

# ...this town

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Based on a story by

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1 EXT. COUNTRY TRAIN STATION (CAR PARK) - MORNING:

We open to an isolated village CAR PARK in the midst of the PEAK DISTRICT. A young woman, JO, is laying motionless on the summer tarmac.

She is surrounded by a pool of BLOOD that is slowly growing.

A TITLE CARD appears on the screen:

*'THE VIGILANTE AND THE FOOLS'.*

THE TITLE CARD DISAPPEARS AND THE CAMERA, STILL ON THE SAME FRAME, PULLS FOCUS TO THE DISTANCE.

A figure of a YOUNG MAN, running away from the scene. We will later come to know this man, AARON, very well.

MUSIC: *'STICK AROUND'* - *THE LUKA STATE* beings to play.

CUT TO:

2 EXT. MISC TOWN SCENES - MORNING:

MONTAGE BEGINS:

WE SEE A VARIETY OF SCENIC SHOTS OF THE FICTIONAL TOWN OF 'BROOKWELL'. THE TOWN IS ISOLATED IN A BEAUTIFUL VALLEY WITHIN THE PEAK DISTRICT.

CUT TO:

3 EXT. BOOT OF HUND (BEER GARDEN) - EARLY MORNING:

A local PUB, *'BOOT OF HUND INN'* sits atop a hill with stunning VIEWS.

The town drunk, GRIZZLY GRAHAM, is passed out on a PICNIC TABLE, PINT GLASS still in hand.

Landlord, NICK, approaches and plucks the glass out of the drunk's hand, in what is clearly a daily occurrence, before appreciating the morning view.

He has a look of content towards his morning routine.

CUT TO:

4 EXT. TOWN STREET (SHOP) - EARLY MORNING:

An unusual street, almost as if a coastal town but in the midlands, surrounded by cliffs and trees.

A SHOPKEEPER, places an A-BOARD outside their SHOP, holding an ICE CREAM WAFER in their mouth.

The shopkeeper finishes with the A-board takes a bite of the wafer, looking down the street towards...

CUT TO:

5 EXT. TOWN STREET (PICNIC AREA)- EARLY MORNING:

Not far away from the shop is a row of TABLES with some BIKERS.

One BIKER is sleeping with his bare feet up, his BOOTS resting nearby.

A small hand of a CHILD picks up a boot, followed shortly by a hand of a SECOND CHILD for the other boot.

CUT TO:

6 EXT. TOWN BRIDGE - EARLY MORNING:

The two CHILDREN run down towards a small BRIDGE. Each take turns throwing their stolen boot into the river below.

They look at their achievements with glee.

CUT TO:

7 EXT. TOWN ENTRANCE - MORNING:

(AS THE MUSIC HITS ITS STRIDE) A SMALL JEEP, covered in STICKERS speeds past a SIGN to the town of BROOKWELL.

CUT TO:

8 INT. JO'S CAR - MORNING:

Jo drives whilst energetically singing, and dancing, to '*Stick around*' that is playing on the radio.

She is wearing the same clothes from the opening, but they are free of blood.

JO  
 (miming to the lyrics)  
*'You know that I'll stick around,  
 like shadows trapped on the pavement.  
 I know that we'll see it out. No  
 mater what, we'll can face it.'*

She flips the rear view mirror to see her own reflection as she drives.

JO (cont'd)  
*'Oh! I'm goin' nowhere'*

CUT TO:

9 INT. AARON'S HOUSE - MORNING:

A nice upper-middle class home, if a little well lived in.

A TV is playing an American NEWS REPORT about a vigilante in New York. In the middle of the room is Aaron, his eyes fixated on the screen.

Behind him is AARON'S MOTHER, frantically getting ready to leave the house with her father, Aaron's GRANDDAD.

Aaron is oblivious, as is his nature. He becomes visibly irritated by the news report.

She shoves random items in to an OVERNIGHT BAG without looking and grabs a WALKING STICK for the Grandad.

She physically places the stick in to his hand and is rewarded with a confused but grateful expression.

NEWS REPORTER  
 (O.S.)

...Over the past few weeks the mysterious figure has been successfully intervening in violent crimes, stopping robberies and even saving a bakery from burning down during their annual 'Doughnut dash', an event that requires over two thousand doughnuts.

The, dare we say it, 'hero', known only as 'The Masked Vigilante', is becoming a local hero here in New York City.

10 EXT. AARON'S HOUSE - MORNING:

The driveway is occupied by a FAMILY CAR.

Jo Pulls up outside and turns off the engine as the lyrics hit the line '*I'm going nowhere*'.

MONTAGE ENDS: Diegetic sound returns.

She looks to the back of her car for her BACKPACK. It's in the back behind a rolled up OLD RUG. She awkwardly tries grabbing it.

WE WATCH, STILL OUTSIDE THE CAR, AS SHE STRUGGLES.

JO  
(muffled)  
Come on ya bastard.

CUT TO:

11 INT. AARON'S HOUSE - MORNING

Aaron is still watching the TV, with a burning hatred for the vigilante brewing.

NEWS REPORTER  
(O.S)  
The question, of course, is where does this stand legally.

Locals and even the authorities have taken to celebrating the Masked Vigilante, and we even managed to get a brief interview.

CAMERAMAN  
(O.S)  
Some say you've taken the law in to your own hand. What do you have to say about that?

MASKED VIGILANTE  
(With a masked voice)  
I have, but not with open hands. Closed hands. My fists.  
(MORE)

MASKED VIGILANTE (cont'd)  
The law has limits, but my fists,  
they don't.

Some people tell me I can't punch  
them.  
They say I '*can't be the law*',  
that I can't '*beat them up?*'  
Well I have one thing to say to that,  
and that is-

The TV is turned off, much to Aaron's dismay. Aaron's mother  
is behind him with the TV REMOTE. She places it on a shelf,  
forcing Aaron to pay attention.

AARON'S MOTHER  
Will you stop watching this nonsense.

Aaron scoffs in agreement.

AARON  
Nonce more like.

AARON'S MOTHER  
I don't like that word.

Aaron scoffs, his mother takes no notice.

AARON'S MOTHER (cont'd)  
Remember the milkman'll leave the  
bottles at the door on Friday  
morning.

She gets distracted by her father tucking his SCARF into his  
OVERCOAT and grunts in frustration, heading over to help  
him.

AARON'S MOTHER (cont'd)  
Don't leave it out there all weekend  
again.

She pulls the extra clothes off of her father.

AARON'S MOTHER (cont'd)  
Dad, it's like thirty degrees out  
there! Come on, take it off in the  
car, we're late.

She blows kisses to a distracted Aaron, who's heading to the  
drawer to retrieve the remote, and leads her father to the  
FRONT DOOR.

She opens the door to reveal Jo, who was just about to  
knock. She has her backpack in hand and grins politely.

AARON'S MOTHER (cont'd)

Hi Jo.  
(Shouting)  
Aaron, door!

She leaves frantically, leaving Jo awkwardly standing in the hallway.

CUT TO:

12 INT. AARON'S HOUSE - MORNING:

Jo watches through the window as Aaron's mother is loading the car whilst also wrestling her father out of the driving seat.

Jo, easily distracted, fiddles with some of Aaron's mother's ORNAMENTS so they are in unsavoury positions. She smirks to herself as she notices the car leave the driveway.

Aaron walks in excitedly carrying a strange BOX.

AARON  
Seriously do you know how long I've  
been waiting to show you this?

Jo shrugs and shakes her head. Aaron turns the box to face Jo and opens the lid, revealing a HANDGUN.

Jo instantly picks it up to examine, despite not knowing much about guns.

JO  
Nice!

Jo cocks and holds the gun out at arms length and looks down the sight with one eye closed as she aims the gun around the room, finger on the trigger.

AARON  
Don't you wanna know where I got it?

JO  
Nah mate, in a bit.

She continues playing with the gun, accidentally pulling the trigger, which fires a round from the chamber straight in to the wall.

Aaron screams in fear.

AARON  
Jesus Fuck!

He snatches the gun from Jo & puts it on the table near the window, before inspecting the fresh HOLE in the wall.

He hastily covers it with a PICTURE FRAME of him as a child, and rushes to the window to see if anyone heard.

He makes eye contact with an ELDERLY NEIGHBOUR who is watering her plants. She glares at him with intent.

Aaron looks offended and closes the curtains.

CUT TO:

13 INT. AARON'S HOUSE (AARON'S BEDROOM) - DAY:

Aaron pushes the CLOTHES in his WARDROBE to the side, revealing a CORK BOARD filled with SCRIBBLINGS, DOODLES AND DETAILED PLANS about their quest to become heroes.

He takes the board towards Jo, shoves various toys from a shelf and leans the board upright..

He spins on the spot dramatically to lecture a content Jo, that is sitting on his messy bed.

AARON  
What are we born to be Jo?

JO  
(uncertain)  
Er... heroes?

Aaron points to her proudly.

AARON  
Exactly. Who else here is trying to do anything to help people?

JO  
The police.

AARON  
(in anger / shock)  
The police? No.

Aaron points to doodles of sad looking police on the board.

AARON (cont'd)  
The police aren't doing shit.  
They're letting this town turn to...  
well, *shit*.



WE PUSH IN FOR AARON'S HEROIC MOMENT.

AARON (cont'd)  
Crime, murder, mayhem... not in this town!

Jo stands up, face to face with Aaron & fuelled by motivation from Aaron's words.

JO  
Fuck yeah!  
...I didn't even realise there was any.

AARON  
Exactly and that's why we're needed.

There's an awkward pause as Aaron stares at Jo, who is shaking from being riled up.

AARON (cont'd)  
Do you have your costume.

Jo nods gleefully and holds up her backpack.

JO  
I know we said no changes, but I made a change.

She grabs a PEN and goes to the board.

On the board we see a detailed drawing of a muscular military hero that is clearly Aaron's perception of himself. A title reads 'The Whisper'.

Adjacent there are a number of scribbled out persona ideas for Jo, each with doodles to match the name.

She crosses out '*The Twizzler*' and writes '*RatBag*' in it's place, complete with a drawing of a rat.

AARON  
Ratbag?

Jo smiles, opens her backpack and pulls out... another bag.

AARON (cont'd)  
Please don't tell me there's rats in there.

JO

Not yet.  
I actually don't know what I'm doing  
with the bag but it'll come to me.

AARON

But you have your costume yeah?

JO

Yeahyeahyeah....  
Do you want to say it?

A smirk grows on Aaron's face. Yeah he wants to say it.

AARON

Suit up!

MONTAGE START: Fast paced costume change as the pair don  
masks, gloves, cape, utility belts and accessories.

CUT TO:

14 EXT. SKATEPARK - DAY:

MONTAGE PAUSES:

Aaron peers out from behind some SKIPS, his eyes fixated on  
something off camera.

Jo is laying on the floor face down in boredom. In front of  
her is her rat bag, with a STICK with STRING tied to it,  
propping it open as a makeshift trap.

Aaron's eyes widen as he sees something.

AARON

(in a gruff whisper)  
Finally some action.

We see what he's watching, a SKATER is eating lunch on the  
halfpipe of a small skatepark. Behind him some THUGS  
approach.

One of them grabs him, whilst another pulls a BAG over his  
head.

AARON (cont'd)

Ratbag, on three...

There's no response.

AARON (cont'd)

Ratbag?  
...Jo?

Aaron turns to find Jo asleep. He kicks her and she jolts upright, ready to fight.

JO

Crime?

AARON

Crime.

The pair peer round the skip and watch as the skater has the bag pulled from his head, as a CONFETTI CANON explodes and the thugs hold up a sign reading 'HAPPY BIRTHDAY'. It's wholesome.

JO

Awww.

Jo is happy for them but Aaron storms off in a huff.

MONTAGE CONTINUES:

CUT TO:

15 EXT. MISC TOWN SCENES (MONTAGE) - DAY:

Aaron and Jo walk/ hide in various locations, nothing happens. Whilst they wait they also train. Jo tries various fighting skills and acrobatics, though her skills are low.

Aaron repeatedly tries to sneak up on Jo, but to no luck.

CUT TO:

16 EXT. WALL (MONTAGE)- DAY:

A GRAFFITI ARTIST is preparing a wall before painting. Next to him are a selection of SPRAY PAINTS.

The artist looks at the wall and pulls a SCARF up their face. They look to the cans but they're gone, instead is a calling card saying '*SHHH - Crime prevented by The Whisper and ~~The Twizzler~~ Ratbag*'.

The artist looks around annoyed.

CUT TO:

## 17 EXT. DISABLED CAR PARK (MONTAGE) - DAY:

A CAR parks in a DISABLED SPOT and an ENERGETIC MAN hops out and runs in to the shop.

Aaron watches in anger.

AARON  
Convenient parking? Not on my watch.

The energetic man returns with a DISABLED MAN, hobbling with a WALKING STICK, only to find his car has been surrounded by a perfect circle of SHOPPING TROLLEYS.

Aaron rushes back.

AARON (cont'd)  
I'm so sorry. I thought you were-

He's whacked with the walking stick and screams in pain as he falls to the floor.

Jo watches from a distance as the disabled man continues to hit Aaron on the floor. She winces but doesn't help.

Next to her is her rat bag. Something moves from inside.

CUT TO:

## 18 EXT. MISC TOWN SCENES (MONTAGE) - DAY:

The pair continue to wait for crime, they are becoming more fed up and beaten throughout the day.

Jo's bag is brimming with something living.

CUT TO:

## 19 EXT. TOWN (MONTAGE)- DAY:

A scenic view of the town. The heroes run in to frame in full sprint, they are being chased by a group of CHAVS.

CUT TO:

## 20 EXT. LAKE (MONTAGE) - SUNSET:

A lone FISHERMAN sits by a lake peacefully ignoring the '*No fishing*' SIGN.

Aaron violently pushes him in the lake, whilst Jo dramatically points to the sign. They run.

CUT TO:

21 EXT. MISC TOWN SCENES (MONTAGE) - EVENING:

The pair wait more. They're clearly fed up.

Jo finds her bag, now empty with a large CHEWED HOLE in the bottom.

They look at each other. Defeated.

MONTAGE ENDS.

CUT TO:

22 EXT. PARK PATH - NIGHT:

The *heroes*, tired from their failure of a day, walk a desolate country path. Jo is rambling whilst Aaron has mentally checked out.

JO

Ooh I have another one, So would you rather have talking shoes or your own theme song?

Aaron grunts.

