

(c) April, 2012

MEAT

1. EXT. A ROADSIDE UP IN THE MOORS - DAY

An old tatty VW Golf has broken down. A young woman is seen struggling beneath the bonnet.

ADAM, an ordinary looking man (mid 30's) is driving to work. Coming across the broken down car he pulls over to help.

We see from a distance ADAM talking to the young woman but we can't hear what is said.

ADAM looks under the bonnet. He says something and the woman laughs. We watch them talk. They both laugh. Adam points off into the distance. He lowers the car bonnet.

A car drives past.

The woman locks her car up before getting into Adam's car with him. They drive off down the road.

2. INT. SLAUGHTER HOUSE - DAY

The sound of cattle moaning and mooing.

ADAM is at the far end of a long tunnel: He is sat above a feeding pen that is channeling him a never ending supply of frightened cattle. Electric cattle prods hang behind him. He is holding a bolt firing gun that he places against the head's of the cow's that flow towards him. He uses his left leg to pin the animal against the wall, whilst at the same time expertly managing to grip the cow's head in a securing device.

Once stunned, the animal is lifted by straps attached to it's hind legs and winched off to be processed.

3. INT. SLAUGHTER HOUSE OFFICE - DAY

The Bosses office looks down over the warehouse. The Boss writes in bold print on a sheet of A3 paper: "LATE AGAIN!" and presses it up against the window for ADAM. ADAM looks up to the window and shrugs nonchalantly.

4. EXT. SLAUGHTER HOUSE - DAY

A tea break. We see ADAM standing outside smoking. He is

laughing and joking with the other smoker's huddled together outside.

5. INT. SLAUGHTER HOUSE - DAY

ADAM continues to grapple with the cows; stunning them with the gun. A small calf has somehow gotten mixed in with the older cattle and is panicking amongst the slaughter. ADAM notices and keeps the small animal pinned against the wall. The calf endures - watching each killing. The calf struggles to escape as ADAM keeps it pinned steadfast.

The calf looks hopelessly up at ADAM. ADAM looks down at the calf.

A loud buzzer sounds. ADAM'S shift is over.

6. INT. SLAUGHTER HOUSE - DAY

ADAM is rushing to get changed out of his overalls. His mobile phone rings. He rummages quickly in his rucksack and pulls out his mobile. 'ABI' is displayed on the mobile's screen. ADAM answers.

ADAM
(pacing up and down)
Hiya Ab's...

INTERCUT: INT. LOCKER ROOM & INT. ABI'S SCHOOL OFFICE - DAY

ABI (28) is ADAM'S attractive and friendly faced wife.

ABI
Hiya, something's come up, can you pick Archie up from school.

ADAM
Why, what's up?

ABI
I had a review meeting with Sarah, the new teacher but she hasn't turned up.

ADAM
So..?

ABI
She phoned this morning and said she was on her way in but...

ADAM

I'm off to the pub with the lads in a minute.

ABI

PLEASE Adam! The police have phoned the school. Her car's been found on the top at Holmfirth Road.

ADAM

(standing still)
What car was it?

ABI

What do you mean? Sarah's car!

ADAM

Ok, okay. Shit.

ABI

I had plans too. Wanted to finish that painting off when I got in.

ADAM

OKAY.

ABI

I've given Archie the shopping list -- and he's got Cubs remember.

7. INT. SLAUGHTER HOUSE - DAY

ADAM walks swiftly back through the warehouse. He heads towards the waste processing section. Two work colleagues: STEVE and CARL (mid 40's) are stood at their work station. CARL notices ADAM approaching...

CARL

Here comes tight bastard!

ADAM

(smiling)
Piss Off!

STEVE throws a tied carrier bag at ADAM containing animal innards.

CARL

Why don't ya' feed ya' dog some tenderloin ya' tight twat?

ADAM

This'll do. He loves it.

STEVE
It's offel!

ADAM
C'mon...it's not that bad.

CARL
Pub tonight?

ADAM
(walking away with the bag
of innards)
I'll give ya' a ring!

8. INT. SUPERMARKET - DAY

ADAM is food shopping with his son Archie (7) He is dressed in his Cub uniform. ARCHIE is reading from the shopping list...

