EXT. RUINS OF SUE'S HOUSE - LATER

The Fire Investigation Unit are slowly going over one area of the ruins. The cops are laughing over a cup of coffee with the Firemen. There is a barely perceptible wobble from a couple of wooden beams. Then the door of the basement opens a chink. Elliot looks out, checks the phone, sets the timer on it, sees that no-one is looking towards him and darts for the nearest Fire Engine. About twenty seconds later an alarm goes, catching the attention of the investigation team. A man runs to the basement door.

FIREMAN

Medic. He's still alive.

HOOPER

Fuck.

WILSON

The boy?

CUT TO:

As the Paramedics lift Tom's stretcher, with everyone watching on, Elliot sneaks in to the back of the ambulance.

EXT. HOSPITAL - MORNING

Tom is speedily unloaded and brought in to A+E. Once it gets slightly quiet Elliot slips out. He looks at the doors his father has gone through and reluctantly heads in the opposite direction.

INT. HOTEL ROOM - AFTERNOON

Declan, Rodney, Archie and a now plain-clothed Wilson and Hooper are arrayed on the couches and bed, drinking tea or coffee.

HOOPER

How much does the father know?

DECLAN

He's never fucking seen any of us, except that moron Dave.

RODNEY

May he Rest in Peace.

ARCHIE

We'll take care of the Dad, once we can get to him. It's the kid we need to worry about for now.

WILSON

You don't think that was him at the place?

CUT TO:

A fireman calls over a colleague and points to a pair of shoes with some smouldering ash in them.

CUT BACK TO:

INT. HOTEL ROOM - AFTERNOON

ARCHIE

Do you?

WILSON

I was hoping.

ARCHIE

How long before you can get a friendly face working on the hospital ward?

HOOPER

I can get in and ice him now.

DECLAN

Ice?

HOOPER

People use ice.

RODNEY

In a drink maybe.

HOOPER

When they're killing. People.

DECLAN

Not anyone who has actually done so since 1923.

Pause.

DECLAN (CONT'D)

Ah, look at you. You haven't done this before, have you?

Hooper keeps quiet.

ARCHIE

And you won't have to now. We'll take care of it, but not before the boy. The Dad is the best way of trapping him. We'll keep a man in the carpark at all times. He calls in every hour. The rest of us here.

INT. SENTRY CAR - EVENING

Hooper gets in to the car beside Wilson.

WILSON

Full shift at work and this as well? Mary's going to go absolutely mental.

HOOPER

Don't take that shit from her.

WILSON

You'll see one day.

HOOPER

Not likely.

Wilson gets out.

WILSON

See you in the morning.

Hooper watches the front of the hospital. The back door opens.

HOOPER

What'd you forget?

ELLIOT

That you can't trust anyone.

Hooper goes dead still as he feels a gun barrel against the back of his head.

HOOPER

Kid, we can sort this out.

ELLIOT

I know I can. Where are your cuffs?

HOOPER

Glove compartment.

ELLIOT

Bind yourself to the steering wheel.

HOOPER

They'll expect to hear from me within an hour.

ELLIOT  
 Isn't that the kind of thing you  
 should be keeping secret?

Hooper looks embarrassed.

ELLIOT (CONT'D)  
 It's okay. I've been watching your  
 partner for ages. I knew that.

Hooper leans over, removes the cuffs and binds himself.

HOOPER  
 And now?

Elliot, content that Hooper is properly bound, puts the gun down and produces some fishing wire. He climbs through to the front and ties one end to the handle of the passenger door. Once it's tight he brings it across, loops it twice around Hooper's neck and then ties the other end to the driver side handle.

HOOPER (CONT'D)  
 The fuck is this?

Elliot tears a bit of gaffer tape and covers his mouth. He then leans close in.

ELLIOT  
 You stood by while they tried to burn us. Anyway, I saw this comedy where a guy had a tooth infection and he needed to get rid of the pain. You mightn't find it quite as funny as I did. But everybody likes different things.

