

# **THE GRAVE AT ANGEL'S PEAK**

(formerly "The Long Weekend"/"A Lonely Place To Die")

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*"A man's nature and way of life are  
his fate, and that which he calls  
his fate is but his disposition."*

*Menander 342 - 291 BC*

# THE GRAVE AT ANGEL'S PEAK

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EXT. JAGGED MOUNTAIN FACE - DAY

1

Let's start big - an AERIAL SHOT PUSHING IN on a steep mountain face. As we GET CLOSER we can see THREE TINY FIGURES ascending the giant cliffs.

Two of the climbers are a rope-length (30-40 metres or so) behind the leader - ROB.

We PUSH INTO Rob as he makes his stance secure by attaching the rope to a rock and clipping in. He tugs on the rope and shouts down.

ROB

Safe! Take me off belay!

WE TRACK DOWN the rope to Rob's two fellow climbers, clipped into the previous stance. They are SARAH and ED. Ed takes Rob off belay.

ED

Off Belay!

Ed lets the slack run through his hands as Rob starts pulling. Rob shouts down from above but the wind takes his voice.

SARAH

What did he say?

ED

Couldn't catch it.  
(shouts to Rob)  
Say again!!

ROB

Is...that...you!!?

Ed sees the rope is snagging against some vegetation.

ED

No!

ROB

What?!

ED

NO! PULL AWAY, MATE!

Ed tugs two times (to signal it's NOT him). Rob pulls the rope free of the snag and continues to take in slack.

Ed looks over the ledge - it's a long drop. He reaches into his back-pack and takes out a compact DIGITAL CAMERA. Frames a shot of Sarah.

ED

Smile. Come on, you know you want to.

Sarah half smiles. Ed snaps a picture of her and looks at it on the camera's LCD screen.

ED

Is that the best you can do?

Sarah shrugs. Ed holds out the camera for Sarah to take.

ED

Okay, get one of me.

SARAH

I'll take it at the top.

ED

It's a much better shot from here. Come on, I want something cool for Facebook.

SARAH

(sighs)

Okay, pass it over.

Ed hands the camera to Sarah.

ED

Try and get the background. Show how high we are.

Sarah sets up the shot. Pauses. Looks up.

A large BIRD OF PREY glides over the mountain ledges. As it swoops over them both (Helicopter POV shot) Sarah clicks off a couple of pictures.

SARAH

Is that a golden eagle?

Ed looks at the bird casually patrolling the mountain ledges.

ED

Golden eagle, buzzard, I don't know.

SARAH

It's way too big for a buzzard.

Sarah takes another couple of photos as the bird makes one last pass and glides off out of sight.

ED  
Come on, that's enough of the  
bird, point the camera at the  
money.

Sarah points it back at Ed.

ED  
And tilt it to the side: make it  
look steeper.

Sarah tilts the camera. Ed tenses his jaw.

SARAH  
Stop pouting.

Ed motions for her to take the picture. She does.

ED  
How does it look?

Sarah shrugs and gives Ed back the camera.

SARAH  
I reckon it was a golden eagle.

ED  
(looking at himself on  
the camera)  
That's great. Looks hardcore.

Ed casually glances at the rope being taken in by Rob up above. Seems almost done. Ed unclips from the belay (in preparation to climb), then looks back at the picture of himself...not noticing that the last of the rope has become entangled around his ankle...

Rob pulls the rope firmly.

Ed is dragged off his feet and tumbles to the left of the ridge, falling down a virtually sheer face, hundreds of feet high. The camera slips from his grasp. Falls into oblivion.

There is the briefest of moments before Sarah is dragged over the lip by Ed (they are attached to the same rope, about ten feet apart - they're climbing "Alpine Style").

They both crash against the face as the rope goes tight. Ed is left hanging upside down - the rope still wrapped around his leg. Sarah is swinging below him.

ED  
Oh my God! Oh Jesus Christ!

Sarah is still swinging from left to right, trying to grab the face.

And then one of Rob's CAMMING DEVICES\* rips out of the rock face above, sending Ed and Sarah tumbling another few metres down the face with a sickening jerk.

*\* A CAMMING DEVICE is a mechanical anchor that you fix into the rocks to secure climbers in the event of a fall.*

Rob can feel the extra weight on the rope. He knows something has gone horribly wrong but can't see what.

Sarah comes to a standstill, hanging off the rope with her back to the cliff face. She turns around and tries to get a foothold, a handhold, anything.

ED

Sarah! Help me!

Sarah manages to get a foothold and then finds a handhold.

ED

Sarah!!

Sarah finds another handhold and pulls herself up...

...but it crumbles away and she drops back to her initial position, pulling on Ed painfully.

Sarah begins to climb up towards him again, avoiding the treacherous handhold this time. Ed continues panicking.

SARAH

Just calm down! Breathe deep.

ED

Is that rope gonna hold?

Sarah doesn't answer, climbing as quickly as she can.

UP ABOVE - Rob gets a second rope out of his rucksack, clips it onto his stance and begins to abseil down towards Ed and Sarah. He's not about to pull on the rope and risk fraying it.

- Ed is still hanging upside down. Sarah works her way upwards towards him.

ED

Sarah?

SARAH

What!?

Sarah looks up at Ed - terror in his eyes.

ED

Will it hold?

Beat.

SARAH

I don't know...I'm hoping it will...

ED

I need a little bit more than hope here!

SARAH

I really need you to shut the hell up and let me concentrate. Can you do that for me?

Ed nods weakly. Sarah reaches the next section of rock. She is now level with Ed, but her rope is slack. One slip and she's right back where she started...if she's lucky.

SARAH

Right, listen. You need to reach up to your right and get your hand in that pocket...

ED

I don't know if I can...

SARAH

You can do it.

Ed uses all his strength to haul himself up to the handhold. Can't quite make it.

ED

It's not gonna work.

SARAH

Yes it is.

Ed grabs the handhold but falls back again. Several loose rocks fall down into oblivion.

- Rob is abseiling down towards them.

SARAH

Try again!

Ed tries again but can't manage it. It's hopeless...

Until Rob appears above them on the second abseil rope.

ROB

Sarah! Ed! Anyone hurt?

SARAH

Don't think so.

Rob places a couple of anchors and abseils down towards them.

He swings over to Sarah and quickly clips her in - securing her safely to the rock face. He attaches her to his second rope. Working quickly and effectively.

ROB

Okay, Ed, listen to me. I'm gonna attach you to the second rope. Then I'm gonna free your leg so you can move.

ED

We gonna be okay?

ROB

'Course we are.

Rob clips Ed and then unties his leg. Ed then holds the face upright for the first time.

ROB

There you go, mate. You're okay. Don't worry.

Rob looks over at Sarah. She points up the cliff face, "let's get the hell out of here".

Rob nods.

ROB

You ready to climb?

ED

Yeah...yeah.

CUT TO:

The three of them make it back to the relative safety of the first stance.

Sarah falls on her back breathing heavily. She turns her head and notices the eagle still gliding among the cliffs - completely indifferent to the drama that has just been taking place.

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EXT. HIGH MOUNTAIN RIDGE - LATER

3

Sarah, Ed and Rob are hiking homewards on a narrow mountain ridge.

ROB

How you feeling?



ED

Sick. My hands won't stop shaking.

ROB

Always hits you more afterwards: adrenalin lag.

SARAH

Hey, Ed.

ED

Yeah.

SARAH

Don't EVER have a concentration lapse like that again. You wanna climb with me, you need to up your game. I'm sick and tired of hearing about accidents that could've so easily been avoided. You need to be methodical. Every move. I'm serious.

Ed nods - you can't argue with common sense.

ED

I thought it was all over.

SARAH

Could've been. We were lucky.

ED

Yeah? I don't feel lucky.

Beat.

SARAH

August two thousand and three. We'd just ascended the north face of the Matterhorn. The hard part was over. But I slipped descending the Hornli Ridge. Didn't clip in on the fixed ropes, looked simple enough. I was arrogant enough to think it was just "the tourist route". Fell sixty feet. Shattered my collarbone. If I'd landed two metres to my right I'd have fallen a thousand feet into the glacier.

(beat)

We got away with cuts and bruises today.

ED

Remind me why we do this again.

ROB  
'Cause we don't surf.

4 EXT. CABIN - DUSK

4

The party reach a two storey "chalet style" WOODEN CABIN at the edge of a forest. The sun is setting over several large mountains in the distance.

JENNY and ALEX open the front door to welcome them. They are a husband and wife climbing-team in their thirties.

ALEX  
Good day?

ROB  
Not without its dramas. When did you two get here?

ALEX  
About half an hour ago. Just getting unpacked now.

JENNY  
We took the double room. I hope that was okay.

ROB  
Yeah, 'course.

JENNY  
Come in, come in.

Everyone nods their "hellos" and enters.

5 INT. CABIN - DUSK

5

ED  
Smells like someone died in here.

ROB  
It is a bit stuffy. I'll open the windows: air the place out.

ED  
That's just what Fred West would have said. In future you should bury your relatives outdoors.

There are several black-and-white mountaineering photos stuck in ageing picture frames on the walls.

Sarah looks in a few cupboards. Finds a half full bottle of whisky and a bottle of gin.

ROB

Any joy?

SARAH

That depends on your definition of joy.

ROB

A feeling of great pleasure and happiness.

SARAH

Then...no. Still: if you wanna get into a fight then wet the bed, I'd say you've hit the jackpot.

6 EXT. OUTSIDE CABIN - DAY THROUGH TO NIGHT 6

A series of STATIC SHOTS of the mountains as the orange sunset disappears and dusk sets in.

7 INT. SARAH'S ROOM - NIGHT 7

Sarah is unpacking her things and organising her climbing gear. She places a couple of paperback books by her bedside table - a Scottish Mountain Ridge guide and a tatty copy of THE WHITE SPIDER, Heinrich Harrer's account of the famous 1938 ascent of The Eiger.

8 INT. KITCHEN - NIGHT 8

Alex and Jenny are cooking a pasta dish.

JENNY

I keep thinking about Lucy.

ALEX

With a bit of luck she'll be tucked up and fast asleep.

JENNY

I don't know. She runs rings round your parents. They're such a pushover.

(beat)

I miss her.

ALEX

It's been two days.

JENNY

I don't care what it's been.

- 9 INT. ED'S ROOM - CONTINUOUS 9
- Ed walks out of his bathroom with a towel round his waist, brushing his teeth. Glances over at a crappy PORTABLE TV with fuzzy reception. Some dumb action movie. Julian Gilbey's 2001 classic "Reckoning Day" will do.
- 10 INT. SARAH'S ROOM - CONTINUOUS 10
- All Sarah's kit is laid out neatly on her bed - in EXTREME SOFT FOCUS Sarah is in the background, naked and taking her hair-band off. She shakes her hair loose (NB. Shot so blurred a double could easily be used).
- Cut to a head and shoulders shot as Sarah walks into the bathroom and looks at herself in the mirror - she raises her elbow and reveals several cuts and bruises on her arms.
- She relaxes in her bath (again, head and shoulders shot only). Closes her eyes - crazy day.
- 11 INT. ROB'S ROOM - CONTINUOUS 11
- Rob is checking his maps. Then he studies some printed sheets (no internet up here) - the MET OFFICE mountain weather forecast in detail - the forecasts are mixed - storms pushing through with frequent strong winds.
- 12 INT. FRONT ROOM - NIGHT 12
- The group have eaten and are now playing poker. They have no poker chips so are using match-sticks, bottle tops and dried pasta swirls instead. They are drinking the filthy booze that Sarah found.
- An 80's "ghetto blaster" held together with bits of Sellotape plays old mix cassettes that have been here for 20 years or more.
- JENNY  
(holds up pasta swirl)  
What's this worth again?
- ALEX  
Five match-sticks.
- JENNY  
And a bottle top?
- ROB  
Two pasta swirls to a top.

JENNY  
 (thinking it through)  
 So one bottle top is ten match  
 sticks?

ED  
 (with great restraint)  
 Yes.

JENNY  
 It's very confusing.

ED  
 Oh Jesus Christ save me. Please.

SARAH  
 Be nice.

ED  
 I can't help it. For some reason  
 I'm cursed to spend my life  
 teaching poker instead of playing  
 it. We should have stuck to snap.

Sarah gives Ed a withering look.

ALEX  
 What are you doing, Jen?

JENNY  
 (long pause)  
 I fold.

Ed puts his head in his hands.

SARAH  
 Well what are you doing that's so  
 special?

ED  
 Raising a pasta swirl and two  
 tops.

We begin to hear the wind pick up outside. Shutters begin  
 to clatter.

SARAH  
 Fold.

ROB  
 Me too.

ALEX  
 I'm gonna keep him honest: all  
 in.

Alex pushes his "chips" in. Ed pauses for a moment.

ALEX  
Jump on in Ed, the water's warm.

ED  
I'm there.

ALEX  
(turns his cards over)  
Three kings.

ED  
(beat)  
Damn, I've only got three tens.

ALEX  
Ha ha! Gotcha. Come here!

Alex stands up and reaches for his winnings.

ED  
(butter wouldn't melt)  
But er...I've got a pair of  
queens as well. Does that help?

Alex looks up - Full House beats Three of a Kind. His grin  
fades - Ed's grows.

ED  
Sit down, Alex. Shocks are better  
absorbed with the knees bent.

ROB  
Full house. Give it up.

Alex reluctantly hands Ed a ten pound note.

ED  
(annoying, smug voice)  
Gimme, gimme, gimme. I'm rich!  
I'm gonna retire to the Bahamas  
like Roger Moore!

ROB  
You mean Sean Connery.

ED  
Whatever.

ALEX  
You absolute bastard.

SARAH  
He really is.

Ed holds up the ten pound note.

ED  
Here hold on, what's this?

ALEX  
My stake. Ten quid.

ED  
Where's the Queen?

ALEX  
It's a Scottish tenner.

ED  
Are you having me on? That's only worth about two quid down south. I'm gonna need about five of those.

ALEX  
I've got just two words for you...

JENNY  
Do they involve sex and travel?

Alex thinks for a second. "Fuck" and "off" do seem to involve sex and travel.

ALEX  
Possibly.

