

THE FEUD ON DEAD LANE

Written by

Robert W Kirby

FADE IN:

KENT, JANUARY 2007

EXT. BARTELL'S FARMSTEAD - NIGHT

A rustic farm building, push bikes and footballs are scattered about the courtyard.

A cat sniffs at an empty bowl positioned next to smashed up washing machine.

The old farmhouse is in darkness.

The cat looks up startled. It scurries under a parked Land Rover.

INT. BARTELL'S FARMHOUSE - BEDROOM - NIGHT

Two boys sleep in bunk beds. CRAIG BARTELL (11) a messy mop of dark brown hair, snores loudly, arm swaying off the top bunk.

On the bottom, GANN BARTELL (7) a skinny lad of mixed race with locks of jet black hair, is curled up with a dog stuffed toy.

A car HORN cuts through the silence. Gann sits up terrified.

The HORN sounds again, continuous.

Craig wakes and looks around bleary eyed.

CRAIG
It's morning?

GANN
No.

A second HORN sounds.

CRAIG
What the hell is going on?

Craig slides off the bunk and moves to the window, peeking through the curtains.

Gann nervously hugs his stuffed toy and watches his brother wide eyed.

Craig shuts the curtains.

The door flings open. BARRY BARTELL (17) stands at the door tugging a wax jacket over his topless torso. Barry is a bulky lad with a shaved head.

BARRY
Downstairs. Now!

Barry rushes off.

The horns stop. Craig and Gann slowly follow Barry.

INT. BARTELL'S FARMHOUSE - KITCHEN

Gann and Craig silently walk into the large open kitchen and scan the scene.

JACK BARTELL (46) stands over the kitchen counter. Jack is topless, a bull of a man with dark hair and a unshaven stern face. Jack holds a shotgun.

JOHNNY BARTELL (19) a wiry young man with dark shoulder length hair. He calmly searches the kitchen drawers.

Barry pulls out a carving knife from a knife block.

MARIA BARTELL (45) a heavysset women, storms in the kitchen wearing a tatty bathrobe, her hair is in a mess and she looks completely worn out. She snatches out a box of cigarettes from her handbag.

Johnny pulls out a box of cartridges from under the sink and tosses them to his father.

Jack snaps the barrel of the shotgun open and loads two cartridges in.

JACK
(to Maria)
Did you call my brother?

Maria lights a smoke and takes a long drag.

JACK (CONT'D)
Maria! Did you call him?

MARIA
No one's picking up.

The HORNS start sounding again, making Gann jump in fright.

CRAIG
Dad there's loads of people out there?

MARIA
Christ Jack, what did you do?

Jack passes the shotgun to Johnny.

BARRY
How come he gets the gun?

JACK
You really need to ask that?

The horns stop.

Gann is shaking in the corner.

Jack heads out of the kitchen with Johnny and Barry following.

Jack turns to Gann and Craig.

JACK (CONT'D)
You two hide in the barn. And don't let the dogs out the front, I don't want them hurt.

Jack moves back to the knife block and removes two small knives, he walks back to Gann and Craig and hands them one each, handle side first.

JACK (CONT'D)
Stay out of sight. Anyone comes then stab them. Not slash. You stab as hard as possible. Over and over.

Barry demonstrates with his larger knife.

JACK (CONT'D)
Got it?

Gann nods timorously - eyes wide with terror.

CRAIG
Let me go out.

JACK
The barn! Now Craig.

Gann and Craig rush out of the back door. Jack glares at his wife.

MARIA
I'll not hide in the shitty barn. I need a drink.

Maria sits down and pours a large gin.

MARIA (CONT'D)
Give me the shooter. I'll go out there myself!

Maria slugs the drink in one.

JACK
Keep trying Everyone. Get some help out here.

Jack leaves patting Johnny and Barry's shoulders. They follow.

EXT. BARTELL'S FARMLAND

Gann and Craig scurry into a large barn, followed by four Spaniels.

INT. BARTELL'S FARMHOUSE - HALLWAY

Jack heads to the front door. Followed by Johnny armed with the gun and Barry who's tucking his knife into his wax jacket.

JACK

Don't fire unless I say so.
Whatever happens Johnny! Unless I
say.

Johnny nods and grips the weapon firmly.

JACK (CONT'D)

Both of you just stand your ground
and stay silent.

Jack takes a deep breath and opens the door and the three of them head slowly outside...

EXT. BARTELL'S FARMLAND - THE COURTYARD - CONTINUOUS

The courtyard is soaked in vehicle headlights. Two vans and two Jeeps are parked up side by side, engines off, lights on facing the farmhouse.

A large MOB stand by the vehicles, their features unclear in the gloom, but some are clearly armed with bars and bats.

Jack, flanked by Johnny and Craig, moves slowly into the courtyard towards to the menacing scene.

Barry nervously grabs the handle of the knife in his jacket.

Johnny raises the gun slightly and looks to his father for instruction.

INT. BARTELL'S FARMHOUSE - KITCHEN

Maria fills up her glass with gin and turns on the radio. She takes a hefty sip and turns up the music.

Next to the gin bottle is a first-aid kit.

INT. BARTELL'S FARMLAND - BARN

Craig and Gann hide a dark corner of the barn, huddled with the several Springer Spaniels. Gann hugs his stuffed toy and shakes and shivers.

CRAIG
Gann calm down!

GANN
I want to go. I want to go home!

CRAIG
Shut up.

Craig gets up and shakes his head.

CRAIG (CONT'D)
I'm going out front. Coming?

Gann shakes his head wide eyed with fear.

GANN
Craig don't leave me on my own.

Craig marches out.

EXT. BARTELL'S FARMLAND

Craig stealthily moves along past a chicken pen and along a paddock fence, keeping low. A huge horse WHINNIES and trots along the fence line.

He moves carefully along the side of an outbuilding and peers out into the front courtyard.

CRAIG'S POV - On the far side Jack is face to face with another man, a short man with a solid build. The man is MARCUS CHILLCOTT (50s)

The pair are clearly having a heated and animated row, what's being said not audible. Men stand in the shadows behind Marcus.

Johnny and Barry stand back from Jack, their faces unseen, Johnny holds the gun, aimed at the floor.

Jack flings up his hands and turns - walks a few paces away.

Marcus steps forward, saying something that provokes Jack to swing back round and charge towards Marcus in a rage.

INT. BARTELL'S FARMLAND - BARN

Gann sits in silence, rocking back and forth. The dogs have their ears up, on full alert.

A distance GUNSHOT stirs them into a mad flurry. They all dart off barking.

Gann pulls himself up, brushing off the dust and hay.

A KNOCKING noise gets his attention.

GANN

Craig?

Gann searches the floor for the knife.

GANN (CONT'D)

Hello?

A dark FIGURE moves in the corner of the barn.

The flash of a blade...

FADE TO BLACK.

APRIL 2016

FADE IN:

EXT. CARPARK - DAY

KARL DOUGLAS (23) portly build, with short cropped, ginger hair, cheerfully exits an off-yellow Ford KA.

He puts on sunglasses with a beaming smile as he gently runs the palm of his hand across the wing.

DUNCAN PERRY (25) dark haired and broad shouldered, approaches with a gym bag slung over his shoulder.

DUNCAN

No need to drive like a maniac! You don't need to impress me.

KARL

Let the fun commence at 20 miles per hour!

DUNCAN

Remind me what happened to your last car, Karl?

KARL

Could have happened to anyone.

DUNCAN

Not really though, you overtook a learner and then collided with a Hearse on its way to a funeral.

KARL

My car took the worst of it. Besides, you gotta see the funny side.

DUNCAN

Oh yeah and I'm sure all the mourners were all pissing themselves with laughter.

KARL

You could always drive yourself then. Oh no wait - you can't.

DUNCAN

I don't need to drive.

KARL

Oh yeah you can just run everywhere. Such a hero, Duncan.

DUNCAN

Yeah well, just cos you can't run for shit.

KARL

I'd run. If I had to I'd run. But for fun. Bollocks to that.

DUNCAN

Yes sorry I have seen you run... when it's last orders you do move some then!

KARL

Exactly my point. Essential running I'm all for that.

DUNCAN

What colour is this car? Baby-shit yellow?

KARL

I like to think of it more of a Dorset Cream.

Duncan laughs and the pair get into the car.

DUNCAN

Dorset Cream! Spanner.

INT. BUSY BAR - NIGHT

Karl puts down two cokes and a bowl of pork rinds onto a corner table.

ALLY GIBSON (20) sips her drink. Ally is an attractive brunette.

ALLY

You OK?

Karl gives her a big goofy grin and munches noisily on a crispy rind.

KARL

I was having a serious think...
about us.

ALLY.

Oh OK. I didn't know you actually
did serious, Karl. I'm a tad
concerned now.

KARL

Don't take the piss.

Ally chuckles and squeezes lime into her coke.

ALLY

Sorry. Go ahead.

KARL

So I'm thinking about putting a
deposit down to rent a flat. It's a
nice place, near town. One bedroom,
but roomy. Little balcony.

ALLY

Aww sounds lovely. And you want
Duncan to move in with you.

KARL

Very funny. No, I was thinking...
You know, if you wanted... I guess
we could, you know, make it our
place.

ALLY

You and me. Move in. Together?

KARL

I mean... Just an idea. But...

ALLY

(cutting in)

Sure. But only if the tenancy
allows a cat. I really want a
kitten.

Karl breathes a huge sigh of relief and leans over to kiss her.

KARL
Great yeah. Get two. Puurfect.

Ally rolls her eyes and laughs.

INT. BAR (LATER)

Ally leans against the bar checking inside her handbag.

CRAIG (O.C.)
Wow. Best thing I've clapped eyes
on all night.

Craig Bartell (20) strides up to Ally. Craig is now a butch lad with dark, cruel eyes and an arrogant grin.

CRAIG (CONT'D)
You gotta let me buy you a drink?

ALLY
I'm good. Thank you.

CRAIG
Just got some new wheels. Golf GTI.
Drives like a total animal. Take
you for a spin if you like.

Ally nervously searches for Karl as Craig gets way too close for comfort.

CRAIG (CONT'D)
Come on, let me buy you a cheeky
cocktail. Anything you like. Don't
be shy.

ALLY
I'm just leaving.

Karl exits the toilets and heads over.

ALLY (CONT'D)
With my boyfriend.

Karl approaches and smiles at Ally, giving Craig a suspicious glance as he puts a protective arm around her.

CRAIG
You gotta be kidding.

KARL
What's up? Everything OK?

CRAIG
 (to Ally)
 He can't be your fella. Not El-
 Gintero here? Not having that.
 Stunner like you. Naw.

Karl laughs - a completely over the top laugh.

KARL
 So you think she'd rather drink
 with someone that has a face like a
 trampled potato with hair?

A couple of PUNTERS at the bar chuckle at the exchange. Craig
 looks furious at Karl's calm comeback.

CRAIG
 You best be careful you fucking
 chubby, monkey-faced prick.

KARL
 Ooh good one. Look mate, acting
 like a dick won't make yours any
 bigger!

Ally chuckles. Karl is loving this, none the wiser Craig is
 clearly going to totally flip.

A HUGE BOUNCER has noticed the scene and moves in, leading
 Craig away and talking to him urgently.

Duncan joins the pair, he's dressed in sports gear, his hair
 wet and messy.

DUNCAN
 Still want to grab some munchies,
 Karl?

KARL
 Yep. Sure. I'm not eating from that
 shitty kebab place though.

DUNCAN
 What was that all about then?

ALLY
 Oh Karl was just about to get a
 smack on the nose!

Duncan follows Ally's gaze to Craig and the bouncer - They
 seem to have calmed down now, Craig is laughing at something
 the bouncer is telling him.

Duncan looks worried as he gazes at Craig, he quickly
 gestures they should leave.

EXT. TAXI RANK - NIGHT

Lines of waiting Taxis. Nearby Karl holds both of Ally's hands. He looks besotted by her.

ALLY

I need to get going. Early start.

Duncan stands nearby, rolling his eyes at the lovers.

KARL

You sure you don't want a lift,
Ally?

DUNCAN

No she probably doesn't want to be
seen in the yellow peril.

ALLY

No! I love that quirky little car.
You lads go get some food. It's
only early. I'll see you tomorrow,
Karl. And try not to upset any more
local nutters!

KARL

How was I meant to know who he was?

DUNCAN

I can't believe you mugged off
Craig Bartell. Only you, Karl!

ALLY

Do you know him?

DUNCAN

Just from what I've heard.
Apparently a right evil shit. Comes
from a real nasty family that live
out in the sticks. Right crazy
bunch. One of the lads from the
club has told us a few stories.

KARL

Yeah right whatever. He's still a
little knob-head.

Karl and Ally kiss and say their goodbyes before Ally's off
in a nearby Taxi. Karl waves as the Taxi heads off.

DUNCAN

My God, look at you two.

IAN BLUNK (24) (AKA BLUNK) a butch lad in a tracksuit
approaches the pair, munching on hefty bag of chips.

BLUNK

Wondered where you got to Duncan.
You alright, Karl?

KARL

So you lot been grabbing each
other's cocks in the mud again?

BLUNK

Come on don't be jealous Karl,
we've told you to join the team.

KARL

Running around in the cold getting
your face slammed into the dirt.
I'll pass thanks, Blunk.

DUNCAN

He's way too busy setting up his
new dream home with Ally.

BLUNK

How'd you end up with her, Karl?
Loads of the lads from the club
have tried, unsuccessfully, to
crack that delicious little nut.

KARL

You know, just hit it off... What?
Have they?

BLUNK

Anyway - See ya lads! Showers down
the club are fucked and I smell
like a sweaty old nut-sack.

Blunk gets into the back of the next Taxi.

KARL

Thanks for that nugget of
information.

DUNCAN

Take it easy Blunk.

Blunk gives them the thumbs up as the Taxi head off.

KARL

Great, your cousin is basically
suggesting I'm way out of Ally's
league.

DUNCAN

Oh behave... You know you are.

KARL

Twat.

EXT. DIY CAR-PARK

Karl and Duncan head towards Karl's car slurping on milkshakes and laughing.

Karl opens the driver's door - he is suddenly punched in the back of the head.

Karl attempts to defend himself as Craig rains blow after blow onto him in a mad rage. Karl's drink goes flying everywhere.

Duncan races to Karl's aid, grabbing Craig and pulling him away.

Craig turns his attack on Duncan, wild punches that knock him to the ground.

Karl looks dazed, he has a deep gash above his eye. He focuses ahead - Craig is mercilessly kicking Duncan.

Craig steps back and takes the time to aim a hefty kick at Duncan's head.

Karl screams - charges into Craig shoulder first. Both of them hurl backwards and the pair fall over a low wall with a THUD.

Karl pulls himself back over the wall, runs to Duncan, who's curled up on the floor in agony.

KARL

You OK? Duncan!

Karl quick glances the wall - No sign of Craig coming back over.

Duncan gets up, holding his ribs, his right eye swollen and bloodshot.

KARL (CONT'D)

Is that his car?

A silver Golf GTI is parked across two empty parking bays, driver's door open, engine running.

Karl takes a cautious step back towards the wall as he shakes with adrenaline and fear.

Karl moves to the wall and peers over - Looks back to Duncan.

DUNCAN

Where is he?... Karl?

Duncan moves to Karl's side and peers over the wall - And he freezes.

Craig is laid out on the ground at a twisted angle, dead eyes open, a pool of dark blood around his head.

KARL

I don't know... how... he just...

Duncan takes deep breaths and scans the area.

A Taxi drives past on the road, but otherwise the area is deserted.

A CCTV camera high up on a pole, angled slightly away from their direction.

DUNCAN

Get in the car.

Duncan grabs Karl and leads him to the car.

Karl fumbles to collect his keys from the floor. Gets in and starts the engine.

Duncan moves to get in the car, but something grabs his attention.

DUNCAN'S POV - in the rear window of Craig's Golf, a young man's face. Gann's face, just barely peeking over the window. Then his face is gone.

EXT. COUNTY LANE - NIGHT

Karl's car races down a narrow county lane.

INT. KARL'S CAR (STATIONARY) - NIGHT

Karl holds the steering wheel and takes deep breaths. He has a deep slice above his right eye.

DUNCAN

Did he hit me with a brick?

Duncan sponges blood from his nose.

KARL

I think you need stitches.

DUNCAN

Me! Have you seen your face?

KARL

Yeah well, always wanted a scar.

DUNCAN

That was some rugby tackle. Maybe you should join the team.

Karl laughs nervously and holds out his hands, they shake wildly.

KARL

I'm pretty sure he was...

Karl touches his cut and flinches.

KARL (CONT'D)

Aw shit...

DUNCAN

Wasn't your fault.

KARL

It all happened so fast...

DUNCAN

It was him though?

Karl nods, eyes wide in fear.

KARL

We go to the police. That's an option. Right? What'd you think?

DUNCAN

Let me call my brother. We both go home. We get our passports, bank cards and some clothes.

KARL

What? You really think we need to go... I can't just go! My job... Ally... My new flat!

DUNCAN

Just... take it easy, Karl. We need to stay away. Just for a while. Just until we work out what to do. Get our heads around this.

Karl almost breaks into tears as he nods grimly.

OCTOBER 2017

EXT. MAHMOOD RESIDENCE - DAY

ROBIN KESSLER(40s) approaches a large security gate.

The gate opens and he walks up the long driveway to a large renovated, country Oast House.

HASSAN MAHMOOD (50s) a stern faced bald man, greets him.

HASSAN

Mr. Kessler. Please follow me to my office.

Robin nods and follows Hassan. The pair walk to a converted garage.

INT. HASSAN'S OFFICE - DAY

Hassan sits at his large oak desk and pumps his leather chair to a comfortable position, he gestures Robin to sit.

Robin looks at a photo from the desk, a photo of Hassan and his son, Kassim (aged 18) a bright and fresh faced looking lad.

ROBIN

My report. Unfortunately I'm unable to help you any further, Hassan.

Robin places a folder on the desk. Hassan snorts and looks frustrated.

EXT. THE MAHMOOD RESIDENCE - GARDEN

Hassan and Robin walk through the extensive gardens, acres of prestige and well maintained land. Hassan holds the folder. He leads Robin down some stone steps to an ornate fountain and carp pond.

HASSAN

So, all your Ex special forces spiel. Why exactly did you bother trying to impress me?

ROBIN

I was just making conversation.

HASSAN

You were selling yourself and you know it.

ROBIN

I have done what I can. I even tried to obtain those vehicle details and that's illegal.

HASSAN

And they're false plates on the van?

ROBIN

Sorry.

HASSAN

But you don't know the extent of Kassim's involvement with this Chillcott boy?

ROBIN

From what I have obtained from Kassim's college friends, it sounds like he's heavily involved.

HASSAN

I am not sure that I understand.

ROBIN

I'm not prepared to delve further into this. Not with these people.

