

BLACKOUT

by
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DRAFT 4
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1

INT. UNMARKED POLICE CAR - DAY

1

ELIZABETH AUSTIN, a withdrawn middle aged mother and her seventeen year old son GARY AUSTIN, sit huddled in the back.

Their faces are drained of all emotion.

In front of them a police car escorts them through the morning traffic.

Sitting in the front passenger seat, browsing through a folder of notes is a family liaison officer in his late twenties.

LIAISON OFFICER

Due to the embarrassing incident this morning we're expecting around fifty to a hundred press this time round. I know that probably sounds quite daunting, but just remember this will be your last chance to reach out to the island community.

Gary looks pale and nervous. His mother takes his hand.

ELIZABETH

Are you sure you want to do this?

Gary nods.

2

INT. CORRIDOR, POLICE HEADQUARTERS - DAY

2

At thirty six, Detective Inspector KATE HEXT, is probably an attractive woman behind the weary eyes and stone cold expression.

She stands up from a row of chairs laid opposite the super intendants office and starts to nervously pace up and down the corridor.

The door suddenly opens, making her jump.

Super intendant JOHN BARNES, a slim black officer in his early fifties, nods at her to come into the room.

3

INT. OFFICE, POLICE HEADQUARTERS - DAY

3

Sergeant NICK VASSER, a slim dark haired officer in his early thirties, is already standing in the room looking pale. He doesn't dare look at Hext.

Barnes throws a local island newspaper onto the desk. The headlines read 'Nicola Austin last seen getting into car'.

There is a long pause.

BARNES
How did this happen?

Hext hesitates, swallowing her pride.

HEXT
I mislaid the file sir.

BARNES
In a pub?

HEXT
It was a difficult day sir. I was exhausted.

Barnes glares at her in disbelief.

BARNES
Exhausted? You were drunk!

Hext glances at Vasser, who continues not to make eye contact.

BARNES (CONT'D)
Don't look at him, he's already lied enough on your behalf. How could you be so careless? It was vital we withheld this information.

HEXT
I'm so sorry sir, I...

BARNES
Sorry doesn't cut it Detective. I have to go out there now in front of the press and explain to this family that we may now never find their daughter. Can you even imagine how that's going to make them feel?

HEXT
You don't have to do that sir. It's my mistake. Let me..

BARNES
No way. You're not going anywhere near that family again do you hear? As from today, you're going to take a long leave of absence until all of this calms down. Do I make myself clear?

She looks shocked and can only nod. Barnes looks at the time, it's five to ten.

BARNES (CONT'D)
 You're dismissed.
 (to Vasser)
 Sergeant!

Vasser face is full of regret as he awkwardly follows Barnes out of the office.

Hext's eyes well up.

4 EXT. POLICE HEADQUARTERS - DAY

4

The two police cars pull into the headquarters and stop at security gates that lead through to the back of the building.

A few late photographers and journalists queuing outside the main entrance see the car and run towards it to try and take photos, but are quickly held back by an officer guarding the gate.

SARAH GIFFORD, a slim and attractive dark haired girl in her early twenties, slips through the security gate at the other end to the annoyance of the journalists.

The unmarked car pulls up at the back of the main building. Gary and his mother get out either side.

SARAH
 Gary!

Gary turns around to see Sarah running towards him. She grabs his hand tightly and looks sincerely into his eyes.

SARAH (CONT'D)
 I just wanted to wish you luck.

Gary's mother recognises her.

ELIZABETH
 What's she doing here?

SARAH
 She was my best friend.

ELIZABETH
 Leave my son alone you hear! Go away!

The police officer who was driving, quickly, but gently guides Sarah away.

POLICEMAN 1
 Come on, let go of him. I said let go.

He breaks her grip on Gary's hand.

It is clear she has had a profound effect on Gary, who can't take his eyes off her.

ELIZABETH

Gary, Gary!

Gary snaps out of his stare, as the liaison officer leads the family through some double doors and up the stair well.

ELIZABETH (CONT'D)

What did she say to you?

GARY

Nothing.

As they reach the first floor, Gary looks out of the window to see Sarah being escorted around to the front of the building.

5

INT. CORRIDOR, POLICE HEADQUARTERS - DAY

5

The double doors burst open. The family is led down the corridor by the family liaison officer.

LIAISON OFFICER

Try and ignore the press and don't answer any of their questions, just remember to look right into the camera lens during your plea. It'll have much more impact.

Large windows line the corridors, through them dozens of police officers rush around the symmetrically laid out desks, trying to deal with the unexpected press attention.

LIAISON OFFICER (CONT'D)

If you do struggle, just stop for a moment and take a few deep breaths. If this doesn't help and you really can't continue then just signal me and I'll get you out of there straight away, okay.

As they approach the next double doors, Hext comes through the other way. She sees Elizabeth and at first is speechless.

HEXT

I, I can't tell you how truly...

Elizabeth slaps her face hard, with a scolding look.

ELIZABETH

You were supposed to help us.

There is a long pause.

GARY
 (softly)
 Mum.

Gary moves Elizabeth on, giving Hext a sympathetic look as they head through the double doors.

Hext stands there in silence.

Through the glass windows either side of her, police officers stare in shock.

6

INT. PRIVATE ROOM, POLICE HEADQUARTERS - DAY

6

As they enter the room a policeman passes the family liaison officer a small plastic bag.

He opens it and passes Gary a leather necklace with a wooden locket attached.

LIAISON OFFICER
 Is this the right one?

Gary nods.

ELIZABETH
 He got that for Nicola on her
 twenty first. She wore it all the
 time.

Elizabeth chokes on her words.

Gary opens the locket. It is empty. He swallows.

The liaison officer looks at his watch and then places his hand reassuringly on Gary's shoulder.

LIAISON OFFICER
 Okay, you ready?

Gary grips his sister's necklace tightly in his hand and checking with his mother, nods.

LIAISON OFFICER (CONT'D)
 Don't forget, look straight into
 the lens.

The liaison officer opens the door and ushers them through.

Immediately dozens of cameras flash.

As the flashes increase, parts of letters appear in the bright white light that eventually form the word 'Blackout'.

The sound of the media frenzy fades out along with the title, leaving just a pure white screen in silence.

FADE IN.

7 EXT. ISLAND - MORNING 7

It is winter. Heavy dark storm clouds linger over the flat barren island, removing any colour from the landscape.

Text, bottom left corner: Two years later

8 EXT. ISLAND SHORELINE - MORNING 8

The faded plastic buoys that run around the edge of a half sunken boat, bump and thud from the shallow tide, as the tarpaulin that once kept out the rain, flaps around violently. Most of it's elastic ties now broken from rot.

9 EXT. ROAD, MARSHLAND - MORNING 9

The wind gusts across the vast flat marshland, weaving through the long dead grass and sending ripples across the shallow waters.

An old wooden weather vein spins just beyond a rusty old barbed wire fence that separates the marshland from a small winding country road.

A few metres across a beaten up Land Rover has slipped off the side of the road and upturned on to its side in a dyke.

The windscreen has steamed up and the driver's side window has shattered.

10 INT. JEEP - MORNING 10

MALCOLM GIFFORD, a weathered looking fifty five year old man regains consciousness.

He groans loudly pulling himself up to reveal a large bump on the side of his head.

He struggles to find his seat belt clip. It suddenly releases, dropping him awkwardly down into the passenger side.

11 EXT. MARSHLAND, ROAD - MORNING 11

The drivers door swings open.

Malcolm falls out holding his head. His face has sagged from too much drink and his broad frame carries a large bulbous belly.

Slightly disoriented, he searches the back of the jeep and around the surrounding area, but there is nothing.

He then climbs out of the dyke and looks up and down the long winding road.

It is empty.

He reluctantly starts walking.

12 EXT. WOODS - MORNING

12

The dense island trees are grey and bare. The ground covered with wet rotting leaves.

A unknown man with a limp, wearing an iron built up shoe extension, searches through the misty woodland with a stick that he prods into the dry leaves and bushes.

His old veiny hands are purple with cold.

A hundred meters away, out of sight, lies the unconscious body of Gary Austin, wrapped around a tree half way down a steep embankment.

He is covered in blood.

13 EXT. FARMHOUSE - MORNING

13

Malcolm arrives at a run down farmhouse surrounded at the back by several decrepit sheds, rusty old vehicles and some woodland beyond.

He heads through the front door.

14 INT. HALLWAY, FARMHOUSE - MORNING

14

Malcolm notices the cupboard under the stairs is open and the large table has been pulled away from the side.

MALCOLM

Sarah?

A smashed picture frame is scattered on the floor.

A clean space on the wall above the stairs, shows where it once hung.

Malcolm picks up the frame and turns it over to reveal a family portrait photograph of himself, his wife and a much younger Sarah.

He looks up the stairs.

MALCOLM (CONT'D)

Sarah?

15 INT. SARAH'S BEDROOM, FARMHOUSE - MORNING 15

Malcolm notices that the locked door has been forced open.

He pushes open the door to find that a desk had been placed behind it to try and keep someone out.

A breeze comes through the open window.

He leans out to see the trellis on the side of the house has been broken off and is lying in large pieces on the ground.

16 EXT. FARMHOUSE - MORNING 16

Malcolm comes out of the back door and passing the broken trellis, notices drops of black liquid leading into an old barn.

He smears the black liquid between his fingers. It turns red.

Malcolm stands up, looking around the yard urgently.

MALCOLM

(shouting)

Sarah!

There is no answer.

He follows the black drops towards the barn, then stops suddenly. Just inside is a large black patch.

With panic in his eyes, he pulls out his mobile and dials 999.

MALCOLM (CONT'D)

Police!

17 EXT. WOODS - MORNING 17

A woodlouse crawls across Gary's muddy face making his cheek twitch, as he slowly regains consciousness and hesitantly opens his eyes.

He focuses on the dark grey clouds above and begins to shiver with cold, his breath visible in the frosty air.

He tries to lift his head up, but winces in pain, touching the back of his head. He struggles to sit up, confused to find himself on a ledge halfway up the embankment.

Gary attempts to climb up but slips and falls. He desperately tries to hold onto something as he tumbles down the steep rocky slope in a whirl of wet leaves.

He hits the bottom with a heavy thud.

He rolls onto his front and looks up to see a single trainer lying on its side. A few feet away protruding from the other side of a fallen tree is a naked female foot.

Gary struggles to his feet and limps cautiously forward peering over the log.

Behind it lies the twisted battered body of a girl.

Gary's face fills with fear and dread as he looks around the empty woodland, but there is no one there.

He crouches down and carefully rolls her over to reveal her dead battered face.

It's Sarah Gifford.

He stumbles backwards in shock.

Foam has bubbled out of her nose, there are strangulation marks around her neck and a severe gash to her head.

Only then, does Gary notice he is covered in her blood.

Scared, he turns and runs away.

18 INT. CORRIDOR, POLICE HEADQUARTERS - MORNING 18

A much healthier looking Detective Inspector Hext strides down the corridor.

19 INT. OFFICE, POLICE HEADQUARTERS - MORNING 19

Barnes is studying notes at his desk as Hext appears at the door and knocks.

Barnes remains fixed on his notes.

BARNES

Kate, what can I do you for.

HEXT

Emergency services received a distressed call last night from Sarah Gifford?

Barnes continues to study the document in front of him.

HEXT (CONT'D)

She was friends with Nicola Austin.

Barnes eventually looks up and sighs. Underneath his stern look his features are gentle. He folds his fingers over each hand.

BARNES

I already had it checked out. It was a false alarm.

HEXT

Yes I know, but her father's just called this morning to report her missing.

He raises his eyebrow and stares at Hext in thought.

BARNES

If this comes to nothing it will be the end of it. You understand that don't you.

HEXT

Yes sir.

There is a long pause.

BARNES

Keep me informed.

She nods and exits the room leaving Barnes with a look of uncertainty.

20 EXT. MARSHLAND - MORNING

20

Gary comes fleeing out of the woodland and stops in surprise at the great vista of open marshland in front of him that spans for miles.

In the middle, about a mile and a half away, he notices an old caravan with smoke rising from it and a radio mast attached to the side. Surrounding it are several metal containers.

Desperately cold he heads towards it.

21 EXT. MAINLAND - MORNING

21

From high above, we follow a light blue Skoda Octavia heading towards a huge bridge that stretches across the shallow muddy waters of the Swale and onto the decaying island.

22 INT. HEXT'S CAR - MORNING

22

Hext notices a 'no U turn' sign at the foot of the bridge.

She looks anxious as the tips of electric pylons appear over the brim of the bridge and stretch across the flat empty island in front of her.

It looks foreboding.

23

EXT. RADIO STATION - MORNING

23

Gary enters the shabby make-shift radio station, shivering uncontrollably, wrapping his arms around his body.

A badly painted sign on the caravan reads 'Island FM'. Next to it sits a well worn moped.

Gary hears music playing from inside and peers through the open door to see a desk full of mismatched audio equipment.

Hanging on the back of the empty chair is a large warm winter jacket.

He looks around before disappearing inside.

Round the back of the caravan, the door from a portable toilet opens and a skinny tattooed man smoking a roll-up steps out.

As he approaches the container door, Gary comes out wearing his coat.