JENNY  
Then don't say them.  
(Alex nods)  
I think that's our cue to go to bed. Come on, I'm exhausted.

ALEX  
Yeah, fair enough.

JENNY  
See you lot in the morning.

Ed looks at Alex's tenner again.

ED  
I'm not sure I can accept this...

ANDY  
Oh just fuck off...

JENNY  
Hey! What did I just say?

ALEX  
Sorry, but he's winding me up.

JENNY  
Well don't let him.

ED  
(grinning)  
She's right, don't listen to the  
nasty man.

Alex and Jenny leave to go upstairs.

EVERYONE  
'Night guys.

Alex gives Ed the finger as he leaves.

The wind is howling louder. Rain begins to lash the  
windows. Distant rumbling of thunder.

Sarah gets up and looks at the b/w photos on the wall.

ED  
(shuffling cards)  
Sarah, you in?

SARAH  
(not really listening)  
Yeah.

ROB  
(off photos)  
They've got character don't you  
think?

ED  
Hey, Rob, ante's in.

Ed looks up and realises he's lost his audience. Sarah  
points at one of the photos.

SARAH  
The Himalayas?

ROB  
The Karakorum range: climbers  
from all over the world have  
visited this lodge.

ED  
(deals cards)  
Yeah? Lucky for them they never  
met me 'cause I'd have cleaned  
them out as well.

SARAH  
I don't recognise that peak.

ROB  
Schiehallion, in Perthshire. The  
Fairy Hill of the Caledonians.



SARAH  
(smiles)  
I like that.

ED  
(rolls his eyes)  
Are we playing cards or what?

ROB  
(to Sarah)  
If you could climb any peak,  
which one would it be?

SARAH  
In Scotland?

ROB  
Anywhere.

ED  
(butts in)  
K2; no oxygen. I reckon that's  
the ultimate.

SARAH  
(shakes her head)  
Good luck with that.

ROB  
What about Everest?

ED  
Overcrowded, over-hyped. It's  
just a trophy for dentists and  
city-boys: no more than a high  
altitude walk.

SARAH  
We got an Everest snob over here?

ROB  
There's always one.

ED  
If the sun's shining and you're  
half-way fit all you gotta do is  
drag yourself up a rope at thirty  
degrees...somewhere down the line  
she just lost her magic.

ROB  
Well I choose Everest.

ED  
Too easy! You know what? I'm  
gonna climb it just to piss you  
off. Lend me forty grand so I can  
show you how it's done.

ROB

There's a lot of frozen corpses  
littering the North ridge. All  
wearing the latest gear. All  
pretty much had that attitude.

Beat.

SARAH

I can't look beyond what I'm  
climbing this winter.

Sarah points at a faded photo on the wall.

SARAH

The Eiger: North Face. A mile  
high vertical wall. Over sixty  
people have died trying. If you  
fall off near the top it'll take  
you thirty seconds to hit the  
ground...thirty seconds to recall  
your life, say your goodbyes;  
conscious the whole way down.

ROB

Enough time to say The Lord's  
prayer.

ED

You really believe that's gonna  
save you?

SARAH

Doesn't matter what you believe  
when you're hurtling to the  
ground at two hundred and fifty  
feet per second. The Eigerwand is  
no place for an atheist.

The rain continues to fall heavily. A distant flash of  
lightning. The lights flicker and go out. A second later  
they come back on and there is a rumble of thunder.

ED

(pouring more whisky for  
everyone)  
It's blowing a bastard out there.

ROB

I'm hoping most of this'll push  
on through during the night. But  
tomorrow's looking unsettled.

The sun rises over the mountains. A breathtaking sight.

Alex and Rob are already outside. Readying their rucksacks. Putting on walking boots. Jenny walks out. Kisses Alex. Ed walks out of the cabin. Yawning. Scratching his head.

JENNY

Nothing but empty bottles on the kitchen table. How's everybody feeling?

ROB

Getting there. Is Sarah up yet?

JENNY

I heard noises. Think she's on her way. Poor girl, what did you do to her?

ED

Don't blame me. She did it to herself.

ROB

(packing gear)

Okay everyone, there are forty mile an hour winds on the peaks, gusting sixty. It's supposed to die down this evening so we'll save the West Face for tomorrow. Gonna tackle the North Ridge today. Nothing beyond a grade 3 scramble so don't worry about rock shoes, helmets or anything else that's gonna weigh you down. We've got a lot of ground to cover.

ALEX

How's the exposure on the ridge?

ROB

I've got a couple of spare harnesses and a rope for anyone whose nerve fails.

ALEX

Okay, good.

ROB

You double checked your room, Ed? We don't wanna leave anything behind.

ED

Only thing I left is for a fully qualified plumber.

JENNY

Lovely.

Ed starts pulling on his hiking boots. Sarah walks out.

JENNY  
Good morning.

ROB  
How you feeling?

SARAH  
(smiles)  
Two cups of coffee and three  
aspirin: almost human again.  
(beat)  
I didn't...do anything  
embarrassing last night did I?  
Can't remember going to bed.

ED  
(teasing her)  
You flashed your tits, tried to  
stick your tongue down my throat,  
threw up over Rob's camera bag...

SARAH  
So nothing bad then?

ED  
You blocked the toilet.

SARAH  
(she looks mortified)  
That was me?

ED  
'Fraid so.

JENNY  
Don't listen to him.

ROB  
You got the lunch?

JENNY  
All taken care of.

ED  
What have you made?

JENNY  
Sandwiches.

ED  
The pinnacle of British cuisine.  
No wonder the French hate us.

JENNY  
I make a pretty good sandwich.

ED  
What's in them?

JENNY  
You're just going to have to wait  
and see. The surprise is half the  
fun.

ED  
Just as long as it's not fish.

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EXT. EDGE OF WOODS NEAR ANGEL'S PEAK - DAY

14

The party have stopped for lunch. Everyone is eating their  
sandwiches except for Ed.

JENNY  
Come on, have one. They're yummy.

ED  
Smoked Mackerel and egg? Not a  
chance. No offence to your Zen-  
sandwich-mastery but I'd rather  
eat my own shit.

ALEX  
No-one's stopping you.

JENNY  
You can scrape the mackerel off  
and eat the bread.

ED  
Can't do it: it's been tainted.

JENNY  
(shakes her head)  
You're just like my daughter.

ED  
Clearly a lady of impeccable  
taste.

JENNY  
She's two years old.

Sarah laughs.

JENNY  
I've never heard of such a fussy  
eater. It's so surprising at your  
age.

ED  
Well the surprise is half the  
fun, right? Thank fuck I brought  
chocolate.

Ed takes a chocolate bar out of his pack, unwraps it and takes a bite.

ROB

Five minutes and we're off.  
Everyone okay with that?

ALEX

Sounds good.

Sarah gets up to look at the view. She scrambles onto a large rock, peering through the trees. In the distance is a GIANT, INTIMIDATING STEEL GREY MOUNTAIN.

SARAH

Hey, Jenny, come take a look at this.

Jenny joins Sarah.

ROB

Angel's Peak. All four thousand one hundred and twenty seven feet of her.

SARAH

Beautiful.

JENNY

Scenery like this makes me wish I could paint.

ED

I'm gonna take a piss.

ROB

Good to know.

ED

Just thought you might be interested.

ROB

Please, feel free to keep us updated at all times.

Ed gets up.

ED

Will do.

He walks away from the rest of the group behind some trees.

ED

(calling to Rob)  
I've found a good spot. I'm unbuttoning my fly.

(MORE)

ED (CONT'D)  
I'm getting it out: fucking hell  
it weighs a ton.

ROB  
Shut up, wanker!

Ed is walking over to a tree when he hears a MUFFLED NOISE. A cry? A voice? Ed stops and listens - nothing.

- Sarah and Jenny look out over the valley. The rest are finishing their sandwiches.

Ed hears the MUFFLED NOISE again - louder this time.

ED  
Hey, guys! I heard something.

ROB  
What?

ED  
I dunno: something. Come over  
here and check it out.

ROB  
You think I'm falling for that?

ED  
I'm serious.

Sarah hops off the rock and wanders over.

SARAH  
What is it?

Ed puts his finger to his lips - shhh. Sarah rolls her eyes but shuts up. They listen for a second - nothing.

ALEX  
What's going on?!

ED  
(under his breath)  
Shut up.  
(louder - to Alex)  
Hold on a sec!  
(to Sarah)  
Just listen.

They listen in silence for a few seconds. Just as Sarah is about to lose her patience they hear it again - a MUFFLED CRY.

ED  
You hear that?

SARAH  
I heard it.

ED  
What is it?

SARAH  
An animal?

ED  
No way.

SARAH  
Then what?

ED  
Sounds to me like...

SARAH  
Like what?

ED  
A person.

SARAH  
(to the rest)  
Come over here.

ROB  
What is it?

SARAH  
Just get over here.

Rob, Jenny and Alex walk over.

JENNY  
What's going on?

SARAH  
Shhh! Listen.

They do - they hear the noise again. It does sound like a muffled, distant human voice.

JENNY  
I hear it.

ALEX  
Me too.

Sarah looks around for the source of the noise - she discovers a HOLLOW PLASTIC PIPE protruding from the earth.

ALEX  
What is that?

SARAH  
I have no idea.



ROB  
 It's a breathing tube.  
 (beat)  
 Someone's down there.

There is a pause as Rob's words sink in. Sarah takes the initiative: she leans in closer and shouts down the tube.

SARAH  
 Hello?

The muffled noise becomes louder - a distinct voice. Sarah jumps back in alarm.

SARAH  
 Jesus Christ.

ALEX  
 What the hell is it?

ED  
 Don't you mean who?

JENNY  
 This is so creepy.

ALEX  
 What do we do?

SARAH  
 Start digging.

Rob runs off and comes back with a fold-up spade.

ROB  
 Hello? If you can hear us down  
 there say something.

We hear a muffled response. Rob starts digging.

ROB  
 This has been dug recently. The  
 earth's still soft.

ALEX  
 Why would someone be down there?

ED  
 I told you I heard something.

SARAH  
 (calling down the tube)  
 We're going to get you out. Just  
 hold still for a second.

We hear the voice again - desperate, scared. Alex takes out a WALKING POLE from his backpack and hefts it like a club.

JENNY  
What are you doing?

ALEX  
We don't know what's down there.

SARAH  
It sounds like a child.

JENNY  
I think so too.

ALEX  
You can think but you don't know.

ROB  
Hold on. I've hit something. Ed:  
gimme a hand.

Ed goes to help Rob. Rob taps the hard surface he has hit until he finds the edge of it with his spade.

ROB  
It's wood. Help me lift it.

Ed gets his fingers underneath the edge of the surface. Rob wedges the spade underneath the corner.

ROB  
And three, two, one: lift.

They grunt and lift. They pull up a wooden board about four feet long - uncovering a small chamber - 6' by 3' by 4'. Cowering in the corner, covered in earth and shielding her face is a frightened 8 YEAR OLD GIRL wearing a tattered school uniform.

JENNY  
Oh my...

ALEX  
What the..?

Alex lowers his walking pole.

ROB  
Hello? Don't be afraid. We're  
gonna get you out.

Rob reaches for the Girl but she flinches away. He steps closer and puts his arm on her but she kicks out at him.

ROB  
Don't worry, I'm not going to  
hurt you. Ed.

Rob and Ed approach the Girl carefully. She curls herself into a tight ball and tries to avoid them. Rob gets his hand on her shirt collar and tries to lift her out.

ROB  
Come on. Up you come...

The Girl sinks her teeth into Rob's hand.

ROB  
Arrgghhh! Fuck it!

Rob recoils and the Girl scrambles away from him.

JENNY  
For Christ's sake you're scaring her! Get out of there!

Rob and Ed get out of the hole. Jenny climbs down slowly. Trying not to frighten or startle the Girl.

JENNY  
(soothing)  
Don't worry. It's going to be okay. I'm here to help you. Don't be scared.

Jenny reaches the Girl and slowly puts her arms around her. The Girl stops shivering and wraps her arms around Jenny.

JENNY  
(to Alex)  
Help me.

Alex hooks his hands under Jenny's armpits and hauls her and the Girl out of the hole. The Girl buries her face in Jenny's chest, sobbing.

JENNY  
There, there. It's okay. It's okay. You're going to be okay.  
(to the others)  
Get me some water.

Rob hands Jenny his water canteen.

JENNY  
Are you thirsty? Are you..?

The Girl grabs the canteen off Jenny and starts drinking from it desperately. She drops the canteen and vomits on Jenny's shoulder. She lets go of Jenny and sits down on the floor with her arms huddled around her knees - embarrassed and shivering. Jenny sits next to her and puts an arm around her.

JENNY

That's alright. Don't worry. I'm not angry. I don't mind.

(she hands the Girl the canteen)

Drink slowly. Slowly. Easy does it. There's a good girl.

She holds the canteen to the Girl's lips. She takes smaller sips - monitored by Jenny.

JENNY

Can you tell me your name? What's your name? I'm Jenny...Jenny.

The Girl looks up at Jenny.

GIRL

Anna...

JENNY

Anna? Where do you come from?

The Girl (ANNA) starts talking in a foreign language.

JENNY

Do you speak English, Anna? English?

(Anna shakes her head)

Does anyone know what language that is?

A few shrugs.

ROB

I don't know. Russian maybe?

ED

Might be Croatian.

ALEX

How d'you know that?

ED

I had an ex-girlfriend from Zagreb. When she got pissed off she'd swear at me in Croat.

ALEX

You sure that's what it is?

ED

(nods)

She used to swear at me a lot.

JENNY

Can you understand what she's saying?

ED

Nah, nothing. It's just the accent that sounds familiar.

ALEX

Well do you speak any Croatian?

ED

I can score an eighth, ask for a threesome, that's about it.

(everyone glares at him)

What? You asked...

SARAH

(under her breath)

Dick.

JENNY

Who'd leave a little girl buried in the ground?

Blank faces - no-one has an answer.

SARAH

Whoever left her there didn't want her to die: otherwise there wouldn't be an air-pipe.

ALEX

I think we should get moving.

SARAH

We need to know what's going on.

ALEX

I don't want to meet whoever put her down there, I don't wanna know why they did it, I just wanna get out of here before they come back.

