

HUSH

NO ONE EVER FOLLOWS.

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1

INT. ZAKES CAR - BLUE DUSK. 10.30 PM. (HEAVY RAIN)

1

A car drives in the middle lane of a MOTORWAY. A man behind the wheel. His name. ZAKES (as in CAKES) ABBOT. Beside him sleeping with a MASK over her eyes is his girlfriend BETH PRIOR.

A car behind him FLASHES HIM TO MOVE OVER. Zakes glances up in the mirror, can't meet his own eyes and moves it.

ZAKES

Go round.

The car (A VAUXHALL) does.

He goes past a sign that reads M1.

Zakes looks over at Beth -- yawns -- flicks the heating to HOT -- faces front.

2

INT. VAUXHALL. - BLUE DUSK. (HEAVY RAIN)

2

A family of FIVE. Mum and Dad in the front. THREE kids in the back.

A boy of THREE is beating a plastic hammer against Dad's seat.

A cup of steaming coffee in a holder jogs about by Daddy's knee.

HAMMER BOY

(singing)

*We're going to the river...we're
going going going...we're going to
the river far away way way.*

In the middle, the eldest kid, a FIVE year old is pointing at stuff in the car and asking.

WHAT'S THAT FOR KID

What's that for?

A little GIRL next to him is playing with a SPELLING GAME. The computer asks her to spell a word.

COMPUTER

Please spell the word ENSNARED.

She tries. Gets it wrong. Starts again.

Mum and Dad are talking into the HANDS-FREE.

INT. ZAKES' CAR. - BLUE DUSK. (HEAVY RAIN)

We're on the back seat -- Zakes is bent over Beth -- straining for the flask -- through the windshield we see the VAUXHALL'S BRAKE-LIGHTS pulse on.

Zakes hooks it with the L-key -- pulls it into his hand -- triumphant.

He looks up -- sees the car coming towards him! Drops the flask -- yanks the wheel.

Zakes swerves into the FAST lane -- zooming past the Vauxhall -- then goes back into MIDDLE LANE.

Zakes looks back -- laughs nervously -- breathes out in a long blast -- faces front -- calm.

BLAMMMM!

Something SMASHES into the windscreen! Zakes jumps. His car jogs about erratically. Zakes regains control Beth stirs.

BETH

Zakes?

Zakes looks in the mirror. *What the fuck was that?* He looks back -- nothing -- looks forward -- a few stray feathers get cleared away by the wipers

A bird. It was a bird.

Beth takes off her mask -- blinks -- orientates herself.

BETH

Where are we?

ZAKES

A bird just flew into our windscreen!

She ties up her hair with a RED SCRUNCHY that was wrapped around her wrist.

BETH

What?

ZAKES

A bird just hit us!

Beth looks at the windshield -- no evidence of the bird remains -- she looks back at him skeptically then flicks the heating to COLD.

BETH

A bird?

He nods vigorously.

ZAKES

Hit the fucking windscreen.

She looks at him. Gets it.

BETH

Okay. You're taking the piss aren't you?

ZAKES

No, I'm not!

BETH

Fuck off Zakes. You never see birds at night.

ZAKES

Yes you do! You see the owl.

BETH

And?

ZAKES

The bat.

BETH

The bat isn't a bird.

ZAKES

What is he?

BETH

A bat.

Zakes -- *shit* -- flicks the heating back to HOT.

ZAKES

What about the Night Hawk?

BETH

Isn't that a superhero?

Zakes -- *shit! Shit!*

BETH

All this bird stuff...sounds a lot like the dwarf stuff.

He cocks a smile.

BETH
Remember them? That car you were
soooo sure was full of dwarf
police...

ZAKES
Little hats and everything.

BETH
...who were in fact children.

ZAKES
Okay. So that time. Maybe I was off
my tits but now I ain't. A bird
just hit us.

BETH
(smiles)
Yeah. Okay. I get it. Bird. Swoop.
Bang. Ho. Ho. Ho. Are there any
biscuits left? I'm starving.

He hands her the packet.

ZAKES
Saved you the last boaster.

She beams at him -- he hands her the packet -- she takes it.

ZAKES
Know how moany you get if you don't
get food!

