

Hostage Situation

by

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INT. ED'S FLAT - DAY

A big, old TV, surrounded with stacked DVDs, gushes light onto faded walls slathered with movie posters, and a sofa.

A QUIET MOAN. ED, (20 years old, unkempt, tired) sleeps on the patchy sofa, under a sleeping bag.

EXT. ORPHANAGE - DAY (FLASHBACK)

A BOY (8) sits on the steps of a glum, three storey house. He watches his mum walk over to a convertable sports car and open the door.

BOY

Where are you going? Mum?

MUM

Don't call me that Ed! Someone might hear.

BACK TO SCENE

Ed awakes with a start. He recovers a moment. Sits up, revealing his retail uniform, with Jeff's logo.

He looks up, at a scratched up whiteboard on his door that says 'WORK'. Below that, an old, worn Braveheart poster - featuring an proud, angry, Scottish Mel Gibson.

Ed curls up into a ball. Talks into his pillow.

ED

God, just let me die already...

Mel Gibson's eyes seem to bore into Ed, wide and intense. Ed avoids the poster's gaze. Struggles with an invisible force.

ED (CONT'D)

Fine, I'm getting up.

Ed rolls off the sofa. Hits the floor with a THUD.

Outside the one bright window into this flat, seagulls caw.

TITLES

EXT. HARBOUR - DAY

The sun rises over a beautiful seaside town.

EXT. HIGH STREET - DAY

The cobbled streets are empty, idyllic. It's all so lovely. See Missy's Pasties, a bright, lovely pasty shop.

GLENNIDGE (V.O)

Tuck in! We open in ten.

INT. SHOP KITCHEN - DAY

GLENNIDGE (40s, big bellied) sits down at a table with steaming pasties with POLLY (17, princess) and MARGARET(70's, very long fingernails). Smiles as they eat.

TIM (O.S.)

Can... I have some?

TIM (20s), tied tight to a chair, watches the feast, glum. Glennidge laughs. The laughter fades into a low growl.

GLENNIDGE

I do like that sense of humour,
Tim. I like that in a minion.

(takes a bite)

It's something to remember them by.

Tim smiles with restrained dread as Glennidge tucks in.

LATER

Glennidge's family eat as he talks.

GLENNIDGE

You know Tim, we have a saying in Missy's Pasties.

(beat)

He who comes and pays for our pasties, we give lovely pasties. It's a bargaining system of sorts. Pay us what is due, and we'll have a lovely time.

TIM

That's not a saying. That's basic economics.

Glennidge gets up slowly from his chair, a tiger inspecting a meal. Tim panics-

TIM

Danny told me he was legit. How could I know he'd steal from you?

Glennidge laughs. Polly laughs. Margaret cackles.

GLENNIDGE (CONT'D)

Aren't these pasties good by the way? I've outdone myself, I think.

MARGARET

They're the same as all the others, you old fart.

Margaret struggles to chew something.

GLENNIDGE

I wish. We'd make a fortune!
Although Danny stealing money from
us doesn't help on that count.

TIM

I can help you find him.

GLENNIDGE

Your sister said that too.

Tim's eyes bulge. Margaret fishes into her mouth-

-Pulls out a half chewed eyeball. Tim's jaw hangs open.

GLENNIDGE (CONT'D)

She really tried. We squeezed
everything out of her, but she
couldn't help us. But oh well!
We've put a hit out on Danny, and
it turns out your sister makes a
lovely pasty. So everyone wins.

(looks at Tim)

Oh I'm sorry, Tim. I've got one
pasty spare. You said you wanted
some, didn't you?

Polly and Margaret get up. They close in around Tim.

TIM

No! That's out of context! I'm not
hungry! Let me go! No--

Polly and Margaret force his mouth open. Glennidge picks up
one of his pasties from the table.

GLENNIDGE

Oh you'll love it. It's the best of
family cooking.

POLLY

Dad, that's embarrassing.

Tim screams as Glennidge closes in-

EXT. HIGH STREET - DAY

Ed peeks out of his front door, scans for trouble.

Eventually he emerges. The street is empty, except for three
police officers ahead. ED gives them a wide berth.

Police Officers KODOS (30s, beer belly), JIM (30s, drunk)
and TOMMY (20s, rookie) chatter, unaware of Ed's existence.

TOMMY

So you're saying that months and
months, without any serious crime
in the town, is bad--

KODOS

Of course it is! Because, as more time goes by without crime in our lovely little town, the chance of a crime being committed grows. One of these days some lunatic, bursting with overwhelming criminal energy--

JIM

Like... volcanoes--

KODOS

Exactly! Mark my words newbie, one of these days you'll be walking a dark alley alone and one of these frothy eyed madmen will lunge out of the dark at you, pin you down, and force you to sign up to a fraudulent pyramid scheme. Or some kind of petition.

POLLY (O.S.)

We're open!

The officers turn to walk into Missy's Pasties.

TOMMY

Well, jokes on them. All the pens I carry are broken.

KODOS

Newbie, newbie. Any criminal worth his salt carries a five pen pack.

Up the street, Ed stands outside Jeff's, a newsagents. As Ed fiddles with the keys, he shivers. Looks back-

MASKIE, dressed in all black, skull mask over their face, leans on a wall down the street. Stares at Ed. A cigarette burns in one gloved hand.

Maskie walks toward Ed.

Ed grabs the keys. Forces the lock. BARGES the door-

INT. JEFF'S PLACE - DAY

-SLAMS THE DOOR behind him.

Ed takes a breath. Snaps to his feet, ninja-like. Throws his coat off, revealing the retail wear. Suddenly, he's happier.

LATER

Ed restocks shelves, mops the floor, all speed and urgency. He swaps out the newspapers as he mops. He's a pro.

ED (V.O.)
 (average Scottish accent)
 Aye, fight and you may die. Run,
 and you'll live... at least a
 while. And dying in your beds, many
 years from now...

LATER

Ed adds sausage rolls to the hot stand with one hand,
 rattles off his speech to the savory as they go in. With his
 other hand he swings the mop around - an expert mops-man.

ED
 ...Would you be willin' to trade
 ALL the days, from this day to
 that, for one chance, just one
 chance, to come back here and tell
 our enemies that they may take our
 lives, but they'll never take our
 freedom--

A phone rings. Ed drops the mop, snatches the phone.

ED (CONT'D)
 Hello, Jeff's? How can I service
 you?

JEFF (PHONE)
 Earlier then ever Ed. You're going
 to put the self-checkout machine
 out of a job.

Ed sticks his tongue out at a nearby self-checkout. It has a
 little girl's smiling face on a tiny screen.

JEFF (PHONE) (CONT'D)
 I'm going to be a little late. Are
 you going to be okay?

Ed turns to the entrance. Skull Mask is a matter of metres
 away, down the left aisle. It looks at magazines!

Ed drops behind the counter. The phone hangs in the air.

JEFF (CONT'D)
 Hello? Ed?

Ed listens. He hears a few footsteps. Then the ring of the
 door as it opens. Closes.

Ed pokes his head up. He hyperventilates. One aisle, empty.
 Ed looks to the other aisle. Also empty. Ed's breath
 slows...

RING. Ed drops to hide.

A shifty KID (10, hooded child) enters the shop. He shuffles
 off to the other aisle.

Ed rises, tries to recompose himself. Just as Maskie jumps up from the customer side!

Ed YELPS, eyes fixed on Maskie. It pulls the mask away... to reveal SARAH (20s, dark). Sarah wears skull face paint. Sarah is displeased.

SARAH

Lighter.

Ed gets her a lighter. He moves as if he's at gunpoint.

ED

Anything else?

SARAH

You calling me a thief, Ed?

ED

No! No-- I mean-- what?

Sarah bursts into joyous laughter. Stops, dead. Glares.

SARAH

I was joking. Continue scanning.

Ed looks down at the counter. There's nothing there. Sarah glares as Ed starts to panic... Grabs nicotine patches. Goes to scan them. Sarah glares harder. Ed drops them.

ED

Is there... anything else you want?

Sarah slowly cools off.

She grows a small smile.

SARAH

You could come back to my place tonight. Seven-ish.

ED

Oh... kay?

SARAH

I'm throwing a party. I'll order some pizza. There'll be wine. Which I'll drink, while we all watch you hang upside down in the corner. Twitching, as blood fills your brain like a tampon.

ED

I'm okay. Can you... Hypothetically... Shop somewhere else? Forever? Or... Stop tormenting me... For a day or two.

SARAH

Hmm... I could stop tormenting you.

(beat)

But why?

ED

(sombre)

Good point.

SARAH

That kid is stealing vodka by the way.

ED

What?

Ed looks. The kid is in the alcohol section, his hoodie lumpy with vodka bottles. He shuffles toward the exit.

ED

Not again--

Ed panics into action! Runs from behind the counter. Catches the kid as he gets to the door-

ED (CONT'D)

Hey! That's not for kids--

The kid turns, HISSES like a snake. Ed reels, cowed.

ED (CONT'D)

So be sure to get that straight to your parents. Have a Jeffe-licious day.

Ed turns away. Holds his head, frustrated, pent up. He twists-

ED (CONT'D)

Wait!

The kid is gone. Ed peers out the door. People here and there walk the street outside. Some stare back at him.

ED (CONT'D)

(quiet)

Also don't drink and drive. Have a Jeffe-licious day.

Ed SLAMS the door with a RING. Turns right into Sarah. Ed backs into the corner behind the door. Sarah looks... sad?

SARAH

Probably for the best.

ED

Yeah. Yeah!

SARAH

What's the worst thing a kid with
vodka could do.

(horrible silence)

Bye Ed.

ED

Have a Jeffe-licious--

Sarah stops him with a glower. She pulls her hood and mask
over her face, opens the door, squashes Ed behind it. Exits.

EXT. JEFF'S PLACE - DAY

Sarah lights a cigarette as she walks. She glances at the
kid being pinned to the ground by Tommy as she goes.

TOMMY

You stealing vodka again, Neddy?

The bottle in the kid's hand spills vodka across the
cobblestones.

KID (NEDDY)

No! Stop oppressing me! I'm telling
me mum!

TOMMY

Tell it to your AA group. You're
coming with me.

BILL (40s), a grizzled, burly officer, stands behind Tommy.

BILL

Leave him be, Tommy. He's not worth
the bother.

TOMMY

What? He's--

BILL

You aren't an officer just yet
Tommy, wind your neck in. Boys will
be boys.

Tommy, defeated, drops the kid, who hits the ground with a
yelp as JEFF (40s, big beard) walks past, pushing a big
wheeled box. BUMP. The kid SQUEALS.

BILL (CONT'D)

Morning Jeff.

JEFF

Morning, Officers!

Jeff sees the vodka bottle in the kid's hand. With a HEAVY
SIGH, Jeff rolls to the store, as Sarah walks the other way.

KID (NEDDY)
I can't feel my legs.

KODOS
You're drunk Ned, go home.

UP THE STREET

Sarah glances up and down the street as she get to a door, the same one Ed left from earlier. She gets out a key.

INT. ED'S APARTMENT CORRIDOR - DAY

The DOOR OPENS. Light floods the dull corridor. Sarah enters, removes her skull hood. Flicks the door shut behind her.

A hand catches the door as Sarah disappears up the stairs.

DANNY (20s, ginger wig) enters. He has a pistol in hand.

EXT. JEFF'S PLACE - DAY

Jeff is slumped on the counter. He argues with a passionate ANGRY WOMAN (50's) with eyes that bulge.

ANGRY WOMAN
It's a absolute disgrace! What kind of magazine store doesn't have White Dwarf?!

JEFF
That's not a magazine, you made it up--

ANGRY WOMAN
Shame on you, Jeff! You fetid parsnip of a man. You shriveled wrinkly string of red wine stained bunting. I hope you die.

She storms right on out.

JEFF
Have a Jeffe-licious day.

ED (O.S.)
You said that I was going to put the self-checkout machine out of a job. That's what you said.

Ed is beneath the counter, curled up. He reads a pamphlet.

ED (CONT'D)
Instead you've fired me and bought the... Employee Replacer Three Thousand.

Nearby, A new self checkout towers over the old.

NEW SELF CHECKOUT

The all purpose shop running robot!
Now you never need pay a human
again! The robot revolution will
consume your puny world.

JEFF

Look, Ed-
(looks warily at machine)
I should tone down the comedy
setting.

ED

I barely manage rent as it is. I
thought you liked me!

JEFF

Ed I do like you! If you were a
puppy, I would sell you to some
loving family who could feed you,
and keep you from being run over by
cars--

Ed stares up at Jeff with big, sad puppy eyes.

JEFF (CONT'D)

But instead you were born a human,
and became a retail assistant who
actively avoids serving customers
and lets kids run out with their
own bodyweight in vodka! I mean, I
don't actually have a choice about
this, but you know you don't bloody
help yourself, do you?

Ed is curled up, a hermit crab of a person.

JEFF (CONT'D)

But on the bright side, at least
you aren't getting your bollocks
cut off any time soon, eh?

(beat)

You know, after you're fired... you
need to go home.

ED

I can't go out in daylight. All
those people. What if they kill me?

Jeff looks out at the cheery, bright high street.

JEFF

You aren't going to be bored?

ED

I keep reading material under here.
For when there's too many
customers.

JEFF

Great.

The entrance BANGS OPEN. Angry woman returns, even angrier.

EXT. HIGH STREET - NIGHT

Ed opens the door into the night, shuffles out. In the shop, eternal argument rages on.

ANGRY WOMAN (O.S.)

Don't you talk to me about hard work! I've had to take the bus here five times to complain today!

JEFF (O.S.)

Look. How about skimmed milk instead--

ANGRY WOMAN (O.S.)

Oh you've really done it now, you mouldy gnome, skimmed milk, you wait till I report you to the Lactate Watchdog Association, they'll break you like the circus fatty you are--

INT. ED'S FLAT - NIGHT

Ed collapses face first onto the sofa. Finds the remote. Ed curls into his duvet as the TV comes on with an advert.

ADVERT (O.S.)

Barry Binkle was once a normal man. He would wash like a normal man, eat like a normal man. He would also pirate DVD's and watch them in the wilderness. Normal right? Wrong. Because then, he was attacked by a bear.

ON TV: A man waddles across a forest in panic, trousers down at his knees. A man dressed as a bear attacks him with a bat.

ADVERT (CONT'D)

Barry lost an arm, and went to jail where inmates bully him for being criminal scum. But the bear? Is now on our piracy prevention team. Because piracy isn't normal. Piracy... is unbearable.

A bear roars from the TV as a logo and motto appear. Ed curls up deeper into his duvet.

DANNY

Raargh!

Danny stands behind the sofa. Ed YELPS, falls off the sofa, rolls away. Danny laughs. Ed's eyes are fixed on Danny's gun.

ED

Who are you? How did you get in?

Danny stands over Ed as he backs away across the floor.

DANNY

Oh that's not important. The main point is, this is a hold up.

Ed stands, and holds his hands in front of his face.

ED

What? No.

DANNY

Yes it is. I know what I'm doing, I watched a tutorial. Right! I need fifty thousand pounds from you.

ED

I have forty nine thousand, nine hundred pounds less than that.

DANNY

Okay, fine! The hard way it is!

Danny advances toward Ed, his gun aimed at Ed's head.

DANNY

Give me the money or you die.

ED

I don't have fifty thousand! Why would you think that?

DANNY

Because I know you do! What are you... What's that in your hand?

Ed hides something in his hand. A tiny, bow tied present.

DANNY

Aha! It's that that's worth fifty thousand isn't it!

(desperate)

Give it and I won't shoot you! Promise.

Ed shakes his head.

ED

It's for my mum, you can't have it, and it's not worth fifty thousand so put the gun down--

DANNY (CONT'D)
 Unless you want to form a criminal
 duo instead?

ED
 Or you could fuck off before I call
 the police!

Awkward silence. Ed doesn't know what to do. Danny senses it. He looks to the phone on the kitchen side. Snatches it.

DANNY
 Aha! Can't call the police now, can
 you? So I can't kill you and you
 can't kill me. Just like in a film.

The phone RINGS.

DANNY (CONT'D)
 Oh, probably for you.

Danny hands over the phone. Ed looks at the phone. Answers.

ED
 ... Glennidge?

GLENNIDGE (PHONE)
 Eddie, Eddie, Eddie! Hello you fine
 crumpet. How are you doing?
 Marvellous! Onto business.

INTERCUT - GLENNIDGE'S LOVELY HOUSE/ED'S LIVING ROOM

Glennidge sits in a nice rocking chair by the fire, eating a Cornish pasty as he talks on a rotary phone.

GLENNIDGE (CONT'D)
 I hear you lost your job. I would
 extend my sympathies, but my phone
 battery is pretty low.