JENNY

(interrupting)

Listen...listen!

(the others look round )

She's our responsibility now. We need to go for help: get her off these mountains as quickly as possible.

Rob opens his pack and pulls out an Ordnance Survey Map. He opens it out, placing a compass on top of it.

Sarah walks back to the underground chamber to have a closer look. Something catches her eye.

ROB

Okay...we're here, approximately four miles south south-west of Angel's Peak. The closest village is Annan Mor. We could follow this route here. It's about fifteen, maybe twenty miles.

Sarah walks back with an empty plastic water bottle.

SARAH

This was in the hole. That's a five litre bottle. She could have been down there a week: maybe more.

JENNY

Did she have any food?

SARAH

Doesn't look like it.

JENNY

Poor thing: all alone in the dark. She must be starving.

Ed pulls out a chocolate bar and hands it to Jenny.

ED

So let's not kill her with a smoked mackerel sandwich.

JENNY

(offers chocolate to Anna)

Go on. Have some. It's okay. Take a bite.

Anna takes the chocolate bar and starts eating greedily.

ALEX

Can't we use your phone? Call for help?

ROB

In these mountains? You won't get anything approaching a signal 'til you reach the A9. That's nearly thirty miles away.

ALEX

You said it was under twenty miles to the village.

ROB

There's a faster route.

(points at map)

(MORE)

ROB (CONT'D)

We're only two miles from Devil's Drop.

JENNY

What's Devil's Drop?

ROB

A shortcut...of sorts. It's a sheer cliff face. Over five hundred feet straight down. From their it's only four miles over rough ground to Annan Mor.

ALEX

How are we supposed to get that girl..?

JENNY

She has a name.

ALEX

What?

JENNY

She's called Anna.

ALEX

How are we supposed to get Anna down Devil's Drop?

ROB

We don't. Two of us abseil down and run to the village for help. From there we can alert the police and get a search and rescue party out to pick up the rest of you.

SARAH

That's an evil face, Rob. There's only two or three safe stances on the whole wall. How are you gonna reach them with a fifty metre scrambling rope?

ROB

We'll manage.

SARAH

We should go back to the hut. Get the proper gear.

ROB

There's no time. We can make it with what we've got.

JENNY

Do you want us to wait here?

ALEX

There's no way we're staying here.

ROB

(pointing at map)

Follow this route. I'll make sure they get the helicopter up. Long as you stick to the map they'll find you easily.

CUT TO:

A brief MONTAGE of the party getting ready: Jenny gets Anna ready for the journey. Sarah and Rob are sorting through their backpacks and climbing gear.

A LITTLE LATER - Sarah and Rob have nothing but light backpacks and climbing equipment. Ed and Alex are carrying the rest of their gear. Jenny is holding Anna's hand.

JENNY

It's going to be okay. We're going to get you home.

Anna doesn't understand but Jenny's voice and manner clearly soothes and comforts her.

ROB

You just head North until you hit the river. Then you cross over and follow it all the way to...

ED

I got it.

ALEX

And if he doesn't, I do.

Sarah gives Jenny a hug.

JENNY

Be safe.

SARAH

We will.

JENNY

But be quick.

15

EXT. RUNNING MONTAGE - ROCKS, WOODS, MOUNTAINS - DAY

15

Sarah and Rob sprint through the countryside. They scramble over rocks and run through woods. They glide, hop and vault over the difficult terrain, almost like free-runners.



Rob and Sarah stop in their tracks - there she is: DEVIL'S DROP - all 500 feet (165 metres) of her. Far below are pine trees and a fast flowing river. Rob scans the face.

ROB  
There, see?

SARAH  
What?

There is a rocky ledge maybe 25 metres (80 feet) or so below them on the face.

ROB  
There's a stance down there I think we could reach.

SARAH  
(unsure)  
Okay.

Sarah starts to fix her harness around her waist. Rob sees a suitable rock spike for a PULL-THROUGH\* abseil. He throws the middle of the rope over the spike, checks it's not going to jam and they are ready to go.

*\*This means when they get to the limit of the rope they can pull it down for themselves - otherwise they'll be left on the stance with their rope stuck up top.*

SARAH  
(looks at the sky)  
We need to move quickly. I don't wanna be stuck on this thing when the weather breaks.

ROB  
You wanna go first?

Sarah nods whilst finishing tying the rope to her harness. She manoeuvres herself into position, standing on the edge of the five hundred foot face. She looks into Rob's eyes...

SARAH  
(not fooling anyone)  
Piece of cake...

She starts to descend, slowly at first and then more rapidly, abseiling down the face (Helicopter shot).

She nears the end of the rope and looks down at the ledge - it's still about eight feet below her.

SARAH  
(to herself)  
Shit...  
(MORE)

SARAH (CONT'D)  
(shouting to Rob)  
The rope's not long enough!!

ROB  
Can you make it?!

Sarah takes stock of the situation. Slowly and carefully she unties the end safety knot and abseils down off the end of the rope. She holds the rope with her left hand: she holds the rocks with her right. When she feels vaguely secure she lets go of the rope. It quickly blows away from her...

That's it: Sarah is holding onto the cliff face with nothing to support her...

...and there is still a 300 foot plus drop beneath her.

- Rob looks down at her.

ROB  
(to himself)  
Easy...easy...

- Sarah slowly lowers herself a step at a time. She doesn't look down. Nothing in the world matters to her right now except the perfect execution of these few moves she needs to make. About three feet from the ledge there are no more footholds. She pauses - weighing up her options...

Sarah drops down and lands on the ledge. She teeters on the edge before regaining her balance and hugging the cliff face...close one.

- Rob breaths a sigh of relief as he sees Sarah successfully reach the ledge.

ROB  
Sarah! How is it?

- Sarah looks up.

SARAH  
Fucking scary! Rob, you take it easy alright! There's no footholds for the last three feet!

ROB  
Is there a good belay down there?

Sarah looks around and sees an ANCIENT 1930's STYLE OLD STAKE protruding from the rock.

SARAH  
Yeah! There's a peg in here already! It's old but it should do!

- Rob starts abseiling down towards Sarah. Kick out, descend and swing back. Kick out, descend, swing back. When he kicks out for the third time there is a loud SNAPPING NOISE - the rope has parted...

...Rob doesn't swing back into the rock face. He keeps falling, taking the rope with him...

...right past Sarah.

SARAH

Rob!

Rob falls 400 feet down onto the rocks below. His body crumples, every rib breaking, every limb shattering...

Sarah looks down in disbelief. She starts to hyperventilate, panic seizing her involuntarily.

SARAH

Oh my God! Oh my God!

She is shivering. Breathing faster...

Slowly, surely, she settles herself. The panic begins to subside into controlled fear. She can handle that...

But she's 300 feet up a sheer cliff face with no rope and no help...

17 EXT. MOUNTAINOUS TERRAIN - DAY

17

The slower party are making their way down the mountains. Anna is too exhausted to walk fast.

ALEX

We should carry her. Me and Ed could take it in turns.

ED

I'm cool with that.

JENNY

Okay.

Alex approaches Anna and puts his arms around her to pick her up.

ALEX

Come on, little one, time for a piggy back.

As soon as Alex's hands touch her, Anna goes mental - she starts screaming and kicking.

ALEX

Come on, it's alright. I won't hurt you.

JENNY

Be gentle.

ALEX

(irritated)

I am being gentle.

He tries to pick Anna up again. She ducks and runs for it.

JENNY

Do something! Get after her!

Ed runs off after Anna. She runs as fast as she can but she's tired and weak - Ed catches up. He scoops her up in his arms. She starts screaming at him and trying to get away.

ED

Jesus Christ! A little help!

Alex rushes up and tries to subdue Anna - she's kicking and flailing like a mad thing.

JENNY

Put her down. Put her down!

Ed sets Anna down and Jenny puts her arms around her. Anna quietens and relaxes instantly.

JENNY

Oh my...don't you get it?

ALEX

Get what?

JENNY

She doesn't want either of you anywhere near her. It obviously wasn't a woman who put her underground.

ED

So what do we do? You won't be able to carry her.

JENNY

I can try.

ED

You'll collapse after a hundred yards.

JENNY

Then we'll go at her pace.

ED  
That's pretty fucking slow.

JENNY  
Watch your language.

ED  
She can't understand.

JENNY  
That's not the point.

ED  
For fuck's sake.

JENNY  
I said watch it!

Ed raises his arms in surrender.

ALEX  
We've gotta keep moving, Jen.

JENNY  
(stroking Anna's hair)  
We go when Anna's ready. Do you  
have any idea what she's been  
through? Try and imagine it. Just  
try.

ALEX  
Okay, okay. I get it. Can we go  
now?

JENNY  
(to Anna)  
Are you ready? We're going to  
keep walking. Are you okay? Do  
you feel up to it?

Anna doesn't understand the words but Jenny's tone of voice  
and hand signals make it clear.

The party carry on walking - at a nauseatingly slow pace.  
We hear a rumble of thunder.

18 EXT. DEVIL'S DROP - DAY

18

Sarah looks down the cliff face - it doesn't look tempting  
with no rope.

The sky has visibly become blacker. There is a distant  
rumble of thunder.

Sarah looks towards the darkening sky; all the birds have  
stopped singing. She can feel the electricity in the air.

There is a flash of lightning.

SARAH  
One...two...three...

BOOM! BOOM-BA-BROOOOOMM! A huge rumble of thunder interrupts Sarah's count.

SARAH  
Three...three kilometres away.

Sarah looks around - her options have not changed.

Another flash of lightning.

SARAH  
One...two...

There is an aggressive crack of thunder - Sarah almost jumps out of her skin.

SARAH  
Two, two and a half kilometres...  
moving straight towards you...  
moving fast...

Suddenly the pre-storm wind hits Sarah - it is loud and chills her to the bone.

SARAH  
Okay, move. Move now...

Sarah sidles over to the edge and puts her hand on a grip, then a foot...

SARAH  
Do it...

Sarah climbs off the ledge and starts descending.

SARAH  
Okay, right hand...solid  
grip...good...move. That's it...

There is another flash of lightning.

SARAH  
One...t...

BOOOOOOMMMM!! The thunder cracks across the bruised sky.

SARAH  
One and a half kilometres...

Sarah looks down at her feet and the huge drop below her...

SARAH  
 Don't look down...just look at  
 what's in front of you...go.

Sarah descends rapidly. She looks up at the ledge she was perched on - it is now twenty feet above her.

SARAH  
 No going back...keep going.

Another flash of lightning.

SARAH  
 One...

BOOOOMMMM!!! The storm is closing in fast. Drip. Drop. The first flecks of rain land on Sarah's hands.

Drip. Splash. More rain drops start hitting the surrounding rocks.

Sarah's breathing quickens - on the verge of panic.

SARAH  
 Don't. Don't do it, don't you  
 dare. Just move...

Drip. Drip. Splash. The rain is getting heavier.

SARAH  
 Pick up the pace...come on, right  
 hand, grip, left foot, move, left  
 hand, grip...

There is a flash of lightning and simultaneously the thunder cracks directly overhead - in sync for the first time. The storm is upon her.

Sarah hugs the rock face as the heavens open, rain pouring down and drenching her in a matter of seconds.

- Far below Sarah the heavy rain washes the blood off Rob's lifeless face. His broken body lies horribly contorted.

Crumble. Crack. The rain has started to dislodge loose rocks. They tumble and crash down the face.

*N.B. - this is a common problem on rock faces in Summer storms, the Eiger and the North Face of Ben Nevis being the worst offenders- more settled Winter weather tends to freeze and compact the rocks so they are not so loose and dangerous.*

A rock tumbles right over Sarah's head, skims past her and continues its downward trajectory.

SARAH  
 Keep moving...

Sarah puts a handhold into the rock face and then tries to place her foot in a suitable position. It is soaking wet now and her foot slips...

...but Sarah's hand holds true. She takes a deep breath - that was nearly the end.

A rock whistles past her face. Sarah puts her foot forward and repeats the move. She doesn't slip.

Rain is lashing the summit. One loose piece of rock about the size of a shoe becomes dislodged and falls...

FALLING ROCK POV - WE FOLLOW it's downward journey. It tumbles down for 20 feet or so and then spins off the face into thin air, gathering pace as it falls - heading directly towards Sarah...

THUD! The rock smashes into her shoulder - knocking her straight off the rock face - 200 feet above the ground.

She plummets towards the bottom of the cliff...

Smash, crack, scratch, crack, thump, crack...Sarah crashes through the Pine trees. They scratch and tear at her but they ALSO break her fall, slowing her down dramatically...

Crack, crack, crack...she lands on a large branch and tumbles off it; falling out of the tree and missing a rocky ledge which surely would have killed her. She splashes into the fast flowing river at the base of the cliff.

19 EXT. RIVER - CONTINUOUS 19

Sarah is underwater. Just at the point when her lungs are about to burst a current swirls and throws her up to the surface.

She takes a huge lung-full of air and fights her way to shore. She drags herself out onto the rocky bank and collapses with exhaustion, panting heavily...

Then involuntarily she loses consciousness.

20 INT. BLACKNESS - DAY OR NIGHT? 20

Sarah opens her eyes and jolts awake. She looks around her - it's virtually pitch black.

All she can hear is her breathing...getting faster and shallower as her anxiety increases.

She feels cold earth on all sides. As her eyes get used to the dimness she suddenly realises where she is...



21 INT. UNDERGROUND HOLE - DAY

21

...daylight faintly appears in one corner of the earthen trench - coming from the breathing tube. There are wooden planks above her. She tries pushing them but to no avail...

She slowly becomes aware of a strange feeling...she is not alone.

A shape begins to appear in the shadows behind her. Sarah turns around.

SARAH

Anna?

No response.

SARAH

Anna? Is that you?

Something lunges out of the gloom, mouth agape with snarling teeth - it is a ROTTEN SKELETAL FACE.

Sarah screams in terror and...

22 EXT. RIVERBANK - TIME HAS PASSED

22

...opens her eyes. She's lying right where she passed out. Slowly she comes to her senses. Feeling the rain on her face. She has cuts and lacerations on her arms. Blood drips from a gash in her forehead. She's woken from one nightmare into another.