D.J.

Oi, what you doin'?

Gary looks around, sees him and runs.

The D.J. drops his fag and chases after him.

As Gary reaches the gates, the D.J. grabs his jacket.

Gary struggles to get out.

D.J. (CONT'D)

Give me the fucking coat!

The D.J. pulls the coat half off him but seeing Gary's blood stained top, lets go with shock.

Gary covers himself back up as he backs away, turns and runs.

24

EXT. POLICE STATION - MORNING

24

The police station is small, like a converted 1970's bungalow with a police sign above the door, a yellow 24 hour emergency phone box mounted on the wall and a faded information board on the grass verge.

The light blue Octavia pulls up outside the police station.

Detective Inspector Hext gets out of the car and slams the door closed.

25

INT. POLICE STATION - MORNING

25

The station is in need of decorating, still stuck somewhere between the seventies and eighties. The white walls are yellowed and the furniture inconsistent.

Hext appears in the doorway. She waits, but constable LEWIS, a young fresh faced officer in his late twenties, doesn't seem to notice her.

LEWIS

We don't open till nine I'm afraid.

HEXT

I'm quite aware of that constable.

Lewis looks up confused.

HEXT (CONT'D)

Could you tell Sergeant Vasser that Detective Inspector Hext is here.

He quickly stands up, as the phone starts ringing.

LEWIS

Sorry Ma'am.

Hext watches him hurry into the sergeants office and attract his attention.

Vasser looks up through the window with surprise.

As he comes out to greet her, Hext tries to hide her nerves behind a professional smile.

VASSER

Kate.

HEXT

Sergeant.

There is a long pause. Lewis is intrigued.

VASSER

Come on in.

As Hext enters his office, Vasser notices Lewis' confused face.

VASSER (CONT'D)

Are you going to answer that?

Lewis does as he is told, as Vasser closes the door behind them.

Hext examines his immaculate office making him a little uncomfortable.

VASSER
You're looking well.

She picks up a small paper calendar and reads the daily motto, "Cheer up, the worst is yet to come." She puts it down and looks directly at Vasser.

HEXT
I understand you were asked to follow up an emergency call last night at the Gifford's farm.

VASSER
Yes, but nobody was there.

HEXT
No signs of disturbance?

VASSER
No, why?

HEXT
Her father's just reported her missing this morning.

VASSER
I'm sure it's nothing to worry about. The Gifford's are notorious for wasting police time.

HEXT
So I hear. I'd still like to have a look though. Just in case.

VASSER
Yea sure. I'll take you over there now if you want.

Vasser turns to leave.

HEXT
That won't be necessary Sergeant.

Vasser looks a little shocked.

VASSER
You don't have to prove anything here.

HEXT
I'm sorry?

He re-aligns his calendar.

VASSER
I'm just saying don't jump to
conclusions too soon.

Lewis knocks on the door.

LEWIS
Sorry to interrupt. I've just had
Island FM on the phone. Says a guy
covered in blood came in, stole his
coat?

HEXT
Where's this?

Vasser looks at the map behind him.

VASSER
Other end of the island, about
here.

Vasser puts a pin into an area of marshland.

HEXT
Where's the Gifford's farmhouse?

Vasser points to another area close to the pin.

VASSER
Here.

There is almost a straight line heading towards the bridge.

HEXT
Get a road block on the bridge
immediately. I want each car
heading off the island searched one
by one.

Hext takes the piece of paper out of Lewis' hand and gives it
to Vasser.

HEXT (CONT'D)
...Then call the radio station back
and ask them to get a detailed
description of this man out on air.
I want him found asap.
(to Lewis)
What's your name?

LEWIS
PC Lewis Ma'am

HEXT
Come with me.

Hext heads out of the police station.

Lewis looks for permission from Vasser before scrambling together his things and following her out of the door.

Vasser is left looking a little hurt.

27 INT. HEXT'S CAR - MORNING 27

Lewis climbs into the driver's side as Hext, sitting in the passenger side, hands him the car keys.

HEXT

I'll warn you now Lewis. This is going to be a difficult day.

Lewis nods and fumbles to start the engine, looking a little nervous.

28 EXT. POLICE STATION - MORNING 28

Hext's car pulls away.

29 EXT. COUNTRY ROAD - MORNING 29

Gary staggers along a small road that winds across a barren landscape. It starts to rain.

In the distance, he can see the bridge off the island.

A car approaches from behind. Gary sticks his thumb out for a ride. The car beeps at him to get out of the road. Gary jumps to the side and stumbles over.

He gets back up and brushing the dirt off his trousers, carries on.

A few moments later a taxi appears. Gary stands in the middle of the road, blocking its path. The taxi is forced to stop. The driver winds down his window.

TAXI DRIVER 1

What the fuck do you think you're doing?

GARY

I need to get off this island.

TAXI

Yeah don't we all, now bugger off!

He screeches away.

GARY

Please! I'll pay you double.

The taxi stops up the road and beeps. Gary runs after him and jumps in.

30 EXT. BRIDGE - MORNING 30

Police have barricaded the road, so that only single lane traffic can pass through. The two police officers stop each car, before moving them on.

31 EXT. BRIDGE ROAD - MORNING 31

The taxi pulls onto Bridge Road and quickly stops behind a long queue of traffic.

TAXI DRIVER 1
Bloody hell!

32 INT. TAXI - MORNING 32

The windows have steamed up around Gary, who is slumped in the back seat. The radio is playing.

Gary sits up and looks out of the front windscreen.

A large truck is blocking their view. He looks nervous.

The music on the radio finishes, followed by a news type jingle

D.J.
Local police are looking for a man described as 5 foot 8, short dark hair and in his early twenties.

Gary looks at the driver terrified, but he seems not to have been listening.

D.J. (CONT'D)
He was last seen wearing blue jeans and large black coat with a fur trimmed hood.

The driver looks at Gary through the rear view mirror. Gary freezes.

D.J. (CONT'D)
Anyone who thinks they may have seen this man please call Sergeant Vasser immediately on 777555.

The lorry in front drives away to reveal the police road block ahead.

D.J. (CONT'D)
 Please do not attempt to approach
 him as he is thought to be
 dangerous...

The taxi driver quickly beeps his horn. Gary opens the door and runs.

33 EXT. BRIDGE ROAD - MORNING 33

Gary weaves through the queuing traffic behind him as the taxi driver shouts out to the police block.

TAXI DRIVER 1
 Oi! Over here!

Gary crouches down low, so as not to be seen. Cars starts to beep at him, attracting the officers attention. One of them starts to chase.

A man opens his car door, blocking Gary's path and grabs him by the arm.

Gary pushes him over and scrambling over another car bonnet, jumps over the rail by the side of the carriage way and drops twelve foot to the road below. He scrambles to his feet and runs under the bridge out of sight.

The policeman reaches the rail and looks over. It's too high for him to risk the jump.

34 INT. LIVING ROOM, FARMHOUSE - MORNING 34

Malcolm is sitting on the edge of his arm chair with his hands in his head. He lifts his head up and looks back into the hallway.

He suddenly notices Sarah's laptop computer on the floor.

35 INT. KITCHEN, FARMHOUSE - MORNING 35

Malcolm sits at the table with the laptop open in front of him. The screen has been cracked, but it still works.

He pours himself a large glass of red wine as a red battery light starts flashing in the corner of the keyboard.

Malcolm takes a large swig and then clicks on Sarah's shortcut folder.

It opens into another set of files and folders labelled, saved e-mails, contacts, poems and diary.

Malcolm clicks 'yes' and then clicks open the diary.

36 EXT. FARMHOUSE - MORNING

36

Hext's car pulls up outside the Farmhouse.

Hext and Lewis get out.

Hext surveys the house from a distance, before approaching the front door.

37 INT. KITCHEN, FARMHOUSE - MORNING

37

Malcolm is scanning through dates on her diary and stops, scrolling back a few days.

His eyes travel quickly backwards and forwards as he finds a passage of interest. His eyes soon widen in horror.

The front door knocks.

Malcolm quickly closes the file and drags it to the bin. A small window appears asking him if he is sure he wants to trash these files.

As Malcolm goes to click 'yes' the computer beeps and another window appears saying: Battery low unable to continue.

Malcolm tries to click on the first window behind but the computer screen goes black and shuts down.

The front door knocks again.

He quickly hides the computer in a kitchen cupboard and swigs the rest of the wine down.

38 EXT. FARMHOUSE - MORNING

38

Malcolm eventually answers looking a little flustered and out of breath.

HEXT

Mr. Gifford I presume.

MALCOLM

You took your time.

HEXT

What have you done to your head?

MALCOLM

Bastard veered me off the road last night. Impact knocked me out.

39 EXT. WOODS - MORNING

39

The unknown man appears at the edge of the woods which sweep around the side of the house. He watches Hext, hidden behind a tree.

HEXT

I'm Detective inspector Hext and
this is PC Lewis. Shall we go
inside and you can tell me all
about it.

Hext and Lewis enter the house.

The unknown man's hands are restless. He grunts, heading back into the woods.

40 EXT. TRAIN STATION - MORNING

40

Exhausted and desperate, Gary arrives at the station and looks up at the departure times. A train is leaving in five minutes.

He staggers down to the end carriage, looking behind him before stepping on.

41 INT. TRAIN - MORNING

41

Gary slumps down into the seat drained and pale, closing his eyes with relief.

42 EXT. FARMHOUSE - MORNING

42

Hext appears at the open window upstairs and looks down to see Lewis fixing police tape around the yard to seal off the blood trail.

She then looks out into the woods behind.

43 INT. SARAH'S BEDROOM, FARMHOUSE - MORNING

43

Hext turns back into the room to face Malcolm who is standing in the doorway.

HEXT

Who are Sarah's closet friends?

MALCOLM

She doesn't have any.

HEXT

What about boyfriends?

MALCOLM

Not as far as I know.

Wearing rubber gloves, Hext sits on the bed and starts emptying the contents of the bin.

HEXT

Well then who was the last person you saw her with before last night.

Malcolm sighs in frustration.

MALCOLM

Look, we don't spend a lot of time together. Not since her mother died.

Hext unravels a piece of paper, but it is of no importance.

MALCOLM (CONT'D)

Her old boss up at Ashcroft Springs came looking for her a few days ago.

HEXT

What did he want?

MALCOLM

See if she wanted to work over the summer.

HEXT

Is that normal?

MALCOLM

Well, she hasn't worked there since her friend went missing.

She puts the contents back and stands up again.

HEXT

I understand they were close.

Malcolm shrugs.

MALCOLM

Like I said, we don't talk.

Hext puts the bin back and looks under the bed.

HEXT

Do you know the name of Sarah's boss?

MALCOLM

Steve, I think.

She notices a modem attached to a phone socket under there and then looks around the room again.

HEXT

Where's Sarah's computer?

Malcolm looks nervous.

MALCOLM

She doesn't have one.

Hext looks up at him.

HEXT

Really?

44 INT. HALLWAY, FARMHOUSE - MORNING

44

As Hext comes down the stairs she pauses, sniffing the air.

She reaches the bottom and looks down at the reflection on the wooden floor. There's a much shinier area below the banister.

HEXT

You cleaned the floor recently Mr. Gifford?

MALCOLM

No, not for a while.

Lewis comes back into the house.

HEXT

Tape off the hallway and Sarah's bedroom as well please, I don't want anyone else in this house until CID arrive do you understand.

Lewis nods and heads upstairs with the tape, while Malcolm pours himself another large red wine.

HEXT (CONT'D)

That's really not a good idea Mr Gifford.

He swigs it down anyway.

She exits.

45 EXT. FARMHOUSE - MORNING

45

Hext stops at the drivers side of her car and opens the door. She looks back to see Malcolm at the front door.

MALCOLM

Where are you going?

HEXT

Officer Lewis will be looking after you for now Mr Gifford. I'll keep him updated.

She climbs into the car.

46 INT. TRAIN - MORNING

46

Gary has fallen asleep.

The carriage loud speaker comes on making him jump.

STATION ATTENDANT

Apologies for the delay to the 8:15 train to Sittingbourne departing on platform two. Due to an incident this morning we have been asked to remain at the platform until further notice. Once again we apologize for the delay and hope to resume service as soon as possible.

Alarmed, Gary leans forward looking down through the carriage window to see a station master escorting Sergeant Vasser down the platform.

They approach a passenger, who points down to the end carriage.

Gary ducks out of sight and begins crawling on all fours into the adjoining carriage unseen, as Vasser and the station master continue to the end of the train.

As Gary passes the next set of open doors he is seen by the passenger.

PASSENGER

(to Vasser)

Hey!

Gary makes a run for it down the carriage to the next set of automatic doors. The passenger chases him.

47 EXT. TRAIN STATION - MORNING

47

As Gary exits the train, the man tries to stop him.

VASSER

Let him go!

Gary throws the man to the floor and scrambles to his feet again.

As he does another station guard blocks the exit, forcing Gary onto the empty track on the other side.

Vasser chases after him.

Gary runs along the track past the platform towards a warehouse and leaps up onto the wire mesh fence, struggling to climb over it.

VASSER (CONT'D)

Stay where you are!

Vasser lunges for his feet, but they swing over just in time.