HASSAN

So I do what? Nothing?

ROBIN

Kassim has gone down a path you really don't want to follow. You have a lovely wife and daughter, Hassan. Focus on them. You take care.

Robin pats Hassan's shoulder and leaves.

INT. BED AND BREAKFAST - DAY

Hassan is shown into a dusty old bedroom that's in serious need of modernisation. The B&B OWNER, a sour faced middle aged woman, stands at the door.

B&B OWNER

Breakfast is 7am.

HASSAN

Thanks. The pub in the village. Any good for meals?

The woman looks disgusted at the mere mention of the pub.

B&B OWNER

Unless you like the company of half breed gypos and violent criminals, stay well clear.

HASSAN

Oh I see.

B&B OWNER

The current owner, Marcus Chillcott, outbid a local man to buy the place. Paid for the auction in cash. Drugs money so they say.

Hassan tests the bed, which CREAKS badly.

B&B OWNER (CONT'D)

And my neighbours, they had a man
beaten to a pulp on their back
lawn. The man ended up paralysed!

HASSAN

That's awful. Why?

B&B OWNER

Some stupid bar fight that spilled
outside!

HASSAN

That's a shame. This is such a nice
village.

B&B OWNER

Was... once. The craziest part is
that the paralysed man still drinks
in there. With the animals that
beat him! I see him go in every
Friday.

HASSAN

Would you happen to know his name?

The lady checks herself, suddenly in realisation she's
sounding off to a total stranger. She gives him a guarded
look.

B&B OWNER

If you need clean towels give me a
call.

The woman quickly departs.

INT. THE BLACK SWAN - NIGHT

A busy night in the rural village pub. Though this looks like
your average country pub, the clientele here are a rough and
ready looking bunch.

Hassan makes his way to the bar, receiving plenty of
suspicious glares from the PUNTERS.

JENNY CHILLCOTT, a pinch faced woman in her 50s takes his
order.

HASSAN

Whiskey please. Double.

Hassan scans the room, table to table, avoiding the gazes of
a bunch of tough looking GYPSIES behind him.

It's a real noisy place, raised deep voices and grating laughter.

Hassan carefully observes two men at the other end of the bar - Marcus Chillcott, still a tough and powerful looking man now well into his 60s.

Marcus chats quietly to his son, REILLY CHILLCOTT (25) a slim and average looking man with short blond hair. His only distinctive feature are his icy blue eyes.

Jenny serves Hassan his drink and takes his money before moving along the bar to join her husband.

Another man joins the Chillcotts, a thickset man with bad skin, beady eyes and receding hair. This man is MILLS CHILLCOTT (38)

Hassan scans the room further, sipping his drink meekly. He spots who he's looking for, a man in his late 40s with unkempt hair, sitting in a wheelchair - The man is ARNOLD SPENCER (AKA - ARNIE)

EXT. THE BLACK SWAN - BEER GARDEN

Arnie is slouched in his wheelchair, beer in one hand burning cigarette in the other, a look of confusion on his face.

ARNIE

Say that again.

Hassan stands nearby, leaning against a rickety picnic bench.

HASSAN

You heard what I said.

ARNIE

And what's to stop me calling them and saying that some nosey fucker is out here asking me questions?

Hassan shrugs and gestures he should do so.

HASSAN

I'm guessing you don't owe them anything.

ARNIE

What do you know about me?

HASSAN

That you probably hate those people in there with every fibre of your body. That you only come here every week to show them they haven't defeated you. That you're not afraid of them

ARNIE
(laughing)
Oh right, I see.

Arnie takes a big gulp from his beer.

ARNIE (CONT'D)
And you forgot to mention that my
favourite local ale is served here.
Aptly named "cunted" Don't serve it
anywhere else.

HASSAN
Sounds delightful. So, can you
help?

ARNIE
Nobody has seen him.

HASSAN
But you do know Kassim?

Arnie takes a long pull on his cigarette and gazes around the
garden - A group of DRUNK MEN are talking and smoking nearby
but seem to be paying no heed to them.

ARNIE
Their youngest, Ben, drowned four
months ago, near Hastings. He had a
concoction of drugs and booze in
his system. Police say it was
possible he'd stumbled off the
cliff...

Hassan listens intently.

ARNIE (CONT'D)
But nobody knows why he was even
down on the coast. And after some
asking around, they find out that
the last person seen with Ben, was
his buddy Kas.

Arnie flicks his cigarette away.

ARNIE (CONT'D)
As far as they are concerned, Kas
is the key to what happened that
night. His disappearance adding
weight to that.

Hassan stares harshly, eyes hard.

ARNIE (CONT'D)
Didn't really get it though. Good
Asian boy from a rich background
and decent family...
(MORE)

ARNIE (CONT'D)
Spending his time here, with the
likes of the Chillcotts.

The more Arnie speaks, the darker Hassan's expression becomes.

ARNIE (CONT'D)
Kas is only a small fry dealer.
Thinks he is a bit of a somebody.
He was buying gear from Ben whilst
he was still at grammar school. Kas
opened up a new market of posh
clientele to Ben.

HASSAN
My son's name is Kassim!

ARNIE
Not to his friends.

Hassan takes a moment to process this information. Arnie watches him as he sips his drink.

HASSAN
They were good friends? My son and
this Ben.

ARNIE
Yeah. Ben took your lad under his
wing. Think Kas felt like he was
untouchable with a Chillcott
looking after his interests.

Hassan hands over a small roll of money. Arnie snatches it up and stuffs it in his pocket.

HASSAN
You got a number I can reach you
on?

ARNIE
Why, you want to buy me dinner?

HASSAN
I need you to help me find my son.
And I'll pay you. Pay you well.

ARNIE
I can't tell you anything else.

HASSAN
But you drink here. You might hear
things. Information you could pass
to me.

Arnie grins and looks around. He gives Hassan a quick nod.

HASSAN (CONT'D)
If you don't mind me asking, is
this permanent?

Hassan nods at the wheelchair. Arnie sips his drink and shrugs.

ARNIE
With a bit of hard work they say
I'd walk again. With aid. Like some
bloody old cabbage!

EINDHOVEN (NETHERLANDS)

EXT. EINDHOVEN CITY CENTRE - AFTERNOON

Duncan runs through the city centre. He's going for it, sprinting past a parade of shops and busy cafes. Dodging bikes and pedestrians.

He stops to catch his breath and wait for a gap in the traffic. He pauses his running watch.

His phone rings, he answers using a button on his headphones.

DUNCAN
Dad, hi how's things?... Yeah just
out for a run...

Duncan's face washes with dread.

DUNCAN (CONT'D)
What?... How?

INT. APARTMENT - DAY

Karl, packing a tad more weight and sporting a thin goatee beard, is slumped on the sofa. Next to him SONA (25) a slim Dutch girl with short hair. The pair play on a games console, giggling away.

SONA
Good run, Duncan?

Duncan looks completely distraught.

DUNCAN
Is my brother in?

Karl swigs from a beer and shakes his head.

DUNCAN (CONT'D)
I'm going home.

Duncan picks up a beer and gulps it down. Karl and Sona share a mystified look.

KARL

Isn't the big run this weekend?
What happened to the no booze rule?

DUNCAN

It's my mum. She's in hospital. Car
accident. Sounds bad.

KARL

Shit.

Sona gets up and hugs Duncan.

SONA

I'll call Ryan at work.

INT. APARTMENT - KITCHEN - DAY

RYAN ELLIS enters, a tall and handsome suited man in his late twenties, tidy trimmed beard and sharp haircut.

Duncan is making coffee and turns to Ryan. It's clear Ryan has heard the news too. Ryan pats Duncan on the back, both men fighting back the tears.

RYAN

Mum will be fine. I know it.

DUNCAN

Did dad tell you what happened?

RYAN

Just that the other driver fled the
scene.

Karl coughs to get their attention, he's standing in the doorway, face screwed up.

KARL

You do know what this could mean?

RYAN

It's got nothing to do with that!

KARL

How the hell do you know? You don't
know what lengths his family would
go to for revenge!

RYAN

Will you keep it down! Sona doesn't
know anything about what happened.

KARL

Sona's ridden to the shops. Come on Duncan, don't tell me it hasn't crossed your mind?

Duncan acts as though the question wasn't asked.

DUNCAN

We need to go home and see her. Tonight Ryan.

RYAN

Already booked the Eurostar for this evening.

KARL

Think about this. Let's be sensible.

RYAN

Yeah shall we? You smashed someone's head on a wall and killed them. That wasn't very sensible, Karl!

KARL

You don't have to say it like that! It was a freak accident. Don't be such a prick.

RYAN

And you taking the piss out of some head-case in the pub? That an accident too, Karl?

(to Duncan)

Always told you his bloody motor mouth would get you in the shit.

Karl rolls his eyes like he's heard it all before.

KARL

What if they have done this to try and make you show yourself?

DUNCAN

All the more reason. I'm not leaving my parents to take the blame for what we did.

RYAN

For what he did you mean.

Karl just sighs heavily.

RYAN (CONT'D)

And why the hell would they wait nearly two years? Doesn't make sense. Stop being paranoid.

KARL

Duncan saw that boy in the back of his car!

RYAN

Even if there was a boy, you don't know what he saw. It was dark.

DUNCAN

He was there. He saw us. I know he did.

The three stand silent for a few moments.

DUNCAN (CONT'D)

No one is asking you to go back anyway, Karl.

INT. BARTELL'S FARM - KITCHEN - EVENING

The kitchen table is strewn with a massive buffet feast and bottles of wine.

Gann (17) now an athletic looking young man is seated at the table. Next to him, ROSIE FRANKS (18) a plain girl with messy dark hair.

Johnny (29) now a tall and wiry man with a ruddy complexion, takes a seat and starts loading his plate.

Barry (27) joins them, pouring a large glass of wine. Barry wears a vest showing well-muscled and heavily tattooed biceps, but he has a podgy beer belly.

Maria (55) eyes heavy with dark bags, sits down, and smiles warmly at Barry and Johnny who are already munching away like it's their last meal.

MARIA

Where is he?

BARRY

Feeding the dogs.

MARIA

Those bloody dogs of his!

Maria quick glances at Rosie, smiling thinly.

MARIA (CONT'D)

So you decided to stay. Where's the rest of your family gone?

ROSIE

Working in Yorkshire for the next 12 months.

MARIA

So you gave up the Travellers
lifestyle for what? To live in our
paddock in Gann's smelly caravan!

ROSIE

Pretty much.

MARIA

(to Gann)

She must really like you... Let's
hope she can rely on you.

It's clear Maria dislikes Gann, she can barely look at him
without a glare of disdain.

MARIA (CONT'D)

(to Rosie)

I'm sure Gann told you about his
brother.

Gann goes to eat a mouthful but just puts down his fork.

MARIA (CONT'D)

About how he watched and did
nothing....

JOHNNY

(cutting in)

Mum. Really.

Maria sighs and pours a glass of wine.

GANN

I'll go and find dad.

Gann leaves, cheeks flushed. Rosie watches him go.

INT. BARTELL'S FARM - COURTYARD - AFTERNOON

Gann is working on his Kawasaki motocross bike. He has tools
strewn for all over the place. Rosie sits watching.

Barry strolls over, smoking a cigarette.

BARRY

I dunno Rosie, does he give you as
much attention as he does his bike?
What's he up to now?

Gann continues with his mechanics paying no heed to his
brother.

ROSIE

Something to do with pistons and
cylinders. Don't ask me.

BARRY

The bike will have to wait.

Gann looks up from the floor, oil smeared on his face.

BARRY (CONT'D)

Spooks and Lemmy are here. You need to go with them.

Gann tosses down his screwdriver and moodily cleans his hands on a rag.

EXT. BARTELL'S FARMLAND - DAY

A black Land Rover Defender is parked outside a brick built barn.

In the driver's side, PAUL CLARK (21) (AKA SPOOKS) skinny and pale skinned with stitches on his lips that give him a creepy appearance.

Passenger side is STUART LEMMER (26) (AKA LEMMY) a stocky man with a shaved head, wearing wire rimmed glasses.

Johnny Bartell exits the barn carrying a red enforcer battering ram. Lemmy and Spooks exit to meet him.

JOHNNY

Flat 25. Second floor. Don't scratch my Defender!

SPOOKS

Thought Gann was helping.

JOHNNY

He is. He's just kissing his Gypsy bride goodbye.

LEMMY

Where did you get that?

JOHNNY

Online.

SPOOKS

Someone actually sold you a police ram?

LENNY

Does it work? You used it, Johnny?

JOHNNY

It's a lump of steel not a laptop! Course it works. And don't lose it, Lemmy!

Gann unenthusiastically approaches.

JOHNNY (CONT'D)
Watch yourselves, that estate is
full of wide bastards.

INT. RYAN'S CAR (MOVING) - AFTERNOON

Ryan and Duncan travel in an uneasy silence. Duncan gazes out of the window, he looks tired, frightened, as though it's the last place he wants to be.

EXT. ROUGH ESTATE - AFTERNOON

The Defender slowly cruises along a rough looking estate. Many of the dilapidated houses are boarded up.

Spooks gazes grim faced out of the passenger side window.

Two mopeds ridden by YOUNG LADS with pillion RIDERS move alongside, the passengers staring malevolently at the vehicle.

The mopeds dart off ahead and both ride off down opposite side streets.

EXT. ROUGH ESTATE - MOMENTS LATER

The Defender pulls to a halt outside a tall and moody block of flats surrounded by high metal fencing.

Spooks and Lemmy cautiously get out and scan the area. Gann slowly gets out the back holding a baseball bat.

A LAD slouched on a BMX watches them from the other side of the street.

The two mopeds come into view and stop in the distance.

Lemmy pulls up his shirt revealing a sheathed machete, he tugs the handle up showing the glint of the huge blade as he eyeballs the moped riders, daring them to approach.

Spooks removes the enforcer from the vehicle and gestures Lemmy to open the gate.

The young lad taps on his mobile. Gann moves towards him, and lad rides away down a side street.

Lemmy creeks open the gate and walks inside the courtyard. Spooks grips the enforcer and follows.

The flat's main entrance door has as a reinforced steel piece covering it. Spooks sets about whacking the ram into the metal.

A long WHISTLE sounds.

Lemmy stands on guard, hand on the hilt of his weapon.

LEMMY'S POV: a young BOY with a camouflaged cap comes into view from one of the windows - He has a catapult in hand. The missile releases... it almost seems to fly directly at him in slow motion.

INT. HOSPITAL - EMERGENCY WARD - NIGHT

JULIE ELLIS, late 40s, lays in the hospital bed, wired to a drip. She looks in a bad way, one side of her face just a giant bruise and her head bandaged.

Duncan sits by the bedside - gazing at her, mortified.

EXT. THE BLACK SWAN CARPARK - AFTERNOON

Hassan scans the pub car park, walking along the parked vehicles, stopping at a Grey Ford Focus. He quickly takes a snapshot of the vehicle on his mobile phone - He walks on.

INT. CAFE - AFTERNOON

Arnie fights to get his wheelchair into position in the corner of a cafe, ramming chairs out of his way.

Hassan puts two coffees on the table and takes a seat.

ARNIE

I'll take a Bacon Sarnie.

HASSAN

Ordered eggs on toast.

ARNIE

That'll do I guess.

Hassan slides his mobile phone across the table.

HASSAN

Who's this belong to?

Arnie slides on his spectacles and looks at the photo - The Grey Ford Focus.

ARNIE

Belongs to Mills Chillcott.
Horrible bastard.

HASSAN

Mills, the oldest brother? And do
any of the family own a Black Van?

ARNIE

Not that I know of.

Hassan takes back his phone and sips his coffee.

HASSAN

The Private Detective I hired to help locate Kassim, he wanted out as soon as the name "Chillcott" popped up. Just who the hell are these people?

The pair share an awkward silence as the CAFE OWNER puts down their food, Hassan nods his thanks.

ARNIE

Say you find out what happened to your lad and it's not good. What then? Hypothetically speaking.

HASSAN

I don't know yet.

ARNIE

He your only kid?

HASSAN

I have a daughter.

Arnie piles brown sauce over his food.

HASSAN (CONT'D)

What happened that night, Arnie? What did you do to warrant such a reaction?

ARNIE

Pissed up. Talking shit to the wrong person. Forgot my place.

Arnie bites into his toast, he doesn't seem too pained talking about this.

ARNIE (CONT'D)U

But, you know, the wrong joke or word out of place and you get chased out of the pub and beat into a wheelchair!... Well, you probably don't to be fair.

Arnie laughs at his words, it almost seems genuine amusement.

HASSAN

Mills, he did this?

Arnie chews his food, replying only with a grunt.

ARNIE

So why the big interest in these motors?

HASSAN

After Kassim went missing, both were seen outside my house. At different times. The van has a distinctive sticker on the rear window. A monkey with a gun.

Arnie grins widely.

ARNIE

Oh yeah, I do know who owns that!

INT. BARTELL'S FARMHOUSE - KITCHEN - MORNING

Johnny is slouched at a messy kitchen table reading the paper. Barry walks in wearing just his boxer shorts, he looks half asleep.

BARRY

Coffee?

JOHNNY

If you're having one.

Barry puts the kettle on and pours himself a huge bowl of cereal.

BARRY

Anyone collected the eggs yet?

JOHNNY

Don't think so.

Johnny concentrates on the paper.

BARRY

Nip down and get them. I'll make you an omelette.

Johnny turns the page and nods. Barry noisily eats his cereal.

BARRY (CONT'D)

How'd the lads get on? They find him?

JOHNNY

No... Lemmy had his jaw smashed off. Spooks is in A&E with him.

Barry stops eating.

JOHNNY (CONT'D)

They've had to wire it back together. Spooks said it was literally hanging off Lemmy's face.
(MORE)

JOHNNY (CONT'D)
 Gann had to clasp hold of it to
 stop it completely coming off.
 Wheel-nut they think.

BARRY
 What?

JOHNNY
 Took out six teeth too. Must have
 been a cracking shot hey?

Barry puts down his spoon, his appetite lost. Johnny
 chuckles.

JOHNNY (CONT'D)
 I'll leave the eggs then.

BARRY
 Best take him some grapes.

JOHNNY
 How the hell is he supposed to eat
 grapes?

BARRY
 I dunno, bottle of whiskey then!

JOHNNY
 Told you we needed to go ourselves.

BARRY
 Yeah well, I like my teeth! So glad
 we didn't.

EXT. DEAD LANE - EARLY MORNING

Following a JOGGER along a narrow country lane - The JOGGER
 passes a Street sign - Dead Lane, Semi covered in bushes.
 It's a clear Autumn morning, the ground littered with a thick
 bed of leaves.

The Jogger runs into a long motorway underpass. We follow the
 jogger out of the tunnel and onto a single track Byway which
 looks like it sees little traffic.