She drags herself to her feet and walks back towards the bottom of the cliff face.

She sees the broken body of Rob. Sees the rope still attached to his body. Sarah pulls the end of the rope to her. She looks at it in disbelief, shaking her head.

SARAH

No, no, no...

The rope has been SEVERED - DELIBERATELY CUT!

SARAH

It's been cut...it's been cut.

23 EXT. DEVIL'S DROP CLIFF TOP - CONTINUOUS

23

We see the TINY FIGURE of Sarah 500 feet below at the bottom of the cliff face.

IN THE FOREGROUND (out of focus) is the unmistakable shape of a PERSON watching her. And then it vanishes.

24 EXT. BOTTOM OF THE ROCK FACE - CONTINUOUS 24

Sarah looks up at the cliff tops - sees no-one.

SARAH

Get up...get up. Get it together.  
You've got to warn the others.  
You've got to warn them...

25 EXT. MOUNTAINOUS TERRAIN - DAY 25

Initial huge wide shot as Ed, Alex, Jenny and Anna are making their way through the mountains.

ED

(checking the map)  
Not far to the river. A mile  
...maybe less.

We see them walking from a HIGH WIDE SHOT on top of a hill. Two sets of BLURRED LEGS CROSS THROUGH FRAME.

They are being followed...

26 EXT. FOREST RIDGE - DAY 26

We can still hear the odd rumble of distant thunder.

CLOSE ON: a .308 bullet being placed into the breech of a HIGH POWERED HUNTING RIFLE. Hands snap the bolt-action shut.

WE PAN DOWN the barrel of the rifle to the telescopic sight - then the eye looking through it.

VOICE (O.S.)

There they are.

A grizzled face looks up from the telescopic sight. It belongs to a bearded man aged about 40 - we'll call him HUNTER#1 for the sake of being original.

HUNTER#1

I see 'em.

Hunter#1 looks through his sights again.

HUNTER#2

How far?

HUNTER#1

Four hundred yards, maybe more.

HUNTER#2

You got a shot?

HUNTER#1  
 (shrugs)  
 At this range?

HUNTER#2  
 Don't waste it. Let's get over  
 that next ridge.

27 EXT. RIVERBANK - DAY 27

Aerial shot of Sarah sprinting through the trees. Running parallel with the fast flowing river.

28 EXT. MOUNTAINOUS TERRAIN - DAY 28

Our slow moving party of Anna, Jenny, Alex and Ed continue their journey.

29 EXT. RIDGE - DAY 29

The two hunters walk down the wooded ridge.

HUNTER#2  
 They're behind the ridge. You  
 should see them any...there they  
 are.

HUNTER#1  
 Got 'em.

Hunter#1 lays his jacket on the ground and folds out the legs of his gun-mounted bipod.

HUNTER#1  
 Chuck us your hip flask: gimme a  
 nip.

Hunter#2 passes over his hip flask. Hunter#1 takes a swig and grimaces.

HUNTER#1  
 What is this filthy shit?

HUNTER#2  
 Spirit drink.

HUNTER#1  
 Spirit drink?

HUNTER#2  
 I got it from the petrol garage.  
 It's so cheap they can't even  
 call it vodka.

HUNTER#1  
It's piss.

HUNTER#2  
It gets the job done.

Hunter#1 shrugs and takes another swig. He squints down the telescopic sight.

HUNTER#2  
Who's this?

Hunter#1 looks around to see two men approaching. They are both dressed in faded outdoor gear. The burlier of the two is MR. MCRAE. A black hooded poncho partly conceals his face. His companion is MR. KIDD.

HUNTER#2  
Hello there.

MR. KIDD  
Afternoon.

HUNTER#1  
What are you fellas doing out here?

MR. KIDD  
Hiking.

HUNTER#2  
Long way from civilisation.

MR. KIDD  
That's the idea.

Mr. Mcrae looks down at Hunter#1's rifle.

MR. MCRAE  
(thick Scottish accent)  
You stalking?

HUNTER#1  
Yeah...

MR. MCRAE  
Season's been over for the best part of three months.

HUNTER#1  
What do you care?

MR. KIDD  
If you're hunting out of season we're gonna have to report you.

Mr. Mcrae walks behind Hunter#1 to look at his rifle.

MR. MCRAE

That's a pretty big gun.

HUNTER#1

It's a .308: put a dent in just about anything.

MR. KIDD

You think the deer has a fighting chance?

HUNTER#1

I think everything's got a fighting chance.

HUNTER#2

You boys a pair of animal rights wankers, are you?

HUNTER#1

'Cause you're a long way from anywhere. And me and him don't take kindly to left wing bastards coming out here looking for trouble-garrgghh!

Mr. Mcrae grabs Hunter#1 from behind and stabs a HUNTING KNIFE into his throat. He saws through his windpipe. Hunter#1 tries to scream but it's too late. He falls to the floor watching his life blood pump from his carotid artery. Death is seconds away.

Mr. Mcrae reaches down and picks up Hunter#1's rifle. He aims it at Hunter#2.

MR. MCRAE

Stay where you are, son. Don't try and run.

HUNTER#2

Please...please don't do it ...I'll stop hunting...

MR. KIDD

Everything's got a fighting chance right?

HUNTER#2

He said that...

Hunter#2 stares in terror as Mr. Mcrae approaches him - holding the rifle waist high.

HUNTER#2

Please...please don't kill me.

MR. MCRAE

Close your eyes.

HUNTER#2  
Don't...please no...

MR. KIDD  
Do as he says.

Hunter#2 closes his eyes. He starts shivering in fear.

HUNTER#2  
Oh fuck...oh fuck...

MR. KIDD  
He ain't pissed himself. I'm  
impressed.

Mr. Mcrae racks the rifle bolt - loading a fresh round into  
the breech.

Hunter#2's bladder lets go - he wets himself.

MR. KIDD  
There we go.

MR. MCRAE  
Take a step back.

HUNTER#2  
Oh Jesus. Please. Please...

MR. MCRAE  
Take a step back!

Hunter#2 takes a step back.

MR. MCRAE  
And another...and again. Keep  
going. Don't stop...

Hunter#2 keeps backing up until he runs out of ground. He  
walks right off the edge of a rocky cliff. His body smashes  
from rock to rock like a rag doll as he falls. He lands at  
the bottom: limp, dead and broken.

MR. MCRAE  
And that's that.

Mr. Mcrae turns around and looks down the rifle's  
telescopic sight. In the distance are a herd of RED DEER  
that the two Hunters had been tracking.

Mr. Kidd walks over to the Hunter's backpacks and finds  
Hunter#2's rifle.

MR. KIDD  
You still with me?

MR. MCRAE  
Whatever it takes.

MR. KIDD  
Might take a bit more than we  
thought.

MR. MCRAE  
Aye...it might.

30 INT. 4X4 DRIVING ON ROAD/HIGHLAND SCENERY - DAY 30

A 4x4 vehicle is winding its way through the mountains.

Driving the vehicle is DARKO, a Serbian man - about forty  
years old.

In the front passenger seat is ANDY. He's forties, well  
built, muscled with greying hair. Eyes that have seen it  
all and lived to tell the tale.

CHRIS sits in the back. He's younger than Andy but cut from  
the same cloth.

ANDY  
How did they sound?

DARKO  
Practised. In control. Like they  
knew exactly what they were  
doing.

ANDY  
Usually a good sign.

The computerised voice of the Sat-Nav interrupts.

SAT-NAV  
Follow the road.

DARKO  
Remind me the name of this place  
again.

ANDY  
Annan Mor. South West of  
Inverness.

CHRIS  
Still a good eighty miles.

SAT-NAV  
Follow the road.

ANDY  
(to the sat-nav)  
Thanks for that.

31 EXT. NEAR SIDE OF THE RIVER - DAY 31

Sarah runs up a steep ridge. At the top she pauses briefly and WE CRANE UP AND OVER her TO REVEAL...

...Jenny, Alex, Ed and Anna walking down river on the OPPOSITE BANK - about 100 metres ahead of her.

SARAH

Hey! Hey! Alex! Ed! Jenny!

But the rapids drown out her cries.

WE CRANE AND FOLLOW Sarah across the jagged rocks as she runs downstream - trying to get their attention.

32 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 32

Jenny spots Sarah up ahead of them - standing on a rock that's jutting out from the main bank.

JENNY

Look, look!

ED

Sarah?

Sarah is waving at them.

JENNY

Sarah!

ALEX

Has she brought help?

ED

I can't see anyone. Sarah?!

33 EXT. NEAR SIDE OF THE RIVER - CONTINUOUS 33

SARAH

Our rope was cut! Rob's dead!

ED

...at?...c...ear...ay?

Ed's words are drowned out by the rapids.

SARAH

Someone cut our rope! Rob was murdered!



34 EXT. FAR SIDE OF THE RIVER - CONTINUOUS

34

ED  
What the hell is she trying to  
say?

Anna mutters something foreign to Jenny and holds her hand tight. She tugs on it - eager to keep moving. She looks worried.

JENNY  
It's alright, sweetheart, don't  
be scared.

ALEX  
Sarah! Shout louder!

SARAH  
...ope...dent...ark...anger...

35 EXT. NEAR SIDE OF THE RIVER - CONTINUOUS

35

SARAH  
I need to get across to you  
further down river!

Ed indicates to her with his hands that he doesn't understand.

SARAH  
(hand gesturing and  
mouthing words slowly)  
WE...NEED...TO...FIND...A  
CROSSING...FURTHER DOWNSTREAM.

Ed nods - he understands.

ED  
(mouthing slowly)  
WHERE...IS...ROB?

36 EXT. FAR SIDE OF THE RIVER - CONTINUOUS

36

Ed re-iterates what he just said.

ED  
Rob!? Where is he?

Sarah does a "cut throat" gesture - they understand.

ALEX  
Oh shit...

Anna starts shaking.

JENNY

Relax...relax, sweetheart. You're safe with us. Everything's going to be okay...

And then Jenny's head EXPLODES - spraying blood, meat and bone fragments over Ed and Alex.

BANG! We hear the delayed sound of the rifle crack a full second later. The speed of sound dictates the shooter must have been at least 350 metres away. The shot came from way behind Sarah - their pursuers are on her side of the river.

Jenny has been shot in the head with a .308 round - although she is still standing, she is already dead.

WHIIZZZ! PING! A second bullet narrowly misses Ed. He ducks down.

Anna is holding Jenny's hand tight as Jenny's corpse slowly topples into the fast flowing river...

...dragging Anna straight in with her!

ALEX

Jenny!!!

Jenny's body drags Anna downstream and beneath the surface.

37 EXT. NEAR SIDE OF THE RIVER - CONTINUOUS 37

Sarah runs downstream. Keeping pace with Jenny and Anna getting pulled through the rapids.

38 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 38

Ed gets to his feet and sprints down-river alongside Alex.

ALEX

Jenny!!

But they are both now beneath the white water.

39 EXT. IN THE RIVER - CONTINUOUS 39

Anna is holding onto Jenny as they are tossed and turned underwater - getting dragged deeper. She let's go and tries in vain to reach the surface.

40 EXT. NEAR SIDE OF THE RIVER / ELEVATED POSITION - 40  
CONTINUOUS

TELESCOPIC SIGHT POV - Mr. Kidd is aiming at Sarah - the cross-hairs are wobbling. He takes a deep breath and holds it - the rifle steadies. He pulls the trigger.

THWACK! A bullet smashes into Sarah's rucksack - knocking her off her feet and slamming her into the river.

41 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 41

As Ed and Alex follow the river they see Anna surface.

ED

There! Over there! Anna!

42 EXT. IN THE RIVER - CONTINUOUS 42

Sarah shrugs off her backpack and sees Anna struggling to surface. She swims after her and grabs her by the scruff of the neck. They are caught in rapids now and there are dangerous rocks all across the river.

43 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 43

As Ed and Alex follow Sarah and Anna the ground gets rapidly steeper. Ed looks ahead and sees a waterfall - fifteen or twenty feet high...

...Sarah and Anna are heading straight towards it.

ED

Sarah! Sarah!

She cannot hear and she is busy gasping for air and trying to keep Anna's head above water.

ED

Grab that rock!! Sarah, grab...

Ed doesn't finish. Sarah holds Anna tight to her chest as they both get dragged over the edge of the waterfall...

...dropping fifteen feet...

...crashing into a deep pool below...

Ed and Alex run to the edge of the cliff and look down.

ALEX

I'm going in!

ED

No! No way!

ALEX

They haven't surfaced! I need  
to...

WHIIIIZZZZZ! THWACK! A bullet slams into Alex's shoulder, hurling him back past Ed. Ed looks up and sees another muzzle flash coming from cliffs on the far side of the river. A second later he hears the bullet ping on rocks less than a foot away from him. He grabs Alex and holds him down.

ED

Stay down!

44 EXT. DEEP POOL - UNDERWATER - CONTINUOUS 44

Sarah has let go of Anna. She is deep underwater. She opens her eyes and looks around. She can't see Anna anywhere. She swims through the deep pool and then sees a figure face down in the murky depths ahead of her.

She swims towards Anna and grabs her, pulling her close...

Not Anna. Jenny. With half her head missing. Horrifying. Sarah panics and kicks away.

45 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 45

Ed looks at Alex's bleeding shoulder.

ED

How bad you hit?

ALEX

How would I know?

Beat.

ED

Follow me.

Ed runs back into the woods and round towards the lower reaches of the river. Alex follows.

46 EXT. RIVER - CONTINUOUS 46

Sarah surfaces, her lungs burning.

SARAH

Anna! Anna!

No response.