She starts to eat the biscuit -- gazes out into the dark --
the window has misted up -- she reaches out with a finger tip
draws a shape in the condensation -- we don't see what.

ZAKES
What you doing?

BETH
Nothing.

She glances at him. She looks at him like she is thoughtful --
sad even -- he glances back at her.

ZAKES
You okay?

BETH
Fine. Fine.

She switches the HEATER back to cold.

ZAKES

Listen the camera battery's dead.
When we get to the garage can I
borrow your phone to take photos?

BETH

Why do they make you take photos of
the posters you put up?

ZAKES

They say it's to send to the
client.

Beth dips into her bag for her phone. She opens the album
section up and starts to scroll through the photos.

BETH

It's because they think you're a
lazy slacker more like. Bollocks.
My memory's full. I'll have to
delete some.

She looks down at her phone scrolls through some photos.
Zakes and Beth in DIVING GEAR in Egypt. Zakes and Beth on a
bus -- force smiling at camera -- A PHOTO OF THE STARS.

BETH

Ohhh. They're of our holiday.

ZAKES

Egypt. The Land of a Thousand
Arguments.

Beth holds the photo of the stars -- he looks over at it.

ZAKES

What is it? I can't see it
properly.

Zakes flips the heating back to hot.

BETH

It's a photo of the stars. Remember
that night on the beach, the one
with the brilliant sky?

ZAKES

Why did you call me a slacker?

BETH

*(still looking at the
phone)*

It was a joke. Jesus. I so loved that night.

ZAKES

Yeah. Yeah.

She clocks him -- flips the heating to COLD.

BETH

You don't remember it do you?

ZAKES

I do. The stars. Lovely.

A moment. It hits home.

BETH

Oh. My. God. You don't remember.

ZAKES

It's just sky Beth.

BETH

That's a horrible thing to say!

ZAKES

So was calling me a lazy slacker!

BETH

I didn't. I said your employers might think you're one.

ZAKES

Right.

BETH

I came with you to talk not to fight.

ZAKES

I thought you came to spend time with me.

BETH

I did...shall I just delete these pictures then?

ZAKES

No! Don't be silly.

He looks at her -- smiles.

ZAKES

Come on. It's alright.

She looks at him trying to work out if it is. He TURNS THE MUSIC ON. Some Arctic Monkey track comes on. Beth looks at the picture of the sky and scrolls to a different one of something else and deletes it.

10 **EXT. CAR DRIVING SHOTS. - DUSK INTO NIGHT. (LIGHT RAIN)** 10

The car goes along the motorway. The expanse of the landscape.

11 **EXT. MOTORWAY/SLIPROAD. - BLUE NIGHT. 11.35 PM** 11

Zakes pulls off heading into a service station.

12 **EXT. M1 SERVICE STATION 1. - BLUE/NIGHT.** 12

Zakes pulls up one of the petrol pumps. Gets out.

Beth looks at the picture of the stars again. Looks up at Zakes via the wing mirror. He is putting in petrol. She watches him. Sad.

Then she punches in a number on her phone. The other end rings. Then clicks into an answer machine.

SARAH'S VOICE

Hi. This is Sarah. Leave a message.

BETH

It's me. Hi...I've...god. Look I don't think I'll be able to make your party tonight. I've still not told Zakes about Leo. Every time I've tried something has come up. God. I feel shit. What if he...god why did I do it? Look I have to go. Call me back.

Beth exhales -- holds the phone thinking -- she glances up at the mirror -- Zakes' reflection screws on the petrol cap.

He opens up the boot -- stuck on the glass is a MANCHESTER UNITED STICKER -- A RED FAN PISSING OVER A BLUE SHIRT -- he takes out some A3 posters -- slams it shut.

Zakes starts to walk towards Beth's door -- appears at the window -- she winds down the window.

ZAKES

Can I borrow your phone? For the photos?

She hands it to him.

ZAKES

You want some food from inside?

BETH

Yes please. Some nuts.

ZAKES

Can I borrow some money?

Beth sighs.

13 **EXT. SERVICE STATION 1. - NIGHT.** 13

Zakes walks towards the petrol station -- he stops in front of it -- takes a photo of it -- continues walking as he gets to the main entrance he passes a woman handing out flyers for a mobile PHONE COMPANY.