JO (cont'd)

Like the soundtrack changes to what you're doing but is always there. Imagine how cool that would be, no more headphones. Fighting would be so much cooler... But everyone else can hear it too so, like, you can't be sneaky and stuff.

AARON

Well that wouldn't really work for me would it?

JO

I dunno... it could instill fear in our foes.

AARON

My whole thing is stealth though... plus I think it would just be annoying.

JO

Nah that's the shoes. They wisecrack.  
But they're on your side so they  
wouldn't alert people when you're  
being sneaky.

AARON

Probably those then.

JO

They are sassy though and will call  
you out. So you'd get in trouble.

AARON

What's the benefit to them then?

JO

(shrugging)

They're funny & they know stuff.

CUT TO:

23 EXT. UNDERPASS - NIGHT:

The 'heroes' are slowly lit up by the overheard lights of an  
UNDERPASS, where they finally find some real crime.

Aaron stops walking and stares ahead, whilst Jo stops but  
continues to ramble, oblivious.

JO

They know cool tales of their time  
before they were shoes and can help  
with puzzles. But they're always  
sassy... You listening?

She clocks that Aaron has seen something. A mugging is  
taking place in the middle of the underpass.

A large BRUTE is pinning a man, KYLE, to the wall, his feet  
barely touching the floor, and is about to punch him.

Aaron shouts ahead to the mugger. He is trying to be cool  
but his confidence is clearly over calculated.

AARON

Ratbag get the sodium, because  
someone is about to be a-SALT-ed.

His line falls flat.

The mugger and victim both look to Aaron in unison and bewilderment, the mugger's fist is still raised & primed for the punch.

There is an uncomfortable silence as Aaron begins to feel vulnerable. He gulps and goes to follow up on his quip.

AARON (cont'd)

I mea-

Without warning Jo screams.

She charges straight at the mugger, who punches her clean out in a single punch. It happens quickly and was the last thing anyone expected.

Aaron, terrified, looks to the victim for help, only to see him running off into the distance.

AARON (cont'd)

(To himself)

Oh come on!

He glances to the unconscious Jo for help that doesn't come either.

He runs, leaving her behind.

CUT TO:

24 EXT. PARK PATH - NIGHT:

We follow Aaron as he frantically runs away. His whimpering and hyperventilating only slowing him down.

CUT TO:

25 EXT. UNDERPASS - NIGHT:

The mugger stands at the edge of the underpass, towering over Jo, who has not yet moved. He calmly watches Aaron leave the path and clumsily hide in the BUSHES.

WE WATCH FROM A DISTANCE AS THE MUGGER APPROACHES THE BUSHES AND PULLS AARON OUT BY HIS FEET.

Aaron fights and squirms until he breaks free by hitting the mugger with a BRANCH. He escapes back to the bushes, and is followed by the mugger.

FADE TO:

26 EXT. UNDERPASS - SUNRISE:

The morning light is starting to stir. Jo is sitting against the wall, talking to someone on her MOBILE PHONE, as a lightly beaten Aaron returns in the distance.

He is covered in a thick Red liquid that has stained his face and clothes. (This red stain will be present throughout the film, with the skin under his mask being untouched)

JO

(on the phone)

I'm not sure, pretty big. Had a face like... Like you know when a dog tries to eat a wasp and they get stung so they're all like done with the world.

She pulls an impression of the mugger, before taking a more serious tone.

JO (cont'd)

Yeah he chased him into the trees. Heard some crying and screaming but that's pretty standard with...

Jo spots Aaron as he approaches. He is scuffed and covered in foliage.

JO (cont'd)

Aaron!

(to the phone)

Never mind.

She hangs up as Aaron approaches, visibly hurt and in a bad mood. Slowly and painfully, he sits next to her.

Jo stares at Aaron confused by his state and the red liquid that has stained his face.

JO (cont'd)

What happened to you?

AARON

What do you think? I got my arse handed to me. Why did you do that? I was left to fight that absolute brute by myself.

Aaron doesn't let Jo get a word in as he succumbs to another rant.



AARON (cont'd)

You're the muscle Jo. What's the point of *rampaging* at will if you get knocked out from one punch? Or Ratbaggery or whatever you do now.

If you'd have let me know beforehand I could have used it as, like, a diversionary tactic or something.

That was our chance dude. That guy was huge! He needed to be off these streets and we'd have finally been heroes. The guy being mugged would have told everyone... if he didn't run away.

I'm the Whisper, Jo. He'd have never seen me coming and I'd have put him in a sleeper hold before he could lay a hand on you.

Jo stares at Aaron blankly.

AARON (cont'd)

Yeah OK, I know he'd already seen me but that's the thing. I can be tactically stealthy Jo. You could have worked your magic and I'd circle around him, maybe use the piping above and...

Look I had to do the quip OK. They had to see us to know who we are. They can't be scared of us if they don't see us, and the people we help apparently runaway, so we need to make sure they actually see us save them...

Fine.

We royally fucked it.

Are you happy?

JO

...I meant the red.

She points to Aaron's face. He touches his face and sees how red his hands are.

JO (cont'd)

You look like a beetroot.

AARON  
Some woman sprayed me with it when I  
came out of the bushes.  
Fucking stinks too.

Watch that make the news. That'd be  
our luck.

There's an uncomfortable silence as the pair contemplate  
their failures.

JO  
...You win some, you lose some.

AARON  
(defeated)  
We're going home.

JO  
We've not done very well have we?

AARON  
No.

Aaron slowly and painfully stands and limps off, leaving Jo  
sitting.

Jo squints to the light above and blocks it out with her  
hand. She is clearly in pain.

JO  
I don't feel good.

FADE TO:

27 EXT. COUNTRY ROADS (VIEWPOINT) - SUNRISE:

Scenic shots of the COUNTRYSIDE as the sun rises.

The *heroes* sit at a VIEWPOINT that overlooks the town in the  
valley below.

It's a peaceful moment, broken by Jo casually throwing up  
from her clear concussion.

She is unfazed.

AARON  
I've been thinking...

Jo sees her chance to crack a joke and takes it.

JO  
Careful.

AARON  
(smirking)  
...Tit.

Jo pulls an 'oh you' look, before becoming nauseous again.

AARON (cont'd)  
I've been thinking about earlier.

JO  
(through dry heaves)  
We did our best.

AARON  
We didn't. But we were so wrapped on  
being heroes we never thought of  
failing.  
Maybe we needed that setback to rise  
above and be who we need to be.

JO  
Like an origin story?

AARON  
Exactly!

JO  
Our origin story is you getting  
beaten up?

AARON  
(disgruntled)  
No.

Annoyed, Aaron stands and walks to the edge to look at the view.

JO  
I knew you'd get beaten up  
though. It's like a character trait  
at this point.

Aaron chooses not to hear Jo, instead focusing his thoughts to the view.

AARON  
Look at Brookwell Jo. It's so  
peaceful down there... but that's  
what makes it vulnerable.  
This town NEEDS us.

Jo joins him, swaying slightly as they observe the town below. Aaron nods to the view.

AARON (cont'd)  
This is where I decided to be a hero  
you know.

JO  
I thought it was because of the  
Vigilante in New York?

AARON  
(defensively)  
No I thought of it first. Right here.  
This is where I come to be alone and  
think.

JO  
I've never seen you here.

AARON  
Well no, I come alone.  
Why would you even come here?

We stay with Jo as Aaron walks off in a huff, gets in to the passenger seat and puts his seatbelt on. He stares forward, waiting for Jo.

JO  
Just sayin'.

She leaves as the camera lingers on the view of the town. We hear her get in the car and drive off.

CUT TO:

28 EXT. COUNTRY ROADS - SUNRISE:

AERIAL SHOTS OF THE COUNTRYSIDE AS JO'S CAR SWERVES DOWN AN  
EMPTY ROAD.

CUT TO:

29 INT. JO'S CAR - SUNRISE:

Joe is driving, despite struggling to focus due to her head injury. Aaron is obviously flicking through the RADIO, when he backtracks to a report on the Masked vigilante.

RADIO PRESENTER

...believed to be linked to a number of narcotic related incidents, if this pattern remains the same the Masked vigilante will provide enough evidence to convict.

The words sting Aaron's ears. The last thing he needed to hear after their ordeal is another success from the vigilante.

AARON

Again with this guy? Seriously mate?

JO

Still annoyed at him stealing our thunder?

AARON

He's a prick mate, come on.

Jo is distracted. She is putting all of her energy into not crashing the car.

RADIO PRESENTER

Over twenty people were saved by the Masked vigilante, including a young girl that was separated from her parents, an old man, and a pack of diabetic puppies.

JO

Yeah he really is a bastard. I'm feeling a little woozy here man.

AARON

He's like our direct competition! We can do what he can. Easy.

Aaron switches off the radio as Jo swerves on the road, again.

AARON (cont'd)

We have to. Like he's over in America where they have access to stuff. Who's going to look after England if not us?

Jo wipes sweat of her forehead and attempts to focus on the road.

AARON (cont'd)  
First we become the guardians of  
Brookwell, then we go from there.  
Maybe even get a crew.

JO  
Seriously man I don't think I can  
drive like this.

Aaron is hyper focused on his train of thoughts, oblivious  
to Jo struggling.

AARON  
Nah it'll be fine. Look we just need  
to start with that bastard from  
earlier. Track him down, like.

JO  
Wouldn't he be closer to town?  
...I think I need to pull over.

AARON  
We can do this, look at me. Jo look  
at me.

Jo looks to Aaron, she is clearly suffering but Aaron is  
fixated on his point.

AARON (cont'd)  
Just think of the news.

Aaron begins to daydream of news articles about him and Jo,  
with a focus on the Masked Vigilante's fall from grace.

This goes on for an uncomfortable amount of time.

Jo tries to focus on the road but Aaron, now back in  
reality, grabs her face and turns it back to him.

AARON (cont'd)  
Do you want to be a hero Jo?

Jo nods, her cheeks smooshed together by Aaron's fingers.

In the moments they weren't looking at the road a drunken  
man (Kyle) stumbles into the road. Their car hits him head  
on.

The car comes to a screeching halt. Aaron and Jo remain  
frozen to their seats in shock.

CUT TO:

30 EXT. COUNTRY ROAD - SUNRISE:

GOLDEN SKIES overlook the town in the distance, a stark contrast to the crime scene on the country road as Kyle lies sprawled out across the road.

The Car engine is turned off. Both the doors slowly open as the 'heroes' leave their vehicle.

Aaron edges towards the front of the car and stares in horror at Kyle's body. Jo joins him and they both stare at the body in silence.

Kyle lets out a groan of pain.

Aaron remains frozen on the spot, whilst Jo jumps back in a panic. She stumbles clumsily to the back of her car and returns with a CAR JACK.

Once again, she acts without warning.

She violently hits Kyle on the head with the heavy tool.

AARON  
Whoa! What are you doing? What are  
you fucking doing?

Jo looks emotional but is confused by Aaron's panic.

JO  
I'm... you know...

She nods sympathetically to the injured Kyle. Aaron stares in horror.

JO (cont'd)  
Like when you hit a deer or  
something.  
You're supposed to stop them  
suffering.

AARON  
Jo does he look like a fucking deer?  
Jesus man.  
You killed him.

Aaron paces and whimpers to himself whilst Jo remains clueless.

AARON (cont'd)  
What am I going to do?  
... Will I be arrested? I wasn't  
driving. It wasn't me.

Aaron peaks back to the injured man and starts to recognise him.

AARON (cont'd)  
Wait, isn't that the guy from  
earlier?

The injured man turns his head towards them slowly. He's glazed over but clearly recognises them as the duo who 'rescued' him from the mugging earlier.

JO  
Oh he's not dead.

AARON  
Thank Christ. Help him into the car,  
we'll leave him near the hospital.

Jo leans over the man, tucking the car jack under her arm.

JO  
Are you alright there mate? Bit of a  
nasty tumble eh? Lucky we're here to  
save you!

She winks to Aaron as goes to help him, but in doing so accidentally releases the car jack, that falls and lands on the man's head. Killing him.

Jo and Aaron stare at each other in horror before looking back to the body.

JO (cont'd)  
Do we hide it?

Aaron storms over to Jo, clearly in a panic.

AARON  
Hide what? Him? Hide HIM? Jesus Jo.

JO  
I dunno but I don't wanna go to  
Prison. Aaron, we won't last in  
there.

AARON  
We? You're the one that bloody hit  
him. Three fucking times.

JO  
Don't blame me!

AARON  
Well I didn't do anything?



They scuffle pathetically but quickly give up and stare at each other in silence.

JO  
So, should we leave him here?

AARON  
No we're not leaving him here. Poor guy.

Aaron walks to the body and grabs his feet, preparing to drag him.

AARON (cont'd)  
C'mon, we'll dump him in the river or something.

CUT TO:

31 EXT. COUNTRYSIDE - EARLY MORNING:

Scenic shots of the traditional English countryside, thriving with natural beauty and not a single person in sight, until the heroes emerge in the distance, carrying something heavy - Kyle's body rolled up in a rug.

A TITLE CARD appears on the screen:

'INCIDENT AT BROOKWELL VIEW'

CUT TO:

32 EXT. COUNTRYSIDE - EARLY MORNING:

MONTAGE SCENE:

Jo & Aaron carry the body through varying countryside as the morning sun rises.

They cover more distance than necessary and struggle with the weight of the body.

They hike across vast landscapes, through eerie woodlands and wild overgrowth.

Occasionally they stop to try and hide the body but aren't convinced.

CUT TO:

33 EXT. COUNTRYSIDE CLIFFSIDE - MORNING:

They reach a summit and drop the body, without care, behind a BOULDER. Jo clambers on to an overhanging rock and looks at the stunning view, her cape blowing in the wind.

Aaron drops to the ground gasping for air and sweating heavily.

AARON  
(panting)  
Kill me now.

JO  
(shouting over the  
wind)  
What?

Aaron waves away a response. Jo shrugs and throws ROCKS off the edge, occasionally losing balance as she is unaware of her concussion.

AARON  
(to the body)  
Why'd you have to do this to us?

(Mimicking the dead  
body)  
Not my fault you partnered with a  
moron.

He almost chuckles before noticing the body is missing a shoe. His eyes widen.

AARON (cont'd)  
Where's his shoe?

JO  
(Over the wind)  
What?

AARON  
His shoe?

Jo shrugs.

AARON (cont'd)  
His fucking shoe has gone.

Jo still can't hear so she scrambles over to Aaron, hopping from rock to rock.