Gary sprints into a maze of containers, four storeys high, while Vasser attempts to climb the fence.

48 EXT. TRAIN STATION ROAD - MORNING 48

Gary comes running out of the warehouse entrance and across the road.

A car beeps nearly hitting him.

Gary slips through some bushes and scrambles past a public toilet, to find a flat open park area.

There's nowhere to hide.

Gary looks back to see Vasser appearing out from the mass of containers.

He has no other choice but to head into the toilets.

49 INT. PUBLIC TOILETS - MORNING 49

Breathless and trying not to cry, Gary tries to hide, but there are no locks on any of the cubicle doors and nowhere else to hide.

He heads back out.

50 EXT. PUBLIC TOILETS - MORNING 50

Gary freezes, seeing Vasser right in front of him, with his back turned, trying to open the door to the Gents.

Vasser turns around, but Gary has gone.

51 INT. PUBLIC TOILETS - MORNING 51

Vasser stops at the doorway and listens, before stepping in and checking each cubicles one by one.

To his surprise, all three are empty.

Gary is barely hidden behind the main door. If Vasser turns around he will surely see him.

He closes his eyes in desperation.

Vasser walks straight past him and out the door.

Gary breaths a sigh of relief.

52 EXT. PUBLIC TOILETS - MORNING

52

Vasser comes out of the ladies looking frustrated and runs over to a group of kids.

VASSER

Hey! You see anyone come through here?

53 INT. PUBLIC TOILETS- MORNING

53

Gary watches Vasser through the open window above a cubicle.

As Vasser heads for the seafront, Gary turns back round and slumps onto the toilet seat. He then buries his head in his hands and starts to whimper with despair.

He looks at his palms, then the backs of his dirty, bloody hands. They are shaking.

He looks up and notices his reflection in the mirror. He suddenly breathes in all his fear and stands up. He steps towards the mirror and looks deep into his own eyes.

He empties his pockets onto the sink shelf, removes his coat and hooded top, throwing his blood stained T-shirt in the sink.

He then washes the remaining blood off his body and jeans.

He checks his wallet before putting it back in his pocket. There's a ten pound note left, some change and a crumpled receipt for drinks he must have paid for last night.

It has the name and address of the pub at the top.

Gary throws the stained T-shirt and hooded top into a bin liner from the toilet bin and exits.

54 EXT. PUBLIC TOILETS - MORNING

54

Gary dumps the bin bag into a large industrial wheelie bin and pulling his coat hood over his head, quickly slips down an alley.

55 EXT. MOBILE CARAVAN PARK - MORNING

55

Hext slams her car door closed and heads over to the main reception of a very run down looking caravan park by the sea front.

56 INT. RECEPTION, MOBILE CARAVAN PARK - MORNING

56

Hext enters and approaches the empty counter.

HEXT

Hello?

A greasy overweight man in his forties comes through the doorway.

PARK OWNER

Sorry sweetheart, didn't hear you come in.

Hext shows him her badge.

HEXT

Detective Inspector Hext.

His face drops. He looks worried.

HEXT (CONT'D)

Is there a Steve here that works for you?

PARK OWNER

Steve? No, it's just me and my son off season. Steve who?

HEXT

I'm afraid I don't know his surname. He wanted to speak to Sarah Gifford recently about working here next summer?

PARK OWNER

But she hasn't worked here since...

He shakes his head in thought.

PARK OWNER (CONT'D)

You don't mean Steve Hopkins do you?

HEXT

I don't know, who is he?

PARK OWNER

He was working here when that girl went missing.

(MORE)

PARK OWNER (CONT'D)
Police found out he was dealin'
drugs on the site. Got me into a
lot of trouble.

HEXT
You know where I can find him?

He huffs.

PARK OWNER
No idea. Why, what's going on?

She hands him her card.

HEXT
If you see anything unusual or out
of the ordinary, can you let me
know.

PARK OWNER
There's nothing ordinary around
here.

Hext is starting to feel a little uncomfortable and leaves.

He watches her exit.

57 EXT. PUB - MORNING 57

Gary arrives outside a run down pub. He pauses before
crossing the road and heading in.

58 INT. PUB - MORNING 58

Gary opens the front door and steps into the dark empty bar.
The tar yellowed walls are covered with useless brass
decorations. The stools have been turned upside down on the
tables.

GARY
Hello?

He walks down to the end of the bar.

59 INT. PUB - NIGHT (FLASHBACK) 59

Locals turn to look at Gary as he heads through the pub
towards the bar. He feels very uncomfortable.

He eventually sees a girl at the back on her own at a small
table. Her hair has fallen forward hiding her face. There are
several empty glasses in front of her.

GARY
Sarah?

She looks up to reveal a severe black eye.

Gary is shocked.

Sarah immediately rushes to him and hugs him tightly. He smells her hair, closing his eyes.

The BARMAN, a stocky man in his early fifties covered in tattoos and gold jewellery, notices them and huffs, shaking his head.

GARY (CONT'D)

I'm so sorry.

Sarah opens her tearful eyes to see STEVE HOPKINS come through the front door.

She quickly pushes Gary away.

SARAH

Pretend you don't know me.

Gary looks confused, seeing the fear in her eyes.

GARY

Buy a drink or something then meet me outside.

She grabs her coat from the seat and heads for the side exit, but Steve sees her.

STEVE

Sarah!

She hesitates at the door, but reluctantly turns to face him.

Steve is a scary looking man in his forties with eyes that are set too deep into his skull.

Gary backs off to the bar.

STEVE (CONT'D)

Where the fuck have you been... Who did that?

SARAH

How did you know I was here?

STEVE

Answer me, who did that!

SARAH

Who do you think.

STEVE

Is that why you've been avoiding me?

Sarah remains silent.

STEVE (CONT'D)
What you doing in here anyway?

SARAH
Having a drink.

STEVE
Don't get smart with me. You and I
need to have a serious chat about
our little arrangement.

SARAH
I'm all ears.

STEVE
Not here you fucking idiot. Back at
the flat. I gotta few things to
sort out first, but I'll be back in
an hour.

He gives her a key.

STEVE (CONT'D)
Wait for me okay.

As she takes the key, he pulls her close to him. His hand
sliding firmly over her buttock.

STEVE (CONT'D)
I missed you.

She pulls away embarrassed. Steve looks around to see Gary's
shocked face.

STEVE (CONT'D)
What the fuck are you staring at?
Hey?

Steve grabs Gary's top.

SARAH
Steve don't!

STEVE
Who is he?

SARAH
He's my cousin alright.

Sarah tries to pull him off Gary.

SARAH (CONT'D)
He's come to help Dad for the
weekend.

Steve looks at her and then back at Gary, analysing his face.

He's not entirely convinced and pushes him away, grabbing Sarah tightly under her arm.

STEVE

You better not be lying to me. I'll see you in an hour.

He gives Gary one more dirty look and then heads out of the door.

Gary looks to Sarah for an explanation, but she ignores him.

SARAH

(to the barman)
Can you order a cab.

Gary is already starting to feel out of his depth.

60

INT. PUB - MORNING

60

BARMAN

Back so soon?

Gary turns around to see the Barman has appeared from the back.

GARY

Do you have the address of the cab company you booked for us last night.

BARMAN

What's the matter, lost your girlfriend?

The barman hands him a taxi card from a rack on the wall.

BARMAN (CONT'D)

This pub's for locals. Take your business some place else next time alright.

Gary nods and quickly leaves.

61

EXT. STEVE'S BEDSIT - MORNING

61

Hext appears up the concrete steps of a row of run down council flats and walks along the first floor balcony, stopping outside a front door.

She knocks on the door.

62 INT. STEVE'S BEDSIT - MORNING

62

Inside the place is a complete mess, dirty dishes and cutlery piled up in the sink and fast food wrapping strewn across the floor. On the table is a load of coke half bagged up.

Steve lies twisted around a duvet, on a stained white futon mattress that's been laid on the floor.

Hext's blurred face can be seen through the frosted glass outside. She knocks again.

STEVE

Fuck off!

HEXT

(muffled)

Can you open the door please Mr. Hopkins. It's the police.

Steve scrambles over to the curtains and peers through the rotten windows to see Hext standing there.

STEVE

(shouting)

Hold on a sec.

He quickly sweeps his bags of coke and scales into the desk drawer, covering the table space with some magazines, then struggles to put some trousers on.

63 EXT. STEVE'S BEDSIT - MORNING

63

The front door opens slightly to reveal Steve's face. Hext shows him her badge.

HEXT

Can I come in?

STEVE

Not really.

She stares at him.

He sighs and reluctantly opens the door.

64 INT. STEVE'S BEDSIT - MORNING

64

Hext steps in and looks around at the mess.

HEXT

What happened here?

STEVE

(sarcastic)

Having a sort out.

Hext pauses, looking around the room in more detail. She wipes her finger across a desk gathering fine granules of cocaine.

STEVE (CONT'D)
Look what do you want?

HEXT
When was the last time you saw Sarah Gifford?

STEVE
Don't remember.

HEXT
You were looking for her the other day I understand.

Steve shrugs.

STEVE
Was I?

HEXT
Don't play games with me Mr. Hopkins. I know you went up to the farmhouse and I know you lied to her father.

STEVE
I don't have to tell you jack shit.

HEXT
Really?

STEVE
Yes, really.

He folds his arms and gives her an aggressive stare.

HEXT
Fine.

Hext turns around and opens the desk drawer, grabbing the bags of cocaine in her hand and heads quickly to the bathroom.

STEVE
What are you doing? Wait!

He hurries after her.

Hext lifts the toilet seat up and starts to rip one of the bags open. Letting the powder fall into the toilet water.

STEVE
No! Stop! You can't!

Hext ignores him.

STEVE (CONT'D)
I saw her yesterday okay, now stop.
Please!

She pauses.

STEVE (CONT'D)
We had a fight, that's all.

HEXT
What did you fight about?

STEVE
She owes me some money.

HEXT
And?

STEVE
And that's it, she left. Now please
just give us the...

HEXT
Where did she go?

STEVE
If I knew that I wouldn't be
sitting around here would I.

She stares at him for a long moment.

HEXT
You're still hiding something?

STEVE
I'm not!

HEXT
I don't believe you.

Hext twists the plastic open on the other two bags.

STEVE
Please don't, I need that shit.

The contents sprinkle into the toilet. Steve turns away and
smashes the wall behind in frustration.

STEVE (CONT'D)
Fucking hell!

HEXT
Next time I will arrest you.

STEVE

Fuck you!

Hext calmly heads for the door.

66

INT. TAXI RANK - MORNING

66

The bell above the door rings as Gary enters the waiting room to see an old frail man well into his eighties, sitting at the end of a red plastic covered bench, wearing slippers.

He just stares at Gary.

Opposite him a slightly overweight camp man in his fifties wearing a large earring sits behind an open hatch in the wall, gossiping on the phone.

Gary approaches the hatch, but the camp man ignores him.

The old man bangs on the glass panel next to him. The camp man looks up and in mid conversation, hangs up.

CAMP MAN

Chantelle, Chantelle I'll have to call you back love.

(to Gary)

Can I help?

GARY

I ordered a cab from you last night from the Old House At Home pub and wondered if you could tell me where it was heading.

He looks over at the old man and raises his eyebrow.

CAMP MAN

Had a few too many did we?

The camp man opens his record book and flicks back some pages and then runs his finger down the pick-up locations on the page.

CAMP MAN (CONT'D)

What time did you order it, can you remember?

GARY

I, I don't know, but it was dark.

CAMP MAN

It generally is at night time dear.

The camp man chuckles to himself.

CAMP MAN (CONT'D)

Let me have a look then.

Gary notices the old man is still staring at him and tries to ignore him.

CAMP MAN (CONT'D)

Here it is. You stopped off at Oak Apple Lane first and then went on to Gifford's Farm in Eastchurch.

GARY

What number on Oak Apple Lane?

CAMP MAN

Doesn't say I'm afraid.

Gary looks behind him at the map of the island pinned to the wall.

GARY

Where's the farm from here?

CAMP MAN

Hold on a sec. I'll come out and show you.

The camp man gets up out of his seat and comes out from a door on the left and then points on the map.

CAMP MAN (CONT'D)

Right, well we're here ...and the farmhouse I think is that little square there.

Gary points to a large green patch behind the farmhouse.

GARY

What's this, woodland?

CAMP MAN

Looks like it, doesn't it.

Gary looks intently at it. The camp man looks at the old man for approval.

GARY

Thanks.

Gary starts to leave.

CAMP MAN

We know you didn't do whatever they think you did.

Gary stops and looks back.

CAMP MAN (CONT'D)

We heard about you on the radio.

Gary suddenly notices the radio playing softly in the background.

OLD MAN
Tell him what you told me.

CAMP MAN
A local drug dealer came in here last night asking about your cab. He was very aggressive. Just you be careful okay!

Gary acknowledges him and then quickly exits.

There is a silent pause.

CAMP MAN (CONT'D)
He's much better looking than they described him.

The old man huffs in disgust.

67 EXT. POLICE STATION - MORNING 67

A marked police car screeches to a stop next to Hext's car. Vasser gets out and looking frustrated, heads inside.