- 47 EXT. HIGH ELEVATED ROCK POSITION - CONTINUOUS 47
- We see Sarah through the cross-hairs of Mr. Mcrae's telescopic sights. He's just about to fire but Sarah takes a deep breath and dives deep.
- MR. MCRAE  
Nope. Gone.
- MR. KIDD  
Come on.
- Mr. Mcrae and Mr. Kidd start jogging down the slope towards the river.
- 48 EXT. RIVER - CONTINUOUS 48
- Sarah is frantically swimming through the pool searching. Then she sees Anna, face down on the riverbed...
- Sarah swims towards her, grabs her arm and heaves her up off the bottom.
- Sarah surfaces with Anna - Anna is not moving. Her eyes are closed.
- SARAH  
Anna! Anna!
- 49 EXT. FAR SIDE OF THE RIVER- CONTINUOUS 49
- Ed is running down the riverbank. Covering ground quickly. Alex has fallen well behind.
- 50 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 50
- Sarah drags Anna out of the river. Lays her on the ground. She's not breathing - time is short. Sarah administers mouth-to-mouth. Starts pressing on Anna's chest.
- 51 EXT. NEAR SIDE OF THE RIVER - CONTINUOUS 51
- Mr. Kidd and Mr. Mcrae near the shoreline. Through the trees they can see Sarah on the far bank.
- 52 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 52
- Sarah continues mouth-to-mouth. Anna chokes up lung-fulls of river water and gasps. She's alive.
- WHIZZZZZZZZ! A bullet sings overhead. Sarah grabs Anna and starts crawling up a steep, slippery section of the bank.

Just as she gets Anna up on top of the bank she loses her footing and slides back down - they are separated!

BANG! WHIZZZZZZ! Another bullet sends Anna sprinting off into the woods. Sarah turns round and sees two figures less than fifty metres away on the opposite bank...

SARAH

Anna! Run!

Sarah runs downstream, through shallow sections of the river, and as Mr. Kidd takes aim at her, she disappears round the corner.

53 EXT. FURTHER UP RIVER - CONTINUOUS 53

Ed has seen Sarah and sprints back into the woods.

ED

Sarah! Anna!

54 EXT. FAR SIDE OF THE RIVER - CONTINUOUS 54

Further down river Sarah hears Ed's cries.

Sarah clambers up another section of the bank. Makes it to the woods.

55 EXT. WOODS - CONTINUOUS 55

SARAH

Anna! Anna!

- Anna is alone. Running scared.

- Ed is looking for Sarah and Anna.

- Alex is staggering through the woods. In shock. Lagging behind.

- Mr. Kidd and Mr. Mcrae ford the river. Leaping from rock to rock as fast as they can.

56 EXT. WOODS - CONTINUOUS 56

Anna is terrified and lost. She hides amongst some rocks and undergrowth.

- Alex is running through the trees. Sarah leaps out and grabs him.

SARAH

Alex? Alex, are you alright?

(blank stare from Alex)

(MORE)

SARAH (CONT'D)  
We have to find the others, okay?  
Alex?

After a few moments Alex nods in agreement.

SARAH  
Ed! Anna!

- Anna hears Sarah calling her. She looks around from behind the rocks, trying to locate the shouts...

...and then freezes: OUT OF FOCUS, in the background, is Mr. Mcrae, creeping through the woods. Thirty yards away.

Anna can see him out of the corner of her eye: but has he seen her? She slowly crawls back to the refuge of her hiding place...

...a hand grabs her from behind - covering her mouth so she can't scream. Anna turns and sees Ed. He puts his fingers to his lips - shhh. She nods. Ed takes his hand away from her mouth and starts leading her away.

As they are retreating one of their feet disturbs a BIRD that squawks and flaps into the air.

Mr. Mcrae instinctively spins round and fires off a round. There is an explosion of feathers as the bird takes a direct hit.

Ed looks around - sees Mr. Kidd running to join Mr. Mcrae.

ED  
Come on!

Ed picks Anna up and runs for it.

Mr. Mcrae fires again but misses. BANG! He re-loads the rifle. He aims again but the trees block his shot.

Ed runs down a slope but slips. He drops Anna and rolls down the incline, twisting his ankle badly as he falls.

They come to a stop at the bottom. Ed is rolling around on the floor in agony. Trying not to scream. Anna is battered and muddy but not injured. Ed picks her up and tries to run for it. He falls over and screams in pain.

ED  
Jesus Christ!

He fights the pain and gets to his feet. He can't carry Anna but he grabs her arm and starts to make slow progress through the undergrowth.

SARAH (O.S.)  
(loud whisper)  
Ed! Over here!

Ed sees Sarah and Alex crouching down behind a large fallen tree. He hobbles over to them.

SARAH  
 Anna. Thank God.  
 (to Ed)  
 What happened?

ED  
 I fell. It might be broken, I  
 don't know...

Alex stares blankly into Anna's eyes - this makes her uncomfortable - is he blaming her?

Very slowly and cautiously Sarah peers round from behind the fallen tree. She sees Mr. Mcrae and Mr. Kidd in the distance.

SARAH  
 They're coming...

ED  
 How many?

SARAH  
 I saw two.

ED  
 Shit.

SARAH  
 Let's go.

ALEX  
 He can't run.

Sarah and Ed both look at him.

ED  
 I can try.

ALEX  
 That won't be enough.

- Mr. Kidd and Mr. Mcrae are closing in.

ALEX  
 Listen...you, me, Ed; we don't  
 mean a thing to these people.  
 (he looks at Anna)  
 She's the only one with any  
 value. She's what they want.

Alex grabs Anna roughly off Sarah and pulls her towards him.



SARAH  
What are you doing?

- Mr. Mcrae and Mr. Kidd are creeping towards them. The forest is empty until...

...Alex jumps out from behind the rocks and runs for it. Carrying Anna in his arms.

Mr. Kidd raises his rifle and fires. Misses.

MR. KIDD  
That's her, that's her!

Alex has got a good head start.

MR. MCRAE  
What about the others?

MR. KIDD  
Follow the money!

57 EXT. ROCKS/WOODS/FOLIAGE - RUNNING CHASE - DAY 57

There is a frenetic running chase through various trees, rocks and foliage as Alex shows no signs of slowing down. Mr. Kidd and Mr. Mcrae are hot on his tail.

58 EXT. A BLUEBELL WOOD IN EARLY SPRING - DAY 58

Alex sprints into a forest of Beech trees. The floor is completely purple, covered in BLUEBELL FLOWERS for as far as the eye can see. He pauses to catch his breath, briefly taken in by the scene.

And then he hears branches cracking and the unmistakable sound of human footsteps - the pursuit is back on.

CLOSE ON: a rifle raising...

CLOSE ON: Alex running and panting...

WE GO INTO SLO-MO. THE SOUND PITCHES OUT - the only thing we can hear is the birds singing...

BLOOD EXPLODES from Alex's shoulder as a .308 bullet slams into him at 3000 feet per second.

Another bullet tears into his thigh and he trips up, crashing onto the floor of purple flowers. He winces in pain but still holds onto Anna and gets back up...

CLOSE ON a rifle bolt cocking back and the .308 casing flying out, smoking and spinning in SUPER SLO-MO.

TELESCOPIC SIGHT POV - tracking with Alex. BANG! THWACK!  
Another bullet hits him in the back. He is knocked forward,  
crashing into the flowers and half crushing poor Anna  
beneath him.

Mr. Kidd and Mr. Mcrae run towards him, reloading as they  
go. They're taking no chances. They reach Alex. His  
breathing is slow and laboured. Mr. Mcrae rolls him over  
with his foot...

It wasn't Anna that Alex was carrying - it was a crude pile  
of rags with a little hat and two camping mats rolled up to  
look like legs. In fact, on closer inspection it doesn't  
look much like a person at all, let alone a little girl.

The two men look at each other and then back at Alex - they  
have fallen for his decoy.

MR. MCRAE

You gonna finish him off or do  
you want me to do it?

MR. KIDD

After what he's just put us  
through? I wanna watch him breath  
out.

Mr. Kidd kneels down in front of Alex. Alex's breathing is  
laboured.

MR. KIDD

You feel that? That's the price  
of nobility. Hurts doesn't it?

Alex stares back at Mr. Kidd. Slowly his breathing becomes  
more strained. Mr. Kidd gazes deep into his soul. And then  
the light goes out.

59

INT. 4X4 - THROUGH FORESTS AND MOUNTAINS - DAY

59

Back in the 4x4 with Andy, Chris and Darko. Chris is in the  
back. He has a BLACK BRIEFCASE open on his lap.

SAT-NAV VOICE

In two hundred metres turn right  
...in one hundred and fifty  
metres turn right...in one  
hundred metres turn right...

Andy is getting visibly irritated by the computerised Sat-  
Nav voice.

SAT-NAV VOICE

...in fifty metres turn...

Andy grabs the Sat-Nav and rips it off the windscreen. He  
drops it on the floor.

DARKO

How will we know where to go?

ANDY

That's a good question. Maybe you should turn right.

The vehicle approaches a right hand turn. Darko turns.

ANDY

People have been finding their way for thousands of years without the benefit of some fucking computer. There's no equal for a map and a bit of nous.

(he turns his attention to Chris)

How we doing back there, mate?

ANGLE ON the briefcase - it is stuffed full of bank-wrapped 500 EURO NOTES (one of the largest currency denominations in the world). Chris has rigged up a tiny TRACKING DEVICE in the briefcase.

CHRIS

Almost done. Just gotta check the frequency.

Chris switches on the TRACKING MONITOR - a small hand-held device (similar to a GPS) that shows the location of the bug on a 3" LCD screen. It makes a distinctive BEEPING NOISE as it locates it.

CHRIS

If that briefcase moves so much as an inch we're gonna know about it.

DARKO

Well that's very reassuring but I may as well wipe my arse on that money if we can't find the girl.

A familiar voice cuts through.

SAT-NAV

Follow the road.

Andy stamps on the Sat-Nav, crushing it.

60

EXT. 60 FOOT CLIFF BY FOREST - EVENING/MAGIC HOUR

60

Ed is being lowered on Sarah's rope (she took what was left of the severed rope with her from the disaster at Devil's Drop) down a section of vertical ground. Anna is up top with Sarah who is lowering Ed.

Ed moans in pain each time his injured leg touches the rocks on his way down. He then reaches the bottom.

ED  
Safe! Untying!

Ed unties the rope and watches it snake back up the cliff towards Sarah and Anna.

Sarah gets the end of the rope and ties it to Anna (she has put Anna in her harness). Anna looks over the edge and sees Ed below - the exposure terrifies her.

SARAH  
Now, Anna, I need you to lean back...

Sarah mimes to Anna what to do. Anna shakes her head - no way.

SARAH  
It's okay, I promise. It's totally safe, just lean over and...

Anna starts to shiver, shaking her head violently.

SARAH  
(pleading)  
Jesus Christ, Anna! There's no other way down, please!

Tears are now streaming down Anna's face.

ED  
(calling from below)  
What's taking so long?!

SARAH  
She doesn't wanna go!

ED  
I don't blame her!

SARAH  
I'm trying to tell her it's perfectly safe!

ED  
She speaking English now?

SARAH  
I'm using sign language!

ED  
Sign language?!

SARAH  
Hey shut up, you're not helping!

Sarah kneels down and holds Anna firmly by the shoulders.

SARAH  
Anna, Anna look at me...

ANNA  
(still crying)  
Sarah, no, no, no...

SARAH  
Anna! Try and understand...

Sarah puts her hand on her heart and looks deep into Anna's eyes.

SARAH  
(slowly, deliberately)  
I will not let anything happen to  
you. I will get you through this.  
I promise.

Sarah leans forward and gently kisses Anna on the cheek.

SARAH  
You have to trust me.

Anna pauses for a moment, then nods.

SARAH  
(motioning to Anna)  
Now lean back, Anna, lean back.

Anna does so.

SARAH  
I've got you, I've got you, there  
you go...

Anna is lowered down over the lip and on to the cliff face - she is terrified but Sarah keeps lowering her. Soon she reaches Ed and he gets hold of the rope.

ED  
Okay! I've got her!

She holds on to him for dear life.

ED  
(whilst untying her)  
It's okay now, Anna. It's over;  
all done.  
(to Sarah)  
Okay, pull away!

Sarah pulls the rope back up for herself. She then "loop abseils" quickly down to the bottom.

SARAH  
No time to rest, let's go.

ED  
(clearly in pain)  
Just gimme a moment...please  
...just a second...

Ed stretches out on the ground - panting and sweating.

SARAH  
We don't have time for this...

ED  
It's broken...I know it's broken.

SARAH  
If Alex made it he'll have called  
the police. They could already be  
looking for us.

Ed looks at Sarah - what planet is she on?

ED  
You heard the shots, Sarah.  
(beat)  
He's dead.

SARAH  
Get up, Ed.

ED  
Leave me here. I'm just slowing  
you down. I'll find somewhere to  
hide until you can get help...

SARAH  
You don't want that.

No he doesn't.

ED  
I've broken my fucking leg, what  
do you want from me?

SARAH  
You're walking on it. It isn't  
broken.

ED  
Well it hurts just the same.

SARAH  
If you stay here they'll find  
you.

(MORE)

SARAH (CONT'D)

(beat)

We need you, Ed: don't leave us now. Not when we're this close.

Ed looks at Anna.

ED

What if we did the wrong thing?

SARAH

What do you mean?

ED

Maybe...maybe we should have left her where she was.

Sarah looks at Ed, dumbfounded.

ED

Hear me out. Please, just listen. I don't reckon it was her family who put her underground. I mean why here? Why Scotland when she sounds Eastern European?

(beat)

I think this could be a kidnapping. She's still in her school uniform. They probably snatched her right outside the gates.

That does sound like a convincing theory.

ED

Kidnappers usually demand a ransom, don't they? In which case they're probably dealing with another party, maybe even the police.

SARAH

Maybe.

ED

So what if we just came along and trampled over a delicate situation? Fucked it right up. Blew her chances of a safe handover.

Anna watches Ed speak. She doesn't understand.

ED

Alex, Rob, Jenny: dead. Because of us. And you know she'll be next. What if we've killed her, Sarah? What if this is all our fault?

SARAH  
Look at her, Ed...

ED  
I'm just trying to...

SARAH  
(interrupts)  
Just fucking look at her! Could  
you leave her in the ground?  
Could you?

ED  
(shakes his head)  
No.

SARAH  
Well there's your answer...Did  
her family do this to her? Was  
she kidnapped? I don't know. And  
you don't know! And if we've done  
the wrong thing then I'll fucking  
live with it. But it doesn't feel  
that way to me.  
(beat)  
Now get up. Find a way.