AARON (cont'd)  
Where's his shoe?

JO  
He didn't have one.

Aaron sinks in to his knees.

JO (cont'd)  
People lose their shoes up here all  
the time.

AARON  
(angrily)  
No they don't. We're in the  
wilderness. You notice if you lose a  
shoe!

JO  
...I bet I can find a shoe.

Aaron stares blankly as Joe frolics in the overgrowth. He  
sinks his head between his knees but before he can muster a  
sigh, Jo's head emerges and she holds up a BOOT.

JO (cont'd)  
Found one!

She throws it as far as she can off the edge and watches it  
fall. Aaron leans back and stares at the clouds.

AARON  
(to himself)  
We were supposed to be heroes.

Jo appears overhead and looks down to Aaron.

JO  
Shall we go?

Aaron grunts. Jo shrugs and rummages through her bag,  
pulling out a SODA CAN and takes a refreshing swig.

Aaron bolts upright and sticks out his hand. Jo passes him  
the can and looks to the view squinting.

Aaron drinks frantically before stopping suddenly.

AARON  
(in horror)  
Jo what is this?

JO  
Eel.

AARON  
(in painful horror)  
(MORE)

AARON (cont'd)

What?

JO

Eel soda. My friend got it from Japan. I forgot it was in my car so it's a bit warm.

Aaron tries his hardest to not throw up.

AARON

They don't drink that in Japan. That's not a thing.

Jo points to the can defensively.

JO

They clearly do.

Aaron tries to choose between arguing or throwing up but is distracted by a DOG running past with a BOOT in it's mouth, followed shortly by a DOG WALKER. They look at the 'heroes' with a surprised expression.

Aaron panics and attempts to stand in front of the body, which is luckily out of site. Jo politely waves.

DOG WALKER

Early for a photo shoot eh?

AARON

Eh?

Jo pulls some poses and the dog walker saunters off.

We linger on an exhausted Aaron as he stares at the body.

AARON (cont'd)

We need to get rid of him Jo.

CUT TO:

34 EXT. COUNTY SIDE BRIDGE - MORNING:

The tired 'heroes' arrive at a stone bridge with the sound of running water below. They bring the body to the edge and rest it on the bridge wall.

JO

This'll have to do, I can't go any further.

AARON

Don't you worry Jo, We'll let the water do the work. He'll either sink or be carried away by the current. We're all good.

They place their hands on the body, preparing to push him off the wall.

JO

Your death will not be meaningless, my friend.

The pair push the body off, however, the splashing sound they expected did not come and was replaced by a solid THUD. They look over the wall to see the body, half out of the rug, lying in a SHALLOW STREAM. The trickling water turning red with BLOOD.

AARON

Seriously Jo?

JO

I thought it'd be deeper.

AARON

Not that. That.

Aaron points to the rug, which has large WRITING on the base reading,

*'JODY SOMERSET'S MEGA RUG.  
171 PEVRIL CLOSE.  
MITTS OFF'*

Aaron slides down the wall and sits, again in despair.

AARON (cont'd)

Go on then.

Jo heads down to the river and retrieves the rug, accidentally getting BLOOD all over her costume. She looks mildly annoyed.

CUT TO:

35 INT. JO'S CAR: AARON'S STREET - MORNING:

The pair, now back in the car, are driving in perfect silence. Jo comes to a sudden stop and stares ahead towards Aaron's house.

A community support officer, CHRIS, is knocking on Aaron's front door.

AARON  
Oh for f... seriously?

Aaron drops his head to the dashboard and whimpers to himself, holding back tears.

AARON (cont'd)  
Why? Why does everything happen to me?

He pulls himself together and carries on talking without even looking to Jo.

AARON (cont'd)  
C'mon, we'll just act natural. No one saw anything.

Jo, covered in blood, glares at Aaron and doesn't move. Aaron watches the community support officer awkwardly waiting at the door.

AARON (cont'd)  
Fine! I'll go in. You just hide everything alright.

Aaron fumbles and takes off his costume, without grace and whilst in the passenger seat.

It takes an obscene amount of time.

Jo watches Aaron leave, greet the officer and go inside. She waits then revs the car and coasts it to the house slowly, but not as quietly as intended.

She quietly gets out of the car and sneaks up to the house. She peeks through the living room window, where Aaron and the Chris are talking.

CHRIS  
So you're telling me that nothing happened last night? I don't understand.

AARON  
Well not really. I mean nothing we couldn't handle.

CHRIS  
And this is you and your friend... Jo Somerset right?

Jo ducks down clumsily, terrified of the sound of her own name being spoken.

JO  
(angrily to herself)  
Oh alright, tell the police about me.

She shuffles around towards the side of the house, keeping low to the ground.

CUT TO:

36 INT. AARON'S HOUSE - KITCHEN - MORNING:

Jo manages to sneak into the kitchen, where she catches a reflection of herself and sees the blood. She tries scrubbing it off but no luck, so she heads to the WASHING MACHINE and strips off her costume. She puts everything in the washing machine, including her shoes and closes the door.

She then spots some SCENT BEADS and pops them in with the load, along with way too many LAUNDRY TABS.

CUT TO:

37 EXT. AARON'S HOUSE - MORNING:

A half naked Jo grabs Aaron's mother's DRESSING GOWN and a COMICAL SHIRT from the washing line.

She scans for shoes but all there is is old man SLIPPERS, to which she scoffs at, but slips on nonetheless. She quickly removes one and pulls out some wrapped SWEETS, tosses them in disgust and puts the slipper back on.

She heads back to the car but not before eavesdropping at the window again.

AARON  
I mean yeah it looked pretty dangerous, so we thought we should do something about it.

CHRIS  
You're right, you should never handle anything like this. I can't even touch it. I have to contact the station.

Jo looks to the car and sees some BLOOD on the bumper. She hurries over and cleans it, using the dressing gown. Once again she is covered in blood, much to her annoyance.

She grabs the rug through the rear passenger seat, fumbling as she reaches towards the boot without looking. She scurries down the street with it, stopping at a wall overlooking a field.

She looks around to check no one is looking and pretends to yawn, dumping the large rug.

Back at the car she remembers the car jack and opens the boot, immediately stopping to console her headache and failing to spot the man, CHARLIE, hiding in the back of the car.

She reaches for the tool with eyes closed. Almost touching the stowaway before finding the jack. Jo closes the boot and turns to the house.

She throws the jack in the bushes just as the Chris is leaving, carefully carrying Aaron's gun at arms length.

Jo quickly ducks behind the car as the officer mutters to himself.

She looks around in panic & makes eye contact with the elderly neighbour, who instantly glares at her. She looks shocked and pulls a face before sneaking off towards the back of the house.

CUT TO:

38 INT. AARON'S HOUSE - HALLWAY: MORNING

Jo approaches Aaron from behind, as he peers through the letterbox of the front door to make sure the officer is heading away.

AARON  
(whispering loudly)  
You fucking moron!

JO  
(shocked)  
What? ...Did he have our gun?

AARON  
No thanks to you! Do you know why he was here?



JO

He knows?

AARON

He was here... because you rang the police, genius.

Jo stares at Aaron with a vacant expression.

AARON (cont'd)

The mugger.

JO

Oh yeah.

AARON

Did you not think that was worth mentioning?

JO

(shrugging)

I forgot. Plus I hung up when I saw you.

Aaron sits in the nearest chair, defeated.

AARON

He took our gun. So our plans are fucked.

JO

We probably should have taken it with us last night actually.

AARON

What and killed more people? Jo we're going to prison.

We were supposed to help people, not kill them and dump them in rivers

JO

I think it was more of a stream.

AARON

What if a kid finds him? Then that's another life we've ruined.

Jo sits down opposite Aaron. The reality of prison is sinking in.

JO

Mexico?

AARON  
you what?

JO  
We could go Mexico & lay low.

AARON  
That's what Americans do Jo.

The camera pulls back from the heroes, and back from the house as the pair continue to talk.

JO  
Well the English equivalent?  
What about Goole?

AARON  
We're not going to Goole.

CUT TO:

39 EXT. COUNTRYSIDE BRIDGE - DAY:

We are now in the countryside again, now more full of life.

We follow the running water of the stream, eventually coming to a WALLET that has been washed ashore. The DRIVING LICENSE reveals that the body is Kyle Glover.

The camera lingers with the bridge and body out of focus in the distance, instead focused on another ABANDONED SHOE.

A TITLE CARD appears on the screen:

'BROTHERS KEEPER'

CUT TO:

40 EXT. UNDERPASS - NIGHT:

We are back to the previous night, only this time we follow the victim of the mugging, KYLE, as he is running away.

He doesn't look back but we see as the mugger walks towards Aaron in the distance. Jo remains spread eagle.

CUT TO:

41 EXT. PUBLIC ROAD (PHONE BOX) - NIGHT:

Kyle runs until he can't go on. He stops to regain his breath & to look behind him. There isn't another person in sight. Amidst his gasps for air he spots an old red PHONE BOX at the end of the street.

CUT TO:

42 INT. PHONE BOX - NIGHT:

Kyle enters the phone box and shudders at the sight of some COBWEBS.

Kyle grabs the receiver, using his head and shoulder to keep his hands free as he searches for some money. Of course, it was all in his wallet which was taken from the mugger.

He has a meltdown inside the small box & shouts.

KYLE

Fucker!

He tries to calm down. Has a small cry, and tries to calm down again. He slows his breathing then spots some GRAFFITI that says "*SUCK AN EGG*". He remembers he has another option.

KYLE (cont'd)

(to himself)

Charlie.

He leaves the phone box and heads down the street.

43 EXT. BOOT OF HUND INN - NIGHT:

A traditional English PUB that overlooks a stunning view of the valley. Eagle eyed viewers may recognise this from the opening montage.

The place looks busy and inviting, a social hub and one where everyone knows each other. Kyle walks up to the entrance quickly. He gives a familiar nod to a COUPLE who are standing outside smoking, they smile back.

44 INT. BOOT OF HUND INN - NIGHT:

Kyle enters through the main doors and looks around, scanning through the CROWDED ROOM until he sees Charlie talking to the town drunk Grizzly Graham, who has turned from his table to face Charlie's table.

They're both nearing the end of their pints of ALE. There is an EMPTY GLASS in front of him and a full PINT OF LAGER on the other side of the table.

Kyle shuffles through the pub, awkwardly greeting people that seem to be congratulating him. He arrives at the table and leans over to talk to Charlie, eager for help.

CHARLIE

About bloody time! Here he is, the man himself. Happy birthday chap.

Kyle maintains a serious face and tries to get Charlie's attention, to no avail.

CHARLIE (cont'd)

All grown up eh little brother?  
Core for crikeys I feel old.

KYLE

Charlie I need to talk to you.

GRIZZLY GRAHAM

Happy birthday lad.

He raises his nearly empty glass to Kyle's face.

GRIZZLY GRAHAM (cont'd)

Mine'll be a Royal Shackler.

Kyle half smiles to the drunk and tries to talk to Charlie again, who becomes instantly annoyed at Kyle for ignoring his seemingly new best friend.

CHARLIE

Christ, I taught you better than that.

KYLE

I don't have any money because...

CHARLIE

(interrupting, then  
imitating Kyle)  
Alright, alright I get the hint.  
'It's my birthday' I'll get it mate,  
don't stress.

He stands and goes to the bar, but not before rubbing Kyle's head in a patronising manner.

Kyle sits and waits in silence as Graham sips his drink and sucks the froth out of his beard.

Charlie returns with TWO PINTS and gives one to the old man, who quickly takes it and turns around to his own table.

CHARLIE (cont'd)  
(shocked)  
I feel used...

KYLE  
Charlie! Can I borrow your phone?

CHARLIE  
Well it's nice to see you too mate.

He points to the pint on the table.

CHARLIE (cont'd)  
'Thanks for the drink', which you haven't bloody touched by the way. It's still cold, we guzzled ours pretty quickly.

KYLE  
Egg, I need to ring Kelly.

CHARLIE  
(suddenly concerned)  
Yeah course. Everything alright?

KYLE  
Not really, no. I was mugged at the underpass.

CHARLIE  
(Disingenuously)  
What? No?  
... Spider's pass?

KYLE  
(impatient)  
The only underpass in this feckin' town. Yes.

Charlie looks stressed by this, almost as if he's putting on a show for Kyle, and reacts in the most Charlie way possible, by angrily drinking.

Kyle sticks his hand out for the phone.

CHARLIE  
...This town man.  
I'll ring the police. What did they take?

KYLE  
Everything, please just let me ring  
Kel.

CHARLIE  
Priorities man! Ring her after the  
police.

GRIZZLY GRAHAM  
(Off screen)  
\*poorly imitated siren noises  
followed by a coughing fit\*

Charlie chuckles towards Graham, who has walked off to the  
bar, and continues to polish off his drink. Seemingly  
distracted again.

KYLE  
Please.

CHARLIE  
What?

KYLE  
Your phone.

CHARLIE  
Oh my phone's dead mate.

He turns and shouts to Grizzly Graham.

CHARLIE (cont'd)  
No thanks to you!

He acknowledges but doesn't respond.

Charlie turns back to an irate Kyle and casually continues.

CHARLIE (cont'd)  
Kept trying to play Snake, like we're  
living in the eighties or something.

KYLE  
(Through gritted  
teeth)  
...Oh for fu... I'm going.

Kyle stands to leave but Charlie grabs his arm and points to  
a LANDLINE by the bar.

CHARLIE  
I'm sure Nick won't mind.

KYLE

Nick hates me.

CHARLIE

Well tell him I sent you.

KYLE

Nick hates you.

CHARLIE

I've chuffing well paid that phone  
bill with all the business I've given  
him.

KYLE

Fine.

He heads over to the bar, leaving Charlie to steal his  
unguarded drink.

Kyle approaches the bar and looks to the Landlord, NICK, who  
is trying to pry a pint glass away from Grizzly Graham as he  
drinks.

Kyle leans over and grabs the phone. As soon as the receiver  
lifts, Nick screams.

NICK

(furious)

Oi...

You better not be touching my phone  
there la la.

Kyle freezes on the spot, much like he did with the mugger.

GRIZZLY GRAHAM

La la?

NICK

(Pointing to Kyle)

Aye, Kylie.

CHARLIE

(shouting)

C'mon Nick it's his birthday.

NICK

I don't care.

CHARLIE

He was jumped at Spider's pass.

NICK

I. Don't. Care

CHARLIE  
Have a heart Nick. Look at him.