The jogger stops and removes his hat, he's sweating despite
 the obvious cold as his breath hangs heavy in the air in
 front of him. It's clear now that the Jogger is Hassan. He
 gazes down the lane ahead, a long and bumpy track enclosed by
 trees, giving it a sense of foreboding gloom.

Hassan heads along the byway, avoiding the potholes filled
 with rain water. Passing a tilted sign:

"Private Lane - No Unauthorised Access beyond this point"

EXT. DIY CARPARK - EARLY MORNING

Duncan stands in the car park wearing a baseball cap and rain jacket - The place where the altercation took place. It's totally empty. He gazes up to the camera above, and moves around the car park, gauging the cameras point of view.

EXT. DEAD LANE - EARLY MORNING

Hassan jogs to the end of the private lane - coming to an iron farm gate. Reaching the Bartell's Farm. Hassan carefully scans the area, moving cautiously to the farm's entrance to steal a look inside the courtyard.

Inside: a loaded skip that looks as though it's been rooted to the spot.

Scaffolding climbing up the side of the of the main farm building. Bricks and building gear out the front.

Hassan climbs the gate and moves into the courtyard.

EXT. CARPARK - EARLY MORNING

Duncan looks back to the wall where Craig died, slowly walking over and peering to the other side, almost as if he expects to see Craig's dead body still laying there.

EXT. BARTELL'S FARMLAND - EARLY MORNING

A black VW transporter van and a red beaten-up, Toyota pickup 4x4 parked side by side.

Hassan studies the Transporter. He moves to the rear of it. The windows are dark tinted. The back window has a large sticker of a cartoon monkey, armed with a rifle, the words "Ape Shit" circling it.

EXT. DIY CARPARK

Duncan jumps off the side of the low wall gazes back up to the other side. It's really not far down.

EXT. BARTELL'S FARMLAND

The sound of an ENGINE - Hassan slides down behind the Transporter.

A CHAIN being pulled along the gate.

Hassan lowers himself until he's practically under the vehicle and gazes around.

HASSAN's POV - an old, mud splashed, green Land Rover Defender pulls into the court yard and abruptly stops.

Jack Bartell gets out, his back to us. He's wearing a padded wax jacket, hunting boots and a flat cap.

Jack closes the gate and wraps the chain and padlock into place. He returns to the vehicle, his face unseen. The Defender moves forward and stops in front of the farmhouse, next to Johnny's newer Defender.

Jack reemerges carrying a dead pheasant and shotgun. Several lively Spaniels jump from the vehicle and follow Jack into the farm.

INT. HOSPITAL - EMERGENCY WARD

Duncan enters, relief flushes over him when he sees his Mother awake and smiling kindly at him.

JULIE

And where are my Tulips?

Julie laughs but it's clearly a struggle for her to do so.

DUNCAN

Thank God you're OK.

JULIE

Few bumps and bruises.

DUNCAN

And broken ribs and collarbone!

Ryan and their father TERRY (50s) enter. Julie's features brighten upon seeing Ryan and Duncan together.

JULIE

So at least I know what it takes to get my two boys back home! Almost worth the pain.

RYAN

Mum, don't even joke.

TERRY

You could have been killed, love.

JULIE

Few weeks I'll be right as rain.

INT. HOSPITAL - EMERGENCY WARD - EVENING

Duncan sits by his Mother's bedside flicking through a paper. Julie sleepily turns to him.

JULIE

Get going now, Duncan. Go get some dinner.

DUNCAN

I'm in no rush.

JULIE

So you going to tell me?

DUNCAN

Tell you what?

JULIE

Why you suddenly run off on a Dutch holiday for almost 2 years?

Duncan thinks on his response - stays silent.

JULIE (CONT'D)

You came in that night, ransacked your room and buggered off. Why Duncan? What sort of trouble did you get yourself in?

DUNCAN

We just had to get away for a while. It's all sorted now.

JULIE

We stayed in touch with Karl's father. Think he's more upset about the debts Karl left behind. He's not worried about much else.

DUNCAN

Something happened and we just overreacted. You don't need to worry.

JULIE

You're my little lad. Never gonna happen. Just glad I knew you were with Ryan. That was some comfort.

Duncan kisses his mum on the forehead.

DUNCAN

Get some rest, Mum.

INT. BARTELL'S FARMHOUSE - KITCHEN - DAY

Gann enters the kitchen, noticing bags packed by the table. Jack is seated drinking tea. Up close, Jack's face is patched with deep, ugly scars, that prevent some of his beard growing through.

JACK
You knew we were going, Gann.

GANN
Two months! With those two in charge?

Jack chuckles.

JACK
If they take the piss they'll be sorry. I'll see to that! Besides, it probably won't be as long as that.

GANN
Guess I'm still not invited.

Jack grins and shrugs, but it's clear he isn't.

JACK
Rosie's here to keep you company. I best make a move, we're setting off now.

GANN
And who's cooking the pheasant? ... Johnny?

JACK
You won't starve.

INT. HOSPITAL WAITING AREA

Duncan enters the waiting room. He comes to a dead stop, jaw dropping. Ahead Ryan and Terry speak in hushed tones to TWO UNIFORMED POLICE OFFICERS.

Duncan scans the room for escape, takes a step back as he weighs up the situation.

Terry and Ryan shake hands with the officers, who leave in the opposite direction.

Duncan relaxes as Terry and Ryan approach.

TERRY
I'm going to say goodbye to your mum then will get some grub.

Terry pats both his sons on the shoulders and heads off down the corridor.

RYAN
Chill out. You look like you just shit your pants. It was about Mum.

DUNCAN

Any news?

RYAN

Yes.

DUNCAN

They caught the bastard?

RYAN

Some Ukrainian guy, lost his job and decided to drown his sorrows on 10 cans of Special Brew. Ploughed into Mum's car and legged it, despite a broken ankle!

Duncan sits down, takes a deep breath.

RYAN (CONT'D)

Police found him in a pub half a mile away. Nursing his injury with a double vodka. He's being charged.

DUNCAN

Bloody hell!

RYAN

You go?

DUNCAN

Yeah, I don't think that camera would have seen us. But from that distance, the boy in the back of his car...

RYAN

Nothing is going to come of this. Not now. Forget that boy.

DUNCAN

I'm worried he hasn't forgotten us.

RYAN

Right, do the zip?

DUNCAN

Piss off, Ryan. I'm not 10.

RYAN

Come on it always worked... Now do the bloody zip.

Duncan unenthusiastically runs an imaginary zip across his mouth, then pretends to throw it over his head.

RYAN (CONT'D)

That's it... You know the rules! We can't ever mention this again.

Ryan copies him. They both start laughing.

EXT. ROUGH ESTATE - DAY

Johnny's Defender skids to a stop outside the dodgy flats.

Johnny, wearing a bike crash helmet, jumps out holding the enforcer. He walks with purpose into the courtyard and within seconds a catapult missile smashes against his helmet with a cracking THUD.

Undeterred, he walks on as further shots rain down - one hitting him in the shoulder causing him to gasp.

Another shot CRACKS the helmet.

He makes the door - three strikes with the enforcer and it's open.

INT. DAVEY'S FLAT - KITCHEN

Contradictory to the grim look on the outside, this flat is actually quite respectable with modern furnishings.

DAVEY'S MOTHER (40s) looks half asleep as she cooks egg and bacon.

Johnny casually walks in and she barely registers his presence as he takes his crash helmet off.

JOHNNY

Don't worry I'm not stopping for breakfast. Your neighbours are a lively bunch!

DAVEY'S MUM

Davey... visitor... Davey!

DAVEY WALLACE (21) cockily strides in wearing boxing shorts and a vest.

DAVEY

You're burning that fucking bacon, Mum...

Davey sees Johnny and totally freezes.

JOHNNY

Davey.

Davey nervously swallows.

DAVEY

Look Johnny, my mum, she's on medication. She's not well. Don't do anything in here...

JOHNNY

Get dressed then. We'll go
somewhere else.

DAVEY

I know you probably think I've been
ignoring you.

JOHNNY

No. Why would I think that? I've
only phoned you about 200 times.

DAVEY

I've been trying to sort this. Look
some stuff happened...

JOHNNY

(cutting in)
You have 2 minutes.

Davey scurries off.

DAVEY'S MUM

Did Kas say he wanted ketchup?

JOHNNY

What did you say?

Davey's mum slams down the sauce bottle.

DAVEY'S MUM

Well I don't care. Have some if you
bloody want some!

INT. DAVEY'S FLAT - LOUNGE

Johnny slowly walks into the lounge. On the sofa watching TV
and drinking coffee, sits KASSIM (19) tall and slim with
dark, unkept hair. He sheepishly looks at Johnny.

KASSIM

How's it going, Johnny?

Johnny laughs to himself and shakes his head.

JOHNNY

Get your shoes on.

EXT. MAHMOODS ESTATE - DAY

Hassan is seated on the steps gazing despondently ahead. He
unwraps a package containing a stun gun, looks around
cautiously to check he's alone, before studying it intently.

INT. BARTELL'S FARMHOUSE - KITCHEN - DAY

Barry, Kassim and Davey are seated at the kitchen table.

Johnny cooks eggs, mushrooms and sausages on the Aga.

BARRY

Johnny felt bad that you guys missed breakfast.

Kassim and Davey steal a worried glance.

DAVEY

Look, I just want you to know I've been getting the cash together. Another week I'll be able to pay you back for all the gear I brought.

Barry nods but seems more interested in Kassim who is carefully watching Johnny turn the sausages.

BARRY

We buy these sausages locally. Best you'll taste.

Johnny cracks more eggs onto the Aga's sizzling plates.

DAVEY

I know I should have come to you sooner.

BARRY

Eggs fresh today. Make sure mine are nice and runny, Jon.

Barry picks up a large bread knife.

DAVEY

I'll do whatever it takes to make it up to you. I know I've taken the piss. I really do.

Barry roughly cuts up some baguettes.

DAVEY (CONT'D)

I know you'll want interest. That's cool.

Barry unceremoniously layers hard butter onto the bread, barely listening to Davey.

BARRY

(to Davey)

The folks are away for a while in Hampshire. Johnny takes over most of the kitchen duties.

(MORE)

BARRY (CONT'D)
You wanna taste his pot-roast
pheasant with cider. Oh man, it's
bloody tasty.

DAVEY
Sounds really nice... Ah so we
gonna be OK?

BARRY
They've taken the Spaniels too.
Those bastard dogs get more
holidays than we ever did!

Johnny moves away from the cooking area and opens a drawer.
Davey and Kassim's eyes follow his every move.

Johnny removes a large wrench and moves to the table - the
guests just stare at him eyes wide.

JOHNNY
After you've eaten...

Johnny places the wrench in front of Davey.

JOHNNY (CONT'D)
You take that and go find your boy
that put Lemmy in hospital. And you
use it. And you return the favour.

DAVEY
Johnny, he's not linked to me. He's
just a stupid kid that hangs about
on the estate. He takes shots at
everyone.

Barry and Johnny share a look that changes Davey's mind in an
instant and he grabs the wrench.

DAVEY (CONT'D)
But yeah... sure I'll gladly do it.
He has it coming! Little shit.

BARRY
And you owe us. You owe us a big
favour Davey.

DAVEY
That goes without saying. Anything
you need I'll do it. No hesitation.

Johnny gets back to the cooking.

BARRY
I'll grab the mustard.

EXT. BARTELL'S FARM - OUTSIDE

Barry leads Davey to his VW Transporter.

BARRY
Jump in. I'll take you home.

Davey looks around the surrounding land.

DAVEY
Certainly nice and peaceful out here. Bit out the way though.

Barry opens the passenger door and gestures Davey gets in.

BARRY
Remember Davey, you may well be a somebody in your little pikey estate... but in our world, you're just an insect. OK?

Davey nods glumly. Barry grabs him roughly by the arm.

BARRY (CONT'D)
Kas been with you all this time?

Davey nods.

DAVEY
He's a mate. I said I'd put him up until he sorted out his shit. He's barely left my place.

BARRY
And what did he say about Ben?

DAVEY
Nothing Barry. Honest. He was the last person to see Ben that's all. And he's just scared shitless. He knows what the Chillcotts would do to him if they had any reason to think he was involved.

BARRY
What else?

Barry moves closer to Davey, face to face. Davey shrinks away from him.

DAVEY
He swears he wasn't involved. And I believe him. Fuck Barry go easy on him.

BARRY
Get in.

Davey gets in - Barry quickly sends a text message on his phone.

INT. BARTELL'S FARM - KITCHEN

Johnny is washing up plates. Kassim sits at the table both hands on a glass of orange juice.

Johnny's mobile phone BLEEPs.

JOHNNY

Why Davey?

KASSIM

Only person I fully trust. After Ben.

Johnny nods in understanding, then sniggers.

JOHNNY

Well shit choice really. Under the current circumstances. But for someone with your background, you do make lots of shit choices.

KASSIM

What are you going to do with me?

Johnny pauses and takes a deep breath as he considers the question.

JOHNNY

I'm not sure.

KASSIM

I'm thinking about going away. To Tenerife. For good.

JOHNNY

You will stay here for now.

KASSIM

I can get you money. From my family. I can get you a lot of money.

JOHNNY

Why didn't you tell them?

KASSIM

I felt that whatever I decided to do I'd be in trouble. I panicked and decided to just try and stay out of the whole matter.

JOHNNY

And you're gonna stay quiet?

KASSIM

I just want to forget what happened. It's not my business.

JOHNNY

You can stay in the barn for now. It's got a sofa bed and a sink in there.

Johnny dries his hands on a tea-towel.

KASSIM

But I can't leave?

Johnny shakes his head and reads a message on his phone.

JOHNNY

So you didn't even tell Davey what happened.

KASSIM

No. No one. I give you my word.

Johnny puts down the phone and observes Kassim carefully - watching his reaction.

JOHNNY

You did the right thing... Otherwise I'd have shot you both this morning and buried the pair of you out in the woods.

Johnny fills up the kettle.

JOHNNY (CONT'D)

Coffee?

EXT. ROUGH ESTATE - DAY

Barry brings his van to a stop. Davey slowly gets out holding the wrench at his side - Davey shuts the passenger door and the van hastily drives off.

Davey walks towards the flats, totally dejected. He looks at the wrench and sighs heavily.

EXT. BARTELL'S FARM - COURTYARD - DAY

Gann is busy cleaning his bike. He looks across the courtyard watching as Johnny and Kassim stroll across the other side, they are chatting amiably.

Gann watches with suspicion as the pair head towards the barn.

NOVEMBER 2017

INT. SHOP - DAY

Duncan leaves with a bag of shopping - Ian (Blunk) runs up behind him and taps him on the shoulder. Duncan turns in shock, then comprehends who it is. Blunk has filled out and now has a full bushy beard.

BLUNKSTER

Could have sent a postcard you wanker.

DUNCAN

Shit. How are you Blunk? Jesus you look like your Dad with that man-bush!

BLUNK

Fuck off.

DUNCAN

Charming as ever.

BLUNK

Heard about your mum. Guess that's why you're back.

DUNCAN

Drunk driver. Idiot.

Duncan holds up the shopping.

DUNCAN (CONT'D)

Best get this lot back. You fancy cracking open a cold one? Catch up.

INT. DUNCAN'S PARENTS HOUSE - LATER

Duncan and Blunk neck glasses of cider.

DUNCAN

I have missed a decent cider. Those Dutch don't really have a thing for it out there.

BLUNK

They don't know what they're missing!

DUNCAN

Have I missed anything interesting?

BLUNK

Nah fuck all. The old rugby team went to shit. No thanks to you.

DUNCAN

Bound to happen.

BLUNK

You look well. Fit. Healthy. How's big brother doing? Still a tit-head?

DUNCAN

Yeah. A loaded tit-head. He's working for some major IT Solutions company out there.

BLUNK

So you and Karl just thought you'd take an extended holiday?

DUNCAN

Thought we'd be spontaneous - you know, be different. The weeks slipped into months and we just kind of settled there.

BLUNK

Lucky buggers. Bet you've just been chasing some Dutch-muff you cheeky shit.

Duncan laughs nervously.

DUNCAN

So... Did anyone ask after us?

BLUNK

Oh yeah, actually they did. If you'd have had the good grace to stay in touch you rude shits, you might have heard...

Duncan meekly sips his cider.

DUNCAN

Heard what?

BLUNK

A certain fit brunette. She was gutted when the Karl vanished into thin air.

DUNCAN

Ally. Karl will love the fact that she missed him. He was besotted with her.

BLUNK

Not sure she missed him so much... Think it was more the situation he left her in.

DUNCAN
Situation?

BLUNK
You only have to take one look at
the kid.

DUNCAN
Bollocks! You're kidding right?

Blunk grins widely.

DUNCAN (CONT'D)
You could have sent a message via
my mum! Bloody hell, Ian!

BLUNK
Oh I'm so sorry. It's not like I
have my own life to worry about or
anything! That stupid twat should
have stayed in touch with her. I
thought "she was the one" and all
that crap!

DUNCAN
Yeah sorry. It's not your problem.

BLUNK
Anyone would think you two had gone
into hiding or something! You both
totally fell off the grid. No
Facebook or fuck all. Did something
happen, Duncan?

The pair awkwardly swig their cider.

DUNCAN
No. Nothing happened.

BLUNK
Anyway, Ally's shackled up with
another guy now. The manager of a
big carpet warehouse. Her boss.

DUNCAN
Well that just makes it ten times
worse.

BLUNK
Total boring prick by all accounts.
Guess he must have a big... wallet,
to have bagged a little honey like
Ally. I don't get it mate, one
minute Karl's talking about moving
in with her... the next.

DUNCAN

Yeah well, you know Karl. Selfish
shit. Guess he soon forgot her once
he got to Holland... Do yo know
Ally's address?

INT. MAHMOODS - THE LODGE - MORNING

Hassan sneaks into the lodge holding a thin envelope.

Hassan gingerly opens the envelope and tips out a USB storage
stick.

EXT. MARTIN'S HOUSE - MORNING

Ally leaves the house holding a toddler (CALLUM) the lad has
a messy mop of ginger hair, he carries a stuffed toy.

Duncan is standing on the driveway. Ally's expression turns
from shock to disdain in quick succession.

DUNCAN

There's clearly no doubt. That's a
mini Karl right there. Not just for
the obvious reasons!

Duncan smiles and waves at the boy, getting a sideways grin
in return.

DUNCAN (CONT'D)

Nice place, Ally.

ALLY

What do you want, Duncan?

Ally opens the rear car door and plugs her son into the car
seat.

DUNCAN

If Karl had known about...

ALLY

I really don't want to hear you try
to make up excuses for him.

DUNCAN

You meant a lot to Karl. This will
just destroy him.

ALLY

Oh no, poor Karl.
(lowers voice)
My partner is home. I really don't
want him coming out to find you
here.

DUNCAN
We need to talk.

