

IN-BETWEEN

by
Derek Boyes and Erol Hunt

Final Draft

1 EXT: BLOCK OF FLATS - DUSK

A tall grey block of flats looms against a clouded evening.

2 EXT: ALAN'S FLAT, SIXTH FLOOR - NIGHT

On the sixth floor an old man - ALAN, dressed drably in flannel trousers and a thin colourless cardigan - is struggling with two heavy black bin bags, dragging them with difficulty through his front door.

He puts them down and turns to shut the door when he hears raised voices. He looks over the balcony.

Alan sees a man and a girl down on the forecourt below. The man, CALLUM, grabs the girl by the shoulder of her coat and pulls her towards a flashy white Lexus which is parked alongside the road, the engine running.

The girl, SARAH, struggles but Callum has a tight grip.

As she struggles harder, Callum shakes her violently and pushes her forward. The driver of the Lexus, a smartly suited businessman, steps out of the car looking nervous.

CALLUM
(to the driver)
She'll calm down in a minute. She's had a drink.

Sarah manages to slip away and almost stumbling, runs back towards the building.

CALLUM (CONT'D)
(calling after her)
Sarah!

He gestures to the driver to wait and hurries after her.

The old man ignores the fight - it's not his problem. He picks up the heavy bags and drags them across the short distance to the lift, pressing the 'call lift' button.

A moment later, the lift doors open.

Alan is startled to see Sarah standing there out of breath and shaking. She looks to be about twenty-five years of age, classily dressed to go out. She stabs the buttons several times. The doors close slightly, shudder and then stop.

Quickly, she exits the lift and moves to the stairs. The sounds of heavy running footsteps echo up the stairwell.

CALLUM (O/S) (CONT'D)
Sarah, stop fuckin' around.

(CONTINUED)

2 CONTINUED:

Sarah glances at Alan then sees the door to his flat is open. As quick as a flash she runs inside.

Callum arrives, puffing out of breath, weasel-like in scruffy clothes. He sees the old man standing there with the bin bags.

They exchange a brief glance, then Callum continues his way up the stairs.

3 INT: ALAN'S FLAT, HALLWAY - NIGHT

Alan has closed the front door. He moves through the hallway glancing into the kitchen and along the hallway to the bedroom.

Alan looks into the living room, there is no one there.

The door to the bathroom is closed. He approaches it cautiously and pushes it open.

4 INT: ALAN'S FLAT, BATHROOM - NIGHT

Sarah's small figure can be seen behind the shower curtain, sitting on the edge of the bath with her feet inside it.

ALAN

You can't stay here.

Without saying a word or looking in his direction she steps out of the bath and leaves.

Alan moves into the bathroom to let her pass. He straightens the shower curtain and uses a flannel to clean away a black mark left by her shoe.

5 INT: ALAN'S FLAT, HALLWAY - NIGHT

Alan steps out of the bathroom and glances at the front door with puzzlement. He moves towards the living room.

6 INT: ALAN'S FLAT, LIVING ROOM - NIGHT

Alan stops at the living room door, disconcerted to see Sarah standing by the window.

ALAN

If you need a phone, I don't have one.

She looks at him with a confused expression, her face tired and drawn, then returns her attention to the window.

Alan is about to say something else, but instead he moves into the room. He is unsettled and uncertain how to proceed. He watches her standing by the window. She remains absolutely still, her composure focused and calm, despite the evident fear in her eyes.

(CONTINUED)

6 CONTINUED:

Alan then exits the room.

7 INT: ALAN'S FLAT, KITCHEN - NIGHT

The kitchen is spotless – everything in it's place.

Alan places an old style kettle on to the hob and fetches a cup from a the draining board. He has to dig deep into the backs of a cupboard to find a second cup, which he wipes with a cloth.

8 INT:ALAN'S FLAT, LIVING ROOM - NIGHT

Alan places two fresh cups of tea down on to a table. Behind him we see Sarah move away from the window and quietly exit the room. Alan turns to the sound of the front door closing and finds himself alone.

DISSOLVE TO:

9 INT:ALAN'S FLAT, HALLWAY - NIGHT

Much later, the quiet and stillness of the flat is shattered by the sudden heavy thumping on the front door.

Alan switches on the hall light and in his pajamas hurries to the front door. He opens it to reveal Sarah standing there. She is shaking and seems to be in shock. He lets her in quickly and shuts the door.

In the dim light of the hallway he sees that her shirt is stained with blood.

ALAN

You're hurt?

SARAH

Don't tell anyone I'm here.

She moves into the bathroom and closes the door.

Alan approaches the bathroom door to the sound of running water.

10 INT:ALAN'S FLAT, BATHROOM - NIGHT

Alan slowly pushes the door open.