Nick's glare softens as he looks at a sad Kyle, then back to Charlie.

Graham seizes the opportunity to slip away with the drink and a handful of NUTS.

NICK  
I suppose he does have to put up with  
you, Egg.  
Two minutes.

Kyle mouths 'thank you' and starts to dial.

CUT TO:

45 INT. KYLE AND KELLY'S FLAT - NIGHT.

A humble but cosy flat filled with mementos of Kyle and his Fiancé's relationships. Cheesy PICTURES are everywhere and ENGAGEMENT CARDS litter the surfaces.

An ANSWER PHONE RINGS and is almost immediately picked up by a frantic KELLY.

She is wearing a long coat and standing by the front door, as if she has just come in.

WE SWITCH BETWEEN THE HUND AND THE FLAT.

KYLE  
(defeated)  
Hi Loml, it's Loml.

Kelly is relieved to hear his voice and holds back tears.

KELLY  
Hi Lom. I've been so worried, are you  
OK?

KYLE  
I was mugged.

KELLY  
Oh God.

KYLE  
He took everything.

Kelly walks over to the sofa and sits down.



KELLY  
Are you OK though? Where are you?

KYLE  
I'm fine. Just annoyed, it's typical.

KELLY  
I'm sorry. I'll get you a new phone.

KYLE  
It WAS a new phone!

KELLY  
I know.

There's an awkward pause.

KELLY (cont'd)  
Where are you? I went looking for you.

KYLE  
You what? Kelly I was mugged, you shouldn't have!

KELLY  
I was worried & you weren't answering.

KYLE  
I'm so sorry.

KELLY  
As long as you're OK. Where are you?

KYLE  
I'm with Charlie.

Kelly scoffs at the sound of Charlie's name. There's clearly some bad blood.

KELLY  
...Is he looking after you at least?

Kyle makes a shrugging noise to suggest yes, to a degree.

KELLY (cont'd)  
Do you want me to come down? You at the Hund?

KYLE  
Yeah. No, no don't worry. Look I'll stay for a bit. Make sure he's alright, y'know.

Kelly is angry at Kyle's response but Kyle has locked eyes with an angry looking Nick and starts to panic.

KELLY  
(angry / shocked)  
He's OK? You're the one that was  
sodding mugged.

KYLE  
I know. I have to go but I won't be  
late OK.

KELLY  
Fine, I love you.

Kyle makes kissing noises and is greeted with laughs from nearby locals.

He puts the phone down and heads back to Charlie, still under the watchful glare of Nick.

He takes his own pint glass out of Charlie's hand and finishes it.

CHARLIE  
Loml?

KYLE  
(anticipating mockery)  
'Love of my life'.

Charlie holds back a laugh. Kyle points to the bar.

KYLE (cont'd)  
Two more.  
No.  
Four more.

CHARLIE  
(giddy)  
Now we're talking.

CUT TO:

46 INT. BOOT OF HUND INN (MONTAGE) - NIGHT:

MONTAGE: FAST PACED/ QUICK CUT

The two drink heavily, get up to antics and generally have a good time.

ABRUPT CUT TO:

47 INT. BOOT OF HUND INN - NIGHT:

The last remaining drinkers, Kyle, Charlie and Grizzly Graham, are sitting at the only table not to have been cleaned. The surrounding tables all have their CHAIRS stacked upside down, clearing the floor for mopping.

The drinkers are barely conscious as Grizzly Graham is telling a story. Charlie is face down on the table, still clutching on to a pint glass and Nick is cleaning up behind them.

Graham rambles, eager to tell the story but struggling to keep coherence.

GRIZZLY GRAHAM

He won't admit it, our lad Nick, but that's why this beautiful sanctuary of a pub is named '*The Boot of Hund*.'

Special things boots. I've had the same pair for going on 15 years now.

Nothing like a good pair of boots and these are as good as the day I found em in the river.  
Bit o' glue and a spit shine does the job.

Words to live by eh?

Kyle listens to his words but little goes in. He holds his pint with two hands, as if it's a comforting hot chocolate.

GRIZZLY GRAHAM (cont'd)

Edmund Hund. Have you lads ever heard of him?

Charlie, still face down, grunts.

KYLE

(slurring)

Hund. Like the pub?

Grizzly Graham points to Kyle in confirmation. He overshoots and repoints to kyle, who looks to his finger cross eyed.

GRIZZLY GRAHAM

Yup. It's his boots you see. Well one boot, but he lost it.

Edmund Hund lived in this town hundreds of years ago.

(MORE)

GRIZZLY GRAHAM (cont'd)  
He wasn't the most popular, like, he  
wasn't disliked but he was the town  
joke.

Was a hustler, like myself, a man of  
many trades.

One of these trades was catching  
rats. Now that he was actually good  
at...

Nick approaches and collects the empty glasses. He tries to  
pry the half empty glass from Charlie's hand and he jerks  
awake.

CHARLIE  
I'm not done.

He somehow chugs his drink, still face to the table.

Nick looks to Graham, he's heard this story a hundred times  
and has grown to loathe it.

NICK  
Not this again. If I have to hear  
another half-cut tale about that  
bleeding rat catcher I'm barring you.

Graham clenches his lips in fear of being barred from his  
holy land.

CHARLIE  
I wanna hear it.

NICK  
You've heard it half a dozen times.  
Yer the only one that stays and  
listens to him.

Nick points to Graham, who is still nervous about getting  
barred.

KYLE  
When was this?

NICK  
All the times he's back from London.  
It's like he never left.

KYLE  
(to Charlie)  
You've been coming back up?

Nick realises he should have kept his mouth shut as Charlie sits back up looking guilty.

CHARLIE

(ashamed)

I didn't want you to think less of me.

KYLE

I'd have come out. You could have stayed with me.

GRIZZLY GRAHAM

Don't worry lad, he laid low with me.

KYLE

Laid low?

CHARLIE

Don't worry, it was a misunderstanding about a few quid. It's all water under the bridge.

Seriously.

There's an awkward silence as no one dares talk. Kyle is hurt and concerned about Charlie, who feels guilty in return.

Graham slowly reaches over and grabs Kyle's pint glass and polishes off the dregs.

NICK

(he doesn't have time for this)

Oh for Pete's sake.

La, he's 'ere now. Enjoy your time together, but do it elsewhere. I want to go bed.

He leans over and claws the empty glass from Graham's hands before turning his attention to Charlie.

NICK (cont'd)

Cliff notes. Edmund Hund tried to catch the biggest rat in the village.

Tracked it in to the woods. Got scared. Ran. Found treasure, hid it in his boot. Lost boot.

(MORE)

NICK (cont'd)

The end.

Now please lads, I don't care what you do but get the fuck out of my house.

CHARLIE

Got to respect a man that speaks plainly.

He sits up and pulls Kyle towards him, putting an arm around, slapping him in the face in the process.

CHARLIE (cont'd)

Where do you want to go chap? It's your night still.

KYLE

Piz-kebab.

Charlie smiles and points to the door.

CHARLIE

To kebab-a-dough!

The pair stumble out the door as Nick and Graham watch. Graham looks at them proudly.

NICK

You too old man.

Graham grunts and leaves as well. Nick shouts back to him.

NICK (cont'd)

And stay out of my garden!

CUT TO:

48 EXT. BOOT OF HUND INN - EARLY MORNING:

The two brothers stumble towards the road, where they stop and look around for the way home. Kyle sways one way & Charlie the other. Kyle stops to see where his brother is going?

KYLE

Where you going, ya bint?

CHARLIE

To the kebab place. What's it called?

KYLE  
Kebab-a-dough?

There's a long pause. Charlie drools as if about to pass out standing, but jerks awake.

CHARLIE  
Yeah yeah yeah that one. I know a shortcut.

KYLE  
I dunno, town's that way?

Kyle points towards the obvious route but Charlie pulls him away.

CHARLIE  
Trust me bro, trust me on this one.

They stumble off in to the distance.

CUT TO:

49 EXT. COUNTRY ROAD - SUNRISE:

The sun is starting to rise as the brothers hike down a desolate country road, clearly lost. They have started to sober up.

KYLE  
If you don't admit to being lost I swear I'm going to skin you.

CHARLIE  
I'm not lost.

KYLE  
Literally. Gonna peel you like a grape.

CHARLIE  
I'm not lost!

KYLE  
I knew we should have turned back an hour ago.

CHARLIE  
We're getting you a kebab.

KYLE  
Where from Charlie? Where's the kebab house?

CHARLIE  
Chill bro, it's not far.

KYLE  
(Angrily)  
We're walking out of town. There's a  
fucking sheep there.

The pair look to the fields as a SHEEP locks eyes with them.  
They are miles away from civilised life.

KYLE (cont'd)  
Nowhere is gonna even be open anyway.

CHARLIE  
Hey fuck you.  
I paid for everything tonight!

Charlie points to himself so aggressively he stumbles  
backwards.

Kyle mirrors his actions, pointing to himself.

KYLE  
Mugged.

CHARLIE  
Fair point.  
Hang on, I think we might be a bit  
lost.

Charlie takes out his MOBILE PHONE and his face lights up  
from the screen.

He starts to lift it in the air for signal, swaying  
slightly.

Kyle watches in horror.

KYLE  
I thought that died?

CHARLIE  
(Shrugging)  
How else was I gonna get you to stick  
around?

KYLE  
You prick!

Kyle slaps the phone out of Charlie's hand, sending it  
flying in to the bushes.  
The pair get in to a pathetic drunken scuffle.



Eventually Kyle pushes Charlie into the bush and stumbles away.

KYLE (cont'd)  
Fuck.  
...I'm going this way.

Kyle stumbles away and walks in to the road, where he is promptly hit by Jo's car & disappears from frame.

We linger on the countryside as a A TITLE CARD appears on the screen:

'EGG IN THE GRASS'

We overhear Jo & Aaron panic over the incident as we focus on Charlie watching from the bushes. He is barely conscious and struggling to focus on what's happening.

He watches as Kyle is hit on the head and seemingly killed. Charlie passes out.

CUT TO:

50 EXT. COUNTRY ROAD - MORNING:

Time passes as the 'heroes' take Kyles body away. Charlie sleeps for what seems like hours, eventually waking.

He stands, feeling fuzzy and with little memory of the night before.

Shielding his eyes from the low sun, he looks to his surroundings and spots Jo's Car, and then the BLOOD on the road, triggering his memory.

He runs to the car.

No one is there.

CHARLIE  
Oh my god, Kyle!

He begins to panic, looking around for where he's gone before spotting KYLE'S SHOE up the road.

He picks up the shoe and looks at it concerned.

CHARLIE (cont'd)  
Where'd they take you man?

He looks back to their car and goes to inspect further.

CHARLIE (cont'd)  
Who are these fuckers?

CUT TO:

51 INT. JO'S CAR (COUNTRY ROAD) - MORNING:

Charlie opens the unlocked car and searches. He picks up one of their MASKS and tosses it aside.

He doesn't find anything useful.

He does, however, find a refreshing can of soda to sooth his hangover & he promptly cracks it open and swigs before immediately throwing up.

He inspects the can, it's one of Jo's abstract imported sodas. "Garlic & wasabi soda".

CHARLIE  
What on God's rancid earth is this?

He spits to the ground and throws the can far away, spotting two people in the distance.

Squinting, Charlie sees that it's Aaron & Jo returning.

He quickly jumps in the boot pulls out a small PEN KNIFE, waiting to pounce.

CHARLIE (cont'd)  
C'mon I'm ready.

The 'heroes' close in and Charlie's nerves get the better of him.

He hides under some RAGS.

Jo opens the boot door and throws the BLOODY RUG in without looking. The rug lands on Charlie, covering him. He lets out a small squeak.

He isn't as tough as he likes to think he is.

JO  
I don't know why you're so mad. I  
literally just bought that rug.

AARON  
Jo, just leave it.

JO  
I should be the angry one. I don't  
think you realise how much it was  
going to tie the room together.

Charlie peers out from the rug, and over the backseat, as  
the duo get in the car.

AARON  
I swear we have the worst luck, man.

JO  
Cat got your shoe?

AARON  
That's not a phrase, Jo.

JO  
Means it's just a bad day.

AARON  
No, it doesn't. Where do you even get  
this stuff from?  
Come on, let's get out here.

They drive off, unaware that Charlie is in the back.

CUT TO:

52 EXT. AARON'S HOUSE - MORNING:

The car pulls to a halt as Charlie tries to watch the  
'heroes' from the boot.

AARON  
Oh for f... seriously?

Aaron hits his head to the dashboard, making Charlie cower.

AARON (cont'd)  
Why. Why does everything happen to  
me?

He pulls himself together and carries on talking, without  
even looking to Jo.

AARON (cont'd)  
C'mon, we'll just act natural. No one  
saw anything.

There's a pause, and Charlie peers out of the window, seeing  
CHRIS, the Community support officer.

CHARLIE  
(to himself)  
Police?

He tries to open the rear door, but it won't open from the inside. He looks for his phone...

CUT TO:

53 EXT. COUNTRY ROAD - MORNING:

Charlie's phone lays motionless in the bushes.

CUT TO:

54 INT. JO'S CAR (AARON'S HOUSE)- MORNING:

Charlie realises where the phone is.

CHARLIE  
(quietly to himself)  
Argh, Kyle you idiot.

AARON  
Aww Fine! I'll go in. You just hide everything alright.

Aaron fumbles and takes off his costume, without grace and whilst in the passenger seat.

He leaves the car and there's a pause before Jo revs the car and coasts it forwards, stopping outside Aaron's house.

She gets out of the car quietly and sneaks away.

Charlie slowly pokes his head up and looks out the window again, where he sees Jo sneaking around the house and looking through the living room window.

CHARLIE  
(To himself)  
Well done you coward. Hide and get locked in the psycho's car.

He tries the boot again but no luck. He tries to get out of the boot and in to the front of the car but, after awkwardly trying to bend around, he gives up.

CHARLIE (cont'd)  
(pathetically)  
I'm sorry Kyle.

We see as Jo returns, now wearing a dressing gown. Charlie hides again, just in time.

Jo opens the rear passenger seat and reaches over for the rug, slapping Charlie in the face several times as he tries to remain concealed.

She finds the rug and drags it out, across Charlie and covering him in Kyle's BLOOD, much to his horror.

She runs off and Charlie watches as she throws the rug away. He tries the passenger door but can't reach & quickly ducks again as he sees Jo returning.