She stands beside a CARDBOARD CUT OUT of a HUGE OPEN PALM that offers 5 HOURS PEAK-TIME FREE.

14 **INT. ZAKES' CAR. - NIGHT.** 14

Beth watches a couple who are walking arm in arm giggling and pushing each other.

15 **INT. TOILET. SERVICE STATION 1 - NIGHT.** 15

Zakes comes in -- TWO MEN are slashing -- Zakes starts putting up posters in frames above the URINALS.

One of the pissing men sees Zakes -- scoffs -- Zakes finishes the row -- the men leave -- Zakes turns and holds up the phone to take a picture -- it begins to ring -- he answers it.

ZAKES

Hello? Hello?

He looks at the face of the phone -- frowns then takes a photo -- goes round a corner -- sees another row of frames he hasn't yet postered.

ZAKES

Fuck this.

He dumps his remaining posters in a bin -- leaves.

16 **EXT. MOTORWAY. - NIGHT. (LIGHT RAIN)** 16

Zakes DRIVES along the M1 in the SLOW LANE.

17

INT. ZAKES' CAR - NIGHT. (RAIN GETTING HEAVIER)

17

The radio is on -- a track blares -- Beth holds his food for him passing him stuff while he drives -- she watches him eat.

BETH

I'm glad I could come today.

ZAKES

And I probably needed your help too, what with me being a slacker and all.

BETH

Come on...

ZAKES

You know that twat Leo just called and hung up.

BETH

It's his sister's birthday, he's probably calling to see if we're going.

(she has something to say.)

Zakes...

A traffic report cuts the track off -- Zakes turns the radio up.

ZAKES

Hang on.

RADIO

And there's a truck spillage on the M6, so expect delays of about 2 hours heading North. Also expect delays on the M1 Northbound between junctions 29-32 due to roadworks...

Zakes turns THE RADIO off -- turns the pilot light on -- picks an ATLAS up off the dashboard -- hands it to Beth....

ZAKES

See if we can take another road.

She starts to look at the page -- carries on talking.

BETH

Look...I'm sorry I called you a slacker it was just a joke.

ZAKES

Check the A road. Look at that one.

BETH

We can take the next turn off...is that right?

She shows Zakes the map -- he nods -- turns off the pilot light -- looks and goes for the middle lane.

ZAKES

So. Are we going to Sarah's party?

BETH

(uncomfortable)

I don't think we'll get back in time plus I don't really fancy it.

ZAKES

He fancies you.

BETH

Who?

ZAKES

That prick Leo. He's a sniffer. Waiting for his chance. What a cock. What is he? About 40? The only sort of people who wear their mobiles on their belts like him are Dads or pricks.

BETH

He isn't that bad.

ZAKES

As me?

BETH

What?

ZAKES

Why did you call me a slacker then?

BETH

I didn't.

ZAKES

I'm only doing this job because it lets me...

BETH

...finish your book...I know. I know.

Something about the way she says it makes Zakes say --

ZAKES

You don't think I can be a writer,
do you?

BETH

I don't know. I've never read
anything you've finished.

Ouch.

ZAKES

What's that supposed to mean?

BETH

I just don't understand why you're
still doing this if you really want
to be a writer.

ZAKES

So I can eat? I lose this I'm
fucked.

BETH

Okay but don't you think maybe you
talk about doing your writing more
than you actually do it?

ZAKES

I'm not really feeling my writing
right now Beth and you can't force
these things.

BETH

But don't you think you have to put
an effort into things even if
you're not really feeling them?

ZAKES

This about my writing or us?

BETH

Do you really not remember the sky
Zakes?

ZAKES

Oh for fuck's sake! Why are you
still going on about that?

BETH

Because it upset me. It feels like
you aren't bothered about us.

ZAKES

You know what. I'm not doing this.

He turns the radio on. Conversation over.

BETH

Do you realize it's a year since
you said we'd start looking at
flats together and you haven't even
mentioned it since?

He doesn't answer instead he turns up the volume a bit more.