ARCHIE
Cor...Corg...Corgar...rettas

ADAM
Courgettes!

ARCHIE
That's what I said.

ADAM
You said Corgarettas you numpty!

ARCHIE laughs adorably up at ADAM.

ADAM (CONT'D)
What else does Mum want us to eat?

ARCHIE
Chocolate cake.

ADAM
If she's written chocolate cake on there I'll eat my own hand. (ARCHIE laughs) Give me that list you!

ARCHIE hands over the list, laughing...

ADAM (CONT'D)
Cauliflower not chocolate cake!

ADAM heads towards the Cauliflower...

ARCHIE
(Shouts whilst hopping
along)
Doughnuts...Frosties...Chocolate
milk!

ADAM gets to the bottled drinks and places some sparkling spring water into the trolley. He pauses for a moment and then puts two cheap bottles of fizzy orange in the trolley too.

ARCHIE (CONT'D)
I don't like that. Get Coke...

ADAM
They're for Daddy not you. You can have your own bottle of Coke when we get to the ones at the counter.

ARCHIE moans for a moment. They head towards the check out: ADAM pushing the trolley. ARCHIE sliding along in a pair of heely's.

9. INT. ADAMS CAR - DAY

ADAM and ARCHIE are driving across the Moors on the way to ARCHIE'S Cub group. ARCHIE is eating sweets and drinking pop.

ARCHIE
Kyle Edwards always has a Birthday party

ADAM
Kyle Edwards is a spoilt brat.

ARCHIE
And his Mum lets him stay out 'till nine.

ADAM
That's because his Mum doesn't love him.

ARCHIE

(BEAT)

But I want a Birthday party!

ADAM

You'll have to ask your Mum then
wont ya'...

ARCHIE

(BEAT)

Have you got my present yet?

ADAM

You're far too young for those...

ARCHIE

Kyle Edwards has got the iphone 4S
and it's on contract!

ADAM

ARCHIE...just calm down or you're
not having Cola again...

ARCHIE

But DAD!!

The car drives along, then slows down and indicates to overtake the broken down VW Golf that is now being loaded up onto a Recovery Vehicle. ADAMS eyes are transfixed on this as he drives past.

10. INT. ADAMS CAR - DAY

ADAM makes sure that ARCHIE is in the Community Centre safely before driving off. He watches him from the car as he walks up the steps with some other Cubs. At the last minute ARCHIE turns around, smiles and waves. ADAM smiles and waves back. ARCHIE goes inside. ADAMS smile slowly fades into something sinister. He drives off quickly.

11. EXT. A LAY-BY UP IN THE MOORS. LATER

ADAM'S car slowly pulls into the lay-by. He gets out and

heads around to the boot. He looks around him: The landscape is deserted. He opens the boot and pulls out his rucksack, and puts in the tied carrier bag containing the offel. He also transfer's the two bottles of cheap fizzy pop from the shopping bags into the rucksack. He closes the boot and heads out across the open moorland.

12. EXT. OPEN MOORLAND - EVENING

As ADAM walks he gets his mobile phone out and rings HOME.

INTERCUT: EXT. OPEN MOORLAND & INT. ADAMS FAMILY HOME.

ABI is covered in paint: She hovers over the telephone, grappling with a wet paintbrush and the phone...

ADAM

Hiya Babe...

ABI

(knowingly)

Yeesss...I suppose so, (BEAT) but don't drink more than TWO pints.

ADAM

When do I ever?

ABI

(smiling - BEAT)

Oi mister, where's my shopping..?

ADAM

Only popping in to show my face...

ABI

I'm only joking...

ADAM

(looking around)

Heard anymore about that teacher?

ABI

Police just said they can't do anything. Apparently it would be different if she was a child but...

ADAM

Yeah, look - babe, In the pub now. I'll ring ya in a bit.

ABI

Yeah OK.

ADAM hangs up.

He is in the middle of nowhere.

There is nothing but moorland for miles around. His car is just visible off in the distance. ADAM walks ahead a few more steps, then stops. He looks around him - making sure he is alone, before crouching to the ground. He scrabbles at the heather: An old strip of astroturf lies hidden - This is moved, revealing a padlock attached to some double doors. He unlocks the padlock and with one last look 'round opens the doors and climbs down through the opening.