68 INT. POLICE STATION - MORNING 68

Vasser enters to find Hext plotting points on a map, trying to guess Gary's next move.

VASSER
How's it going?

Hext is deep in thought.

Vasser notices she has circled the woodland area in red pen behind the Farmhouse.

He looks at her, but she doesn't acknowledge him.

VASSER (CONT'D)
Kate?

She turns around to face him.

HEXT
If you were fleeing from the scene of a crime you would take either the shortest route or the most secluded, right?

VASSER
I guess.

HEXT

So look at the radio station in relation to the farmhouse. Why would you go all this way?

VASSER

Maybe because it is the most unlikely route to take. He could be trying to throw us off.

HEXT

No. This kid didn't even know what he was doing. He was running scared and not from the farmhouse but from these woods.

(tapping the map)

This is where we should be looking. There's something much bigger going on here sergeant.

VASSER

Just calm down a second.

KATE

We have to find this kid. He knows more than we do for Christ's sake.

VASSER

Kate stop it!

Hext looks shocked. She notices her hands are trembling and tries to hide them.

VASSER (CONT'D)

I had to tell the truth. My job was on the line.

HEXT

You didn't have to tell him about us.

VASSER

There was no us!

HEXT

So why mention it then.

VASSER

I don't know, look Kate, can we not just put that all behind us.

HEXT

Stop calling me Kate. I am detective inspector or Ma'am to you.

VASSER

Okay.

She looks back at the red circles on the map covering the woods

VASSER (CONT'D)

I just want to help okay, but you've been actively ignoring me all morning.

Hext refuses to react.

VASSER (CONT'D)

Why don't you work down through the woods from the farmhouse and I'll come up from the bottom. See what we can find.

69 INT. HEXT'S CAR - MORNING

69

Hext gets into her car and waits for Vasser to pull away.

She takes a deep breath, closing her eyes.

After a while she flips down the visor to reveal a picture of a young happy Nicola Austin.

She focuses on the photo.

Eventually she composes herself, flips the visor back and starts the engine.

70 EXT. COUNTRY ROAD - MORNING

70

Gary walks down a country road in the rain and the wind.

Behind him a car with flashing blue lights comes tearing up the small road towards him.

It's siren sounds, as it nears Gary, making him jump.

The car passes, only then revealing the 'doctor on call' sticker across the back.

Gary relaxes.

71 INT. LIVING ROOM, FARMHOUSE - MORNING

71

Malcolm is sitting on the edge of the sofa looking restless, tapping his fingers on the wooden edging.

He is watching Lewis through the window, talking on the radio outside.

Lewis comes back into the room and sees Malcolm staring at him.

LEWIS
Forensics finally on their way.

Lewis sits in an big comfy arm chair and sighs. Malcolm gets up and heads out of the room.

LEWIS (CONT'D)
Where are you going?

MALCOLM
Cigarette.

Lewis sits back in the chair and closes his eyes.

72 INT. KITCHEN, FARMHOUSE - MORNING 72

Malcolm quietly takes the laptop out of the cupboard and slipping it into a plastic bag, heads out the back door.

73 INT. LIVING ROOM, FARMHOUSE - MORNING 73

Lewis opens his eyes and lifts his head up, looking towards the window.

74 EXT. BACKYARD, FARMHOUSE - MORNIN 74

Malcolm looks back at the house and quickly slips behind an old barn out of sight, just as Lewis comes out of the back door and steps into the yard.

Behind the barn, Malcolm takes out Sarah's pink phone form his pocket and throws it into the bag with the laptop.

He crouches down and pulls away the long grass surrounding the base of the farm building and tries to squeeze the laptop underneath.

Hearing noises from behind the shed, Lewis heads around the side.

Malcolm quickly tries to rearrange the grass back where it was.

LEWIS
Mr Gifford?

Malcolm panics.

Lewis is about to peer around the corner when Malcolm appears holding some fire wood.

He makes Lewis jump.

MALCOLM
Bit cold in there don't you think?

Malcolm walks past him and heads back into the house.

Lewis cautiously looks behind the barn to see a stack of firewood, but nothing suspicious or out of place.

75 EXT. WOODS - MORNING

75

The unknown man is studying a local map of the woodland on the bonnet of a car.

He has crossed off square sections of most of the area and in frustration screws up the map and throws it into the open car door.

He then slumps into the drivers seat and pulls out a mobile phone from his coat, contemplating writing a text.

From the corner of his eye he sees movement through the windscreen and looks up to see Gary through the trees running into the wood.

At a safe distance he follows him.

76 EXT. FARMHOUSE - MORNING

76

Hext parks up at the farmhouse and is greeted by Lewis.

HEXT

Any news?

LEWIS

Mr. Gifford keeps wandering off.
Told me he was having a cigarette,
but he clearly wasn't.

HEXT

Where is he now?

Lewis points through the living room window. Malcolm is pouring a large glass of red wine. He swigs it all down and pours another.

HEXT (CONT'D)

If he tries it again handcuff him
to the chair. I mean it. I'm not
having a crime scene compromised
again!

LEWIS

Yes Ma'am.

She walks away.

HEXT

...and take that bottle off him!

Lewis watches her climb over a small fence, towards the woodland behind.

LEWIS
Where are you going?

HEXT
For a walk. Keep your radio on
channel 9?

Lewis looks bemused.

77

EXT. WOODS - MORNING

77

Gary enters the small clearing where Sarah's body still lies.

He swallows and steps closer, looking around, before crouching down next to her.

The shock has now passed and the reality is sinking in.

He straightens her arms and legs, wipes away the foam from her nose and removes the leaves from her face, tidying her hair in an attempt to make her half decent.

GARY
I'm so sorry!

He is about to break down, when he hears something in the woods behind him. He looks around but there is nobody there.

Gary wipes his red eyes and sniffs, before reluctantly going through her jacket pockets.

He finds a set of keys, lip gloss and a purse.

Inside the purse is a Tesco's club card, stamps, taxi card, a young persons rail card, national insurance card, a solo card, a picture of a woman, presumably her mother and a lot of receipts.

He pockets the keys and puts the rest back and then feeling a lump, tries her breast pocket.

Gary pulls out a huge wad of fifty pound notes.

He sits back surprised.

78

EXT. STEVE'S BEDSIT - NIGHT (FLASHBACK)

78

Sarah leads Gary up a flight of stairs and along a balcony towards Steve's front door.

Sarah opens it and peers in.

SARAH

Hello?

There is no answer.

Sarah quickly ushers Gary in, checking nobody outside is watching and switches on a small lamp.

SARAH (CONT'D)

Keep a look out.

Gary peers through the curtains feeling very nervous.

Sarah stumbles over the mess on the floor and scrambles over to the corner of the mattress, fumbling around the edges and under the pillows.

Gary notices torn empty condom wrappers by the side of the mattress.

GARY

What the fuck is going on Sarah?

Sarah then delves into a chest of drawers.

SARAH

He's just my dealer.

Gary looks put out.

SARAH (CONT'D)

It was an easy way to forget
alright. I don't do it anymore so
just chill out.

Sarah tries to pull the bottom drawer out, but it's jammed from underneath.

GARY

So what are you looking for?

She yanks it completely out of the unit to find a large white envelope underneath.

She looks inside pulling out a huge wad of fifty pound notes.

SARAH

My freedom!

Gary looks shocked.

SARAH (CONT'D)

Come on lets go.

Sarah pockets the money and stands up to see a shadow suddenly pass across the curtains.

They both freeze in fear.

A key fumbles into the lock.

The door swings open and Steve comes in, but Sarah and Gary have vanished.

Steve notices the light is now on.

STEVE

Sarah?

He looks around the room, noticing the bottom drawer ajar.

Steve pulls the drawer out and feels around inside.

STEVE (CONT'D)

No, no, no! You fucking bitch!

He then quickly heads for the toilet.

80

INT. TOILET, STEVE'S BEDSIT - NIGHT (FLASHBACK)

80

The door swings violently open as Steve heads for the toilet and lifts up the lid of the toilet cistern to find several bags of cocaine still hidden inside.

He breathes a sigh of relief, looking up in the mirror to see Gary and Sarah hiding in the bath behind the shower curtain.

As Steve turns around, Gary rips the shower curtain off the rail and smothers Steve with it.

GARY

Run!

Sarah bolts for the front door.

STEVE

You fucking cunt!

Gary scrambles on the floor with Steve, kicking off his hands as he tries to stop Gary escaping.

Gary eventually makes it to his feet and sprints out the door, closely followed by Steve.

81

EXT. STEVE'S BEDSIT - NIGHT (FLASHBACK)

81

Gary jumps over the balcony, but Steve grabs his hood.

Gary chokes, struggling to twist free, as Steve tries to punch him in the face with his free hand.

Eventually Steve loses his strength and has to let him go.

Gary falls onto the roof of a car below and then tumbles off onto the pavement.

His mobile phone falls out of his back pocket and slips down through a drain grill.

Steve is already heading down the stairs.

Gary scrambles to his feet and starts sprinting down the road, as Steve appears onto the street and chases.

82 INT. TAXI - NIGHT (FLASHBACK)

82

Sarah climbs into the taxi as Gary comes sprinting around the corner and jumps into the open door.

SARAH
Come on move!

Steve comes round the corner.

Sarah pulls the door closed behind Gary and clicks down the lock as Steve smashes into the back of the taxi. He tries to open the door as the taxi pulls away.

STEVE
Open the fucking door!

He chases the taxi as it accelerates away, but eventually has to give up.

STEVE (CONT'D)
(muffled)
I'll fucking find you, I'll find
you and fucking kill you!

Steve is quickly left behind.

STEVE (CONT'D)
You fucking bitch!

83 EXT. WOODS - MIDDAY

83

Hext is walking through the woods scanning the ground for evidence and stops suddenly in her tracks.

In the distance, through the trees, she spots Gary slumped down on the floor. She quickly and quietly moves out of sight behind a tree and is about to use her radio, but stops.

Instead she creeps closer.

84 EXT. WOODS - MIDDAY

84

Gary pockets the cash and stands up.

A radio receiver goes off behind him.

Gary spins around to see Hext fumbling to turn it off, but it's too late.

When she looks up and sees his face she is completely shocked!

HEXT

Gary?

GARY

I didn't kill her.

She looks over at Sarah's peacefully laid out body.

HEXT

What happened?

Gary shakes his head and starts to back away.

GARY

I don't remember.

HEXT

That's alright. Gary please don't run!

He starts to turn.

HEXT (CONT'D)

I want to help you

He runs.

HEXT (CONT'D)

..shit!

Hext reluctantly chases after him.

HEXT (CONT'D)

(into her radio)

Lewis come in.

She ducks under some branches and picks up speed then suddenly drops to the ground and cries out in pain holding her ankle.

Gary turns around and stops.

LEWIS

Go ahead Ma'am.

Realising she is not seriously hurt he continues into the woods, disappearing through the dense trees.

HEXT

Our suspect is Gary Austin,
Nicola's younger brother. He's
fleeing on foot, heading south
through the woodland about half a
mile from you. See if you can cut
him off!

Hext struggles up onto her feet and starts to limp back
towards the body. She speaks again into her walkie talkie.

HEXT (CONT'D)

Sergeant Vasser come in.

VASSER

Go ahead?

HEXT

I need a forensics team over here
asap!

VASSER

Where are you?

As she walks around the large boulder she is horrified to see
the body has gone.

VASSER (CONT'D)

Ma'am?

She looks around her with fear, to see the woods are quiet.

VASSER (CONT'D)

Can you hear me?

She slowly lifts her radio back up to her mouth, backing up
against the cliff wall.

VASSER (CONT'D)

Where are you Kate?

HEXT

I, I don't know...

Hext looks dazed and bewildered, scanning the woodland in
disbelief.

85

EXT. WOODS- MIDDAY

85

Gary is running through the trees.

He drops to the floor suddenly and scrambles for cover behind
an old derelict building, as Lewis comes running past.

At a safe distance, Gary continues through the wood.

86 EXT. WOODS - MIDDAY

86

Vasser comes running through the woods.

VASSER

You okay?

Hext suddenly snaps out of her trance.

HEXT

I want these woods surrounded.
Nobody is to come in or out, is
that understood? Contact every
farmer and resident you know in
this area and find out if anyone
has seen anyone or anything
remotely unusual in the last 24
hours.

VASSER

Okay, I'm on it!

87 EXT. WOODS - MIDDAY

87

The anonymous man throws Sarah's body into the boot of his car that has been lined with tarpaulin.

He takes a set of number plates out, slamming the boot lid shut and places the magnetic plates over his real ones and starts the engine.

88 EXT. FARMHOUSE - AFTERNOON

88

Out of breath, Gary stops running holding his left rib, suffering from a stitch.

He sees some farm buildings through the trees in front of him and heads towards them.

Gary weaves through the dilapidated sheds out of sight and peers round to the side of the farmhouse.

He notices Malcolm stepping out the back door to light a cigarette.

89 EXT. FARMHOUSE - NIGHT (FLASHBACK)

89

The cab pulls up at the entrance to the farmhouse. Sarah and Gary get out.

SARAH

Turn your lights off. We won't be long!

She gives him a fifty pound note.

TAXI DRIVER 2
I don't want any more trouble.