She throws him a look then pulls on her EYE MASK -- lowers
the seat -- lays her head down.

Zakes looks at her -- wants to say something -- but doesn't.
He looks ahead -- the car drives along for a few moments --
ahead a MOTORWAY INFORMATION SIGN flashes a warning.

SIGN

DELAYS AHEAD.

Zakes eyes go back to the road -- a junction is coming up
FAST -- Zakes yanks the wheel -- cutting up a WHITE TRUCK in
the SLOW LANE but overshoots the exit.

He swears under his breath -- suddenly BLAM -- he's hit with
white light -- he squints -- looks up in the mirror.

BEARING DOWN on him FAST -- FLASHING his lights -- is the
WHITE TRUCK. He looks down into his WING mirror.

The Truck is maybe TEN feet away from Zakes' car -- coming
closer -- RUSHING him -- coming right up his arse -- *Flash* --
Flash. He floors the car. But the truck doesn't quit.

That's enough. The truck now rushing forward and pulling
back. Fucking with him.

ZAKES

(under his breath)

Fuck you.

Zakes pumps the BRAKES slowing the car down.

18	SCENE CUT	18
19	EXT. MOTORWAY - NIGHT. (HEAVY RAIN)	19

To avoid RAMMING into him -- the WHITE TRUCK BRAKES -- then
takes EVASIVE action.

Zakes watches the Truck brake -- only ONE TAIL LIGHT FLASHES UP. He pulls the hand brake up -- now -- hyped -- continues talking to Beth -- the words tumbling out of his mouth.

ZAKES

There's a naked fucking woman
locked up in the back of that
truck!

BETH

You saw a naked woman eh? And
before that an invisible bird.
Looks like a job for the dwarf
police don't it?

She pulls her MASK back down.

He looks at her -- *incredulous* -- he can't *fucking* believe this.

He glances up at the truck -- the grate hasn't come down properly -- there's a gap between the shutter and the floor of the truck.

ZAKES

I promise you. There's a woman in a
cage in that truck!

BETH

(taking her mask off)
What are you doing! I don't
understand what you're doing!

ZAKES

Beth...please.

BETH

What?

Okay. This is serious. Looks at him. Studies him. His face. Dreadfully serious. She looks at the truck.

BETH

I thought you were kidding.

ZAKES

I wasn't!

A quick intake of breath.

BETH

What are we going to do?

ZAKES

The phone! Gimme the phone.

She does. He smashes in 999.

ZAKES

Hello. Yes. Police.

A beat as he is put through.

ZAKES

I don't know but I think I just saw something weird on the motorway. The M1. A woman. No not driving! Naked.

Beth is watching him.

ZAKES

In the back of a white truck. In a cage. No! Zakes Abbot. Junction 30. 0781-345672. It's my girlfriend's phone. His plates? Hold on?

He looks up at the truck. The plates are covered in some sort of black gunk.

ZAKES

Where the fuck are the plates?
(into phone)
I can't see them. Yeah? Okay. Okay.

He hangs up.

BETH

What did they say?

ZAKES

They said they're going to get someone onto it but I think they really need the plates.

BETH

Let's go talk to the driver.

ZAKES

You insane? Road rage Beth. This is how people die.

He's right. She looks up at the truck -- at the obscured plates.

BETH
Let's go out there and get the
plates.

Zakes doesn't move -- she looks at him -- sees his reticence.

BETH
Not *feeling* it are you? Jesus.

She reaches for her door.

ZAKES
Fuck this! You want me to do
something...

Zakes -- angry -- reaches for the door.

BETH
ZAKES!

24

EXT. THE M1 MOTORWAY - NIGHT. (HEAVY RAIN)

24

Zakes slams the door shut after him -- walks beyond the bonnet -- then stops -- realises what he's doing -- *oh shit* -- *what to do?*

He looks back at Beth -- she's got her arms folded -- walks to the back of the Truck -- sees the BRAKE light -- smashed -- he reaches out to the plate -- rubs at the grime -- but it doesn't budge.

He peeks round the truck -- one of the driver's hand flops out of the window -- he's holding a cigarette and flicks ash onto the ground.