13. INT. THE PIT - EVENING

From the entrance to the pit, steps lead down underground. The steps are simple, and roughly carved from the moorland itself.

ADAM takes out a torch from his rucksack. Turning it on, the beam reveals a small damp cavity. Scared eyes are suddenly illuminated in the light: Kept in a caged like cell are at least a dozen women in various states of fatigue, huddled together and distressed. Some are wild eyed, dressed in rags.

Sarah, the woman whose car had broken down earlier that day stands alone, frozen, away from the huddled group. Petrified.

ADAM

Get back you cunts.

ADAM goes into his rucksack. He unlocks a second large padlock on the cell door and quickly throws in the offel and the two bottles of fizzy drink.

He quickly re-locks the cell door. The women stare at him, squinting in the torch light. ADAM shines the light on Sarah. She is shaking uncontrollably.

ADAM (CONT'D)

(to Sarah)

You better get some before it's all gone.

ADAM stares intently at SARAH before turning suddenly, heading back towards the steps. He turns off the torch. SARAH screams an awful terrified scream.

14. The pit - evening

ADAM climbs cautiously out of the pit. The screaming only disappears as the double doors close and block out the sound. The padlock is re-locked. The astroturf replaced. This has been planned down to a minute detail.

15. Home hallway - night

ABI is on a ladder in the hallway finishing off the last part of the painting. The front door opens and ARCHIE comes rushing in...

ABI

Watch the paint pot! Watch the paint pot!

ARCHIE carefully and theatrically treads lightly past the paint pot.

ARCHIE

(looking at the newly painted walls)

It's like green bogies.

ADAM steps in through the front door.

ADAM

Bloody Hell Abs!

ABI

(offended)

What?!

ADAM

Looks like...snot.

ARCHIE laughs.

ABI

It's 'Warm Summer Fields'!

ADAM

(lying)

I like it.

ARCHIE

(running his finger
through the paint, down
the wall)
It looks like a monster's sneezed in
his dungeon.

ABI
ARCHIE! You're the monster! DON'T
TOUCH THE WALLS. Now go and wash ya'
hands. And you can get ya' jammies
on too.

ARCHIE
Oh muuuuumM!

ADAM
(sternly)
ARCHIE.

ARCHIE
(walking slowly up the
stairs)
Ok, ok...I'm goin', I'm GOIN!

16. INT. Kitchen - night

ADAM is pouring tea into two mugs. ABI is sitting at the
dining table nibbling at chocolate biscuits. A Disney film is
heard O.O.V

ADAM
You're supposed to be on a diet...

ABI
Oh excuse me Brad Pitt.

ADAM
(passing ABI her cup of
tea)
You'll be the moaning on holiday
when your swimsuit won't fit...

ABI
No - because you'll be saying you
love me for me, and not my belly

ADAM
I don't love you.

ABI

Good (squeezes a whole chocolate biscuit in her mouth) I donk luff you.

ADAM just sits and drinks his tea, dunking biscuits. BEAT

ABI (CONT'D)
Who was at the pub?

ADAM
...Just the lads.

ABI
(whilst dialing a number
in her phone)
Don't they ever take their wives to
the pub with them?

ADAM
No. (BEAT) Who ya' phoning?

ABI
I want to meet them. I bet they
think I don't even exist!

ADAM pokes his tongue out. It's covered in a chocolaty mess.

ABI (CONT'D)
I hope she's alright.

ADAM
Who?

ABI
Sarah.

ADAM
Maybe she's dead.

ABI gives ADAM a look.

ABI
Why do you have to say something
like that Adam?

LONG BEAT

ADAM
(looking into his tea)
What car' she got?

ABI

Some old banger, I don't know - Oh Ad', her parents sounded so worried.

ADAM

Why? When did you speak to them?

ABI

They tried getting her at school.

ADAM

She's probably been having an affair with some rich husband and they've run off together.

ABI

You really make it hard sometimes for me to remember what I like about you.

ADAM looks up at ABI, staring at her.

ADAM

My big cock?