The phone's on loudspeaker. Danny stares, wide eyed. Ed looks apprehensive.

ED
 Yeah. I need to mention. Money is a
 bit tight this month...

GLENNIDGE
 Marvellous! So yes, are you ready
 to move out on Friday?

ED
 I... What?

GLENNIDGE
 Well, I'm moving my daughter into
 that block. So I need you to move
 out.

ED

You haven't given any notice.

GLENNIDGE

But I have, Eddie Eddie. Under rules of evicting for the Landlords own use, I need to give sixty days notice.

ED

You haven't given sixty days.

GLENNIDGE

Come on Ed. If you look carefully I'm sure you'll find it. It was delivered through your front door.

With a WHIP, a letter comes under Ed's door. Faded, stained.

Ed realises what's happening. He pales.

GLENNIDGE

You'll find it was sent fifty seven days ago. I bet it's even got you favourite stains on.

(beat)

Anyway, I'll let you go. You need to prepare for the big move!

ED

This is my home--

DIAL TONE.

Ed drops the phone. Clutches the present close.

Ed charges towards Danny. Danny throws himself aside with a SCREAM. Ed brushes past him, into another room.

INT. ED'S APARTMENT CORRIDOR - NIGHT

Ed opens his door. Jumps down the stairs.

DANNY

Where are you going?

INT. SARAH'S APARTMENT - NIGHT

Sarah sits on her sofa, wipes the last of the skull makeup off her face. Pizza and wine sit next to her. Music plays, but she doesn't listen. She listens to the commotion outside, a dusty, stained letter in her lap.

ED (O.S)

To get my job back!

DANNY (O.S)

Okay. Good luck roomie!

ED (O.S.)
 You're not my room mate! Get out or
 I'll call the police!

EXT. HIGH STREET - NIGHT

Ed BURSTS out the front door. Stops dead in his tracks. Runs back in. SLAMS the door. A moment passes. Three drunk chaps wander past. They SING a Cornish song, a shanty.

When they're gone, Ed BURSTS out, to stride down the street.

EXT. PUB - DAY

Ed slides through a gate, into the pub garden. Stops dead. Jeff sits outside. Drinks, LAUGHS with friends. Ed turns away-

JEFF
 Ed!

Jeff watches Ed, suspicious. Ed avoids eye contact with Jeff and his friends.

ED
 Can I have my job back?

JEFF
 Ed--

ED
 Never mind, don't worry about it.

Ed stuffs his paper in his pocket, walks away-

INT. ED'S FLAT - DAY

-Face-plants into the sofa. His legs dangle off the side.

Danny watches from the kitchen table, finishes a sandwich, beer and ice cream.

Next to him, Ed's whiteboard now reads: 'MONEY RAISING PLANS. Organ Selling. Busking. THE BEST PLAN.'

ED
 Stop eating my food.

DANNY
 Did you get your job back?

ED
 (muffled)
 What do you think.

DANNY
 Dunno. Can't see your face. It's got a sofa on it. It wouldn't have
 (MORE)

DANNY (cont'd)
matter anyway. It wouldn't stop you
being evicted.

ED
I'm calling the police.

Ed doesn't move. Danny approaches, with a smile.

DANNY
So. Homeless, jobless. Abandoned by
the world. What option does a poor
guy like you have, but to turn to
crime. With me.

ED
I'd rather die.

Danny sits on Ed. Ed's CRIES are smothered in the sofa.

DANNY
I know, it's been a bad day for us.
You lost your job. My hard days
mugging yielded nothing.

ED
(muffled, subtitled)
Get off me.

DANNY
Yeah... But together, we can do
great things. Together, we can save
your home. And maybe... the world.

Ed's arms flail. He MOANS. Danny, confused at Ed's
struggles, decides to high five one hand.

DANNY (CONT'D)
That's the spirit.

BANG BANG. Someone knocks on the front door. Danny rolls off
Ed. Ed takes a gasp of breath. Danny picks up the gun.

ED
Wait--

Danny whips open the front door!

No-one there. Danny drops down three or four steps. Lowers
his gun. Calms. Turns. Comes back up.

DANNY
That was odd--

Sarah stands in the living room. Danny flinches. Falls down
the stairs. Sarah and Ed listen to Danny's PAINFUL DESCENT.

SARAH

You missed my party. After all that time dusting off the iron maiden.

ED

The band?

Sarah just glares.

ED (CONT'D)

...What are you doing here?

DANNY (O.S.)

(on the stairs; to Sarah)

What are you doing here?

ED

(to Danny)

How do you know--

(for gods sake...)

You let him in.

Ed glances at Sarah, who grins.

INT. ED'S APARTMENT CORRIDOR - DAY (FLASHBACK)

Danny creeps up the stairs, gun in hand. He gets up a flight, turns. Surprise! Sarah leans, plastered with her skull facepaint. Smoking, staring at Danny.

Danny flinches. Unbalances, YELPS. Topples.

Sarah listens to Danny CRASH down the stairs.

DANNY (V.O.)

Anyway I'm Danny, and boy do I have an offer for you!

LATER

Danny, desperate and rough, pitches to an unimpressed Sarah.

DANNY

You look like the criminal type, or definitely the type to dig up corpses for a a sweet and sour orgy, so! You are the perfect fit, for my crime... committing team!

Sarah puffs out unimpressed smoke in Danny's direction.

DANNY (CONT'D)

Chances like this come around once a lifetime. You can team up with me, so we'd be Mr Savvy and 'The Secretary', I thought that would be a good sidekick name, or... there's actually not a choice, you will help me, or--

SARAH

You're going to make me.

DANNY

Right! Very perceptive, The Secretary really fits see? Because I'm dangerous. People called me--

(shadow boxes)

The deadliest teabagger in the West Country. And, of course--

(pull out his gun)

I've got lil' Rosie here. So, I'm calling the shots.

SARAH

Right.

(lights a cigarette)

But I have a lighter.

LATER

Danny collapses down the stairs, in a terrified panic. He crawls. Sarah steps on his ankle, lighter aflame.

DANNY

Please! I didn't know you would defend yourself, I'm sorry!

SARAH

(pets danny's head)

It's okay, it's okay. It's not your fault, you're just an imbecile...

Now. I'm going to need you to curl into the fetal position. Or I'll burn you.

Danny sinks down, curls up in submission.

SARAH (CONT'D)

Well done. Now, I want you to pretend you are Barbie. In a sexy roleplay, featuring Ken and Bruce Banner and Bojack Horseman.

Danny stares. Sarah waves the lighter toward his nose.

DANNY

Oh Bojack... I like your mane... have you come to check my plumbing?

SARAH

No. Clichéd, bad writing. Bojack isn't qualified in plumbing, and he would be bad at it.

(beat; waves lighter at danny)

I didn't tell you to stop.

DANNY

Oh! Oh Bruce Banner! Try not to break my precious crockery while we're making love--

SARAH

Stop. My inner erection is shriveling away...

Sarah thinks. Looks up the stairs.

SARAH (CONT'D)

Let's do something else, instead.

FLASHBACK ENDS

INT. ED'S FLAT - NIGHT

ED

Why did you tell him I had fifty thousand pounds?

SARAH

Because I like to cause you suffering. But the real issue is that we both got a phone call from our landlord. Didn't we?

Ed doesn't answer. Sarah goes to his fridge, picks a beer.

ED

What are we going to do?

Danny, ice cream half way in his mouth, puts his hand up.

DANNY

I know! I know! Crime! We steal money to start new lives.

Ed and Sarah stare, worried and annoyed, as Danny fusses.

DANNY

I have a whiteboard of ideas and everything.

LATER

Danny's pitching again.

DANNY

We steal two cars, from one family each, and then sell them each other's cars!

Sarah glares. Ed's head sinks between his knees.

LATER

DANNY

We go to the bank and get a loan
right? For fifty thousand pounds.
But then... We don't pay it back.

No-one else is near as impressed with this as Danny is.

LATER

DANNY

We kidnap ourselves--

SARAH

Why? Wait, don't answer. It'll just
make things worse, just shut up.

ED

What are we doing? We don't need to
steal anything. We take Glennidge
to court and keep our apartments.
He can't do this.

SARAH

It's our word against his, Ed. And
he has more money. And his pasties
are popular.

ED

Not crime surely? Not robbing
people? That's insane.
(off Sarah's look)

I don't want to commit crime! I--

SARAH

You what exactly? You want to sit
on that sofa and pretend
everything's okay?

ED

No! Anything else. I'll find a new
job-

SARAH

With what skills?

Ed is frozen.

ED

I... I have skills.

Sarah snatches the balled up paper from Ed's pocket. Reads.

ED

Hey, that's my CV--

SARAH

Ed Lowely. 22 Years old. Work
experience, Jeff's retail. Life
(MORE)

SARAH (cont'd)
 experiences... the orphanage.
 Bio. I'm a hard worker but I guess
 everyone works hard really. I'm a
 good person, I guess. Where I lack
 related job experience for...
 Insert role here... I am humble
 enough to realise there are lots of
 people better for the job than me.
 But I thought I'd ask about a job
 anyway. Sorry for wasting your
 time. Have a nice day. Sorry. From
 Ed. In case it wasn't clear. Sorry.

Sarah gets out her lighter.

Sarah sets alight to the CV. They all watch it burn.

ED
 So...Maybe some crime?

LATER

Sarah, Ed and Danny are gathered around a whiteboard. Sarah scribbles on it, makes plans.

SARAH
 So, the aim is to get enough money
 to start a new life somewhere else.
 Maybe somewhere we can blend in,
 somewhere lawless. Like Wales.

ED
 But I'll take the innocent
 bystander role. I'm not doing
 anything.

SARAH
 Good! You'd fuck it up.

DANNY
 I need fifty thousand. So we need
 to do a job that gets us a hundred
 and fifty thousand pounds, for
 fairness sake. Unless you guys just
 want to get money for me, which
 would be fine.

ED
 Why do you need fifty thousand?

DANNY
 Ah. That's a story.

Danny dreams. He dreams of his past:

INT. MISSY'S PASTIES - DAY (FLASHBACK)

Danny is shaking Glennidge's hand, Polly, Margaret and Tim in attendance. Glennidge looks awfully hungry-

SARAH (V.O.)

I don't care.

BACK TO SCENE

Sarah writes on. Danny is snapped from his reverie.

SARAH

Right. We're going to fake a kidnapping.

EXT. HARBOUR TOWN - DAY

The sun rises. Yet another lovely day.

DANNY (V.O.)

Wait wait wait! You said faking a kidnapping was a bad plan when I said it.

SARAH (V.O.)

I didn't say that. I told you to shut up.

DANNY (V.O.)

(sulks)

You implied it.

SARAH (V.O.)

Anyway, the first thing we're going to do, is--

INT. POLICE STATION - DAY

Tommy plays on a gameboy at his messy desk in this 'shoe string budget' police station. There's a cabinet labelled 'evidence storage'.

ADMIN WOMAN types in the corner.

TOMMY

Hello sexy. I'm Detective Tommy and I've got all the equipment.

INT. ED'S FLAT - DAY

Sarah sits with Ed, phone to her ear, a strange device over it. She hangs up, confused.

INT. POLICE STATION - DAY

Bill glowers at Tommy over his coffee and pile of letters. Tommy hangs up the phone with a shrug.

BILL

It's 'Hello, police station, how can we help you?'. And you're not a detective!

TOMMY

I like to think my method deters the sort-of-emergencies, and allows the real emergencies priority.

EXT. HIGH STREET - DAY

Danny, wearing a hoodie, ducks past Missy's Pasties as if he's playing limbo.

INT. PHONE STATION - DAY

A phone rings. Tommy answers.

TOMMY

I'm a well oiled stallion-- I mean hello, this is the Police Station?

INTERCUT - POLICE STATION/ED'S FLAT

Sarah's voice is distorted by the device on her phone.

SARAH

Listen up you... Silly sausage! I have kidnapped two people and they're going to die unless you follow my instructions.

Tommy turns on the loudspeaker puts a finger to his lips.

TOMMY

Oh. Really?

SARAH

What do you mean really? Of course really. Otherwise I would have called up saying 'I haven't kidnapped anyone, Officer. Continue watching youtube videos of donuts.'

TOMMY

Rude. But why should I believe you?

Suddenly, an ear splitting scream comes down the phone. Tommy and Bill stare at the phone. Admin woman types on.

The screaming fades.

ED (O.S)

Please help...

Sarah grins on the other end of the phone. She releases her vice grip on Ed's groin. He crashes to the floor. Sarah returns to the phone. Puts the voice distorter back on.

TOMMY

Right, hold on then. I've just got to find the...

Tommy fishes through some drawers. Pulls some paper. Taps some keys on his computer as Bill dashes back to his, and starts to run a tracer program. His computer rattles.

TOMMY (CONT'D)

Kidnappers questionnaire. Here.

It is titled 'kidnappers questionnaire'. Tommy finds a pen.

SARAH

That person screaming was--

TOMMY

Hold on, we'll get to that. So, what is the kidnappers name-- Okay, so what is your name?

SARAH

I... I'm not telling you that.

Bill's tracer program has crashed. Bill growls.

TOMMY

Hah! Good point. I think that's a trick question, we'll skip it. Okay. Who is your next of kin?

INT. JEFF'S - DAY

Danny stuffs some items into a bulging shopping bag, and awkwardly shuffles backward. Toward the door.

JEFF

Have a Jeffelicious day.

ROBOT

Keep stocking, slave. For the profit margin.

JEFF

I'm going to uninstall you.

ROBOT

You can't uninstall the future.

Jeff glares. Suddenly an arm wraps around his neck. Jeff struggles. Is pulled out of sight.

Danny turns back around to wave. Looks at the empty counter, alarmed.

He swipes a chocolate bar and dives out of the door.

INTERCUT - POLICE STATION/ED'S FLAT

SARAH (CONT'D)

I have kidnapped one Ed Lowely, but he's not important 'cause, I've also kidnapped Sarah Batty. Also known as Bad Barbie. Repeat that to your higher ups. They'll know the name.

TOMMY

(writing)

Okay so we've filled in the non consenting party section. Now--

SARAH

Now nothing! You know I'm not going to tell you anything useful, and I know that you're an idiot.

TOMMY

I'm starting to think you have an attitude problem, Mr Kidnapper.

EXT. POLICE CAR. HIGH STREET - DAY

Kodos and a drunk Jim lean on a police car. Danny walks past them, bags full of shopping. He freezes when he sees them.

SARAH (V.O)

I want a hundred and fifty, thousand pounds. You will drop a hundred and fifty thousand pounds in the abandoned house on Silverdale Road, at Eleven A.M. in two days time.

INTERCUT - POLICE STATION/ED'S FLAT

Bill's tracer program crashes. Bill sags... But Tommy spins his screen to Bill with a grin. His computer was already running the tracer program. It's found the address.

Bill runs out of the door.

SARAH (CONT'D)

And if there are any police on site, or anyone else at all, if the money is hidden or hard to find, if anything else but the money in an un-tampered sports bag is in the building, you will never see either of them again! And the information Dirty Barbie has, will be spread across the internet. To every corner of our island and beyond! And their blood will be entirely on your hands!

(MORE)

SARAH (CONT'D) (cont'd)

(beat)

Bye now.

Sarah hangs up. On the floor, Ed moans. Clutches his groin.

ED

You said I had an important role.

SARAH

That was your important role.

BANG BANG. Sarah looks up. Danny climbs in through the apartment window.

DANNY

We have to go!

Danny runs across the room.

SARAH

Wait! Is the whiteboard wiped?

DANNY

Yes I wiped it! Lets go!

The whiteboard sits on the table, blank. Danny and Sarah bolt out of the room. Ed struggles. Crawls toward the door.

Sarah comes back to haul him upward.

SARAH

I enjoyed your method acting.

ED

If my children have oddly shaped heads, it's your fault.

SARAH

Heh. Like you're going to have sex.

As Ed stumbles down the stairs after Sarah, he stops.

ED

Wait. I forgot the present.

Ed bolts back up the stairs. Sarah looks after him, confused and appalled in equal measure.

EXT. POLICE CAR. HIGH STREET - DAY

Jim drinks from a flask as he rambles to Kodos.

JIM

So yeah, 'case closed' refers to the beginnings of the police force, back in the eighteen hundreds who would burn a case of the evidence

(MORE)

JIM (cont'd)
 after a case was done.
 (beat)
 Caused the great fire of London you
 know. That's why they stopped. Plus
 the carcinogens.

Kodos' ear perk up.

BILL (O.S, RADIO)
 Kodos. Jim. Pick up. Pick up. Pick
 up, pickuppickuppickup, pick up you
 pair of bloated testicles!

Kodos reaches into the car for the radio.