SARAH
Okay, just give us five minutes!

The taxi driver looks unsure.

Sarah takes Gary's hand as they creep round the back of the farmhouse.

A light is on in the study.

They peer through the curtains to see Malcolm passed out on an arm chair next to a cinderling fire.

His hand is still wrapped around an empty glass of wine.

Sarah heads round to the back door and holding her finger up to her lips, quietly opens the door.

They both head inside.

90 INT. HALLWAY, FARMHOUSE - NIGHT (FLASHBACK) 90

Gary and Sarah creep past the open doorway where Malcolm is visible, slumped in a chair. He is snoring loudly.

They head into the study next door.

91 INT. STUDY, FARMHOUSE - NIGHT (FLASHBACK) 91

Sarah forces open the gun safe. It makes a loud noise. They cringe.

Sarah retrieves her laptop and mobile phone, as the taxi outside starts beeping it's horn impatiently.

Gary peers through the door to the living room to see Malcolm has woken up and is getting up to look outside.

GARY
(miming)
Go!

They rush out of the room, as the taxi turns around on the drive. Setting off the security lights.

92 EXT. FARMHOUSE - NIGHT (FLASHBACK) 92

Gary and Sarah come running out of the house as the taxi accelerates out of the main gates.

Malcolm appears behind them. Gary and Sarah turn around.

SARAH

No!

Malcolm hits Gary across the head with the butt of his shot gun. Gary falls to the ground.

MALCOLM

Who the fuck is he?

SARAH

No one he's just a friend!

MALCOLM

Get back in here!

SARAH

No!

MALCOLM

I said get back in here!

SARAH

Stay away from me!

Sarah backs away and dials 999 on her phone.

MALCOLM

Don't be stupid! Put the phone down.

She refuses and continues to back away.

MALCOLM (CONT'D)

I said put it down!

Malcolm hits Gary again.

SARAH

Stop it!

MALCOLM

Put the phone down or I'll fucking kill him!

Sarah reluctantly hangs up.

Malcolm grabs the phone off her and then drags Gary by the back of his jacket to his Land Rover and opens the boot.

MALCOLM (CONT'D)

Get in!

Gary resists shaking his head.

GARY

Sarah run!

Malcolm punches him in the ribs and pushes him into the back, slamming the door closed hitting the central locking on his key fob.

He then grabs Sarah under the arm and drags her back inside.

Gary struggles to kick open the boot, as he watches Malcolm force her into the cupboard under the stairs.

He moves a heavy table across the cupboard door.

93

INT. LAND ROVER - NIGHT (FLASHBACK)

93

Malcolm opens the drivers door and stops suddenly, looking down at his leg.

His pocket is ringing.

He pulls out Sarah's pink phone, sitting in the drivers seat and looks at the screen. It's 'unknown'

GARY

What the fuck are you doing! Let me out of here!

MALCOLM

Shut the fuck up!

Malcolm turns off the mobile, starts the engine and screeches away, throwing gravel into the air.

Gary helplessly watches the farmhouse getting smaller and smaller.

94

EXT. FARMHOUSE - AFTERNOON

94

Malcolm has wandered round to the front of the house.

Gary sees Lewis coming back through the trees and makes a run for the back door.

Malcolm looks round just as the door closes behind him.

Lewis then appears out of breath.

MALCOLM

What's going on?

LEWIS

Did you see anyone come out of the woods?

MALCOLM

No.

LEWIS

You sure?

MALCOLM

Of course I'm bloody sure, Now what the hell is going on?

LEWIS

You better go inside. Lock your doors.

MALCOLM

Is he here?

LEWIS

Just get inside.

Malcolm glares at him.

He then stubs out his cigarette and reluctantly locks the door behind him, peering out into the woodland.

95 INT. SARAH'S BEDROOM, FARMHOUSE - AFTERNOON

95

Gary rummages through Sarah's things.

A framed picture of the same woman in the photo he found in Sarah's purse, sits on a chest of drawers by the side of her bed.

Gary pulls open the drawers, looking for clues.

In the bottom drawer he finds a set of photos.

He opens the envelope to see they are pictures of his sister. She is with Steve and Sarah dressed in uniform at a caravan park.

96 INT. HALLWAY, FARMHOUSE - AFTERNOON

96

Malcolm locks the front door and turns around, noticing mud at the bottom of the stairs.

He looks up onto the landing and cautiously places his foot gently on the bottom step.

It creaks.

97 INT. SARAH'S BEDROOM, FARMHOUSE - AFTERNOON

97

Gary turns around and looks through the doorway.

He pockets the photos and peers down the landing to the tip of the stairs, but it is silent.

98

INT. LANDING/HALLWAY, FARMHOUSE - AFTERNOON

98

Gary creeps along the hallway and peers over the banister.

The hallway is empty.

He looks out of the window to see Lewis outside patrolling the back yard.

Gary creeps back down stairs and heads for the front door to find it locked.

He turns around expecting to see someone there, but the hallway is empty.

99

INT. KITCHEN, FARMHOUSE - AFTERNOON

99

Gary tries the back door, but that too is locked and the key is nowhere to be seen.

He quickly delves into his pocket and pulls out Sarah's keys and looks at them. He tries one, but it doesn't work. He tries another and turns the lock.

Lewis suddenly appears through the glass window in the door. Gary ducks.

He is starting to panic.

Gary looks through the hallway into the open study. It has large sash windows. One is slightly ajar.

He crawls carefully out of the kitchen and checking the hallway is clear, enters the study.

As he does the door to the study suddenly closes behind him.

Slam!

100

INT. STUDY, FARMHOUSE - AFTERNOON

100

Gary spins around to see Malcolm pointing a shotgun at him. Gary holds up his hands.

MALCOLM

Where's my daughter?

Gary stares at him in silence, not knowing what to say.

MALCOLM (CONT'D)

What you doing here! What are you looking for?

Gary looks on his desk to see a heavily loaded in/out tray.

101 EXT. FARMHOUSE - AFTERNOON 101

Lewis hears shouting and sees Malcolm through the window, pointing the shotgun at Gary.

LEWIS

This is officer Lewis at the Gifford's farmhouse. Suspect inside with Malcolm Gifford who is armed with a shot gun. I need back up now!

Lewis runs to the front door and tries to open it, but then remembers it's locked.

LEWIS (CONT'D)

Shit!

He starts to ram it with his shoulder.

102 INT. STUDY, FARMHOUSE - AFTERNOON 102

MALCOLM

What did she tell you! Answer me!

Gary throws the office tray full of paperwork at Malcolm.

He turns to protect himself and fires the gun.

The shell smashes through the window.

In the cover of flying paper Gary lunges for the shotgun.

MALCOLM (CONT'D)

Get off! You bastard! Get off!

They smash into the surrounding furniture, bouncing off the walls and eventually fall to the floor.

The gun goes off again.

103 EXT. FARMHOUSE - AFTERNOON 103

Lewis jumps from the second gun shot as he attempts to kick open the back door.

After the third attempt it splinters away from the frame.

Lewis hurries inside.

104 INT. STUDY, FARMHOUSE - AFTERNOON 104

Gary scrambles to his feet, tipping the desk over and pinning Malcolm to the floor.

He then scrambles to the gun safe and pulls out a hand gun.

Lewis opens the door.

Gary turns the gun to him.

Lewis hold up his hands.

Malcolm pushes the desk off himself and struggles to his feet.

GARY

Get the fuck away from me!

LEWIS

Take your finger off the trigger.
Please.

Gary does as he says and turns the gun back to Malcolm.

MALCOLM

He took my daughter!

GARY

I was trying to help her get away
from people like you.

Gary starts to open the window. Malcolm opens the desk drawer unnoticed.

LEWIS

Don't be stupid, give me the gun.

Malcolm takes out two more shotgun cartridges.

Gary swings his legs out of the window.

GARY

(to Malcolm)

I know what you did. She told me
everything!

Gary jumps out and runs.

LEWIS

Please, you don't need it!

Malcolm immediately runs out of the room.

LEWIS (CONT'D)

Hey!

Lewis chases.

Malcolm comes out of the back door and loads the gun cartridges into the barrel, looking around for Gary, but he's gone.

Lewis lunges at him, grabbing the rifle.

MALCOLM

Get off!

LEWIS

Put the gun down! I'm warning you.
Put it down!

Lewis tackles him to the floor and using all his strength manages to restrain and cuff him.

He then pulls out his radio.

LEWIS (CONT'D)

D. I. Hext come in.

MALCOLM

Get off me you fucking bastard!

LEWIS

Stay still!

HEXT

Go ahead Lewis

Lewis scrambling to his feet.

MALCOLM

You fucking bastard!

LEWIS

Don't you dare move!

Lewis starts running round the building looking for Gary.

HEXT

Lewis, Lewis can you hear me?

Lewis looks across the marshland to see Gary running in the distance.

LEWIS

Ma'am, Malcolm Gifford retrained.
Suspect fleeing west in possession
of a loaded fire arm. Repeat Gary
Austin is armed.

HEXT

Are you alright?

He gets his breath back.

LEWIS
Yea, yea I'm okay.

He turns around to see a farmer heading up the driveway in a truck.

106

INT. WOODS - AFTERNOON

106

HEXT
(on her radio)
Stay where you are. I'll be with
you as soon as I can.

Hext turns back round to the hive of activity surrounding the area.

Forensics have now cordoned off the bottom of the embankment area where the body originally lay, as police officers search through the woodland in the background.

VASSER
We've combed the woods and found
nothing.

HEXT
What about the locals?

He shakes his head.

HEXT (CONT'D)
A body can't just disappear!
Someone came into these woods and
took her. Someone must have seen
something.

Hext sighs with frustration and changing channels speaks into her radio.

HEXT (CONT'D)
This is D. I. Hext. I need an armed
response team over at Gifford's
farm and a helicopter asap.
(to Vasser)
Where's your car parked?

VASSER
This way.

Hext walks off.

VASSER (CONT'D)
You okay?

HEXT
Stop asking if I'm okay!

Vasser reluctantly follows.

107 INT. AIR RAID LOOKOUT POST - AFTERNOON

107

Gary is slouched against a damp wall. The rain is pouring outside. He is looking carefully through the set of photos.

He finds one with the a sign in the background that says Ashcroft Springs Holiday Park, then another with the street name in.

He puts the photos away and scrambles out of the bunker and into the pouring rain.

108 EXT. FARMHOUSE - AFTERNOON

108

Hext and Vasser pull up into the farmhouse to find that CID have arrived.

As they get out Lewis introduces a local farmer to them.

LEWIS

Ma'am!

(to the farmer)

Tell her what you told me.

FARMER

It maybe nothing but there was a car parked up on my land this morning, close to the woodland.

HEXT

What kind of car?

FARMER

An old blue Mondeo I think?

HEXT

Can you remember anything individual about it, any stickers, rust, did it have a sunroof, alloy wheels anything like that...

FARMER

It had a grey panel on the right wing. You know like before it gets sprayed.

HEXT

Good! Anything else?

FARMER

No, not that I can remember.

HEXT

Sergeant, Check all police records for recent car accidents in the area and every local mechanic in the phone book. I want that drivers name and address!

Vasser nods and climbs back into the car.

HEXT (CONT'D)

Thank you! I appreciate you help.

The guy shrugs with modesty, as Hext heads back into the house, where a team of CID officers are taking Sarah's possessions away in polythene bags.

109

INT. LIVING ROOM, FARMHOUSE - AFTERNOON

109

Hext enters the room.

Malcolm is sitting cuffed on the sofa.

HEXT

I regret to inform you Mr Gifford, that just after twelve thirty this afternoon the body of your daughter was discovered in the woods about half a mile from here.

Malcolm is shocked and begins to well up.

HEXT (CONT'D)

If I'm going to find out who did this to your daughter then I'm going to need your full cooperation do you understand.

Malcolm nods.

HEXT (CONT'D)

I need Sarah's laptop Mr Gifford. Can you tell me where it is?

Malcolm just stares at her.

MALCOLM

My daughter's dead and all you can go on about is some fucking computer.

HEXT

You're hiding something from me Mr. Gifford and until I know what that is, I can't eliminate you from this enquiry.

(MORE)

HEXT (CONT'D)

So until then you are a potential suspect and you will be detained. Now where is Sarah's laptop.

MALCOLM

I don't know!

LEWIS

Gary Austin said he knew what you did. What did he mean by that?

Malcolm shrugs dismissively. It is clear he has no intention of answering the question.

Lewis looks at the pile of wood by the fire and then at Malcolm.

He suddenly rushes out.

HEXT

Lewis?

Hext follows him.

110 INT. BEACH HUT - AFTERNOON 110

The unknown man drags Sarah's naked body across the room and lays her in the bath tub.

He begins to fill it with water, taking her clothes off and hanging them up on hangers.

111 EXT. BACKYARD, FARMHOUSE - AFTERNOON 111

Lewis is looking around the back of the barn, as Hext appears.

HEXT

Lewis what on earth are you doing?

Lewis knocks the grass over and sees the whole underneath. He reaches under the wooden base and pulls out a plastic bag.

LEWIS

I knew it!

He opens the bag to let Hext look in.

HEXT

Well done.