BEAT

ABI

(unimpressed)
I'm going to bed.

ABI walks out of the kitchen.

ADAM sits at the table. O.O.V we hear ABI talking to ARCHIE

ABI (CONT'D)

(O.O.V)
You enjoying it darling..?

ADAM dunks the final three chocolate biscuits in his tea and wedges them in his mouth. He calmly goes into his jacket pocket and pulls out a girly pink mobile phone.

He tentatively turns it on. **Six missed calls** are displayed on the screen. He presses a button. **ABI(3)** is displayed.

ADAM looks toward the kitchen door. Laughter comes from the living room. He places the phone down on the table and finishes the last of the tea. Suddenly the mobile phone rings and vibrates across the table.

MUM is displayed on the screen before ADAM quickly turns the phone off and puts it in his pocket.

17. Ext. Front door step - night

ADAM watches an old dog walking along the pavement outside his house. It struggles to cock its leg up the side of the lamp post and then carries on walking. An old man follows a few steps behind carrying the dogs lead.

ADAM stands on the door step smoking a cigarette. The old man nods at ADAM. ADAM nods back.

18. Int. hallway - night

The front door is slightly ajar.

ARCHIE
Night Daddy

19. Front door step

ADAM
Night darlin'...I'll be up in a
minute.

20. Int. HALLWAY

ARCHIE
Good. You promised you would tell me
a story.

21. Ext. FRONT DOOR STEP

ADAM
I know Archie. I'm thinking one up
now.

ARCHIE runs excitedly upstairs. ADAM smokes the last of his cigarette. As he exhales he hisses, almost like a cat. Smoke shoots out through his nose and mouth.

22. Ext. School gates - morning

ADAM is rushing with ARCHIE to the school gates.

ADAM
Now wait inside.

ARCHIE
I'm too early Dad!

ADAM
Now listen. Wait over there for
Mollie and make sure you don't talk
to any strangers.

ARCHIE
Can't you wait with me?

ADAM
ARCHIE. I'm late. Now don't mess me
about.

ARCHIE
Mummy's going to be angry with you.

ADAM
Mummy's not going to know Archie.
Now be a good boy.

ARCHIE
Ok. You be a good boy.

ADAM
OK.

ARCHIE runs in through the school gates. He appears so small
in the large empty playground.

ADAM watches momentarily, then rushes to his car.

23. Int. Adams car - morning

ADAM puts on his seat belt before reaching into his jacket
pocket and pulling out the pink mobile phone. He turns it on,
removes his mobile phone from the in-car holder and replaces
it with the pink phone. He starts his car, places his phone
in his pocket and drives off towards the moors.

As he drives the pink mobile phone keeps beeping, revealing

another new voice message or text message. ADAM presses a few buttons; his attention constantly switching between the phone and the road ahead. Again he presses a button.

We see '**ACTIVATE LOUD SPEAKER**'. ADAM presses the button:

"YOU HAVE...21...NEW VOICE MESSAGES..."

ADAMS car turns to climb the road leading up into the moors.

As the car climbs the road we hear voice messages left on the mobile:

"1st NEW MESSAGE: Hi Sarah, It's Mum...um...just wondering where you are darling? Dad wants running to the hospital this afternoon remember. Give us a ring. I'll put your dinner in the microwave".

"NEXT NEW MESSAGE: (some coughing) Sarah, it's Dad. Where are you? Your Mother's worried sick here. Hurry home".

ADAM skips forward through the messages until

(Almost Crying) "Sarah? What's happened darling? Your Dad's phoned the school and they've said that they haven't seen you...(cries)".

ADAM takes the phone out of the holder and starts flicking through the options...

A police siren sounds. Behind him is a police car. ADAM looks into his mirror. A police officer signals at him to pull over.

ADAM puts the pink phone down on the dashboard.

Around the next bend is the lay-by ADAM uses to cross over to the pit. He puts his indicator on ready to pull over into it. As he turns the bend, the lay-by is full of police cars and police vans.

ADAM pulls into the lay-by and waits. The police officer comes to his window.

POLICE WOMAN

You do know sir it's against the law to use a mobile phone whilst driving?

ADAM

Um...yeah, I'm really sorry.