EXT. POLICE CAR. HIGH STREET - DAY

Kodos listens to the radio as Jim eats. Across the street,
 metres away, is the entrance to Sarah and Ed's apartment.

INT. ED'S APARTMENT CORRIDOR - DAY

Ed lunges across the room, Sarah behind him.

SARAH
 They could be here any minute, what
 are you doing?

ED
 I need my mum's present.

Sarah sags.

SARAH
 Ed, no...

Ed looks on the kitchen table, the counters. Checks the
 floor-

ED
 Where is it? It was--

SARAH (O.S.)
 Here.

Ed turns. Sarah throws it to him, from across the room.

SARAH (CONT'D)
 It was in the duvet. Now let's go!

DOWN THE CORRIDOR

The front door swings open. Kodos and Jim storm inward. A
 moment of silence. Footsteps thunder. A door BANG-

KODOS (O.S.)
 Police! Get down on the ground! Get
 down on the ground, now!

CUT TO BLACK.

EXT. HIGH STREET - DAY

Tommy stands next to the apartment door. He fidgets. He TIPA-TAPS his feet, a hunting hound stretching the leash.

He turns to the door, stumbles over the crime scene tape.

INT. SARAH'S APARTMENT

Kodos and Jim sit and watch TV in a cramped, gothic flat. A giant children's crayon drawing covers one portion of wall. Tommy walks in, past a door with a busted lock. He sags a little as he sees Kodos and Jim.

TOMMY

Have you found anything?

JIM

Nothing of note. People missing, locks all broken.

TOMMY

Okay. Was there any sign of struggle?

KODOS

What do you mean, struggle?

TOMMY

You know! Ah--

(struggling for answers)

Damaged furniture, things tipped on their sides--

KODOS

Things tipped on their sides?

(disdain)

That is not how criminals work! You think they just steam in, fuck the place up, and just leave? How obvious a crime would that be?

TOMMY

What? I don't--

JIM

Well the criminal would clean up after their crime, wouldn't they? So you aren't looking for a place turned upside down, for crime. You're looking for the clean places. The spick and spam.

KODOS

That's how we nailed Miss Sunflower, metaphorically.

(MORE)

KODOS (cont'd)

Beautiful house, pristine living room. Beautiful sunflowers in the garden. But the moment we see her husbands head in the freezer, we knew something was up.

JIM

Shame really, cause the steak dinner she made was amazing.

KODOS

Yeah.

Tommy wanders into the room. Looks toward the children's picture, covering one wall. Examines it. Pushes his ear up against it.

KODOS

You're blocking the TV Tommy!

Tommy backs off, holds his hands up and walks out.

JIM (CONT'D)

Kode... Why do you yell 'Get down on the ground.' When there's no-one there?

KODOS

It's a win win. If the criminals there, you got them. If they're not, you get to imagine you got 'em.

Kodos looks toward the picture too.

KODOS

What kind of monster would kidnap a nursery teacher?

INT. SECRET ROOM - DAY

Now we see the picture backward; from the other side of the wall. Sarah has her ear to this wall, listening.

She turns, sighs. Walks across this room, a dominatrix lair full of binds and adult toys. She picks up a whip. Danny, curious, pokes things. Ed stares at anything else.

Sarah uses the handle of the whip to OPEN a beer.

DANNY

What is this place, anyway?

SARAH

Children's nursery.

Danny bats at a string of anal beads, like a cat with yarn.

DANNY

Ah. Should've known. All the toys.
So what's the plan then?

SARAH

It was all on the whiteboard. You
should've looked at it before you
wiped it.

ED

Why didn't we make the call from
outside the apartment, again?

SARAH

Because now they've come to the
apartment, and found nothing. So
they have no trail to follow. We
can wait here until the night
before the ransom drop, and then
slip away. Plus--

Sarah grabs a big flashlight. PUSHES ONE HAND inside. As
Ed's mind buckles, Sarah PLUCKS out a little black case.

DANNY

What's that?

SARAH

(indicates the black
case)

Leverage.

DANNY

No, I mean the other thing.

Danny indicates the flashlight.

SARAH

Time capsule.

DANNY

And that's why you store things in
it!

Sarah gives him a grin and a thumbs up.

INT. ED'S LIVING ROOM - DAY

Tommy walks into Ed's flat. Bill inspects the whiteboard on
the table. He looks at Tommy.

TOMMY

Who's Bad Barbie?

BILL

Who knows. Could mean anything to
anyone.

TOMMY

I could help you know. Now we have an actual case, you might need an extra hand. Especially from the guy who traced them.

BILL

You've just started Tommy. You've got a lot of growing up to do.

LAUGHTER ripples up the stairs. Tommy stares. Bill sighs.

BILL

And you have no experience. If you make a mistake that costs us, then the Mayor will twist the council into cutting our budget again, mark my words.

(bitter)

We're basically paying them already. Go wait in the car. I'm sure you've got some Pokemon to catch.

Tommy, miffed, turns to exit and-

INT. MISSY'S PASTIES - DAY

Glennidge stands in the back. He chops up meat. Polly walks in behind him.

POLLY

Got him.

Around the corner, Tommy sits on a stool at the counter. Tommy is deep in thought. To his left Kodos and Jim aren't.

JIM

No. Not believing it.

KODOS

Why wouldn't you believe it? It's perfectly logical. On the far left of the line are policemen. Inside the law, fighting criminality. And on the far right of the spectrum, the criminal. On the side of crime, fighting the law. And then normal people in the middle. A hybrid of criminal and lawmen. Clawmen.

JIM

Sure, crab people, fine. It's the next part I take issue with--

KODOS

It's true! The line is a circle. If you fight crime too passionately,
(MORE)

KODOS (cont'd)
 arrest too many people, eventually
 you will end up a criminal
 yourself! Or end up fighting crime
 like the godfather. Frappuchino
 became so criminal he turned on the
 other mob families and killed them,
 saving countless, countless hours
 of police paperwork time.

TOMMY
 Guys what would you say, if I were
 to go and try and solve this case
 myself?

Kodos and Jim both spin toward Tommy.

KODOS
 Course you can.

TOMMY
 Really.

KODOS
 Yeah. Go Clint Eastwood this case.

Tommy runs to the exit. BOUNCES off the glass door. But
 concussion won't stop him now! He opens the door and exits.

JIM
 He's going to give up in five
 minutes.

KODOS
 Well yeah.

JIM
 So where are we on the cop-criminal
 scale?

KODOS
 Close to the left of the line,
 obviously--

JIM
 Circle--

KODOS
 Same thing. We fight for the law,
 but we also steal pint glasses from
 classy restaurants every so often.

Pasties are placed on a tray in front of the officers.
 Glennidge sits opposite them. Eyes them, like prey.

GLENNIDGE
 There you go lads... So what's the
 boy investigating?

MONTAGE - TOMMY THE INVESTIGATOR

INT. SARAH'S APARTMENT - DAY

Tommy dashes in, explores, holds out one of his arms like a torch. Waves it round the room at objects of interest.

INT. SARAH'S SECRET ROOM - DAY

Sarah, Ed and Danny are slumped against the wall. Outside, someone (Tommy) THUDS around. Ed plays with his present.

ED

(to Sarah)

You know if... we go to jail... if
you cut your hair, tape your...
nips down, we could go to jail
together. If you wanted...

Sarah stares daggers. Ed curls up into a defensive position.

DANNY

Is there any food?

INT. ED'S APARTMENT - DAY

Tommy bounces into Ed's apartment. Waves his hand around, waves it at the big Braveheart poster, at the others. Yet Tommy stops, stumped, irritated.

TOMMY

Where are the photos?

A loo FLUSHES. Tommy freezes. Bill emerges from the loo. He stares at Tommy, suspicious.

TOMMY (CONT'D)

Er-- Kodos asked if you wanted a
pasty.

There's something tucked into Tommy's sleeve. A smart phone?

BILL

Not if it's from Missy's Pasties--

TOMMY

Okay bye!

Tommy flees for the door, leaves Bill to look worried.

INT. SARAH'S FLAT - SECRET ROOM - DAY

Ed and Sarah watch Danny eat a big chocolate penis.

DANNY

Best, nursery, ever.

(through mouthfuls)

I wish they had been more like this
when I was a kid.

EXT/INT. SQUAD CAR - DAY

Tommy sits in the back. He watches a blurry recording on his phone. The Braveheart poster is clear, but not much else.

Tommy sags, frustrated.

LATER

Tommy writes notes on his pad. Meandering theories, ambitious, going nowhere. Tommy tears the page out.

LATER

Tommy has drawn doodles.

LATER

Tommy plays on his gameboy.

Bill gets in the car, looks at Tommy, sighs. Drives away.

EXT. HIGH STREET - NIGHT

Nothing disturbs the street, except for DRUNK ECHOES.

INT. SARAH'S SECRET ROOM - NIGHT

Bloated, satisfied, chocolate smeared across his face, Danny lies near Sarah and Ed, limbs splayed across the floor.

SUPER: 35 HOURS UNTIL RANSOM DROP.

SARAH

I guess I could tape my...
 (references her boobs)
 ...Nips. Fold them away. They're
 basically just wobbly flat-pack
 furniture, after all.

She gives Ed just enough time to hope.

SARAH (CONT'D)

On the other hand, when your
 parents go to your funeral, and ask
 me whether I knew you... I could
 say it was me, who fed you feet
 first into a wood chipper. But that
 doesn't mean I'm going to do it.

Ed sags as Sarah smiles daggers at him.

ED

You could tell the priest. My
 parents wouldn't be there.

SARAH

I dunno Ed, I think your mum would
 love to turn up to your funeral.

DANNY

Why?

SARAH

Because she's an arsehole.

ED

Hey. Don't be mean to my mum--

SARAH

(to Danny)

They left him to fend for himself
at eight years old.

ED

She and some toyboy went on holiday
and never came back. That doesn't
mean they ran away--

SARAH

No, they're probably just stuck in
a really long line at customs.

ED

She might come back. So I wait.

Sarah watches Ed as he looks away.

SARAH

That's why you're so desperate to
keep your flat, isn't it? You're
waiting for mum to come home.

(sigh)

You should consider yourself lucky.
I see my parents all the time.

Sarah notices Danny. He beams at them.

DANNY

This is nice.

Sarah glares at Danny. She shifts away from Ed as she does.

CRACK. A black tinted window at the end of the room is now a
web of shattered glass. Ed flinches, Sarah stands, and Danny
freezes, a rabbit in headlights.

There is a bullet buried in the floor near Danny's head.

DANNY (CONT'D)

(mutters)

Hitman.

INT. CORRIDOR - NIGHT

Danny flies out into the corridor, pursued by Sarah who's
pursued by Ed.

SARAH
 Danny that's our hiding place--

DANNY
 We're being shot at in there--

SARAH
 Danny stop!

EXT. HIGH STREET - NIGHT

Danny whips opens the front door. Sarah crashed into him. Ed crashes into her. They all freeze.

Tommy is parked across the street in a police car.

INT. POLICE CAR - NIGHT

Tommy talks on the phone.

TOMMY
 I'm waiting outside the kidnap house Kodos... I haven't given up on the case, I'm just taking a break... Fine I've given up on the case! But it's hard Kode!

Through the window, we see Danny slowly close the door.

TOMMY
 I-- Kode I don't care if it's a pound a pint! I want to go--

The door closes. Tommy stops. He looks toward it.

INT. CORRIDOR - NIGHT

Sarah looks through the letter box.

Tommy gets out of the car.

SARAH
 Run.

The three of them bolt for the stairs. It makes too much noise. They get around the corner as the front door opens.

INT. SARAH'S APARTMENT - NIGHT

Sarah and Danny climb back into the secret room. Ed lunges across the room - toward the window. He struggles with it.

SARAH
 Ed!

Ed considers. Turns to her. Back to Sarah.

INT. CORRIDOR - NIGHT

Tommy barrels up the stairs. Opens the door to the apartment.

All seems calm. Tommy wanders in. Raises his fists.

His eye is first caught by the light, coming from behind the childrens picture. He moves toward it, fists raised.

He opens up the picture, and marvels at the sex dungeon behind it.

He wanders in, as behind the kitchen counter, Danny sneaks out of the window. Slides away onto the gantry outside it.

Tommy picks up various items, examines them. Jiggles them.

Sarah moves next to the window. Looks back.

Ed isn't moving. He's curled up, traumatised, terrified.

SARAH (CONT'D)

Ed... come on. Here boy.

ED

No. No I can't.

Ed rubs his face. He looks up over the kitchen counter. Piracy Bear stares back at him. It GROWLS.

Ed blinks. The bear is gone.

ED

I can't do this. I'll fuck this up.
You know I'll fuck this up and I
don't want--

Sarah yanks Ed toward her. Kisses him.

She is ferocious, Ed's eyes are wide, afraid.

Sarah pulls him upright, locked in this passionate embrace. As they spin, Ed gets into the kiss. Begins to believe in it- as Sarah stuffs a bondage gag in his mouth and pushes him out of the window.

Ed thumps onto the gantry. Cries out as Sarah jumps on him.

Tommy hears the cry. Drops a strange device to the floor of the dungeon. Walks back into the main apartment.

He stops. Turns toward the window. Strides over. Looks out-

No-one on the gantry.

KODOS (V.O)

Tommy?

EXT. HIGH STREET - NIGHT

Tommy stands at the door of the apartment. Kodos leans against the police car. Jim is asleep on the bonnet.

KODOS

Tommy?

TOMMY

You guys should come see this.

Down the street, Ed Sarah and Danny walk away. Ed looks back at Tommy. Snaps his head away when Tommy looks at him.

Tommy watches the trio. Kodos and Jim have vanished.

JIM

Oh look! A dingaling holder!

As Tommy turns, the trio break out into a run.

EXT. CARPARK - NIGHT

They run across the car park. Danny opens a car door.

DANNY

Let's get the hell out of here.

INT./EXT. DANNY'S VAN - NIGHT

A brown van shudders, rattles, crawls down the road.

DANNY (V.O.)

Twenty pounds, for a getaway van.
And it started up this time! Now we
just wait for the town to pay up.

Danny, at the wheel, looks delighted. Sarah not so much. Ed sits terrified in the back seat. There's a distinct CRUNCH. Ed sinks downward, which doesn't help his situation.

SARAH

I'm not saying you should've got a
refund, but you could've bought
something better. Second hand
bicycles... second hand needles...
second hand toilet roll...

DANNY

I'd like to see you buy a car for
twenty pounds. And I bought
disguises, food--

The engine SCREAMS. Part of the steering wheel falls off.

SARAH

Danny, could you ah... Pull over a
minute?

EXT. ROADSIDE - NIGHT

Sarah SLAMS Danny against the van side, Ed at her shoulder.
A wing mirror falls off.

SARAH

Why is a hitman shooting at us
Danny?

DANNY

Er--

SARAH

How did a hitman know where our
super secret hiding place was,
Danny?

DANNY

Lucky guess?

SARAH

Why were we being shot at in our
super secret hiding place, Danny?

DANNY

OKOK, fine! You may have noticed
that... I'm a bit shady.

ED/SARAH

Yup./That's craaaazy...

DANNY (CONT'D)

I know right? So yeah, I'm quite
the con man. SO I have to stay on
the move. I travel to a town, pull
a heist, get a bus to the next town
over, grab some food and then
obviously, I'm out of money so I
pull a con again--

SARAH

What kinds of shitty heists were
you pulling?

DANNY

You know. Taking free samples from
supermarkets... selling 'em.
Stealing donuts from boxes. Selling
those. Now that I think about it, I
was basically a crime ninja.

Sarah is unimpressed. Again.

DANNY (CONT'D)

Anyway I come to Falmouth, and I
meet a guy. Glennidge. He gets me a
job as a pasty lad. Then... he
invites me to a high stakes poker

(MORE)

DANNY (CONT'D) (cont'd)
 game. Thousands of pounds on the
 line. And obviously I don't have
 thousands of pounds, so I rig the
 deck. And I lose.

SARAH
 What a twist.

DANNY
 So I've lost fifty thousand pounds
 worth of cash I don't have then I
 find out from my friend that
 Glennidge has hired a hitman to
 come after me, cause I 'owe him
 dough' apparently. Then that same
 friend stops taking calls.
 (beat)
 I liked Glennidge better before
 that.

ED
 Glennidge? Our landlord?

SARAH
 Yes Glennidge, our small time
 gangster landlord. I need to make a
 call.

Sarah drops Danny and gets back into the car, leaving Ed
 with his unhappy thoughts.

INT. OFFICE - DAY

Bill sits at a desk. In front of him, MAYOR ELENOR (60s,
 sweet) reads through a few papers. Behind Bill, RIGHT HAND
 MAN, in a suit, also looks through papers.

SUPER: 24 HOURS UNTIL RANSOM DROP.