The trucker's fingers are covered with what looks like TAR. He has something wrapped around his wrist -- it's some sort of FETISH -- sharp yellow claw on the end of a lizard like toe, cut off at the joint.

It's a CHICKEN FOOT.

Zakes -- horrified -- pulls back -- he has to do something -- then he notices the gap in the back.

He brings his head slowly up to the gap trying to see inside -- but it's too dark -- he looks back at Beth.

Now what? Think man! Think! The phone! He looks down at his hand -- at Beth's phone -- flicks it to camera mode -- slowly he pushes his hand into the gap -- *CLICK* -- the flash pops as he takes a photo of the interior.

25 **INT. ZAKES' CAR. - NIGHT. (HEAVY RAIN)**

25

Beth watches Zakes stand and run back to the car -- fling the door open -- flop into his seat.

He hands her the phone. A car behind them hoots. Zakes pulls off.

ZAKES
(out of breath)
I took a photo...of...inside the
back.

She clicks the photo album open and starts to scroll through it.

ZAKES
Well?

She spins the phone round so he can see -- it's a picture of a white smudge. He takes the phone from her -- looks at it.

It's a white, yet not quite white FRAME. What is that? The back of the TRUCK?

ZAKES
Shit.

A thinking beat.

ZAKES
I'm gonna overtake him, see if you
can see the front plates.

He hits the indicator.

26 **EXT. MOTORWAY - NIGHT. (HEAVY RAIN)**

26

Zakes speeds up -- overtakes the truck.

27 **INT. ZAKES' CAR - NIGHT. (RAIN DYING OUT)**

27

Beth cranes round -- trying to see the front plates -- but she can't -- the lights of the truck are too bright.

BETH
I can't see them.

Beth looks back -- Zakes picks up the phone -- hits 999.

ZAKES
Hello? Police.

A moment.

ZAKES

I just called. A minute ago about a truck. I saw a woman in the back. Yeah. A woman! A white truck - no - yes...I couldn't see his plates. What junction? I don't know what junction. Past Junction 30. 32 I think. Heading North. Just past Worksop. Yeah. Yeah. Is that okay? Will you be able to find it without them? Yeah. Okay. Okay. Thanks. Good luck. Thank-you.

He hangs up.

BETH

What did they say?

ZAKES

They said something about cameras. Said they'll take care of it.

BETH

How? By stopping every truck on the M1?

ZAKES

Either way it isn't our problem anymore.

BETH

Isn't our problem?

They drive on for a bit in silence -- then Beth sees something ahead.

BETH

Zakes...

ZAKES

I see it.

It's a police car in the SLOW LANE.

BETH

Pull up behind him. Flash him. Tell him about the truck!

But Zakes sees something coming up.

An exit to a SERVICE STATION.

BETH

Zakes?

He swallows.

BETH
Zakes...flash him.

But he doesn't -- instead he speeds up and passes the police car -- heading down a slip road.

BETH
What are you doing?

ZAKES
This...garage...our last stop...

BETH
You're kidding.

ZAKES
If we missed it we would have to go round again.

BETH
You're not stopping the car because you have to put posters in a toilet?!?

ZAKES
This is my job Beth.

Off her look.

ZAKES
I called the police. Jesus. I even got out of the car!

BETH
But why? To help her or because you were angry with me?

Ah.

BETH
Sure you do things but your priorities are all fucked up! Jesus!

ZAKES
I knew it. This isn't about the truck is it? This is about me and what a fuck up you think I am. Look I will finish writing my book as soon as we get home! And I will wrack my brains to remember the sky!

And we can move in together this fucking evening if you want! Is that all good with you? Why the fuck did you come tonight? To have a fucking go at me?

BETH

Because I wanted to try to do something positive for our relationship.

ZAKES

Right like I never do anything?

BETH

Not things that mean you have to go out of your fucking way - no you don't! Jesus Christ that poor woman!

ZAKES

I go out of my way for you!

BETH

When? Oh yeah! You saved me a shitty biscuit! I can't do this by myself anymore you know! When are you going to fucking grow up?

28 **EXT. CAR PARK. SERVICE STATION 2. - NIGHT.**

28

Zakes pulls up -- in front of it is a FOOD MALL -- to the left of that is a GARAGE.