POLICE WOMAN
Where are you heading?

ADAM
(panicked)
Um...I don't..um, sorry, I didn't
catch what you said?

POLICE WOMAN
(unimpressed)
WHERE. ARE. YOU. HEADING. SIR?

ADAM
Sorry, yeah, I'm off to work.

POLICE WOMAN
And where do you work?

ADAM
At - an abattoir.

POLICE WOMAN
The one in Shaw?

ADAM
Yeah.

POLICE WOMAN
(pointing back the way
they'd come)
But Shaw's that way.

ADAM
(In disbelief)
Oh yeah!

The pink mobile phone starts to ring.

POLICE WOMAN
You can answer that now you've
pulled over.

ADAM
It's ok, they'll ring back. Look I
really need to get to work.

POLICE WOMAN
It is a criminal offence to use a
mobile phone whilst driving. I'm
issuing you a £60 fine, and three

points will be added to your
licence...

ADAM

Yeah that's fine, look I just
need...

The pink mobile phone starts to ring again.

POLICE WOMAN

Looks like someone really wants to
speak to you.

The phone keeps ringing. ADAM stares at the phone, then at
the police woman.

POLICE WOMAN (CONT'D)

That's a very pretty phone sir.

ADAM

Ha,..yeah it's my wife's. Mines
broken. (He smiles nervously) What
can you do eh?

POLICE WOMAN

Perhaps you could answer it for
starters. Then I can get some
details.

ADAM tentatively picks up the phone. **MUM** is displayed on the
screen.

ADAM answers -

24. Intercut: ext. adams car/lay-by & int. Sarah's parents
home.

Sarah's mother (60) sits in the hallway. She has dark circles
under her eyes and looks translucently pale...

ADAM

Hello?

SARAH'S MUM

Sarah? Sarah?!

ADAM

Hiya Mum, alright?

SARAH'S MUM

Who is this? OH MY GOD (shouts to

her husband) ALAN, someone's answered her phone!

ADAM

Actually I'm a bit busy at the moment...

SARAH'S DAD grabs the phone from his wife.

SARAH'S DAD

Who is this? Where's Sarah?!

ADAM

Yeah, OK, I'll give you a ring after work and tell you all about it.

SARAH'S DAD

Who is this?! Do you know Sarah? How have you got her phone?

ADAM

OK then, love you too. Bye.

SARAH'S DAD

Don't hang up!

ADAM turns off the phone and places it in a small pocket next to the gear stick.

The POLICE WOMAN looks at ADAM suspiciously.

(BEAT)

ADAM politely smiles at the POLICE WOMAN.

(BEAT)

ADAM

You mentioned something about a fine?

The POLICE WOMAN looks first at ADAM and then up towards her colleagues in the lay-by...

POLICE WOMAN

Can you step out of your vehicle Sir.

ADAM

(BEAT) Yeah, sure.

ADAM slowly gets out of his car. A few police officers

standing in the lay-by are now looking down towards him and the POLICE WOMAN.

POLICE WOMAN
What's your name?

ADAM
Adam Coleson.

POLICE WOMAN
And this is your vehicle?

ADAM
(nodding)
Yeah.

POLICE WOMAN
Can I see your drivers licence please?

ADAM goes into his pockets. He first has to take his mobile phone to get to his wallet. He places his phone face down on the roof.

POLICE WOMAN (CONT'D)
(about the phone)
That's more your colour. Is that the broken phone?

ADAM
(taking out his driving licence)
Ha. Uhh, yeah...

ADAM hands the drivers licence to the POLICE WOMAN.

The POLICE WOMAN looks at it for a long time.

ADAM (CONT'D)
(eventually)
I really need to get to work.

The POLICE WOMAN looks at ADAM

POLICE WOMAN
(speaking into her radio)
Sierra Oscar 49 to base

From the radio: "Base to 49, go ahead'.

POLICE WOMAN (CONT'D)
Yeah, can you give me the

description of the vehicle seen at
the robbery?

Two other Police Officers start walking down towards ADAM and
the POLICE WOMAN.

ADAM spots them and quickly looks away.

ADAM

What robbery? Look, what's going on?
I only used my bloody phone...

