

ON OUR OWN

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FADE IN:

INT. OLD PLANT ROOM - NIGHT

A DARK and squalid room, a blanket of various shadows cast over the floor.

Old metal pipes follow around the damp, cold, concrete walls. An old broken boiler sits in the corner.

The room is disused, abandoned.

Closer - towards the ceiling.

A rusty old pipe leaks water.

DRIP, DRIP, DRIP.

Small, perfect drops of water form on the pipe...then fall.

The droplets splash onto the floor next to a child's still hand...

FADE TO:

INT. CHRIS NEWMAN'S BEDROOM - DAY

A typical teenagers bedroom. Clothes lie strewn across a TV and gaming chair, posters of bikini clad models and action films on the wall.

CHRIS NEWMAN (14) searching round his bedroom, ransacking through draws and old DVD's.

From under his bed he pulls out a shoe-box. As he goes through it there are photos of him and his dad fishing and cycling, also random keepsakes - a birthday card, a badge, a ring, a gold watch.

He stops for a moment, closes his eyes, imagines his dad...still there.

Hesitantly he puts the gold watch in his pocket.

INT. JEWELLERY SHOP WINDOW - DAY

Its a sunny day outside, the large shop window gleams.

A pretty necklace with a small SILVER ANGEL pendant sparkles on a jewellery tray.

Its angelic and beautiful.

EXT. OUTSIDE THE JEWELLERY SHOP - DAY

From outside the window Chris looks in, his eyes view the necklace as if its something he has to have.

He rifles through his pocket, pulling out a few coins.

Its not enough.

He pulls out the old gold watch, looks at it unsure.

He props his BMX up and walks in.

Through the shop window we can see the sales assistant serving Chris.

He comes out of the shop BEAMING, clutching a small jewellery bag. He gets out his phone, writes a text.

CHRIS

(TEXT)

"You out tonight"

AMY

(REPLY TEXT)

"Course, call round x"

He gets onto his BMX smiling. He rides off.

EXT. RUN DOWN APARTMENT BLOCK - DAY

A man is hurriedly walking along a balcony walkway, this is DS SLATFORD (50) in a tired looking suit - stubble covers his face, hair lazily combed back. He pulls a radio to his ear.

SLATFORD

(into radio)

DS Slatford needing immediate BACK
UP to 206A Vernons Court...OVER!

RADIO

ETA is 5 minutes on that, over?

Slatford is not happy with the response.

SLATFORD

(into radio)

That's no FUCKING good to me!

He quickly puts the radio away and pulls out a small POLICE LEGO-MAN from his pocket, rubs it with his thumb...looking for answers.

He's decided. He puts it back in his pocket and extends his expandable baton. He gets to the door.

BANG, BANG, BANG!

SLATFORD (CONT'D)
Its the POLICE, open up!!

Slatford doesn't wait for a response, he tries to kick the door in.

He kicks it again - then again. Its no use. His knee starts to hurt.

A nosey neighbour next door pokes her head out.

SLATFORD (CONT'D)
(out of breath)
Get the Fuck back in...and phone
999!

Slatford sees a random brick on the floor, picks it up, BASHES it against the lock.

INT. CHRIS'S HOUSE - DAY

Chris walks in still happy from his purchase. He notices his mum in the kitchen, PAM NEWMAN (45) semi drunk, her clothes look like they've been slept in for days.

She stands at the sink, morning drunkenness, trying to hide various bottles of pills.

CHRIS
You said you wouldn't take them
anymore!

PAM
Mind your own business.

CHRIS
They're no good for you...

PAM
Don't tell me what to do.

Pam tenses up as Chris tries to grab them. She clutches them harder - he pulls harder.

CHRIS
No...

In the tussle the containers fall to the floor, pills scattering everywhere.

PAM
Happy now!

Pam bends down and desperately tries to pick the pills up.

Chris picks a cup up from the sink and throws it against the wall, it SMASHES.

CHRIS

Take as many as you can!!

He storms out of the kitchen SLAMMING the door, Pam still picking away.

INT. FLAT 206A - HALLWAY - DAY

Slatford walks warily down the dimly lit Hallway, BATON at the ready.

A stench hits Slatfords nose, he grabs his mouth to stop him spewing. Cans of extra strength lager and cigarette butts stain the floor. He opens the first door on his left, a VILE MESS of urine and dirt covers the bathroom.

He opens the next door on the right, a unhappy cat sits behind the door looking at Slatford. The room itself looks like a typical child's bedroom, colourful toys, clean bedding.

He gently picks the cat up, letting it out of the flat.

He walks to the last door and CAUTIOUSLY open it.

INT. FLAT 206A - LOUNGE - DAY

In the corner a BLACKNESS, a skinny man. He's holding a gun towards Slatford, his hand shaking.

SLATFORD

Jeff, its over.

JEFF BROWN (35), looks tired, sick.

SLATFORD (CONT'D)

You need to calm down...

JEFF

Fuck you!

SLATFORD

Ok. I'm just going to sit...

Slatford moves slowly to a chair and casually sits.

SLATFORD (CONT'D)

(understandingly)

I'm going to be straight with you.

Jeff keeps pointing the gun.

SLATFORD (CONT'D)

You're looking at life.

Slatford lights up a cigarette, offers Jeff one, he refuses.

SLATFORD (CONT'D)
Inside...you're a dead man walking.

JEFF
They'll segregate me!

SLATFORD
Segregation's not good. No one else
is around.

Slatford takes a big drag.

SLATFORD (CONT'D)
You'll also get the other high
priority inmates.

This doesn't help Jeff's shaking, Slatford calmly stands up
and walks over.

SLATFORD (CONT'D)
(understanding)
Nonces....like you.

Slatford pushes the gun down, he leans in.

SLATFORD (CONT'D)
But Jeff...there's always a few
violent offenders there.

Slatford blows smoke into Jeff's trembling face.

SLATFORD (CONT'D)
You wont last longer than a couple
of weeks.

JEFF
I didn't mean to....

He grabs Jeff's hand holding the gun and squeezes tight.

SLATFORD
I understand you, but no one else
will. Do what's right.

Slatford takes a step back.

SLATFORD (CONT'D)
I can't help.

Slatford walks to the door.

SLATFORD (CONT'D)
Ill give you a few minutes.

Jeff's close to crying, Slatford walks out.

INT. FLAT 206A - HALLWAY - DAY

Slatford stands at the end of the Hallway near the front door, POLICE SIRENS can be heard approaching. As he pulls out another cigarette and puts it to his mouth...

...BANG! A gunshot.

A small smile creeps onto his face.

He continues to light his cigarette.

EXT. AMY'S FRONT PORCH - LATE DAY

Chris rolls up to the front porch on his BMX. Patiently he leans his bike up, straightens his jacket, flattens his hair.

He knocks the door, Amy's dad opens it. RAY ADAMS (57) looks older, a FRAGILE MAN. Small tubes come down from his nose which delivers Oxygen from a tank by his side - the constant pumping heard every few seconds.

CHRIS

Hi Mr Adams is Amy ready?

RAY

Don't just stand there, come in.

INT. AMY'S HOUSE - HALL - LATE DAY

Chris stands just inside.

RAY

(shouting upstairs)

Amy, Chris is here!

Amy starts to come down the stairs. AMY ADAMS (13) long dark hair, pretty. She walks down with the ELEGANCE of a princess. She smiles at Chris, he stands transfixed.

AMY

Chris, what?

Chris snaps out of it.

CHRIS

(mumbling)

Sorry I, um, yeah. Shall we Go.

AMY

Yesss!

She grabs Chris by the cuff and pulls him out of the door.

AMY (CONT'D)

See you later dad!

The front door shuts, Ray shakes his head smiling.

INT. ROBERT WALKERS HOUSE - LOUNGE - LATE DAY

A large detached barn conversion, littered inside with all the latest mod cons, money thrown everywhere.

ROBERT WALKER (45) paces in front of his wife JANE WALKER (40) who sits on a leather sofa. ROBERT, the local English teacher, clean shaven, smart in his Italian suit. JANE is just as sleek, long dark hair sits along her perfect face. The model couple.

JANE
Robert...please.

Robert looks impatient, Jane looks worried.

ROBERT
Come-on.

He rubs his temple.

ROBERT (CONT'D)
I've got to get back in a minute.

JANE
Why didn't you take the day off.

ROBERT
I don't need to.

He continues to pace when the phone RINGS.

JANE
Do you...

ROBERT
No...its fine.

Robert slows down as he walks to the phone. He gently lifts the receiver.

ROBERT (CONT'D)
(into phone)
Yes, its me James...He's good...

Jane's listens intently, her eyes start to well up.

ROBERT (CONT'D)
(into phone)
Well??

Robert becomes upset, he feels unsteady.

ROBERT (CONT'D)
 (into phone)
 Fuck!.....I just worry....about
 the future.

Jane cant control her tears, she stands up, walks out.

ROBERT (CONT'D)
 (into phone)
 I need to get to work.....I'll be
 fine. Fucking great!

He hangs up abruptly.

EXT. PARKLAND - EVENING

Chris and Amy are walking along a park path with their three best friends.

HOLLY KITSON (14) walks next to WILL TANNER (14). A hearing aid sits on Wills ear - he expertly reads lips.

HOLLY
 There's nothing wrong with Tom.

SAM TURLAND (14) wearing a tracksuit, athletic looking - catches them up from behind.

SAM
 He's weird, I heard he watches Porn
 all day.

HOLLY
 You're just jealous cause he asked
 me out.

WILL
 I heard that too.

HOLLY
 I don't care.

CHRIS
 I heard his dad caught him.

The boys laugh.

HOLLY
 You're lying!

Holly walks forward in front and grabs Amy with her.

SAM
 What?

CHRIS
 You two wind her up.

SAM

We do not.

They continue to walk.

CHRIS

(to Will)

How's things going with that Josh kid?

Will finds it second nature to look at peoples mouths when they talk. He misses very little.

WILL

Does my head in.

SAM

He still picking on you?

WILL

Not since I told him you'd sort him.

Sam and Chris smile.

WILL (CONT'D)

He's a tosser. Has to have the most expensive trainers! Trainers?...all I want is arches in my feet.

CHRIS

(to Sam)

Your brother back yet?

SAM

Yeah, back last week, brought some wicked stuff over. Taser, a knuckle duster, loads.

WILL

A Taser?

SAM

Cause he's in the Forces he can get away with stuff.

CHRIS

When's he go back?

SAM

(guttled)

He's off to Iraq next month.

WILL

(to Sam)

Maybe he can bring you a brain back next time.

Sam runs in front of Will, doing a wanker gesture.

SAM

Do you know what this means...

Will runs forward and grabs Sam, they play fight.

Up ahead Amy and Holly look back at the immature boys.

HOLLY

Kids.

AMY

They're just having a laugh.

HOLLY

How's things with Chris?

AMY

Really well, he's kind of different with me. Doesn't try to show off.

HOLLY

How's his mum?

AMY

He doesn't really talk about her. Every time I've met her shes been lovely.

HOLLY

I'm not really going out with Tom.

The three boys all run past the girls, playfully pushing them.

EXT. FLOODLIT BASKETBALL COURT - EVENING

Chris, Will, Sam, Holly and Amy are all playing basketball. Sam tries to show off performing a perfect basket, he then tries a skilful dribble past Will who deliberately grabs him - the others laugh.

CUT TO:

Will has the ball, takes on Holly and Amy, they jump on his back and pull the ball off him.

CUT TO:

Chris has the ball and is going towards Sam, both competitive Chris gets past him and scores, Sam takes it badly.

CUT TO:

Amy has the ball with Chris in front, she manages to get round him, he puts his arms around her and wont let go.

CUT TO:

As Will and Sam try to gain Holly's affection by letting her score more baskets. Chris grabs Amy - they run off to a quieter place.

EXT. PARKLAND - BENCH - EVENING

Chris and Amy sit on a bench, the lights of the court behind them in the distance.

CHRIS

Had a great night tonight.

AMY

Yeah.

She leans over, kisses him on the cheek.

AMY (CONT'D)

I love the night..when its all quiet.

Chris gives her a funny look.

AMY (CONT'D)

You know what I mean, everything seems so simple...with you.

CHRIS

Its nice not to think...or worry.

AMY

Me and dad have been arguing. How come you never ask me about my dad?

CHRIS

Never thought about it, I guess if you wanted to tell me, you would.