61 EXT. WOODED RIDGE - SUNSET/MAGIC HOUR

61

The sun is disappearing over the horizon. Mr. Kidd and Mr. Mcrae approach a battered Land Rover Defender. They climb in.

MR. KIDD  
They'll be heading for Annan Mor.

MR. MCRAE  
And here's us empty-fucking-  
handed...

MR. KIDD  
(beat)  
Remember that Japanese kid last  
winter? Rats got down the pipe:  
ate him alive.

MR. MCRAE  
Aye, poor wee bastard.

MR. KIDD  
His parents still paid up. Let's  
see if we can't bluff our way out  
of this.

MR. MCRAE  
You do it your way. I'll try  
mine.



Mr. Kidd starts the engine and they drive off.

62 EXT. AERIAL OVER LAND ROVER - SUNSET/NEAR DARK 62

WE SOAR ABOVE the Land Rover as it rattles down a forest track.

MR. KIDD'S VOICE (V.O.)

Right now you're probably wondering why your daughter has not come home from school.

(beat)

We have dug a hole: four feet by three. Your daughter's down there. She has enough water for one week, maybe less. She has no food. There is no chance you can find her. Her location is as remote as it is inaccessible...

CUT TO:

63 EXT. AERIAL OVER 4X4 - SUNSET/NEAR DARK 63

WE'RE NOW OVER DARKO'S 4x4. It snakes along a highland road - heading towards Annan Mor.

MR. KIDD'S VOICE (V.O.)

...you are being watched. If you try and contact the police we will leave your daughter where she is. She will die down there in the dark and you will never find her body. We want money: six million Euros. Clean, nonsequential. No marked money, transponders or dye packs. More instructions regarding the hand-off will follow...

WE HEAR THE SOUND of a telephone line going dead.

64 INT. 4X4 - HIGHLAND FOREST ROAD - NIGHT 64

Darko has been playing a recording of Mr. Kidd's original ransom call on a CD. He ejects it. Written on it in marker pen is "Dead Man".

ANDY

Who taped the call?

DARKO

My employer records everything. Even his ex-wife's telephone.

ANDY

These bastards aren't stupid. If you call the cops, and they end up getting nicked, all they gotta do is deny everything. Since the girl's in a hole they've got no connection to her. She dies about the same time the police are releasing them due to lack of evidence. Since there's no body it never gets investigated as a murder. It's as good a hustle as I ever seen. The only time they expose themselves is at the hand-off.

They drive past a sign saying: Annan Mor - 1 mile.

ANDY

Pull over here.

The 4x4 drives off the main road and onto a dirt track.

ANDY

Keep going, get us out of sight of the main road.

The car bounces down the dirt track for about fifty metres.

ANDY

That's good. Kill the lights.

Darko stops the car, turns off the lights and switches off the engine.

Chris unzips a black kitbag. It is full of WEAPONS, RADIOS and COMBAT GEAR. He starts checking and loading two chromed Smith & Wesson M&P .45 ACP semi-automatic pistols.

ANDY

You know where the pub is?

DARKO

It's not a big village: I'll find it.

ANDY

When you get there you grab a table next to the window. If you can't find one then you stand at the bar and wait. No-one's going to approach you 'til you sit down. Don't try and guess who it's gonna be, don't think about anything except finding the table.

(Darko nods)

(MORE)

ANDY (CONT'D)

Now you don't wanna look confident but you don't wanna look too nervous either. Find a middle ground. Show them it's strictly business. If they got the girl then they're getting paid.

DARKO

Let's hope they bring her.

ANDY

They will. They have to. She'll be out of sight until they see the money. You gotta demand to see her before you hand it over. If they can get away without making a trade-off they will. Leaving a body behind's a lot easier than making a full exchange.

DARKO

No-one makes a move until we see the girl. If I return without her...

(his words trail off)

Have you met her father?

ANDY

I know him by reputation.

DARKO

So you know that...

ANDY

...he has a pretty bad reputation. Had a jolly-up in Kosovo did he? Bit of an ethnic spring clean? Just like the rest of those Serbian wankers we slotted back in ninety nine. Trust me: I know who I'm dealing with.

Andy starts strapping on a BULLET PROOF VEST. Chris slips one of the .45's into a clip-on holster and hands it to Andy. Andy clips the holster onto his belt.

ANDY

When we make our move it's gonna be quick and it's gonna be loud. Throw yourself to the floor and stay down until me or him picks you up.

DARKO

All I care about is the girl. We get her safe and quick. Then we worry about her captors.

ANDY

You said your employer wants them alive.

DARKO

If possible.

ANDY

(shrugs)  
We'll see.

Darko looks in the rear-view mirror and sees that Chris is loading up a short-barrelled, stockless, tactical Mossberg-500 pump-action shotgun.

DARKO

No shotguns. I can't risk you hitting the girl.

CHRIS

It's loaded with solid shot: no spread.

ANDY

We're English, Darko: we leave blue-on-blue killings to the Yanks.

Chris passes the briefcase to Darko. They both get out of the car. Andy pulls a coat on - covering up his body armour. Their weapons are concealed - they look like two ordinary guys.

ANDY

The next time we meet, this should all be over.

DARKO

Andy.

ANDY

Yeah.

DARKO

Do you believe in fate?

ANDY

I believe men usually end up where their lifestyle takes 'em.  
(beat)  
We'll get these bastards.

Darko nods.

ANDY  
See you in town.

Chris and Andy vanish into the night.

When they're out of sight Darko reaches under his seat and takes out a .38 REVOLVER. He tucks it down the front of his trousers.

65 EXT. ANNAN MOR VILLAGE - NIGHT

65

There is a MAY DAY FESTIVAL in full swing. The entire village has turned out for it. A large bonfire dominates the scene. A GUITARIST is playing. A LOCAL WOMAN sings along in Gaelic providing a beautiful vocal accompaniment. A GROUP OF WOMEN join in for the chorus. Bagpipes and violins join in too - original and beautiful. People are laughing, singing and dancing.

Sarah, Anna and Ed walk through the village outskirts. Anna is holding Sarah's hand. Ed is limping heavily. They watch the festival from a distance, sticking to the back streets.

Tucked down a side street is a small nondescript building with a blue "Police" sign above the front door.

SARAH  
Over there.

66 INT. POLICE STATION - NIGHT

66

A few small rooms and corridors. Cluttered desks. A kitchen. Ed, Sarah and Anna enter. They walk straight up to the desk where SERGEANT GRAY is sitting.

ED  
We...we need to...

SARAH  
(interrupts)  
We have to report a kidnapping.  
And three murders.

67 EXT. ANNAN MOR VILLAGE - NIGHT

67

VILLAGERS dance around the large bonfire as the band plays on. Nearby is a duty FIRE ENGINE - children are enthusiastically talking to the CREW, taking turns to put fire hats on etc.

We see a face in the crowd - Andy. He drifts through the throng of people. Inconspicuous but keeping his eyes on...

...the LOCAL PUB. Sitting at a table in the window nursing a drink is Darko.

68 INT. PUB - NIGHT 68  
Darko has the briefcase below the table. He waits.

69 INT. POLICE STATION - NIGHT 69  
Sergeant Gray is on the radio to the other DUTY OFFICER.  
Ed, Sarah and Anna are sitting nearby.

SERGEANT GRAY  
(into radio)  
...I'm not interested in  
graffiti. Those paint happy  
bastards will have to wait. I  
need you back here at the station  
right now. Don't waste time, lad.  
(to Sarah et al)  
We'll get you up to Inverness  
Central Police Station quick as  
we can. Constable Stewart will  
drive you. He shouldn't be a  
minute. They can take your  
statements, give you medical  
attention.

Sergeant Gray gets up.

SARAH  
Where are you going?

SERGEANT GRAY  
I'll be in the next room, just  
past the kitchen. Don't worry,  
I'm not going anywhere.

SARAH  
You said kitchen.

SERGEANT GRAY  
Aye.

SARAH  
(points to Anna)  
I'm sure she could use something  
to eat.

Sergeant Gray nods and walks out.

70 INT. PUB - NIGHT 70  
Darko fidgets and checks his watch.

71 EXT. PUB - CONTINUOUS 71  
Andy keeps a close eye.

72

INT. POLICE STATION - NIGHT

72

Ed, Sarah and Anna sit waiting in the main room. Anna is resting her head against Sarah. Ed looks beat. Sarah closes her eyes.

The lights flicker. Her eyes snap open as she hears a commotion in the next door room.

SARAH

Ed?

But Ed's fast asleep. She hears a loud crash. Sarah starts to look worried.

And then the lights go out.

We hear more struggling from next door.

SARAH

Officer?

And then she sees...

Water trickling. Not water. Blood. Trickling, no, oozing from under the door into the room.

SARAH

Oh my God! Oh my God!

The door creaks open. There's no-one there...

Until a HOODED FIGURE steps out of the shadows. A huge bloody machete in his hand.

SARAH

Oh Christ! Ed!

Ed stirs. Looks round. Thwack! Feels the knife thump into his stomach.

He slumps to the ground...

Sarah wants to move but she's paralysed with fear. She sits helpless as the hooded figure approaches. She tries to scream but makes no sound. When the figure is upon her it lunges forward and Sarah rips off its hood revealing...

A skeletal head, half human, half animal. It lets out a deep guttural roar.

Sarah jolts awake. Bad dream.

She looks around her. All is quiet in the police station. The lights are on. As before. She looks down at Anna. Asleep in her arms.

ED

Bad dream?

She nods. Visibly shaken up.

Sergeant Gray re-enters. Carrying a tray with cake, a knife and side plates.

SERGEANT GRAY

I can't get through to Inverness at the moment.

ED

Why not?

SERGEANT GRAY

It's a big country out there. It all needs policing.

ED

So call another station.

SERGEANT GRAY

I've left a message. I'm sure the Desk Sergeant will call back in five minutes.

Anna is looking at the cake longingly.

SERGEANT GRAY

Chocolate cake. My wife's recipe.  
(to Anna)  
I think you might just love it.

73

INT. PUB - CONTINUOUS

73

Darko is looking around the pub. A crash. He turns around. A couple of LOCALS are laughing. A BARMAID has dropped a tray of glasses.

Darko scans the room. TWO PRETTY GIRLS laughing with a YOUNG MAN - lucky bastard.

A GOOD LOOKING WOMAN catches Darko's eye: they hold a stare. She smiles and looks away. Then looks back again - don't you just love it when that happens?

Darko turns back to the window...

Sitting opposite him is Mr. Kidd.

MR. KIDD

Darko?

DARKO

Yes.



MR. KIDD

I think you've got something for me.

DARKO

That depends.

MR. KIDD

Does it now?

Darko looks at Mr. Kidd, trying to get the measure of him.

MR. KIDD

I have the more valuable merchandise. What have you got? Money? There's a lot of money in the world: plenty to go round ...but that little girl? She's one of a kind. Unique.

DARKO

What are you trying to say?

MR. KIDD

I'm saying we're gonna do things my way. You have a case for me, right?

(Darko nods)

Here's how we do it. I leave here now with the case and check it with my associates. All being well you'll receive a phone-call telling you where you can find the girl.

DARKO

No.

MR. KIDD

(getting up to leave)

Fine, then I leave now...

DARKO

You're not gonna walk out of here empty handed without listening to what I have to say.

MR. KIDD

I wouldn't bet on that.

DARKO

I stake six million euros on it.

MR. KIDD

(indicating to the case)

That's what you got there?

DARKO

We both know only fools fill cases with counterfeit money: fools who don't care to see their children again. I am no fool.

MR. KIDD

(sits back down)

I had that exact thing happen to me a while back. We'd snatched this lad from Marseilles. Well it was a long negotiation to say the least, you know what the French are like. You tell 'em what it costs to get their kid back and they want a baguette and a bottle of red wine thrown in with the deal. Went on so long I made the mistake of bonding with the kid: we were so close he kept saying how he was gonna visit me when it was all over...

(Mr. Kidd pauses, reminiscing)

And his fucking parents handed-off a bag full of shredded newspaper. Cops thought they'd catch us in the act. Broke my heart. I took him out into the garden. We played football for a few minutes. I remember 'cause he was in goal. He bent down to pick up the ball. I shot him in the back of the head. Quick. Painless. At least I could give him that...We buried him in South-West France. His parents are still looking for him last I heard.

DARKO

Like I said, I am no fool.

74 EXT. ANNAN MOR VILLAGE - NIGHT

74

WIDE OVER the village as a firework explodes; illuminating the night sky.

75 INT. POLICE STATION - NIGHT

75

Anna flinches at the loud bang. She walks over to the window - chocolate cake temporarily forgotten. Sarah accompanies her.

BOOM! Another firework goes off painting the sky above the village rooftops red and gold.

Anna starts to smile as more fireworks go off.

SERGEANT GRAY

You see. Nothing to worry about.  
Anyone fancy a cup of tea?

ED

Tea?

SERGEANT GRAY

Aye. Nothing like a brew to set  
you straight.

ED

No. I don't reckon a brew is  
gonna do it this time. You said  
someone was gonna drive us to  
Inverness. We wanna get out of  
here as quickly as possible...

Sergeant Gray pauses for a moment. Is he offended? Doesn't  
he want them to leave? He recovers quickly.

SERGEANT GRAY

Understood. Let me just get onto  
PC Stewart and we'll see where  
he's got to.

Sergeant Gray exits.

SARAH

You don't have to be rude.

ED

Fuck rude. People are dead. I  
wanna get out of this village. I  
wanna get out of this fucking  
country...

SARAH

And we will. Relax. We're safe  
now.

ED

Then why's he taking so long? And  
where's the other officer?

Sarah pauses - the realisation of what Ed is thinking dawns  
on her too.

SERGEANT GRAY (O.S.)

You sure I can't tempt anyone  
with a cupper?

They jump as his voice startles them.

ED

We should've been in a police car fifteen minutes ago.

SARAH

(calling to Sergeant Gray)

No thanks!

(to Ed)

You're being paranoid.

ED

Did you actually see him call for help? Did you hear it? If he did, why haven't they returned his call?

SARAH

It's only been ten minutes.

ED

Ten minutes? We could be dead in two. You ready to trust someone you just met? After what we've been through? Maybe he's just keeping us busy while he waits for his mates to turn up and finish us off.

SARAH

...shit.