112 INT. LIVING ROOM, FARMHOUSE - AFTERNOON 112

Hext enters holding up the lap top.

HEXT

Get up!

Malcolm just looks at her.

HEXT (CONT'D)

I said get up!

She hands the laptop back to Lewis who carefully places it into a clear forensics bag with the mobile phone.

She grabs Malcolm by the face.

HEXT (CONT'D)

I'm doing my very best to find the person who murdered your daughter and yet you've made it almost impossible for me. Now stop lying to me and tell me what is on that computer that would make you jeopardize this investigation.

She lets go of Malcolm. He is speechless.

HEXT (CONT'D)

She was your daughter for Christ's sake, you're supposed to protect her and keep her safe. She didn't deserve this and she certainly didn't deserve a father like you!

Hext turns to walk away.

MALCOLM

I didn't mean to, I was drunk.

She stops and turns around. Malcolm sits down again.

MALCOLM (CONT'D)

I came home to find Sarah asleep on the bed wearing her mother's favourite dress. It was July 10th. The anniversary of my wife death. She'd been trying on all her old clothes. She looked beautiful, just like her mother did. I didn't know what I was doing.

Malcolm can't continue.

HEXT

You touched her?

He nods, covering his face, his body juddering uncontrollably.

HEXT (CONT'D)
 (to Lewis)
 Get him out of here.

She leaves the room.

113 EXT. FARMHOUSE - AFTERNOON

113

Hext comes outside.

Behind her a police car pulls up. Vasser gets out and hurries towards her.

VASSER
 Ma'am!

Hext turns around.

VASSER (CONT'D)
 I have a positive I.D on the Mondeo driver. His name is Francois Dumont, 68 years of age. Lives in a beach hut down on shell beach.

HEXT
 How the hell did you manage that.

He shrugs.

She awkwardly places her hand on his shoulder.

HEXT (CONT'D)
 Thank you.

Vasser nods uncomfortably.

114 INT. RECEPTION, MOBILE CARAVAN PARK - AFTERNOON

114

A boy behind the reception counter is looking at a picture.

BOY
 Steve Hopkins. He doesn't work here any more.

GARY
 You know where I can find him?

The boy shrugs.

BOY
 Phone book? There's a pay phone outside.

GARY
 Right, thanks.

Gary exits as the boy returns to the computer. The park owner appears in the doorway behind.

PARK OWNER
What did he want?

BOY
Looking for Steve Hopkins.

The park owner comes round the counter to the window, watching Gary enter the phone box.

PARK OWNER
Pass me the phone son.

115 EXT. FARMHOUSE - AFTERNOON

115

An armed response unit pulls up at the entrance to the farmhouse. The driver gets out and looks over at Hext.

HEXT
Shit, I haven't got time for this.
(to the driver)
One second.

VASSER
I'll take care of it. Just go.

Behind them Lewis escorts Malcolm out of the house.

HEXT
You sure.

VASSER
Yea, don't worry we'll find him.

HEXT
Who else knows about this?

Hext's mobile starts ringing.

VASSER
Just you.

HEXT
Good keep it that way!
(into the phone)
Detective Inspector Hext. ...Yes
...Can you see him?

Hext covers her phone.

HEXT (CONT'D)
(to Vasser)
He's in a phone box at Ashcroft
Springs Holiday Park, go, now!

Vasser runs over to his car that's parked next to the armed response vehicle.

VASSER

Follow me!

The armed officer jumps back into his van as Vasser screeches off.

Lewis watches as he helps Malcolm into the back of a police van and closes the door.

It's chaos.

HEXT

(into the phone)

...Okay, listen to me very carefully. I'm sending a team over to you now. I want you and your son to get as far away from him as possible. If you have a back door then use that but whatever you do try not to make him suspicious, is that understood.

As Hext gets into her car, Lewis approaches her.

LEWIS

Ma'am, is there anything...

HEXT

Just stay with Mr. Gifford until someone is free to take him into custody. I won't be long.

She slams the car door and speeds off.

116

EXT. MOBILE CARAVAN PARK - AFTERNOON

116

Gary thumbs down the directory page and finds a list of eleven S. Hopkins' in the Kent area. There's one on the Isle of Sheppey.

He calls it.

GARY

Steve?

VOICE

Wrong number!

They hang up.

Gary looks confused. He turns to the front page of the directory to find it is out of date.

He sighs and dials 118 118.

117

EXT. ENTRANCE, MOBILE CARAVAN PARK - AFTERNOON

117

Two police vans roll quietly up, a short way from the park entrance on either side.

Quietly, one by one armed police file out and mobilize around the park.

Vasser helps the park owner and his son clamber over the fence from the back of the office. As armed officers await instructions.

VASSER

Is he still in the phone box.

PARK OWNER

I think so.

VASSER

Is there anyone else on the campsite?

PARK OWNER

No, it's closed for the winter.

Vasser nods to the armed officers.

VASSER

I need you to head up the road there as quickly as you can.

The armed police begin to signal their orders in silence.

The park owner and his son run up the road, turning around occasionally to see if they can see anything through the caravans.

118

EXT. MOBILE CARAVAN PARK - AFTERNOON

118

Gary is still on the phone writing down a third number.

GARY

No that's all thanks!

He hangs up and dials a number on the list.

Somebody picks up.

STEVE

Yeah?

Gary puts a twenty pence in the slot

GARY

Is that Steve Hopkins?

STEVE
Where the fuck are you, you
thieving little cunt!

GARY
If you want your money back you'll
have to come and meet me.

STEVE
Where?

GARY
No police, no friends.

STEVE
Just fucking tell me where!

Gary sees an advert on the back of the yellow pages for a
breakers yard.

GARY
Eastchurch Breakers yard in an
hour.

As Gary tears off the advert he sees movement through the
reflection of the phone box glass and spins around to see
someone in black crouching behind a mobile caravan.

STEVE
You better be there.

There's another figure behind the opposite caravan. Gary
looks up to see a police helicopter and runs, leaving the
phone off the hook.

STEVE (CONT'D)
Hello?

119 EXT. HELICOPTER - AFTERNOON 119

Gary is spotted running from the phone booth.

CAMERA OPERATOR
He's running! He's running!

120 EXT. MOBILE CARAVAN PARK - AFTERNOON 120

The police chase him through the caravans, splitting up
across the width of the park.

Gary runs as fast as he can.

He sees a policeman at the end of the row and quickly changes
direction. The policeman follows, but Gary doesn't appear the
other side. He runs back the other way as Gary sprints across
to the next row unseen and pelts up the hill.

He reaches the cliff edge and realises he cannot get down. He turns back to see three policeman running towards him and dives behind a caravan for cover.

Out of breath he watches the police getting closer from all angles. He tries to open the caravan but it's locked.

He runs across to the next caravan and trips on a concrete slab below him. The corner has been cracked off revealing a hole underneath.

He quickly lifts it up to see a small service tunnel carrying electricity cables.

Gary drops his legs into the hole and squeezes his body in, leaving his hands free to carefully lower the slab on top of him.

121 EXT. HELICOPTER - AFTERNOON 121

The helicopter hovers over the caravan. Gary is no where to be seen.

CAMERA OPERATOR
He must have gone inside.

122 EXT. MOBILE CARAVAN PARK - AFTERNOON 122

The police begin to surround the caravan with their rifles raised. One checks a nearby dustbin.

ARMED OFFICER 1
Throw your weapon out of the door
and step out slowly with you hands
above your head where we can see
them or we will be forced to fire.

There is no reply.

They throw tear gas into the window and wait for him to come out.

123 INT. SERVICE TUNNEL - AFTERNOON 123

It is damp and pitch black inside.

Gary can hear their muffled voices above and starts to shuffle slowly down the trench.

Plant roots have grown underneath, making it difficult to squeeze through parts.

Only the occasional shaft of light from thin gaps between the cement slabs, momentarily light up his desperate face.

124 INT. LAND ROVER - NIGHT/FLASHBACK 124

Malcolm drives erratically. He is drunk. Gary is undoing the last screw on the top of the grill with the end of his key.

MALCOLM

If I ever see you on this island
again, I'll fucking shoot you dead!
You understand?

Gary pushes the grill forward bending it over.

MALCOLM (CONT'D)

You won't see me or Sarah again, I
promise you that.

He scrambles through to the back seats and lunges for the steering wheel, swerving the jeep off the road.

Malcolm smashes his head on the windscreen knocking himself out.

125 EXT. MARSHLAND - NIGHT (FLASHBACK) 125

Steam rises from the Jeep. After a while the passenger side door opens and Gary falls out and runs back up the road.

126 EXT. FARMHOUSE - NIGHT (FLASHBACK) 126

Out of breath Gary staggers up the driveway towards the house. He stops, hearing screams inside.

Gary hurries towards the house, setting off the security light.

127 INT. HALLWAY, FARMHOUSE - NIGHT (FLASHBACK) 127

Gary rushes into the hallway to find the cupboard under the stairs is empty.

GARY

Sarah?

He notices the smashed picture on the floor and then the glass wind chime still gently moving back and forth.

There is blood on the banister and wooden floor.

GARY (CONT'D)

Sarah!

He runs upstairs.

128

INT. SARAH'S BEDROOM, FARMHOUSE - NIGHT (FLASHBACK)

128

Gary opens the bedroom door to find it empty.

He runs to the window and looks out to see Sarah's legs protruding from the old barn at the back. One foot is twitching disturbingly.

He starts to head out of the room, but then hears someone come inside and head up the stairs.

He quickly locks himself in Sarah's room, backing away from the door.

There is sudden and complete silence. The only noise he can hear is the intruder's keys jangling as he approaches the bedroom door.

The door handle turns gently.

Gary rushes over to the desk and wedges it up against the door, as the attacker starts to kick the door down.

Gary then scrambles out of the window.

129

EXT. FARMHOUSE - NIGHT (FLASHBACK)

129

The wooden trellis breaks under his weight and he falls heavily to the ground.

A large shard of splintered wood has embedded into his calf.

He pulls it out in pain and quickly heads to the barn.

Sarah is lying on the dirt floor in a pool of blood trickling from a heavy wound to her head. She is in shock. Her body heaving and shuddering as she struggles to breath.

Deep purple marks circle her neck.

For a moment Gary is paralysed.

A loud crash from the upstairs window distracts Gary, bringing him back to reality. He looks up to see a silhouetted figure appear at the bedroom window above.

He lifts Sarah from the ground and drags her into the woods.

130

EXT. WOODS - NIGHT (FLASHBACK)

130

Gary scrambles into the dense woodland, struggling to support Sarah's weak body.

Exhausted he quickly collapses out of breath and pulls Sarah behind a tree out of sight.

Behind him the silhouetted man appears at the edge of the wood and points a torch into the trees.

The torchlight suddenly hits Gary's eyes, blinding him momentarily. He ducks down lower.

The figure moves deeper into the woods towards Gary and Sarah, keys jangling, getting closer and closer until he is practically right next to them.

Gary puts his hand over Sarah's mouth to stop the noise of her gasping breath.

He looks up between the dead branches to see the intruder's keys dangling from his belt with a silver shark shaped key fob.

The figure listens for movement, but there is nothing. He turns and walks away.

Once he is some distance, Gary relaxes but a twig under him snaps loudly, echoing through the silent wood.

The figure stops and turns around.

Gary throws Sarah over his shoulder and starts running blindly into the woods, changing direction to throw the figure off.

Then suddenly the ground beneath him gives way and they both fall downwards. Gary's hits his head hard on a branch, as his body wraps around a tree, falling unconscious.

131 EXT. MOBILE CARAVAN PARK - AFTERNOON

131

Underneath a caravan, close to the road, filthy battered fingers slide a heavy slab across the ground to reveal Gary's muddy face.

He pulls himself out quickly and seeing a bus slowing down to a stop on the other side of the road, sprints over to it, jumping on just in time.

The bus passes Vasser who starts wandering back towards the holiday park entrance.

VASSER
(into his radio)
What's going on? Have you got him?

132 EXT. MOBILE CARAVAN PARK - AFTERNOON

132

As the tear gas subsides, an armed officer comes out, shaking his head.

ARMED OFFICER 1

Negative.

The police look around the area bemused. One of them eventually notices the concrete slabs.

ARMED OFFICER 2

Sir!

They pull up the concrete slab to see the muddy drag marks made by Gary shuffling.

ARMED OFFICER 1

Find out how far this goes and get these slabs lifted now!

133 EXT. PHONE BOX, MOBILE CARAVAN PARK - AFTERNOON 133

Vasser approaches the phone box and picks up the pay phone. He dials 1471.

He writes down the number and calls it.

It just rings.

He puts the phone back onto the receiver only then noticing the back cover of the yellow pages has been torn off.

He looks out to the reception.

134 INT. RECEPTION, MOBILE CARAVAN PARK - AFTERNOON 134

Vasser rummages behind the counter and finds another copy of the phone book finding the breakers yard advert on the back.

135 EXT. PHONE BOX, MOBILE CARAVAN PARK - AFTERNOON 135

He exits the reception and glances over at the other police officers, pulling up the slabs in vain.

Ignoring their efforts he heads towards his car.

136 INT. POLICE VAN - AFTERNOON 136

Malcolm is sitting in the back looking very sombre. His eyes are still red and blood shot from weeping.