AMY

He was always a grafter. He worked down the Mines for years, hardest job there was. Mum use to say he worked every hour he could to give us a good life. Once mum died he was never the same. His lungs got all messed up from the dust. The doctors said he should have died years ago.

She lets out a giggle.

AMY (CONT'D)

His friends use to call him 'The Grizzly'

CHRIS

Grizzly Bear?

AMY

Yeah, one of the only survivor's from the ice age. They look cute, but they're hard as nails.

CHRIS

Ray's a survivor alright.

AMY

If it wasn't for me I think he would have given up. Sometimes I think he resents me.

CHRIS

Rays a good man. Him and your mum did an amazing job.

She pushes Chris's arm in jest.

Chris look uneasy.

CHRIS (CONT'D)

I wanted to get you something.

AMY

What?

CHRIS

I really enjoy being with you.

AMY

Me too.

Chris reaches into his pocket and pulls out a small black box, he hands it to her. As she opens it she sees the necklace, the ANGEL pendant sparkles.

Chris carefully puts the necklace around her neck.

CHRIS

Do you like it?

Amy puts her hand onto the Angel.

AMY

I love it.

She grabs Chris by both cheeks and gives him a kiss, as she pulls away they both lock eyes.

AMY (CONT'D)

Thank you.

Amy grabs his hand and pulls him off the bench.

AMY (CONT'D)

Come on.

They go running back to the court.

INT. CHIEF INSPECTOR BRIGGS OFFICE - NIGHT

Slatford sits in front of a large oak desk opposite his boss CHIEF INSPECTOR BRIGGS (40), he doesn't look happy.

BRIGGS

Why are you always involved in SHIT!

SLATFORD

What's that suppose to mean?

BRIGGS

The neighbour said, you said "get the Fuck inside and phone the police".

SLATFORD

And?

BRIGGS

She then said that once you had gone into the flat there was no gun fired for at least five minutes.

Slatford sits up and leans forward.

SLATFORD

Whoa, Whoa. What are you trying to say, I shot him?

BRIGGS

No...what I'm saying is, did you speak to him before he shot himself?

SLATFORD

I took my time going in, that's what I do. I mean did Grandma have a stop watch on, come on.

BRIGGS

Christ...

Slatford's irritated.

SLATFORD

He wont help you. So sign the paperwork and lets all be glad its over with.

BRIGGS

What about Roseberg, where was she?

SLATFORD

I don't know, washing her hair?

BRIGGS

She's your partner.

SLATFORD

I'm not a Fucking baby-sitter.

BRIGGS

(carefully)

You haven't been the same since Billy.

SLATFORD

Fuck off!

BRIGGS

Oi! Watch it!

SLATFORD

That was a long time ago.

BRIGGS

Three Years.

SLATFORD

What do you want me to say, does it keep me awake at night?...yes. Do I blame myself?...no. I'm not a fucking robot, I cant save everyone.

BRIGGS

I can't keep covering for you. Anymore Fuck ups...just one, and your done.

Slatford gets up and starts to walk out, Briggs look resigned.

SLATFORD

You KNOW how I've helped you in the past...remember!

As he slams the door...

SLATFORD (CONT'D)

So sign the Fucking paperwork!

EXT. PAVEMENT - MORNING

- ON SCREEN - *"The First Day"*

Chris, Sam, Will, Amy and Holly are all walking to School, laughing, winding Sam up.

Chris and Amy slow down from the others, she grabs Chris's hand.

AMY

Thanks for the necklace, its one of the nicest things...

CHRIS

No problem.

AMY

Do you want to walk home tonight?

CHRIS

Yeah, what have you got last thing?

She lets out a sigh.

AMY

I've got English.

CHRIS

Whats the matter?

AMY

Nothing, its just me and Mr Walker don't always see eye to eye.

CHRIS

He's okay.

AMY

Probably just me.

CHRIS

I'll meet you outside then.

AMY

Cool.

EXT. DAYTON SECONDARY SCHOOL - DAY

Dayton Secondary School looms large and old over the empty GREY playground. To the side a further part of the school looks in disrepair, fenced off, surrounded in scaffolding.

A school bell goes off, swarms of students exit the building.

INT. DAYTON SCHOOL - OUTSIDE CLASSROOM - LATER DAY

Chris waits outside the classroom for Amy.

After a while he looks through the glass in the door. Robert Walker (Mr Walker) and Amy are in conversation, the rest of the children have gone.

They seem to be having a HEATED ARGUMENT over his desk but Chris cant hear what's going on.

Unexpectedly Robert comes round to the front of the desk directly in front of Amy.

Chris looks on, it doesn't seem right, they seem too close.

Suddenly Amy pushes Roberts chest and SCREAMS at him.

She goes to leave. Robert tries to grabs her, she continues to RUSH out.

Chris steps back as Amy fires through the door.

She walks past.

CHRIS

Amy!

She turns, tears fill her eyes.

CHRIS (CONT'D)

What's going on?

AMY

Nothing.

A lie.

CHRIS

What?

AMY

I'll phone you later.

Amy rushes off bumping into the school caretaker BOB MAYNARD (50) causing him to drop his toolbox - screws and nails fall out onto the floor.

BOB

Jesus!

AMY

Soz.

She walks off, Bob angrily looks at her.

Robert rushes out of the classroom, startles Chris.

ROBERT
 (abrupt)
 Whats the matter with you?

CHRIS
 Nothing sir.

ROBERT
 Don't just stand there!

CHRIS
 Chill.

ROBERT
 Did you just tell me to CHILL!

Chris stands still.

ROBERT (CONT'D)
 Don't think you can push me Newman,
 I'm not in the mood.

Chris moves on, Robert HASTILY walks off.

FADE OUT.

FADE IN:

INT. AMY'S HOUSE - EVENING

Ray stands at his window looking out, worried.

There's a knock at the front door.

Ray pulls his oxygen trolley with him, as he opens the door
 Chris, Will and Sam stand at the door.

CHRIS
 Mr Adams, mum said you phoned, said
 Amy was missing.

RAY
 Have you seen her since school?

CHRIS
 No none of us have, have you asked
 Holly?

RAY
 Yeah, she hasn't. Can any of you
 think of anything.

The three of them look baffled.

RAY (CONT'D)
 You're sure.

They look at each other - concerned.

INT. ROBERT'S HOME - EVENING

Robert sits on the sofa playing with MAX WALKER (3). Robert is using toy dinosaurs to make Max laugh, its working. Jane walks over to them both, lovingly she looks on.

JANE
You okay?

ROBERT
Yeah I'm fine.

She gently grabs his arm, he moves it away.

ROBERT (CONT'D)
(serious)
We never talk about this,
understand?

Jane nods, Robert continues to play with Max.

ROBERT (CONT'D)
And the big Dinosaur said
GGGGRRRRRR!

Jane looks at them both, a loving mother, a terrible wife.

INT - AMY'S HOUSE - LOUNGE - EVENING

Slatford stands next to the fireplace, Chris, Sam and Will, sit opposite on the sofa. Sitting in a chair leaning forward towards the boys is DS ROSEBERG (25) - Slatfords reluctant partner, shes also a quick learner.

ROSEBERG
Whatever you tell me now could help
us find her. Did she say anything
today, act out of the ordinary?

SAM
Every time I saw her she was fine.

WILL
Me to.

ROSEBERG
Had she spoken to any of you about
any problems, issues?

Will is shaking his head, upset.

SLATFORD
(to Will)
Whats the matter with you?

WILL
 You don't think something bad has
 happened do you?

Chris's mind starts to race.

For a split second he thinks about keeping quiet...

CHRIS
 That Fucker.

SLATFORD
 What?

CHRIS
 He's done something.

SAM
 Who?

CHRIS
 Mr Walker!

WILL
 Mr Walker?

SAM
 What are you on about Chris?

Slatford wants to speak to Chris on his own.

SLATFORD
 Rosie can you...

The name Rosie annoys Roseberg. Slatford motions her to take Will and Sam out.

SLATFORD (CONT'D)
 You two in the kitchen while I
 speak to Chris.

ROSEBERG
 Come on you two.

Roseberg escorts them into the kitchen, she closes the door.

SLATFORD
 Tell me what you're on about Chris?

CHRIS
 She was arguing with him and it
 didn't seem right.

SLATFORD
 Tell me EXACTLY what happened?

CHRIS
 I'll kill him if he's hurt her.

SLATFORD
Where did they argue?

CHRIS
At school today. She was arguing
with him after his class.

SLATFORD
What was said?

CHRIS
I couldn't hear, I was
outside...but something wasn't
right.

SLATFORD
Did he touch her?

CHRIS
No.

SLATFORD
So they were just arguing?

CHRIS
Yes.

SLATFORD
Pupils argue with their teachers.

CHRIS
This wasn't normal.

SLATFORD
What's normal?

CHRIS
You think I'm exaggerating. I know
what I saw!

SLATFORD
Calm down!

Chris takes a deep breath, he doesn't like this guy.

SLATFORD (CONT'D)
Let me speak to Mr Walker, see what
he has to say.

CHRIS
You need to now!

SLATFORD
Ill get Roseberg to take a
statement but it might be nothing.
I don't want you spreading rumours,
understand?

Chris looks at Slatford - annoyed.

INT. AMY'S HOUSE - KITCHEN - EVENING

Slatford walks into the kitchen, Sam and Will are sitting down, he pulls Roseberg to one side.

SLATFORD

(quietly)

Go and get a statement off this kid, reckons she was arguing with her teacher.

ROSEBERG

Do you think there's anything in it?

SLATFORD

Not sure, we'll pay him a visit.

ROSEBERG

What about these other two?

SLATFORD

Make sure they go straight home.

ROSEBERG

Okay. And stop calling me Rosie!

Slatfords happy it annoys her.

INT. ROBERT'S HOME - LIVING ROOM - NIGHT

Its getting late, Robert and Jane sit apart on the sofa watching monotonous TV. They drink wine, Jane is drunk.

ROBERT

I'm going to bed.

Robert goes to get up, Jane grabs his hand.

JANE

Don't go to bed yet.

Robert tries to pull his hand away, she pulls it towards her. She puts his hand inside her jumper.

He tries to pull away but cant help himself, he leans over and kisses her as she places her other hand on the crotch of his trouser.

The kissing intensifies. He pulls off her top, she takes off his shirt, DRUNKEN passion, its messy at best.

Robert hurriedly pulls his pants off...

Then the front door goes...KNOCK, KNOCK, KNOCK!!

ROBERT
What the Fuck!

Panicking, naked, he puts his boxer shorts back on. It doesn't seem to bother Jane.

The door knocks again, KNOCK, KNOCK!

ROBERT (CONT'D)
For Christ sake.

Robert hurries to the door.

ROBERT (CONT'D)
What in gods!!

Slatford and Roseberg stand at the door.

ROBERT (CONT'D)
Who are you?

Slatfords amused.

SLATFORD
Mr Walker I take it?

ROBERT
Yes, whats happened?

SLATFORD
I'm DS Slatford, this is DS
Roseberg, do you know an Amy Adams?

ROBERT
Yes I teach her at school, why?

SLATFORD
She's gone missing and I need to go
through some things with you.

ROBERT
What?....Yeah, of course but...just
give me a sec.

Robert rushes inside and pushes the door to, he hurriedly dresses. Jane's fell asleep, he tries to wake her.

ROBERT (CONT'D)
Unber-fucking-lievable!

He lifts her in his arms and carries her towards the bedroom.

INT. CHRIS'S HOUSE - NIGHT

Chris walks through the door, his mum sits intoxicated, smoking a fag, Holly sits opposite crying.

HOLLY

Chris!

Holly jumps up and hugs him.

HOLLY (CONT'D)

Whats happened?

CHRIS

We don't know yet, I've just spoken to the police.

They both sit, Holly starts to calm down.

HOLLY

Do you think shes ok?

CHRIS

I don't know. Do you know anything?

HOLLY

How do you mean?

CHRIS

You were her best friend, is there anything she told you?

HOLLY

No.

CHRIS

Has she ever said anything to you about Mr Walker?

HOLLY

(confused)

Why?

CHRIS

I saw them arguing today...it didn't seem right.

HOLLY

She's never said anything.

Pam seems in her own drunken world, then she looks up.

PAM

She's always arguing with her dad, bet she's just ran off?

CHRIS
 (to Pam)
 Shut up!