INT. HOTEL - EVENING

ARCHIE  
 Try him again.

DECLAN  
 Nothing. I'll go check.

ARCHIE  
 (Indicating a sleeping  
 Wilson)  
 Nope him.

EXT. SENTRY CAR - EVENING

Wilson is still groggy from sleep. He walks up to the car, where he can see the back of Hooper's head. He knocks on the window.

WILSON

Wake up you dozy fuck.

His eyes begin to readjust to the light. He sees that Hooper is in the car gagged.

WILSON (CONT'D)

Fuck.

He starts to pull on the door handle. Hooper is jumping dementedly.

WILSON (CONT'D)

Hang on mate I'll get you out.

He pulls at the door, it's sticking. Blood begins to appear at Hooper's neck.

WILSON (CONT'D)

Are you hurt?

He gives a huge pull on the door. There is a scream so loud it travels past the constraints of the gag. Hooper has been garrotted. Blood flows from his neck. Wilson tries to staunch the flow. Panicking. Almost crying he blindly rings Archie.

INT. HOTEL - CONTINUOUS

ARCHIE

You can't call an ambulance. The investigation will ruin you. Get the fuck out of there and we'll clean it up.

EXT. CAB RANK - NIGHT

Wilson has slowly pulled away in his car. Elliot walks up to a black cab in a rank opposite.

ELLIOT

Can you follow that car?

DRIVER

Funny kid.

ELLIOT

It's my Dad. He forgot I was coming to his office from school. I've got money.

The driver looks sternly at him.

ELLIOT (CONT'D)

What? You think I'm a Private eye?

DRIVER  
It's against policy.

Elliot gives him the full Bambi eyes. Starting to get out.

ELLIOT  
I'll walk.

INT. CAB OUTSIDE WILSON'S HOUSE - NIGHT

Wilson is out of his car and opening the front door. The driver goes to hit the horn.

ELLIOT  
Don't.

The driver is suspicious again.

ELLIOT (CONT'D)  
My baby sister's asleep. Keep the change.

DRIVER  
That's too generous.

ELLIOT  
(Nodding at the house)  
Dad's a surgeon. He can afford it.  
Serves him right for forgetting me.

INT. WILSON'S HOUSE - CONTINUOUS

Wilson is under the shower nozzle, scrubbing, unable to wash the horror off. Wilson's wife is wandering around the upstairs.

MRS. WILSON  
(Shouting through the door)  
You could at least say hello before  
you lock yourself in the bathroom.

She heads downstairs. There is a knock at the door. She answers it.

ELLIOT  
(Holding a gun)  
Trick or treat?

MRS. WILSON  
It's not Halloween.

ELLIOT  
Oh. Well, it's actually your husband  
I'm here to see.

MRS. WILSON

Come in, come in. You must be one of the team he coaches.

ELLIOT

Okay.

She isn't listening to him now anyhow. She is pottering around.

MRS. WILSON

Through here to the kitchen. I've got some biscuits somewhere. Your mum wouldn't mind if I gave you biscuits would she? They're small anyhow. Does she know you're here?

Elliot reads the top of a bank bill on the table. He looks at her flustering around and takes a decision.

ELLIOT

Mrs. Wilson. Do you want to have a seat?

MRS. WILSON

Call me Mary. I'm okay here. I've got to make dinner.

ELLIOT

Mrs. Wilson, sorry Mary, I think you should sit down for a minute.

INT. WILSON'S HOUSE - MOMENTS LATER

Wilson get out of the shower. He puts on a towel and goes out on to the landing.

WILSON

Where's the laundry basket?

MARY

Down here.

He bunches up the clothes so the blood is less apparent. He walks down the stairs. As he walks in to the kitchen his wife, almost tear-stricken is staring at him. He is about to ask why when he spots Elliot, sat, a gun laid flat in front of him on the table.