(beat)

What do we do?

ED

We should go.

SARAH

Give it five minutes...see if the other guy turns up.

ED

How long do you wanna keep waiting? Even if he's not in on it, what can he protect us from? He's just a fat man with a badge. Armed with a biro. I say we leave right now. Take our chances in the crowd.

Sarah nods. She picks Anna up.

SARAH

We're just going for a little walk, okay Anna?

Anna nods and smiles at Sarah. Ed gets up. They start making their way back towards the front door.

Sergeant Gray re-enters. A steaming mug of tea in his hand.

SERGEANT GRAY  
What's going on? Where are you going?

Sarah and Ed turn around. Looking guilty.

SARAH  
We're just, er...

ED  
We're leaving.

SERGEANT GRAY  
It's not safe out there.

ED  
Well we're going.

SERGEANT GRAY  
Absolutely not. You're my responsibility. I'm not letting you out of my sight.

ED  
You can't keep us here. If we wanna go then we'll go.

SERGEANT GRAY  
You want to walk out of here? Fine. But I can't let you take the girl.

He walks towards them. Sarah and Ed back away. Is he one of the kidnapers? Is he involved?

SERGEANT GRAY  
I mean it. You leave, you leave without her.

Ed grabs the KNIFE from the cake tray. Holds it up.

SARAH  
Ed, don't!

Anna starts shaking as Sergeant Gray advances on them - seemingly unafraid of the knife in Ed's hand.

ED  
Don't come any closer.

SERGEANT GRAY  
Easy, lad, easy. Don't do something you're gonna have to pay for later. Put the knife down. Right now...

SMASH! Sergeant Gray's mug of tea explodes in his hand. He looks down - confused.

SERGEANT GRAY  
What the..?

BANG!!!! A very loud firework goes off outside.

Anna and Sarah duck from the noise.

WHIIZZZZ! CRACK! The window smashes...

THUD! Suddenly Sergeant Gray is thrown back off his feet and he slams into the wall.

A second later there is a boom from another deafening firework.

ED  
Jesus Christ!

BOOM - another firework. SMASH! A picture on the wall explodes in a shower of glass. They're being shot at.

ED  
Get down! Get down!

Sarah, Anna and Ed hurl themselves to the floor. Sergeant Gray coughs up blood.

SERGEANT GRAY  
(into radio)  
H...help me...

76 EXT. QUIET STREET - NIGHT 76

A parked POLICE CAR. In the driver's seat sits PC STEWART. His throat has been cut. He hangs limply against the seat-belt.

SERGEANT GRAY (V.O.)  
(through car radio)  
...where are you?

77 INT. POLICE STATION - NIGHT 77

The wall explodes as another rifle bullet smashes through the window.

78 EXT. VANTAGE POINT - CONTINUOUS 78

Mr. Mcrae reloads the rifle and aims at the police station. He waits for another firework to explode, then pulls his trigger in sync - disguising the gunshots.

79 INT. POLICE STATION - CONTINUOUS 79

Sarah and Ed face each other. Both are belly down on the floor. Glass shatters and falls from the window frame.

ED  
(to Sergeant Gray)  
Hey! Is there a back door?

SERGEANT GRAY  
Yes, yes...you'll need the keys...

ED  
Where?!

SERGEANT GRAY  
I...

THWACK! SMACK! Sergeant Gray is shot in the head.

Sarah and Anna scream. Ed belly crawls over to Sergeant Gray and rifles through his pockets - finds keys.

ED  
Follow me! Stay low!

They start crawling across the floor.

80 EXT. BACK OF POLICE STATION - NIGHT 80

SLAM! The back door opens. Ed, Anna and Sarah run down a quiet backstreet as the fireworks explode in a crescendo.

81 EXT. ANNAN MOR MAIN STREETS - NIGHT 81

LOUD TRIBAL DRUMS start beating. A PROCESSION OF CELTIC RED DEVILS spill out into the street, maniacally dancing and holding BURNING TORCHES. The women are topless (as are the men of course), caked in red body paint from tip to toe. The crowd cheers them on.

82 EXT. BACK STREETS - NIGHT 82

Ed, Anna and Sarah make their way cautiously through the back streets.

83 INT. PUB - CONTINUOUS 83

Back to Darko and Mr. Kidd.

MR. KIDD  
What we have here is a situation based on trust.  
(MORE)

MR. KIDD (CONT'D)

I trust that you've brought the money. You're gonna have to trust me when I say the little girl is nearby.

DARKO

I can't even walk into a newsagent and buy a pack of cigarettes on trust my friend. Now if I can't do that, how do you expect me to let a man like you walk out of here with a fucking retirement plan in a briefcase?

MR. KIDD

A man like me?

DARKO

A kidnapper and a child murderer, yes.

MR. KIDD

Are we getting personal now?

DARKO

You're a grown man, you can take it. And this is business. Like the man in the newsagent. I hand him the money 'cause I can see what I'm buying. It even comes with a government health warning. He gives me what I want and we both walk away happy.

Darko leans into Mr. Kidd.

DARKO

So no, this is not based on trust. It's based on what I can see in front of me. And you are getting nothing until I see the girl.

84 EXT. ANNAN MOR MAIN STREETS - NIGHT

84

As The Parade of Red Devils continues through the streets they are joined by a load of dancers wearing WHITE ANGEL COSTUMES carrying banners and flaming torches. They intermingle in "mock combat" and dance around each other.

85 EXT. BACK ALLEYS - NIGHT

85

Ed, Sarah and Anna stick to the back alleys, keeping a safe distance from the crowd.



They turn a corner into another street, failing to notice a FIGURE slowly walking towards them, backlit by the ongoing ceremony. The Figure is wearing a long poncho with a hood covering his face...

ED  
Wait, hold up. Just let me rest  
my leg a sec.

They stop for a moment. Sarah turns and notices the Figure approaching them - it's undoubtedly Mr. Mcrae.

SARAH  
Run...RUN!!

They hurry down the street. Mr. Mcrae gives chase.

86 EXT. ANNAN MOR MAIN STREETS - NIGHT 86

Now a load of costumed locals dressed as various ANIMALS join the procession of ANGELS and DEVILS. All sorts, Bulls, Crow's heads, March Hare, Horse's head etc: very celtic.

87 EXT. BACK ALLEYS - NIGHT 87

Ed is dragging Anna as fast as she can run. Sarah runs alongside them. They turn down another street and hide in a dark alley. Anna is shivering - she's exhausted and terrified.

SARAH  
Shhh. I know you're tired  
Anna...shhhh.

Ed brandishes the stolen cake knife.

ED  
I swear, that fucker comes down  
here...

They see Mr. Mcrae run into the street and stop. He looks around but can see no sign of his quarry.

Anna coughs...

Mr. Mcrae turns around. He has found them.

At that very moment several COSTUMED LOCALS enter the back street, shouting and laughing. They start mobbing up Mr. Mcrae: trying to get him to dance. The Locals have given Ed, Sarah and Anna time to slip away...

They retreat down the alley and enter another cobbled side street. Ed holds Anna's hand and pulls her along.

Ed leads Anna round the next corner...

88 EXT. CORNER OF STREET - NIGHT

88

BLAM!!! Ed is blown back 8 feet by a high powered shotgun blast. He crumples to the stone paving, blood spattering everywhere.

SARAH

Ed! Ed!

*N.B. Because there are fireworks, loud music, shouting, singing etc, nobody has heard the gun shot.*

Chris appears from the shadows, smoking pump-action shotgun in hand.

SARAH

Nooooo!

Chris re-pumps the weapon and takes aim. Ed looks up weakly. BLAM! It is the last thing he does. Chris fires again - no more Ed.

Terrified, Anna runs off into the streets by herself.

SARAH

Anna!

Chris aims the shot-gun at Sarah (in his eyes she MUST BE one of the kidnappers) and prepares to fire...

At that same instant Mr. Mcrae appears down the street. From under his poncho he raises his .308 rifle and fires, hitting Chris squarely in the chest. Chris flies back. His shotgun falls to the ground.

Sarah runs off in pursuit of Anna, who is fast disappearing into the crowds.

Chris is on the ground choking. He crawls over to his fallen shotgun.

Mr. Mcrae approaches confidently, ejecting the spent .308 shell case and reloading. BLAM! His second bullet hits Chris in the neck.

Mr. Mcrae drops his unwieldy .308 rifle and picks up Chris' stubby pump-action shotgun. He runs after Sarah and Anna.

89 EXT. ANNAN MOR MAIN STREETS - NIGHT

89

Anna is pushing through the crowds. She runs through the Red Devils. They dance and yell, further terrifying the poor girl.

90 EXT. BACK ALLEYS - NIGHT 90

Chris is mortally wounded but still just alive. He speaks into his INTERCOM RADIO attached to his wrist.

CHRIS  
(into radio)  
They...they don't have the  
girl...they don't...

91 INT. PUB - CONTINUOUS 91

Back To Darko and Mr. Kidd.

The sound of RADIO STATIC makes Darko twitch - he is attached to Chris and Andy via a RADIO EAR PIECE.

CHRIS' VOICE (O.S.)  
(crackle)  
...they've lost the girl...it's a  
bluff...  
(crackle)

Both Darko AND Mr. Kidd heard that.

92 EXT. OUTSIDE PUB - CONTINUOUS 92

So did Andy out in the street. He advances towards the pub, drawing his pistol.

93 INT. PUB - CONTINUOUS 93

Darko reaches in his pocket and pulls out the .38 revolver...

Mr. Kidd grabs for it. They wrestle for control of the gun.

BLAM! BLAM! Two shots go off. One hits the wooden bar, kicking up splinters. The second shot hits a YOUNG GIRL in the leg. She falls to the ground screaming.

Darko grabs his pint glass and smashes it into Mr. Kidd's face. He lunges at him and both men crash through the front window of the pub and spill out into the street.

94 EXT. OUTSIDE PUB - CONTINUOUS 94

Andy aims his .45 at the struggling men but can't risk shooting Darko...

Mr. Kidd wrenches the .38 From Darko's grasp.

Andy sees his target and squeezes the trigger. BLAM! BLAM!

One shot misses but the second clips Mr. Kidd in the shoulder. He is knocked to the ground but returns fire at Andy who ducks for cover.

Mr. Kidd grabs the briefcase from the smashed pub window and sprints off through the crowds.

Andy runs up to Darko.

ANDY

You okay?

DARKO

Just get him! Get him!

Andy runs after Mr Kidd.

Mr. Kidd is desperately barging past Costumed Locals with the stolen case.

95 EXT. STREETS AND ALLEYS - CONTINUOUS 95

Sarah catches up with Anna and scoops her up in her arms.

She barges through crowds of fancy dress incarnations, Mr. Mcrae in pursuit...

96 EXT. MORE STREETS AND ALLEYS - CONTINUOUS 96

Andy is running through the streets looking for Mr. Kidd.

97 EXT. ALLEYWAY - CONTINUOUS 97

Chris is crawling through the street. He hears Andy in his earpiece.

ANDY'S VOICE (O.S.)

(through ear-piece)

How many are there?

(crackle)

Chris chokes and spits blood.

CHRIS

Just one of them...he...he's wearing a hoodie...

ANDY'S VOICE (O.S.)

What? Say again, over...

(crackle)

CHRIS

A hoodie...over his head...

Chris coughs.

CHRIS  
 ...a fucking hood.

98 EXT. MORE STREETS AND ALLEYS - CONTINUOUS 98

Andy hears this clearly through his earpiece.

ANDY  
 (into his wrist radio)  
 Understood.

Andy stops in his tracks and looks up ahead - he sees a FIGURE wearing a HOODED RAINCOAT.

Andy raises his .45 and fires one shot in the air. BLAM! The crowd scatter. The Hooded Figure is frozen to the spot. It turns around - looking very much to us like Mr. Mcrae.

Andy draws down and fires. BLAM! BLAM! The Hooded Figure goes down.

The CROWD is now in a state of total panic. People are running, pushing and screaming.

Andy runs forward and pulls the hood down to reveal the face of his victim - a MIDDLE AGED WOMAN.

ANDY  
 (to himself)  
 Shit...

He reloads his pistol, putting his old clip back in his pocket, and moves off.

99 EXT. STREETS AND ALLEYS - CONTINUOUS 99

Sarah is running with Anna in her arms.

Mr. Mcrae is not far behind. He sees them up ahead through the crowds. He raises the shotgun. BLAM! PUMP. BLAM! He fires towards Sarah, indiscriminately killing and wounding INNOCENT BYSTANDERS.

The CROWD continue screaming as Mr. Mcrae fires again, missing Sarah but killing another COSTUMED Local. People are desperately trying to get out of his way...

One Local is taking too long. Instead of barging past, Mr. Mcrae shoots him, knocking him back six feet - effective crowd dispersal, if a tad unethical.

100 EXT. BACK STREET - NIGHT 100

Andy is moving quickly down the street. Something catches his eye - the incumbent form of Chris. He approaches.

ANDY

Oh Christ.

Andy starts checking Chris' wounds.

CHRIS

How am I doing?

Andy doesn't answer but keeps checking.

CHRIS

Never mind the bollocks: give it to me straight.

ANDY

It's gone through the vest. Made a wreck of you. You're dying. You don't have long. Nothing I can do. Just bad luck, mate.

Andy reaches into Chris' coat, pulls out the GPS Tracking Monitor and checks it. It BEEPS as he pockets it.

He takes Chris' spare .45 ammo clips and pockets them too.

ANDY

Gotta leave you now.

CHRIS

Gimme the...gimme the...

He doesn't need to finish his sentence - Andy knows what he wants. He unholsters Chris' .45 and puts it in his hand.

Andy gets up and leaves without turning back.

CLOSE ON: Andy's face as he walks away. WE HEAR a LOUD BANG - Chris has taken his own life.

101 EXT. DEAD END/BACK STREETS - NIGHT

101

Sarah and Anna run around a corner and down a back alley. They're half way down it when Sarah realises it is a DEAD END. She yanks on Anna's arm - stopping her in her tracks. Sarah looks around...

...and sees Mr. Mcrae appear in silhouette at the other end of the alley.

She looks around frantically - what to do? She runs forward with Anna and starts trying doors. Locked. Locked. Locked.