Zakes yanks the handbrake up.

29 **INT. ZAKES' CAR - NIGHT**

29

Neither say anything. Zakes' actions has sent ripples across in their relationship. And they both know it.

Beth takes down her SUN GUARD visor -- checks her face -- then she unclips her seat belt -- starts to undress -- shoes come off first -- skirt next.

Beth now in a pair of RED panties -- reaches into a bag on the back seat -- takes out a smart pair of jeans.

BETH

I think I'll go to the party after all.

She hooks her legs into the jeans and pulls them up -- lifting her arse off the seat -- exposing her belly button AND an EXPENSIVE RED STONE DANGLE BELLY RING.

She reaches for the door. Steps out of the car.

BETH
I'm getting a coffee.

ZAKES
Beth I need your phone. To take photos of the posters?

She puts her bag on the bonnet -- digs in it -- is just about to hand it to him when she looks at its face -- goes to the pictures -- gets to the sky one and DELETES it.

BETH
I've deleted the sky, now you can fill my phone with pictures of toilets as much as you want - okay?

She climbs out. SLAMS the door shut after her. Zakes turns and watches her walk to the MALL. A VAN pulls up beside him. A group of men GET OUT.

Zakes looks round at the entrance.

A SECURITY GUARD called THORPE, comes out of the MALL. Looks around then goes back inside. Beth enters the MALL. He leans back into his seat. Exhales. Dry wipes his face. Sits there for a few minutes processing.

Suddenly. BANG!

A hand slaps on his BOOT! At the MAN UTD sticker. Zakes looks up in shock. It's the VAN BOYS WHO ARE FOOTIE fans, dressed in BLUE TOPS, stream past.

Some make wanker signs at him. He waits for them to disappear then steps out of the car with the A3 posters.

Zakes opens the back door. Takes out a STANLEY KNIFE from the back seat. Cuts a 6-SHEET poster free, puts the knife back. Slams the door shut. BEEP. BEEP. Hits the KEY FOB. The car locks.

He walks towards the MALL. Stops. Takes a photo.

30

INT. MALL. SERVICE STATION 2 - NIGHT.

30

SHIIISH. The glass doors hiss open automatically in front of Zakes as he comes in.

MUZAK hits him. A *shit* version of COLONEL ABRAHAMS' TRAPPED.

The space has a glass CEILING. Bric-a-brac walls. Is lit by horrible FLUORESCENT tubes, which give everything a sickly pallor.

The place doesn't have that many people in it.

Zakes heads towards a 6-SHEET POSTER FRAME. He takes out an L-KEY. Pops the frame open. Takes down the old poster. Puts up a fresh one.

He then closes the frame. Puts the L-KEY back in his pocket. Stuffs the old poster in a bin. Holds up the phone. Takes a photo.

He then heads towards the toilets. Gets to the entrance where a CLEANER is manning a CLEANING CART. She's fat. Weary face. Slight facial hair. A CAUTION WET FLOOR/CLOSED sign stands beside her.

CLEANER
(Northern accent)
They're out of order. You can use
the disabled one.

The Cleaner points down the corridor where some of the FOOTBALL mob queue up.

ZAKES
(holding up the A3
posters)
It alright I nip in. Put these up?

CLEANER
No. Floors wet.

ZAKES
They any posters in the disabled
toilets?

The Cleaner shrugs. Zakes breathes in. *Ohhhkay*.

31 **SCENE CUT** 31

32 **EXT. DISABLED TOILET. SERVICE STATION 2 - NIGHT.** 32

Zakes joins the queue of FIVE FOOTBALL fans IN WEIRD MASKS (STAG DO?) waiting to use the toilet.

33

EXT. GAMES AREA. - NIGHT.

33

THORPE the SECURITY GUARD is talking to a black security guard called CHIMPONDA. Thorpe stops -- picks up a discarded COKE CAN. Throws it in the bin.

THORPE

Does me nut in littering does.
Some people. No care for their environment. In China, people live in these huge tall buildings. 100's of 1000's of people. One building. The buildings are so big, that they have their own schools. Hospitals. In the building.

CHIMPONDA

That right?