This time she opens the boot and reveals Charlie, who has frozen on the spot. She doesn't spot him as she holds her head in pain. She grabs the car Jack and closes the boot without looking.

Charlie, amazed she didn't see him, blocks the door from closing at the last moment with his foot. It hurts but he silences a scream.

He waits until he hears Jo leave and opens the boot, falling out face first.

CUT TO:

55 EXT. AARON'S HOUSE (DRIVEWAY) - MORNING:

Charlie painfully gets up and cracks his back, before slowly realising he's being watched.

Chris, the community support officer is standing in the driveway like a deer in headlights at the sight of Charlie. He is nervously holding a GUN with his finger and thumb.

CHRIS  
(Confused & in  
shock)  
Charlie?

Charlie looks confused at the officer knowing his name and staring at his clothes. He looks down and sees that they are covered in blood.

CHARLIE  
Whoa, no this isn't mine. Look  
they...

He quickly points to Aaron's house but the sudden movement makes Chris scream, drop to the floor and slide the gun to Charlie's feet.

Confused, Charlie picks up the gun then looks around in a panic. He makes eye contact with the elderly neighbour, who then looks to Chris.

Charlie, realising what this looks like, tries to smooth things over.

CHARLIE (cont'd)

No, I...  
Fuuuuck.

He runs.

Chris gets up, feeling foolish, and gives chase.

CUT TO:

56 EXT. COUNTRY ROADS (NEAR AARON'S) - MORNING:

BODY RIG - FIXED TO CHARLIE'S FACE AS HE RUNS. MCU/WIDE ANGLE.

Charlie flees for his life, his breaths short and eyes wide in panic. He is drenched in sweat.

Eventually he look back, thinking it all clear.

The coast is clear.

Charlie dry heaves and inhales deeply.

CHARLIE

Fuck me.

He looks back again, just as Chris turns a corner in the distance. The coast is not clear.

CHARLIE (cont'd)

FUUUCK ME!

Charlie set off again, running at an incredibly slow pace. He turns a corner and runs for cover through the trees.

CUT TO:

57 EXT. PUBLIC ROAD (NEAR PHONE BOX) - MORNING:

Charlie eventually stops, once he is sure that he has escaped. He checks the distance but can't see anything. He holds his hand to his chest, struggling to breathe.

CHARLIE  
I'm dying... Jesus.

He looks around, wheezing, and spots a phone box. He heads over to it, stopping twice to catch his breath.

CUT TO:

58 INT. PHONE BOX - MORNING:

Charlie enters the phone box and, just like his brother, shudders at the cobwebs. He then sees the graffiti. "*SUCK AN EGG*"

CHARLIE  
If only my day was going that way.

He then looks down and sees a crude drawing of a man, with the caption "*GRIZZLY GRAHAM*".

CHARLIE (cont'd)  
Maybe not.

He picks up the receiver and enters some coins, He goes to dial '9' before stopping. The Police might not be the best option now.

He contemplates who to call before realising who he has to call, and he's not happy about it.

He dials a number but it's engaged and the answerphone message plays.

KYLE  
(Answerphone)  
Hello! You've reached Ky...

Charlie slams the phone down, his breathing becoming increasingly heavy and short. He grabs his chest again, puts in some more coins and redials.

KYLE (cont'd)  
(Answerphone)  
Hello! You've reached Kyle.

KELLY  
And Kelly!  
We can't get to the phone now.

KYLE  
So you know what to do.

There's a slight pause. Charlie give a half smile at hearing his brother's voice.

KELLY  
(muffled to Kyle)  
You need to press it.

KYLE  
What this?

BEEPING sounds come from the phone, forcing Charlie to pull the phone away from his ear. He hangs up & redials.

CHARLIE  
C'mon Kelly, answer.

KYLE  
(Answerphone)  
Hello!

Charlie slams the phone down in a similar way to Kyle and storms off.

CUT TO:

59 INT. KYLE AND KELLY'S FLAT (FRONT ROOM)- DAY:

The DOORBELL rings as Kelly approaches the front door. She opens the door to reveal an exhausted Charlie.

KELLY  
Egg! What the hell?

She hits Charlie in the chest in frustration.

KELLY (cont'd)  
Where is he?

Charlie walks in to the flat and hugs her before breaking down.

CHARLIE  
It all happened so quickly Kel.

Kelly, confused, attempts to peel herself away from Charlie, who sniffles and wipes his tears on her top.

She gets away and looks down to see the blood and steps back

KELLY  
Where is he Charlie?



CHARLIE  
...I don't know.

KELLY  
You don't know?

CHARLIE  
(Distressed)  
I passed out.

Kelly walks over to her SOFA and sits down. She is in shock and moves robotically, as if she knows Kyle to be dead.

Charlie pops his head back out of the front door and checks both ways, before closing it and locking the latch.

KELLY  
Is that his?

She points to the BLOOD on his clothes and Charlie nods. He checks his REFLECTION in a nearby surface and tries to rub the blood away.

He heads towards the bathroom to clean up. As he walks he sees the BIRTHDAY CARD he got Kyle but it's torn to pieces on the floor.

CUT TO:

60 INT. KYLE AND KELLY'S FLAT (BATHROOM) - DAY:

Charlie arrives in the bathroom and washes blood from his face. He then pulls out the gun and stares at it.

He wipes the gun with a TOWEL. The sign of the blood staining the towel makes him drop both in the sink.

He tries to calm his nerves, then stares at himself in the MIRROR as he reflects on everything.

He removes his bloody shirt and leaves that in the sink as well, covering the gun.

He leaves.

CUT TO:

61 INT. KYLE AND KELLY'S FLAT (BEDROOM) - DAY:

The wardrobe is swung open as Charlie looks for something to wear. Baffled at some of his shirt choices, eventually landing on one.

CHARLIE  
(Shouting to the  
other room)  
Kel, I'm taking one of Kyle's shirts.

She doesn't respond.

Charlie looks around the room at photos of Kyle and Kelly, eventually stopping at a SELF STANDING PICTURE FRAME on a dresser - A picture of the siblings from when they were younger.

He picks up the frame and looks at it, smiling at Kyle.

After a brief moment he places the picture back on the dresser.

THE CAMERA TRACKS BACK AS WE TRANSITION BACK TO THE PREVIOUS NIGHT, UNBEKNOWN TO THE VIEWER.

TRANSITION TO:

62 INT. KYLE AND KELLY'S FLAT (BEDROOM)- NIGHT:

THE CAMERA CONTINUES TRACKING BACK FROM THE PICTURE FRAME, AS KELLY WALKS PAST, WEARING A WORK UNIFORM.

A TITLE CARD appears on the screen:

'GOOD IN RED'

The ambience lighting of the room is different, with TUNGSTEN LAMPS and no daylight pouring in through the windows.

Kelly is on the PHONE and in the process of changing out of her work UNIFORM for a cosy night in.

KELLY  
I know, and then she tells me to go  
and help, so obviously I do, and that  
bloke from earlier is trying to get  
down the stairs.

There's a muffled reply from a familiar voice, she's on the phone to Kyle.

KYLE  
(muffled)  
What do you mean trying?

KELLY  
Apparently he had fallen over and was  
on his back like a turtle. Literally  
can't get up.

KYLE  
(muffled)  
No way.

KELLY  
Right!? Hang on.

She sets the phone to speaker mode and puts it on the side  
whilst she undresses.

KELLY (cont'd)  
Can you hear me?

KYLE  
Yep.

KELLY  
Cool. So yeah, I get there and he's  
holding on to the railing and feeling  
for the steps with his feet but not  
looking where he's going.

CUT TO:

63 INT. KYLE AND KELLY'S FLAT (KITCHEN)- NIGHT:

We jump cut to Kelly, phone still on speaker, as she walks  
to the FRIDGE.

She is now wearing Kyle's SHIRT as pyjamas.

KELLY  
I'm not joking it took like ten  
minutes for him to get to the ground  
floor.

She opens the fridge and puts the phone on a shelf, whilst  
she grabs a feast of SNACKS.

KELLY (cont'd)  
Meanwhile I'm kinda hovering there  
because I don't really want to touch  
him or have him fall on me.

She closes the fridge, leaving the phone.

KYLE  
(muffled)  
yeah not after last time.

She opens the fridge again and retrieves the phone.

KELLY  
Exactly.

CUT TO:

64 INT. KYLE AND KELLY'S FLAT (FRONT ROOM) - NIGHT:

Kelly is sitting on the SOFA munching on her snacks, still talking to Kyle on the loud speaker.

KELLY  
So he's finally on the last step and  
he just stops. Perfectly still.  
Then he sways.

She imitates the swaying, before taking a bite.

KELLY (cont'd)  
And what do you think happens?

KYLE  
Erm, he falls over?

KELLY  
Nope.

KYLE  
Throws up?

KELLY  
No. Thank fuck.

KYLE  
I don't know.

KELLY  
He stops swaying, and his trousers  
fell to the floor.

KYLE  
No!

KELLY  
And he's wearing no underwear!

KYLE  
(laughing)  
Stop, you're killing me.

KELLY  
I saw everything Kyle!  
It was surprisingly well groomed.

KYLE  
Hmmm... What did you do?

KELLY  
I panicked. I almost helped but I'm  
not paid enough to be face to...  
that.

Kelly dry heaves and pushes her food away.

KELLY (cont'd)  
  
I looked to Sam for help and she was hiding. Laughing.

KYLE  
Not what you want from a manager.

KELLY  
No.  
Then, can you believe it, he just  
pulls them back up and walks off as  
if nothing happened.  
WITHOUT HIS SHOE.  
How does someone lose a shoe?

KYLE  
I honestly don't know.

There's a pause.

Kelly looks at her ENGAGEMENT RING, admiring it and touching  
it with her fingers.

KELLY  
Sam loved the ring though. Couldn't  
believe you finally asked.

KYLE  
Ha, she knew!

KELLY  
Everyone did!

CUT TO:

65 EXT. COUNTRY ROAD - NIGHT:

Kyle is walking the streets, PHONE to his ear.

KELLY  
So how was your day?

KYLE  
It was alright, missed you.

KELLY  
I missed you too. I'm sorry I missed it.

KYLE  
It's fine love, wish I didn't agree to tonight though.

CUT TO:

66 INT. KYLE AND KELLY'S FLAT (FRONT ROOM) - NIGHT:

Kelly pokes the food again

KELLY  
Are you still going to the Hund?

KYLE  
Yeah, Charlie's probably already there.

Kelly looks annoyed at the mention of Charlie. There is clearly some bad blood.

KELLY  
He doesn't treat you well enough Lom.

KYLE  
He had a rough time in London.

KELLY  
He doesn't treat anyone well.

CUT TO:

67 EXT. UNDERPASS - NIGHT:

Kyle turns on to the underpass. In the distance we can see the mugger but Kyle doesn't take notice.

KYLE  
He means well, he's just...  
distracted.

KELLY  
Kyle his nickname is Egg, as in *Bad*  
*egg*.

KYLE  
It's playful though.

The mugger starts to approach Kyle, who is painfully  
unaware.

KYLE (cont'd)  
He wouldn't have any friends if he  
was that bad.

KELLY  
I wouldn't call the regulars at the  
Hund his friends.

Suddenly Kyle is grabbed and punched in the stomach. His  
phone falls to the floor.

MUGGER  
Empty your pockets now.

Kyle wheezes and grabs his stomach in pain.

MUGGER (cont'd)  
Now or I'll break your fucking legs.

CUT TO:

68 INT. KYLE AND KELLY'S FLAT (FRONT ROOM) - NIGHT:

Kelly overhears everything and is helplessly panicking at  
the sound of her fiance being attacked.

KELLY  
Kyle!  
Oh god. Oh fuck.  
Kyle!

She listens frantically at the phone, not knowing what to  
do.

KYLE  
(muffled)  
OK, OK.  
I just have my wallet.

MUGGER  
(muffled)  
Money please.

Kelly's eyes starts to water as she continues to listen.

CUT TO:

69 EXT. UNDERPASS - NIGHT:

The mugger takes the wallet and punches Kyle again in the stomach, forcing him to his knees.

The mugger picks up the fallen phone & looks at the screen to see Kelly's caller ID under. - 'LOM <3'  
He ends the call and pockets the phone.

KYLE  
(muttering)  
Prick.

MUGGER  
What did you say?

The mugger grabs Kyle and shoves him in to the wall.

We hear a familiar voice from off-screen.

AARON  
Rampage, get the sodium.

CUT TO:

70 INT. KYLE AND KELLY'S FLAT (FRONT ROOM)- NIGHT:

Kelly stares at the phone in horror, unsure of what to do.

She tries to call Kyle but there's no answer.  
She then dials '999' and holds the phone to her ear.

OPERATOR  
Hello, Emergency services. Which do  
you require? Police, Fire...

KELLY  
(interrupting)  
Police!...Police.

OPERATOR  
Connecting you to the police, please  
hold.



The phone rings.

Kelly waits nervously, her breaths short.

A POLICE OFFICER answers but seems disinterested, as if reading from a script.

POLICE OFFICER  
Brookwell police department. How can I help?

KELLY  
Hi, my partner was just attacked.

POLICE OFFICER  
Understood, what is your partners name?

KELLY  
Kyle, erm, Kyle Glover.

POLICE OFFICER  
Okay, and your name?

KELLY  
Kelly Kitchner.

POLICE OFFICER  
And where is Kyle currently?

KELLY  
I don't know, we were on the phone and he was attacked.

POLICE OFFICER  
You don't actually know where he is then?

KELLY  
No, he was on his way to the Boot of Hund, it's a pub just by Langhurst lane...

POLICE OFFICER  
I know the Hund miss.  
What did you hear on the phone?

KELLY  
Erm I heard Kyle scream in pain and the phone drop to the floor. Then someone say "*Empty your pockets*".

Kelly holds back tears.

KELLY (cont'd)  
He said he'll break his legs.

POLICE OFFICER  
Well let's hope that doesn't happen.  
Have you tried calling him back?

KELLY  
Yeah but there was no answer.

POLICE OFFICER  
Mm-hm, and when was it you last spoke  
to Karl?

KELLY  
Kyle. It just happened, maybe a few  
minutes ago.

POLICE OFFICER  
And you don't know where he is?

KELLY  
(Annoyed at repeating  
herself)  
No, I think I just missed him leaving  
home, about 15 minutes ago.

POLICE OFFICER  
Where is home? What's your address?