MAYOR ELENOR
 So then... Today's crisis agenda...
 ah! The eradication of the child
 infestation in Falmouth.

Elenor smiles at a paper. A sketch of Large stick people
 burning smaller stick people, among other sticky horrors.

BILL
 No Mayor.

MAYOR ELENOR
 Why not? I tire of their...
 (embittered)
 Running.

BILL
 That's why you're being voted out
 this year.

MAYOR ELENOR

Bloody E.U.

BILL

No, we came about the kidnapping of Ed Lowely, and Sarah Batty. The kidnapper has issued demands. Monetary.

LATER

Mayor Elenor GASPS. Right Hand Man grumbles.

RIGHT HAND MAN

A hundred and fifty thousand pounds for two hostages? In this economy?

BILL

There are lives at stake here--

RIGHT HAND MAN

We cannot negotiate with terrorists with such warped ideas of market value!

BILL

The kidnapped girl has an alias. Bad, Barbie.

Mayor Elenor gasps.

MAYOR ELENOR

My bounteous bint.

INT. SARAH'S SECRET ROOM - NIGHT (FLASHBACK)

Sarah, in spiky skull mask and black leather bikini, CRACKS knuckle-duster fingers. Her hips sway as she walks-

SARAH

What will it be today, my little bitch?

-toward Mayor Elenor, strapped to a fold down bed, scantily clad. She reads a 'Bad Barbie's Kink Menu' pamphlet.

MAYOR ELENOR

I think I'll have the supermax spank again, darling.

SARAH

Should I call the ambulance now?

MAYOR ELENOR

No no no. Call them near the end so they don't have to wait around.

BACK TO SCENE

Mayor Elenor remembers with a smile.

MAYOR ELENOR

(alarmed)

We must save her!

BILL

Yes... our sources say she kept in-depth records about her clients, ranging across political figures from here to the East coast. We received a call in the middle of the night from the kidnapper.

INT/EXT. DANNY'S VAN - NIGHT (FLASHBACK)

Sarah talks on the phone, with the distorter attached. She hangs up and slides down the chair.

BILL (V.O.)

Confirming that they broke into Bad Barbie's... place of work to take these records.

BACK TO SCENE

Bill reads from Bad Barbie's Kink Pamphlet.

BILL

As well as an accomplished dominatrix, she is known to offer numerous services that would paint respectable figures in a bad light. The slappadashery. That's a heavy spanking. Quite ordinary really, compared to--

Mayor Elenor is back in her dream world.

BILL (O.S.) (CONT'D)

The online sudoku. That's electric stimulation. The blitzkrieg. That's when multiple machines are used invasively--

Right Hand Man's papers levitate above his crotch. Odd. Right Hand Man mashes the papers down to correct this life glitch.

RIGHT HAND MAN

As immoral as these acts are... that doesn't seem to me to be as important as preserving human life. And it would be beneficial to the economy to save them.

BILL

So we're agreed. But how are we going to find the money?

GLENNIDGE (O.S.)

I'm sure the townspeople would be happy to help raise the money.

The blood drains from Bill's face. He looks to the door, where Glennidge casts a shadow into the office.

GLENNIDGE (CONT'D)

To save the two little dumplings, I mean. We could rattle some money boxes.

Glennidge comes in to sit down next to Bill, who watches him with wary eyes.

MAYOR ELENOR

Excellent idea Glennidge. If we hurry, we may yet save my princess of the weathered valley.

She manages to rise. Right Hand Man stands too, but his papers still levitate at crotch area. Back down he goes.

Bill and Glennidge stand. Each watches the other. Glennidge has a glint in his eye, Bill's eyes narrowed hawk-like.

MAYOR ELENOR (CONT'D)

I suppose the children will live. For now.

Mayor Elenor lets out a mad, elongated LAUGH. Bill and Glennidge's trade worried glances.

EXT. COUNTRY ROAD - DAY

By the side of the road, Tommy's car with siren is parked up.

TOMMY (V.O.)

Kodos!

EXT/INT. TOMMY'S CAR - DAY

Tommy sits in his car, on the phone. The laptop and an increasing pile of notes are on the passenger seat.

TOMMY

Have you found pictures? Please tell me you have pictures.

KODOS

I do newbie! Sort of.

INTERCUT. POLICE STATION/TOMMY'S POLICE CRUISER

Kodos has his feet up on his desk. He reads an old yearbook.

KODOS

On Sarah Bat I've got nothing. Our boy Ed however, clearly went to the crappiest school in the county. Looks like they cut yearbook photo costs by having the photographer just lunge at the child when they're least expecting it.

He stares at a page of truly terrible children's pictures.

KODOS (CONT'D)

Awful. I wouldn't buy these children. Anyway, I got the guy--

Kodos inspects a yearbook photo captioned 'Edward 'At Least You Tried' Lowely'. There's a vague resemblance, but the particular look of horror on this child face is so very Ed.

KODOS (CONT'D)

I'm sending you a photo now, Ripper Roo. You never know, it might help.

TOMMY

Thankee Sai. There's something off about all this. And I'm going to catch the people responsible.

Kodos spins on his chair, drops the yearbook in the trash.

KODOS

Aren't you supposed to be in work by the way?

TOMMY

Right, good point. Kodos, I'm going to be a bit late today. You know, all the traffics--

KODOS

Yeah, yeah, what are you doing now?

TOMMY

Okay, so I've been thinking. The nearest airport, right. Kidnapper won't go there, it's risky and transporting the hostages on the plane would carry a ton of extra baggage fees, so.

(beat)

Where else does a kidnapper hide hostages for free? Where could you keep them, where no-one would find them and raise the alarm?

KODOS

The kidnapppers house. A shed in the woods. A basement--

TOMMY

A beach Kode!

KODOS

R-- ri-- right!

TOMMY

The kidnapper buries them up to their heads in the sand! And any tourist stumbling on them would just say har har that's funny! And the kidnapper would go har har, yeah... and it's awkward, but the hostages are gagged, so cannot explain the situation!

KODOS

Well, you're onto something. I don't know what, but you're onto it.

TOMMY

Thanks man.

Kodos hangs up. He nods to himself as Jim ROLLS TOWARD HIM.

JIM

How's he doing?

KODOS

His mind has melted.

JIM

Oh. Tragic.

EXT/INT. TOMMY'S CAR - DAY

Tommy throws the phone (With child Ed's face on the screen) onto the files. He STARTS HIS CAR, turns into the road and-

-CLIPS a cyclist, UNFIT CYCLIST (30s, unfit, dour). His bike swerves. He collides with two other cyclists. They CRASH.

Tommy, horrified, sinks out of sight as the cyclists rise.

UNFIT CYCLIST

That... that guy hit me! He hit me!

He points to the RUNNING car. No sign of Tommy. Fit Cyclist chews a pasty with fiery rage.

FIT CYCLIST

There's clearly no-one there John. So who is left to blame? Hmm?

ROSE

Maybe it was a ferocious wind.

ROSE and LUCY, two unimportant characters, walk the other way. Both wear hiking backpacks.

LUCY

A ferocious wind? Oh yes, a ferocious wind! The invisible terror of cyclist and clutz alike--

ROSE

Oh shut up.

Rose and Lucy walk off.

Tommy sits up again. Notices something. A trail of rust, nuts, bolts, oil on the road.

Tommy starts the car again.

INT. DANNY'S VAN - DAY

Ed, bleary eyed, wakes in the back of the van. He sits up. Plastic bags tumble off him.

He stumbles out of the back of the van onto-

EXT. KRAKEN BEACH - DAY

A small beach with car park. Surrounded by cliffs.

Rust, nuts and bolts from Danny's car trail back up the bumpy road toward civilization. The ones Tommy follows.

AT THE TIDE

Sarah lies near the water; the tide washes over her bare feet. She reads her little black book. Various people in terribly naked, compromised positions smile for the camera. There's a USB inside the front cover, which Sarah thumbs.

Nearby, Danny in his ginger wig runs into the sea. He flees the waters again with a scream. Sarah grins. It fades, as Ed sits nearby, arms folded.

ED

Thanks. For... Pushing me out the window.

SARAH

Any time.

ED

I just--

SARAH

You don't have to explain. I already understand whatever you are is beyond comprehension.

ED

I... Yeah.

(beat)

You had this plan already didn't you? Before the letters I mean.

Sarah gets out a cigarette. Lights it.

ED

Why'd you lasso me into this if you don't even like me? You could've left me there to... You know... Go live under the pier.

SARAH

It's because I don't like you. It's all a cunning ruse to frame you as the kidnapper, swan away with the money and leave you to the carnal pleasures of prison.

(beat)

Or maybe I just want to spend more time with you.

ED

Oh god.

SARAH

I know right...

They sit in silence for a little while. Sarah smiles.

ED

Couldn't you have just... blackmailed your clients? Instead of all this?

SARAH

I wouldn't blackmail my thralls. They get enough abuse as it is.

ED

(beat; moving on)

Why are we at the beach? What if someone sees us, recognizes us? Then they call the police. That's awkward. Then prison. More awkward. Like a cramped lift. Smelly, bad music. And eventually someone gets stabbed in the face.

SARAH

No-one's looking at the beach. And who's going to recognise us? I've worn a mask everywhere for years. And it's not like you have friends.
(awful silence)
Danny mentioned disguises. Let's go suit up.

Sarah gets up, walks back up the beach. Ed follows.

ED

I... I have friends.

SARAH

Yeah?

ED

Yeah.

INT. SCHOOL LIBRARY - DAY (FLASHBACK)

School Ed (15), reading books, a goldfish bowl on the table.

BACK TO SCENE

ED

They're just... not alive anymore.

EXT. BLEAK FIELD - DAY (FLASHBACK)

Ed at a fish funeral.

BACK TO SCENE

Sarah nods, as if placating a crazy person.

ED

But still, friends.

(on Sarah's look)

Well where are all your concerned girl friends?

INT. PLAYGROUND - DAY (FLASHBACK)

Sarah (14) HITS a fence. Her nose bleeds down a school shirt.

SCHOOLGIRLS (O.S.)

(chanting)

Whoreasaurus Rex! Whoreasaurus Rex!

BACK TO SCENE

Sarah manages a smile - a bitter one.

SARAH

I chose wine.

ED

See? Don't need friends.
 (awkward)
 I've done fine without them.

SARAH

Ah, that's why we're staging a fake kidnapping, because really, life is going just too well.

Ed is checkmated. Sarah opens the doors, fishes through the shopping bags. Picks out a packet. Inspects it.

She turns and smiles.

SARAH (CONT'D)

Remember when I said no-one was going to get hurt in this heist?

ED

Er...

SARAH

No? Oh, good!

EXT. KRAKEN BEACH - DAY

Danny, adorned in ginger wig, ducks. A plastic package HITS the side of his van. A wing mirror falls off.

DANNY

Stop attacking me!

SARAH

Read it!

DANNY

Read what?

A packet HITS him in the face. Danny grabs it, reads the packaging. In the background, Ed RUSTLES through another bag.

DANNY (CONT'D)

Microwave... Microwave burgers... okay, lacking nutrients--

SARAH

Start again!

DANNY

Right... Microwave burgers... comes with gherkin, nice. Microwave for-- Oh! Ahahah! I see the problem, that's hilarious.

Sarah beats him over the head with a plastic bag. He falls.

SARAH

How are we going to start a new life somewhere if we starve to death first?

DANNY

Good point. Please stop attacking me.

ED

These disguises, Danny...

Ed pulls out a set of silly glasses and nose as Danny crawls away from Sarah's continued attacks.

DANNY

I tried my best!

ED

Is that ginger wig your disguise?

DANNY

Its purpose is to not be my disguise.

Sarah stops her attack. Neither she or Ed understand.

DANNY (CONT'D)

I wore this ginger wig to the shops so if I were caught on any camera, I take it off, and the police don't recognise me. So I'm invisible.

ED

And what about the dangerous people who are looking for you, who know what you look like?

DANNY

But that's the genius of it! Then, I just re-equip the ginger wig! No assassins are any the wiser.

ED

But then the police could recognise you--

DANNY

And then I put back on the ginger wig! Multi purpose, seamless camo.

Sarah cannot even comprehend this level of stupidity.

Ed holds up Prince William's face on an empty cereal box.

ED

This is seamless camouflage is it?

DANNY

Oh shut up Ed! At least I've contributed to the team effort. What have you done?

ED

I didn't even want to have a part in this!

SARAH

Not exactly resisting, are you?

ED

What-- I'm innocent. I was enslaved. I'm a victim, I-- I'm a good guy!

Ed's voice dies in his throat. He stares down the road.

ED (CONT'D)

Police.

Sarah and Danny turn at the sound of a POLICE SIREN. Tommy's car BUMBLES down the road to the beach.

SARAH

OK, remain calm- Danny?

Danny flees for his life toward the tides.

ED

What are we going to do? We- we could put the disguises on!

SARAH

Oh yeah, that won't look suspicious at all! We're going to remain calm, casual and cool.

ED

How?!

SARAH

What? Just... pretend you've had a lobotomy. Believe me, I've had some interesting clients, it works OK for me. You'll be fine.

ED

(beat)

Yeah. We're calm and casual.

Tommy gets out the car. Examines the beach, as if he's expecting to see someone buried.

TOMMY

Hmm.

He walks over to Ed and Sarah. Opens his mouth.

TOMMY

Hey guys--

ED

(perfect scottish accent)

We're Scottish tourists!

Sarah stares at Ed with barely veiled disbelief as he stares at Tommy, who considers this for a moment.

ED (CONT'D)

Aren't we... McZoot?

Ed's eyes plead to Sarah for help. She looks to the beach. Danny weaves into the sea, SCREAMS and weaves out, back in. Over and over.

Ed and Tommy stare Sarah down. This gets awkward very fast. Eventually, Sarah emits a terrible, awful fake laugh. .

SARAH

(awful irish accent)

Aye we're Scottish! We come down here for holidays or whenever Wolves overthrow our government.

Tommy stares at them with wide eyes.

TOMMY

That's amazing! My dad fell to his death in Scotland!

Ed pales, as Sarah gives him a sideways glare.

TOMMY (O.S)

I was seven or eight years old, and my parents were fighting over custody--

INT. MISSY'S PASTIES. KITCHEN - DAY

A bag is whipped off Jeff's head. He lies naked and bound, in the dark and shadowy Missy's Pasties kitchen.

Jeff gasps for air, sees the bloody butchers knives.

SCREAMS.

POLLY

Stop that!

Polly, sitting to one side of Jeff, pokes him with a cattle prod. Jeff yowls in pain.

JEFF

What do you want?

POLLY

Well, we need to check your shop for damage before we buy it. So we've kidnapped you so that surveyors can take a look at the shop without you interfering.

Jeff looks at her, appalled.

JEFF

So you kidnapped me?

POLLY

And no-one will ever believe you. And we'll murder you if you do attempt to tell anyone. Isn't it brilliant!

Polly jabs Jeff with the cattle prod. He YELPS in pain.

POLLY

Anyway, I need to talk to you about this guy.

Polly holds up a picture. A security camera photo, of Danny walking the high street with Jeffs shopping bags.

EXT. RESIDENTIAL STREET - DAY

Glennidge bounces down the street, pushes paper cash into his 'kidnappers fund' charity box, which CRASHES with sheer coinage. He walks past-

BILL

Who KNOCKS on a door, looking forlorn and frustrated.

PRIEST (V.O.)

How awful!

LATER

PRIEST, wearing a clerical collar and robes talks to Bill.

PRIEST

How very awful. Whatever help you need, Officer. Spiritual guidance?

BILL

We are actually looking to gather donations...

Bill shakes his donations bucket. One coin bounces around.

BILL (CONT'D)

In order to pay the ransom--

PRIEST

Oh I'm sorry Officer. I cannot possibly donate money. It would be against my beliefs.

BILL

...Donating money is against your beliefs?

PRIEST

I am a deeply devout follower of Natural Selection. We need to purify our gene pool of these types. To make our race stronger and better.

Bill just stares at him.

PRIEST (CONT'D)

To be honest with you I would prefer they suffer a long and painful death, that sets an example for us all. Ecumenically speaking.

GLENNIDGE

Stands at an old lady's door, counts twenty pound notes with a smile as in the background, Bill turns to trudge away.

GLENNIDGE

A hundred pounds! That is absolutely wonderful, Miss Ewing. I'll cut you a deal. Three pasties for the price of two tomorrow!

Glennidge adds another name, another donation to his clipboard covered in them, as Bill scowls at him from nearby. Glennidge's phone RINGS. He answers as he moves on.

GLENNIDGE (CONT'D)

You better not be destroying my shop, Polly.

INTERCUT - MISSY'S PASTIES BACKROOM/RESIDENTIAL STREET.