THORPE

Yeah. But you don't see them littering! Throwing their fridges in the streets like they do here. No. Worst time is after Christmas mate. Bin men on holiday. People just leave Christmas trees in the middle of the fucking road.

Beat.

THORPE

They don't even blend in there.

Their attention is suddenly pulled by the FOOTBALL BOYS who are larking about -- Thorpe looks up at them.

One of them shakes a can of beer. Aims it at his mate. Opens it. His mate dodges the white froth. Zakes isn't so lucky and gets drenched.

Thorpe and Chimponda exchange a look.

34

INT. COFFEE CUP ENCLOSURE - NIGHT.

34

Beth is seated with a muffin and coffee in front of her. She pours some sugar into it. Looks up at the people around her.

A FAT MAN. A LOW VOICED ARGUING COUPLE. A THIN BLONDE WHORE. A MISERABLE PAIR OF TRUCKERS.

She goes back to her coffee. Stares into the MUG as if searching for answers.

Beth looks up at the NIGHT SKY. She looks down. Sighs.

35 **INT. SHOP. - NIGHT.**

35

Zakes in shop -- looking for batteries -- he finds some -- joins the small group of people waiting to pay. The line shuffles forward at a snails pace. Zakes sighs.

Sees the choc rack -- picks up a packet of MALTESERS -- opens the MALTESERS. Eats some.

The line shuffles some more. Looks around. Beside him is a CARDBOARD CUT OUT OF AN OPENED PALM. The MOBILE PHONE OFFER he saw in the other garage earlier. Zakes stares at it. Looks at his palm.

The record in Zakes' mind SCREECHES to a halt.

ZAKES
(whispers)
No...

Eyes alive -- flicks through the photos on the phone 'til he gets to the white TRUCK image -- looks at it -- -- looks up at the hand.

He then opens his hand -- CLICK -- takes a photo of his PALM -- looks at it -- holds up his hand again -- brings the camera closer. Takes another photo. Looks at it.

The photo he has just taken looks like the one he took earlier of the interior of the truck.

SHOP ASSITANT
Next.

Zakes shuffles forward and pays for the chocs and batteries which he puts into his back pocket.

36 **INT. COFFEE CUP. - NIGHT.**

36

Zakes sits opposite Beth.

ZAKES
Beth. Look at this...

He brings up the phone.

BETH
Zakes I need to tell you something...

ZAKES
Hold on a minute. This is the photo I took earlier of the inside of the truck right.

He shows it to her.

ZAKES

Now. Give me your hand.

She holds it up. He takes a photo of it. Opens the PHOTO ALBUM up. Shows it to her.

ZAKES

It's proof!

BETH

Proof? What good is this now huh
Zakes? That woman. The truck are
long gone.

She throws the phone onto the table.

BETH

You know, sitting here I've
realised the only thing holding us
together is the time we've spent
together...we're not working...and
I know I am responsible for my part
in that...but who you are right now
isn't enough for me...I...

She is upset -- she picks her bag up -- stands.

BETH

That's it. Nothing more to say.

Zakes also stands.

BETH

I'll find my own way back to
Manchester.

ZAKES

Don't be stupid I can take you
back.

BETH

No! I don't want you to! I really
don't want that! Okay? I'm really
sorry!

Crying. She walks away.

ZAKES

Beth...

She doesn't stop.

ZAKES

...I'll be waiting in the car.

She ignores him -- carries on walking.

ZAKES

Shit.

37

INT. MALL - NIGHT

37

Thorpe and Chimponda are standing by a door -- Thorpe is holding it open -- demonstrating what he's saying.

THORPE

And he lets go and so I says to him 'What you do that for? I was in the fucking zone.' 'No' he says 'No you weren't.' But I was Clarence. I know I fucking was.

CHIMPONDA

How far were you from the door?

THORPE

I was about...over there.

Chimponda eyes it up -- deliberating -- finally.

CHIMPONDA

He's right. You weren't in the zone.

THORPE

Fuck off.

CHIMPONDA

No you were too far. Were you carrying anything?

THORPE

No. Why?

CHIMPONDA

Because if you were there is no zone. Load heavy negates the zonal laws. That and being a pretty woman. And you my friend are not that.