ELLIOT

We've not met properly. I'm Elliot. You must be the guy who's trying to kill me.

Mary allows a cry to escape.

ELLIOT (CONT'D)  
Congratulations on the pregnancy.

WILSON  
(To Mary)  
What's he said to you? It's not true.

ELLIOT  
Goodness. Ketchup really stains.  
You'll never get that out in the wash.

Wilson lurches forward. Elliot is up and pointing the gun.

WILSON  
Whatever he has said.

MARY  
(astonished)  
You're lying. Why are you lying? It's true what he says.

WILSON  
Life's fucking complicated. All this, those Italian shoes, the holidays, the breast job, they're not free.

MARY  
(grabbing breasts)  
You think I want somebody to die as a result of these.

Elliot looks uncomfortable at the turn the conversation has taken.

WILSON  
He killed Tobey.

Mary looks at the kid.

ELLIOT  
That's not true either, is it? In fact, by the look of those clothes I think it's you who killed him. But either he died or I did. There wasn't a choice. That's why I'm here. Maybe there is a choice. For you.

MARY  
He's not killing anyone more.

ELLIOT  
He doesn't have to. You just need to say a few things. You'll come out of all this smelling like Lynx Africa.

MARY  
Is that good?

ELLIOT  
When you're twelve.

WILSON  
What do you want me to say?

ELLIOT  
I'm still working that out.

MARY  
Will anyone else die?

ELLIOT  
My Dad and me, unless I do something.

INT. HOTEL - NIGHT

Archie is on the phone.

ARCHIE  
Disposed of. We sent the email from his account and transferred the plane tickets. Everyone will think he's fucked off to Argentina with dodgy cash. Now it's best if we don't involve you anymore.

He listens.

ARCHIE (CONT'D)  
Free? I can't afford...yes I know he died...but..okay fine free.

Listens.

ARCHIE (CONT'D)  
We're not over yet. Not by a long-shot. I'll protect this investment and you, but you don't stop doing business.

INT. WILSON'S HOUSE - NIGHT

Elliot is asleep in a bed in the spare room. He has propped a chair against the door handle. The gun lies by the side of his bed. In an adjoining room Wilson lies awake, with Mary asleep, her back to him. He gets up and goes on to the landing, and takes a long look at the door in to Elliot's room. He then picks up his mobile phone.

WILSON  
(whispering)  
Sorry Karl, I know it's late? It's Jack. Jack Wilson. From Carlisle. Do you have a minute?

INT. HOSPITAL - NEXT MORNING

Wilson walks up to the Guard outside Tom's room and flashes his ID.

WILSON

Boss said you can go home now.

The guard takes a minute. This is unusual. But he won't look a gift horse in the mouth.

GUARD

Cheers.

He gets up, grabs his paper and heads.

WILSON

(to no-one)

It's clear.

Elliot steps out of the stairwell, where he has kept the door the slightest piece ajar.

WILSON (CONT'D)

You've got five with him and then we've to get going.

INT. HOSPITAL ROOM - DAY

Elliot walks in. Tom is hooked to monitors and apparently asleep. His son goes over to him and holds his hand. His breathing is shallow and laboured. Elliot puts his head down on his father's bed and cries.

CUT TO:

INT. HOSPITAL CORRIDOR - LATER

Elliot emerges. His eyes are red.

ELLIOT

Let's do this.

He picks up a phone and dials 999. Simultaneously Wilson walks in to Tom's room and twists the shutter blinds.

ELLIOT (CONT'D)

Police. There's a man with a gun in room 14 at the Station Hotel.

As he hangs up Wilson hands him some rope.

EXT. SENTRY CAR - CONTINUOUS

Rodney and Declan are sat in the car.

DECLAN  
That's the signal. He's inside.

RODNEY  
Could be a trap. Again.

DECLAN  
Ring the Boss so.