KELLY  
It's Flat 9, Omega house. Just off  
Crow lane.  
He usually cuts through the fields  
near the Park so maybe it happened at  
the underpass there?

POLICE OFFICER  
We need a more specific location I'm  
afraid.

KELLY  
What? It's like the only underpass in  
this town.

POLICE OFFICER  
Calm down miss. We'll send a support  
officer as soon as we can.

KELLY  
(weakly)  
He needs help.

Kelly, shocked at the response, overhears the officer talking to someone else.

POLICE OFFICER  
Yes mate a nine large, number six  
with extra dip, erm, seven-

The call cuts out and Kelly stares at the phone with her mouth wide open in shock.

She stands, phone still in her hand and looks out the WINDOW, hoping that Kyle would be outside. Nothing.

She then gets an idea and rushes over to a BIRTHDAY CARD on the windowsill and opens it.

Inside it reads.

*"Happy birthday bro-seph.  
Now I'm back up,  
let me get the rounds in!*

*- Charlie.*

*P.S gots me a new number,  
0755526810 xx'*

Kelly grimaces and dials the number.

CUT TO:

71 INT. BOOT OF HUND INN / KYLE AND KELLY'S FLAT - NIGHT:

Charlie is sitting with Grizzly Graham, pint in hand. He is watching as Graham balances a large stack of BEER COASTERS on his head.

Charlie's phone rings. He pulls it out of his pocket as the coasters fall from Graham's head.

CHARLIE  
Aha! Gotta down it now.

GRIZZLY GRAHAM  
(sarcastically)  
Oh no.

He drinks gleefully.

Charlie answers the phone.

- WE SWITCH BETWEEN THE BOOT OF HUND INN & KELLY'S FLAT -

CHARLIE  
Hello Hello, Charlie speaking.

KELLY  
Hi Charlie.

CHARLIE  
Who is this?

KELLY  
It's Kelly.

CHARLIE  
Kelly?

KELLY  
Kyle's Kelly.

CHARLIE  
Oh!

Charlie mimics wiping his brow to Graham, who has finished his drink and is smiling at him with glossy eyes.

KELLY  
Have you seen Kyle yet?

CHARLIE  
Sorry Kel, he's not showed up yet.

KELLY  
He was attacked.

CHARLIE  
Oh shit. What happened?

Charlie moves away from Graham and leans on the bar without thinking. He is suddenly serious and concerned for Kyle.

KELLY  
(Frantically)  
I don't know, he was walking to meet you and we were talking on the phone then some guy mugged him and I don't know what to do.

CHARLIE  
Is he alright?

KELLY

I don't know. I think it happened at  
the underpass.  
I'm pretty sure his phone was taken.

CHARLIE

Oh he wouldn't like that.  
That place is full of spiders.

KELLY

I'm worried about him Charlie.

CHARLIE

Yeah me too. On his birthday as well?  
This town, I tell you.

KELLY

Can you go and see if he's there?

CHARLIE

Of course, you can count on me.

Landlord Nick steps in front of Charlie at the bar.

NICK

Same again? Grizzly's tab yeah?

Charlie lowers his phone to reply to Nick.

CHARLIE

Oh no I'm just on a... Grizzly's tab?

CUT TO:

72 INT. KYLE AND KELLY'S FLAT (FRONT ROOM)- NIGHT:

Kelly listens in shock and frustration and Charlie speaks to  
Nick. No one is taking her seriously.

CHARLIE

Erm yeah two Shacklers please.  
Actually no... three please matey.

Kelly hangs up, screams and tears the birthday card to  
pieces, leaving it on the floor.

KELLY

Does no one care?  
Fuckers. He'd be straight out the  
door to find you...

Her words hit truth and she realises she must be like Kyle.

She throws on a LONG COAT, covering her pyjamas and pulls some BOOTS on before opening a drawer and pulling out her HOUSE KEYS and a bottle of RED SELF DEFENCE SPRAY.

KELLY (cont'd)  
I'm not leaving you.

She swiftly exits the flat.

CUT TO:

73 EXT. COUNTRY ROAD - NIGHT:

Kelly walks the streets looking for Kyle.

A STRANGER walks past, playing with his PHONE. The screen lights up his face as he laughs to himself, it's the mugger!

He notices Kelly and does a double take back to the phone. He recognises her from the LOCK SCREEN

He smiles to Kelly smugly.

MUGGER  
Evenin'

Kelly smiles nervously and quickly continues on.

CUT TO:

74 EXT. UNDERPASS - NIGHT:

After some time Kelly arrives at the underpass, where she sees Jo laying on her back.

Kelly picks up the pace to inspect and sees that she is conscious and staring at the ceiling.

KELLY  
Are you OK?

Jo continues to stare at the ceiling, but she gives a thumbs up and pulls an unconvincing smile.

KELLY (cont'd)  
...OK.  
I'm trying to find my fiance. You've not seen anyone have you?

Jo continues to stare at the ceiling, with glossy eyes.

JO  
So many spiders.

KELLY  
What?

Kelly looks up then back to Jo, who is now rubbing her face.  
Annoyed, Kelly walks off towards the park.

KELLY (cont'd)  
(to herself)  
Honestly, this town.

CUT TO:

75 EXT. PARK PATH - NIGHT:

Kelly walks the path, becoming increasingly frantic in her search for Kyle.

KELLY  
(shouting)  
Kyle!

There's no response.

She continues on the path, stopping at a large BUSH with an opening. The leave rustle.

KELLY (cont'd)  
(nervously)  
Kyle?

The leaves rustle more and a figure emerges, we know this man, it's Aaron and he's badly beaten.

Kelly screams and fumbles in her pocket as Aaron heads straight towards her.

AARON  
Help -

She quickly sprays him in the face with the self defence spray, covering him in the red liquid.

He screams.

Kelly screams.

Aaron drops to his knees holding his hands to eyes. He aggressively cries.

Kelly leaves him, running away as he falls to the floor.

Aaron looks to her for help. Through his blurred vision he sees her running away, just as Kyle did.

CUT TO:

76 INT. KYLE AND KELLY'S FLAT (FRONT ROOM)- NIGHT:

Kelly walks through the front door and scans the flat. She is out of breath and clearly concerned.

KELLY  
(shouting)  
Kyle?

There's no response. She keels over to catch her breath, just as her phone RINGS.

She frantically answers.

KYLE  
(defeated)  
Hi Loml, it's Loml.

Kelly is relieved to hear his voice and holds back tears.

KELLY  
Lom. I've been so worried, are you OK?

KYLE  
I was mugged.

KELLY  
I know...

KYLE  
He took everything.

Kelly walks over to the sofa and sits down.

THE CAMERA LINGERS AS SHE WALKS AWAY. WE'VE ALREADY SEEN WHAT FOLLOWS.

KELLY  
Are you OK though? Where are you?

CUT TO:



77 INT. KYLE AND KELLY'S FLAT - MORNING:

THE CAMERA REMAINS IN THE SAME POSITION AS THE PREVIOUS SHOT, ONLY WE'VE JUMP CUT TO THE MORNING.

Morning light pours in to the flat.

Kelly is sleeping on the sofa, covered with SNACKS and in an inelegant position. The TV AUDIO masking her snoring.

A loud BUZZ from the doorbell wakes her up & she sits upright immediately. She looks confused and walks to the door, half asleep.

KELLY  
(groggily)  
What time is it?

She opens the door.

KELLY (cont'd)  
Did he take the keys as well?

Standing at the door isn't Kyle, as she expected. Instead Chris, the community support officer, greets Kelly.

CHRIS  
Miss Kitchner is it? Kelly?

Kelly nods, confused.

CHRIS (cont'd)  
You reported an attack on your fiance last night, is that correct?

KELLY  
Erm, yeah.

CHRIS  
Can I ask, did Kyle come home last night?

Kelly's heart sinks. Her face drops, she looks back towards the flat.

KELLY  
I don't think so.

CHRIS  
OK, I just need to find out some more details.  
Can I come in?

Kelly walks away from the door and sits at the kitchen TABLE.

Chris follows, closing the door behind him as he also walks over to the table.

He notices the torn up card on the floor but doesn't react. He pulls out a YELLOW PAPER PAD, pops it on the table and sits down.

CHRIS (cont'd)  
I like the paper. Dunno why, the  
notes just stick when I write them on  
a bit o' yellow.

Chris pulls out a PEN, clicking it open. He doesn't seem concerned.

He spots a BOWL OF BOILED SWEETS and points at them.

CHRIS (cont'd)  
Ooh do you mind?

Kelly shakes her head.

Chris takes two sweets and pops them in his mouth, pulling them from the wrappers with his teeth.

He talks through a full mouth.

CHRIS (cont'd)  
So you were on the phone with Kyle  
when the attack happened?

KELLY  
Yeah, I don't know much though.  
There was another man. I heard him  
hit Kyle.  
I think he dropped his phone.  
It was brand new as well!

CHRIS  
Okay, do you know where this  
happened?

KELLY  
No. He was on his way to the Hund.

Chris scribbles on his pad.

KELLY (cont'd)  
(worried)  
He said he was going to break his  
legs.

CHRIS  
Don't start thinking about that.  
These kind of things are normally  
about intimidation.

Kelly nods then visibly becomes confused.

KELLY  
Sorry, I don't understand. Why are  
you asking me these questions.

CHRIS  
We're just responding to your call  
and trying to fill in the blanks.

KELLY  
(angrily)  
But I called last night? Why didn't  
anyone come out then?

CHRIS  
You're the first person I've seen on  
my shift.

KELLY  
Where's Kyle?

CHRIS  
Miss, I understand you're stressed  
right now but I'm trying to help. The  
more you can tell me about the  
attack, the sooner we can try and  
locate your fiancée.

KELLY  
But he was fine after. He was shaken  
and had his phone and his wallet  
stolen but he was fine.

CHRIS  
You've seen Kyle?

KELLY  
He rang from the Hund.

CHRIS  
The Hund?

KELLY  
Yeah The Boot of Hund.  
It's like the only decent pub this  
town has.

CHRIS  
I'll have to check it out. I've only  
been here a few weeks.

Chris laughs.

CHRIS (cont'd)  
I don't want to be the loner at the  
pub.

Kelly doesn't respond.

Chris awkwardly sucks on his sweets.

CHRIS (cont'd)  
Okay then. Thank you for your time  
today miss. When Kyle's ready have  
him come down to the station and  
we'll get a report filled in.

I'll be honest, I don't think you'll  
get the belongings back but it'll  
hopefully help us find who did it.

KELLY  
He doesn't do this.

CHRIS  
Sorry?

KELLY  
Kyle. He doesn't not come home.

It was his birthday but he didn't  
even want to go out.

CHRIS  
His birthday? That's a cryin' shame  
that is.

Look, he probably just had a few too  
many.

Last week I found a guy sleeping in  
someone's front garden. Cuddling up  
his boot and everything.

KELLY  
Kyle's not like that. He always comes  
home. He'd at least find a way to  
tell me.

CHRIS  
Do you want to report him as missing?

KELLY

Yes.

CHRIS

Okay. Can you give me a description of him.

KELLY

I can do better.

Kelly walks over to a wall full of PICTURE FRAMES and grabs a loose POLAROID. She hands it to Chris and points to Kyle.

KELLY (cont'd)

That's him. The other guy is Charlie, his brother.

That's who he was meeting at the Hund.

It was only taken a few weeks ago.

CHRIS

That's useful, do you mind if I take this?

KELLY

Of course.

Kelly grabs a PEN, and writes her phone number on the Polaroid.

KELLY (cont'd)

Please call me the second you find anything out.

She sits back down.

Chris smiles and clips the Polaroid to his notepad and makes some further notes.

CHRIS

Tell me about Charlie.

Kelly grimaces.

CHRIS (cont'd)

Oft. Not a fan?

KELLY

He's a mooch. Moved back up from London.

CHRIS

(laughing)

London? Maybe I know him.

Kelly half smiles.

Chris crunches on the sweet.

KELLY  
...ever since he always seems to be  
getting in trouble.

CHRIS  
Trouble?

Chris crunches on the sweet again, trying not to look too  
insensitive.

KELLY  
Nothing major. But he always owes  
people money and Kyle's always  
bailing him out.

She waves her hand around to the flat.

KELLY (cont'd)  
Like we have money to spare?

CHRIS  
Do you think this could explain where  
Kyle is?  
Maybe he got in *trouble* with the  
wrong person.

KELLY  
No. He has a reputation as a bad egg.  
Everyone calls him *Egg*. He's pretty  
harmless.

Just a twat.

CHRIS  
...Noted.

Chris clicks his pen and pops it in his jacket. He closes  
his notepad and stands up.

CHRIS (cont'd)  
I'll have a snoot around town and if  
there's still no sign of him I'll  
come back and we'll file a report.  
How does that sound?

Kelly nods.

KELLY  
Thank you.

CHRIS

Not to worry. Unless there's a goose  
loose I think it'll be the most  
excitement I've had all week.

Not much happens in this town eh?  
Well apart from a birthday mugging.

Kelly lets out a single laugh and a half smile. She's  
slightly comforted by Chris's relaxed attitude.

CHRIS (cont'd)

Let me know if he comes home, won't  
you?

Chris leaves a BUSINESS CARD on the side and goes to leave,  
grabbing another sweet from the bowl. Kelly goes with him  
and opens the door.

KELLY

Thank you.

Chris awkwardly imitates the tipping of a hat and leaves.

CUT TO:

78 EXT. KYLE AND KELLY'S FLAT - MORNING:

We stay with Chris as the door to the flat closes.

Chris pops the new sweet in his mouth and admires the taste  
whilst taking in the morning sunshine. He doesn't miss the  
city streets, that's for sure.

He walks off but we linger on the flat. A TITLE CARD appears  
on the screen:

'CHASING GEESE'

CUT TO:

79 EXT. BOOT OF HUND INN - MORNING:

WIDE SHOT OF THE PUB, WITH CHRIS AND NICK TALKING AT THE  
ENTRANCE. IN THE FOREGROUND WE SEE A GRIZZLY GRAHAM.

Graham is sprawled out on a TABLE. He lets out a small groan  
of discomfort.

Nearby is Chris's police issued BICYCLE, locked up with a  
BIKE LOCK despite him being no more than ten feet away.

Nick is wearing PYJAMAS and clutching a STEAMING MUG OF COFFEE. He is looking very tired.

Chris has his pen and yellow pad to hand.

NICK  
Wish I could be more help chap. Bet  
you my right jewel they'll turn up  
'aight.