From the radio: "...vehicle is blue in colour. Description
states an Estate Vehicle; possibly an Audi or Volvo.

ADAM looks at his Volvo.

ADAM (CONT'D)

This isn't an estate.

The POLICE WOMAN looks at ADAM.

(BEAT)

The POLICE WOMAN starts to walk around ADAM'S car. She speaks
into her radio, but we can't hear what is said. She turns to
face ADAM...

ADAM (CONT'D)

Look, what is this all about?

The POLICE WOMAN turns away from ADAM and continues to talk
into her radio....

ADAM'S phone that is placed on the roof starts to vibrate. (It
is set to silent, but is now sliding along the roof of the
car due to someone ringing it.)

ADAM quickly grabs it and places it in his pocket.

The POLICE WOMAN turns around unaware.

POLICE WOMAN

Mr Coleson, you have until Friday
the 18th to bring your car's
insurance documents and proof of
address to your local police station
in regards to this driving offence.

ADAM

(relieved)
Yeah.

POLICE WOMAN

And don't use your mobile again
whilst driving.

25. Slaughter house - daY

ADAM is at work. He struggles with the cows as they move
along the line.

ADAM

Come here ya' bastard thing!

ADAM is jittery. We watch as he constantly looks over his
shoulder.

He is rough with the cattle. So much so that the BOSS notices
and bangs loudly on the large overlooking window.

ADAM looks up.

We see the BOSS shout down to him, but we can't hear what is
said - though his lips are easily read:

BOSS

What the fuck are you doing?!

A loud buzzer sounds.

26. Int. Slaughter house processing section.

ADAM walks at pace past the processing section. STEVE and
CARL are at their machines.

CARL

Here he comes, the tight arse!

ADAM doesn't stop.

STEVE

(Holding up a bag of
innards)

Oi! Your brains and bollocks are
here!

CARL

(shouting after ADAM)

Starving the dog now are ya?!

ADAM
(not stopping)
The dog's dead.

27. int. Adam's house. Kitchen - niGHT

ABI is seen marking school books at the dining room table. She looks up as she hears raised voices coming from the living room.

28. int. Adam's house. Living room - niGHT

ADAM is watching News24 relentlessly. ARCHIE is restless watching it with him. He repeatedly tries to rest his head on ADAMS arm. ADAM pushes him away.

ARCHIE
Wanna' watch Sponge Bob.

ADAM ignores him.

ARCHIE (CONT'D)
When's it finishing?

ADAM
After you've gone to bed...

ARCHIE
Sponge Bob!

ADAM
(viciously)
You wanna' smack?

ARCHIE
(BEAT)
What..?

ADAM
You wanna smack you little prick?!
Now behave. I'm. Watching. This.

ARCHIE looks up at his Dad. His smile slowly morphs into a sad distressed look. He starts to cry.

ABI appears in the living room doorway.

ARCHIE rushes over into her arms. His bellowed cries get

muffled as he buries his head into her embrace.

ABI just stares at ADAM.

ADAM (CONT'D)

He's being a little bitch.

ARCHIE'S cries get louder.

ABI

How dare you talk like that! What's
up with you?!

ADAM stands up quickly. His body is shaking with rage.

He stares at ABI, before storming past her out of the room.

29. Int. Adam's car - NIGHT

ADAM is driving along city streets. Groups of lads walking into pubs and clubs. People getting off buses.

ADAM stops at some traffic lights. A young woman walks out at the crossing in front of his car. ADAM watches her every move. Fixated.

A car horn sounds loudly from behind ADAM'S car: The lights have turned to green. Adam drives off startled. The pink mobile phone slips out of the small pocket next to the gear stick and slides under the passenger seat.

30. INT. ADAM'S CAR - laTER

ADAM'S car is in the shadow's, pulled up in a busy street. Opposite is a kebab house. From here he watches as groups of young clubbers drunkenly drift in and out ordering food or eagerly eating it leaned up against the window outside.

A sudden gust of wind ruffles up some girls short skirts as they walk along past the kebab shop. They let out a drunken scream.