The door opens.

Lewis appears with a mug of coffee.

LEWIS

I think you're going to be stuck here for a bit.

Malcolm takes the mug from him.

He seems completely distant.

137

EXT. BEACH HUT - AFTERNOON

137

Hext's car drives down a dirt track surrounded by an expanse of isolated marshland. Behind her looms the bridge off the island and rows of electric pylons.

Hext's car pulls up at a weird looking beach hut on a remote corner of the island. At the tip is a disused boat yard. Two rusty old boat cranes tower behind.

The only other building in sight is a large power station on the other side of the Swale, surrounded by more flat marshland.

The wind is ferocious.

Hext walks up the steps to the back of the shabby hut that looks like it has been made from debris washed up onto the beach. She pulls a bell cord and waits.

There is no answer.

Hext tries to peer through the window before walking around the hut looking for signs of life.

She sees a car parked around the side and identifies the replaced wing.

There's a piece of tarpaulin sticking out of the boot.

She goes to open it.

DUMONT

Can I help you?

Hext jumps a little, seeing FRANCOIS DUMONT, an unattractive sixty eight year old man with an odd shaped mouth, standing right behind her.

HEXT

Francois Dumont?

DUMONT

Yes.

HEXT

I'm Detective Inspector Hext. Is this your vehicle?

DUMONT

Yes it is.

She looks at the muddy wheels.

DUMONT (CONT'D)
You want to come inside.

As he walks away, she notices his iron built up shoe.

138 INT. BEACH HUT - AFTERNOON

138

Hext stands in the middle of the room filled to the brim with bits of rope, washed up wood, pebbles, shells, hooks and fishing nets.

All the furniture is second hand. There is practically nowhere to move in the room.

HEXT
I take it you live alone Mr.
Dumont.

DUMONT
Always have.

He fills the kettle with hot water and takes a cup out of his cupboard and then hesitates for a second.

HEXT
No thank you.

She watches him prepare his drink.

HEXT (CONT'D)
Must be quite lonely out here. Do
you have any friends or family come
and visit?

He pauses.

DUMONT
Only my Nephew.

Dumont crumbles a beef stock cube into his mug and pours in the boiling hot water.

DUMONT (CONT'D)
He turns up uninvited once or twice
a year, but I'd rather be left on
my own.

His stare is chilling.

HEXT
Well I'll try not to keep you then.

DUMONT
I only tolerate him because of my
sister. She wasn't a very good
parent but then neither were ours.

HEXT

I'm sorry to hear that. Now I understand you were near Harty woods this morning?

DUMONT

Harty woods?

HEXT

Yes, a local farmer said he saw your car parked up there.

DUMONT

Oh...

HEXT

I wondered if you saw anything unusual?

Clearly nervous, he gets up and heads back to the kitchen area.

DUMONT

No, no I didn't. Sorry.

He starts looking through the cupboards and the fridge erratically.

DUMONT (CONT'D)

Is it something serious?

Hext gets up and follows him to the doorway.

HEXT

A local girl's gone missing.

Dumont starts to fill up the kettle again.

DUMONT

Oh that is terrible.

HEXT

What were you doing up there Mr Dumont? If I may ask.

The water is now starting to overflow from the kettle. Dumont is acting very oddly.

Hext approaches him.

HEXT (CONT'D)

Mr. Dumont, are you okay?

He suddenly hits her across the head with the heavy full kettle knocking her unconscious.

She slumps to the floor.

Dumont stands there shaking, looking down at her.

He puts the kettle back on the stove, leans down and lifts her up from under the arms, dragging her out of view.

139

EXT. BREAKERS YARD - AFTERNOON

139

Gary arrives at a breakers yard, filled with an assortment of vehicles in various stages of decay.

Surrounding the yard are fields, connected by a small road.

Gary walks cautiously past three large metal corrugated iron sheds.

GARY

Hello?

He heads through the metal graveyard as the wind howls around the loose rusting scrap metal.

STEVE

Where's my money!

Gary spins around to see Steve standing between two old twisted combine harvesters.

Gary throws the envelope of money onto the floor.

Steve picks it up and counts it.

Gary pulls out the hand gun.

GARY

You were the only person who knew
where our taxi was going last
night.

He looks back up to see the gun pointed at him.

STEVE

Where the fuck did you get that?

GARY

Did you kill my sister too?

STEVE

Eh? I don't even know your fucking
sister.

Gary shows him the photograph.

STEVE (CONT'D)

You think that was me?

GARY

You were with them both that night.
You got Sarah so wasted she passed
out. You could have easily followed
my sister home!

STEVE

Is that what Sarah told you?

Steve laughs.

STEVE (CONT'D)

Your sister left because Sarah
wanted to get high without having
to pay for it. I can promise you
she never passed out.

Gary looks shocked.

STEVE (CONT'D)

What, didn't she tell you?

GARY

Don't!

STEVE

You're sweet innocent little
girlfriend is a worthless crack
smoking whore!

Gary lunges at him.

Steve knocks the gun out of his hand. It skids under one of
the huge combine harvesters.

Steve pulls out a knife.

Gary runs.

Steve chases him through the tattered cars and decaying
engines, as Gary struggles to get back to the gun.

Eventually he manages to scurry underneath the combine
harvester to try and reach it, but Steve quickly grabs his
feet and drags him back out.

Steve tries to stab him, but Gary manages to grab his arm.
They stumble around the yard, trying to overpower each other.

Eventually Gary trips, but as he falls he grabs hold of Steve
bringing him down with him.

They land clumsily on the front of the combine harvester.

Steve cries out in pain, dropping the knife.

Gary quickly grabs it and struggles to his feet to see Steve
has been impaled on the rusty spiked teeth.

Steve struggles to speak as blood starts dripping heavily from under his torso.

Gary is shocked by his actions and backs away.

Behind him Vasser's police car pulls into the breakers yard.

Gary hears him and turns around.

He immediately throws the knife away and holds up his hands.

Vasser brakes in front of him and climbs out holding his baton.

GARY

It was an accident!

VASSER

Get on the floor and put your hands behind your back!

Gary does exactly what he says, as Vasser kneels on his back and gaffer tapes Gary's hands behind his back.

VASSER (CONT'D)

Where's the gun?

GARY

Under the green combine harvester.

Vasser puts his foot on Gary's face, ignoring Steve's screams for help.

Gary grits his teeth in pain.

VASSER

Stay right there!

GARY

Okay, okay!

Vasser walks past Steve, completely ignoring him and goes to retrieve the gun.

STEVE

Fucking help me then!

Gary is facing the other way, unable to see anything.

Vasser crawls out from under the machine with the pistol in his hand. He stands up and checks the gun is loaded before calmly walking over to Steve.

Gary is beginning to feel nervous.

Behind him, Vasser calmly raises the gun and shoots Steve in the head.

Gary jumps with shock.

He then hears the jangling keys getting louder and louder. His face fills with realisation and dread, as he struggles to get to his feet.

He looks up.

Vasser pepper sprays his eyes and rips another piece of gaffer tape off the roll.

He gags Gary's mouth with it, dragging him into the boot of his car.

Vasser slams the boot shut, takes out his mobile phone and calmly writes a text:

'At brekrs yrd, hlp!'

He sends it, detaches the battery from his phone and throws it on the ground, before climbing into the police car and pulling away.

140

EXT. FARMHOUSE - AFTERNOON

140

Lewis is walking out of the farmhouse when his mobile beeps.

He opens the text and looks confused.

He stops and calls Vasser back, but a voice tells him the phone has been switched off.

He starts walking again and tries Hext but again her phone is not responding.

141

INT. POLICE VAN - AFTERNOON

141

Malcolm is staring into the mug full of coffee.

He looks up to sees Lewis through the darkened window outside, approaching another officer.

LEWIS

Did D. I. Hext say to you where she was going?

The policeman shakes his head.

POLICEMAN 2

No sorry.

Lewis picks up his radio.

LEWIS

D.I. Hext or Sergeant Vasser come in?

Malcolm looks back to the mug and starts to pour its contents away.

142 INT. VASSER'S POLICE CAR - AFTERNOON

142

Vasser is alone, driving calmly, listening to Lewis on the radio.

LEWIS

This is P.C. Lewis. Has anybody seen D.I. Hext or Sergeant Vasser, or knows where they are please. This is urgent. Repeat this is urgent.

He checks his rear view mirror. There is nobody behind him.

Vasser turns off the radio.

143 EXT. FARMHOUSE - AFTERNOON

143

Lewis switches between radio channels.

LEWIS

D.I. Hext or Sergeant Vasser please come in.

There is a loud smash from the back of the van, that makes Lewis turn around.

He bangs on the van door.

LEWIS (CONT'D)

You alright in there Mr. Gifford?

S.I.BARNES

(from Lewis' radio)

Lewis this is Super Intendant Barnes, what is going on?

LEWIS

Something is very wrong here sir!

Lewis opens the van door to find Malcolm lying in a pool of blood with his throat slit and a sharp piece of ceramic mug in his hand.

LEWIS (CONT'D)

Jesus Christ!

Lewis nearly heaves.

LEWIS (CONT'D)

Somebody call an ambulance!

He steps back in horror.

BARNES
 (through Lewis' radio)
 Lewis what's wrong? Lewis! Can
 somebody tell me what the hell is
 going on down there! Lewis!

Lewis is unable to speak.

144

INT. BEACH HUT, UNDERGROUND BUNKER - AFTERNOON

144

Hext wakes up on a cold damp metal floor in almost complete darkness.

She sits up and pulls out her phone to try to call Vasser, but the signal fails.

Using the phone light as a torch she struggles to her feet, stumbling into a wall and using it for support, makes her way around the black room.

She comes across a shelving unit with a dozen deep filled semi see-through plastic trays full of female clothing.

She crouches down, seeing something in the side of one of the trays. She pulls it out and fishes out a wooden necklace lying in the bottom.

It's Nicola Austin's

She stands up, holding her hand to her mouth in horror.

Hext is panicking now, patting the walls for another way out, stumbling over in the dark, getting more and more scared.

Suddenly the wall disappears and she falls through a doorway, hitting the wet floor.

In front of her is a red and green light attached to some kind of unit. It is humming loudly. Hext pulls herself up and shines her mobile to see there are four giant padlocked freezer chests.

The humming seems to get louder as the fear builds up inside her.

145

EXT. BEACH HUT - AFTERNOON

145

Dumont stands by the shoreline watching Hext's car slowly sinking into the soggy clay mud.

Behind him Vasser's police car pulls up outside the beach hut.

Dumont quickly limps over to Vasser as he casually climbs out of the car.

DUMONT

What are doing? We agreed, no more from the island.

VASSER

I had a moment of weakness.

DUMONT

You're taking too many risks. You're going to get caught.

VASSER

Don't worry I've got it covered.

Vasser opens the boot to reveal Gary lying there. His eyes squinting from the daylight.

VASSER (CONT'D)

Turns out he's Nicola Austin's brother.

DUMONT

What the hell is he doing here?

Vasser slams the boot shut again and heads off towards the beach hut.

VASSER

I told you it had got complicated.

Dumont looks very anxious.

DUMONT

What are you going to do with him?

Vasser does not answer.

146 INT. BOOT, VASSER'S POLICE CAR - AFTERNOON

146

Gary starts trying to undo the gaffer tape around his hands, but his wrists are red raw.

He twists his body round and tries to kick the boot open, but with such little room, it's impossible.

He screams with frustration behind his gag.

147 INT. BEACH HUT - AFTERNOON

147

Vasser heads to the kitchen area and fills up a glass of cold tap water.

DUMONT

You can't possibly expect to get away with this. She's a police officer for Christ sake

Vasser gulps down the whole glass full.

VASSER

I know exactly what I am doing.

He wipes his mouth and turns to fill up again.

DUMONT

I think you always have, haven't you.

Vasser turns the tap off and puts the glass down, turning back around to face him.

VASSER

You told me to stand up for myself, remember?

DUMONT

That didn't give you the right to...

Vasser steps towards him.

VASSER

...kill my own mother.

Dumont backs away.

DUMONT

I should have reported you.

VASSER

So why didn't you?

DUMONT

You were just a child! How could I have possibly known then what you are?

Dumont reaches the end of the room and has to stop. Vasser leans in to his face.

VASSER

And what am I Uncle?

DUMONT

This has got to stop!

Vasser puts his hand on his shoulder and looks right into his eyes.

VASSER

Don't worry. It will all end soon, I promise you that.

Dumont hesitantly nods.

VASSER (CONT'D)
Now go outside and keep a look out.

148

INT. BEACH HUT, UNDERGROUND BUNKER - AFTERNOON

148

Hext is hitting the freezer lock with a large broken brick.

The chain eventually breaks and falls to the floor.

Hext pauses, taking a deep breath, before lifting it open.

The bright light from inside blinds her at first, but then the horror appears on her face.

Through the steam rising from the open freezer three frozen female bodies are revealed, crammed tightly but neatly into the freezer, wrapped in cling film.

Deep frost covers the details of two of them, the third however is clearly Sarah's dead face.

Hext backs away, the light from the freezer now illuminating her shocked face.

Hext jumps, as dim, lights crudely hung around the room by cables suddenly flicker on.