Well they'll be feeling rough, if you  
know what I mean.

CHRIS  
(laughing)  
All too well. So you say you asked  
them to leave last night?

NICK  
Aye. La's a good Lad. Just had a bit  
much.

CHRIS  
La?

NICK  
La La. You know, Kylie.

CHRIS  
(smiling vacantly)  
I don't know.

Nick shrugs and takes a sip of his coffee. He grimaces,  
clearly too strong for his liking and too early for him to  
awake.

CHRIS (cont'd)  
What about his brother, Charlie?

NICK  
Egg? Ah can never quite tell with  
that one.  
Between you and I, I reckon the tough  
guy act is just that, an act.

CHRIS  
Tough guy act.

NICK  
Oh aye. He's a git though. But a git  
that Keeps the lights on.  
Don't take my word on it, like.

(MORE)



NICK (cont'd)  
I thought Graham over there was  
nothing more than a drunk. Turns out  
he's quite the poet.

Nick shouts to Graham, who barely stirs through his  
hangover.

NICK (cont'd)  
(shouting)  
Ain't that right you romantic  
bastard.

CHRIS  
Oh I've heard his ramblings. At least  
he's not sleeping in someone's  
garden.

NICK  
(annoyed)  
Not sleeping in someone's garden?  
He's too busy sleeping in mine.

CHRIS  
Sorry. Want me to move him on?

Graham mumbles in his sleep. Nick considers it but shrugs  
instead.

NICK  
Nah.

CHRIS  
Right I best be off then. Need to  
find them just to put an end to it.  
His lass'll be glad to hear he's fine  
though.

NICK  
He won't be when she gets hold of  
him.

Nick looks over his shoulder then leans in to Chris with a  
whisper.

NICK (cont'd)  
(whispering)  
Women don't like it when you pick the  
booze over 'em.

Chris laughs awkwardly, and clicks his pen before putting it  
in his pocket.

CHRIS  
Righto, best be off.  
Cheers Nick.

NICK  
Welcome to stick around for a drink  
if you fancy?

CHRIS  
Too early for me, besides I have  
another house call later.

NICK  
Two in a day, what is this town  
coming to?

CHRIS  
See you later Nick.

Nick shrugs and heads inside.

Chris heads over to his bike, unlocks it and rides off.

CUT TO:

80 EXT. COUNTRY ROADS - MORNING:

MONTAGE: Chris cycles the streets, taking in the views. He  
clearly loves the countryside town.

He eventually dismounts at a familiar site.

CUT TO:

81 EXT. AARON'S HOUSE (DRIVE)- MORNING:

Chris locks his bike up, just outside Aaron's driveway.

CUT TO:

82 EXT. AARON'S HOUSE (ENTRANCE)- MORNING:

Chris knocks on the front door. He looks like he's been  
waiting a while.

He peers in to the front window but can't see much. He turns  
to look around and sees an elderly neighbour glaring at him  
from the garden.

Chris waves but she shakes her head in disgust and goes back  
to whatever she was doing.

Chris goes to leave, but spots Aaron walking up the drive, looking worse for wear and with bright red skin.

CHRIS  
Aaron Quinn?

Aaron answers the best he can, looking nervous and checking over his shoulder to see if Jo's car has moved yet.

AARON  
Hello. Yes I'm Aaron.  
can I help?

CHRIS  
Morning Aaron, I'm just responding to  
a call about a serious incident.

AARON  
Serious incident?

CHRIS  
Yes, do you mind answering a few  
questions?

Chris checks his notes as Aaron begins to panic further. He looks over to Jo again and distracts the officer by opening his front door.

AARON  
Of course, come in.  
Want a drink?

Aaron walks in to the house, leaving Chris outside.

CHRIS  
(joking)  
Bit early for me I'm afraid.

There's no response from Aaron. Chris chuckles to himself and enters.

CHRIS (cont'd)  
(Seriously)  
I will have a tea though please.

CUT TO:

83 INT. AARON'S HOUSE (LIVING ROOM) - MORNING:

Chris is sitting on the sofa sipping on his CUP OF TEA. Aaron sits opposite, holding a bad poker face and occasionally glancing to the window.

They politely stare at each other in silence.

Chris places his tea on the table and looks at his notes.

CHRIS  
So you're telling me that nothing  
happened last night? I don't  
understand.

AARON  
Not really, I mean nothing we  
couldn't handle, y'know.

Chris looks at Aaron, clearly worse for wear.

CHRIS  
Uh-huh...  
That's not what my report tells me.

AARON  
(distracted)  
Huh?

CHRIS  
I spoke to a...

Chris glances at his notes.

CHRIS (cont'd)  
A miss Jody Somerset?  
Claimed to be your friend?

Aaron, barely listening and checking over his shoulder to Jo.

AARON  
Who? Oh Jo? Yeah, yeah she's been  
over.  
We're looking after the place whilst  
my mum is away.

CHRIS  
Oh yeah? Anywhere nice?

AARON  
(distracted again)  
Sorry?

CHRIS  
Have they gone anywhere nice?

AARON

Oh, erm, she's taken my granddad somewhere.

CHRIS

What about Miss Somerset?

Aaron awkwardly shrugs and laughs as he catches a glimpse of Jo looking through the window.  
She hides just as Chris looks to the window.

AARON

(nervously laughing)  
It's fine. I mean I don't know. She does her thing. Sometimes she's here, sometimes she isn't.

Chris flicks through his notes again, confused.

Aaron, in a panic, grabs Chris's tea and frantically finishes the drink, much to Chris's horror.

CHRIS

Are you alright?

Aaron nods with a full mouth.

CHRIS (cont'd)

I think there was a tea bag still in there.

Aaron gulps his mouthful down, grimacing slightly as the tea-bag is swallowed.

AARON

No, I don't think so.

There's a silence.

CHRIS

So last night. If everything was alright, then why did I get a call from Jody saying...  
Hang on.

Chris reads from his notes.

CHRIS (cont'd)

*He hit me and now he's hurting him.  
He chased him into the trees. Heard some crying and screaming but that's pretty standard with Aaron.*

Aaron's face lights up with the realisation that the officer isn't talking about the man they killed.

This glee quickly turns to frustration and embarrassment as Aaron realises that Jo called the police after they failed to stop the mugging.

CHRIS (cont'd)  
She used your address as well.

AARON  
Oh, oh no that's nothing to worry about.  
Jo can overreact at times. Honestly that's all.

CHRIS  
I'm afraid it is serious though Mr Quinn. If this is as you say then it's a misuse of an emergency line.

AARON  
I didn't call though. That was Jo. Jody did that.

CHRIS  
Do you know where Miss Somerset is? I'd like to talk to her.

Aaron Shrugs in a panic.

Chris clicks his pen and goes to write on his pad, but he's accidentally clicked the nib away. He turns the pen to look at it when something catches his eye.

He notices on the windowsill is Aaron's gun. Chris quickly stands up looking shocked.

Aaron briefly raises his hands in defence, thinking he's been caught.

CHRIS (cont'd)  
That's a gun!

Aaron quickly drops his hands

CHRIS (cont'd)  
That's a live gun.

AARON  
Oh yeah, erm that's probably why Jo called. We found that last night.

CHRIS  
Aaron this is very serious.

AARON  
Erm, I mean yeah it looked pretty dangerous, so we thought we should do something about it.

CHRIS  
You're right, you should never handle anything like this. I can't even touch it. I have to contact the station.

AARON  
(pleading)  
No, it's fine. Erm, we can bring it in. I wouldn't worry them.

Chris holds up his hand to signal Aaron to move back. He does. With his other hand he uses his RADIO to call to the station.

CHRIS  
Control, this is PCSO 3141, visual on a possible firearm. Requesting Armed Response Unit, urgent."

The same officer that Kelly spoke to answers. He is just as uninterested.

POLICE OFFICER  
Received Varndell. We don't have anyone available so just take it yourself.

CHRIS  
(concerned/ angry)  
An armed response unit is required. I'm not trained to handle this weapon. Over.

POLICE OFFICER  
Just take it yourself Chris, you'll be fine.

The radio cuts out. Chris remains motionless, clearly out of his depth.

Chris slowly picks up the gun with his fingertips and holds it at arms length, before turning to Aaron.

CHRIS  
(Distracted by the  
gun)  
OK Mr. Quinn, I'm going to have to  
take this to the station now.  
I'll be back within a couple of hours  
to get your official statement.

Aaron nods as Chris cautiously leaves with the gun. He looks terrified, almost expecting the gun to go off with each movement.

CUT TO:

84 EXT. AARON'S HOUSE (DRIVE) - MORNING:

Chris slowly makes his way down the drive, still holding the gun at arms length. He is muttering to himself angrily.

CHRIS  
(mimicking the  
police officer)  
*'Take it yourself Chris'*  
*'You'll be fine'*  
Lived in London, never saw a gun.  
Move to the middle of nowhere. Gun.

Chris walks past Jo's car, as the rear door flies open and Charlie falls face first in to the ground.

Chris, startled, remains motionless, like a deer in headlights at the sight of Charlie.

Charlie painfully gets up and cracks his back, before realising he's being watched.

CHRIS (cont'd)  
(Confused & in  
shock)  
Charlie?

Chris spots the blood that covers Charlie, who also realises how he looks.

CHARLIE  
Whoa, no this isn't mine. Look  
they...

He quickly points to Aaron's house but the sudden movement makes Chris scream, drop to the floor and slide the gun to Charlie's feet.



This time we stay with Chris, who is face to the floor and cowering with eyes closed.

CHARLIE (cont'd)

No, I...  
Fuck.

Chris opens one eye cautiously, seeing Charlie run.

He gets up, feeling foolish, and dashes over to his bike. He fumbles on the BIKE LOCK, unable to open it.

CHRIS

(to himself, stressed  
and high pitched)

Oh hi blood covered man. *Take my gun.*  
You fucking cabbage, Chris.

He looks over his shoulder and glances in hope for Charlie, but sees nothing.

CHRIS (cont'd)

Fuck it.

Chris pushes the bike away and gives chase.

He is immediately out of breath, but he pushes through it and continues to run through deep gasps.

CUT TO:

85 EXT. COUNTRY ROADS (NEAR AARON'S) - MORNING:

The sound of painful gasps continue, closer together as Chris becomes increasingly out of breath.

Chris turns a corner, without stopping, he sees Charlie. They lock eyes and Charlie 'runs' away at an incredibly slow pace.

CHRIS

Not so fast.

Chris speeds up but he's too far away, and also incredibly slow. He watches as Charlie turns another corner.

We stay with Chris as he painfully makes the strenuous journey to the corner, but when he gets there Charlie is nowhere to be seen.

Chris stops, spins around and looks in every direction. His gasps have turned to wheezes, as he is unable to catch his breath.

He sits on a nearby WALL.

CHRIS (cont'd)  
Why -wheeze- why did I leave the  
bike?

CUT TO:

86 EXT. AARON'S HOUSE (DRIVE) - MORNING:

Some time passes.

Chris slowly makes his way back to the bike and unlocks it  
on the first try.

CHRIS  
(Frustrated at the  
world)  
Yep. Yeah okay.

He stands and pulls something out of his pocket. It's the  
Polaroid that Kelly gave him.

CHRIS (cont'd)  
What did you do Charlie?

He takes out his MOBILE and calls the number from the  
Polaroid.

As it rings he keels over again to catch his breath again.

CHRIS (cont'd)  
Fucking hell, I'm dying.

The ringing stops and an answerphone message plays.

KYLE  
(Answerphone)  
Hello! You've reached Kyle.

KELLY  
And Kelloggs.

KYLE  
We're not in, so please leave a  
message and we'll get back to you.

KELLY  
By phone or pigeon.

There's an audible BEEP. Chris leaves a message.

CHRIS  
Hello Miss Kitchner. This is  
Community Support Officer, Chris  
Varndell.  
I just met Charlie and I'm concerned  
that he has something to do with the  
whereabouts of your fiancé.

Chris holds the phone away as he takes another mouthful of  
air, before continuing.

CHRIS (cont'd)  
Kelly, I believe he's dangerous.

CUT TO:

87 INT. KYLE AND KELLY'S FLAT (FRONT ROOM) - MORNING:

Kelly is sitting on the sofa, listening to the voice message  
left by Chris on loud speaker. She stares at the ANSWER  
PHONE in horror.  
We hear Charlie coming back from the other room.

CHRIS  
(voice message)  
He is armed. Do not let him in the  
flat and call me as soon as you get  
this.  
I'm on my way.  
Erm, bye.

The voice message ends and Kelly slowly turns to see Charlie  
at the door. He's wearing one of Kyle's shirts and  
holding the framed picture of himself and Kyle.

He heard everything.

There's a silence. A deafening silence. As the pair don't  
know how to react.

CHARLIE  
that's... It's not how it sounds.

KELLY  
What did you do Charlie?

Charlie hesitates to answer, his face holding back tears.

Kelly moves towards the phone. She grabs it and turns to  
Charlie, only to be met with the barrel of a gun.

Charlie feels the room closing in on him as he holds back a panic attack. He puts his hand to his head, still clutching the gun.

There is a BEEP as Kelly accidentally presses a button on the phone.

Charlie points the gun back to Kelly, shaking in fear.

KELLY (cont'd)  
(nervously)  
You wouldn't?

CHARLIE  
I'm not being arrested for this.

KELLY  
(crying)  
What did you do?

CHARLIE  
I didn't....  
It's my fault Kel.

Kelly's fears for Kyle are confirmed and she begins to sob.

Charlie moves over to the window and looks out. He scans the street, making sure that it's clear before moving back to Kelly and taking her by the arm.

CHARLIE (cont'd)  
He was murdered Kelly.

She shakes her head in disbelief and tries to pull back.

KELLY  
No.

CHARLIE  
It wasn't me.  
We can't stay here.

KELLY  
Please leave me alone.

CHARLIE  
I didn't. I can't...  
We need to go.

Charlie pulls her towards the door. He doesn't hurt her, but he is forceful and clearly frightened.

Kelly tries to resist but quickly succumbs once the gun is pointed at her again.

They leave the flat. Kelly leading the way, as Charlie keeps the gun close to her back.

As they leave we linger on a BUSINESS CARD on the table, left by Chris earlier this morning.

CUT TO:

88 EXT. COUNTRYSIDE BRIDGE - MORNING:

Kyle's body lies motionless where the '*Heroes*' left him. Most of the blood has washed away, leaving a trail of red in the shallow stream.