INT. HOTEL - CONTINUOUS

ARCHIE  
Go and fucking get him. I've to stay here. He's called the filth again.

INT. HOSPITAL - DAY

Declan and Rodney walk in to the building, both wearing Doctor's coats. Declan smashes his palm against the fire alarm which goes off. People start running past.

INT. HOSPITAL ROOM - CONTINUOUS

ELLIOT  
What's the response time?

Wilson is on the floor bound.

WILSON  
This close to town. Six minutes tops. It'll take another two for them to get to this floor. Now go ahead.

Elliot leans down and tapes sticky tape across Wilson's mouth.

ELLIOT  
You've got the blade hidden in case I can't get back?

Wilson opens his palms as wide as his bonds will allow to reveal a scalpel.

INT. HOSPITAL - CONTINUOUS

Declan reaches in to his coat to remove his gun.

RODNEY  
Need to take care of the cameras first.

They walk down a corridor. There is almost no-one around, bar a couple of people running far away. There is a door on the middle of the corridor. They both stand either side, count silently to three and bust through. It is empty.

DECLAN

Got out once he heard the alarm.

Declan raises his gun to shoot at the console.

RODNEY

Hold the fuck on. That's not very forensic. We want to keep this a secret.

DECLAN

And how's that going to happen when I've eviscerated a twelve year old all over the third floor?

RODNEY

We can worry about that then. But this will work for now.

Rodney produces a metal bar from his backpack.

DECLAN

A magnet? How do you have a magnet with you?

Rodney walks across by the bank of hard-disks waving the magnet about.

RODNEY

It's just an iron bar I got. I magnetise one anytime I enter a public building.

DECLAN

This whole fucking job is a rebuke to me for leaving school at 16. Stairs or lift?

RODNEY

You're jokin...you never do. Stairs.

DECLAN

He won't be waiting by the lift?

RODNEY

No lifts in a fire.

DECLAN

There's no fucking fire.

RODNEY

Nobody else knows that. What if there's someone still about.

DECLAN

I'll shoot them.

RODNEY

Let's just take the stairs.

They walk to the stairwell.

DECLAN

Do you know how many stairs I've had to climb in my life?

RODNEY

Do you?

DECLAN

Thirteen thousand, four hundred and sixty one.

RODNEY

You counted?

They have found the stairs and are slowly ascending.

DECLAN

I picked five days at random, counted all day, averaged out the number of steps and multiplied by days in my life. How about you?

RODNEY

I haven't counted.

They have reached the third floor. Rodney reaches in to his backpack and pulls out two masks, one of which he throws to Declan. Declan's is Mickey Mouse, Rodney's is Donald Duck.

DECLAN

You know in Ireland Mickey is another word for cock.

RODNEY

Do you want to swap?

They are stood by the door of the hospital floor. There is a silent count as they prepare to burst through.

DECLAN

(Whispering)

As long as you didn't mean nothing by it?

RODNEY

Of course not.

They burst through the door on the floor. Elliott is stood about ten metres away, with an upraised gurney in front of him. The element of surprise is his. He fires and blows away most of Rodney's head with one shot. Declan jumps back in to the stairwell and rips off the mask. Elliot ducks back down.

DECLAN

(Howling)

Motherfucking kid.

Declan reaches around the corner and unleashes a fusillade of bullets down the corridor. Elliot has already sprinted away from the gurney and taken refuge in a ward further down the corridor. Declan takes his sunglasses out of his jacket and holds the lens around the corner, as an ad hoc mirror. He sees nothing, and laying down a barrage of fire he rushes back through the door, slides over the counter and lands within the nurses station. He starts leafing through the ward records.

DECLAN (CONT'D)

I'm going to kill your Da.

ELLIOT

(shouting)

You've done ever so well so far.

Elliot's dad is listed in ward 6, only two doors away.

DECLAN

Gotcha.