31. Ext. The pit - night

Up in the hills, at night, near the pit we hear the wind blowing strongly as we glide towards the hidden entrance of the pit. As we get nearer, amongst the howling wind, we hear the cries and desperate screams of the abductee's.

They have broken out of the cell.

As we focus in on the double doors they bang heavily. Constantly shaking, they battle to stay locked against the frantic scrabbling of hands trying to break through to free themselves.

32. int. Adam's LIVING ROOM - early morning.

A child's toy mobile phone's LED screen shows the time flick to 3:46AM.

ADAM lies awake under a quilt left on the sofa for him. He slowly pulls back the cover and stands up.

33. Int. Landing - MOMENTS LATER

ADAM walks silently across the landing. He stops. He notices his reflection in a mirror on the wall. He stares blankly at his reflection. His head leans ever closer into the mirror. Millimetre's away from touching the glass his blank expression turns into a silent raging scream. His mouth opens wide, veins pulsating through his neck.

34. Int. Kitchen - MOMENTS LATER

ADAM is putting on shoes next to the dining table. He is dressed in just simple jogging bottoms and a T-shirt. He opens a draw and takes out a large kitchen knife.

He crosses the kitchen. Down the side of the refrigerator he pulls out a tool box. He opens it and calmly takes out a large claw hammer.

35. Int. HaLLWAY

ADAM slowly walks up the stairs. He is carrying both the knife and the hammer.

36. Archie's bedroom

ARCHIE is asleep. His bedroom door is slightly ajar letting out a slither of light from his revolving night light.

The door opens slowly. ADAM walks in and stands over ARCHIE'S bed. He leans over him, placing the hammer on his pillow next

to him. He gently strokes his son's head: With each stroke, more hair covers his face, hiding his features.

ADAM picks up the hammer and raises it silently, high above his head. His hands grip hold of the handle tightly, in order to come down heavily, but with precision.

37. EXT. The lay-by, up in the moors - eARLY MORNING.

The wind still howls. The first sign of early morning stretches across the night sky. A car's headlights come into view, with the car pulling up into the lay-by. It's ADAM.

He gets out of the car. He is carrying the now bloodied knife and hammer. He heads out across the moorland.

38. Ext. Open moorland

We watch from a distance. We see ADAM. He is small in his surroundings. He suddenly stops.

39. Ext. The pit - CONTINUOUS

The night sky is rapidly getting lighter. ADAM is just visible in the distance. We are at the entrance to the pit. The door's are hanging from their hinges. The entrance now is just a small 3ft square hole in the earth.

Adam sprints to the hole.

40. Int. the pit.

Shafts of morning light burst in through the hole as ADAM'S legs clamber down into the pit.

He picks up a torch that hangs from a string imbedded in the earthen ceiling and turns it on.

The pit is empty.

ADAM pans the torch around the room and takes in the scene: The cell is still secure. The door remains locked but there, at the foot of the cell door, are thousands of desperate scrape marks and a shallow dip underneath it - deep enough - **just** - to slide under.

ADAM crosses quickly and crouches down, tucking his arm under the door. He gages the gap made that allowed the escape.

LONG BEAT.

41. Ext. The PIT

ADAM quickly scrabbles out of the pit. Desperately looking around to see if he can spot any of the escaped women...

ADAM

Fuck, fuck, fuck, FUCK, FUCK!!

ADAM sprints back to his car. He gets back in his drivers seat.

He is in a blind panic.

42. Ext. OPEN MOORLAND - eARLY MORNING.

ADAM'S car is driving at speed across open moor land. He looks out, desperately scanning the landscape for signs of the escaped women.

His car hits a dip and ADAM'S head comes down hard against the steering wheel. His head starts to bleed.

43. Ext. Road side up in the moors - moRNING

ADAM'S car comes heavily off the open moor land back onto the main road. The car is covered in mud and debris.

Recognising where on the road he is, and that the lay-by is just back a few yards behind him, ADAM recklessly reverses back up the road in the wrong direction - the engine screaming. An oncoming car has to quickly swerve and the occupier angrily honks their horn at ADAM.

44. Int. adam's car, lay-by - moRNING

ADAM'S car pulls into the lay-by. He tilts the rear view mirror and looks at his bleeding head. He touches some blood with his finger. He puts his finger in his mouth, tasting the blood.