Sarah is at the sink furiously scrubbing her hands clean. She takes a white towel which is hanging from the shower curtain rail and turns to face Alan.

In the harshness of the bathroom light, she looks terrible. Done in. Her face is blotchy from crying and her make-up is smeared across her cheeks. Alan stares with alarm at her condition and at the blood she is wiping into his towel.

(CONTINUED)

10 CONTINUED:

ALAN
What happened to you?

Sarah closes the door in his face.

11 INT: ALAN'S FLAT, LIVING ROOM - NIGHT

Alan is sitting upright and uneasy in his armchair when Sarah enters, wearing his bath robe. With her make-up gone, Alan sees that she can't be much older than seventeen.

She lies on the sofa, resting her head on a cushion, closing her eyes.

12 INT: ALAN'S FLAT, BATHROOM - NIGHT

Alan opens the door and turns on the light. From the doorway he surveys the alien objects in his bathroom: Sarah's clothes and shoes which have been left on the floor, her shirt and bra which have been rinsed and are hanging from the curtain rail along with the towel.

Going over to the sink, Alan notices the blood stains have been cleaned away. Her earrings have been left there along with a gold bracelet and a child's wind-up watch which has an old and scuffed leather strap. On closer inspection he sees that the casing is cracked. He puts it to his ear and listens. He winds it up, adjusts the time and puts it back where he found it.

13 INT: ALAN'S FLAT, LIVING ROOM - NIGHT

Sarah is asleep on the sofa. Alan unfolds a blanket and gently covers her. He goes to bed.

DISSOLVE TO:

14 INT: ALAN'S FLAT, HALLWAY - DAY

Alan let's himself into the flat and quietly shuts the door. He holds two carrier bags of shopping.

Looking into the living room, Alan sees Sarah is still fast asleep on the sofa.

He goes into the kitchen.

15 INT: ALAN'S FLAT, KITCHEN - DAY

Alan removes food items from the shopping bags: value priced items and some labeled 'reduced - damaged goods'. He proceeds to put things away into the cupboards.

He glances over as Sarah passes along the hallway on her way to the bathroom.

(CONTINUED)

15 CONTINUED:

The last thing he removes from the bag is a delicious looking cake.

16 INT: ALAN'S FLAT, HALLWAY - DAY

Alan is carrying a tray with a teapot, cups, plates and the cake when Sarah emerges from bathroom dressed and ready to go.

ALAN
I've made some tea. It's all ready.

Sarah is uncertain.

17 INT: ALAN'S FLAT, LIVING ROOM - DAY

Sarah is sat at the table by the window facing Alan.

She sips at her tea and picks at the cake Alan has placed on a plate for her. Alan notices her glancing around the room, looking at the thin frayed carpet, the molding walls and badly plastered ceiling.

He can tell Sarah is uncomfortable and edgy.

ALAN
(smiling)
I don't usually get visitors, especially at two in the morning.

His attempt at humour goes unnoticed.

ALAN (CONT'D)
I can't pretend to understand what kind of trouble you're in. It's none of my business, I know.

He refills her cup.

ALAN (CONT'D)
I see so much going on around here in other people's lives, people making a mess of things.

There is a moment of silence.

ALAN (CONT'D)
I have a Goddaughter your age. She's my sister's grandchild. They used to spend the summers over here.

He pauses.

ALAN (CONT'D)
They stopped coming when my sister died.

He falls silent, a sadness overcoming him.

18 INT: ALAN'S FLAT, KITCHEN - DAY

Alan stands solemnly at the kitchen sink, washing the plates and cups.

SARAH
What's her name?

Alan looks up to see Sarah standing at the door.

19 INT: ALAN'S FLAT, HALLWAY - NIGHT

Alan is standing on a stool rummaging into the depths of a hallway closet. Eventually, he brings out an old box and blows off a layer of dust.

20 INT: ALAN'S FLAT, LIVING ROOM - NIGHT

He proudly presents his find to Sarah.

ALAN
I knew I still had it somewhere.

He places the old box on the table - a game of Kerplunk.

SARAH
(delighted)
I used to have this.

Alan opens the box affectionately and proceeds to remove the parts, uncertain of how they fit together.

He allows Sarah to take them from him and assemble the pieces together. There is a plastic cylinder dotted with holes through which sticks, like large plastic toothpicks, are arranged, crisscrossing each other.

Sarah pours a generous helping of marbles into the top of the cylinder.

SARAH (CONT'D)
You start.

Obediently, Alan removes a stick. They take turns, the thinking period between each turn increasing with the need for strategy.

Alan observes Sarah, fascinated by her almost child-like focus. She removes a stick slowly, grinning. The marbles shift precariously in the cylinder.

With only a few sticks remaining, Alan has to choose carefully. He removes a stick and the marbles shift again.