HOLLY
 (to Chris)
 Don't talk to her like that.

PAM
 There's nothing you can do, the
 Police have to do their jobs.

CHRIS
 (to Pam)
 Stay out of this, you're too drunk
 to know anything!

HOLLY
 What should I say to the police?

CHRIS
 Just the truth.

HOLLY
 And Mr Walker?

CHRIS
 I'll work it out.

Chris looks over to his mum who is now asleep.

CHRIS (CONT'D)
 I swear I will.

INT. ROBERT'S HOME - LIVING ROOM - NIGHT

Slatford and Roseberg sits across from Robert whose drinking
 coffee. Slatford looks around at the house, unimpressed.

ROSEBERG
 We're trying to find Amy and we
 know you spoke to her today.

ROBERT
 I speak to a lot of my students
 throughout the day.

ROSEBERG
 What did Amy say to you?

ROBERT
 Just the usual about her work.

Slatfords patience is waning.

SLATFORD

I want us to be on the same wave-length.

ROBERT

Same wave-length?

SLATFORD

I've been in this game for over 25 years and there's one thing that I have second nature for. Bullshit. You name it, dealers, killers, hookers, the lot. I've dealt with them all and you know what? They all bullshit the same.

Robert feels uncomfortable.

SLATFORD (CONT'D)

The same way your BULL-SHITTING me now...Your an intelligent guy...

There's an uncomfortable silence, Roseberg is about to say something, Slatford interrupts.

SLATFORD (CONT'D)

So lets start again...

ROBERT

Its embarrassing.

SLATFORD

Don't care.

ROBERT

Amy had a crush on me.

SLATFORD

Explain?

ROBERT

Its been going on for around two months now, little comments, the way shes been talking to me. At first I thought she wanted to learn...

SLATFORD

What happened?

ROBERT

Amy a lovely girl but...I had to put my foot down. I told her if she didn't stop I'd have to inform her dad. Then of course it turned into an argument.

(MORE)

ROBERT (CONT'D)
My fault I know, shouldn't argue
with the pupils...I've been under a
lot of stress lately...

SLATFORD
Why lie?

ROBERT
Its awkward, I was worried. What if
she did make accusations?

Robert looks concerned.

SLATFORD
What's the matter?

ROBERT
Me and the wife are going through a
rough patch at the minute and...

SLATFORD
Didn't seem rough earlier.

ROBERT
Its a long story.

Slatford relaxes back into the expensive leather sofa.

SLATFORD
How do you get on with Chris
Newman?

ROBERT
He's ok, I don't think he's my
biggest fan but you get that with
some kids.

ROSEBERG
Is he a good kid?

ROBERT
I know he's had some troubles at
home.

SLATFORD
He doesn't like you, any idea why?

ROBERT
No.

SLATFORD
So today you finished work at
around 6pm?

ROBERT
I usually work till then, then I
went straight home.

SLATFORD
You didn't go anywhere else?

ROBERT
(annoyed)
Do you honestly think I had
anything to do with Amy going
missing.

Slatford doesn't answer, Roseberg butts in.

ROSEBERG
We just want to find her, we have
to follow every line of enquiry.

SLATFORD
Ok, I'll need your phone for a few
hours.

ROBERT
What do you mean, my phone?

ROSEBERG
Its standard procedure, just to
check your whereabouts.

ROBERT
So you do think I've done
something?

ROSEBERG
Our priority is to find Amy.

SLATFORD
If you don't let us have it, we'll
have to take you to the station.

A lie.

ROBERT
This is ridiculous, really is.

Robert stands up and throws his phone at Slatford.

ROBERT (CONT'D)
See yourselves OUT!

Robert walks out of the room.

ROSEBERG
What do you think?

SLATFORD
Typical teacher, bit of an
Arsehole.

ROSEBERG
Related?

SLATFORD

Funny. Something's happened with his wife, find out what. And lets make sure he did come home.

Slatfords tired and frustrated.

SLATFORD (CONT'D)

Its a small community, someone must know something. Make sure there's plenty of door knocking.

ROSEBERG

Ok.

They both walk to the door.

SLATFORD

I'll get on vetting the parents.

He opens the door for Roseberg.

SLATFORD (CONT'D)

Fucking Yuppie.

INT. ROBERT'S HOUSE - HALLWAY - NIGHT

Robert hears Slatford and Roseberg leave. He walks down the hallway and checks on Max through his bedroom door, he then he checks on Jane, she's out cold. He closes the door and walk back down the hallway, checks his watch.

He shakes his head in disbelief, goes into the kitchen and pours himself a whiskey.

He ponders, then swigs the whiskey straight back.

INT. CHRIS'S HOUSE - LOUNGE - MORNING

- ON SCREEN - *"The Second Day"*

Chris is coming down stairs in his school uniform. He comes into the living room, his mum's asleep on the sofa, an empty bottle of Vodka sits by her.

Chris quietly walks over and kneels by her side.

He brushes her hair. She sleeps silently, peacefully.

CHRIS

(whispers)

Love you mum.

He carefully gets a bottle of milk from the fridge and walks out.

INT. AMY'S HOUSE - MORNING

Chris knocks on the front door when an older lady answers, this is STACEY ADAMS (65), Amys Aunt, she seems upbeat, positive.

STACEY

You must be Chris, I've heard a lot about you.

CHRIS

You have?

STACEY

I'm Amy's Aunt Stacey, come in my boy.

CHRIS

Hows Ray?

STACEY

He's not good at the minute...come through.

INT. AMY'S HOUSE - KITCHEN - MORNING

They walk into the kitchen, the WHEEZING from Rays oxygen tank can be heard. He sits there, a face of worry and anguish, Chris takes a seat next to him.

STACEY

I'll make some tea.

Aunt Stacey goes to the sink and starts to make tea.

RAY

They say after another 24 hours she could be dead.

Stacey's wondering ear.

STACEY

Now Raymond what have I said, none of that talk. She'll come wondering in soon, mark my words.

Stacey walks off into another room.

Chris clasps Rays old fragile hand.

CHRIS

I'll find her, I promise.

Ray looks over at his oxygen tank.

RAY

See this Chris, for ten years I've had this weighing down on me. Morning and night. Like a dead weight holding me under water. Amy is the only reason I haven't given in.

Stacey comes over and places some tea down, she comfotingly lays her hand on Rays shoulder.

STACEY

Just going the shop, wont be long.
(to Chris)
Lovely to meet you Chris.

CHRIS

You to.

Stacey leaves.

RAY

You were good for her.

CHRIS

Why are you talking like that.

RAY

I've got a bad feeling.

CHRIS

If she's in trouble, she's knows I'll find her.

RAY

We use to argue a lot. She resented looking after me.

CHRIS

She didn't resent you. All the things that have happened, she embraced them. They made her strong.

RAY

She's strong alright, I'm the weak one.

CHRIS

My dad use to tell me, happiness is not about having no problems, it's about having the ability to deal with them.

RAY

A wise man.

He take a swig of tea.

RAY (CONT'D)

Truth is Chris without this tank I
cant breathe....Without Amy I cant
live.

EXT. SCHOOL PLAYGROUND - MORNING

Chris, Sam, Will and Holly sit around a bench, away from the
other kids, Holly still looks upset.

HOLLY

I didn't want to come in today
Chris, what going on?

CHRIS

Amys still missing, sitting at
home's not going to help.

WILL

I heard the police are coming in to
speak to everyone.

CHRIS

Who cares, that Slatford guy is
useless.

HOLLY

Maybe you're wrong about Mr Walker?

CHRIS

No way, he's got something to do
with this.

WILL

Surely the police will sort it?

CHRIS

They didn't see what I saw.

The morning BELL goes off.

CHRIS (CONT'D)

The longer this goes on the worse
its going to get.

SAM

There's nothing we can do.

CHRIS

I've got a plan.

SAM

What do you mean, plan?

CHRIS

I'll speak to you later but I need
to know your with me?

Chris looks around slowly, they all nod their heads in agreement.

HOLLY
We all trust you Chris.

They collect their bags and go into school.

INT. POLICE STATION - DAY

Slatford and Roseberg sit opposite each other in the police offices, its busy with activity. A CRIME BOARD with information relating to Amy's disappearance sits in the corner. Roseberg's on the phone while Slatford looks through some paperwork.

ROSEBERG
(on phone)
That's great, cheers Phil.

She hangs up.

ROSEBERG (CONT'D)
Phones works out, Robert was at school and then went straight home, nothing suspicious.

SLATFORD
Hows CCTV?

ROSEBERG
Its bringing up a blank at the minute, we're still waiting on some.

SLATFORD
Her phone?

ROSEBERG
Still nothing.

SLATFORD
Facebook? Chat rooms?

ROSEBERG
Nothing suspicious.

SLATFORD
Jesus, shes just disappeared. What about family?

ROSEBERG
All backgrounds look pretty good, still checking.

Slatford gets up and looks at the board.

SLATFORD

Right lets go to the school, one of the kids must know something.

Slatford grabs his coat and walks out.

INT. CLASSROOM - DAY

Chris sits impassively at the back of the classroom, the teacher's talking, he's not listening.

He looks out of the window, concentrating on his plan. He spots Slatford and Roseberg walking down the school path.

He raises his hand.

TEACHER

Yes Chris?

CHRIS

Can I quickly go the toilet.

TEACHER

Hurry up.

Chris rushes out of the door, the teacher continues her boring lecture.

INT. SCHOOL CORRIDOR - DAY

As Slatford and Roseberg enter the school they are immediately fronted by Chris, Slatfords not impressed.

ROSEBERG

Hi Chris, you ok?

SLATFORD

We're here to see Mr Skelton, is this important?

CHRIS

Do you have any news?

SLATFORD

I cant discuss anything like that. We're doing everything we can.

CHRIS

(confrontational)
And what about Mr Walker?

SLATFORD

I don't know what this thing is with you and Mr Walker. We follow every lead. Now get back to class.

Slatford starts to walk around, Chris pulls at his arm.

SLATFORD (CONT'D)
What do you think your doing?

CHRIS
How long has she got?

SLATFORD
(to Roseberg)
This kid!

CHRIS
How long.

Slatford shakes his head and starts to walk away, before Chris can intervene, Roseberg steps in.

ROSEBERG
Go back to class Chris.

CHRIS
(to Slatford)
How long!

Slatford stops, he walks back, leans into Chris.

SLATFORD
You really want to know?

Chris nods.

SLATFORD (CONT'D)
Her age. We give it four days and then we look for a body.

Chris is shocked.

SLATFORD (CONT'D)
And if you keep interfering the chances are, we wont find her. Shall I tell you something that'll help?

Chris looks up.

SLATFORD (CONT'D)
Keep the FUCK out of my way!

Slatford walks off.

INT. AMY'S HOUSE - DAY

Ray sits on the sofa blindly looking at the TV, his oxygen WHEEZING in and out, he feels numb. Stacey is pottering around the house cleaning, trying to keep busy.

STACEY

Do you want anything?

Rays trance is broken.

RAY

I need to be on my own.

STACEY

Do you want me to go out for a bit?

RAY

No, I need you to go. I can cope.

STACEY

I don't understand, I need to be here for when Amy comes...

RAY

(abrupt)

No you don't, she wont be back!

STACEY

Don't say that, you don't know that.

Rays oxygen tank starts to pump faster.

RAY

Yes I do. I'm responsible!

STACEY

Raymond your being ridiculous.

RAY

I want you out!

Stacey's startled, she gets upset.

RAY (CONT'D)

Look, I know you mean well, but I need time on my own.

STACEY

If you don't need me.

Stacey walks out. Ray switches off the TV, sits in silence.

INT - MR SKELTON'S OFFICE - DAY

Slatford and Roseberg sit across from Mr Skelton the schools headmaster. MR SKELTON (50) glowing bold head, looks lean and mean. The room is covered in school trophies and awards, an ego trip.

MR SKELTON

She's always done well.

ROSEBERG

And there is nothing you can think of?

MR SKELTON

Nothing. I've got to be honest with you though, I'm not happy. This school has a reputation.

ROSEBERG

Excuse me?

MR SKELTON

Mr Walker tells me you were quite abrupt with him last night.

SLATFORD

And?

MR SKELTON

I think its rather silly to think the school or the teachers here are in anyway connected.

Slatford is beginning to dislike Mr Skelton.

ROSEBERG

We have to follow all leads and that usually starts with family and friends, then school life...