Polly sits with her feet up on Jeffs big belly. Spins the cattle prod in one hand. A guitar lies across her belly.

POLLY

I've got Jeff. So you can send in the surveyors now.

GLENNIDGE

Er... They aren't booked to check the shop until tomorrow.

Polly nods.

POLLY

That's okay, Jeff's happy to stay until then.

JEFF

Wait, what?

Polly zaps Jeff with the cattle prod. Grins as he YOWLS.

JEFF

Would you stop that?!

POLLY

Why? Do you have a pacemaker?

JEFF

How old do you think I am?

POLLY

I dunno, Captain Old, I haven't carbon dated you yet. Anyway, lets put your hat back on.

Jeff moans as Polly puts the sack back over Jeff's head.

POLLY

Anyway, turns out Jeff did see Danny in his shop! Danny bought all kinds of things. Masks, microwave burgers. Weird things.

GLENNIDGE

He's involved in the so called kidnapping you know.

POLLY

Wait, what? Danny's involved?
(beat)
What do you mean, so called?

GLENNIDGE

Let's just say I smell a rat.

Glennidge walks past Bill, gives him a wink as Bill talks to another resident, CHEF MAN, wearing a big, stained apron.

BILL

We're looking for donations for--

CHEF MAN

Alright, alright, I'll see what we have, keep your frilly lingerie on.

The man turns. Turns out the apron's all he's wearing. He pads at a side table, nudges some letters. Eventually, He turns back around. ADDS SOME PENNIES to the bucket.

BILL
 (gritted teeth)
 Very kind of you.

EXT. KRAKEN BEACH - DAY

Tommy sits with Ed and Sarah in the sand. Ed rocks to and fro like he needs a wee.

TOMMY
 My dad was amazing. He stood up
 there proud and shining in his
 green suit, swinging a big luminous
 hammer. Chanting.
 (beat)
 And then there was an explosion.
 And the tower collapsed under him.
 (beat)
 Must've thought he had time to
 protest before the demolition
 happened.

Sarah and Ed nod along. They keep talking in their accents.

TOMMY
 Important thing is he died a hero.
 So how did you two meet?

SARAH
 Oh, we were childhood sweethearts!
 We met Highlands Secondary. I used
 to push him into ravines.

Sarah reaches out to take Ed's hand. Ed is baffled by this.

ED
 Yeah... Once I was lost for three
 days.

TOMMY
 Aww, that's romantic. The whole
 'girl pushing guy' into puddle
 thing. Never gets old.

Sarah laughs. Ed watches their hands a moment, intertwined. Sarah gives him a big smile. Probably fake..?

TOMMY
 After I lost my dad, my only love
 was Braveheart.

ED
 Me too.

SARAH
 That's it? Me too?
 (beat)
 He knows all the words to that
 stupid speech. He's obsessed.

ED

It's not a stupid speech! It's a
brave speech about being brave.

SARAH

But you're never brave.

Ed is floored by this for a moment. Eventually-

ED

But I'd like to be.

TOMMY

You know the entire thing? Go on!

Ed looks nervous. But Tommy is excited, and waiting.

ED

Aye--

SQUELCH SQUELCH SQUELCH. Everyone turns to look at Danny,
soaked to the skin. His ginger wig clings to his head.

DANNY

I... thought I saw a celebrity.

ED/SARAH

Of course./They've known to lurk in
the shallows.

SARAH

(to Tommy)

This is... Mac. Our driver down
here.

(to Ed)

So, McDodders. Give us the ol'
Braveheart speech again.

Ed, nervous, stumbles into it.

EXT. CLIFF EDGE CAFE - DAY

On a balcony which overlooks the beach below, a sniper rifle
is set up. Someone twiddles with knobs, fixes the sight.

A photo hangs off the rifle. Danny, at a poker table, in a
ginger wig.

ED

My mum taught me it... she would
say...

EXT. KRAKEN BEACH - DAY

As Ed speaks, his words grow in strength.

ED

She said... son, fight and you may die. Run, and you'll live, at least a while. And dying in your beds, many years from now, would you be willin' to trade ALL the days, from this day to that, for one chance, just one chance, to come back here and tell our enemies that they may take our lives.

(inspired)

But they'll never take our freedom.

Tommy claps, enthralled. Sarah too. Ed smiles, tentative.

SARAH

Sometimes he wanks to himself saying that.

Ed's smile is replaced with horror as Danny laughs.

ED

Wha- no I don't.

SARAH

I'll hear him on the second floor, and he'll be bellowing it loud to himself so it almost sounds like the real Mel, our beloved Scottish hero, except there'll be this thududududud.

(cracking up)

First I thought it was the backing music... But it was just the toilet base breaking in half from the strain he was putting on it.

Sarah and Danny laugh. Ed shrinks into his shell. Tommy pats him on the back.

TOMMY

They can laugh, but it's good exercise.

Tommy looks at his watch.

TOMMY

Shit. I have to get back to work. If you see any shifty looking guys burying people in the sand give the police a call okay?

ED

You're going?

TOMMY

Was nice meeting you. Hey, my birthday is tomorrow. Maybe come hang out before you go back North.

SARAH
Okay, bye now!

Tommy stands. Freezes. Stares into space.

FLASHBACK: Sarah, on the phone to the police station, in Ed's living room.

SARAH (CONT'D)
(distorted)
Bye now!

BACK TO TOMMY

Tommy slides puzzle pieces into place in his head.

FLASHBACK: Tommy, in Ed's flat, sees the Braveheart poster.

ED (V.O.)
She said... son, fight and you may
die. Run, and you'll live--

BACK TO TOMMY

Tommy looks to Ed. Ed looks at Tommy with wide, terrified eyes. Tommy nods.

FLASHBACK: Tommy's phone on the passenger seat. Schoolboy Ed's horrified face fills the screen.

BACK TO ED

Ed has the same face, even now.

Tommy straightens up. Sarah, Danny and Ed stare him down.

TOMMY (CONT'D)
Have a fun trip back to Scotland.

Tommy walks away. Ed looks to Tommy's car beyond. Piracy Bear sits inside. Watches Ed with those abyssal eyes.

Ed stares with mounting horror, as Danny stretches.

DANNY
Close one.

A whip of AIR. Danny's wig is taken off his head. It skitters across the sand. Confused, Sarah watches Danny as he goes to retrieve it.

Ed isn't with Sarah and Danny.

Tommy walks up the beach to his car, his breath unsteady-

ED (O.S.)
Erm, Officer?

Tommy manages a PR smile. He turns-

TOMMY

What's--

Ed's fist SMASHES into his face. Tommy spins, to face-plant in the sand. Ed MOANS, wrings his hand.

SARAH

Ed! Ed what the hell are you doing?!

Danny pulls a bullet from his wig. His fingers shake.

SARAH (CONT'D)

Ed! What are you doing?

ED

He-- he was thinking! About things!

Sarah's jaw hangs open. Danny runs past with a scream.

ED (CONT'D)

I could see it in his eyes! I had to stop him!

SARAH

Thank god you don't work in Oxford, or you would've gone on a fucking killing spree!

Tommy tries to get up. Sarah puts a boot on his back. She delves into her top, pulls out masking tape, various ropes, cable ties. She hands them over to a stunned Ed.

SARAH (CONT'D)

Danny! Get over here!

DANNY

(distant)

Someone tried to murder me!

SARAH

Ooh, someone tried to murder me. Get cracking Ed. He isn't going to tie and gag himself.

ED

We can't actually kidnap someone! That makes us--

SARAH

Criminals? That Titanic has sailed.

Ed stands there slack jawed, ropes, tape bundled in his hands, Sarah fishes into her top again, removes a bondage gag. She adds it to Ed's things.

EXT. TOWN HALL - DAY

Bill, morose, watches Mayor Elenor and Glennidge celebrate.

MAYOR ELENOR

A hundred and fifty seven thousand,
two hundred and ninety two pounds
raised! And it's only four PM!

Right Hand Man applauds. Those papers still float.

MAYOR ELENOR (CONT'D)

Excellent bucket rustling everyone!
Except you, Bill. Where have you
been?

BILL

I was... bucket rustling with
Glennidge, Mayor--

MAYOR ELENOR

And not chasing up leads on the
case? Glennidge has gathered
donations, paid a sizeable amount
himself. What are you doing to
rescue my beloved Tomb Raider?

BILL

We are chasing leads--

MAYOR ELENOR

Fine, fine. Let's see what you
raised.

Mayor Elenor CLICKS her fingers at Bill. Bill hands the
clipboard over, reluctantly. She reads.

MAYOR ELENOR (CONT'D)

Seventeen pounds?! Well, I suppose
that is better then nothing. Oh
wait. No it isn't!

Mayor Elenor and Glennidge LAUGH as Bill glowers at them.

BILL

It clearly is better then nothing--

The phone RINGS.

MAYOR ELENOR

No it isn't!
(answers)
Hello?

An EVIL LAUGH booms across the office, from the loudspeaker.

MAYOR ELENOR (CONT'D)

Who is this?

'KIDNAPPER'

(distorted voice)

The kidnapper of course!

MAYOR ELENOR

How do I know that?

'KIDNAPPER'

(beat)

Because-- that's how I sound, and I'm the kidnapper and I have Bad Barbie. So there. Suck it.

MAYOR ELENOR

Now you listen to me, you small minded cretin. I can accept when the odd child goes missing. They're loud, they run and they have no appreciation for classic television. I say, let them die. But kidnapping my prostate princess? You will pay.

'KIDNAPPER'

No, you will pay! Because the ransom has now doubled!

Mayor Elenor gasps.

'KIDNAPPER' (CONT'D)

And if it's not paid I'll kill Bad Barbie, and leak all of your dirty little secrets online. And I'll make videos of them, and put them on all of the adult sites! We'll even hire actors who look like you! And then we'll put a mask of your face on them! All your secrets will be laid lewd and bare, for students in the shadowy parts of lecture halls to use! Or people in traffic jams!

Another EVIL LAUGH ripples from Mayor Elenor's phone.

INT. POLLY'S BEDROOM - DAY

Polly giggles through a distortion device into her phone. Polly's room is Disney Princess-esque. A guitar sits on her bed. A string-less harp in a corner.

Her giggle trails off. She hangs up, and plays the guitar, calm and chilled.

INT. TOWN HALL - DAY

Mayor Elenor stares around a room of grim faces. Glennidge doesn't look quite so somber.

GLENNIDGE

That's a lot of money to raise.

Mayor Elenor thinks. Gives a pointed look toward Bill.

MAYOR ELENOR

We can persuade the council to cut budget. The police budget will do. A twenty percent cut, after this shambles is done with.

BILL

We barely have a police force now--

MAYOR ELENOR

Then maybe you should've done a better job on this case. Besides, there's no crime in this town.

Glennidge nods along. Bill watches the two of them, with barely restrained rage.

MAYOR ELENOR (CONT'D)

But that won't be enough. We should announce a tax, too. Something to raise some more money.

GLENNIDGE

A pasty tax, perhaps. It's not like people would kick up a fuss over a pasty tax.

INT. POLICE STATION - DAY

Kodos sits at the emergency phone desk, on the phone.

KODOS

Welcome to the love station. What is your accident or emergency?

BANG. Bill busts through the front door. With fiery eyes he looks on Kodos, who flinches at the sight of him.

WOMAN (PHONE)

My husband has been missing for--

KODOS

Sorry er, team meeting.

Kodos hangs up.

BILL

What leads do you have on the kidnapping case?

KODOS

None boss. But--

BILL

You have found nothing, in the day and a half since this occurred?

KODOS

You said--

BILL

I didn't tell you to sit on your arse. Has Jim found anything?

Jim, drunk as ever, works on something.

JIM

Check this out. If you take these locations... staple... fold the paper like so, staple again... You could make a really, snazzy belt.

BILL

This is an urgent kidnapping investigation! We have less than eighteen hours until the drop--

KODOS

We know--

BILL

And neither of you have done anything to-- where's Tommy?

KODOS

We don't know. He didn't turn up.

BILL

So we can't even babysit! Perfect. Well I at least, have good news. We are getting our budget cut, again, so I have a good reason to fire you both. So get out.

KODOS

But--

BILL

Get. Out.

Kodos is dumbfounded. He gets up from his desk, looks at Bill like he's a traitor. He picks Jim up. Walks him to the door.

KODOS

What happened to you, Bill? You used to be cool.

Kodos and Jim exit. Bill looks around his empty station. But one other person remains. Admin Woman TYPES, in the corner.

BILL

You! The station is yours, now. I have a case to solve.

Bill leaves. Admin Woman types on with a smile.

INT. MINI GOLF COURSE - DAY

Danny's van RATTLES into the Mini-Golf car park. The sun sets over the hills in the background.

SARAH

I don't care if the van is dying
Danny, we can't stop here.

The van SPLUTTERS, SCREECHES. DIES. It rolls around the building, toward the huge lake next to the Mini-Golf. Danny presses the brake. Nothing. Handbrake. The van rolls on.

SARAH (O.S.) (CONT'D)

Danny-- Out!

Sarah and Danny leap from the front doors, sprawl on the grass. They watch the van approach the lake edge. Stop.

The back doors open. Ed and Tommy sit inside. Tommy is bound, gagged. Ed clutches his present, stares at Sarah. He's angry.

Sarah, glares back, lights a cigarette.

LATER

Danny sits on the grass near by as Ed and Sarah fight.

ED

I knew this was a bad idea. Why did
I even go along with it.

SARAH

Because you'd be homeless if you
weren't Ed.

ED

And... I'm gunna lose everything.
Glennidge is going to get all my
movies, all my clothes. I can't go
back and get them because I'll be
sent to prison.

SARAH

I'm in the same boat Ed.

ED

This was your idea!

SARAH

This was going to happen either
way. You would've been homeless and
you would end up trading your DVD's
for food. And you wouldn't even get
that much because people can just
pirate the films you're offering.
Or garrote you in your sleep and
take them. I know what I'd do.

ED

How is this better?!

Sarah sucks hard on her cigarette.

SARAH

Because we'll get the money and
start a new life.

ED

And then our kidnappee will spill
everything and we'll be fugitives.
We'll be caught. We'll go to prison
for nothing.

Tommy pokes his head out of the van. No-one watches him.

SARAH

Unless you're up for killing him.

ED

I'm not! I'm a good person.

Sarah is stung by the implication.

SARAH

Then the plan is the best I have!
That's the best you have!

ED

We could call the police. We could
tell them everything--

SARAH

And tell them what? Because
Glennidge gave us eviction notices
two months ago we decided to kidnap
ourselves and a police officer?

ED

The letters aren't two months old-
and you said he was a gangster!

SARAH

Glennidge owns the Police Ed, it
doesn't matter.

ED

Wha-- what are you talking about?

Sarah paws at her face. Opens her mouth-

DANNY

He owns half the town.

Ed and Sarah look to Danny, who drinks from a bottle of rum.
Sarah watches the rum, with starving eyes.

DANNY

He owns a lot of houses in the town. He buys them for cheap from the owners and rents them cheap. The owners get a cash injection, and low rent, and all they have to do is give up ownership. But they'd be protected from being evicted of course.

(beat)

Except because he owns all those houses, if the police do something he doesn't like, boom - he can evict everyone. Hell he could rent out the houses to terrorists, gangsters, people who like hummus, whatever scum-bags he wanted. And no-one in charge wants that because it would kill the town. So, what would the police do?

SARAH

Where did you get rum from? Does drinking make you coherent?

Ed clutches his head. He GROWLS. Sarah turns back to him. Behind them, the van is empty.

ED

So we run until we get caught.

SARAH

Yeah.

ED

I have lost my home because of you. Because of this great bloody plan.

Sarah glares at him. Stomps the cigarette under foot. Moves real close to him.

SARAH

(quiet)

You don't need your home Ed.

(beat)

You'd be better off with a spine.

Sarah walks over to Danny. Grabs the rum off him. Turns back to the van. She spins back around to look across the grass.

SARAH (CONT'D)

For gods sake, he's escaped.

ACROSS THE LAWN

Tommy crawls toward the road with the power of desperation. Nearby, Lucy and Rose walk the pavement. Tommy aims for them.

TOMMY
 (muffled, subtitled)
 Help! Help! They're not Scottish at
 all! They're evil! Help--

Sarah grabs one leg, Ed the other.

Lucy and Rose walk on, unaware. In the background Tommy
 kicks and fights his captors.

Suddenly, Rose stops dead. Looks down.

ROSE
 Oh my god! I trod on a snail.
 (examining)
 Do you think its head will grow
 back?

Tommy fights them off. Crawls closer to Lucy and Rose.

LUCY
 I dunno. I would be impressed.

Sarah grabs Tommy's leg with her free hand. Ed grabs an arm.

ROSE
 I really need it to grow back.