Ally steps closer to Duncan her eyes wide with anger.

ALLY
You think I'm totally stupid?

DUNCAN
Of course not!

ALLY
You don't think I worked it out myself?

DUNCAN
Sorry?

ALLY
We'll let me fire off my theory.
See how far off the mark I am.

INT. MARTIN'S HOUSE - HALLWAY

MARTIN SPENCER (mid 30s) walks through the hallway adjusting his tie, gives himself smug look of self importance in the mirror, adjusting his hair slightly. Something outside grabs his attention.

ALLY (O.S.)
That cocky guy from the pub. The one Karl gave a load of lip to... I read about him in the paper.

DUNCAN (O.S.)
What guy?... What did you read?

Martin, interest spiking, moves to the spy-hole.

EXT. MARTIN'S HOUSE

Ally looks infuriated - Duncan tries to look nonplussed, but he's making a rubbish job of it.

ALLY
You're really gonna keep this up?

Duncan gazes into the car - the innocent toddler gives him a puzzled look. He looks back to Ally who clearly wants an answer.

ALLY (CONT'D)
I am talking about Craig Bartell...
The lad found dead in that car-park.

(MORE)

ALLY (CONT'D)

Oh and guess what, it happens to be the same place where Karl always parked. Oh and the next day. No more Karl. No more Duncan.

DUNCAN

Leave off. You really think that we were involved?

ALLY

Karl's mate worked there and he knew that barrier stayed up and that he'd get free parking. He always went there.

DUNCAN

Look Ally, I know Karl mouthed off to that Bartell lad, but that's all that happened... I'm just here because I'm gonna tell Karl about that little guy in there.

ALLY

Is that right?

DUNCAN

How can I not tell him?

ALLY

I thought we were friends Duncan. And Karl said I was his world.

Duncan stares shamefaced.

ALLY (CONT'D)

Why not confide in me? You just left and blanked me. How'd you actually think that made me feel?

Ally looks back to the house, almost as if she's just remembered where she is.

ALLY (CONT'D)

Why bother telling him? There's no point!

DUNCAN

He needs to know.

ALLY

Oh and then what? He gets big and brave and finally comes out of hiding from wherever the hell he's been all this time.

DUNCAN

At least take my mobile number...
And think about all this. Please
Ally. Just think it over.

ALLY

Fine. But just hurry up and go.
Give me a day or so to get my head
around this!... Then I'll contact
you. And I want the truth, Duncan.
All of it!

INT. GANN'S CARAVAN - MORNING

Gann is asleep on a messy sofa. Rosie searches the table,
scooping up a lighter - A book drops to the floor.

Rosie picks up the book, noticing a photo inside she opens it
for a clear look.

The crumpled photo: a pretty Latino women in her late 30s
smiling warmly at the camera.

Rosie puts the photo back. And gently places the book back on
the table.

Rosie moves to a small cluttered desk where she has an
cluster of handmade jewellery pieces. She picks up a pretty
beaded bracket and sets to work on it.

INT. MAHMOODS - THE LODGE - MORNING

Hassan watches the screen on the computer.

ON SCREEN: A grainy imagine of Kassim tied to a chair. The
image comes into focus although it's badly filmed and shaky.

Kassim has a cut lip and stares at the camera with no
emotion. Another FIGURE, wearing a creepy smiley-face latex
mask, comes into shot.

The camera moves to Kassim's wide eyes - then back to figure
who holds out an axe and points it in Kassim's direction...
the camera sways and the film ends.

INT. CARPET WAREHOUSE - MARTIN'S OFFICE - EVENING

Martin sits at his office desk staring at his computer. The
warehouse around him is in darkness.

On screen a photo of Craig Bartell on a news report - Headed
"Local young man found dead in suspicious circumstances -
police appeal for witnesses"

Martin dials on his office phone and rings out on loud speaker.

MARTIN

Alright stranger, it's Martin.

MAN'S VOICE (O.S.)

Oh right... Martin how's it going?
Been a while.

MARTIN

You're cousin, Paul, the one you said was a right dodgy so and so, he mixes with some pretty colourful characters right?

MAN'S VOICE (O.S.)

Paul... I dunno I guess. I don't really see him. Why?

Martin swallows hard and contemplates his next words, he glances at a photo on his desk - Himself, Ally and Callum. The happy family pose.

MARTIN

I need to find someone who can put me in touch with the Bartell family. Think he'll know someone?

The line goes silent for a short while.

MAN'S VOICE (O.S.)

The Bartells? That's a different world Martin. Why would...?

MARTIN

(cutting in)

Please just ask him for me. Just need a number. That's all. It's really important.

INT. DUNCAN'S PARENT'S HOUSE - NIGHT

Duncan sits in his old room, an empty shell of a bedroom full of boxes and a thin mattress. He sits on the floor and swigs from a bottle of water. He angrily crushes the bottle in his hand.

INT. MARTIN'S HOUSE - NIGHT

Martin and Ally eat dinner in uncomfortable silence. Martin gazes at her. He looks dejected as he chews his food but Ally seems not to notice.

MARTIN

I saw you talking to that guy this morning.

ALLY

Oh right.

MARTIN

Thought he looked familiar. Do I know him?

ALLY

No I wouldn't have thought so.

MARTIN

He seemed to know you.

ALLY

Yeah. Know him from school that's all. He was passing and stopped to say hi.

A few more uneasy mouthfuls of food.

MARTIN

What's his name?

Ally looks up from him, puzzled by his interest.

ALLY

Why?

MARTIN

Just making conversation.

ALLY

Duncan. And yes he is one of "his" friends, before you ask.

Martin waves his hand as if it's of no importance. Martin's phone BEEPS - he quickly scoops it up.

INT. MARTIN'S HOUSE - TOILET

Martin sits on the toilet, mobile to his ear. He looks terrified.

MARTIN

(on mobile)

Hello. Is this Mr. Bartell?

BARRY (O.S.)

Who is this?

MARTIN

(on mobile)

My name's Martin.

(MORE)

MARTIN (CONT'D)

You don't know me but I have come by some information. I really think it's important that you hear it.

BARRY (O.S.)

Martin who? What's this about?

MARTIN

(on mobile)

It's about Craig... Your brother. This is the right person?

Silence....

MARTIN (CONT'D)

(on mobile)

Mr. Bartell?

BARRY (O.S.)

You need to meet me. Tonight.

Martin stammers out an inaudible reply.

EXT. RUN DOWN ESTATE - EVENING

Hassan gets out of his car. A blue Audi A3. He's holding a small canvas satchel.

He scans the semi derelict estate carefully, but there's no fear in his eyes, just grim determination. The place seems way too quiet.

Hassan heads down the dimly lit road, walking with purpose in the direction of a beaten-up Transit van, marked with tatty graffiti.

Davey stands in the distance watching Hassan discreetly.

Hassan reaches the van and tries the back doors but both are locked.

SCREECHING bike brakes get his attention - A BMX RIDER moves past him, tossing a sports bag onto the floor in the middle of the road.

The rider wears a mask over their face with a hood up, revealing only cold steely eyes - The rider points to the open bag and rides on.

Hassan walks to the bag slowly puts the satchel inside, zipping it up.

An entire gang of masked RIDERS start to show. They ride around Hassan silently.

Hassan still looks unfazed and just passively gazes at them, his right hand holding something in his pocket.

One of the riders rides fast towards him and comes to a sliding stop... if he was after a reaction from Hassan, he doesn't get one, he's still calm and focused.

The rider fishes a key out of his hoody pocket and throws it at Hassan's feet. Hassan scoops up the key keeping his gaze on the rider, who simultaneously grabs the bag and pedals away as fast as possible.

The riders all disperse in different directions, leaving Hassan standing in the middle of the road alone.

INT. BACK OF VAN - MOMENTS LATER

Hassan opens the back doors and flicks on a small torch. Inside are a bundles of old clothes and rubbish - And what clearly looks like the shape of a body wrapped in a thick blanket.

Hassan moves to the body and carefully unwraps it, uncovering a naked mannequin doll with only one arm. The doll wears the smiley face mask from the film.

EXT. SIDE-STREET - EVENING

Johnny rolls the Defender along a quiet back street. Davey walks along beside it and passes the black bag in through the window. Johnny snatches it and drives off.

EXT. VIEWPOINT - EVENING

Martin parks up his car on an empty view point parking area. He gingerly gets out and scans the empty viewpoint. He looks down to the distant town's lights and shivers.

Barry's Transporter drives erratically into the car park. Spooks is driving. It skids to a stop and Barry quickly gets out of the passenger side.

Barry gives Martin a flinty stare then searches the area.

BARRY

Martin?

Martin nods sheepishly. Barry bangs on the window of the Transporter - It spins off out of the car park.

BARRY (CONT'D)

So who the fuck are you Martin?

MARTIN

I... I'm Martin.

Barry is already losing his patience.

MARTIN (CONT'D)

I overheard something... And I felt duty bound to tell you.

INT. APARTMENT - EVENING

Karl is slumped on the sofa looking glum.

Ryan is buttoning his shirt in a rushed manner.

RYAN

Karl you work ad-hoc for a furniture delivery company, it's not like you'll be throwing away the career of a lifetime.

KARL

I like my job.

RYAN

It was only meant to be temporary arrangement mate. Don't you think it's time to go back home?

KARL

Back to what? My old-man won't have me back. Besides I'm in love with this place.

RYAN

You'll sort something.

KARL

Right sure.

RYAN

Duncan... well he's not coming back. And me and Sona, well you know...

SONA (O.C.)

Don't get me involved. I don't care if he stays.

Sona walks in eating toast with her hair wrapped up in a towel.

SONA (CONT'D)

Gives me someone to play Xbox with when you're away.

Ryan scowls at Sona as he quickly puts on his tie.

RYAN

I just think it's for the best. I gotta go.

SONA
Enjoy your business dinner.

Ryan kisses Sona on the cheek and leaves.

SONA (CONT'D)
No witty comeback, Karl. I'm disappointed.

KARL
Well a few things sprung to mind,
but didn't feel it was appropriate.

SONA
Makes a change. I'll have a word.

EXT. VIEWPOINT - EVENING

Barry looks out across the town's hazy lights in the distance. He looks worried, like he's just heard some awful news. Martin stands with his hands in his pockets.

MARTIN
That is everything.

BARRY
And you don't know this Duncan?

MARTIN
No.

BARRY
He didn't actually admit it?

MARTIN
No, but Ally knows what happened.

BARRY
So she might be wrong?

MARTIN
She was certain... Guess this
Duncan will have the answers. And
Karl.

BARRY
And what do you get out of telling
me all this?

Martin is about to speak but Barry turns on him, anger in his eyes.

BARRY (CONT'D)
You obviously have something to
fucking gain!

MARTIN

I don't want to lose them. They mean everything to me. Callum, he's not mine but... in my eyes he is. But if Karl comes back.

Barry just stares at him expressionless.

MARTIN (CONT'D)

I'm not sure I could handle it. And why should they get away with this? You get justice... And I...

BARRY

I'm glad you're being honest. That's sensible, Martin. I understand.

Barry lights up a cigarette and takes a step away from Martin, gazing back across to the distant lights.

BARRY (CONT'D)

Show me you driving licence.

Martin is confused by this request but without much hesitation pulls out his wallet. Barry snatches Martin's wallet and takes out his ID - reads it carefully.

BARRY (CONT'D)

You find out where they are. And quick. Understand?

Barry shoves the wallet back in Martin's hands and suggests he should go. Martin scurries back to his car and he is soon leaving the viewpoint.

Barry takes a long pull on the cigarette and dials on his mobile.

BARRY (CONT'D)

(on phone)

Johnny... We might have a serious problem.

FLASHBACK

JUNE 2017

INT. THE SWAN - NIGHT

It's PACKED in the pub tonight - Full party swing. A ROCK BAND is setting up, and the bar is teeming with REVELLERS, most of them a rough and ready looking bunch.

Gann follows Johnny and Barry to the bar, meeting with Reilly Chillcott and BEN CHILLCOTT, (19) a slim lad with shoulder length hair and a beaming grin.

JOHNNY

Gann, don't think you have met
Reilly and Ben. Our families go way
back.

Gann apprehensively shakes hands with both brothers.

REILLY

Alright Gann. Heard you are quite
the rider.

Gann shrugs, embarrassed, he notices a brooding Mills, who's
standing bar-side alone, eying him suspiciously.

REILLY (CONT'D)

You should go down the racing Pitts
with Ben. What do you reckon Ben?

Ben laughs putting his hands up.

BEN

Whoa hold up. I'm no pro. Gann
would show me right up.

Reilly gets Ben in pretend neck hold.

REILLY

Think he was swapped at birth, he's
far too polite to be related to us.

Ben wriggles free and laughs, Reilly winks at Ben and puts
his arm around him, it's clear that these two have a solid
respect between one and other. Gann watches them with
interest.

BARRY

I think we need to finally try this
famous local beer, Jon.

Arnie walks over, he's totally wasted and almost falls into
Barry.

JOHNNY

Someone's beat us to it!

ARNIE

All the faces here tonight.
(to Reilly)
Janice... go on then.

Barry gives Reilly a quizzical stare.

REILLY

Just don't get him started.

ARNIE

Oh come on now, Janice. Don't get
all humpy on me, darling!

Reilly smiles thinly at Arnie, but his blue eyes are hard as flint. Ben leads Arnie off.

BEN

Smoke break, Arnie, whilst Reilly gets the beers in.

Ben leads Arnie outside - mouthing "no more" to Reilly as he goes.

BARRY

I've changed my mind I don't want to try that beer!

REILLY

Loopy juice. That stuff brings out the arsehole in anyone!

JOHNNY

Janice?

Reilly gives a long sigh.

REILLY

He found an article about this school caretaker, called Jacob. Changed his name to Janice... then he had the op, and had his bollocks made into earrings or whatever they do... The school sacked him and he went to the papers to disgrace the school!

BARRY

Disgrace the school! Is he having a laugh the wanker?

REILLY

They had his photo in the paper. And let's just say the former Janice... well he looked a fair bit like me.

Barry and Johnny laugh.

REILLY (CONT'D)

Freaked me out when I saw it. But this was weeks ago now, and Arnie, well he hasn't got bored of milking the joke.

Jack and Marcus catch Gann's eye, the pair stand alone in the corner talking and supping on whiskey. Gann watches them with wide eyes. Jack sees him and gives him a beaming smile and a thumbs up.

Spooks and Lemmy are also by the bar drinking and talking together.

Ben and Kassim approach.

BEN

Arnie needs to go home before
someone smacks him one.

Kassim and Gann lock eyes. Kassim looks full of attitude, but his tough guy demeanour soon fades and he gives Gann a friendly grin. Gann smiles back.

INT. THE BLACK SWAN - LATER

The band are finishing up and removing their equipment.

Barry, Johnny, Gann and Reilly are seated together. The table is strewn with empty glasses.

Kassim arrives at the table with a tray of shots.

BARRY

Oh shit. I may as well drive back
home with my eyes shut!

JOHNNY

No change there then!

Arnie staggers past and spots them. He puts his hands on Barry's shoulders.

ARNIE

Good to see... you know... all one
big happy family.

BARRY

Hasn't this muppet passed out yet?

REILLY

We're talking here Arnie. Go get
yourself one last one for the road
hey.

ARNIE

I'm just... chatting with Baz...
Baz just wants a chat.

BARRY

Off you go mate. And it's Barry.

Arnie is wasted, cheeks flushed. Lemmy and Spooks have noticed that Arnie is pestering and approach.

LEMMY

Everything OK, Barry?

Barry nods, though it's clear he's getting the hump.

ARNIE

Didn't get a chance to say my
con... condolences... about Craig.
Terrible... really shit... really
bad.

Barry tenses up.

REILLY

Now you did. So do one will...

ARNIE

(cutting in)
Janice! I'm just fucking talking
here!

REILLY

Say that name one more time.

Arnie gives a mock shocked face. He starts to skulk away.

ARNIE

(under his breathe)
Janice has spoken.

Reilly stands up and the anger washes over him. Ben rushes forward and stands in Reilly's way, grabbing hold of him, in an attempt to calm him down.

Arnie staggers away and grabs empty beer glasses throwing them - One hits Ben in the back of the head - Another Reilly bats away with his hand.

Arnie crashes out of the door and runs off - With Reilly and several other PUNTERS giving chase.

Barry goes to join the chase but Johnny grabs his arm and shakes his head.

Mills casually strolls out to join the trouble, almost as though he's done this a thousand times before.

Ben holds his head, blood seeping through his fingers, Lemmy goes to check on him.

Gann sits calmly in the corner, watching the scene as though it were a mesmerising movie.

INT. BARTELL'S FARMHOUSE - KITCHEN - MORNING

Barry and Johnny look worse for wear as they sit attempting to eat omelettes. Gann stares ahead eyes heavy.

BARRY

I dunno if I can stomach this.

Johnny puts in a mouthful chewing mechanically.

GANN

Remember when I told you I'd recognise his face. If I ever saw him again.

BARRY

What?

GANN

Well I did. Last night.

Barry and Johnny stop eating.

GANN (CONT'D)

The younger lad. Ben. He's the one I saw. He was talking with Craig. Then they argued and the fight just kicked off.

Barry slams his fist on the table.

BARRY

You let us sit there drinking with them and said nothing!

JOHNNY

Ben?... Really... No I can't see that. You're mistaken.

GANN

It was him. No doubt. And I couldn't say could I? Not in there. What could I do?

Barry is taking deep breaths - He just can't take this in.

JOHNNY

You need to be 150 percent sure.

GANN

As soon as I saw his face. It was like a had a flashback. I was back in that car park and I saw it all again.

JOHNNY

This doesn't make any sense. There's no grief between us.

BARRY

Yeah but Dad's scars say different.

JOHNNY

That was years ago. That's over. It was over when the moment Dad hit the deck.

GANN
That was them?

JOHNNY
Yes. And dad got let off easy.
Because he's good friends with
Marcus. They go way back.

Barry gets up pacing the kitchen.

JOHNNY (CONT'D)
So we wait and think this
through!... Barry!

BARRY
We'll do them all, the whole
fucking family!

JOHNNY
Calm down, Barry. Stop talking
bollocks! I don't want my head
stoved in with a shovel.

Barry bites his lip, his face screwed up.

BARRY
We can handle them.

Barry's words don't even seem to convince himself.

JOHNNY
(to Gann)
Nobody else with him that night?
You still sure on that?

GANN
No. I told you before, I thought
they were just talking.

Barry lunges at Gann, pinning his face down on the table.

BARRY
You should've helped him, Gann!

GANN
It happened so fast! It was over
before it started.

Johnny pulls Barry off of Gann. Barry, for a split second,
looks as though he's going to attack Johnny, but instead
stomps off.

FLASHBACK ENDS

INT. MARTIN'S HOUSE - LOUNGE - NIGHT

Martin is slumped on the sofa watching TV. Martin looks ill, pasty and he's coughing. Ally sits on the other side of the sofa interacting with her mobile phone.