MR SKELTON

Yes understandably, but our reputation is well known, to even think that...

ROSEBERG

Look Mr...

Slatford butts in.

SLATFORD

A thirteen year old girl is missing!

Mr Skelton doesn't like his tone.

MR SKELTON

I didn't mean it like that.

SLATFORD

If we need to question every single pupil and teacher here, we will. Got it?

MR SKELTON

Now look, all I was saying was that if the press get any...you know what the press are like.

Slatford walks over to the window, its break-time, Chris, Holly, Sam and Will all sit around a bench outside.

SLATFORD

Chris Newman?

MR SKELTON

Yes?

SLATFORD

Tell me about him.

MR SKELTON

Well Chris is not one of our best pupils if I'm honest. Can be a bit of a trouble maker, a shame because he has so much potential.

SLATFORD

He was close with Amy?

MR SKELTON

Yes him and a few other seem to always be together. Amy, Will Tanner, Sam Turland and the girl Holly Kitson.

SLATFORD

Have you ever had an problem with Mr Walker and Chris Newman in the past?

MR SKELTON

No, why?

SLATFORD

We spoke to Chris, he seems to dislike him.

MR SKELTON

First I've heard of it, but then your always going to get disagreements between pupils and teachers.

Slatford sits back down.

SLATFORD

Tell me about Mr Walker?

MR SKELTON

Mr Walker has been with us for around two years now.

(MORE)

MR SKELTON (CONT'D)
Recently he's had a few issue's at home but other than that his performance has been exemplary.

SLATFORD
Issues?

MR SKELTON
I don't know the exact details but he needed a few days off, told me he had problems with his wife.

SLATFORD
At night, whose usually last to leave?

MR SKELTON
That would be me and the caretaker Bob Maynard. Some teachers stay late on occasion.

SLATFORD
Mr Walker stay late?

MR SKELTON
Sometimes.

ROSEBERG
This Bob Maynard, tell us about him.

MR SKELTON
Been with us around five years. He's excellent at his job...

He hesitates.

MR SKELTON (CONT'D)
He came to us through the 'back to the community scheme', not that...that means anything.

SLATFORD
We'll decide that.

ROSEBERG
What was his previous conviction?

MR SKELTON
Cant remember, something to do with his wife.

SLATFORD
Do all your teacher have wife issues?

MR SKELTON
(irate)
Listen, I've answered...

ROSEBERG
Can we speak to Bob?

MR SKELTON
What...now?

ROSEBERG
Is he here?

MR SKELTON
Yes, but he always has a lot on, it
will take me a while to find him.

SLATFORD
Why?

MR SKELTON
Maintaining a building like this is
a big job, the older parts of the
school are being renovated next
year so Bob's always busy.

ROSEBERG
If you tell us where he is, we'll
go and find him.

MR SKELTON
Hold on.

Mr Skelton walks out of the room.

ROSEBERG
What do you think, apart from you
thinking he's an Arsehole?

SLATFORD
Don't know. Anything on the
families yet?

ROSEBERG
Nope.

Slatford stretches.

SLATFORD
Fuuucckkk.

EXT. SCHOOL PLAYGROUND - DAY

Chris, Holly, Will and Sam are sitting silently,
contemplating...

SAM
This is madness.

CHRIS
I've told you what that dickhead
said, four days!

Sam looks at Will and Holly.

SAM
Don't tell me you're buying this?

WILL
What if Chris is right?

SAM
What if he's not?

WILL
But if it works?

SAM
Are you mad, we could end up in
prison...Holly?

HOLLY
Its got to be worth a shot. If we
don't do anything, would we ever
forgive ourselves?

CHRIS
(to Sam)
We all have to agree.

SAM
This is not some film you know,
this is real. We could get in deep
shit.

CHRIS
I'm scared just like you but...I
wont do nothing.

SAM
I'm not scared, just worried.

HOLLY
(to Sam)
We've got to do this.

Sam walks off throwing his can of coke towards a tree.

He turns, walks back.

SAM
(pointing at Chris)
This had better work because if it
doesn't...

CHRIS

It will.

They stand eye to eye, Sam grabs Chris's shoulder tight.

SAM

You better be right.

INT. SCHOOL CLASSROOM - DAY

Robert sits at his desk, vacant. Slatford loudly knocks the door and walks in - places Roberts phone on the desk.

SLATFORD

You look like Shit.

ROBERT

Couldn't sleep last night. Was everything ok?

SLATFORD

All checks out.

ROBERT

I really hope shes ok.

SLATFORD

If you think of anything.

Slatford starts to walk out.

SLATFORD (CONT'D)

By the way. Your boss is a dickhead.

EXT. SCHOOL ASTRO - DAY

Bob the caretaker is fixing a large hole in some fencing surrounding the sports field, Slatford and Roseberg walk up.

ROSEBERG

You Bob?

Bob continues to try to fix the fence.

BOB

Yep.

ROSEBERG

I'm DS Roseberg and this is DS Slatford, we'd like to ask you a few questions.

Bob stands up, looks irritated.

BOB

I've told Skelton, fixing this is a waste of time. As soon as we fix it the kids knock it through again.

SLATFORD

Why don't you just leave it open?

BOB

Then we end up with bikes on here and dog-shit everywhere. Id like to electrify the fence but apparently that's illegal.

SLATFORD

Mr Skelton says you stay over till close a lot?

BOB

I tend to be last one out. There's not enough hours in they day at the minute.

SLATFORD

Did you see anything of Amy on Thursday?

BOB

Yea, she bumped into me in the corridor, looked upset.

SLATFORD

Do you know why she was upset?

BOB

Probably that dickhead boyfriend of hers.

ROSEBERG

You know Chris?

BOB

I know most of the kids by faces but don't really speak to them, most of them are little shits. But Chris, yeah, that's one kids I do know. He's got balls, that lad.

ROSEBERG

How do you mean?

BOB

Well last month I was told by Skelton to confiscate any footballs I found. Had too many windows smashed. Chris Newman knocked one onto the old roofing.

ROSEBERG

Did you get rid of it?

BOB

No, the cheeky little bastard went up there himself. That roof's full of Asbestos. When I caught him I tried to take him to Skeltons office.

Slatford cant help but like Chris's spirit.

BOB (CONT'D)

Said I was a kiddy fiddler.

Slatford's amused.

SLATFORD

Are you?

Roseberg winces at Slatfords comment.

BOB

What?

SLATFORD

A kiddy fiddler?

BOB

You Fucking me?

SLATFORD

You got previous.

BOB

Hold on that was years ago, fuck all to do with this...

Bobs gives Slatford an evil stare.

ROSEBERG

Which other teachers tend to stay late with you?

BOB

Varies really, the main ones are Mrs Craven and Mr Walker.

SLATFORD

Do you get on with them?

BOB

Fine. Good teachers, especially putting up with this lot.

Just then Roseberg's phone rings, she answers.

ROSEBERG
(in phone)
Ok, we'll be there in twenty.

Roseberg whispers into Slatfords ear.

SLATFORD
Think about the Thursday night, if
you remember anything let me know.

He hands Bob a card.

Slatford and Roseberg walk away, Bob continues working on the fence.

BOB
(to himself)
Wanker.

EXT. SCHOOL CAR PARK - LATE AFTERNOON

Its late in the day, a few cars are still in the car park. Robert walks out of the school, briefcase in hand, whistling as he reaches his car.

He gets in, about to start the engine when there's a sudden KNOCK on the window.

Holly stands at the side of the car.

Robert winds down his window, Holly looks worried.

ROBERT
Holly, what are you doing still at school?

HOLLY
I need to speak to you?

ROBERT
What are you on about, I'm about to go home?

HOLLY
Chris has been saying things about you.

ROBERT
What kind of things?

HOLLY
He thinks you had something to do with Amy.

ROBERT
That kid's delusional. I've been questioned by the police, I've done nothing wrong.

HOLLY
I need to show you something?

ROBERT
What?

HOLLY
I cant tell you, I need to show you.

Roberts confused.

HOLLY (CONT'D)
It wont take long to get there.

ROBERT
I'm not going anywhere. Now go home before I call your parents.

HOLLY
Its to do with Amy.

ROBERT
(concerned)
What is it?

Holly looks at him silently.

ROBERT (CONT'D)
Why cant you tell me?

HOLLY
Can I take you or not?

ROBERT
Get in. This better not be something stupid.

Holly gets in the car.

ROBERT (CONT'D)
Why haven't you told the police?

HOLLY
I cant, you'll understand when we get there.

Robert starts the car.

ROBERT
I'm not happy about this Holly.

He drives off, no idea where.

INT. OLD PLANT ROOM - LATE AFTERNOON

The dark and squalid room.

We can see a shadow lying in the corner of the room.

We get closer to reveal a young schoolgirl in the fetal position lying under an old blanket, she quietly sobs.

A chain is locked around her ankle, the other end around a metal pillar.

The sound of a rusty old pipe dripping water, catches her attention.

DRIP, DRIP, DRIP.

The girl starts to sit up, her white school shirt now a dirty grey, her hair straggled. We don't see her face.

She reaches out to the drops of water with her hand.

EXT - COUNTRY ROAD BY LANDING FARM - LATE AFTERNOON

Slatford and Roseberg are driving along a country road, up ahead a couple of police cars are diverting traffic. As their car rolls up they are greeted by an old colleague of Slatfords. TIM KALN (55) obese, waddles as he walks.

TIM

Slatford you old bastard.

Tim shakes Slatfords hand energetically.

SLATFORD

See you beat anorexia then.

They laugh, Roseberg doesn't.

TIM

Cant believe you're still taking this Shit.

SLATFORD

Its been a while.

TIM

It has, it has. Dare I ask how Joanne is?

SLATFORD

She left me, hates my Fucking guts.

Tim laughs, looks at Roseberg.

TIM

Whose this?

SLATFORD

Rosie.

ROSEBERG

Roseberg!

SLATFORD

What we got Tim?

Tim nods Slatford and Roseberg over.

TIM

I had a feeling it might be to do with your girl. We haven't had anything here for a while so when this cropped up, seemed strange.

They walk into a farmers field, POLICE TAPE marks off an area by a some trees that lead into woodland. One specific tree stands out, two forensic officers in whites stand by it.

Slatford gets closer, he notices a school jumper hanging from a branch. He uses his pen to look underneath it revealing Daytons school emblem.

Then he see's a dark stain, he's sure its blood.

SLATFORD

When did you find it?

TIM

The farmer said 2pm this afternoon, he was walking his dog.

SLATFORD

Forensic's?

TIM

They took a sample, should get it through in the morning.

Slatford's curious.

ROSEBERG

What you thinking?

SLATFORD

It just seems strange.

TIM

What do you want me to do?

SLATFORD

Tape off the whole field, chances are whoever left it came through here. Fingertip it. If it Amys blood the Shit's gonna hit the fan. Whose forensics?

TIM

Tommy Rice.

SLATFORD

Well that's Fucking great. Phone him.

Tim rings his mobile.

ROSEBERG

Whose Tommy Rice?

SLATFORD

Use to work with him, slept with his wife.

Roseberg looks at him with disgust.

SLATFORD (CONT'D)

(unapologetic)

What?

TIM

(into phone)

Hi Tom, I need the latest...I know but we need.....

Slatford snatches the phone of him.

SLATFORD

(into phone)

Tommy you old fucker its Slatford.....No you Fuck yourself, I need those results tonight.....I do understand but its a thirteen year old girl.....Good.....Cheers.

Slatford throws the phone at Tim.

SLATFORD (CONT'D)

(to Tim)

They'll be ready tonight.

Tim shakes his head amazed.

SLATFORD (CONT'D)

Lets get the lights in, it'll be dark in a few hours.

(to Roseberg))

Get the team over here as soon as we know. If it is Amy, we need to be on it.

(to Tim)

Coffee or Vodka?

TIM

We don't drink on duty here.

SLATFORD
What Coffee or Vodka?

Slatford walks off briskly. Tim looks at Roseberg.

TIM
Yeah...he's always been the same.

INT. ROBERT'S CAR - LATE AFTERNOON

Robert and Holly are driving along a road sheltered by daunting trees either side.

ROBERT
This is getting ridiculous. Unless you tell me whats going on I'm heading back.

Holly points to a layby next to some trees.

HOLLY
Wait...just there.

Robert reluctantly pulls over, It's desolate.