Mr. Mcrae advances...

There is a light on in one of the houses. Sarah tries the door. It won't open. She starts banging on it desperately.

Mr. Mcrae is within range. He pumps the shotgun and is about to fire...

...but the door is opened from inside. Sarah and Anna fall through it and into the house.

102 INT. HOUSE - CONTINUOUS

102

A confused looking home OWNER has just let them in. A large LOG FIRE dominates the front room.

Sarah and Anna run straight past him.

OWNER

Hey!! What's going on!

Sarah rushes through the hall and into the kitchen. There is a SAUCEPAN OF PASTA BOILING on the cooker.

OWNER

You can't just barge in! Come back here.

Mr. Mcrae enters the house.

OWNER

And who are you? Is this some kind of prank?

Mr. Mcrae swings the shotgun around and fires. The solid shot lifts the Owner up and slams him back into the log fire. He screams as the flames engulf him. Writhing in agony.

Mr. Mcrae strides through to the kitchen, pumps the shotgun and aims it at Sarah - this is it. Nowhere left to run. Sarah holds Anna tight - covering her eyes.

Mr. Mcrae pulls the trigger - CLICK. He pumps it again but the shotgun is empty. He hurls the empty weapon at Sarah. It misses and smashes crockery off the walls.

Mr. Mcrae pulls his hood down - revealing his face fully at last.

Sarah looks around as he approaches her. Her eyes alight on the boiling pan of pasta. She lunges, grabs it and throws the scalding hot contents into Mr. Mcrae's face.

Mr. Mcrae screams and staggers back.

MR. MCRAE

Arrgh!!! You bitch!

He backhands Sarah viciously across the face. She flies across the room and smacks hard onto the floor.

Anna watches helplessly as Mr. Mcrae picks Sarah up by her hair and throws her back. She falls onto one of the kitchen counters, coughing and spluttering.

Meanwhile in the front room, the Owner hauls himself out of the fire, screaming. His clothes are on fire. His skin blistering. He stumbles about, grabbing furniture, curtains, anything...

OWNER

Oh my God, nooooo! Help me! Help me!

He crashes through a door into another room and collapses near the staircase, setting alight to everything he touches.

Mr. Mcrae is almost upon her...

MR. MCRAE

You should've given up the girl...

Sarah sees a knife rack on the wall.

...Mr. Mcrae reaches for her...

MR. MCRAE

Where has your compassion got you?

Sarah's reaches out. Her fingers close around the largest knife. As Mr. Mcrae grabs her she spins around and buries the knife hilt-deep into his shoulder.

SARAH

Bastard!

Mr. Mcrae staggers backwards. Sarah is up straightaway - buoyed by her success. She grabs a heavy COOKING BOWL and smashes it over his head.

He stumbles and falls to one knee.

Sarah grabs Anna by the hand and they make a run for it. Mr. Mcrae is blocking the exit to the rear door (that they came in through) so they run into the sitting room.

He staggers after them.

Sarah slams the sitting room door and throws her weight against it. The door judders as Mr. Mcrae starts kicking it.

SARAH

(to Anna)

Hide! Get out of here. Hide! Go on!



Anna gets the message. She dashes out of the sitting room and up the stairs to the first floor - running past the now dead owner who is burning steadily. Flames are now licking up the walls...

Sarah reaches out towards a BOOK CASE that's just out of reach. The door is being forced open...

...just as Mr. Mcrae is about to get in Sarah manages to grab the book case and pull it down so that it blocks the door.

She runs for it - up the stairs, through a wall of flames, after Anna.

Mr. Mcrae breaks in - the bookcase only holds him up for a few seconds.

He sees Sarah disappearing up the stairs and lumbers after her, crashing through the flames.

Sarah reaches the first floor - there is no sign of Anna.

She backs away as Mr. Mcrae crests the top of the stairs, the fire now blazing behind him - it is a fearsome sight.

He follows her into one of the bedrooms. Sarah is backed up against the wall. She tries to fight but there's no chance against him.

He grabs her by the throat and lifts her off her feet. She gurgles as his hands start to choke the life out of her - as she stares at him, drifting in and out of consciousness, Mcrae appears briefly as the beast she saw in her dream earlier (in the police station)...

She is hallucinating badly as her body battles with consciousness.

SMASH - a small CHINA ORNAMENT hits Mr. Mcrae on the head. He looks round to see Anna. She starts throwing BOOKS and more CHINA at him.

This is the temporary distraction that Sarah needs. Her hand closes on the knife hilt protruding from Mr. Mcrae's shoulder. She pulls it out and stabs it into his soft belly; dragging the knife across the width of his abdomen.

Mr. Mcrae lets go of her. Screams.

Sarah ducks out of his reach and grabs a HEAVY ORNAMENTAL LAMP from nearby. She smashes Mr. Mcrae with it. Once. Twice. Three times and it pitches him sideways...

...he smashes straight through the window...

- 103 EXT. OUTSIDE FRONT OF HOUSE - CONTINUOUS 103
- ...and falls out. He lands back first on a garden wall. There is a hideous breaking sound as several of his vertebrae give up the ghost and snap loudly. His body flops to the ground. He's gone.
- 104 INT. HOUSE - CONTINUOUS 104
- Sarah turns around as she hears Anna scream...
- The fire has advanced up the stairs and flames appear at the entrance of the room.
- SARAH  
Anna! Anna get away from there!
- Anna backs away from the flames. Sarah grabs her and runs towards the window.
- 105 EXT. OUTSIDE FRONT OF HOUSE - CONTINUOUS 105
- The streets outside are pandemonium - people panicking and running round like headless chickens.
- SARAH  
(shouting out of the window)  
Help!! Help me! I've got a little girl up here! I've got a child!
- A few people look around. They see Sarah and Anna in the window - the house clearly ablaze.
- SARAH  
Help! Help!
- 106 INT. HOUSE - CONTINUOUS 106
- Sarah looks around - the fire has advanced into the room now. The heat is stifling. The smoke is choking her.
- She looks out of the window again. There are bushes in the garden. Can she reach them? No choice. No time.
- She picks Anna up and throws her out.
- 107 EXT. OUTSIDE FRONT OF HOUSE - CONTINUOUS 107
- Anna lands on one of the bushes, bounces off and hits the ground. Dazed but alive.

108 INT. HOUSE - CONTINUOUS

108

Sarah is about to follow her...

A large cupboard next to the window is burning angrily. It collapses and smashes down onto Sarah. She's trapped under it for a moment. The flames are upon her.

But she manages to free herself and crawl back. The burning cupboard is now blocking the window. The curtains catch alight. The whole window frame is now engulfed in flames.

This is no longer an escape route. The door and window are both blocked by a wall of fire. Nowhere left to run.

Sarah crawls over to the last vestige of safety - the one part of the room which isn't yet ablaze. She stays as low as she can but the searing heat is getting closer. She coughs. Her eyes are streaming.

This is it. Death. A look of resignation.

SARAH

Our Father, who art in Heaven...

Her heart pounds faster. Her breathing intensifies.

SARAH

...hallowed be thy name...thy  
kingdom come...

She closes her eyes. The roaring flames are almost deafening.

CUT TO BLACK. CUT THE SOUND. WE HOLD ON this for a good five seconds. Long enough for the audience to think this could be the end of the film. Or at least the end of Sarah.

Suddenly we hear a deafening roar of fire extinguishers. A thunderous sound of power hoses.

PICTURE RETURNS. FIREMEN burst in, running through the flames, grabbing Sarah.

Water from a firehose kills the flames in the window. A ladder appears. Sarah is carried to safety. Everything happens in SLO-MO. The sound is muffled. Distant. Sarah experiences everything in semi-consciousness.

But she is alive. She is safe.

109 EXT. STREETS AND ALLEYS - CONTINUOUS

109

Mr. Kidd runs through the back streets and reaches his Land Rover. He climbs in, panting with exhaustion.

He puts the briefcase down and opens it. It's full of...

Money. Lots of money. Mr. Kidd smiles...

MR. KIDD  
Darko, you're a man of your  
word...

Beep - a faint noise in the background. Mr. Kidd's ears  
prick up - what was it?

BEEP - louder. Closer. Mr. Kidd strains to hear...

CRASH!! The window is smashed in. Andy drags Mr. Kidd  
kicking and screaming out of the car and subdues him  
violently.

*N.B. - the beeping was from the GPS Tracking Monitor that  
Andy took from Chris.*

110

EXT. ANNAN MOR - NIGHT

110

POLICE CARS, lights flashing and sirens blaring, arrive on  
the scene.

Sarah is being carried out on a stretcher past FIREMEN,  
PARAMEDICS and a LARGE CROWD.

Anna is being comforted by a few concerned LOCALS. Police  
and Nurses approach to take over responsibility. Anna  
doesn't even notice them...she is just looking past  
everyone to see if she can get a glimpse of...

...Sarah. Suddenly she sees her, semi-conscious and on the  
stretcher.

ANNA  
Sarah! Sarah!

She then starts speaking hurriedly in her native tongue.

POLICEWOMAN  
Calm down, lassie, calm down  
now...

As the POLICEWOMAN attempts to comfort Anna she bursts past  
her, sprinting towards Sarah.

ANNA  
Sarah!

Sarah weakly turns her head to see Anna sprinting towards  
her past various Emergency Services Personnel.

SARAH  
(smiling weakly)  
Anna...

Anna reaches Sarah, throwing her arms around her, sobbing with relief, talking ten to the dozen. Sarah gently kisses her on the forehead and on her cheek, gently stroking her hair. They are re-united, for the first time surrounded by friendly faces.

Darko is in the background - watching Sarah and Anna with the emergency services. He melts into the crowd knowing that Anna is going to be safe.

A FEMALE POLICE OFFICER puts a blanket over Anna and leads them gently towards the back of an AMBULANCE.

111 EXT. HIGHLAND ROAD - NIGHT 111

Darko's driving. He looks at his watch then takes a right - off the road and down a muddy track. Andy gets suspicious.

ANDY

Where are we going?

112 EXT. WOODS - NIGHT 112

The car drives up the muddy track. It's deserted until the headlights pick out two PARKED CARS. One has it's headlights on - backlighting FOUR MEN standing in the darkness.

Darko approaches and pulls the 4x4 up twenty yards away.

ANDY

What the hell is this?

DARKO

This is her father. Now you get paid.

Andy unholsters his .45.

ANDY

You box me in, this starts to feel like an ambush, I'll take the top of your fucking head off. Just so we're clear.

DARKO

Stay in the car until I call for you. Let me do the talking.

ANDY

Fine. Just don't talk yourself out of a longer life.

DARKO

My employer is a businessman.

ANDY

Way I heard it he's a fucking war criminal.

Darko gets out of the car. He walks over to MR. RAKOVIC - his employer and Anna's father. They begin talking in Serbian.

Andy watches them from inside the car. We don't subtitle their conversation - Andy can't speak their language.

Mr. Rakovic barks an order and two of his HEAVIES approach the 4x4. Andy tenses up, his finger on the trigger. They're coming to kill him. He's just about to start blasting...

But they're not interested in him. They walk around to the back of the 4x4 and drag Mr. Kidd out of the boot.

Darko signals to Andy to get out of the car. Andy holsters the .45 and steps out. His gun hand hovers close to the pistol butt. He approaches Mr. Rakovic and Darko. Mr. Kidd is dragged before them by the two Heavies.

MR. KIDD

Five hundred thousand pounds. I can get it for you. Just give me one hour...

Mr. Rakovic just stares blankly at Mr.Kidd.

MR. KIDD

(resigned)

It's not even worth trying, is it?

Mr. Rakovic shakes his head.

MR. RAKOVIC

My daughter must have looked like a good pay day to you. Divorce has made my ex-wife rich. There's very little she could not afford. But behind every woman with money is a man with deep pockets. You should have concerned yourself with how he lined them.

Mr. Kidd bows his head. He is truly beaten. Mr. Rakovic turns to one of the Heavies.

MR. RAKOVIC

Strip that piece of shit.

MR. KIDD

No, no. Please...

The Heavies surround Mr. Kidd and start stripping him naked. They bind his arms behind his back with barbed wire. He screams as the spikes pierce his flesh.

MR. RAKOVIC

Put him in the ground. Prepare my tools.

Mr. Kidd is dragged towards a clearing where two graves have already been dug in the ground. Andy looks at the graves - suspicious.

MR. RAKOVIC

(to Andy)

Darko tells me you lost a man.

ANDY

That's right.

MR. RAKOVIC

Don't cry too hard. Now you won't have to split your fee.

One of the Heavies starts moving around to Andy's flank. Andy watches him cautiously out of the corner of his eye.

MR. RAKOVIC

My daughter's safe. I am in debt to you.

ANDY

There's a way to fix that.

MR. RAKOVIC

Your account has already been credited. You can keep the car. A parting gift.

Andy nods. He backs away to the 4x4. The flanking Heavy shadows him for a few metres. Andy is ready to kick off. It could go either way...

But at the last minute the Heavy backs off.

Andy gets into the 4x4 and starts the engine. He drives off. Looks in the rear-view mirror as Mr. Kidd is forced into one of the graves...

We lose sight of Mr. Kidd's fate as Andy turns a corner. He takes a deep breath. Relieved to have survived that encounter.

An Ambulance is driving through the night.

114 INT. AMBULANCE - NIGHT

114

Both Sarah and Anna are on separate stretcher beds in the back of the ambulance. A FEMALE POLICE OFFICER is sitting between them.

Anna is sleepy now - exhausted after the events of the last 12 hours. She turns to look at Sarah and utters a word in Serbian. The Female Police Officer smiles.

SARAH

Did you understand what she just said?

FEMALE POLICE OFFICER

I think she said "thank you".

Sarah nods an acknowledgement. And then, for the first time, Sarah starts to cry. The relief is simply too much. She tries to stop herself, struggling to hold back the tears.

FEMALE POLICE OFFICER

Are you alright?

Sarah nods but turns her face away from the Police Officer. This is her private grief - no one else's.

Within a few moments she pulls herself together. She has survived the ultimate ordeal. She has saved Anna. She can damn well hold back a few tears, she thinks to herself.

CUT TO BLACK:

**THE END**