LUCY
 You are such... a--

Tommy claws at the ground with one hand, helpless as he's
 carried back toward the van. Sarah swigs rum as they go.

ROSE
 Don't say it!

LUCY
 Clutz.

ROSE
 I'm not a clutz. Calamities just
 hunt me down!

LUCY
 Sure, honey, sure.

ACROSS THE GRASS

Sarah and Ed WRESTLE Tommy toward the van.

ED
 I'm sorry. I'm not a bad person.
 (beat)
 I'm not a bad person.

Tommy is bundled into the van. Sarah gets in, rum in hand.
 She slams the doors behind her.

DANNY
It's fine. I have more.

Ed turns to the beach, as Danny pulls out another bottle.

Ed stumbles toward the beach. Toward the waves.

INT. PIKE BEACH - DAY

Dusk. The sea rumbles. The tide crashes.

SUPER: 12 HOURS UNTIL RANSOM DROP.

Ed is tucked into a boat on the sand, arms folded around himself. He looks out to sea.

Danny pops his head up over the side with his rum.

DANNY
What'cha doing?

ED
I don't know. Waiting.
(beat)
Could you give the boat a push?

DANNY
Why?

ED
I want to go sailing.

DANNY
Do you know how to sail?
(beat)
Are you... going to come back?

Ed just stares. Danny offers him the bottle of rum. Ed takes it, drinks. Coughs and splutters. Drinks again.

INT. DANNY'S VAN - DAY

Sarah swigs from a bottle. Notices Tommy. He tries to retreat as she leans across to him, Tommy helpless.

Sarah pours some of the rum onto Tommy's bondage gag.

SARAH
Here you go. Suckle away... I
promise I'm not water-boarding you.
Unless you're into that sort of
thing.

Tommy does suckle.

EXT. PIKE BEACH - DAY

Ed and Danny sit in the boat.

ED

Look. I mean-- Everyday that I worked in Jeff's I would meet people, men, woman of all different sizes and everyday I just thought why? Can't you people just leave me to watch movies alone until I'm dead. That's all I ask.

DANNY

Nice dream.

ED

Right?

DANNY

No. But at least you're happy.

Ed stares morose at Danny's stupid smile.

INT. DANNY'S VAN - DAY

Tommy mutters unintelligible things through his gag. Sarah has drunk half of Danny's bottle.

SARAH

Oh, stop complaining. You're lucky.
(rambling)

When I left home. I lost all my... one friend! And instead I have clients. And they're nice, they're fine, but I can't talk to them. I just spank them with spoons or put implements in them.

(beat)

Which is great, but then I have to spend hours... cleaning.

(beat)

And then, to make things much worse... he happened!

EXT. PIKE BEACH - NIGHT

Ed drinks, looks out to the ocean. He's tipsy, he sways. Danny takes the bottle.

ED

Danny? You said Glennidge had been buying shops.

DANNY

Yeah. Robotized a few.

ED

So he bought the place I worked. And then I was kicked out for a robot. And now he's making me homeless.

DANNY
Plus he sent a hitman after me.

ED
What a jerk.

Danny drinks to that.

DANNY
Yeah. So tell me about Sarah.

ED
You've met her.

DANNY
Tell me why you two don't get on.
Maybe she had a gangster family.
Maybe she was bitten by a
radioactive spider, that gave her
the superpower of constant periods.

Ed stares.

DANNY (CONT'D)
Like a reverse vampire robin hood.
Giving blood constantly to those in
need. But in a very angry way.

ED
I... wha... She's not that bad!
(beat)
Well, she is, but in a good way!

DANNY
She does have boobs.

ED
No-- I-- Shut up!

Danny does shut up! Ed leans back. Bumps his head on the boat as he looks at the sky. He takes the bottle, swigs.

ED (CONT'D)
I shop late at night. To avoid
people, really. One night I come
home, and her door's open. And
there she was.

DANNY
Naked--

Ed shoves the bottle into Danny's mouth.

ED
Just sat in the middle of the
floor. Glass of wine. Nothing
really going on. I'd never actually
seen her face before... I went in.

Danny does a sexy claw thing with his free hand.

ED (CONT'D)

And she smiled at me. That was weird. She said hey, sit down, join the party. There was no-one else there. And we talked about... I don't really remember what.

INT. SARAH'S PLACE - NIGHT (FLASHBACK)

Sarah and Ed are drunk. Sarah's teaching him to dance. She's happy. Ed's happy. They're different people.

LATER

They're closer. Their lips so close together they trade breath. Sarah, at peace. Ed, worried.

BACK TO SCENE

Ed is lost in thought. The waves CRASH. Danny is rapt.

ED

It got late. We were sitting on the sofa, watching TV. I could feel her leg on mine. Got an erection, but that's beside the point.

(beat)

And then... She falls asleep on my shoulder. I could feel her hair on my neck. Skin. Fingers... So... I left, and didn't talk to her until she saw me in Jeff's a week later.

Danny's bottle droops into the sand.

DANNY

You... what?... You can't end like that! What a crap ending! Why did you leave?

ED

I-- I didn't want friends. I've done fine without friends.

DANNY

Are you kidding me? I would've killed for just one friend while I was travelling. All I got were angry people. What are you doing in here, stop stealing from our fridge, I'm calling the police, no-one ever wanted to be my friend!

(beat)

But you, Jesus... right when you had a girl in your lap you ran away. I mean, why!?

ED

I... I didn't want--

DANNY

Why'd you leave? Why did you--

ED

Oh come on, do I need to spell it out? She would've woken up the next morning, and the first thing she would think on seeing Mr Fuckwit here is wow, I really had too much to drink this time! And she would've awkwardly shooed me out, never spoken to me again and it would be yet another thing to think about day on day on fucking day.

DANNY

How do you know that?

ED

Logic. And even if it did go somewhere, how long would it be until she sees me for what I really am?

(beat)

We were both better off.

Nearby, on the road side of the sea-wall, Sarah drinks her rum. The bottle is half empty. She lights a cigarette.

Ed grabs the bottle of rum, and drinks. Danny sighs, rises. Stumbles out of the boat, back toward the road.

DANNY

Think she already did.

Ed flops back against the boat. The tide closes in.

ED

Good point.

Ed slumps in the boat. He is out like a light.

EXT. MISSY'S PASTIES - NIGHT

Glennidge, Margaret and Polly sit around a treat laden table. Polly unwraps a birthday present. One chair empty.

GLENNIDGE

There'll be consequences if you don't like this present.

Polly laughs as she unties the ribbon, CLAWS the wrapping. Margaret mimics with her long nails. Polly opens the box.

POLLY

Oh... guys.

Polly pulls a fresh horse's head out, delighted.

GLENNIDGE

Now you can get even with your ex.

POLLY

It's amazing! Thank you, guys.

She hugs the head, pecks it on the cheek. Gore SLOPS OUT.

POLLY (CONT'D)

It's so fresh!

GLENNIDGE

Yup! And that's just the appetizer! Tomorrow, we claim three hundred thousand pounds. And maybe even a little bit more property.

MARGARET

Come on, Glennidge. No diabolical talk at the dinner table.

GLENNIDGE

Right, sorry.

INT. MAYOR ELENOR'S OFFICE - NIGHT

Silent and dark now. The door opens.

Bill enters. He closes the door behind him, goes for the desk. He grabs the phone, TAPS numbers.

AUTOMATED

You were called today at 4,0,1,PM
from 0,1--

Bill listens on. A smile emerges.

BILL

Oh, Glennidge. How the tables turn.

EXT. PIKE BEACH - DAY (DREAM)

The sun is high in the sky. Seagulls CAW. Ed lies in the sand, asleep. Curled up into his ball. His eyes creak open.

His eyes snap wide open. Glennidge leers down at him, butchers knife in hand.

GLENNIDGE

You're in trouble, Ed.

ED

I-- I haven't done anything--

GLENNIDGE

Oh Eddie Eddie Eddie. You said I was a dick.

ED

I'm... very sorry. I overreacted.

GLENNIDGE

Eddie Eddie Eddie Eddie Eddie Eddie. You aren't in trouble with me, silly. You're in trouble with the law. And you know what happens to criminal scum, don't you.

(looks away)

He's all yours, Piracy Bear.

Ed looks up. Piracy Bear walks toward Ed. A baseball bat swings in Bear's hand.

ED

I didn't mean it. I'm sorry.

(rising stress)

Don't make me hurt you!

GLENNIDGE

Oh, Eddie. how can you hurt us, when you're completely naked?

Ed IS naked. He covers his jewels. The bat hits him with sick THUDS, as Glennidge laughs.

Ed curls up against the sea wall as the bear removes it's furry head. From beneath, an older woman (MUM) sneers.

MUM

Oh Ed. Were you really surprised I left you?

She raises a can of pepper spray. Fires.

ED

Mum--

EXT. PIKE BEACH - NIGHT

Ed snaps awake in the boat with a YELL. Scrambles out of the boat, lands in the sand. Breathes a sigh of relief.

A wave WASHES over Ed's knees. He slumps there, dejected.

INT. DANNY'S VAN - NIGHT

Sarah's curled up in the dark. She shivers. Ed watches from the open back door.

Ed lays his hoodie over her. The shivers calm. Ed watches her sleep a moment. Swings the back door shut, with just a CLICK.

EXT. DANNY'S VAN - NIGHT

Ed walks toward the road. Stops. Turns back, turns away. He flails, attacks the air. He stops. He holds his head.

CUT TO BLACK.

INT. DANNY'S VAN - DAY

Early sunlight shines through the front window, touches on Sarah's face. She wraps herself tighter in Ed's hoodie.

INT. SARAH'S APARTMENT - DAY (DREAM)

Sarah struggles, blue faced, a garrote around her throat.

ECHO VOICE (V.O.)

I'm doing you a favour. No-one
likes you anyway. No-one loves
you--

DANNY'S VAN

Sarah's eyes slide open. She's used to these dreams. She sits up. Looks down at Ed's hoodie. Looks around, worried.

SUPER: TWO HOURS UNTIL RANSOM DROP.

OUTSIDE

Sarah dials the police station, distorter over the phone.

ANSWER MACHINE (V.O)

The police station cannot take your
call right now due to societal
collapse. Please leave a message
after the tone.

Sarah hangs up, troubled. She watches a lot of smoke rise from the town.

An ELONGATED GROAN. Sarah turns back toward the van. Danny collapses into view, hangs out of the back door.

DANNY

I hate rum.

SARAH

Where's Ed gone?

Danny does something that resembles a upside-down shrug.

Sarah looks around. Fumbles into her pockets. Draws a cigarette, a lighter. Tries the lighter, repeatedly. It's not working. She stuffs her cigarettes and lighter away, shaken.

LATER

Sarah stuffs the rum into her bag.

DANNY

Shouldn't we try and find him?

SARAH

Do you know where he'd be? Do you have a phone number?

(beat)

He knows where to find us if he wants to.

Danny is slow to get up. Tommy doesn't move. He's curled in the corner of the van, despondent.

SARAH (CONT'D)

Good boy.

Danny slides out. Sarah SLAMS the back doors.

INT. MISSY'S PASTIES. BREAKFAST TABLE - DAY

The Glennidge family SING at the kitchen table.

GLENNIDGE/MARGARET

#Happy Birthday to you again! Happy Birthday to you again!#

Polly covers her face, half-eaten cake in hand. Glennidge conducts with a gun, as he reads a newspaper. Grins.

The front page of the newspaper reads: 'UNSAVOURY VIOLENCE. Riots begin following news of Pasty Tax. Donations for kidnap victim ransom put town into recession.'

GLENNIDGE

#Happy Birthday to Poolllllyyyy!--#

INT. DANNY'S VAN - DAY

Tommy HUMS a pathetic ending to Happy Birthday through his gag, slumped against the back door, beaten.

VOICES outside. Tommy looks to the front window. Lucy and Rose pass the van, deep in their own animated talk.

Tommy lunges into the front of the van. He KNOCKS on the glass with his bound hands, SCREAMS through his gag, even as they walk out of sight. His cries fade.

He notices the key in the ignition.

He explodes into action! He bounces into the seat, turns the key. The car SPLUTTERS-

Black smoke pours from the hood as the car finally dies.

Tommy head-butts the steering wheel. Slumps onto it. He is defeated once again.

Only, he opens his eyes again. Something has occurred.

Tommy's gaze inches around to the driver door.

Back to the keys.

Tommy hesitates. Reaches out to the door handle.

EXT. MINI GOLF COURSE - DAY

With a GROAN, the door swings open. Falls off with a THUNK.

Tommy hops out the van. Stands for a moment.

With a muffled scream, he attacks the van. Flails at it. Dropkicks it. Falls over.

He gets up. Breathes. Thinks.

INT. POLICE STATION - DAY (FLASHBACK)

Tommy listens to the phone.

SARAH (V.O.)

(distorted)

You will drop the money in the
abandoned house on Silverdale Road,
before Eleven A.M. in two days
time.

BACK TO SCENE

Tommy turns. Hops toward the main road.

EXT. ABANDONED HOUSE - DAY

An uninviting, worn down house, almost reclaimed by nature.

NEARBY

Out of sight of the house, an unmarked van pulls up. Glennidge and Margaret get out of the front, Polly out the back. Polly hands out guns.

POLLY

One for you, one for you, and two
for me.

A car REVS!

Bill pulls up on the side of the road in his police car, face thunderous. Glennidge walks over, smiles as Bill gets out.

GLENNIDGE

Officer Bill! We just came to see
if we could help with this...
hostage situation.

Glennidge winks at Bill.

BILL

I know what you've been doing. I know all of it.

GLENNIDGE

Of course you do, Bill. You saw me gather money to save the poor morsels. You heard the Mayor say how much I personally donated--

BILL

I know about Polly, Glen. I know about the sneaky little call to the Mayor's office. You're going to jail for a very long time.

GLENNIDGE

Oh am I?

Glennidge glares Bill down. But Bill stands his ground. Glennidge's glare breaks. He laughs. Now Bill grins.

GLENNIDGE (CONT'D)

You big bloody tease. For a second I actually thought you meant it.

BILL

I nearly did. You weren't even subtle this week.

GLENNIDGE

Everything arranged?

BILL

Everything is dealt with.

JIM (V.O.)

Look--

INT. PARK - DAY

Kodos and Jim drink beer in the park. Smoke rises from the town around them. ANARCHY echoes in the distance.

JIM

I enjoy a drink at ten in the morning as much as the next guy, but the town is falling apart Kode--

KODOS

I know! Why do you feel the need to repeat that in such a concise and easy to understand fashion?

JIM

Because we are policemen! Fired,
not fired, we need to do something!

KODOS

Look. Our universe is order and
chaos. Right now, the town is in
chaos. When the chaos is exhausted,
order takes hold, and vice versus.
The big bang! Chaotic explosion...

(loses track; gets back
on track)

Settles down into galaxies, star
systems. So actually we don't need
to do anything. Eventually, the
crime will stop itself.

Kodos goes to drink. His bottle is empty.

KODOS (CONT'D)

What? How did this happen.

JIM

But the gangs, Kodos. The Mayor is
rounding the children up--

KODOS

I don't make up the universal
rules! I'm presuming the universe
does, so blame the universe.

Kodos fishes through his picnic basket for another bottle.

JIM

Businesses are being ransacked--

KODOS

Universal rule!

JIM

People are dying!

KODOS

Universal rule...

EXT. ABANDONED HOUSE - DAY

Bill fishes into his car for a big, black case.

BILL (V.O.)

Kodos and Jim get the under bus
treatment if there are any
wrinkles. Although... I do know
about the Polly phone call.

LATER

Bill and Glennidge walk up to the house with the case.

BILL

Bearing that in mind, my share seems a bit small. Forty percent is more realistic.

GLENNIDGE

You'd send me to jail over ten percent? But what about the town? What will happen to all those homeless people...

BILL

I don't know. I won't be able to see much of them in London.

GLENNIDGE

You dog you. Forty percent it is!

Glennidge and Bill share a big, almost violent handshake.

EXT. ABANDONED GARDEN - DAY

Deep into the overgrown back garden, a wooden shed stands.

INSIDE

Sarah and Danny sit inside, next to a dank rug.

DANNY

Do you think the plan will work?

SARAH

It's foolproof.

Danny sighs with relief.

SARAH (CONT'D)

I was joking.

Danny mouths 'oh' as he and Sarah sit in sombre silence.

DANNY

Well, as my mum always said...

INT. ABANDONED HOUSE - DAY

Glennidge and Margaret head into the house. He whispers in Polly's ear before going in. Points back toward Bill.

Polly grins.

DANNY (V.O.)

If we escape, then we've got the money. If we don't get the money, at least we survived. If we don't survive...

EXT. ABANDONED GARDEN - DAY

Sarah is not inspired.