He steels himself and then jumps the station, rushing towards the father's door, peppering it repeatedly. As he reaches it Elliot steps out of the door opposite and opens fire. He hits Declan's kneecap, sending him sprawling in pain, backwards, in to Tom's room. Falling, Declan still loosens a blast in Elliot's direction. Elliot's eyes open wide with surprise as he is hit and cannons back in to the room he has just stepped out of. Declan appraises the room. Wilson is bound and on the floor at the end of Tom's bed. He raises his gun towards Tom, then moves it towards Wilson.

DECLAN (CONT'D)

Although if I wasted everyone the kid's got the better of....

He moves the gun back and shoots Tom.

INT. HOTEL - DAY

INSPECTOR HALL

I can't put any more of these calls to bed.

ARCHIE

My boys are taking care of it.

INSPECTOR HALL

Like all the other times?

He turns to go.

INSPECTOR HALL (CONT'D)

Our deal's....

When he opens the door a man is standing in the corridor, with armed Police behind him.

KARL

Newcastle CID. We've a report of firearms here. I need you to put your hands up.

INSPECTOR HALL

It's alright son, we've taken care of it.

KARL

Hands up.

INSPECTOR HALL

Relax. I'm the local D.C.I.

KARL

I know.

INSPECTOR HALL

You're making a big mistake.

KARL

Less than you.

Archie reaches for his pocket.

KARL (CONT'D)

I wouldn't advise it.

When Hall's hand then moves a shot rings out, and he falls back to the floor. Suddenly everyone's jumpy. With the doorway now vacated Archie flicks the handle, slamming the door, so only he and Hall are inside the room.

KARL (CONT'D)

Let's all chill the fuck out.

Archie helpfully aids a pained Hall back up,

INSPECTOR HALL  
(breathlessly)  
Thanks.

Archie proceeds to roughly spin him around, and point a gun at his head.

ARCHIE  
No, thank you.

He then opens the door and walks them both out on to the corridor. Everyone on the hallway raise their guns once more.

ARCHIE (CONT'D)  
I'll kill him.

Archie manoeuvres a worsening Hall towards the stairwell.

ARCHIE (CONT'D)  
I'd suggest not following us.

Hall staggers. There is a movement in the watching assault team.

ARCHIE (CONT'D)  
Do that again and he...

Hall's wounds overpower him, he passes out and slumps to the ground.

ARCHIE (CONT'D)  
Ah.

Archie brings his gun around towards the others, but he's not quick enough..

INT. HOSPITAL CORRIDOR - DAY

Elliot is stood inside the door of his room seeking a new position; a small trickle of blood flecks his ear.

ELLIOT  
You can't have much ammunition left.

He recoils as a burst of shots crash past.

ELLIOT (CONT'D)  
That's just wasteful.

Declan, mirroring Elliot, is stood just inside Tom's room, also eyeing up other vantage points.

DECLAN  
We've got all day.

Sirens in the distance.

ELLIOT  
I called the cops.

DECLAN  
I know.

ELLIOT  
Other cops.

DECLAN  
Oh. Always said you were a bright kid.

ELLIOT  
Anyway. You're going to die, or at least go to prison. So, maybe we could stop.

Declan fires another volley,

ELLIOT (CONT'D)  
Aren't you scared of dying?

DECLAN  
Aren't you?

ELLIOT  
Mr. Hungerford came back from nursing his mother and told us 'you little shits have no clue what's ahead of you'.

DECLAN  
Yeah, school doesn't have all the answers.

ELLIOT  
Life lessons while trying to kill me?

DECLAN  
Ironic, heh?

Elliot throws a bedpan across the corridor, which rattles in to Tom's room and distracts Declan. Elliot uses the diversion to run for the nurses station. The bedpan has drawn Declan's attention back to the other inhabitants of the room. He looks at Tom and is puzzled to see he's still breathing relatively fine. He rips off the bed-cover. There's a Kevlar vest. He aims his gun again, but before he can shoot he is hit by an unbound Wilson. They struggle and the gun is knocked in to the corridor. Elliot, impervious, sees a bottle of ethanol in a cabinet. He grabs a roll of bandages. We can still hear sirens.