EXT - MONKS HEATH WOODLAND - LATE AFTERNOON

They both get out of the car, the woodland looks dense and ENDLESS.

Holly HURRIEDLY walks into the tree-line before Robert can complain.

HOLLY
Come on.

Robert steps into the woodland behind her.

They walk and walk, Holly hastily ahead, Robert trying to keep up, he shouts in frustration.

ROBERT
Holly! I've had enough now.

HOLLY
We're nearly there.

WALKING, WONDERING, its bitterly quiet.

Robert loses Holly as he comes to a clearing.

ROBERT
Holly!

He looks all around, she's nowhere to be seen.

Hiding behind a tree stands Chris, a branch in his hand. The swing position ready, he's struggling to find the courage.

ROBERT (CONT'D)
Holly! This is stupid, I'm going to
the police!

Chris stands there WILLING his arm to swing, its no good.
As he drops the branch, Robert turns, see's him.

ROBERT (CONT'D)
Chris Newman! What the hell?

Chris SNAPS, he runs full flight into Roberts stomach, it takes him by surprise, they both lose their footing.

They roll around in the dirt, man against child, an easy win for Robert, he pins Chris to the floor and stumbles up.

ROBERT (CONT'D)
Jesus Christ.

Will comes running out from behind another tree.

WILL
Aaaarrrggggg!

He runs at Robert but its futile...as he gets pushed to the ground.

ROBERT
(shocked)
What's happening...?

From behind Holly jumps onto Roberts back, her arms TIGHTLY round his neck. He tries to grab her.

Chris and Will jump up, Robert releases a FEROCIOUS SLAP that sends Will flying.

Robert manages to get hold of Holly, he throws her over his shoulder and into Chris.

He gasps for air, trying to process...he hears something from behind.

As Robert turns round, SAM UNLEASHES a punch to Roberts chin, its takes him by surprise.

Robert sways...then drops to the floor unconscious.

We scan down to Sam's hand, a silver knuckle duster wraps his fist. Chris, Holly and Will look on in shock.

SAM
What? Its not mine, its my
brothers!

INT. ROBERT'S CAR - MONKS HEATH WOODLAND - LAYBY - LATE AFTERNOON

Will and Chris sit in Roberts abandoned car, Will is putting the keys into the ignition, he doesn't look confident.

CHRIS
What's the matter?

WILL
Nothing.

CHRIS
You said you could drive?

WILL
It's not Automatic.

Will turns the ignition, revs SCREAM from the engine.

CHRIS
Jesus!

WILL
Sorry.

Will looks at the pedals unsure, he presses the clutch in and pushes the gear stick into first, it makes a CRUNCHING sound.

He takes his foot off the clutch, the cars VICIOUSLY pelts forward over the embankment.

BAANNNGGG!! The car comes to a sudden stop.

The boys sit startled, they turn to the rear windscreen, the BOOT DOOR IS OPEN?

They both get out, nervously they walk to the back of the car.

They reach the boot together, they look in...

The boot's empty.

CHRIS
Was that just me?

WILL
We're just being stupid.

CHRIS
Wait...don't you see?

Will looks blank.

CHRIS (CONT'D)
Its immaculate...Who's boot is that clean?

INT. AMY'S BEDROOM - EARLY DUSK

Ray walks into Amys bedroom, his oxygen tank follows him like a lost puppy.

His breathing is HARSH, the stress making him unwell. He looks at Amy's posters - the latest band, the Hollywood hearthrob.

He puts his hand on her desk, little toy keyrings, a photo of her and Chris, some braclets she made, heartbreaking reminders. He picks up her favourite teddy, its dressed like a punk rocker, he lets out a tiny smile.

With one hand holding the teddy he puts the other on her pillow, he feels it gently and closes his eyes.

Lying down onto the bed, he places his head on the pillow, he can smell her, its as if she's there.

PUMP, PUMP, PUMP, the sound of the oxygen tank illuminates the silence.

INT. HIDDEN BUNKER - EARLY DUSK

An underground World War One BUNKER, lit by old fashioned light bulbs and electric's. Ply board walls, wooden supports - old sand bags line the sides. Its DIRTY AND DUSTY, shelves contain reminiscence of the war, rusty tins, magazines. At one end of the bunker is a table covered in modern day junk food, crisps, cans of fizzy drink, also Roberts SMASHED cell phone. At the other end of the bunker lies Robert Walker.

On each of Roberts wrists are CHAINS, the other end of the chains are padlocked either side of him round two large joists.

Chris, Will, Sam and Holly stand in front of him worried, they watch intensely as he gradually wakes.

Robert touches the large swelling on his jaw, the memories along with the pain come SEARING back. He looks down at his designer suit splattered with blood and dirt.

His eyes OPEN WIDER.

REALISING - he scrambles up, see's Chris, runs towards him.

CLINK!!!

The chains on both wrist go taught, inches before he gets to Chris.

ROBERT
Get these off me NOW!!

Robert leaps toward Chris again...CLINK!

He pulls at the chains with all his strength.

ROBERT (CONT'D)
Get me out of these FUCKING
chains!!!

CHRIS
You're not going anywhere.

Robert nostrils flair, his eyes wild.

ROBERT
Chris Newman your in deep Shit, and
the rest of you. Now get these off!

CHRIS
I know you had something to do with
Amy. Until you tell us, you stay
here.

ROBERT
Are you mad! I've got nothing to do
with that. This is insane. Let me
go!

CHRIS
No!

ROBERT
Your all in big trouble for this. I
don't know what you're thinking. I
had nothing to do with Amy!

SAM
All you need to do is tell us the
truth Mr Walker.

ROBERT
Holly Kitson, do you know what this
will do to your parents, do you?
And Sam, what do you think your
brother will....

Chris throws a blanket at Robert, Sam throws a bottle of
water to the ground.

CHRIS
There's a blanket and some water.
We'll be back in the morning.

ROBERT
You can't just leave me. Where is
this?

CHRIS
Its an old war bunker, no one knows
about it, you'll be fine.

The kids start to walk off.

ROBERT
Where are you going?

Robert pulls as hard as he can on both chains...CLINK, CLINK!

Its no good.

ROBERT (CONT'D)
HELP! HELP ME! ANYONE! I'M TRAPPED!

As they all reach the wooden steps that lead out.

CHRIS
It pointless shouting, no one will
hear you.

His cries start to fade as the kids leave, they close the large metal trap door which sits on the floor of the woodland. They cover it with branches and grass - camouflage.

INT - POLICE CANTEEN - NIGHT

Slatford, Roseberg and Tim sit at a canteen table drinking coffee. Tim is also eating a large burger, he snorts as he eats, bits of ketchup stick to his face.

SLATFORD
You enjoying that.

TIM
(through mouthfuls)
Gotta eat.

Roseberg looks on disgusted.

TIM (CONT'D)
I heard about that sick bastard
Jeff Brown, he got off lightly.

SLATFORD
Very.

TIM
Struggled for evidence, didn't you?

SLATFORD
For something concrete.

TIM
Lucky he blew his brains out then.

They all smile cautiously.

ROSEBERG
 (to Tim)
 So when did you two first work
 together?

Just then Tim's phone rings, he listens, its short and sweet.

TIM
 (on phone)
 Ok thanks Tommy.

He hangs up, a seriousness covers his face.

TIM (CONT'D)
 Its her.

SLATFORD
 Knew it. Fucking knew it.

They all rise from the table quickly.

SLATFORD (CONT'D)
 (to Roseberg)
 Phone the office NOW!

EXT. ROAD LEADING TO MONKS HEATH WOODLAND - MORNING

- ON SCREEN - *"The Third Day"*

Chris, Holly, Will and Sam are all on their bikes, they cruise around the sweeping turns. The morning sun creeps through, throwing beautiful rays of sunlight onto the road.

They come to an embankment by the side of Monks Heath Woodland and take their bikes into the vast landscape of trees.

EXT. MONKS HEATH WOODLAND - MORNING

They cover their bikes with leaves and branches for camouflage.

They start to walk to the bunker, things seem sombre.

WILL
 Do you think he'll be alright?

Chris doesn't respond.

HOLLY
 Cause he'll be alright, its just
 one night.

WILL
 He's chained up.

Chris and Sam carry on walking through determined, focused.

HOLLY
We gave him water, he'll be fine.

WILL
But what if...

Chris turns round abruptly to Will.

CHRIS
Do you want to find Amy or not?

Will looks down, Chris pushes his head back up to read his lips.

CHRIS (CONT'D)
Stop thinking about him and think about her.

Chris looks at Holly and Sam.

CHRIS (CONT'D)
We agreed together. We've got a few days, that's all. Then...she could be dead.

He confidently strides on.

INT. HIDDEN BUNKER - MORNING

Robert lies crunched up, an old blanket covering him, a bottle of water lying beside his legs. He hears footsteps as he lifts his head, dirt sticks to his face, his cheek BADLY SWOLLEN.

He raises himself into the seated position pulling the chains, hoping it was all a dream.

It wasn't.

Holly, Sam and Will go to the table at the other end of the bunker. They unload the essentials, a pack of cards, cans of Red Bull, biscuits and crisps. Will pulls out an old cricket bat.

SAM
What's that?

WILL
Thought I'd bring it, just in case.

HOLLY
Don't be stupid, Sam did enough damage.

Will looks sheepish.

Chris walks straight up to Robert, he wants answers.

CHRIS
Have you thought about telling us
yet?

ROBERT
(croaky voice)
Chris, what are you thinking?

He takes a swig of water to clear his throat.

ROBERT (CONT'D)
You cant just leave me here, I
could die.

CHRIS
You wont die.

ROBERT
I had NOTHING to do with Amy. She
was a lovely girl...I'm as worried
as you.

CHRIS
I saw you arguing, you were
shouting at her.

ROBERT
She had a crush on me, I was just
putting a stop to it, that's all.

CHRIS
That's a lie, she never said
anything to me about...

ROBERT
I know you don't want to believe
it, but she was inappropriate. I
know I wasn't professional and yes
I lost my temper, but I didn't want
it to escalate.

CHRIS
Escalate?

ROBERT
I'm a teacher, I have to be
careful. It only takes her to run
to Mr Skelton and say I touched
her.

CHRIS
She wouldn't do that.

ROBERT

I'm not saying she would...but I couldn't take that chance, I had to stop it.

CHRIS

You're lying.

Robert grabs his head in frustration.

ROBERT

My wife is going to report this. Then what do you think will happen?

CHRIS

I don't think you'll be a priority to the police, do you?

ROBERT

You cant just kidnap someone, do you know how serious this is?

CHRIS

When you're ready to tell us something, let us know.

Chris walks off towards the group.

ROBERT

I'm not spending another night here. You lot are in BIG TROUBLE!

Chris turns back to Robert.

CHRIS

If you keep shouting we'll leave.

Robert stands up, his body feels sore, he throws the bottle of water.

ROBERT

Motherfuckers...

INT. AMY'S HOUSE - LOUNGE - NIGHT

Roseberg sits across from Ray, Slatford stands by a bookcase looking at photos of Ray when he was young and fit, not the obscurity of the man he is now.

Ray looks bewildered.

RAY

What do you mean?

ROSEBERG

Its her school jumper, that's all we know at the minute.

RAY

How do you know its Amy's?

Roseberg skirts around the truth.

ROSEBERG

I don't want you to be alarmed...
sometimes these things...

RAY

What is it?

ROSEBERG

Its just...

Slatford interrupts, Roseberg wish washy approach PISSES him off at times.

SLATFORD

Her blood is on the jumper.

Ray oxygen tank does the talking, WHEEZING in and out faster.

SLATFORD (CONT'D)

We did the test last night, its
Amys DNA.

RAY

She's dead isn't she?

SLATFORD

We don't know yet.

ROSEBERG

It doesn't mean shes dead, its not
a lot of blood.

RAY

Its not good though is it?

SLATFORD

No, its not the best news.

Slatfords lack of tact is annoying Roseberg.

ROSEBERG

If it gives us clues which are
vital to finding Amy...

RAY

Where did you find it?

SLATFORD

We found it at near a Farm by
Berwick, about fifty minutes from
here. Have you ever heard of it?

RAY

I know where it is...but wouldn't have a clue why Amy would be there.

ROSEBERG

We know your worried but it doesn't mean a thing until we investigate further. I still think we'll find her.

RAY

(to Slatford)

And what about you?