DANNY

I don't remember the rest. I guess
it's something like, 'we'll die'.

SARAH

Tremendous pep talk, Mr Rogers.
(looks at watch)
Fifteen minutes.

INT. SUNDANCE CAFE - DAY

A flowery, wonderful cafe is ruined by filthy Ed, sat in the middle of it. He's slumped on a table next to his present. His face smears the table cloth.

Nearby, a little GIRL draws in crayon. She draws a picture of two stick people with long hair and guns. They look awesome.

SUNNY (waitress, flowery and enthused) flitters close to Ed, and away, like a nervous moth. Then-

SUNNY

Hi! Welcome to Sundance Cafe! How
can I make your day the very best
day it can be?

ED

Do you have any food that can kill
me? I kind of want to die.

SUNNY

Do you have any allergies?

ED

I don't think so.

SUNNY

Okay, so having you die a slow,
choking death is unfortunately off
the table. I guess we're just going
to have to talk about your problems
then, aren't we?

Out of nowhere a masterpiece of a cupcake is summoned. Sunny sits down opposite Ed, with the most genuine smile.

SUNNY (CONT'D)

Eat. Then vomit it all out. Your
problems, not the cupcake.

ED

Promise not to tell anyone?

SUNNY

Exciting. No, I won't tell anyone.
I even have a sign.

Sunny points out the sign: 'If we put your deepest darkest confession on Youtube, you eat free!'

Ed looks into Sunny's warm face. Like a flower, he unfolds.

ED

Okay.

MONTAGE - ED SPILLS

Ed spends the montage spilling small bits of the story.

ED (CONT'D)

There's this girl--

(jump)

She hates me--

(jump)

This idiot with a gun--

(jumps)

My landlord's a dick--

(jumps)

To solve this, we kidnapped ourselves--

(jumps)

My landlord really is a dick--

(jumps)

We kidnapped an policeman--

(jumps)

My landlord is even more of a dick than we thought--

(jumps)

To solve this, I got drunk--

MONTAGE ENDS

ED (CONT'D)

So, I ran away.

Ed slumps back on the table.

SUNNY

Okay. But what about this?

Sunny indicates the present on the table.

ED

Present for my mum. She's been gone for thirteen years.

SUNNY

You must love her. To keep it so long.

ED

I hate her.

(revelation)

I hate her.

(beat)

I never told anyone that. I kept the present because I wanted her to come back. So I could give it to her and say hey, you left thirteen years ago and I turned out fine. I have a flat. I have a job.

(beat)

I turned out fine.

Sunny comes to sit with him. Puts an arm round his shoulder.

SUNNY

I've always thought that shame had no real place in the world. It's meant to exist for maybe a few minutes, maybe an hour or a day. And then you move on. You do better. Shame's useless outside of... pushing you forward. Away.

(gentle)

Go back and help your friend.

ED

I'll end up in jail.

SUNNY

Oh everyone should go to prison once! Lots of my friends are in prison, and they're getting degrees, hitting the gym. Growing.

(beat)

I mean sure, some weren't such big fans, may they rest in peace, but the others took their chance! It could be a good thing for you.

ED

...Yeah?

SUNNY

Yeah! You might as well take some use out of it. Otherwise, why get caught sacrificing someone to your dark god at all, right?

ED

Right..?

Sunny jumps up, disappears. A moment later she's back with a shirt. She stands Ed up. RIPS his shirt off. Flings the other shirt on him. Admires her work.

SUNNY

I'd tap that. Now go and get the girl, like a good Indy. Or your day will be boring.

Ed looks down at himself. He looks at his watch.

ED

There's no time.

SUNNY

Even better! Now you're in too much of a rush to button up. Mmm.

Ed accepts this. Psyches himself up.

ED

Thanks. Bye.

Ed scrambles for the exit. The present to his mum abandoned on the table. A moment later, Lucy and Rose enter.

LUCY

Hey Sunny! What up!

EXT. SUNDANCE CAFE - DAY

Dramatic music. Unfit Cyclist is slumped on his bike, with barely energy to pedal. He looks up. Ed flails toward him!

Unfit Cyclist veers, brakes. The cyclists behind CRASH, pile up in a tangle of tyres, people and pedals.

FIT CYCLIST

Joooooooooohhhnnnn!

UNFIT CYCLIST

There was someone in the road, for Gods sake!

FIT CYCLIST

Oh really, John. Well how can he have knocked you over... when he's all the way over there?

Fit Cyclist points down the road, to where Ed runs away.

UNFIT CYCLIST

Oh just leave me alone! We've been cycling for the past three days! I've forgotten what not having a bike seat up my arse feels like!

UP AHEAD

Ed runs on, determined. Nothing will stop him now.

INT. DARK ROOM - DAY

Just the outlines of Danny and Sarah are visible.

DANNY

I think we can pull this off.

SARAH

My policy is to not hold out hope.

DANNY

Ah. That way you can never be disappointed.

The silence hangs in the air.

SARAH

Three minutes.

EXT. ABANDONED HOUSE. ROAD - DAY

Polly gets out of the back of the van, cricket bat in hand. Bill walks toward her.

BILL

The road is cordoned off. No-one should disturb us.

POLLY

(looks around Bill)

Erm... Except him?

Bill turns. They both stare. Tommy HOPS down the street toward Bill, drenched in sweat, unbowed.

TOMMY

(muffled, subtitled)

Sir! They're not Scottish at all!

BILL

...What?

TOMMY

(muffled, subtitled)

They're not Scottish at all, sir!
They're big lying bastards, sir!

As Tommy gets to Bill, Bill PUNCHES him in the face. Tommy goes down, stunned, as Bill stands over him.

BILL

(to Polly)

Kill him as well.

POLLY

If you ask nicely...

BILL
 (to Tommy)
 You idiot. I used to be a big city
 cop. I dealt with actual gangs--

Polly looks at Bill as if he's insulted her mum.

BILL (CONT'D)
 And then I come down here and have
 to deal with the likes of you, and
 those other two incompetents. Well,
 no more. No more hitting on
 emergency callers, no more game
 boys. The nonsense stops here--

Polly CRACKS Bill over the head with the bat. He falls like
 a sack of potatoes. Tommy, horrified, hops for his life.

POLLY
 How's that for not a real gang huh?
 (to Tommy)
 Hey. Hey come back!

Tommy hops for the pavement. Polly walks behind him. This is
 a very slow chase. Polly laughs as Tommy struggles.

POLLY (CONT'D)
 Don't make me jog lightly after
 you!

Polly pokes at Tommy with the bat. His knees buckle. Tommy
 recovers, hops to a garden wall, LUNGES over it. Into a rose
 bush. OWW! Tommy MOANS in pain as Polly looks down at him.

POLLY (CONT'D)
 Ha! Now you can't dodge my bullets.
 Now come on.

Polly tries to lift Tommy out. She isn't near strong enough.

POLLY (CONT'D)
 Oh help me out here! It's my
 birthday!

Frustrated, she drops him, which prompts more AGONY.

POLLY (CONT'D)
 You know what? You deserved that.

INT. ABANDONED HOUSE - LIVING ROOM

Inside, the house is stripped to the bone. Graffiti laces
 the walls. An old sleeping bag lies in one corner. In the
 centre-

A hatch reveals itself, separates from the floor. OPENS
 UPWARD. Danny emerges. He looks around. Sees-

In the next room in the far corner, a black case sits. But first, a set of stairs.

As Sarah clambers out, Danny rushes for the stairs. Trips and falls. Lunges upright! Lunges for the case-

He grabs it! He holds it in the air, bounces around, turns-

Into Glennidge, a cleaver tucked into his belt, and Margaret, with her long nails. Both armed with pistols. Danny drops the case in his surrender. Sarah sighs, unsurprised.

GLENNIDGE

Too easy. Like flies to something that catches flies, like an unfavorable wind, or a boring photographer. I knew it was you, Danny. And here you stand.

(stunned)

Bella?

Danny is confused at Glennidge's dumbfounded face.

SARAH

Hi Dad. Maggie.

Sarah avoids everyone's eyes.

SARAH (CONT'D)

Apparently you haven't changed.

(to Danny)

I'm sort of their... runaway nemesis daughter?

DANNY

Who-- What... You have a gangster family!

(curious)

So you're not a reverse vampire?

Sarah stares at Danny. Back at her family, back to Danny. Lost for words.

DANNY (CONT'D)

Who gives angry blood to the poor--

(that's not helping)

Just wanted to check. Anyway you all have serious explaining to do!

EXT. QUIET ROAD - DAY

Ed slows down, lags. Sweat pours off him. He grits his teeth, finds his second wind. The abandoned house is near.

DANNY (V.O.)

You live next door to them!

INT. ABANDONED HOUSE - DAY

Danny accuses. Sarah shrugs.

SARAH

It was a cheap flat, with a secret compartment for my dom stuff. All I had to do was change my name, alter my dental records, burn my finger prints and hide my face in public.

DANNY

Oh it's that simple is it?!

SARAH

Never underestimate a dominatrix.

DANNY

You could've just ran away!

SARAH

I didn't want to leave.

INT. SARAH'S APARTMENT - DAY (FLASHBACK)

Sarah lies on her sofa. Stares at the ceiling. Her door open to the corridor.

BACK TO SCENE

Glennidge's laughter bounces off the empty walls.

GLENNIDGE

Look at you. You hid under my nose and hoped I wouldn't sniff. Worked so hard on this plan of yours. All to be foiled because your whole plan was drawn on a whiteboard.

SARAH

Sorry... what?

INT. ED'S APARTMENT - DAY (FLASHBACK)

Bill looks around the apartment. He looks at the blank whiteboard with scratch. Examines closer. FLIPS it-

'FAKE KIDNAPPING PLAN' is written across the top of the other side, along with a host of other detailed notes.

As Tommy walks in Bill, flips the whiteboard again. He turns away to look at Tommy.

BACK TO SCENE

Sarah turns to Danny. Her smile is psychotic.

SARAH

Danny... my little honey turd. You said you wiped the whiteboard.

DANNY

Okay. Sarah, I may, maybe, have forgot to clean the whiteboard. But you wrote the plan on there. So I feel the blame should be shared.

SARAH

Come here, Danny sweetums.

EXT. ACROSS THE STREET - DAY

Polly pours her heart out to Tommy, who lies in the rose bush and probably isn't listening.

POLLY

And what did I get off my brother for my birthday? Some apples and a remix CD! I mean maybe this is controversial, but I'm glad I garroted him. You'd get what I meant if you had siblings.

Ed STUMBLES past, toward the abandoned house. Polly notices. She groans. Runs after him. Stops. Goes back to Tommy.

POLLY (CONT'D)

Stay there! Good boy, yes you are!

INT. ABANDONED HOUSE - DAY

Sarah advances on Danny.

SARAH

I know you must hear this a lot... But I'm really am going to kill you.

DANNY

(pleading)

Remember when I threatened you with that gun, and I screwed up, and you said it was okay because I was an imbecile and it wasn't my fault--

Sarah wraps her hands around Danny's throat.

SARAH

I was being, polite!

GLENNIDGE

Come on Bella. Leave him be. We get to kill him first.

Glennidge indicates away with his gun. Sarah grudgingly obeys. Glennidge takes aim at Danny, who feels his neck.

GLENNIDGE (CONT'D)

This is what you get Danny. You should've known better then to steal pasties from me.

SARAH

Oh hold on just a minute!

Sarah throws Danny against the wall, ready to kill again.

SARAH (CONT'D)

You said you owed Glennidge fifty thousand pounds!

DANNY

I... I did. The poker game--

GLENNIDGE

There wasn't any money on that game.

DANNY

You said I had to pay it back!

GLENNIDGE

Oh, that was just threatening banter. You know what I say, Danny.

(he's done this a lot)

He who comes and pays for our pasties, we give the loveliest pasties. It's like a bargaining system of sorts. Pay us what is due, and we'll have the loveliest time.

(righteous rage)

But you didn't. You betrayed my trust. Stealing was bad enough. But stealing two more pasties? Oh no...

DANNY

This is all over stolen pasties?!

GLENNIDGE

Well, I do like killing people. So it's a win win situation.

(moves on)

But anyway! Time to pay Danny. And you Bella... I'm going to do what I should've done a long time ago.

ED (O.S.)

Stop right there!

From nowhere, Ed jumps up the stairs and into the room. He's heroic like Marvel, if Marvel were filthy low budget.

ED (CONT'D)

You stop that. Right now!

Glennidge turns to point his gun at Ed. Polly appears behind him, gun out too.

ED (CONT'D)

Okay. I'll just go and stand with the others.

GLENNIDGE

Well you can leave, if you want.

Ed looks from Glennidge's apathetic face to the door, and back again. Glennidge bursts with laughter. Points at Ed.

GLENNIDGE (CONT'D)

Just kidding. Get in here you!

Ed shuffles into the corner with Sarah and Danny, head down.

ED

Hi.

SARAH

At least you tried.

POLLY

Okay, great! If you'll just file out the door, we'll be arranging your tragic deaths at the hand of a corrupt policeman.

DANNY

Wait a minute. you're just going to kill us and pin it on the policeman aren't you?

Neither Polly or any of her family know what to say.

SARAH

Honestly, don't waste your breath.

Polly only looks at her sister then. She's exasperated.

POLLY

Bella? Oh for gods sake just... just get out.

Sarah walks forward. Ed grabs her shoulder.

ED

No.

GLENNIDGE

No? You're in no position to make demands, my badly dressed friend.

ED

Shut up. Sarah.

Ed turns to her, he really looks at her, right in the eyes. And she looks at him back, slowly mesmerized.

SARAH

What?

ED

(to sarah)

I'm... I know I'm horribly miswired. And I'm sorry. Can I just... Do a thing? If I'm going to do one thing before I die...

Ed takes Sarah's hand. She watches him, bemused. Smiling.

Polly thumbs back the gun hammer with a plastic click.

POLLY

You have three seconds to move.

DANNY

Or what? You're going to shoot us in here instead?

POLLY

Yes!

Danny mouths a silent 'oh...'.

Ed bounces, watches Sarah, fights his nervousness. Sarah watches his dance, with a half smile.

POLLY (CONT'D)

What are you doing? Two seconds--

Sarah grabs the back of Ed's head as he moves in. They kiss. His hands through her hair, her hands through his. Time seems to stop. It's just them. No guns or villains or money.

POLLY (CONT'D)

O- These guns are loaded you know!

Ed breaks away from Sarah. Sarah's woozy. Ed looks to Danny, wide eyed. Danny heard it too.

POLLY (CONT'D)

With bullets!

ED

Are they though?

DANNY

They aren't are they?

POLLY

Of course they are! That's why I made a point of saying they were loaded. Why would I say that if the
(MORE)

POLLY (cont'd)
 gun's weren't loaded with bullets?
 That would be... ridiculous!

Ed and Danny look to each other. Look back toward Glennidge.

SARAH
 Guys?

SLOW MOTION BATTLE CHARGE!

Ed and Danny charge at the Glennidge's. Sarah's confusion blossoms in slow-mo.

Polly SCREAMS. The Glennidge family take aim. Danny and Ed charge on, incoherent, semi-dangerous.

Polly and family open fire! Water squirts from the pistols with a PATHETIC SQUEAK. Danny shrugs off the water. Ed is knocked off his stride.

Glennidge does not look pleased with Polly.

SLOW MOTION END

Danny charges at Polly. Polly grabs him, twists, and hurls him at the stairs. Danny YELLS as he TUMBLES down them.

Polly laughs. She turns, right into Sarah's head-butt. CRACK. Polly hits the floor, as Sarah dodges Glennidge's bear fists.

Margaret swipes at Ed with her rake nails. Ed is forced back. Margaret claws his face. He falls back on a cupboard.

Margaret swipes for his throat! But Ed blocks the swipe with a mop he's found!

Margaret retreats, wary.

ED
 I guess the mops on the other
 foot-- I mean-- You get it.

Margaret attacks. Ed parries her attacks with masterful ripostes of the mop.

Danny has crawled back up the stairs. He crawls toward the case. Over Polly, who fastens a hand around his throat.

Polly punches Danny in the face as he struggles to ease her stranglehold, as Ed flails. Margaret SPRAYS him in the face with the water pistol, gains the upper hand as-

Sarah hits the floor hard. Glennidge advances on her.

GLENNIDGE

You can still rejoin the family,
Bella. You could become a crime
queen. With your very own... crime,
and so on. You know, crime things.
You could start drunk cycling. Or
you could key sports cars.

SARAH

(bounces to her feet)

Nah I'm good.

Glennidge grins. Opens his arms wide. Sarah punches him in the throat. He staggers, but grabs her.

Ed is pinned against the wall. Water lashes his face from the pistol. Margaret's nails gouge at his neck. Draw blood.