ALLY

Maybe you should have the day off tomorrow?

Martin sneezes and blows his nose.

ALLY (CONT'D)

Shall I make some honey and lemon?

MARTIN

Aw thanks. Would you grab us some of those flu pills too. Not sure where they are.

Ally nods and leaves the room. Martin watches her leave, his gaze moving to Ally's mobile phone on the arm of the sofa. He quickly slides across the sofa and grabs it, relieved that it's unlocked. He quickly scrolls through her contacts.

INT. DUNCAN'S PARENT'S HOUSE - KITCHEN - NIGHT

Duncan yawns as he makes coffee. Julie is reading the paper at the breakfast bar.

JULIE

You shouldn't drink coffee this late. No wonder you don't sleep.

DUNCAN

I sleep.

Julie rolls her eyes at him.

JULIE

You can't stay up all night once you start this new job.

Duncan isn't listening - He's reading a text message on his mobile.

MESSAGE: "meet me outside a cut above hairdressers in 45 mins... need to talk. Pls don't reply to this message. Ally xx"

Duncan pockets his mobile.

DUNCAN

I'm popping out for a bit, Mum.

Julie looks at the clock on the wall.

JULIE
Where you off?

DUNCAN
Mum I'm a big boy. I can go out
after 10 now.
(laughs)
Just to see a friend for a bit.
I'll see you later.

Duncan sips his coffee and pours most of it down the sink.

JULIE
Bye, Duncan.

EXT. BARTELL'S FARM - THE Paddock - NIGHT

Barry marches across the paddock heading for Gann's caravan.

BARRY
Gann! Get out here.

Barry bangs hard on the caravan door. Rosie answers wearing a worn dressing gown over her clothes.

ROSIES
What's the fuss?

BARRY
Where is he?

ROSIE
Not sure. He went out on his bike
ages ago.

BARRY
He's not answering his phone!

ROSIE
What's happened?

Barry furiously grabs Rosie tightly by the arm.

BARRY
Don't be a nosey-Rosie! It will get
you in trouble young lady.

ROSIE
Let go... that hurts.

BARRY
Find him. Get him home. Now.

ROSIE
OK Barry. I will.

Barry shoves her into the caravan and marches off.

INT. GANN'S CARAVAN - MOMENTS LATER

Rosie shuts the door and grabs her mobile phone, tapping the buttons with shaky hands.

ROSIE
(on mobile)
Gann... Gann?

GANN (O.S.)
What's up?

ROSIE
(on mobile)
Barry... he's looking for you. I think he knows something. He's seriously pissed at you.

GANN (O.S.)
Don't worry, it's time we went ahead as planned anyway. You know what to do.

Rosie goes silent with fear.

GANN (O.S.) (CONT'D)
You know what to do, right?

ROSIE
(on mobile)
Just be careful.

EXT. STREET - NIGHT

Duncan zips up his jacket, his breath visible in front of him. He stands outside the darkened hairdressers.

EINDHOVEN - NETHERLANDS

INT. EINDHOVEN CITY CENTRE - BAR - NIGHT

Karl makes his way through a busy bar trying to get served. He looks back to a table packed with PARTY GOERS, Sona and Ryan amongst them. Karl waves back and gets a rise of beer glasses from the table and a wink from Sona.

EXT. STREET - NIGHT

Duncan moves along a row of frost covered cars. He checks his phone then gazes up and down the street - Completely empty. Just an cold icy silence.

Duncan walks back along the street and stops at a black van, the only vehicle of the street without iced up windows. The sticker on the back window catches his eye - A monkey brandishing a gun.

The tailgate flings open - Spooks steps out from behind a car and grabs Duncan in a neck hold.

Barry and Johnny grab Duncan from the inside - The three men roughly bundle him in. The tailgate slams shut.

INT. OLD STABLES - STOREROOM

Rosie creeps into the small cluttered room. She lifts up a hidden hatch. Inside is a metal storage box. Rosie heaves the box out and hoists it onto her shoulder.

A bead from her bracelet drops into the hatch.

Rosie accidentally knocks over the steel enforcer ram... It SLAMS down nosily and she winces at the noise.

INT. BARRY'S VAN (MOVING)

Duncan is laying flat on the van's floor. Hands bound behind his back with bungee cord.

Barry pulls Duncan up onto his feet.

Johnny slides the van's door open, confirming that the van is travelling at speed. The night air gusts into the van.

Johnny helps Barry pull Duncan toward the open door - Duncan is terrified and attempts to pull away but is pulled closer as the brothers hold an arm each.

INT/EXT. BARRY'S VAN - MOTORWAY

The van is hurtling along the fast lane of a motorway. The lights dazzle intensely from the oncoming fast lane - Just the central reservation separating Duncan from the fast passing headlights.

Duncan is practically hanging out of the speeding van, wind and g-force crashing against him and whipping his hair into a mad frenzy.

A sudden jolt nearly sends him flying.

INT. BARRY'S VAN (MOVING)

Johnny and Barry pull Duncan back inside and slide the door shut. Duncan is breathing so hard he's almost hyperventilating.

Barry is grinning malevolently.

BARRY

Let me make something very, very
clear to you. If we open that door
again, you go out.

The van rocks from side to side nearly knocking Barry over.

BARRY (CONT'D)

They'll be scooping bits of you up
from this motorway for the next 6
months!

Barry moves face to face with Duncan.

BARRY (CONT'D)

So don't fucking lie to us.

Duncan shakes his head in terror.

EXT. WOODS - NIGHT

Rosie shoves a spade in the ground and peers into a freshly dug shallow hole, a small torch held in her mouth. She drags the metal crate and dumps it in the hole, making it fit by stomping it down with her Timberland boot.

EXT. UNDERPASS - NIGHT

Barry's VW Transporter drives slowly under the dark motorway underpass - onto the dark Byway and past the "Private Land" sign.

INT. BAR - NIGHT

Karl, Sona and Ryan hit back shots of tequila using salt and lime. Karl and Sona share a cheeky grin, Ryan watches Karl with a suspicious eye.

The bar is starting to fill out and the MUSIC is getting louder and more intense.

INT. BARTELL'S FARM - CONVERTED BARN

Kassim is slumped on the sofa reading a sports magazine and drinking a can of beer.

The sounds of a Diesel ENGINE and VOICES gets his attention- he stands on the back of the sofa and peers out of long high window.

KASSIM's POV: Barry's Transporter is parked in the courtyard. Barry and Johnny come into view - They frogmarch Duncan, now wearing only his boxer-shorts, across the courtyard and out of sight.

SPOOKS (O.C.)

Kas?

Kassim nearly falls off the sofa in shock.

KASSIM

What's going on out there?

SPOOKS

Johnny just wanted me to see if you want some grub? I'm gonna go grab some pizzas and stuff.

KASSIM

This takeaway and lager diet won't do much for my waistline.

Kassim taps his stomach for effect.

SPOOKS

Anything else you need?

Kassim picks up his beer and takes a long pull.

KASSIM

My share of the money would be good.

SPOOKS

Speak to them.

KASSIM

Yeah but my Father paid up right? The film worked?

Spooks blatantly ignores the question and grabs a can of beer from a box by the sofa.

KASSIM (CONT'D)

The deal was I stayed put until I had my share. What's the hold up? I'm losing track of time stuck in here. I'm going nuts!

Spooks cracks open the can and takes a long swig of beer.

KASSIM (CONT'D)

I take my share. I go. For good. Tell them.

Spooks nods.

KASSIM (CONT'D)

I've heard people talk about you.

SPOOKS

So?

KASSIM

About what happened. They say the brothers stitched up your mouth, broke your ribs and left you hanging by your ankles for 2 hours.

SPOOKS

It was more 3 hours. Craig brought Gann out to the woods and forced him to watch. Think he was more afraid than I was!

KASSIM

And now you're with them. As loyal as a Labrador. Why?

SPOOKS

I crossed them and paid for it. Won't make that mistake again.

KASSIM

So what, now they have your back? You really believe that?

Spooks shrugs, puts down his beer and leaves - Bolting the large heavy door behind him.

Kassim sits down, angrily crushing the beer can with both hands.

EXT. PADDOCK - NIGHT

A large horse whinnies and digs a hoof into the frosty grass. The horse seems interested in Duncan who lays in the middle of the large field wearing just his boxers.

Duncan wearily looks around and sits up, his nose is swollen and droplets of blood roll from its tip.

The distance HUM from a motorway is the only sound.

Duncan tugs at a thick chain attached to his ankle via a rusty shackle - He follows the path of the long chain which is attached to a huge concrete block.

Duncan crawls to the block and attempts to budge it, but it is clearly immovable.

Duncan scans the huge paddock seeing a dim glow from Gann's caravan.

The horse loses interest in Duncan and trots away.

INT. MARTIN'S HOUSE - LOUNGE - NIGHT

Ally picks up her phone and dials out.

ALLY
(on mobile)
Duncan. It's Ally. I think we
should meet to talk. Properly. Call
me when you can.

Ally ends the call and picks up a large glass of red wine from the table. Curls up on the sofa altogether sorrowful.

EXT. PADDOCK - NIGHT

Duncan is shivering in the frost covered field. Arms wrapped around himself he shakes and bites his bottom lip.

Two figures emerge from the darkness. Barry, eating a big slice of pizza and holding a petrol can.

And Johnny, holding a bottle of whiskey.

Both brothers wear padded coats and beanie hats.

Barry hands the petrol can to Johnny and stuffs the pizza greedily into his mouth.

Johnny takes a long swig on the whiskey and crouches next to Duncan.

JOHNNY
Like we said, we are going to need
you to call your mate. Convince him
to come home tomorrow.

DUNCAN
I can't... I won't do that!

Johnny breathes a long sigh as if he genuinely can't be bothered with any of this.

BARRY
(to Johnny)
I don't think he quite gets the
situation here, does he?

DUNCAN
I told you everything in the van!
Please believe me.

BARRY

We don't intend to stand here and freeze our nuts off all night... So you call him, and get him here.

DUNCAN

He won't come back.

Barry grabs Duncan by the neck and marches him across the field, the long chain dragging behind.

They stop at a large hole in the ground - A fire-pit.

Johnny places the petrol can next to Duncan and shines a torch into the scorched pit, which is littered with burnt wood and old beer cans.

Duncan stares into the pit in horror.

BARRY

(to Johnny)

You remember that time when Craig was about 14? He brought those tiny kittens here.

JOHNNY

He convinced that old lady he wanted to rescue them.

BARRY

Instead that wicked little sod put them down there. Gann tried, and failed, to save them.

JOHNNY

Yeah, Gann cried for 2 days solid. After that, Craig called it the "Pussy Hole" and threatened Gann with the same fate every-time they fell out.

Barry laughs and pushes Duncan forward, almost sending him in.

BARRY

We've got your address, Duncan. Parents, brothers, sisters, fucking pet hamster... They will all join you down there.

Barry opens the petrol can and angrily splashes it over Duncan.

JAMES

Oh God. Please! No. Listen to me! Please don't.

Barry pours more petrol in the pit.

BARRY

Anyone you care about. Do you understand me?

Johnny holds out Duncan's phone

JOHNNY

I've charged it for you.

Duncan slowly retrieves the phone with a shaky hand and selects Karl's number. Johnny takes the phone back and puts it on loud speaker as it calls out.

INT. EINDHOVEN CITY CENTRE - BAR - NIGHT

Karl moves through a throng of drunken REVELLERS. The place is pounding with loud Techno music and alive with PARTY GOERS, drinking and dancing. There's way too many people for the size of the place, but nobody seems to care.

Karl spots Sona dancing with friends, he watches her through the flashing strobe lights.

INT. CONVERTED BARN - NIGHT

Kassim shoulder barges the large wooden doors. They don't budge. He scans the large barn for another way out, looks up to the high slim window, but it's way too skinny to fit through.

He kicks the doors in frustration and slumps on the sofa, snatches up a slice of pizza from a box on the table.

EXT. EINDHOVEN CITY CENTRE - BAR - OUTSIDE AREA

Karl walks outside into a busy seating area that's surrounded by large wall heaters. It's crammed with chatting DRINKERS - The thumping MUSIC is still loud outside. Karl checks his phone, noticing he has a missed call.

Ryan taps him on the shoulder.

RYAN

Where's Sona?

KARL

Inside dancing.

Ryan seems agitated and annoyed - Karl is picking up the negative vibes.

KARL (CONT'D)

I know what you think, Ryan. You're totally wrong. We're just mates.

RYAN

You think that's what this is about? You think I see you as a threat?

Ryan is drunk and red faced.

RYAN (CONT'D).

You're trouble, Karl. Whatever you touch turns to shit.

KARL

Ryan, behave, stop flirting with me!

RYAN

You've already screwed up my brother's life! I don't want you here. Get that?

KARL

Duncan just called. I need to see what he wants.

Ryan checks his watch.

RYAN

Why would he be calling you at this time?

Karl gives him a worried shrug and walks away.

Ryan goes to follow but some DRUNK MEN step in his way dancing, enticing Ryan to dance with them, which he does half heartedly - As he watches Karl head away.

EXT. PADDOCK - NIGHT

Duncan's phone is laid in the frosty grass. It starts RINGING "Karl" shows on the caller display.

Duncan just stares at the phone, making no attempt to retrieve it.

Johnny scoops it up and shows Barry the screen.

Barry takes out a zippo lighter making sure Duncan can see it.

Johnny answers the phone via loud-speaker and holds out the phone in front of Duncan. Distant DANCE MUSIC and LAUGHTER can be heard.

DUNCAN

Karl hi, it's me...

Duncan looks close to tears as he takes a deep breath.

KARL (O.S.)

I'm in the city having a big wild night. You know, the nights you're missing cos you've left me here on my own!

DUNCAN

We need to talk. It's important.

Duncan looks to the brothers. It's clear he's thinking about defying them.

KARL (O.S.)

Why?... You OK? You sound a bit depressed.

DUNCAN

(cutting in)

It's Ally! Karl it's Ally. I've seen her.

KARL (O.S.)

Shit. Guessing she's really pissed at me? What did she say?

DUNCAN

I don't know how to tell you this... but...

Duncan shakes, tears rolling down his cheeks and he's struggling not to completely lose it - He gazes at Johnny and Barry - Then the fire pit.

Johnny looks impassively at him but Barry gazes with pure hatred that suggests if he says the wrong thing, he's going to light him up.

DUNCAN (CONT'D)

You have a son. I've met him. His name's Callum. He's definitely yours mate, I can tell cos he's a right ugly little bugger.

Duncan is silently crying now. Nothing but MUSIC and DRUNKEN shouts and merriment coming from the phone.

DUNCAN (CONT'D)

She was angry, Karl. Seriously pissed off. But she's calmed down and wants to see you. She's told me to arrange a meet for tomorrow night. You've gotta come home, mate.

EXT. EINDOVEN SQUARE - NIGHT

Karl walks into the busy city square - PARTY GOERS fill the area noisily going from bar to club. Shouting in drunken glee. There's no aggression here just a lively mix of noisy fun and hedonism.

Karl just looks completely out of place, alone and lost as he stares at his phone in sheer shock.

EXT. Paddock

Back in the paddock Barry puts his hands on Duncan's shoulders. Johnny is fixed to the spot, holding the phone right in front of Duncan.

DUNCAN

Karl?... Karl say something.

Duncan looks back to Barry, fearful that he's going to push at any moment.

KARL (O.S)

I don't have enough money.

Duncan is shivering, his eyes plead with Johnny who just looks back with black coal eyes, empty of emotion.

DUNCAN

I can book you a train on my credit card for tomorrow. I'll even arrange for a Taxi to collect you from the station. Check your email for all the details.

KARL (O.S.)

I don't know what to say Duncan... I'm lost for words.

DUNCAN

Can't wait to see you mate. Ally can't either. Think you really hurt her you heartless bastard.

KARL (O.S.)

You told her I never stopped thinking about her? That I had no choice?

DUNCAN

You tell her.

KARL (O.S.)

I think I need a drink. Can I call you tomorrow morning?

DUNCAN

I'll just see you when you get here. We can both have a drink then. I'll see you.

KARL (O.S.)

Thanks for sorting this out.

DUNCAN

No worries.

Johnny cuts the call. Barry laughs and pats Duncan on the back.

JOHNNY

Either that was all true or you are one devious little bastard.

Duncan just slumps to the floor shaking and sobbing.

BARRY

Oh it's all true, Johnny.

Johnny pockets Duncan's phone and starts to walk away swigging on his whiskey.

DUNCAN

It was an accident! You have to believe me. Craig just attacked him! Please... Listen to me!

Barry picks up the petrol can and follows his brother. The pair head off. Barry grabs the whiskey from Johnny.

EXT. WOODLAND - NIGHT

Gann's Kawasaki bike is parked up in a woodland clearing.

Gann sits on a log by a small camp fire. He reads a hand written letter that's crumpled and looks well read.

EXT. PADDOCK - LATE NIGHT

A low thick mist surrounds the paddock - Duncan is freezing and he's shaking frantically. The horse is nearby, her hot breathe visible in the freezing cold air.

Rosie appears from the other side of the horse dragging two horse coats. She throws one onto the large horse's back and fixes it in place.

ROSIE

Here ya go Hetty old girl.

Rosie rubs Hetty's snout and drags the second coat over to Duncan. She drapes the large coat over his stiff shoulders. Duncan wraps it right around himself, shivering wildly.

DUNCAN
Please... help me.

Rosie looks at him with sad wide eyes and shakes her head.

ROSIE
I'm sorry.

Rosie walks away. Duncan rolls up into a ball and goes completely under the coat.

EXT. GANN'S CARAVAN - MOMENTS LATER

Rosie heads towards the caravan entrance, stopping dead when she sees Barry standing in the shadows, empty whiskey bottle in his hand.

ROSIE
He didn't come back.

Barry throws the bottle against the side of the caravan smashing it and making Rosie jump.

BARRY
Where the fuck did he go?

ROSIE
I'm worried about him. What if he crashed his bike?

Barry is clearly drunk, he moves to Rosie, anger seething from him.

BARRY
He's caused us some serious fucking problems! He lied to us.

Barry grabs Rosie by the throat and starts to strangle her... she fights him grabbing his face and scratching him, making his anger flare. Barry pulls his arm back and balls a fist...

JACK (O.C.)
Barry!

Barry turns around - Jack appears, almost like a ghost emerging from the dense mist.

BARRY
Dad... you're back already! You're not due back for weeks.

Barry lets go of Rosie.

JACK

Your mum wanted to come home. She had one of her bad feelings that something was seriously wrong. What's going on? Where's Gann?

Rosie stomps off into the caravan.

JACK (CONT'D)

What's happened, Barry?

BARRY

Gann's gone off somewhere. Rosie knows something but she's not saying.