Ray wants an honest answer, Slatford can feel Rosebergs eyes piercing into him.

SLATFORD

Are you absolutely sure you cant think of a reason for Amy to be in Berwick?

RAY

Nothing.

Slatford starts to walk out.

ROSEBERG

As soon as we get anymore information, we'll let you know.

Roseberg gently touches Rays arm.

ROSEBERG (CONT'D)

Take care Mr Adams, stay strong.

EXT. OUTSIDE AMY'S HOUSE - DAY

Slatford and Roseberg walk towards the car. Roseberg grabs Slatfords arm.

ROSEBERG

What the Frig is wrong with you?

He pulls his arm away.

ROSEBERG (CONT'D)

You can see the mans desperate, have you got an ounce of sympathy?

SLATFORD

Sympathy? We could be going back to tell him shes dead. Is it a good idea to give him hope?

ROSEBERG

Sometimes...yes. When the bad news comes, if it does, we'll deal with it then. He doesn't have to feel like crap now.

SLATFORD

I get the job done and I will do everything to find her, not because I feel sorry for him but because its my Fucking job.

Slatford storms off round to the other side of the car.

SLATFORD (CONT'D)

And Rosie, if you want to swear...swear.

ROSEBERG

Stop calling me FUCKING Rosie!

Slatford gets in the car and slams the door.

INT. HIDDEN BUNKER - DAY

Will throws a bag containing food at Robert. Chris, Holly and Sam are playing cards in the Den. Robert hurriedly opens the bag and starts to ram down the burger and fries, as he eats the pain from his fractured jaw makes it torture.

Will looks on worriedly.

WILL

You ok Mr Walker?

ROBERT

(through mouthfuls of
burger)
What do you think?

WILL

You just need to tell us the truth.

Robert knows Will's vulnerable.

ROBERT

Will, do you really think I had anything to do with Amy?

Will shrugs his shoulders.

ROBERT (CONT'D)

I know this wasn't your idea.

WILL

I'm sorry but until you tell us...

ROBERT

The police have spoken to me. Is Chris smarter than them? Let me go.

WILL

I cant.

ROBERT

I promise if you let me go I'll tell the police you helped me.

Chris, Sam, and Holly sit at the table across from where Robert is chained, they can see Will and Robert talking but cant hear the conversation. Sam is holding a PENKNIFE and cutting an arrow into the end of a long stick, he's proud at how sharp the spear is becoming.

CHRIS

(to Sam)

What are you doing?

SAM

Making a spear.

CHRIS

We're not on a survival program.

Holly smiles.

SAM

(proud)

Feel how sharp it is.

CHRIS

Put that knife away.

Sam reluctantly puts the knife in his jacket pocket.

HOLLY

Do you think he'll talk today?

CHRIS

I don't know, I know he feels rough. Maybe one more night.

HOLLY

I'm on edge every-night.

CHRIS

I spoke to him this morning, he said to me "she WAS a lovely girl". He used past tense...

HOLLY

That doesn't mean anything, he just isn't thinking...

CHRIS
He's an English teacher.

SAM
He's right Hol, I'm worried too.
We've got to remember this is about
finding Amy.

CHRIS
We've got a plan.

JUST THEN A SCREAM.

Robert has managed to grab hold of Will. Chris, Sam and Holly immediately run over.

Will is screaming as Robert holds him tightly, Chris and Sam grab Will's legs, they start a tug-of-war.

CHRIS (CONT'D)
LET HIM GO!

WILL
Aaarrrrgghh!

They push and pull, Will flails around, one of his legs becomes free and kicks Sam in the mouth. It startles him as his Penknife slips out of his pocket.

SAM
CHRIST WILL!

Blood runs from Sam's mouth as he tries again, grabbing one of Will's arms. Holly tries to grab the other leg but it's impossible.

SAM (CONT'D)
(threatening Robert)
Do you want me to get the knuckle
duster!

Robert looks at Sam.

The THREAT works, Robert slowly lets go.

Will starts to calm down as Chris pulls him away.

SAM (CONT'D)
(seething)
WHAT were you doing!

WILL
I didn't think I was that close.

SAM
Didn't THINK! He could have killed
Amy and you didn't think.

Chris steps in-between Will and Sam.

CHRIS
Enough!

SAM
(to Chris)
You shouldn't have brought him.

Sam storms off, Holly helps Will over to the table.

Robert looks up at a concerned Chris.

CHRIS
(threatening)
If you'd have hurt him.

ROBERT
I wouldn't have hurt him.

CHRIS
It didn't look like that.

ROBERT
I just want to go home.

CHRIS
Then tell me...

Robert walks forward.

ROBERT
What do you want, me to lie to you,
is that it? Say yes I know where
Amy is? I can't tell you something
I don't know!

CHRIS
You're lying.

ROBERT
(pacing left and right)
You just wont let it go. Where do
you think this will end?

CHRIS
I know you're lying.

ROBERT
Listen, just listen Chris...what if
your wrong? Your not a stupid kid,
think straight. You have a chance
of letting me go...

CHRIS
Its gone to far.

ROBERT
You cant leave me here another
night...

Chris starts to walk over to the others.

ROBERT (CONT'D)
(pointing at Chris)
You're Fucking joking, you cant be
SERIOUS!

Chris ignores Roberts pleas.

CUT TO:

EXT. LANDING FARM - DUSK

Darkness is slowly falling, everything around is sombre.

A large row of policemen in luminous jackets walk slowly forward over a vast field, searching for any evidence they can find.

Slatford sits on a old bench smoking, he looks out to them, waiting for something, ANYTHING.

CUT TO:

INT. ROBERTS HOME - LIVING ROOM - DUSK

We scan around Roberts living room.

Photos of Jane, Robert and Max laughing on holiday, a photo of their wedding day, HAPPY, UNFORGETTABLE times.

Jane sits on the sofa with Max fast asleep next to her, the lights from the TV flicker onto her worried face.

She gets up and goes to the kitchen, gets a bottle of wine. She goes to a draw and opens it - an ORANGE gardening glove and corkscrew sit in there. She takes the corkscrew and closes the draw.

CUT TO:

EXT - PARKLAND - BENCH - DUSK

Will sits with Holly on the bench where Amy and Chris were days earlier. Sam paces up and down...

...all are WORRIED SICK.

CUT TO:

INT. CHRIS'S HOUSE - LOUNGE - DUSK

Pam sits on the sofa in a drunken sleep. A cigarette burns quietly in her tar stained hand, the embers so long its about to fall off.

Chris attentively takes the cigarette then gently lays her down on the sofa, he covers her with a blanket, careful not to wake her.

Upset he sits opposite, looking at her lovingly, questioning his actions.

He misses Amy, he's scared shes dead, he's scared his mum is dying.

CUT TO:

INT. HIDDEN BUNKER - DUSK

Robert sits with his back against the wooden wall, the filthy blanket lies across his legs trying to keep the cold out. He sits, SHAKING, SCARED, SOBBING, a desperate state.

He looks out into the blind darkness, he pulls the blanket closer.

CUT TO:

INT. AMY'S HOUSE - KITCHEN - NIGHT

We enter Amys kitchen, its completely silent apart from the relentless WHEEZING of Rays oxygen tank. Wheezing... BREATHING.

Ray sits at his kitchen table with a half full bottle of whiskey. A photo of Amy sits proudly in front of him, a fun picture of her on the beach, his favourite.

He places his fingers onto the photo, REMEMBERS.

His Lungs feels different today, he feels drained, SUFFOCATED, helpless.

He takes a large swig of whiskey, then picks up the photo as he walks over to the sink. He looks into the bright steel, searching for answers...

He turns the tap on and washes his face, the cold water makes him feel alive for a second.

He looks at the oxygen bottle, his NEMESIS and his SAVIOUR. He feels a sharp pain in his lungs, unbearable.

He looks over to the phone, he need to reach it quickly. His eyes widen as he reaches for it.

As we pull away from the kitchen, the WHEEZING of the oxygen pump begins to SLOW.

We hear a stumble and then SMASH, the photo of Amy hits the floor.

FADE TO BLACK.

FADE IN:

EXT. AMY'S FRONT PORCH - NIGHT

Its the dead of night, everyone's asleep. From afar we see the reflection of blue flashing lights in the sky, an ambulance sit outside Amys house.

The ambulance men wheel Ray out on a stretcher. Roseberg and Slatford walk behind.

SLATFORD

What the Fuck is going on round here?

Roseberg shakes her head.

SLATFORD (CONT'D)

Shes still alive, I know it. Have you heard anything on Walker?

ROSEBERG

I've just got confirmation that his car showed up leaving the village around 6pm. We know the issues him and his wife were having...

SLATFORD

I don't like it, we need to find him.

ROSEBERG

Nothing else at the minute, like he disappeared.

SLATFORD

As if we haven't got enough shit.

ROSEBERG

Back to the school tomorrow?

SLATFORD

No we need to focus on Landing Farm. I want to go and see that kid Chris first.

ROSEBERG

What's you're thinking?

SLATFORD
He knows something.

EXT. CHRIS'S HOUSE - FRONT DOOR - MORNING

- ON SCREEN - *"The Fourth Day"*

Sunrise. Birds are singing, dew lies on the lawns, a silence fills the street.

Slatford and Roseberg stand at the front door of Chris's house. Slatford knock's loudly, he doesn't do quiet, KNOCK, KNOCK! There's no answer.

Slatford moves side to side, impatient, KNOCK, KNOCK!

ROSEBERG
Its early, give them chance.

Pam wearily opens the door, waken in her drunken slumber, still wearing her clothes from the night before.

PAM
(gruff voice)
Yes?

SLATFORD
Is Chris in?

Pam looks confused at the two officers on her doorstep.

SLATFORD (CONT'D)
Sorry, I'm DS Slatford working on the Amy Adams case.

He doesn't introduce Roseberg, he doesn't have time.

SLATFORD (CONT'D)
Did Chris mention me?

PAM
Yes, he said you were an Arsehole.

Roseberg smiles.

SLATFORD
Is he in?

PAM
He shot off about half an hour ago, he heard about Ray...its just terrible.

SLATFORD
Any idea where he went?

PAM

He didn't say, he was upset.

ROSEBERG

We can understand that, how has he been?

PAM

Don't really see him that much.

SLATFORD

Can you tell him I want to see him.

PAM

Yes I will.

SLATFORD

Tell him to come to the station.

He starts to walk off.

SLATFORD (CONT'D)

(shouts back)

The Arsehole wants to see him!

EXT. MONKS HEATH WOODLAND - MORNING

Arriving in a hurry Chris throws his BMX into the bushes, he marches speedily through the woodland towards the bunker.

Anger fills his face, tears stream down his cheeks, RELENTLESS.

INT. HIDDEN BUNKER - MORNING

Chris walks down the wooden stairs quickly, see's the cricket bat by the table, picks it up, it feels good in his hand.

Robert lies covered by the old blanket still asleep. Chris walks over to him, Robert doesn't even hear him coming.

WHOOSH, THUD!

Chris brings the bat down with all his might onto Roberts side, Roberts startled, WINDED AND WOKEN.

Robert tries to defend himself with his arm as Chris brings down another blow.

WHOOSH!

It hits Roberts arm with FEROCITY, he feels the bone in his arm crack.

ROBERT

AAARRrggh....STOP!!

CHRIS
You BASTARD!

Robert kneels up in pain, waiving his arms at Chris to stop.

ROBERT
Wait, what's wrong!

CHRIS
Tell me what you did...tell me!

ROBERT
I swear...you're wrong!

Its not what Chris wants to hear, he swings the bat round towards Roberts head. With a SICKENING THUD it connects, he instantly drops.

Robert lies there VULNERABLE, Chris focuses on Roberts head. He raises the Cricket bat, ready to crush Roberts skull.

Beat

Chris hesitates...slowly he lowers the bat.

INT. ROBERT'S HOME - LIVING ROOM - DAY

Slatford and Roseberg are sitting across from Jane Walker, shes visibly upset, Roseberg is trying to be delicate, Slatford just wants answers.

ROSEBERG
How have you been?

JANE
I just want to know where Robert is?

ROSEBERG
We know you're worried but our main concern is finding Amy.

JANE
So whats that got to do with Robert?

ROSEBERG
We're not sure at the moment but its strange how he's disappeared.

JANE
What are you saying?

SLATFORD
Did Robert ever talk to you about Amy?