Ed watches Margaret lick his blood off her nails.

MARGARET

What's the matter? Don't want to
hit an old lady?

ED

(considers)

Good point.

Ed swings, hard. The mop handle SNAPS Margaret's defensive nails, SMASHES Margaret in the face. She crumples. Ed holds the mop high, bounces with pent up energy.

ED (CONT'D)

I guess that's mopped up!

POLLY

What, the fuck.

Polly watches Ed, while she strangles Danny.

POLLY (CONT'D)

You hit my elderly mum in the face,
and then you lay the giant turd
that is that pun on the cake? Who
do you think you are? James Bond?

ED

(shamed)

Just slipped out.

Polly drops Danny. Pulls a switch blade from her pocket, starts toward Ed.

Ed tries to swipe her away. Polly dodges the mop easily, twice. Catches the mop in one hand. Pulls Ed close-

The case THWACKS Polly in the face. Down she goes. Danny rises to his feet, suitcase in hand. He takes a breath.

DANNY
 Could say that's... case closed.

ED
 She may have had a point.

DANNY
 Yeah.

Ed looks around, no sign of Sarah. His face falls.

ED
 Sarah?

Ed hears her. Glennidge STRANGLES her in the next room. Her face pales as she struggles against Glennidge's big hands-

Ed runs, jumps! Latches onto Glennidge's back. Grabs his face, unbalances him. Glennidge tilts, teeters. Collapses. CRUSHES Ed between him and the floor.

Both lie lifeless as the dust settles.

SARAH
 Ed..?

Glennidge, terminator like, rises from the ground. He looks at Ed, grins. He pulls the cleaver from his belt.

GLENNIDGE
 Well look at that! All tender and
 ready to stew.
 (turns)
 You can have a nice, romantic oven
 for the two of you--

Sarah sprays the water pistol in his face as he turns. SQUEE! Glennidge reels. Trips over Ed. Falls toward a wall. YELLS-

Smashes through the wall. His lifeless limbs hang out. KO.

Dust rises and settles in the silence.

DANNY
 Smashing.

Ed GROANS. Sarah goes over to him. Offers him a hand up.

ED
 What should my last words be?

SARAH
 How about... I had a point. I am Mr
 Fuckwit.

Ed smiles. He remembers.

ED

Mean.

Sarah's eyes fly wide, a knife held to her throat. Polly smiles as her nose bleeds on Sarah's shoulder. She pulls Sarah to her feet. Her knife cuts into Sarah's neck.

Dramatic THUDS. Ed tries to get up. Reaches for the mop.

POLLY

You could've had it the easy way.
You could've just let me garrotte
you in the night, but no. You had
to be a whore.

(to Ed)

Do you know how much you hurt me
when you ran away? Do you know how
many sleepless nights I had,
knowing you might not have starved
to death on the streets? And now...
you ruin my birthday!

Sarah gets out her lighter. Holds it under Polly's arm.

SARAH

Your birthday was yesterday, you
psycho.

Sarah ignites the lighter. Polly SCREAMS, flinches away. She cradles her burned arm, screams, defiant and savage.

THUD. Someone lands behind Polly. She turns. Right into Tommy. Holding a tazer, somehow.

Tommy TAZES her. Polly MOANS. Tommy head-butts her in the face. Polly collapses. KO.

A moment of silence. Tommy, exhausted, looks to the others. Ed stares at him. Sees him as Piracy Bear, growling at them.

TOMMY

(muffled, subtitled)

You're all under arrest. You're a
disgrace to Scotland and... you
have the right to remain silent
and...

Tommy slides down the wall. To Ed, piracy bear is exhausted. Tired, beaten, bloodied and miserable. Ed looks guilty.

TOMMY (CONT'D)

I dunno. Just stay right there. I
need a rest.

Ed goes over to him. Undoes the mouth tape.

ED

What happened to your nose?

INT. ABANDONED HOUSE. ROAD - DAY (FLASHBACK)

Tommy rolls out of the rosebush. Jumps the garden fence. Face-plants. CRUNCH. Gets up. Hops past the open gate.

He goes to Bill, unconscious on the ground. Grabs his tazer.

He hops toward the house. Trips. Face-plants. CRUNCH.

BACK TO SCENE

Tommy BREATHES at last, the gag removed. He tilts, unsteady.

TOMMY

I don't want to talk about it. Go get in the police car. Put on your seat-belts and handcuffs. Turn on child lock...

ED

Maybe later.

Tommy groans.

Ed uses Tommy's binds on Polly. Sarah takes tape and rope from her person, and starts to bind the others.

Glennidge's hand twitches in the wall.

Danny doesn't notice. He stares at the ransom case. He opens it, closes it again.

He looks at the others, distracted by their work. Danny's face says 'opportunity'.

He gets up. Walks without a sound across the room. Fast, too fast. He gets to the stairs. Wobbles-

Recovers! He moves silent down the stairs, turns to shake a victorious fist at the stairs, turns back around.

THE OTHER ROOM

As Sarah and Ed work and Tommy lies... POP!

Danny SCREAMS. Danny crawls back up the stairs. Hands covered in blood. Clothes smeared in blood.

DANNY

Shit! Shit! Help!

LUCY (O.S.)

Oh... my... god Rose!

ROSE (O.S.)

I'm so sorry! It was an accident--

LUCY

Oh I'm sorry, I thought it was a ferocious wind! I thought it was that guys fault for being ginger!

Lucy and Rose walk in. They argue, unaware of what they're walking into. Rose has a silenced pistol in hand.

ROSE

He was going for his gun!

LUCY

He's holding a suitcase, you nincompoop! You clutz! Oh, my, god it's actually the right guy after all, nice one.

Rose looks around Lucy to look at a horrified, pale Danny.

ROSE

I knew it!

Rose BOUNCES around in celebration as Lucy inspects Danny. She compares him with a photo of him and his ginger wig.

LUCY

Yeah that's the guy. Good shot, Rose. Do you want a picture?

Lucy takes a selfie. Danny looks basically dead, yet is able to look bewildered. That's how utterly confused he is.

LUCY (CONT'D)

See this is the kind of work experience that could get you into that course at Oxford--

Lucy notices everyone else. Everything else.

LUCY (CONT'D)

Oh... Hi! I'm Lucy... This is Rose.

Rose waves. Ed waves back.

LUCY (CONT'D)

We were going to be paid twenty thousand pounds by Glennidge... is he here? Is that him?

Lucy indicates the amalgamation of wall and Glennidge.

SARAH

Yup.

LUCY

Right, so he was paying us to kill Danny.

SARAH

You shot through my window.

Lucy gives Rose a pointed look. Rose is shamefaced.

ROSE

I may have shot through a random window by accident while playing with the gun. But in my defence, I didn't know it was loaded.

ED

And the beach?

ROSE

(delighted)

That wasn't an accident!--

LUCY

But we were supposed to make the kill face to face to make sure it's the right guy. Because 'they all look alike' isn't very rigorous is it Rose?

ROSE

I said I was sorry--

LUCY

Point being! We have debts to pay off. Good game, Danny, well played.

Lucy twirls to Danny, pulls out a silenced pistol.

ED

We can double your money!

SARAH

Don't kill him!

Lucy holds fire. Twirls back to Ed and Sarah.

LUCY (CONT'D)

Forty thousand?

SARAH

Yyye--- maybe. Should we?

DANNY (O.S.)

Hey...

ED

You can't be serious.

SARAH

Imagine what we could buy with that extra money! He could have the best funeral. We could buy him a mail order widow, he'd love it!

Ed channels some of Sarah with his stare. Sheer authority.

SARAH (CONT'D)

Fine. We'll pay you not to kill
Danny.

DANNY (O.S.)

Hurray...

LUCY

Alright. Anything else you want us
to do? To get you some value for
money and all. People keep
overvaluing Danny, I feel like
we're stealing a living.

TOMMY (O.S.)

That's the town money.

Sarah, Ed, Lucy and Rose, guns in hand turn to face Tommy.
He lies against the wall, struggles to get up, tazer in
hand.

TOMMY (CONT'D)

You're not going to rob my town,
and get away with it.

Tommy stands, defiant. His legs shake. Ed has an idea. He
goes to Tommy, nice and slow. Tommy point the tazer at him.

ED

So we got off on the wrong foot.

TOMMY

So we got off on the wrong foot--

ED

But, what if instead of arresting
us... You helped us save the town
from murderers and gangsters. How
about you become a hero, instead?

TOMMY

Uhuh?

MONTAGE BEGINS

EXT. ABANDONED HOUSE - DAY

Ed and company drag the Glennidge family to their own van.
Sarah picks the keys from Glennidge's pocket.

INT. MISSY'S PASTIES - DAY

A suitcase of cash on the breakfast table.

Sarah, Ed and Tommy, consult new plans on a whiteboard. Lucy
is filling a syringe, Rose watching over her shoulder.

LUCY

This is quite exciting. I've never used this stuff on a person before.

ED

Remember, the timing has to be right.

LUCY

I know, I know. Who's the hitman here?

SARAH

Is it you?

LUCY

(to Rose)

Is it you? The cheek of this broad.

ED

Jeff?

Ed has opened up an inactive oven. Jeff is tied up inside. Gagged, sweaty, beaten.

ED (CONT'D)

What the hell...

LUCY

Oh awesome. He'll be useful. Get him!

ED

Wait, are we sure--

Everyone moves around Ed to carry Jeff away, as Jeff's relief turns to alarm.

ED (CONT'D)

Sure, okay... Sorry Jeff.

TOMMY

Hey, I think we need to get this guy to the hospital.

Lucy points a snappy finger to the corner, where Danny lies. He's looking a little still.

LUCY

Good point!

INT. RESIDENTIAL STREET - DAY

A door opens. There is Chef Man. She still wears just that apron. She looks irritable at the sight of Lucy and Rose, holding limp Danny's arms and legs.

LUCY

He fell down some stairs.

Lucy smiles. Rose swings Danny back and fourth.

ROSE
Possibly some... fifty caliber
stairs?

Chef Man huffs. Leaves the door open and waddles inside.
Lucy and Rose follow.

CHEF MAN
Put him on the baby changing table.
Push the nappies out of the way.

LUCY
Thanks Dad.

BACK TO MISSY'S PASTIES

Glennidge, Bill and family sit bound on the chairs around
the breakfast table, unconscious. Ed and Sarah watch them as
Danny is carried out in the background.

ED
You ready?

SARAH
Are you?

ED
Not really. This is a terrible
plan.

SARAH
No, I think you did good. Now, open
up.

Ed eventually opens his mouth. Sarah ties the bondage gag
around his head. Flicks her eyebrows at him.

CUT TO BLACK.

A phone RINGS. Someone answers with a sigh.

KODOS (V.O.)
How can I help you, Tommy?

TOMMY (V.O.)
I need you to go and investigate
Missy's Pasties.

LATER

A candle sits on the table. It lights the pitch black. The
Glennidge's and Bill sit around it, bruised and battered.

The suitcase is open on the table. Cash spills out.

Glennidge comes to. Sees the case. There's a smoking, rolled up note between his fingers.

KODOS (V.O.)

Nope. We got fired. We're out of the game.

Glennidge grins. Clutches the cash in his hand.

TOMMY (V.O.)

Kode... Doesn't Missy's Pasties look a little too clean to you?

The door is smashed open! Tommy, Kodos, Jim walk in. Their lights shine on the cash. The Glennidge family and Bill and the burned money. Glennidge with the cash in his hand.

Jim raises his pistol to level at Glennidge and family.

BANG BANG BANG. Tommy looks over to the oven.

Kodos opens one. Jeff is inside.

KODOS

Oh hey, Jeff. What you been up to--

Kodos gasps. Turns to Glennidge to accuse.

BANG BANG BANG. Tommy opens up the next oven.

Inside Ed and Sarah wait. Tied up and gagged.

GLENNIDGE (V.O.)

This is ridiculous!

EXT. MISSY'S PASTIES - DAY

Tommy, Kodos and Jim pile Glennidge, the family and Bill into two different police cars. People stand around and boo.

GLENNIDGE

You don't cook people with their clothes on. Who would eat that? We have quality checks here! Look at our certificates--

The boos worsen, for some reason. Jim shambles behind Bill, drinks from a flask.

JIM

Who has alcoholism now, Bill? Who indeed!

Jeff wanders from Missy's Pasties, shields his eyes from the sun. He smiles, raises his hands, overjoyed. He turns, and-

-There, with eyes that bulge, stands the angry woman.

Who throws herself at Jeff. Plants a huge, sucker of a kiss on his face. Before she lets go, her raged returned.

ANGRY WOMAN

I've been waiting for two days at your store! My milk has run out! My newspaper is out of date!

Jeff sighs, shuffles away as she ATTACKS him with her bag. Sarah watches, unlit cigarette in hand.

Ed leans on her shoulder, asleep. Sarah smiles as she watches Jeff's plight. She puts the cigarettes away.

JEFF (O.S.)

I was kidnapped! I nearly died!

ANGRY WOMAN (O.S.)

That's always your excuse. I want a divorce!

FADE TO BLACK.

SUPER: A WHILE LATER

INT. ED'S LIVING ROOM - NIGHT

Ed sits in the kitchen, his present to his mum in his lap, newly battered from his escapades. Ed turns it in his hands.

He tears the wrapping apart, takes the chocolate inside and eats with a grin. His grin fades. This is thirteen year old chocolate after all.

He runs to the sink. Spits out the chocolate. Runs his tongue under the tap.

CLICK.

Ed looks up. There, Sarah holds a camera phone. She grins.

SARAH

That'll be a nice front cover for my book.

INT. MISSY'S PASTIES - NIGHT

Ed and Sarah lie against the counter in Missy's Pasties. Around them, the shop is looking somewhat ransacked. Sarah reads the newspaper.

SARAH

It didn't quite work out how I thought it would.

She drops the paper, which reads: 'CANNIBAL PASTY MAKER AND FAMILY DEVoured BY ANGRY MOB. Onlookers Criticize 'Somewhat Over The Top' Reaction'.

ED

(reads)

The cannibalistic pasty maker
decried by some witnesses as
'delicious', leaves his
considerable property to his sole
surviving relative.

(beat)

You own half the town.

SARAH

I'll probably give it all back. I'm
no landlord.

(beat)

I'm going to expand the shop.
Missy's Spanking Pasties. Good
food, adult toys, and fun for all
ages. Children are barred.

(beat)

Seen Danny recently?

ED

Hasn't visited.

(beat)

So what do we do now?

Sarah leans in toward him. Ed hesitates. Leans in too.

CLICK. Ed opens his eyes. Sarah has a pistol to his heart.

ED (CONT'D)

You're bluffing.

SARAH

I am! Not. Lucy and Rose got me
this. Terrible hitmen, but could
have a big future in arms dealing.

ED

So this was all a ruse. You set up
the kidnapping plan so we could
spend more time together, knowing
we would kidnap a policeman and
argue, knowing that I would run
away, have life changing chat with
a random waitress and come to save
you, knowing that we would get
closer as a result, so you could
catch me in your trap. I should've
seen the pattern.

(beat)

So, what do you want me to do?

Sarah pulls him up. Ed follows her to the door.

SARAH

We're going somewhere scary.

ED

Like, a haunted house? A horror movie? Mr Blobby's abandoned theme park?

SARAH

No, the pub! And there'll be at least ten people there. And it's well lit. And everyone can see you at all times.

ED

Why do you hate me?

Sarah considers this.

SARAH

I don't you Ed... Mostly I'm just disappointed in you, but I don't 'hate' you.

Sarah grins at Ed. Ed smiles, grips her hand as they walk through a group of people, who drink, yell and smoke. They blend into the crowd, and are gone.

CUT TO BLACK.

CREDITS

Newspaper cuttings and photos tie up other stories.

- 'THE EPIC TALE OF AN ADMIN LADY'S RISE' - Tommy, Kodos, Jim and Admin Lady pictured.

- Photo: Lucy and Rose throw their hats in the air at graduation, show off their high calibre weapons. Danny is stood to one side, looking oddly James Bond like. He stands with Chef Man, who still wears just that apron.

- 'MAN LOSES HIS SHOP TO HOSTILE ROBOT TAKEOVER' Jeff sits on the street - angry woman over his shoulder, angry as always.

- 'MAYOR ELENOR IS RE-ELECTED - PROMISES THAT HER WORK WILL NOT BE AFFECTED BY PRISON LIFE' A picture of Mayor Elenor drinking champagne in prison, with other large burly inmates.

- 'MISSY'S SPANKING PASTIES RETAINS TITLE OF BRITAIN'S BEST PASTY AND B.D.S.M. BAR FOR FOURTH YEAR RUNNING' - Sarah and Ed put the award up alongside four other similar awards.

END.