ELLIOT  
Firemen like a fire.

Declan is a better fighter than Wilson, but Wilson kicks him in the wounded ankle which sends him screaming out on to the corridor to get his gun. He dives low and comes to a halt against the far wall, out of Elliot's sight. He aims back towards Tom's room, but Wilson has closed the door. He is equidistant between an exit and Elliot. He takes a cigarette out of his pocket, rips about half of it off and begins to smoke the rest.

DECLAN  
I'm out of bullets kid.

ELLIOT  
Not if Call of Duty's right.

Declan fires off a salvo. The gun clicks empty.

ELLIOT (CONT'D)  
Out by one. Anything else?

DECLAN  
A Derringer.

ELLIOT  
Won't kill me from there.

DECLAN  
(starting to back away)  
That explosive?

ELLIOT  
Hopefully.

Declan retreats watching the top of Elliot's head bobbing around. He tries to draw a bead, but it's proving difficult.

ELLIOT (CONT'D)  
Give up?

DECLAN  
Nah.

The door of Tom's room opens a chink, spurring Declan to fire in that direction. Elliot steps out with his improvised Molotov cocktail. Declan, still backing away, turns his gun.

ELLIOT  
You're too far.

DECLAN  
Not for this.

Tom's door is opening once again. Declan fires at the glass in Elliot's hand. The tube punctures, dropping its flammable contents to the floor. Declan then raises his cigarette.

WILSON  
(shouting at Elliot)

Run.

Declan gives the smouldering fag a huge flick, using thumb and forefinger, towards the liquid. Declan backs towards the door, as it arcs in slow motion. Elliot, rather than running away, moves toward the danger, and as the ignition source begins to drop he stoops like a cricket wicket keeper and catches it.

ELLIOT  
(as though holding hot  
potatoes)  
Ouch. Ouch. Ouch.

He dumps it in to a bin, looks up and sees Declan is gone. He rushes for the exit. Wilson grabs him.

WILSON  
Careful.

ELLIOT  
He can't get....

He breaks free and runs to the door, opening it cautiously. There is nothing. Then, suddenly, a fireman, and then a second one, loom out of the darkness, frightening the bejesus out of all of us.

ELLIOT (CONT'D)  
Where is he?

FIREMAN  
Kid, you need to be out.

ELLIOT  
My dad.

He nods back down the corridor and sees the bin is on fire.

FIREMAN  
(in to walkie-talkie)  
We've found the source.

Sirens fill the distance.

FADE TO BLACK.

FADE IN:

EXT. SUBURBAN HOUSE - EVENING

A Police Car is parked, with an officer half-watching the house above his newspaper. He jumps as a face appears upside down on the roof.

POLICE

Elliot mate, get the fuck off the roof.

Elliot dismounts.

ELLIOT

Last day today?

POLICE

It's been four months.

ELLIOT

Do you think he'll have forgotten?

POLICE

I think he'll have left the country. You've got my number, don't you?

ELLIOT

Yes.

POLICE

That's my mobile number, son. I don't give that out. Ever. You dial 999 and they'll get here quick smart, but dial that too, and I'll get here for you hell or high water.

ELLIOT

You think I'll need it?

POLICE

Of course not.

ELLIOT

Really?

POLICE

I hope not. I don't know. It's not my decision. There are people better qualified, cleverer than me making those choices.

ELLIOT

It's budget innit? Mum said.

POLICE

She's a smart lady, she'll look after you.

INT. SUBURBAN HOUSE, KITCHEN - EVENING

SHARON

Just eat it. All of it, or God help me  
I'll lock that flippin' console away.  
With a lock you can't pick.