JANE

Never. Roberts the most loving father and caring person. I've got his 3 year old son asking about him everynight...do you think that's fun?

SLATFORD

That's not technically Roberts son...is it?

Janes stands up, points to the door.

JANE

Get out!

Slatford tries to placate her.

SLATFORD

Calm down.

JANE

(fuming)

What has that to do with this!

SLATFORD

Sit down.

JANE

Do you know...

SLATFORD

(forcibly)

SIT DOWN!

ROSEBERG

Please Jane.

Jane takes a deep breath, reluctantly sits down.

SLATFORD

Do you think Robert's changed after the DNA results?

JANE

Of course he did, he was gutted. But he loves Max and we both said regardless we would carry on. He wants to be the father he never had.

ROSEBERG

How'd you mean?

JANE

He doesn't talk about it but I think he had it rough.

SLATFORD

Do you think he could be having an affair?

JANE

What with a schoolgirl!
(to Roseberg)
Is he always this subtle?

ROSEBERG

Always.

JANE

There were no signs.

SLATFORD

No problems with your sex life?

Jane gives Slatford an evil stare.

SLATFORD (CONT'D)

The last movement on his mobile was out of town towards Monks Heath Friday around five. Any ideas why?

JANE

No, we went there years ago for a walk in the woodland but nothing else.

SLATFORD

If you get any...any contact, let us know.

JANE

Are we done...because id like you to get out.

INT - SLATFORD'S CAR - DAY

Slatford and Roseberg sit there for a moment, pondering the conversation with Jane.

ROSEBERG

What you thinking?

SLATFORD

It tough for her.

ROSEBERG

You're telling me you actual care?

SLATFORD

We all make mistakes.

Slatford pulls out the small POLICE LEGO-MAN and shows it Roseberg.

SLATFORD (CONT'D)

The Billy Kaymer case, his mum gave me this.

ROSEBERG

That wasn't your fault.

SLATFORD

I know, that's why I keep this.

ROSEBERG

We cant always get it right. Maybe its not a good thing keeping a reminder.

SLATFORD

Most people get to forget their mistakes, poor bitch has got to live with hers for the rest of her life.

Roseberg cant believe it, Slatford showed some empathy.

Slatfords phone rings.

SLATFORD (CONT'D)

(into phone)

Yep.....shit....when?....ok

He hangs up, he looks concerned.

ROSEBERG

What's wrong.

SLATFORD

Another girls gone missing.

INT. HIDDEN BUNKER - DAY

Chris sits on a chair across from Robert who has now recovered. Four days of stubble and dried blood surrounds Roberts usually well groomed face, now a beaten mess.

CHRIS

Amy's dad got taken into hospital last night.

ROBERT

Is that what that was all about?

CHRIS

She's the only thing keeping him going.

ROBERT

I'm sorry.

Beat

ROBERT (CONT'D)
 (questioning his sanity)
 Where are we...what day is it now?

CHRIS
 It's Sunday, Amy went missing
 Thursday.

Beat

ROBERT
 What a mess.

He wipes away some fresh blood from his mouth.

CHRIS
 Sorry I hit you.

ROBERT
 My wife Jane, she'll be worried
 sick.

CHRIS
 How long have you been married?

ROBERT
 Four years now, we were going out
 for a long time before that. We
 just clicked. Its surprising, you
 don't really know someone, not
 properly, until you've been with
 them for years. If we were to break
 up now...we'd be throwing it all
 away.

CHRIS
 How do you mean?

ROBERT
 I nearly left her.

CHRIS
 Why?

ROBERT
 We've got a son Max, he's
 everything to me.
 (deep in thought)
 Facit me sentire, vivere!

Chris looks confused.

ROBERT (CONT'D)
 "He makes me feel alive"...its
 Latin. A couple of months back my
 wife had a breakdown.
 (MORE)

ROBERT (CONT'D)

We went counselling, she told me three years ago, she'd slept with someone.

CHRIS

That sucks.

Robert starts to get upset.

ROBERT

(crying)

I found out Max wasn't my Son...one mistake.

CHRIS

We all make em.

ROBERT

Maybe this is why I'm here...God punishing me for questioning my love for Max.

Chris feels his pain.

CHRIS

My mum...she's a drinker. She drinks a lot since my dad died. I feel like there's nothing I can do and I don't have anyone to tell. Shes killing herself. I hate it because shes one of the most caring, loving people on the planet. People judge, they don't understand.

ROBERT

Must be hard.

CHRIS

I deal with it, I have for a long time. I stay positive.

(upset)

Its just hard.

Beat

ROBERT

We're not so different are we Chris? Both hurt by the people we love.

INT. POLICE STATION - DAY

Slatford stands in front of the CRIME BOARD for Amy, he's addressing the investigating team on progress.

SLATFORD

(addressing everyone)

Listen people, time is seriously running out and now we have TWO missing girls, this is serious. We have Thompson looking into Georgina Grants disappearance, we still don't know if its related to Amy.

ROSEBERG

We've visited Jane Walker this morning and still no Robert. We've checked his phone and it last pinged going out of town, now its dead.

SLATFORD

Craig and Wilks how did the school end up?

WILKS

We've gone through everyone. Interviews, previous, the lot. There's no serious previous apart from Bob Maynard and Steve Skelton.

SLATFORD

What the head?

WILKS

Yep

SLATFORD

That's news to me. What for?

WILKS

Fifteen years ago, beat up a guy real bad who had an affair with his wife.

SLATFORD

Look into that, also check out any casuals that worked there in the last three months. Mark how's CCTV?

MARK

Nothing at the minute, we got a few of Roberts car heading towards Monks Heath but that's it, still none of Amy.

SLATFORD

This is a Fucking nightmare, can anyone FIND ME SOMETHING! Thompson I want to know everything on Georgina.

(MORE)

SLATFORD (CONT'D)
 And where the Fuck is this teacher?
 I want something...TODAY!

Everyone in the office dissipates, tries to look busy.

Slatfords rubs his eyes, he's exhausted.

ROSEBERG
 Go home, get some sleep.

SLATFORD
 Keep an eye on things. Hear
 anything, phone me straight away.

INT. HIDDEN BUNKER - DUSK

Chris and Robert conversation turns to the forthcoming night.

ROBERT
 Please tell me your not going to
 leave me for another night?

Chris gets up, looks at the half filled bottle of water.

CHRIS
 You have enough water for tonight.

ROBERT
 This...

Roberts throws the bottle.

ROBERT (CONT'D)
 Chris please I'm begging you.

Robert stands up, he's panicking about another night.

CHRIS
 Then tell me the truth.

ROBERT
 Where do you see this ending?

CHRIS
 I don't know.

ROBERT
 Just say...just say you were right
 and I had done something to Amy,
 locked her up somewhere, without
 food or water. She'd be dead by
 now, right?

CHRIS
 That's why I'm praying every night
 that she's still alive.

Chris starts to walk away.

ROBERT
You know this is wrong. I swear if
you let me go, I wont say a thing.

CHRIS
We both know that's not going to
happen.

Chris walks off, Robert walks after him forgetting the
chains. CHINK!

ROBERT
Fuck!

He yanks them hard against his wrists. CHINK!

ROBERT (CONT'D)
Where's it end Chris! WHERE!

Chris walks up the steps and closes the trap door, darkness
surrounds Robert.

INT. SLATFORD'S FLAT - NIGHT

Slatford sits in a large armchair in his small dingy flat.
Clothes and empty take-away meals litter the lounge. The
decors worn, its apparent he only uses the flat to eat
(occasionally) and sleep in.

He looks at a couple of photos on a nearby table, wife, kids,
- we're not sure.

He takes a large swig of dark RUM, the half empty bottle sits
on the floor next to the last empty one. The warm spirit hits
the spot, he likes the vicious bite.

His mind whirls over the case, he's frustrated and desperate.
He knows he wont sleep properly until its solved, he takes
another large swig.

SLATFORD
Christ...

He pulls out the small POLICE LEGO-MAN, stands it on the
table.

He doesn't want to see a young kids dead body, he's seen it
before, it still haunts him.

SLATFORD (CONT'D)
What's happening?

He closes his eyes and falls asleep, glass still in hand.

EXT. CHRIS'S HOUSE - PORCH - NIGHT

Chris rides toward home, he can see his mum trying to get in the front door. She's drunk, mumbling and crying to herself.

PAM
(to herself)
Why did you leave me?

Chris takes the keys and helps her in.

CHRIS
Its ok mum, come on.

INT. CHRIS'S HOUSE - LOUNGE - NIGHT

Chris leads his mum into the house like the DEPENDANT CRUTCH he's become.

CHRIS
Its ok, I promise.

He leads her to the settee.

Chris badly wants to tell her about Robert.

PAM
Son, you know I love you. But why did he leave me?

CHRIS
He didn't just leave you mum, he left me too. He's dead, there's nothing we can do.

Pam drunkenly looks at the unlit fireplace, a drunken daze.

CHRIS (CONT'D)
I've done something bad mum, really bad.

PAM
What?

CHRIS
I cant tell you but I might be in trouble.

It doesn't register. Chris's phone BEEPS, he looks at the text message.

HOLLY
(TEXT)
"Another girl has gone missin??"

CHRIS
What?

Pam sits back, closes her eyes.

CHRIS (CONT'D)

Shit.

He puts his head in his hands.

INT. SLATFORD'S FLAT - MORNING

- ON SCREEN - *"The Fifth and Final Day"*

Slatford's asleep on top of his bed, still dressed. Its 10am when his mobile phone starts ringing from the other side of the room, it wakes him with a startle.

He STAGGERS out of bed and races towards his phone, falling over an empty bottle in the process.

SLATFORD

Oowww!

Panicking to get the call he reaches out to his phone while still on the floor.

SLATFORD (CONT'D)

(on phone, breathing hard)

Hello!

ROSEBERG

(on phone)

You ok?

SLATFORD

Just slipped. Tell me?

ROSEBERG

Georgina's been found, she ran away, apparently to do with a boy.

Slatford let out a sigh.

SLATFORD

Thank fuck. Ill be in...in an hour.

Slatford hangs up, lies there hung-over.

His phone rings again.

SLATFORD (CONT'D)

What!

TIM

Slats?

SLATFORD

Yes...Tim.

TIM

Can you come over we've got a couple of things to show you.

SLATFORD

Okay.

He kick-starts himself to get up.

INT. HIDDEN BUNKER - MORNING

Roberts asleep. A spider walks by his face unnoticed.

As he stirs he accidentally kicks his bottle of water over, it rolls away. His head throbs, his mouth DRY.

He crawls towards the bottle, his body aches, his white shirt a filthy brown.

The bottle lies just out of reach.

ROBERT

(dry whisper)

No.

He hits the floor with his hands in defiance.

ROBERT (CONT'D)

No, No, No.

That's when he spots it, a GLISTEN behind one of the sand bags.

He goes over to it, just behind the bag.

Its SAM'S PENKNIFE.

ROBERT (CONT'D)

Right - Mother-fuckers.

EXT. CHRIS'S HOUSE -PORCH - MORNING

Chris leaves his house and grabs hold of his bike, his phone BEEPS, he looks at the text.

HOLLY

(TEXT)

"soz cant keep doin this - Sam and Will gone to let him go"

Chris panics, he rings Holly.

CHRIS

(into phone)

What are you on about?

HOLLY
 (from phone)
 Sam and Will, they've gone to let
 him go.

CHRIS
 What!

HOLLY
 I'm sorry Chris, its over. I need
 to tell mum.

CHRIS
 No! Listen to me....just give me an
 hour, then phone the police.

HOLLY
 Chris I don't....

Before Holly has finished, Chris is off on his bike...
 Pedalling for his LIFE.

EXT. LANDING FARM - MAIN HOUSE DRIVE - MORNING

Slatford, Roseberg and Tim are walking across a gravelled
 drive towards the old farmhouse on Landing Farm. A small
 piece of grass by the driveway is cordoned off, a policeman
 stands guard.

TIM
 What happened?

SLATFORD
 Don't ask. Thought we'd had another
 one missing, she turned up though.

TIM
 There's no tyre marks near the road
 and the only other access is a
 layby down the road, then walking
 past here.

Tim points to a ORANGE gardening glove sitting on the grass.

TIM (CONT'D)
 We didn't realise at the time but
 this is not the farmers. Its
 commercial, bought at a garden
 centre.