Above him is a POLICE OFFICER staring down at him from the bridge. His expression is vacant.

A TITLE CARD appears on the screen:

'TOWNS END'

CUT TO:

89 EXT. COUNTRY TRAIN STATION - MORNING:

A desolate train station with a single platform. Foliage and a cliff face tower over the overgrown tracks. It reflects the small town in both character and size.

Aaron is pacing, nervously waiting for the next train, despite there not being one for hours.

Jo is sitting on a nearby bench calmly. Content even. She is fiddling with a tree BRANCH.

They both have their costumes poorly hidden under their civilian clothes. Aaron still red as a berry.

AARON

C'mon, it can't be that long now, surely?

JO

We've been here all morning, maybe they don't run on Sundays?

AARON

It's Thursday Jo.  
We'll just get the first one that comes.

JO

Do you know where it goes?

AARON

No I don't.  
Probably for the better really.  
Harder for them to track us, you  
reckon?

JO

I guess...

Jo looks around, seemingly reflecting on everything, before being distracted by her branch.

Aaron bites his nails as he watches the board.

JO (cont'd)

Unless... like, what if we turn  
ourselves in?

Aaron, furious, spins on the spot and storms over to Jo. His patience wearing thin.

AARON

You don't get it do you?  
They'll lock us up, throw away the  
key and we'll have to live with  
nothing but a bucket for company.

Aaron calms down and awkwardly puts his hand on Jo's shoulders in an attempt to comfort her. He sits next to her and looks her in the eye.

AARON (cont'd)

Do you want to be a hero?

She begins to nod, as Aaron continues to talk.

AARON (cont'd)

Remember why we're doing this. We  
can't help people if we're rotting  
inside a prison cell.

JO

What about the Masked Vigilante? He  
got out?

AARON

What? No he didn't.

JO

Yeah, yeah when he fell from that  
horse.

Aaron's face drops as he realises Jo's being a moron. He shakes his head.

AARON

No, that was some copycat playing hero.

Do you want to be like that Jo? Do you want to be shot from a horse?

JO

Isn't that what we're doing though? We're trying to be like h-

AARON

(disgusted)

Don't you dare.

We're better than that. We're helping people Jo.

JO

We killed a man.

Aaron pulls a face, implying they should forget about that one technicality.

He stands and walks to the edge of the platform once again. He looks left. Nothing. He looks right. Nothing.

Jo swings her legs on the bench. A silence consumes.

Aaron begins talking, his back to Jo.

AARON

You're right, y'know. Why are we running? We could be doing so much more.

Jo looks to Aaron gleefully, sensing a motivating monologue. Once more, Aaron spins on the spot and speaks with a sense of importance.

AARON (cont'd)

We are heroes dude. We are born to be heroes. We can't forget that.

Who else in this crappy little town is trying to do anything to help people?

Yeah okay so we hit a slight hiccup, well, a person, but I tell you what, I'm not going to give up. Not now.

(MORE)

AARON (cont'd)

Not ever.

We'll avenge him.

We'll make his death not be in vain.  
More importantly, Jo, we'll beat that  
feckin' Masked Vigil-antic prick.

Today... today the training wheels  
come off.

What do you say Jo?

Jo jumps to her feet, inspired. She throws the branch to the floor.

JO

Fuck yeah!

Aaron smiles smugly.

JO (cont'd)

And call me Ratbag.

AARON

With pleasure.

The two awkwardly stand on the spot, unsure of what to do next.

JO

What should we do?

AARON

Let's go home.

The pair start to leave. Jo goes to pick up her branch.

AARON (cont'd)

Leave that.

CUT TO:

90 EXT. COUNTRY TRAIN STATION (CAR PARK) - MORNING:

Charlie leads his hostage, Kelly, across the near empty car park.

He is erratic, soaked with sweat, and looks more nervous than Kelly.



KELLY  
Please, I can't.

CHARLIE  
You're going to have to. Just help me  
out okay?  
Okay...  
We're fine.

KELLY  
(disgusted)  
We barely get trains here, what makes  
you think there'll be one?

...I wish Kyle could see you now.

She mimics different people as Charlie pokes her in the back  
with the gun.

KELLY (cont'd)  
*'Charlie's not that bad'.*  
*'He's just a bad egg'.*  
*'He's not a twat Kelly'.*

...You are.  
You're a twating twat that out-twats  
the twatiest twat.

CHARLIE  
That's not true-

KELLY  
(snapping)  
I am not done!

Charlie shuts it. They continue walking, gun to Kelly's  
back, but he sheepishly accepts the name calling.

KELLY (cont'd)  
If you were an actual 'Egg'. You'd be  
rotten.  
To. The. Core.  
A core made up... of fucking twats.

CHARLIE  
I'm sorry Kelly.

KELLY  
(emotional)  
Sorry isn't going to bring back Kyle.

We follow close to Kelly as she continues to talk.

KELLY (cont'd)  
He was the sweetest and you just took  
advantage of him time and time a  
fucking gain.  
...Are you even listening to me-

Kelly realises Charlie is no longer behind her. He's stopped  
dead staring at a parked car, and she has walked ahead.

We recognise this car. It's Jo's jeep.

Kelly slowly walks back to Charlie. She has the chance to  
run but she strangely seems concerned for him.

KELLY (cont'd)  
Charlie?

Charlie points to the car.

CHARLIE  
That's the car.

KELLY  
The car?

CHARLIE  
It hit Kyle.

KELLY  
What?

Charlie looks around frantically. Kelly comes in closer.

KELLY (cont'd)  
What do you mean?

Charlie sees two people, Aaron and Jo, in the distance. He  
strains his eyes until he can make them out. His face drops  
in panic as he recognises the '~~heroes~~' killers.

He violently grabs Kelly and pulls her behind Jo's car to  
hide. She screams.

Charlie points the gun at her and puts his finger to her  
mouth. It doesn't work.

She talks, muffled, with his finger still pressed against  
her lips.

KELLY (cont'd)  
(angry but quiet)  
What, the fuck, are you doing?

CHARLIE

(whispering)

They did it Kelly. They killed Kyle.  
We had a falling out and he pushed me  
into this ditch by the road.  
I don't know, he must have stepped in  
to the road.  
They hit him Kelly.

Kelly widens her eyes but says nothing.

CHARLIE (cont'd)

Then they hit him with something.  
I tried to stop them but...

Charlie looses his trail of thought and stares at the car in  
silence.

KELLY

But what about the voice message?

CHARLIE

Fucking police.  
I hid in this car.

He points to the car, face even more erratic.

CHARLIE (cont'd)

I passed out and they must have moved  
Kyle. I was going to get them but I  
don't know, I'm a fucking coward.

Charlie starts to tear up and Kelly finally sees him for who  
he really is.

CHARLIE (cont'd)

I was just so scared. I've never been  
in a fight and they just...  
They just killed Kyle.  
I'm his older brother. I was supposed  
to protect him.  
I just fucking watched from the  
bushes.

He wipes away the tears with his gun hand. Kelly touches his  
arm to comfort him.

CHARLIE (cont'd)

I got in the back and hid.  
They threw a rug on me but it had his  
blood on and when I got out of the  
car that fucking copper was there. He  
freaked out like I was going to hurt  
him.

(MORE)

CHARLIE (cont'd)

He dropped this gun and I picked it up.  
You're right, I am a twat Kel.  
Who picks up a gun in front of the police?

KELLY

Oh my God.

CHARLIE

I ran Kelly.

Charlie peers over from the car and sees Aaron and Jo approaching. He panics.

CHARLIE (cont'd)

Fuck.

He grabs Kelly and steps out, holding her in front of him with the gun pointed at Aaron and Jo.

AARON

Whoa!

The *heroes* stop dead in their tracks. Jo immediately puts up her hands to surrender.  
Their positioning mirror the stand off with the mugger at the underpass.

CHARLIE

(To the heroes)  
I'm going to kill her!

KELLY

(To Charlie)  
What are you doing?

Charlie shakes her and holds her closer, he whispers in to her ear.

CHARLIE

(whispering)  
Play along, trust me...

KELLY

(loudly & badly acted)  
Please no, don't kill me.  
Or anyone else.

Meanwhile Aaron whispers to Jo.

AARON

I told you mate, this is our chance.

JO  
To be heroes?

AARON  
Exactly. This is perfect.  
I have tingles.  
Time for Ratbag and the Whisper to  
make a name for ourselves.

JO  
(touched)  
You put my name first...  
...Our costumes!

AARON  
Shit.

Aaron fumbles and pulls off his civilian clothes to reveal his Whisper costume.

Charlie watches confused, before pointing his gun to them.

CHARLIE  
What are you doing?

Aaron reveals his costume to Charlie, as Jo stands by awkwardly. Charlie lowers his gun slightly in bemusement.

AARON  
(whispering to  
Charlie)  
We're going to show you the cold  
sting of Ratbag and The Whisp-

CHARLIE  
(Loudly)  
What?

AARON  
(whispering louder)  
We're going to show you the cold  
sting of-

CHARLIE  
(to Jo)  
Why's he whispering? I can't fucking  
hear him.

AARON  
(Normal volume,  
defeated)  
I'm The Whisper, man.

Without warning, and evidently without learning her lesson, Jo screams and runs at Charlie - just as she did with the mugger.

Charlie reacts in a panic and shoots Jo in the head. She drops to the floor, dead.

SLOW MOTION: Kelly screams, as we focus on Charlie who is in shock at what he's just done.

TIME RETURNS TO NORMAL: Kelly's screams fade in as Charlie lowers his gun.

CHARLIE

Oh God.

Oh God... Oh God.

He looks up from Jo's body to Aaron, as if seeking help.

Aaron is already running away, disappearing in to the distance.

Charlie clutches to Kelly as panic set in.

WE CUT TO:

91 EXT. COUNTRY ROADS (VIEWPOINT)- MORNING:

SLOW PACED MONTAGE: VARIOUS PEACEFUL SCENES WE'VE VISITED THROUGHOUT OUR TIME IN BROOKWELL

We find ourselves at the viewpoint point that looks down on the town.

CUT TO:

92 EXT. COUNTRY SIDE BRIDGE - MORNING:

The stream where we last saw Kyle's body, only now there's a peaceful beauty to it. The blood has washed away.

CUT TO:

93 EXT. BOOT OF HUND INN - MORNING:

Nick walks over to a Grizzly Graham in the The Boot of Hund's beer garden and hands him a PINT. They're secret friends.

CUT TO:

94 EXT. SKATEPARK - MORNING:

Someone is playing on the ramp, running up and balancing on the edge, as if they have a skateboard.

CUT TO:

95 EXT. UNDERPASS - MORNING:

The mugger leans against the wall, laughing at 'his' phone. He looks perfectly innocent, until a PASSER-BY nervously stops as they make eye contact.

The mugger moves towards them.

CUT TO:

96 EXT. AARON'S HOUSE - MORNING:

Aaron's house remains uninhabited. A collection of MILK BOTTLES at the front door.

TIME-LAPSE: at the boot that the children threw in to the river, now sitting on a rock.

CUT TO:

97 EXT. GREASY SPOONS CAFE - MORNING:

A cosy cafe, on a glorious day.

Chris slowly approaches the cafe on his bicycle. He locks it up and heads inside.

CUT TO:

98 INT. GREASY SPOONS CAFE - MORNING:

Chris closes the door and waves to the OWNER that's in the back.

He makes his way over to a table and sits down next to a SENIOR POLICE OFFICER, tucking in to a FULL ENGLISH BREAKFAST.

CHRIS  
I swear you'd have that for every  
meal wouldn't you?

The officer chuckles with his mouth full.

Chris signals to the owner and points to the breakfast. He mouths '*Same*'.

The owner nods and disappears.

The officer swallows his food and responds to Chris.

SENIOR OFFICER  
Say's you, ninety-nine and beans.

CHRIS  
(sitting down)  
I didn't eat ice cream and beans.

The officer shoves another mouthful in and shoots him a look that he doesn't believe him.

SENIOR OFFICER  
(mid chew)  
Hey, some people juggle geese.  
Who am I to judge?

He washes down the food with a large gulp of coffee.

SENIOR OFFICER (cont'd)  
So when you going to be one of the  
big boys then?

Chris chuckles, leans forward and points at the officer.

CHRIS  
Will be soon chap. Just need the  
right case.

SENIOR OFFICER  
Got nothing to do with cases y'know.

CHRIS  
I handled a gun last week.

SENIOR OFFICER  
Oh aye?

CHRIS  
(proudly)  
Aye.

Chris leans back in his chair and looks to the kitchen, hopeful for his food.

The officer talks, barely taking his eyes away from his plate.



SENIOR OFFICER

I wouldn't get your hopes up anyway.  
Most exciting thing we've had in the  
last six weeks was a bikers stolen  
boot and what happened to Somerset's  
lass.

CHRIS

I was supposed to be talking to her  
that day, y'know.

The officer raises his eyebrows. You almost hear the 'Oh  
aye?' in his expression.

SENIOR OFFICER

(joking)

Wasn't your gun handling that did it?

Chris chuckles, without realising it was the same gun.

CHRIS

How is this town more armed than  
London?

SENIOR OFFICER

Dunno.

...Oh and there was that jumper last  
week.

CHRIS

Jumper?

The officer stops focusing on his plate, seemingly  
sympathetic for a moment. However, this is a fleeting  
feeling.

SENIOR OFFICER

Aye, some geezer topped himsen out in  
the sticks.

CHRIS

Oh dear.

Neither realise that they're talking about Kyle, or that the  
officer has it all wrong.

SENIOR OFFICER

Must have had a few attempts as well,  
I reckon. Was pretty beaten up.  
...Poor lad should have picked a  
higher bridge.

Chris looks concerned. He's sorry to hear, but still hasn't  
connected the dots.

WE PULL BACK FROM THE CAFE: The pair continue to make small talk. Blissfully unaware of the carnage that has preceded.

CHRIS  
You had anything else here?

The officer shakes his head. (*As if he'd ever have anything else?*)

CHRIS (cont'd)  
What about the pancakes?

SENIOR OFFICER  
(disgusted)  
Pancakes?  
For breakfast?

THE CAMERA SLOWS TO A STOP. The diegetic sound fades out.  
MUSIC: 'MY HEROES' - A JOKERS RAGE beings to play.

Chris's FOOD is brought over and he interacts with the owner and the officer.

We FADE TO BLACK:

A TITLE CARD appears on the screen:

'...this town.'

END CREDITS