JACK

Leave that girl be and fuck off to bed. I'll speak to you in the morning.

BARRY

I was just going.

Barry walks off, slightly wobbly. Jack watches him go with suspicion.

EXT. WOODS - MORNING

A low mist encompasses the dense woodland - The sound of a MOTOR BIKE ENGINE disturbs the quiet morning peace.

A fox darts from the path of Gann's bike as it hurtles through the misty morning.

Gann rides helmet less, guiding the bike skilfully through the trees.

GANN'S POV: from the bike the erratic ride is intensely crazy, trees flashing past at a dangerous speed.

FLASHBACK BEGINS

JANUARY 2007

EXT. BARTELL'S FARMLAND - BARN - NIGHT

Gann's (7) back the barn. He's terrified, gripping the carving knife awaiting the terror.

The knife wielding figure emerges... Craig (11) and he's laughing maliciously.

Gann is confused, he lowers the knife. Craig marches over and kicks it from his hand.

CRAIG

Look at you. You've literally
pissed your pants!

Gann puts a hand on his groin, Craig's right, he has wet himself.

CRAIG (CONT'D)

What the hell is dad thinking.
You're no Bartell! He should never
have brought you here. You pathetic
little poofter!

GANN

I didn't ask to come here.

Craig grabs Gann's hair and shoves his own knife to Gann's neck.

CRAIG

Whilst you've been hiding here like
a total pussy, dad's been beaten
half to death!

GANN

What could I have done? I'm only
small.

Craig sneers at Gann and shoves the blade harder into his throat making Gann wince and cry out.

CRAIG

If you stay, I'll make your life
hell! Every day until you take this
knife and take your own miserable
life.

Gann starts shaking and crying making Craig laugh and relish in the situation even more.

CRAIG (CONT'D)

You're not one of us. You never
will be. Never forget that!

GANN

I won't forget. I won't!

Craig takes the knife away and Gann pushes past, runs for his life.

INT. BARTELL'S FARM - KITCHEN - MOMENTS LATER

Gann rushes into the kitchen tears streaming down his red face - the scene that awaits him causes him to freeze in horror.

Barry and Johnny have their backs to him, Johnny holds the shotgun at his side.

Maria has the first aid kit open and is tending to Jack.

It is Jack that Gann stares at - He's covered in blood, his grim face is a shocking mess, the skin on the right side of his face is covered in deep lacerations and some of his skin literally hangs down revealing part of his cheek bone.

Gann backs up and knocks into a cupboard, getting everyone's attention.

MARIA

Get him out of here!

Barry quickly rushes to Gann and drags him out of the kitchen.

FLASHBACK ENDS

EXT. WOODLAND - MORNING

Gann is whipped in the face by a low branch and he loses control of the bike.

The bike skids sideways - Gann comes off, rolling dramatically onto the frozen mud and leaves.

FLASHBACK BEGINS

MAY 2009

EXT. BARTELL'S FARM - THE Paddock - DAY

Craig (13) sneers with triumph as he looks down on Gann (9) laid on the floor with a bloody nose. Both boys wear worn-out boxing gloves.

CRAIG

You fight like a right useless spanner!

Gann takes off his gloves.

GANN

I didn't want to fight. I thought we were doing weights?

Craig gestures the assortment of medicine balls and weights.

CRAIG

You can't lift any of these anyway.

Craig laughs as he takes off his gloves and throws them at Gann.

GANN
I'm going back indoors.

CRAIG
Mum said you had to stay out here.
She don't want you indoors.

Gann angrily yanks off his gloves.

CRAIG (CONT'D)
You think my mum even wants you
here? Believe me, she hates you.
More than the rest of us!

Craig smirks and turns his back on Gann, who takes up the opportunity to charge Craig from behind and pin him to the floor.

GANN
You think I want to be your
brother?... And dad doesn't hate
me!

Gann grabs Craig around the neck but is hauled off and pushed to the ground by Barry (19)

Gann tries to run away but Barry grabs his arm.

BARRY
Whoa. What's going on, hey?

GANN
Let go Barry...

Gann goes to speak but Craig WHACKS him in the face with a medicine ball. Gann collapses with his forehead and nose gushing blood.

Craig raises the ball to smash it into Gann's face again... Barry pulls the ball from Craig's grasp, though he's really struggling to suppress his laughter.

Gann whimpers on the floor, his hand on his face, thick blood oozing through his fingers.

FLASHBACK ENDS

EXT. WOODLAND - MORNING

Gann gets up, dazed and disoriented. He touches the back of his head which is bleeding. He tries to pick up his bike but slips in the mud.

Gann just lays back on the ground and looks to the sky.

FLASHBACK BEGINS

APRIL 2016

EXT. OUTSIDE CINEMA - NIGHT

Gann (16) stands outside the cinema with a group of YOUTHS - The group are mucking about chatting and laughing. Gann looks happy and chats with a pretty young GIRL. Gann's smile fades as he sees a silver GTI Golf stop opposite.

Gann walks over to the car as the window winds down and Craig glares at him.

CRAIG

In. Now.

Gann goes to open the passenger door but Craig's grumpy expression confirms he wants him to go in the back.

EXT. CRAIG'S GOLF (MOVING)

Craig drives with a grim look on his face.

CRAIG

Gotta pick-up a mate. Then we need to deliver some stuff. Want you to keep an eye out.

GANN

For the police?

CRAIG

For anything that looks dodgy! You know the score.

Craig gazes out of the window and suddenly breaks hard.

CRAIG (CONT'D)

That fucker!

Craig slams the gear stick in reverse.

GANN

What's up?... Craig? Who is it?

Craig turns the car around, he looks furious.

CRAIG

I'm gonna smash that mouthy wanker!

The car comes to a sudden stop - Craig gets out leaving the engine running.

INT. CRAIG'S GOLF (STATIONARY)

GANN'S POV: Craig walks brashly towards Karl and balls both fists. Karl and Duncan drink their milkshakes and laugh, completely unaware of the coming attack.

FLASHBACK ENDS

EXT. WOODLAND - MORNING

Gann gets up and brushes himself down. He yanks his bike off the ground, checks it for damage and jumps on, taking a deep breath of air.

He REVS the bike's throttle and races off into the morning mist.

INT. APARTMENT - MORNING

Karl quietly moves to the door with a small rucksack over his shoulder, he looks tired and weary. Sona coughs behind him.

KARL

Sorry. Didn't mean to wake you.

Sona's wearing Pj's and let's out a huge yawn as she moves to him and gives him a big hug.

SONA

Going already ginger-bear?

KARL

Gonna take a quick walk around the city before I go. Really going to miss this place. Maybe one last coffee shop visit.

SONA

Give your son a kiss from me.

KARL

I'm really nervous.

SONA

And be careful of whatever it is you have been hiding from.

KARL

What... You know?

SONA

Of course I know. I mean it, watch yourself.

Sona gives him a reproaching look then grins and kisses him on the cheek.

INT. BARTELL'S FARM - KITCHEN - MORNING

Barry sits at the kitchen nursing a hangover. Maria cooks omelettes on the Aga cooker.

MARIA
Rough night, love?

BARRY
Whiskey.

Maria nods as though that's all the explanation needed.

BARRY (CONT'D)
How was the cottage?

MARIA
Had a dark feeling. Felt I was
needed here.

Barry sips his coffee, holding his temples in pain.

MARIA (CONT'D)
Does your friend in Hetty's paddock
want breakfast?

BARRY
He'll be out of there by tonight...
Could I have extra pepper in mine
please.

Johnny strolls in putting on his jacket.

JOHNNY
Davey's here.

BARRY
I haven't eaten yet.

Johnny leaves - Barry slams down his cup and follows.

EXT. BARTELL'S FARM - COURTYARD

Johnny and Barry approach a black Ford Mondeo. Davey gets out and greets the pair with handshakes.

DAVEY
Morning... So this any good?

The brothers scan the old car not seeming that impressed.

BARRY
That will do I guess. I've got some
magnetic taxi signs in the barn.

DAVEY

So I just literally pick the guy up
and bring him here?

BARRY

And we'll meet you down the lane
and take over.

JOHNNY

And keep things quiet and simple.
Don't get all chatty and tell him
your life story.

Davey nods and looks about the farm.

DAVEY

Kas still about?

BARRY

He's moved on now. Abroad.

Davey nods, not convinced, but not going to dispute the fact.

INT. THE BLACK SWAN - DAY

Gann walks into the pub, there are a few DRINKERS around but
it's pretty empty. Gann sits at the bar and rubs a cut on his
forearm. Jenny serves him.

JENNY

You're Jack's lad?

Gann nods sheepishly.

JENNY (CONT'D)

Such a good looking boy. Must get
that from your mother's side.

Jenny smirks and passes Gann a bottle of beer, waving away
his attempt to pay.

Reilly comes into the bar and spots Gann, he smiles warmly at
him, though he's clearly surprised by his presence.

REILLY

What you doing here mate? Your
brothers are not here.

GANN

Crashed my bike nearby in the
woods. Thought I'd grab a beer and
calm my nerves.

Jenny moves away to serve an ELDERLY MAN.

Gann looks on edge. It's clear he's got something to say.

Gann spots Mills sitting nearby, watching him with an openly hostile grim look.

REILLY
Something up?

GANN
That lad you have been looking for.
Oh what's his name. Kassim?

REILLY
Kas. What about him? You seen him?

Gann nervously sips his beer and nods.

REILLY (CONT'D)
Where?

GANN
A few days back. At the farm.

REILLY
What?

GANN
Talking to my brother. Barry.

Reilly's entire body seems to tighten. His jaw clenches in anger, but he's trying to contain it.

GANN (CONT'D)
I did ask why he was there. But you
know what they're like. Secret
squirrels.

Reilly grins and nods though his icy blue eyes show pure anger.

EXT. THE BLACK SWAN - LATER

Gann leaves the pub, a nervous smile on his face.

FLASHBACK BEGINS

JULY 2017

EXT. STREET - NIGHT

Kassim and Ben are drunk. They rowdily walk along singing and laughing.

They pass Johnny's Land Rover Defender. The window rolls down and Barry looks out at the pair, smirking.

BARRY
Oi oi! Where's the party?

Ben walks over genuinely pleased to see Barry. Kassim is guarded, standing back.

BEN
Just heading back home. You OK? Not
seen you guys for ages.

MUSIC pounds inside and smoke wafts out. Ben sees Johnny in the driver's seat, grinning widely as he chugs from a bottle of whisky.

BARRY
Get in then, Benny-boy.

BEN
It's cool mate. We'll walk back.

BARRY
Not offering you a lift! We're
heading down the coast. Fucking
beach party!

BEN
No shit?

BARRY
This place is banging. My cousin
Willy-Jones, you know the fat
wanker, he knows the organiser and
the DJ.

Ben beams with enthusiasm.

BARRY (CONT'D)
Gonna be skirt everywhere Benny.

Ben looks back to Kassim.

BEN
Come on Kas. Night is still young.

Kassim catches Barry's odd grin as he swigs from a bottle of vodka - Kassim clearly doesn't seem so keen on the idea.

BARRY
Com'n then Ben.

BEN
Kas?

Ben eagerly gets into the back of the Defender.

Kassim follows, full of apprehension.

INT. LAND ROVER DEFENDER (STATIONARY)

Gann is sitting in the back and shakes Ben's hand.

BEN
How you doing bud?

GANN
Alright Ben.

Gann looks worried when Kassim gets in. They offer each other a forced smile.

Gann looks to Barry as he yanks off a beer bottle lid with his teeth. He slips something in the beer - it's done quick and Gann is the only one to notice.

BARRY
Time to get smashed!

Barry leans across and passes the drink to Ben, along with two white pills. Ben smiles his thanks and Barry winks at him.

The MUSIC volume CRANKS up and the vehicle starts moving.

Ben necks one pill and washes it down with his beer.

Barry passes more cans and bottles back which Gann grabs, opening a can for himself passing Kassim one.

Ben holds out his palm to Kassim, offering him the second pill. Kassim declines with a coy smile. Ben shrugs and swallows the pill himself.

EXT. CLIFFTOP ROAD - NIGHT

The Defender is parked up on a lay-by on a quiet coastal road. The sky is clear with a huge bright moon and the stars shine with a pleasing glow over the sea below.

In contrast to the picturesque scene, Ben drops to his knees and retches violently.

Barry and Johnny stand over him smirking. Both look totally wasted.

JOHNNY
You look pecky as fuck, Ben.

The brothers share a dark smile.

BARRY
Can't handle his party pills.

Ben can barely stand up.

BEN
Fu..ck... I feel like I'm sinking through the... floor.

Johnny sniggers and looks back to the Defender - Gann and Kassim stand by it, both silently swigging on beers.

BARRY

Let's go for a walk hey. Little bit of this fresh sea air and a splash of cold water on your face. Do the trick won't it?

Johnny and Barry pull Ben to his feet, nearly dropping him in a drunken mess, all three hissing with laughter.

BEN

I... I really feel fucked.

JOHNNY

Off we go. Move those legs.

Distant WAVES can be heard below.

BEN

I don't think I can go to a beach... party... I'm spinning mate. What'd you... give me?

Ben's eyes are starting to roll in his head and saliva runs down his chin.

JOHNNY

C'mon then, stop moaning.

The brothers walk Ben down a coastal footpath, Ben's legs are like jelly.

JOHNNY (CONT'D)

(whispered)

Why don't you tell us all about what happened with Craig?

BEN

What about... him?

BARRY

About what happened in the car park? About your little row?

Fear suddenly registers in Ben, despite the state he's in, Ben knows he's in big trouble, but the brothers have a tight grip on him.

The three disappear down the path towards the clifftop and out of sight.

Gann finishes his beer and tosses the empty bottle away. He glares at Kassim.

KASSIM

What's going on here?

Kassim sips his beer and scans around the desolate road. No sign of life in any direction.

GANN

You shouldn't have come tonight!
This has nothing to do with you.

Gann gets back in the Defender.

GANN (CONT'D)

Just get in and keep your mouth
shut.

A few moments later Kassim watches in grim bewilderment as just Johnny and Barry walk back up the path and head back towards the Defender.

The pair laugh drunkenly and push each other.

Kassim breathes rapidly and seems fixed to the spot as the pair approach.

Barry snatches up his bottle of whisky from the floor and the brothers get in the vehicle, without even registering Kassim.

INT. JOHNNY'S LAND ROVER (MOVING) LATE NIGHT

Johnny is totally hammered as he drives at a dangerous speed - Fast House MUSIC blaring.

Barry is equally drunk - guzzling vodka like it's water and smoking a huge joint.

In the back Kassim and Gann just sit as still as statues. Their eyes occasionally rolling to register one another.

INT. BARTELL'S FARM - BARRY'S ROOM - MORNING

Barry is fully clothed as he suddenly rolls onto his side and starts heaving.

Johnny comes rushing in wearing just his pants and carrying his crumpled clothes. He looks a real mess, white faced and hair wild.

JOHNNY

Barry! Jesus Barry get up.

Johnny starts quickly getting dressed.

BARRY

What the fuck... oh shit me.

Barry sits up and rubs his face.

BARRY (CONT'D)
Ohhh my head. It's a major blur.

JOHNNY
Ben... Ben Chillcott.

Dread washes over Barry as the nights events start to flood back.

BARRY
What the hell did we do?

JOHNNY
We've messed up... Oh fuck me... We need to find Kas. Find him right now and shut that fucker up.

Barry gets to his feet, it's a real struggle.

BARRY
I told you last night that we needed to do him as well!

JOHNNY
So why didn't we?

Barry holds his head.

BARRY
I dunno. Guess we got too wankered. Don't even remember the drive home. Oh man this is messed up.

Johnny starts to laugh grimly.

JOHNNY
Did I drive?

BARRY
Shit, I've no idea!

INT. HALLWAY

Gann peers from the bathroom as Johnny and Barry chase down the stairs.

BARRY
You know where he lives?

JOHNNY
Think so... take your van.

Gann shakes his head and he looks overcome with guilt. He slams the door shut.

FLASHBACK ENDS

EXT. PADDOCK - DAY

Duncan is buried under the horse coat. Johnny nudges him with his boot and hands him a bacon roll.

JOHNNY
Hope you don't mind red sauce. And
the fact it's stone cold.

Duncan looks at the roll like it's something deadly.

JOHNNY (CONT'D)
It's just a bacon roll, it won't
kill you.

DUNCAN
Are you going to kill me?

Johnny scratches his face and yawns.

DUNCAN (CONT'D)
When Karl gets here... what will
happen?

JOHNNY
Eat the fucking roll.

DUNCAN
You seem a lot more sensible than
your brother. Won't you listen to
reason?

Johnny finds this really amusing.

DUNCAN (CONT'D)
The boy in the car. Who was he?

JOHNNY
What does it matter?

DUNCAN
Because I told you, he saw exactly
what happened.

JOHNNY
Yeah we'll, he decided not to tell
us. Changes fuck all for you.

Johnny studies Duncan's saddened face carefully.

JOHNNY (CONT'D)
I think he looked at you and your
pal and saw nice normal lads...
ordinary. Probably felt that Craig
got what he deserved. Maybe he did.

Johnny smiles thinly as he contemplates his words. Duncan is about to speak as Barry marches across the paddock.

BARRY
Reilly wants to chat.

JOHNNY
Why? What's he want?

BARRY
Said he wanted to talk to me about something. Said it has to be today.

JOHNNY
You don't think...

BARRY
Nah, he sounded fine. I'll take Spooks. You best stay here. Looks like Rosie has a new pet. She's already given him a lovely coat.

The brothers laugh and head away, leaving Duncan to eat the cold roll.

INT. BARRY'S TRANSPORTER (MOVING) - LATE AFTERNOON

Barry drives, bleary eyed and tired. Spooks plays a game on his mobile phone.

BARRY
Make yourself useful and rack me up a pick-me up. I'm bloody dying here. Brain feels like it's been taken out and used as a rugby ball!

EXT. THE BLACK SWAN - LATE AFTERNOON

The sun is dipping low. Gann is hidden in the shadows. He watches Barry and Spooks exit the Transporter. Spooks laughs at Barry who seems in a major rush to get inside.

Gann takes out his mobile and dials.

INT. THE BLACK SWAN - MOMENTS LATER

Reilly is slumped on the bar side with a vodka in front of him. Spooks walks in and pats him on the back.

SPOOKS
How you doing, Reilly?

REILLY
Where's Barry, Spooks?

SPOOKS
Had a cheeky few lines the way. Barry just had a red alert on!

Spooks laughs insanely.

SPOOKS (CONT'D)
Never seen him run so fast!

Reilly sees no amusement in this. His mobile RINGS.

SPOOKS (CONT'D)
You gotta try this stuff man.
Amazing.

REILLY
I'll pass.

Spooks shrugs and rubs his nose. Reilly answers his phone.