He stares at his reflection for a long time.

ADAM

(almost inaudibly)
You're my little Angel...

(beat)
I don't want you to have to...

(beat)
I can't let you deal with that...

ADAM stares off across the desolate landscape. In the early morning light it appears absolutely beautiful.

ADAM looks at the car's clock: 5.28AM

45. Ext. Lay-by - MORNING

ADAM'S car screeches out of the lay-by and heads off down the road at speed.

46. Int. ARCHIE'S bedroom - MORNING

Archie's arm is seen hanging out from under the covers, which have now been pulled up over his head. A soft breeze blow's in through the window and ruffles the curtains.

ADAM gently pulls back ARCHIE'S quilt and lifts him from his bed.

ARCHIE moans miserably in his sleep.

47. Ext. Adam's family home - MORNING

ADAM carries ARCHIE in his arms. He manages to open the back door of his car. He lays ARCHIE down on the back seat.

48. Int. Adam's car - MORNING

ARCHIE
Daddy..?

ADAM
It's ok darlin'. Daddy and Archie
are going for a nice little drive.

ARCHIE lies down on the back seat and falls back to sleep.

ADAM'S car drives off. We watch as he pulls into a petrol station. He gets out of the car and starts to fill up the car with petrol.

ARCHIE wakes up and looks sleepily through the window at ADAM...

ARCHIE
Where are we going?

ADAM
Don't worry mate,...it's just a
surprise for your birthday..

ARCHIE sits up excitedly.

ADAM (CONT'D)
Be a good boy though now Archie. If
you're a good boy maybe you can have
an early birthday present.

ARCHIE smiles broadly.

ARCHIE
Ok Dad,..ok ok ok...!

ADAM finishes filling up the car.

ARCHIE (CONT'D)
Where's Mummy?

ADAM
Mummie's got a headache darlin'...
(beat)
I'll get you a chocolate bar.

ARCHIE bounces up and down with excitement.

ARCHIE watches as ADAM walks off into the petrol station.
ARCHIE starts to wave at his Dad, but is unable to get his
attention.

ARCHIE gets bored. He lies down flat on the back seat. Under
the passenger seat he spots the pink mobile phone...

ARCHIE
PINK?! AND it's not an iphone DADDY!

ARCHIE grabs the phone and easily manages to turn it on...

49. Int. Petrol station - CONTINUOUS

ADAM is seen looking at the chocolate

50. Int. AdAMS CAR

ARCHIE looks out at ADAM from the car and frantically waves trying to get his attention...

ARCHIE
...an iphone, not a NOKIA!

The pink mobile phone starts to ring. It makes ARCHIE jump. He laughs and answers the phone...

ARCHIE (CONT'D)
Hellooo!!

51. Intercut: int. Sarah's parent's home & int. Adam's car.

SARAH'S MUM
(calling her husband)
ALAN!! Sarah? Sarah? Where are you
darling?

ARCHIE
This is Archie. I'm nearly eight!

SARAH'S MUM
(covering the mouth piece)
It's a little boy Alan! Get the
police!

ARCHIE
My daddy's in the petrol station...

SARAH'S MUM is shaking, she rests the phone under her chin and turns the page of a notebook. She picks up a pen.

SARAH'S MUM
Hello darling...please,...PLEASE
tell me where you got Sarah's phone
from?

ARCHIE
This is my phone. Daddy said so...

SARAH'S MUM is shaking. She manages to write the name ARCHIE on her pad.

SARAH'S MUM
(biting her hand)
And what is your Daddy's name?

52. INT. PETROL STATION

ADAM grabs a large bag of Revel's from the sweet selection and looks out at the forecourt. He see ARCHIE talking on the pink mobile.

ADAM
(screaming)
ARCHIE!!

ADAM sprints to the door of the petrol station...

53. Int. AdAMS CAR

ARCHIE
That's his full name. He's the best
Daddy in the world...

ADAM sprints across the forecourt towards the car...

ARCHIE (CONT'D)
Yes, I know it! It is number 2,
Havencroft Road, Oldham, OL2 4MC...

Snap to black.

THE END.