ELLIOT

There's none of those left in the  
house.

SHARON

I bought a new one. Don't get lippy  
with me. I'm always one step ahead.

TOM

Is it always like low level warfare at  
mealtime?

SHARON

We're making a special effort for our  
guest. D'you want a beer?

TOM

No thanks. Driving.

SHARON

I know you didn't walk here on that  
fucking crutch. Do you want one beer  
or not?

ELLIOT

Is this why you two split up?

TOM

Shut up Elliot.

SHARON

Shut up Elliot.

Elliot smiles.

EXT. SUBURBAN HOUSE - CONTINUOUS

There is someone moving outside the house, looking in  
the windows and watching the family bickering at the  
table.

INT. SUBURBAN HOUSE - LATER

SHARON

Just different.

TOM

Like?

SHARON

He watches less TV now.

TOM  
You mean like now.

SHARON  
Go look.

Tom shuffles across. The TV is on loudly, but Elliot has headphones on, and is reading a book.

TOM  
What's he read?

SHARON  
Anything. He's indiscriminate.

TOM  
A lot of things changed up there girl.

SHARON  
Tom, you and I are still friends. Sort of. But we're never going back to where we were. I hated it. And if we did again I'd end up hating you.

TOM  
I should go home.

SHARON  
Don't be so petulant. You can have a beer and stay in the spare room. He might even allow you lose to him at FIFA.

TOM  
I might win.

SHARON  
Fuck, I didn't realise there was brain damage as well.

TOM  
I'll go.

EXT. SUBURBAN HOUSE - NIGHT

Tom hugs Elliot, who heads upstairs, then kisses Sharon on the cheek and walks down the driveway.

SHARON  
It's cold.

TOM  
See you at the weekend.

She closes the door. He walks to his car.

INT. SUBURBAN HOUSE, BEDROOM - NIGHT

Elliot is reading a book with headphones on. The doorbell rings. Sharon is washing up after tea.

SHARON (O.C.)  
Ell, can you get that?

The doorbell rings again.

SHARON (CONT'D)  
Ell?

A pause.

SHARON (CONT'D)  
Fuck's sake.

INT. SUBURBAN HOUSE, DOORWAY - NIGHT

Sharon opens the door.

SHARON  
Tom?

He falls in the door, his hand trying to prevent a severe stab in his neck spraying everywhere. She looks up mystified. Declan steps in behind the falling body.

DECLAN  
Evening.

He unleashes a punch which knocks her over, smacking her head against the radiator and rendering her unconscious. He then looks quickly between the rooms.

DECLAN (CONT'D)  
(To Tom)  
Don't worry. You'll outlive your son.

Declan heads up stairs. There is one room with the door closed and a 'No Entry' sign. He pulls out a gun and walks through the door.

INT. SUBURBAN HOUSE, BEDROOM - CONTINUOUS

Elliot is laid on the bed facing away from the door reading. Declan prepares to pull the trigger.

DECLAN  
This is for all the fucking trouble  
you caused me.

There is no movement from Elliot on the bed.

DECLAN (CONT'D)

Kid. Hey kid. Fucking look at me when I talk to you.

He walks towards him and then falls, there is a headphone cable running from the stereo, which he hasn't spotted and has tripped him up. Declan's feet pull it out. Sibelius is playing. Declan looks around astonished but before he has even got to his feet Elliot has a bead on him.

DECLAN (CONT'D)

You carry that all the time?

ELLIOT

Yes.

DECLAN

Living scared?

ELLIOT

I knew you'd come. They're all dead. Everyone else from the forest.

DECLAN

Not the cop.

ELLIOT

No. I got to him.

DECLAN

What are you waiting for?

ELLIOT

Where are my parents?

DECLAN

Your mum's fine.

ELLIOT

Dad?

DECLAN

Not so good.

ELLIOT

Story of my life.

He fires.

FADE TO BLACK.