SLATFORD
 I.D?

TIM

Nothing yet but that's where it gets interesting, come inside the house.

Tim (breathing heavily) leads Roseberg and Slatford into the farmhouse.

EXT. MONKS HEATH WOODLAND - MORNING

Chris pulls up on his bike, as he wheels it into the woods he sees Sam and Wills bike. ANXIOUSLY he walks on.

He gets towards the bunker, full of ADRENALINE.

INT. HIDDEN BUNKER - MORNING

Chris walks down the wooden steps, as he gets closer something's not right...

ROBERTS GONE...

Sam lies on the floor SHOCKED AND DISORIENTATED, a cut to his head.

CHRIS

Sam!

Chris runs over, checking he's ok.

Sam slowly responds.

SAM

He's taken Will.

CHRIS

What's happened.

SAM

He had my knife. I'm sorry...

CHRIS

Stay here, I'll be back.

INT. LANDING FARM - MAIN HOUSE - LIVING ROOM - MORNING

They all walk into the old fashioned living room, a TV sits in the corner, Tim switches it on.

TIM

Turns out years ago they had a camera installed outside, its not brilliant but have a look.

He presses play on an old video recorder.

TIM (CONT'D)

The image is pretty rough.

A flickering HAZY image of the farms driveway can be seen in black and white, in the top corner of the picture - FRIDAY 03:12AM -. THEN from left to right an image of a person walking past.

Slatford squints, he cant see any detail. Tim pauses the image.

SLATFORD

Who is that?

TIM

No one was at the farm that night, so whoever it was...we're guessing was the same person who left the jumper.

ROSEBERG

Its Friday, the night after Amy went missing.

Roseberg's mobile phone rings, she quickly answers it.

TIM

(to Slatford)

Amy wasn't brought here.

Slatford look confused, Tim's ahead.

TIM (CONT'D)

My guess is someone got spooked and quickly tried to throw you off the scent.

Slatford stares at Tim, everything's falling into place.

He PANICS.

SLATFORD

Shit...

Roseberg looks anxious, she rushes over.

ROSEBERG

Robert's chained up in Monks Heath.

Slatfords mind races.

SLATFORD

I'll go to Monks Heath, you need to get to the school...NOW!

Roseberg and Slatford rush out.

EXT. MONKS HEATH WOODLAND - MORNING

Robert pushes Will through the woodland, penknife still in hand, hoping to come to A ROAD, A PATH, ANYTHING. Will has been crying, Robert shuffles along in pain from his injuries.

Chris RUSHES through the woodland, trees and bushes blur before his eyes.

Robert comes in sight.

CHRIS
ROBERT!

Robert turns, still keeping a firm hold on Wills arm.

CHRIS (CONT'D)
Let Will go, its over!

Beat

A stand off.

CHRIS (CONT'D)
(hopeful)
Please let him go.

Roberts insulted.

ROBERT
I'm not letting him go. Stay
back...

CUT TO:

INT. ROSEBERG'S CAR - MORNING

Roseberg races through the traffic like a woman possessed, we see a different side to her, DETERMINED.

UNEXPECTEDLY a car pulls out.

ROSEBERG
IDIOT!

Roseberg just misses it.

ROSEBERG (CONT'D)
Come on!

She puts her foot down.

CUT TO:

EXT. MONKS HEATH WOODLAND - MORNING

Chris moves towards Robert, Will looks on scared.

CHRIS
If you are innocent, let Will go.

Closer.

CHRIS (CONT'D)
Its over, your free. Just drop the
knife.

Robert starts to think sensibly, tries to.

Chris gets closer.

CHRIS (CONT'D)
Just tell me...

Chris reaches Robert, face to face.

CHRIS (CONT'D)
The truth.

It pushes Robert...

ROBERT
(furious)
YOU STILL DON'T BELIEVE ME!!!

Robert swings for Chris with the knife, Chris moves, it misses.

Chris has to act, he dives head first into Roberts chest, it causes them both to go falling into the BRAMBLES behind.

The thorns SCRATCH Roberts face causing him to drop the knife.

Will stands frozen with FEAR.

Robert manages to grab Chris's wrist as they both roll around getting tangled by the strewn of greenery.

They both STRUGGLE to stand, Chris grabs at Roberts suit pocket to help pull him up but the stitching rips.

THEN CHRIS SEE'S IT...

AMYS silver ANGEL NECKLACE dangles from the broken pocket.

Beat.

They both stand for a second, FIXED.

CHRIS
You BASTARD!

With everything he's got, Chris throws his left knee deep into Roberts groin.

It give Chris the chance he needs.

He grabs Will and runs.

CUT TO:

EXT. ROAD BY MONKS HEATH - MORNING

From above with trees sparkling either side of the road we can see a number of police cars speeding along, sirens and lights BLARING.

CUT TO:

EXT. DAYTON SCHOOL PLAYGROUND - MORNING

Roseberg's car SCREECHES into the School playground, Bob Maynard and Mr Skelton are there waiting for her.

She jumps out, Bob leads her off towards the OLD, DERELICT part of the School.

CUT TO:

EXT. MONKS HEATH WOODLAND - MORNING

Chris and Will are running as fast as they can...RUNNING...PUSHING.

Will starts to tug on Chris's arm, he's out of breath.

Chris searches around the woodland for an exit, NOTHING, every direction is dense woodland.

They both stand exhausted, SCARED, HURT.

Then from nowhere...

Robert comes flying at them both, arms outstretched.

All three tumble to the ground. As Will falls he hits his head on a large branch, it knocks him out.

Chris tries to scramble away from Robert, its no use, he's exhausted. ROBERTS FOCUSED.

KICKING, SCREAMING, it doesn't matter, Robert pulls Chris towards him then straddles on top of him.

Chris is paralysed as Robert leans into his face, FIXATED, DETERMINED, EVIL.

ROBERT
You wouldn't listen would you.

Robert grabs a broken branch, puts it across Chris's neck.

Chris THRASHES about as Robert pushes the branch DEEPER into Chris's throat, the veins on Roberts head PULSING, Chris struggling to breath.

Chris flails his arms about, his face turns white, seconds from death...

THEN.....

Roberts face changes, he can feel a sharp, painful point pushing into the back of his neck.

HOLLY
LET GO NOW!!

Holly stands above him holding Sam's home made spear, pointing precariously into Roberts neck.

He lets go off the branch, raising his arms in SURRENDER.

Chris starts to cough as air floods into his lungs.

HOLLY (CONT'D)
Slowly stand up!!

Robert stands as Holly concentrates on holding the spear firmly in place.

HOLLY (CONT'D)
Walk towards the tree.

With his hands in the air and the firm pressure of the spear in the back of his neck, he moves forward towards a tree.

Holly pushes the spear, it make Roberts head shove into the trunk.

ROBERT
This is silly.

HOLLY
Shut up, you lying bastard! If my friends dead so help me...

Robert gradually places his hands onto the tree and pushes his head back, a test of POWER.

ROBERT
What? Are you going to stab me?

Holly holds the spear tight.

ROBERT (CONT'D)
Holly I know you, you couldn't do
something like this.

As Robert pushes back against the spear...

CHRIS
Yeah, but I Fucking could!

Chris is now holding it, he pushes Robert back up to the tree. A small amount of blood trickles down as the spear pierces Roberts skin.

ROBERT
Aaarrgh.

The pain surprises Robert, he knows Chris is capable.

CUT TO:

INT. OLD PLANT ROOM - MORNING

SILENCE as we see Roseberg and the Caretaker breaking down the door of the old plant room.

Into the DARK, DAMP and SQUALID surroundings, we find...

Barely covered by an old blanket, we can see the back of a young girls body, filthy and lifeless.

A rusty old pipe leaks water from above.

DRIP, DRIP, DRIP.

Small, perfect drops of water form on the pipe...then fall.

Roseberg races towards the girl, she turns her around, its Amy.

Her eyes are closed, there's no response.

She begins CPR.

CUT TO:

EXT. MONKS HEATH WOODLAND - MORNING

Holly sits tending to Will as he starts to come around from his fall.

Chris is standing RESOLUTE, holding the spear firmly into the back of Roberts neck.

From behind, Slatford rushes through the trees followed by numerous police. Chris hears them...

CHRIS

Don't come any further!

He pushes the spear harder, tears well up in his eye's.

Slatford raises his arms to the other police to stand off.

CHRIS (CONT'D)

Have you found her?

SLATFORD

I don't know yet Chris?

CHRIS

If she's dead, I'll kill him!

SLATFORD

No you wont.

CHRIS

I will!

SLATFORD

You wont, cause your a good kid.

Slatford cautiously takes a step forward.

SLATFORD (CONT'D)

Who looks after his mum.

CHRIS

I cant just let him...

Another step forward.

SLATFORD

You can. He'll rot in jail. Don't take this burden for him!

Another step.

SLATFORD (CONT'D)

Don't let him win.

He places his hand on Chris's shoulder, tears stream down Chris's cheek as he drops the spear.

As the police rush in to arrest Robert, Slatford looks at Chris, an APOLOGY.

We scan upwards looking over the scene of devastation.

A scene of EVIL, a scene of COURAGE.

FADE TO BLACK:

FADE IN

INT. HOSPITAL CORRIDOR - DAY

A Hospital corridor with police and nurses rushing around, Chris walks through, everything a quiet BLUR.

Cuts and bruises cover his face but he's not bothered about that...

As he reaches a door he pauses.

INT. HOSPITAL ROOM - DAY

Chris enters the room and sees her weak, tortured body.

Wires and tubes cover Amy's body but its not enough to stop her seeing Chris, her first SMILE etches itself onto her face.

Chris walks up to her bed, Ray sits to the side in a wheelchair.

Painfully, gradually, she manages to sit up.

From a carrier bag Chris pulls out a small fluffy Bear.

CHRIS

Its a Grizzly!

They both smile....then they hug.

Tears of joy, tears of relief...

They don't let go.

FADE TO BLACK.

FADE IN:

INT. POLICE HOLDING CELL - NIGHT

Robert sits on a thin blue mattress, staring at the cell door, emotionless.

The jingle of keys in the lock startles him, Slatford walks in, leans against the wall opposite, lights a cigarette.

SLATFORD

Don't worry they took the alarm out of this cell, specially for me.

ROBERT

You cant touch me.

Slatford smiles.

SLATFORD

What happened? What did daddy do?

Roberts demeanour suddenly changes, he stands.

ROBERT

(furious)

Don't you ever talk about my
father!!

Slatford casually walks over - a shaking Robert sits.

SLATFORD

About three years ago a man called
Tyson Grey got put away. The little
boy he tortured didn't make it.
Made him real unpopular.

He takes a big drag of his cigarette.

ROBERT

I don't want you in here.

SLATFORD

See Robert, once scum like you are
put away, no one cares. They just
want you to rot. The only friends
you'll have are the other nonces
and their all betting on how to
finish you off. If an Inmate takes
care of someone like
you...well...they're treated like
royalty.

Slatford calmly leans into Robert.

SLATFORD (CONT'D)

They took Tyson Grey down to the
shower, tied him up real good.
Castrated him. Cut his balls clean
off and shoved them into his mouth.
He lasted FOUR hours.

Slatford blows smoke into Roberts trembling face.

SLATFORD (CONT'D)

Pretty impressive if you ask me,
impressive right?...

Slatford takes a step back.

SLATFORD (CONT'D)

If I'm honest...I arranged it.

Slatford walks to the door and bangs it with his hand.

SLATFORD (CONT'D)

And I'll arrange it for you.

An officer opens the cell door, Robert cant stop trembling.
As Slatford walks out...

SLATFORD (CONT'D)
I want to beat four hours!!

INT. POLICE CORRIDOR - NIGHT

After the Officer locks the door he walks with Slatford down the fluorescent lit corridor.

SLATFORD
You have kids?

CELL OFFICER
Yeah, little boy.

SLATFORD
How old?

CELL OFFICER
He's only four, thinks he's Batman.

Slatford pulls out the POLICE LEGO-MAN from his pocket.

SLATFORD
Give him this.

The Officer looks puzzled at the old worn toy.

CELL OFFICER
What's that?

SLATFORD
Will you just give it him for me?

He hands it to the Officer.

CELL OFFICER
Yeah but...

SLATFORD
I don't need it anymore.

Slatford walks off...finally guilt free.

FADE TO BLACK

THE END.