REILLY (CONT'D)
(on mobile)
Yeah what?

EXT. THE BLACK SWAN - MOMENTS LATER

Gann stands outside on his mobile.

GANN
(on mobile)
It's Gann... I don't know how to
tell you this, but I feel I have
to. My brothers were pissed up last
night and I heard them talking.
About Kas and... about Ben. And
what they did!

INT. THE BLACK SWAN - MOMENTS LATER

Reilly is seething, nostrils flaring as he listens to the
grim news. Spooks is too drugged up to notice Reilly's
mounting anger.

EXT. THE BLACK SWAN

Back outside Gann continues to break the news.

GANN
(on mobile)
They had it in their heads that Ben
killed Craig... Sounds as though
they were stewing on it for ages,
planning and plotting... Then that
night when they spotted Ben walking
home, they convinced him to go to a
beach rave... Kas was with him.

Gann checks around him, making sure the coast is clear.

GANN (CONT'D)

But they just messed Ben up with drugs and took him off on his own. I heard them boasting about it. Laughing the nasty bastards! And they'll kill me for telling you. But I don't care! I hate them.

Gann cuts the call and takes a deep breath, he almost can't believe what he's done.

INT. THE BLACK SWAN - MOMENTS LATER

Back inside Reilly puts down the mobile phone and takes a gulp of air. His eyes widen and he looks ready to explode with rage. He turns to Spooks.

REILLY

(softly)

So is Kas still at the farm?

Spooks looks taken aback by the question - he just laughs nervously.

REILLY (CONT'D)

(screaming)

Answer the question you pasty faced prick! Is Kas at the farm?

Reilly stands up, his face a mask of pure hatred. Spooks backs away keeping his hands up.

JENNY

Why don't you two take this outside?

Reilly ignores his mother and aggressively moves towards Spooks... A few wild punches are suddenly thrown from both men... before they end up in a fierce grip hold.

The PUNTERS watch the scene in stunned silence. Among them Arnie.

Mills moves to fight, holding a glass bottle, but doesn't intervene.

SPOOKS

Speak to Barry! Come on Reilly.

This is nothing to do with me!

(shouting)

Barry! Get out here.

Reilly shoves Spooks backwards - The pair grapple and crash through tables sending glasses SMASHING to the floor.

Spooks anger flares, he savagely attacks, landing punch after punch into Reilly's face.

Reilly keeps a firm grip and keeps pushing back until they hit a wall.

Reilly's lip is cut and blood pours from his nose, he looks furious and he hits back - Super fast punches into Spook's neck and face.

There's blood going everywhere as Reilly continues the savage assault - It's suddenly very clear that Reilly isn't punching... he's stabbing.

The punters in the bar watch in shocked terror.

Reilly steps back shaking with adrenaline.

Spooks holds his wounds in total shocked terror - His petrified expression confirms that he knows he's mortally wounded.

Spooks staggers sideways and falls clumsily across a table, laying on the floor in a panicked, dying mess.

For a moment everyone seems routed to the spot, apart from Arnie who has his phone in his hand and looks as though he's texting.

Reilly composes himself and looks at Mills. Then nods towards the toilets.

REILLY
Mills. Find Barry!

Mills nods, charging off to the toilets.

Jenny moves to the main door and bolts it shut.

Spooks jolts on the floor and then goes still. A tough looking BALD MAN goes to check on him but thinks better of this and sits back down.

Reilly looks deranged and menacing with his small combat blade clenched in his fist. His whole arm splashed with blood. He turns his attention to Arnie.

REILLY (CONT'D)
What the fuck are you doing?

Arnie nervously turns around his mobile phone to show he's playing a war game.

ARNIE
My clan were under attack. Sorry.
Wasn't being rude.

Jenny moves back to the bar and addresses the entire room.

JENNY

Drinks on the house. If everyone could just relax and stay put until we sort this mess. No need to panic.

The general reaction is wide eyed terrified stares - but no complaints. Just silent nods.

Reilly moves back to his drink and slams the small blade onto the bar side. He sips his drink with a shaky hand, leaving blood smears on the glass.

Jenny moves to Spooks and opens up a red table cloth, which she uses to cover the still body.

EXT. THE BLACK SWAN - LATE AFTERNOON

Gann watches from a distance as Barry smashes a small window and squeezes his body out - Landing heavily on the floor. He's in a total panic, rushing to his Transporter and fumbling with his keys, his arm bleeding badly.

Mills comes running around the side of the pub, bottle in hand.

Barry quickly gets in the vehicle and starts the engine, he's just pulling away as Mills reaches the side and smashes the bottle against his window.

The van drives out of the car park and speeds off.

Gann runs to his bike and jumps on. Starts the engine with a ROAR.

INT. MAHMOODS - THE LODGE - LATE

Hassan is slumped on the sofa watching TV. His phone BEEPS and he has several messages from Arnie. He reads them and bolts upright.

INT. BARTELL'S FARM - KITCHEN - LATE AFTERNOON

Jack puts a bottle of whisky and two glasses onto the kitchen table, gesturing that Johnny should join him.

Johnny pulls up a chair and the pair sit down. Jack is clearly not happy as he pours the drinks. Johnny sheepishly takes his glass, avoiding his father's harsh stare.

EXT. BARTELL'S FARM - COURTYARD

Rosie stares up the side of the farm house where the shoddily erected scaffolding is set. She starts to climb onto it, a rucksack swinging from her shoulder.

In the lit window below her, Johnny and Jack are clearly having a heated debate.

INT. JOHNNY'S ROOM - LATE AFTERNOON

Rosie peers into Johnny's bedroom window, then sneaks in and moves to the door shutting herself in.

The room is sparsely furnished, just a bed, wardrobe and table with an assortment of mobile phones on charge.

Rosie moves to the wardrobe and opens it up, she rummages through the clothes bundled on the bottom.

A KNOCKING noise causes her to gaze at the door and freeze - Then she continues a search, pulling up the false bottom on the wardrobe.

Inside: a Revolver and box of bullets, which she stuffs into her rucksack. And four rolled bundles of cash, which she grabs gleefully, shoving them into the bag.

Lastly she pulls out an object wrapped in a oily rag, a sawn-off shotgun that looks like it's seen better days, it looks practically held together by gaffer tap. Rosie grins and tosses this back in the hole and replaces the lid.

EXT. MAHMOODS PROPERTY - DRIVEWAY

Hassan zips up his moleskin jacket and tosses his bag onto the passenger seat of his Audi.

Hassan walks with haste along the driveway and talks on his mobile.

HASSAN

(on mobile)

I need to report an incident... A stabbing. A man's been killed.

INT. THE BLACK SWAN - LIVING AREA

Reilly stomps through the lounge hands on the back of his head. Marcus blocks his path.

MARCUS

We could have handled this a lot better.

REILLY
I know. I messed up.

MARCUS
Don't under estimate them.

REILLY
You don't want to come?

MARCUS
Someone needs to sort out
downstairs.

REILLY
It'll be fine.

MARCUS
Oh yeah sure. A few free beers and
that lot will be bound to silence
forever. It's all fine and dandy.

Reilly looks tortured - he knows he's gone way too far.

MARCUS (CONT'D)
You've called your cousins for
help?

Reilly nods.

REILLY
The whole family came to Ben's
funeral. Those bastards stood there
and mourned with us!

MARCUS
If you go to that farm, you know
what you will need to do?

Reilly nods and stares at his father with murder in his cold
blue eyes.

INT. BARTELL'S FARM - KITCHEN

Jack pours out a large glass of whisky, not bothering to fill
Johnny's empty glass.

JACK
You pair of total fucking idiots!

Jack stands up and paces the room.

JACK (CONT'D)
And this is your way of dealing
with it?

JOHNNY

When Davey gets here with the other lad... we'll make them both disappear.

JACK

The Kassim boy?

JOHNNY

He's kept he's mouth shut all these months. And he helped us screw his old man for the money. All his idea.

Jack looks furious as he downs his drink in one.

JOHNNY (CONT'D)

You'll get your cut.

Jack laughs without humour and rubs his beard.

JACK

All the time that boy is around...

Johnny doesn't look pleased, but he's getting the message and nods grimly.

JOHNNY

And Gann?

JACK

I'll deal with him. Whatever reason he had to lie to you two, I'll get to the bottom of it. But you won't touch him. He's your brother!

Johnny stands up, his anger flaring.

JOHNNY

He's a liar. Don't protect him.

Jack picks up a knife from the sink and moves to Johnny who stands fast and holds his ground, despite the fear in his eyes.

JACK

Just...

Jack slams the knife into the table.

JACK (CONT'D)

... go finish what you started and sort out this shit pile.

Jack looks at the knife. Johnny shakes his head.

JOHNNY
I'll use my shooter. I'm not
butchering the poor fuckers.

Johnny heads upstairs.

JACK
(shouting)
And make sure you get rid of them
properly. No more fuck-ups!

EXT. PADDOCK - EVENING

Duncan scans the foggy field. Someone approaches, but he
can't see who.

DUNCAN
Hello?

Duncan nervously wraps the horse coat around him as though it
will provide some sort of safety from what comes.

The figure is Rosie. She's wearing a padded jacket and beanie
hat with her rucksack on her shoulders.

ROSIE
You need to leave. And quick.

Rosie drops a set of bolt cutters down at Duncan's feet.

ROSIE (CONT'D)
People are coming and you do not
want to be here when they arrive.

Rosie hands Duncan a pair of jeans and jumper onto the floor.

ROSIE (CONT'D)
They might be a bit small.

Duncan smiles his thanks, he almost can't believe this is
happening.

Rosie nods and walks away.

DUNCAN
Wait! I need my phone. It's
important I get it back.

ROSIE
You need to get out of here! Right
now. You want to die over a stupid
phone?

DUNCAN
Please. I really need it.

ROSIE

Johnny has some phones in his room.
Might be there. You can use the
scaffolding and climb up through
the top window.

Duncan grabs the bolt cutters and sets about breaking his
ankle chain, his body shaking.

Rosie runs away.

EXT. BARTELL'S FARM - JOHNNY'S ROOM

Johnny opens his wardrobe and drops to his knees, pulling
away the false bottom. He pulls out the sawn-off and rummages
further... realisation quickly dawns on him that his stash
has been ransacked. He grabs the wardrobe and pulls it over
it a rage.

One of the MOBILE phones is ringing from the table.

EXT. BARTELL'S FARM - COURTYARD

Duncan walks slowly through the courtyard - Bare footed and
wearing jeans and a jumper that's too tight for him. The
shackle still visible on his swollen ankle.

INT. JOHNNY'S ROOM - LATE AFTERNOON

Johnny answers the phone - his face a mask of outrage.

JOHNNY

What? (Long pause) He did what?

INT. TRANSPORTER (MOVING)

Barry drives like crazy - phone on loud speaker.

BARRY

Stabbed him to fuck in front of
everyone...

JOHNNY (O.S.)

Where the hell were you?

BARRY

I was taking a crap! Came out and
saw the aftermath. Had it on my
toes out the toilet window! I've
been calling you. What the hell you
been doing?

JOHNNY (O.S.)

You been in the stash?

BARRY
Course not. Why?

The line goes silent.

BARRY (CONT'D)
Why?

JOHNNY (O.S.)
I think Gann has had us. Properly
fucked us over!

INT. DAVEY'S TAXI (MOVING)- EVENING

Karl seems relaxed and half asleep, none the wiser of the situation - Davey watches him slyly.

INT. JOHNNY'S ROOM

Duncan slides in through the window - Carefully climbing over the toppled wardrobe. He spots the mobile phones and makes a grab for his own phone. He notices his wallet and bank card and grabs them too.

INT. BARTELL'S FARM - CONVERTED BARN

Kassim unlocks the spin-locks on a weight bar and removes the weight plates. He puts one spin-lock back on the end of the bar and moves to the sofa, sliding it behind a cushion.

EXT. BARTELL'S FARM - COURTYARD

Johnny stands in the middle of courtyard phone to ear, sucking the life out of a cigarette. His sawn off shot-gun under his arm.

JOHNNY
(On mobile)
Hi Davey... How far away?

DAVEY (O.S)
Fifteen minutes.

JOHNNY
(on mobile)
Change of plan. Some shit is going down and you can't bring the delivery here. I need you to take it somewhere else and get rid of it yourself... Do this and the slates clean. But you do it properly.

INT. DAVEY'S TAXI (MOVING)

Davey has his phone close to his ear, he looks completely stunned for a second then quickly composes himself

Karl is fiddling with his phone and seems oblivious.

DAVEY
(On mobile)
This is "not" what I agreed to.

Davey quick glances to Karl.

DAVEY (CONT'D)
(on mobile)
But I'll make sure I get that sorted. I know what to do.

Davey ends the call and sighs.

KARL
Boss?

Davey raises his eyebrows.

DAVEY
Expects me to do everything.

EXT. HILLTOP - EVENING

Hassan scans the Bartell's farm from high above using night vision binoculars:

HASSAN'S POV: through the shadowy green night view we see a figure moving down the side of the farm house, climbing swiftly down the scaffolding and jumping to the ground.

EXT. BARTELL'S FARM - COURTYARD

Duncan runs across the courtyard - He sees Johnny, who is stamping out a cigarette and crushing it under his boot.

Duncan quickly darts inside the old stable block, with seconds to spare as Johnny turns and heads back towards the farmhouse.

INT. BARTELL'S FARM - KITCHEN

Johnny places his father's long barrel shotgun next his sawn-off that's laid on the kitchen table.

Jack watches his son, who is clearly on the verge of panic.

JACK
What do you want with my gun?

JOHNNY

The Chillcotts are on their way. We need to get ready.

Johnny opens a can of beans and starts frantically shovelling them in with a spoon.

JOHNNY (CONT'D)

They know about Ben.

JACK

But earlier you said Kassim was the only one...

JOHNNY

(cutting in)

Gann! It's obvious. He's screwed us all! All my cash has been taken. My revolver too.

Jack sits down defeated - Followed by a look that suggests total realisation has just set in.

JACK

That bloody letter!

JOHNNY

What letter?

JACK

From Lorenza. She sent it to Gann with a photo.

JOHNNY

What the fuck! When?

JACK

Months back. I saw the postmark and opened it... But I kind of misplaced the bloody thing.

JOHNNY

What does that mean? Gann's found it?

JACK

I dunno. I had the place upside down. Thought maybe your mother had found it and burnt it.

JOHNNY

And if she didn't and he found it? What was it the stupid letter?

JACK

Everything. She was trying to tell him everything.

JOHNNY

That's what this is all about. I can't believe you didn't mention this.

Jack takes his shotgun.

JACK

We need to get the cartridges. We probably don't have long.

MARIA (O.C.)

Before what?

Maria walks in, eying the pair with suspicion.

JACK

You need to take the dogs and leave.

MARIA

Why would I do that?

JOHNNY

Dad's right. You need to leave. The Chillcotts will be coming here.

MARIA

And why would our old friends be coming here?

Jack and Johnny share a look that suggests neither want to break the news.

JACK

I'll get them.

Jack leaves.

Maria turns her attention to her son. Johnny snatches up the sawn-off.

JOHNNY

We threw Ben off that cliff top. And thanks to Gann, they know.

Maria looks angry for a split second then starts the laugh insanely.

JOHNNY (CONT'D)

Glad you see the funny side. Didn't know there was one.

MARIA

Did your father ever tell you why they came for him before?

Johnny shakes his head and frowns.

MARIA (CONT'D)

He bashed up one of Marcus's nephews for mouthing off at a wedding reception. Broke his ribs and cracked his cheek bone.

JOHNNY

So?

MARIA

(Silently)

So... So what the hell do you think they are going to do us for murdering their beloved youngest son.

JOHNNY

Guess we're about to find out.

Johnny throws a chair aside and marches out.

EXT. DEAD LANE - EVENING

Barry's Transporter comes screeching along the lane, the van hits a bend too quickly and skids off the road colliding with the "Private Lane" sign.

INT. OLD STABLE BLOCK - EVENING

Duncan scurries into an empty stable room, leaning against the door. He fumbles with his phone with shaky hands. He selects Karl's number and dials.

DUNCAN

(on mobile)

Hey, Karl... I need you to listen to me carefully. Most importantly, don't react and freak in anyway. Do you understand what I am saying?

INT. DAVEY'S TAXI (MOVING) - EVENING

Karl listens on his phone carefully, side glancing at Davey, who is doing his best to listen in discretely.

KARL

(on mobile)

Uhh ha... yes that's fine (listens)
As soon as I get a chance I'll pop
by and see you (listens) Look
forward to it, Dad.

INT. OLD STABLE BLOCK - EVENING

Duncan glances over the stable door, a shadowy FIGURE stands at the entrance.

DUNCAN
(quietly on phone)
Just get out of that car and run
like mad! Run like... like it's
last orders, Karl! Understand?

Duncan ends the call and quickly turns off the bright screen.

INT. DAVEY'S TAXI (MOVING)- MOTORWAY

Karl turns off his phone and gives Davey a false grin. Davey checks his own phone then focuses on the road.

INT. OLD STABLE BLOCK

Duncan hides in the corner of the dark stable room as the person walks past - It's Jack.

EXT. DEAD LANE - EVENING

Rosie moves slowly along through the darkness, watching ahead carefully.

INT. DAVEY'S TAXI (MOVING) - MOTORWAY - EVENING

Karl is starting to look nervous, gazing out of the window, watching the fast motorway traffic whizz by.

INT. OLD STABLE BLOCK - EVENING

Duncan is still and silent, eyes flickering nervously in the darkness - Suddenly a loud CREAKING noise makes him jump in shock.

INT. OLD STABLE BLOCK - STOREROOM - EVENING

Jack gazes into the empty space below - Shining his torch down, nothing but cobwebs. And a single bead. He picks up the bead and studies it.

EXT. OLD STABLE BLOCK - EVENING

Jack angrily slams the barn shut - Slotting a wooden bar across the door, locking it.

EXT. BARTELL'S FARM - EVENING

Hassan carefully passes the kitchen window - Inside Maria pours out a generous glass of gin and sits at the table. She puts her hand on the carving knife that sticks out of the table and yanks it free.

EXT. DEAD LANE - EVENING

Rosie stops and focuses ahead straining to see in the fog - Barry's Transporter is crashed off the road. Smoke rises and dances at the front of the vehicle.

Rosie apprehensively walks past - Her hand slides into her jacket pocket.

Barry steps out of the shadows with an eerie grin on his face, he holds a tire iron. Rosie spins around and aims the revolver at him, wiping his nasty smile away.

BARRY

Oh leave off Rosie. What you playing at?

Rosie moves backwards away from Barry, but keeping her eyes fixed on him.

BARRY (CONT'D)

You don't even know how to use it.

ROSIE

I come from a family of travellers Barry, you really think I've never shot a real gun.

BARRY

Yeah sure. Is that why your hands are shaking? Put it down.