SARAH (CONT'D)
Lucky!

(CONTINUED)

20 CONTINUED:

She thinks for a moment then quick as a flash pulls out a stick. Nothing happens.

SARAH (CONT'D)
(thrilled)
Yes!

Alan laughs and removes a stick. The marbles cascade out of the cylinder and scatter across the table and floor.

Sarah moves from the table, chasing the marbles around the floor. One has rolled to the window.

ALAN
(laughing)
It's always the same. I never win with you.

Sarah stares through the window for a moment then turns, dropping the marbles into the box.

She hurries from the room.

ALAN (CONT'D)
(flustered)
I... I mean, with Gemma.

Alan stares after her. When he hears the front door slam shut, he stands, hesitant.

Angry with himself, he collects the rest of the marbles and packs the game away.

21 EXT: ALAN'S FLAT, FOURTH FLOOR — NIGHT

Alan steps out his front door and looks around.

The lift door is still open. A crude 'Out of Order' sign has been placed across the 'call lift' button.

Alan moves to the balcony and looks out across the forecourt, looking for Sarah.

Alan sees Callum approaching the building across the forecourt. Callum happens to look up at that moment and they exchange a long glance.

Alan stares back confused, baffled even. He backs away from the balcony, a little too hurriedly.

Alan moves quickly to the stairwell looking up. No sign of Sarah. He moves down a few steps and looks between the banisters. Callum can be seen making his way up.

(CONTINUED)

21 CONTINUED:

Alan, beginning to panic, looks upwards and can see Sarah running down, her arms carrying bundles of clothes, bags and shoes. As she approaches, Sarah sees Alan and laughs with excitement.

Alan meets her and ushers her quickly along the passageway. She drops a shoe and Alan manages to retrieve it as Callum appears.

Alan follows her inside the flat and shuts the door.

22 INT: ALAN'S FLAT, HALLWAY - NIGHT

Alan double locks the door and attaches a security chain.

Nervously, he moves away from the front door into the living room.

23 INT: ALAN'S FLAT, LIVING ROOM - NIGHT

Alan stands at the entrance to the room watching Sarah happily going through her things. Items of clothing still on their hangers fill the sofa. One by one she removes the hangers and folds the clothes, neatly packing them into a sports bag.

SARAH

Look.

She holds up a bright orange t-shirt with the words 'bad girl' emblazoned across the front.

SARAH (CONT'D)

(grinning)

I've only worn it once. It's nice, isn't it?

Alan glances at the front door nervously.

ALAN

It's... colourful.

She looks up and sees Alan's worried expression.

SARAH

What's the matter..?

A knocking on the door stops her.

Sarah stands and moves towards Alan.

CALLUM (O/S)

Sarah?

She freezes.

24 INT: ALAN'S FLAT, HALLWAY - NIGHT

Alan cautiously approaches the front door. From the living room Sarah is terrified.

SARAH
(whispering)
No!

Alan shakes his head and presses a finger to his lips. He moves to the door when it suddenly reverberates with a thump.

CALLUM (O/S)
Sarah?

Alan flinches, then moves in closer still, listening. He hears Callum curse under his breath and walk away.

ALAN
He's gone.

25 INT: ALAN'S FLAT, NIGHT

Sarah is in a frenzy, clearly distraught, throwing her clothes haphazardly into the bags.

SARAH
(to herself)
How the fuck did he see me?

Alan hurries to her.

ALAN
You've no need to worry. He's gone.

Sarah ignores him, anxious to get packed.

ALAN (CONT'D)
(distressed)
He doesn't know you're here. How could he know for sure?

Alan is getting frantic.

ALAN (CONT'D)
He's probably next door now, trying them.
Sarah!

Sarah stops and looks up, a momentary lapse in her panic. She's trying to hold it together.

ALAN (CONT'D)
He hasn't come back has he?

Sarah takes a moment to think about her situation.

(CONTINUED)

25 CONTINUED:

ALAN (CONT'D)
You shouldn't just go.

SARAH
I'm scared.

ALAN
Then stay. It's safer for you to stay
here.

Slowly, she begins to calm. She gives a weak smile and nods.
Alan's relief is palpable.

He touches her gently on the shoulder.

ALAN (CONT'D)
It'll be alright.

26 INT: ALAN'S FLAT, BEDROOM - NIGHT

Alan wakes.

He fumbles for the lamp switch by his bed and turns on the
light. He listens intently. It is very quiet.

27 INT: ALAN'S FLAT, LIVING ROOM

In his pajamas, Alan enters the living room. The curtains are
open and moonlight fills the space.

Sarah is gone. The blanket is folded neatly on the sofa.

Alan moves to the window. And stands quietly alone in the
dark.