It is clear now that this was a flooded world war two bunker. Orange crumbling rust runs up all the walls to the water line.

The sound of the entrance hatch in the other room suddenly screeches open.

Hext quickly closes the freezer lid and peers round the doorway to see a pair of feet step down the ladder.

Terrified, she takes cover behind the chest freezer furthest away from the doorway.

She listens intently.

Wet footsteps can be heard getting nearer. They stop at the doorway.

VASSER

Kate?

Hext relaxes, recognising the voice, as she hesitantly peers around to see Vasser at the doorway.

HEXT

Sergeant! Oh my God! Oh my God!

She runs to him, holding him tightly, but Vasser doesn't embrace. In fact his face is emotionless and his body rigid.

Hext suddenly stops blubbering and leaps backwards.

She looks into his cold dead eyes.

HEXT (CONT'D)
(shouting)
No. No!

Hext lunges at him, hitting him as hard as she can. He loses his balance and falls over. Hext clambers to her feet and tries to make a run for the hatch, but Vasser is faster.

As she starts to climb he grabs her hair and pulls her backwards.

Hext screams.

149

INT. BEACH HUT - AFTERNOON

149

Dumont rushes out of the beach hut and limps over to the police car with a crow bar.

He keeps looking back for Vasser just in case.

He wedges the crow bar under the rim of the boot and pulls down. It pops open to reveal Gary looking up at him scared.

DUMONT
Get out. Quickly.

Dumont helps him out and peels the tape from his mouth.

DUMONT (CONT'D)
You have to get help. He has a
police officer down there.

Dumont pulls out a penknife from his pocket.

DUMONT (CONT'D)
Turn around.

Dumont cuts the gaffer tape from his wrists.

DUMONT (CONT'D)
Now go! Hurry!

Gary hesitates at first, but then runs.

Dumont watches him for a while and then turns back to face the beach hut.

He looks nervous.

150

INT. BEACH HUT, UNDERGROUND BUNKER - AFTERNOON

150

Hext has been handcuffed to the bottom bar of an escape shaft ladder.

She watches Vasser wedging a metal pole into the wheel of an old rusty hatch nearby.

HEXT

What are you doing?

It creaks and then starts to turn.

HEXT (CONT'D)

Vasser please, you don't have to do this! We can talk about this. It doesn't have to be this way, I can help you!

He pulls the metal pole out and re inserts it at the top, pulling on it again.

As he does high pressured water starts spraying out the sides of the hatch edges.

Vasser pulls down one more time and steps back.

HEXT (CONT'D)

I don't have to tell anyone, Vasser please don't do this. Vasser! For fuck sake talk to me will you!

Hext starts to whimper and cry.

Vasser is completely emotionless and silent, as he calmly leans in and whispers in her ear.

VASSER

You should have let it go the first time.

HEXT

Fuck you! Fuck you! I hope you rot in hell!

Vasser exits the room. The lights go off.

151

INT. BEACH HUT - AFTERNOON

151

Vasser's climbs out of the hatch, Hext's screams echoing from deep inside.

Her voice is suddenly silenced as Vasser slams the hatch closed, making Dumont jump.

Vasser seals the hatch tightly and then lays the fake floor back down and covers it over with the large rug.

Vasser stands up and looks at Dumont who takes a step backwards.

He looks guilty and vulnerable.

Vasser approaches him and raises his hand. Dumont flinches, but Vasser is just checking the time on his watch.

He looks at Dumont again and then heads towards the door.

Dumont relaxes and turns around to see Vasser pointing a gun at him.

BANG!

The back of Dumont's head explodes over the wall behind, as he falls to his knees.

His torso then topples backwards. His head hits the wooden floor with a loud thud.

Dumont's body judders slightly, then stops, as blood begins to seep out from beneath the remains of his head and onto the rug.

Vasser turns and exits.

152

EXT. BEACH HUT - AFTERNOON

152

Vasser opens the boot of his car.

It's empty.

He looks around.

Nothing.

He quickly grabs the binoculars out of the car and scans the landscape.

He eventually spies Gary in the distance heading for an old dockyard.

Vasser pulls out the cartridge from the pistol. There are four bullets left.

He clicks the cartridge back in and picks up his radio.

VASSER

All units to shell beach! Repeat
all units to shell beach. This is
sergeant Vasser in pursuit of
suspect. Multiple shots fired.
Repeat...

He fires two shots through the windscreen of his car.

VASSER (CONT'D)
 Oh Jesus Christ! I need back-up
 immediately!

And then another, turning off the radio calmly.

153 INT. VASSER'S POLICE CAR - AFTERNOON 153

Vasser climbs into his car and looks in the mirror. He wipes the sweat from his brow, clears his throat and pulls away.

154 EXT. ROAD, MARSHLAND - AFTERNOON 154

An armada of police vehicles speed across the island.

BARNES
 Sergeant are you okay?

We hone in on a dark unmarked vehicle sat in the middle.

BARNES (CONT'D)
 Sergeant?

155 INT. BARNES' CAR - AFTERNOON 155

Barnes is speeding along the road. Sirens blare out and lights flash in front and behind.

BARNES
 Sergeant Vassser come in?

Lewis sits in the passenger seat in silence. Barnes mobile starts to ring.

Barnes clicks the hands free button on his dashboard.

BARNES (CONT'D)
 Yes?

POLICEMAN 3
 Sir, We've just traced Hext's
 mobile to the very tip of the
 island just off Shellness Road.

LEWIS
 That's the same location as Vasser.

Barnes looks at Lewis.

156 INT. VASSER'S POLICE CAR - AFTERNOON 156

Vasser accelerates quickly over the bumpy uneven ground. Gary soon becomes visible in the distance.

157 INT. BEACH HUT, UNDERGROUND BUNKER - AFTERNOON 157

Hext struggles to reach the metal pole that Vasser was using.

The water is already up to her waist and seems to be coming in faster.

She manages to grab hold of it and uses it to try and pry the bottom bar of the escape hatch away from the wall.

She pushes all of her weight down on it, but the metal pole just starts to bend and eventually break.

Hext looks around for something in the dim light but there is nothing. She is running out of time.

158 EXT. SHORELINE - AFTERNOON 158

Gary looks behind him, Vasser's car is gaining on him rapidly.

He tries to run faster.

Hearing the car behind him he turns around. The car is literally on top of him. He can do nothing but jump.

His backside hits the bonnet and then the windscreen, but as he tumbles over the roof he manages to clumsily grab hold of the flashing lights.

159 INT. VASSER'S POLICE CAR - AFTERNOON 159

Realising he has not fallen off the back. Vasser breaks hard.

Gary tumbles off the car and into the shallow water in a lifeless heap.

160 EXT. SHORELINE - AFTERNOON 160

Vasser gets out of the car and takes out the gun. He then grabs Gary by the hair and pulls his head back and tries to ram the gun into his mouth.

Gary resists. Vasser hits him across the face with the gun and this time pushes it in. Gary's eyes widen in horror as he grabs Vasser's wrist and twists his head round.

BANG!

The bullet punctures through Gary's cheek. Vasser pulls the trigger again, but he is out of bullets.

Gary manages to get to his feet and kicks him in the groin.

Vasser falls to the ground on all fours in pain, as Gary sprints towards the cranes, ditching his coat.

Vasser struggles to his feet again.

161 EXT. BEACH HUT - AFTERNOON

161

Half a dozen more police cars screech to a halt outside the beach hut, as armed police come out of the building.

One approaches Barnes as he gets out of his car.

ARMED OFFICER 1

One deceased male, single gunshot
to the head. No sign of the
detective inspector or sergeant
sir.

Lewis ignores the armed officer and heads inside.

162 INT. BEACH HUT - AFTERNOON

162

Lewis looks around the room.

He approaches Dumont's dead body and notices that the blood seeping from the remains of his head stops suddenly in a horizontal line.

He quickly flips the rug up to find the false floor and lifts it open to reveal the hatch.

LEWIS

In here!

Lewis pulls open the two levers and slides the cover across to reveal that the basement is now almost full of water.

LEWIS (CONT'D)

Ma'am?

Barnes enters the hut.

HEXT

Get down here now! I'm handcuffed
to the wall. Hurry!

He looks shocked, but without hesitating, jumps into the water after her.

163 INT. BEACH HUT, UNDERGROUND BUNKER - AFTERNOON

163

Lewis can barely stand up, there is only a couple of feet left.

HEXT

Over here!

He grabs his torch and points it into the darkness.

LEWIS

Where?

Suddenly a desperate hand reaches out of the water and grabs him.

Lewis ducks under and finding Hext's wrist, feels for the hole in the handcuffs, wriggling the key in as bubbles start to flow out of Hext's mouth.

The handcuffs pop open. Lewis and Hext reach the surface. Hext gasps for breath.

HEXT

Thank you, Oh thank you.

She is highly emotional and unable to stop whimpering.

LEWIS

I've got her!

There is less than a foot and a half of air left.

164

INT. BEACH HUT - AFTERNOON

164

Barnes waits impatiently over the hatch with another officer. The water is about to reach the ceiling of the bunker.

BARNES

Lewis where are you?

There is silence.

The water rises past the ceiling.

Barnes looks worriedly at the other officer, but as he turns back, Hext erupts from the muddy stale water, coughing and spluttering.

BARNES (CONT'D)

Grab her!

They pull her out as Lewis surfaces behind and pulls himself out. Hext turns back to help him.

HEXT

You okay?

LEWIS

Yea.

165 EXT. DOCK YARD - AFTERNOON

165

Gary reaches the end of the jetty to see Vasser appear at the other end. With nowhere else to go, Gary jumps off.

By the time Vasser reaches the edge there are just ripples leading underneath.

Vasser notices a rusty ladder attached to the side and hearing a helicopter in the distance, quickly heads down.

166 EXT. UNDER THE JETTY - AFTERNOON

166

Vasser jumps down into the bottom of the jetty. Rows upon rows of red rusty pillars support the dank eerie space.

Gary is nowhere to be seen.

Vasser steps cautiously across the shingle, through the maze of pillars looking for him.

Gary is tucked behind a pillar trying to control his heavy breathing.

Vasser is getting closer and closer until eventually Gary has to run.

Gary makes a run for it, scrambling blindly into the water, as Vasser dives on top of him, punching him in the ribs and grabbing his hair.

GARY

Stop it!

He then pushes Gary's face under the water.

Gary tries to twist and turn in order to throw Vasser's weight off, coughing and spluttering, but he's too heavy.

Vasser pulls his head momentarily out of the water and punches him in the face.

GARY (CONT'D)

Stop! Please!

He then kneels on Gary's arms, pinning him down under the water again and begins to strangle him.

Gary wriggles violently in pain, loosening one arm, but he cannot reach Vasser's face.

His arm swings back into the water, his hand fumbling around on the sea bed, eventually finding a large rock.

He frantically tries to unearth it.

Gary starts to panic, letting all the air out of his lungs bubble to the surface.

His fingers eventually free the stone, he clenches it firmly in his hand, and hits Vasser hard across the side of the head.

Vasser releases his grip around Gary's throat, stunned by the blow.

Gary struggles to the surface and inhales deeply, coughing violently, as he scrambles to his feet and attempts to swing the rock blindly at Vasser again.

Still on his knees, Vasser grabs his swinging arm, but Gary manages to break free and goes for another blow.

He splits the side of Vasser's head open. Vasser, stumbles a little but to Gary's amazement, he starts to stand up again. Blood oozing from his head.

In a desperate burst of energy, Gary swings the rock again, hitting him in the same bloody side.

Vasser falls to the pebble floor, as Gary hits him again and again, screaming out all his anger.

GARY (CONT'D)

Stop it! Stop it! Stop it!

Vasser is clearly unconscious by now, if not dead, but Gary in his rage continues to pulverize his skull, blood covering the stone and spraying onto Gary's raging face.

167 EXT. DOCK YARD - AFTERNOON 167

The armed officers arrive at the dockyard. The helicopter is hovering above.

168 EXT. UNDER THE JETTY - AFTERNOON 168

Gary staggers away from the shoreline in a complete daze, inhaling deep breaths.

He slumps down onto his knees and looks at the blood covered rock still clenched in his hand.

He lets go of it and starts to weep, bowing his head in exhaustion as armed police surround him.

We pull back to the waters edge to see Vasser's body half floating in the bloody sea water.

His face and skull is partially missing.

169 EXT. BEACH HUT - DUSK

169

Lewis is sitting on the side of a police vehicle with the door open, having been sick.

Hext, wrapped in a blanket, walks over to him.

HEXT

You okay?

Lewis looks up and nods at her. She sees Gary being helped into an ambulance and heads towards him.

170 INT. AMBULANCE - DUSK

170

Hext approaches Gary sitting on the edge of the ambulance.

She puts something into his hand and is about to say something but thinks better of it.

She offers him a gentle smile then turns and walks away.

He looks down to see his sister's locket in his hand.

He opens it.

Inside is a picture of Nicola and Sarah laughing together.

Gary looks up, but Hext is now too far away.

171 EXT. BEACH HUT - DUSK

171

Hext joins Barnes and the other officers as we crane up from the massive police presence around the beach hut and slowly drift out to sea.

THE END