ROSIE

I could shoot off your little prick with my eyes shut!

The sound of a distant MOTORBIKE.

ROSIE (CONT'D)

We're leaving. You won't stop us.

The bike is getting closer. The light dazzling through the fog in the distance.

Gann stops the bike, turns off the engine and snaps on his stand - walking slowly to stand beside Rosie.

BARRY

What the hell is all this?

Barry looks genuinely upset.

BARRY (CONT'D)
You hate us this much?

GANN
I thought about running away. So many times. But thought maybe one day I'd finally find my place here.

BARRY
You have a place here, Gann.

GANN
Yet I should have been somewhere else. All this time.

BARRY
What cos you're so much better than us? Is that it?

GANN
I know Barry. About my mum. All this time you've all been feeding me shit! Telling me she's dead!

Barry swallows hard.

GANN (CONT'D)
And I know how you and Johnny beat her senseless and threatened to burn her alive in the hole if she ever came back for me.

BARRY
Who told you this?

GANN
She never just gave me up. Dad stole me from her.

BARRY
It wasn't that simple. Lorenza... your mum, she was messed up. You don't know everything!

GANN
She tried to take me home. Take me back to Malta. And you two nearly killed her.

BARRY
Dad wanted you with us. But the only way mum would allow it was if all ties to Lorenza were cut. Having her in our lives rubbed the fact that Dad cheated on her with your mother!

ROSIE

Gann we should leave. Now!

Rosie backs away, revolver still pointing at Barry.

BARRY

How could you Gann? You fucked everything up... We're your family. You don't know anything about her.

GANN

Yeah well, you've all seen to that.

Gann smiles spitefully.

GANN (CONT'D)

You should know, I enjoyed seeing Craig die!

This does rile Barry, he clenches the tire iron tightly.

BARRY

Why don't you just take that shooter and do me yourself! Be a man. Go on. Do it!

Barry takes a step closer. Gann grins to antagonise him further.

ROSIE

I will do it Barry!

Rosie's finger brushes the trigger.

GANN

We best go, you have guests coming, Barry.

BARRY

You have no idea what you have done, Gann.

GANN

I saw how Reilly was with Ben. And knew that if anyone hurt him he'd not stop until they paid. Like I knew Craig's death would spur you into making a stupid decision.

Gann laughs and Barry looks ready to explode with rage.

GANN (CONT'D)

Predictable as ever.

Gann gives Barry a big gloating grin.

ROSIE

Gann I swear if you don't get on that bike. I'll ride off and leave you here!

BARRY

You're worse than us, Gann. A gutless snake. You've got more blood on your hands than all of us.

Gann and Rosie back away to the bike.

GANN

I felt bad for Ben. I'll admit that. But the rest of you...

BARRY

What about Dad? You really hate him this much? He's always loved you.

GANN

Dad will have the sense to keep away. He'll have no choice.

BARRY

They're home Gann! They came home early.

Gann's jaw drops - he looks to Back to Rosie who's expression confirms this.

BARRY (CONT'D)

Wasn't part of your little plan was it?

Gann jumps on the bike and angrily kicks the stand up.

Gann kick starts the bike roaring the ENGINE into action - Rosie finally lowers the revolver and jumps on the back. Gann yanks the throttle and the bike tears off and seems to vanish in the fog.

Barry gazes into the fog as the ENGINE fades away. Tears roll down his distorted, furious face.

EXT. MOTORWAY - LATE EVENING

Davey's car heads onto the slip road and leaves the motorway.

INT. DAVEY'S TAXI (MOVING)

Karl is looking really anxious now - Davey keeps side glancing him and it's becoming apparent that both men know that something is a miss.

KARL

Any chance of that piss break?

Davey gives him a thin smile.

DAVEY

Sure. I'll pull up in 5.

Karl smiles his thanks, though there's clearly fear in his eyes.

EXT. BARTELL'S FARM - COURTYARD - NIGHT

Jack approaches his Defender, opening the door and rummaging inside the glove box.

JOHNNY

What are you doing, Dad?

Jack gets out and hands Johnny two shotgun cartridges.

JACK

Use them wisely.

JOHNNY

What? Where's the rest?

Jack looks furious as he snaps open his shotgun and slides two cartridges inside the barrel.

JACK

Gone! The whole container.

Johnny sucks in air and looks up to the sky. Jack opens his palm revealing Rosie's bead.

JACK (CONT'D)

Rosie's gone. So is the lad from the paddock.

Johnny shakes his head in disbelief - suddenly looking to the barn.

JOHNNY

Oh shit! Kas.

Johnny stomps off towards the barn.

Jack moves to the main gate that's now chained in several places - gazes down the silent foggy lane, his eyes wide with anticipation.

Barry appears in the distance. He heads to the gate, jumps over and walks past Jack, barely registering his presence.

EXT. DEAD LANE - EVENING

Bright headlights approach. Gann switches off the bike's lights and rides carefully into the woods where he kills the engine.

The vehicles crawl past slowly - A Dark Range Rover, a beaten up BMW 3 series and two old Transit vans.

Rosie wraps her arms tightly around Gann and the pair watch fearfully as the convoy moves slowly down the lane.

Gann looks on in awe as though he is now fully comprehending what he has accomplished.

GANN
Passports?

ROSIE
I got them.

GANN
Did you help them?

ROSIE
The lad in the field. Yes.

GANN
And Kas?

ROSIE
I'm sorry. I tried. But... I
couldn't get those doors open.

GANN
Rosie!

ROSIE
We can't help him now. We can't
help any of them! You know that.

Gann whacks his fist on the handlebars. For a moment it looks as though he's considering going back.

GANN
You should have told me, Rosie. It
was just meant to be my brothers!

ROSIE
I'm sorry Gann. He came back late
last night. It's too late now.
Besides, does he even deserve your
pity?

Gann bites his lip, almost looks as though he's going to cry. He kick starts the bike and the pair quickly ride onto the lane and speed off in the opposite direction to the convoy, disappearing into the night.

INT. CONVERTED BARN

Johnny steps into the barn with the sawn-off at his side. He scans the building but there's no sign of Kassim.

INT. OLD STABLE BLOCK

Duncan opens the maps on his phone and pinpoints his location on the screen. He scrolls up to the next main road and takes a screen shot on his phone.

INT. CONVERTED BARN

Johnny moves slowly into the room. He peers over the sofa... nothing but empty beer cans.

He turns and just catches sight of Kassim running at him and swinging the weight bar - the bar misses Johnny's face by inches.

Johnny whips the sawn-off into Kassim's nose with a sickening CRUNCH, collapsing him to the floor.

INT. DAVEY'S TAXI (STATIONARY)

Davey stops the car and is about to speak, but Karl quickly opens the door and makes a run for it.

INT/EXT. OLD STABLE BLOCK/COURTYARD

DUNCAN'S POV: lights approach the gate. The convoy of vehicles comes to a stop and PEOPLE get out.

A large MOB starts to gather. The intruders just appearing as dark, menacing figures. They slowly move to the gate.

INT. CONVERTED BARN

Johnny shoves the barrel of the gun hard under Kassim's chin. Kassim is whimpering and shaking, his face a bloody mess.

EXT. WOODLAND LAYBY

Karl runs into the woods.

Davey gets out of the car and pulls out a serrated hunting knife from his jacket. He gives chase.

INT. CONVERTED BARN

Johnny squints and turns his face away as he prepares to pull the trigger - someone moves behind him.

Johnny quickly turns - before he can react Hassan shoots him directly in the neck with the stun gun for several seconds. The volts cause Johnny to jolt back and fall down face first.

EXT. BARTELL'S FARM - COURTYARD

Reilly and Mills walk ahead of the mob, who are a nasty looking ragtag group of GYPSIES of mixed age. They're armed with an assortment of weapons from machetes to shotguns.

The mob climbs the gate and fan out into the courtyard.

Two stony faced young MEN with shaved heads, stride towards the farm house.

Both men carry petrol cans, their hands covered in chunky sovereign rings.

INT. IAN BLUNK'S FLAT - NIGHT

Blunk yawns as he settles down on the sofa to watch TV with his GIRLFRIEND, who's dozing. He grumbles as his phone BLEEPs.

He pings up a text from Duncan.

An image of map location "please pick me up here ... I'm in big trouble"

Blunk grumbles and mutters to himself as he pulls himself up from the sofa. His girlfriend mutters but stays asleep.

INT. OLD STABLE BLOCK

Duncan goes to leave, now comprehending that he's locked in.

EXT. DENSE WOODLAND

Karl breathes heavily as he charges through the woods.

Davey is close behind in a focused sprint.

EXT. BARTELL'S FARM - COURTYARD

Jack is laying on his back inside the skip, his shotgun laid across his chest.

Jack takes in a lungful of air and slowly rises to take aim at the first assailant he sees - It's Mills and he's close.

Mills turns to Jack and is aghast, his eyes impossibly wide in his twisted face - Jack fires and Mills' head EXPLODES into a red mess - Mills drops instantly.

Jack's second SHOT just rings through the air.

The mob seem disoriented by the shots, some men running for cover.

Suddenly an ENGINE roars to life and bright blinding headlights move wildly into the courtyard.

Reilly dives away from Jack's Defender as it collides into two men, dragging one completely underneath and a second is slammed into the gate and crushed at the waist, as the vehicle comes to a sudden stop.

Another man takes wild SHOTS at the Defender SHATTERING the rear window.

Jack drops out of the skip, running to take cover behind the stables.

INT/EXT. OLD STABLE BLOCK / COURTYARD

Duncan peers through a crack in the door...

DUNCAN'S POV: the mob surround the Defender and drag Barry from the driver's seat. Barry fights the men off like a wild beast but is eventually overpowered and held down by the men.

Reilly approaches him with a claw hammer swinging at his side.

The man crushed by the vehicle laments in pain, barely alive.

Barry tries to break free, kicking out at Reilly's legs.

Reilly laughs, a nasty dark laugh.

BARRY

Go fuck yourself, Janice.

Barry sniggers in defiance as the men violently pin him to the ground.

Reilly screams in fury and raises the hammer.

INT. CONVERTED BARN

Kassim cautiously moves behind Johnny and kicks the gun away.

KASSIM

Dad... Get me something to tie his hands!

BARRY (O.S.)

Johnny!... ahhhh....

Barry's SCREAMS are intense - Johnny lunges and grabs Kassim's legs, dragging him to the floor.

Hassan grabs the weight bar and slams it down on Johnny's ankle, it CRACKS, clearly breaking bones.

Johnny screams through gritted teeth.

Kassim wriggles free of Johnny's grip.

Hassan helps pull Kassim to his feet. They quickly run out of the barn.

EXT. WOODS

Karl can see lights ahead - A main road - He sprints for the lights, quick glancing back to see Davey close on his tail.

INT. OLD STABLE BLOCK - STOREROOM - EVENING

Duncan searches the room in a panic. He spots the enforcer ram laying on the floor.

EXT. BARTELL'S FARM

Jack stands emotionless as smoke engulfs the bottom floor of the farm. He SNAPS the gun barrel and loads his last cartridge.

The SCREAMS from Maria force Jack's attention to the front door.

Maria is savagely dragged from the house by the two men with shaved heads and tossed to the ground.

Jack walks towards his wife's attackers pointing the gun as he goes.

The men are kicking Maria with brute force. She returns by hacking one across the groin with the carving knife.

Jack is raging and takes aim at the men. Before he can fire he's charged by the mob of intruders, wrestled to the floor and disarmed.

INT. OLD STABLE BLOCK

Duncan uses the enforcer ram to batter away at the stable doors. They SMASH open.

INT. BARTELL'S FARM - CONVERTED BARN

Johnny scoops up his shot-gun, limps to the door.

EXT. BARTELL'S FARM - COURTYARD

Johnny leaves the barn to see the chaos outside - House raging with flames - The crashed Defender - The dead bodies.

Dogs BARK and HOWL.

Johnny walks slowly to his brother, dragging his broken foot. He stops before he gets too close, unable to face seeing the extent of his brother's injuries. Blood is pooling around his battered head.

Johnny looks to the front of the house - The mob have gathered there, appearing as terrifying shadows in the thick smoke.

Movement behind him makes Johnny turn around - Duncan is climbing over a fence.

Johnny takes aim at him. Duncan freezes mid-climb. The pair lock eyes and for a moment it looks as though it's all over for Duncan.

Johnny looks empty of emotion, eyes blank... But he moves the gun barrel slightly, a tiny indication that Duncan should go.

Johnny turns away from Duncan as a hammer SLAMS into the side of his head, knocking him onto his back.

Johnny's GUN goes off as he lands - The shot blowing off most of his own foot!

Duncan plunges over the fence, falling onto his back.

Johnny tries to aim his gun at the attacker... Reilly now stands directly over him, grinning malevolently.

Johnny's eyes reel and he passes out. The gun drops to his side.

Reilly spots Duncan, he stares at him in bemusement, then quickly snatches up the gun and takes aim at him.

Duncan gets up and runs for his life as the GUNSHOT fills the air - The round striking the fence just behind him.

Duncan sprints like crazy and soon blends into the darkness, leaving the chaos behind.

EXT. MAIN ROAD

Karl emerges from the woods and runs along the side of an A-Road.

Cars race past and Karl waves his hands to get a someone's attention.

Karl's pace is slowing now, struggling with each step... Davey is gaining on him.

EXT. HILLTOP LAYBY - NIGHT

Kassim watches the farm burning below, the entire place is ablaze.

Blue lights flash wildly in the distance.

KASSIM

I can't believe what you just did.
That was insane.

Kassim wipes tears from his eyes. Hassan grabs his son and shakes him wildly, then sobs and hugs him tightly.

KASSIM (CONT'D)

I'm sorry.

EXT. PETROL STATION - NIGHT

Karl runs across a garage forecourt - Flings the shop door open and slams it shut behind him. Just as Davey reaches it.

INT. PETROL STATION SHOP

The shop is empty. Just the FEMALE CLERK who watches in shock as Karl slams his body against the door, using his weight to stop Davey entering.

KARL

(to clerk)

Yeah anytime you want to call the police, is good by me!

The shocked clerk nods and grabs her mobile.

KARL (CONT'D)

(to Davey)

Sorry, shop is closed.

Davey wildly barges the door but it won't shift under Karl's weight.

KARL (CONT'D)
Smile... At the CCTV up there.

Karl winks at Davey, making him kick the door in frustration.

EXT. PETROL STATION

Davey suddenly snaps out of his rage. He gazes up at the cameras - Then to an OLD MAN filling up his car, mouth ajar as he watches the scene.

Davey takes several steps back. Quickly turns and sprints away.

EXT. HILLTOP LANE - NIGHT

A white Berlingo van drives along a secluded lane. It passes Duncan and breaks suddenly. Blunk quickly gets out.

BLUNK
Bloody hell... There you are! Why
are you all the way out here?

Duncan slowly approaches.

BLUNK (CONT'D)
What the shit are you wearing?

Blunk gets a proper look at Duncan; his face drops in stark realisation of the mess he's in.

BLUNK (CONT'D)
Oh God. Let's get you sorted,
buddy. What the hell happened?

Blunk puts his arm around Duncan and helps him into his van. Duncan's feet leave a trail of blood smears behind him.

INT. MAHMOODS - THE LODGE - NIGHT

Kassim is seated with his head bowed forward. Hassan sits next to him.

HASSAN
The damage you have caused... It
will take time Kassim, time for me
to forgive you. It is possible that
I may never be able to.

Hassan, despite his obvious anger, still looks pleased to have Kassim home.

HASSAN (CONT'D)

Come on. It's dinner shortly. And we need to decide what exactly we are going to tell your mother and sister.

KASSIM

What you did. What you risked to come for me. That was something I'll never forget.

Hassan nods and smiles thinly, turns and walks slowly away from Kassim.

INT. ARNIE'S FLAT - DAY

A small TV screen is on the corner of the messy room.

ON TV SCREEN: a MALE REPORTER stands on Dead Lane.

REPORTER

Police have now confirmed 7 deaths.

The reporter gestures the sign behind him "Dead Lane"

REPORTER (CONT'D)

The aptly named, Dead Lane, is where the brutal confrontation took place. At one of the rural properties here.

Arnie rolls his wheelchair in front of the screen as Hassan walks into the room.

ARNIE

Coffee or tea?

HASSAN

No thanks.

REPORTER (O.C.)

An 8th victim, Paul Clark, a local 21 year old man, was also stabbed to death in The Black Swan public house earlier yesterday. Which is believed to be connected to this incident. This may have been the spark that caused the violence to erupt later last night.

Hassan hands Arnie a fat envelope, he accepts it with a wide grin.

HASSAN

Thank-you, Arnie.

REPORTER (O.C.)

Police sources have confirmed that they have arrested a 25 year old man, Reilly Chillcott, along with his parents, Marcus and Jenny Chillcott, who are the owners of...

Arnie mutes the volume to the TV.

HASSAN

Any news on the rehabilitation?

ARNIE

I think the Tour De France is out of the window, but it's looking promising. One step at a time and all that.

Hassan turns and watches the silent screen.

ON TV SCREEN: the camera scans around the Bartell courtyard showing eerie images of the crashed Defender and then moves to the burnt out farm...

The camera cuts to Dead Lane where Barry's Transporter is shown - The camera briefly focussing on the monkey sticker...

Then cutting to the outside of The Black Swan, completely sectioned off by police tape.

INT. CAFE - MORNING

Karl and Duncan sit drinking coffee. Both look tired and unshaven. The cafe is empty.

Karl looks at the local paper in front of him.

HEADLINE READS: "The Feud On Dead Lane" Underneath, a chilling mugshot of Reilly Chillcott.

Duncan folds up the paper and throws it on the neighbouring table.

KARL

Crazy to think you were actually there in the middle of all that... Sorry I guess you want to forget all this now.

DUNCAN

Yes. Forget what a coward I was. That I lied to you to save my own skin!

KARL

Oh bull-shit you had no choice. You saved me. You know you did!

DUNCAN

I'm not sure I see it that way.

KARL

Oh would you just stop being such a twat about it already.

Duncan stares into his coffee.

DUNCAN

There were a few times I was sure that I'd never leave that place. I said to myself that if I did get away from that Farm, I'd savour every moment of my life - down to every cup of coffee... Every day. But I just can't...

KARL

You will... In time you will Duncan. Trust me.

DUNCAN

Karl... They're here.

Duncan and Karl look to entrance. Ally stands there holding Callum's hand. Ally waves at the pair.

Karl stares at them both in turn, unsure what to do.

KARL

Go on then. Go meet your son.

Duncan has a beaming smile as he watches Karl walk over to Ally and Callum. Karl looks full of excitement and nervousness.

Duncan looks out of the window, rain starts to dash against it and a rumble of THUNDER fills the air. His smile quickly fades and there is a dark sorrow in his eyes that suggests events have changed his life forever.

FADE TO BLACK.