Thorpe laughs. They go past Beth who walks towards the toilet CRYING.

54 **INT. FOOD HALL - NIGHT**

54

Zakes enters -- clocks the space.

VOICE ON TANNOY

The complex will be closing in 10 minutes. Please can you make your way to the exits.

Zakes zeroes in on the payphones -- there she is -- back to him -- on the phone -- he goes over to her.

ZAKES

Beth?

The woman turns -- it isn't Beth -- Zakes apologises -- faces the food court -- wanders amongst the food tables searching the faces -- nothing -- he goes into the shop -- looks around the shop -- *nothing* -- he runs back out into the mall.

Beads of sweat on his brow -- he walks the opposite way -- past people heading for the exit -- eyes still hunting for Beth -- searching -- looking -- he walks down past some FEMALE TOILETS -- stops at the entrance.

ZAKES

(shouts)

BETH!

Nothing.

ZAKES

(shouts)

BETH!

No one comes in -- no one comes out -- Fuck this! -- Zakes thinks -- storming in.

55 **INT. THE WOMAN'S TOILET. - NIGHT.**

55

Zakes strides down the centre aisle -- leaning over -- looking under the cubicle doors -- empty -- empty -- empty.

Gets to the end -- last cubicle -- dips down -- sees some feet.

ZAKES

Beth?

No answer -- he goes into an EMPTY CUBICLE BESIDE IT climbs onto the seat -- looks over -- a woman is squatting on the toilet -- she looks up -- it's not Beth -- she screams.

THORPE O/S

Oi!

Zakes turns -- standing at the entrance are TWO security GUARDS -- THORPE and CHIMPONDA.

Zakes looks at them -- knows how bad this situation looks -- climbs down -- exits the cubicle.

CHIMPONDA

What are you doing in here?

ZAKES

Nothing...I was looking for my girlfriend.

THORPE

(recognising him)

I know you don't I?

ZAKES

I...listen...

The woman who was on the toilet comes out of the stall -- very, very upset.

WOMAN

He was spying me! While I was on the toilet!

ZAKES

No...no...I wasn't...I thought you were...see I'm looking for my girlfriend. I can't find her and I thought she might have come in here.

Thorpe smiles ruefully. Holding his hands up. Stopping Zakes mid flow.

THORPE

We get it okay? On the way back from the game all tanked up. Your mates put you up to this right? Very funny. Now come on...

ZAKES

Mates? Game? What? Oh. You think...I'm one of...no. I'm the poster guy. I change the posters. Just did the car one? See...

Zakes digs into his pocket. Takes out the L-KEY.

THORPE

Look out!

Thorpe grabs him by the arm. The L-Key falls to the floor.

ZAKES

What you doing man? Let go!

Zakes pulls his arm back accidentally swiping Thorpe across the face.

Chimponda barrels into Zakes -- pushes him against the wall yanking his arm back.

CHIMPONDA

Ronnie, you okay?

Thorpe nods. He's bleeding from the nose. He gets up slowly. Goes over to Zakes grabs his arm.

THORPE

I'll get rid of him.

Thorpe herds him out of the toilet.

Chimponda see Zakes' L-KEY on the floor and picks it up curiously.

56 **INT. CORRIDOR - NIGHT.**

56

Zakes being pushed towards the EMERGENCY EXIT.

ZAKES

Please...

The guard pushes the arm further up his back -- the pain shuts him up -- Zakes screams.

Behind them, Chimponda and the WOMAN come out of the toilet.

Thorpe and Zakes get to the EMERGENCY EXIT DOOR. Thorpe pushes it open -- an ALARM sounds -- he then shoves Zakes through the door.

57 **EXT. SLIP ROAD BEHIND MALL - NIGHT.**

57

Zakes is lying on the ground -- behind him the door slams shut.

He looks at the door -- then round to the road.

He sees the WHITE TRUCK pulling off -- slowly he stands -- watching the Truck at the junction -- waiting for a break in traffic -- then his eye catches something on the ground -- curious, he walks over to it -- kneels down -- picks it up.

It's the red SCRUNCHY Beth used to tie her hair up with. He stares at it -- stares at it -- looks up at the Truck -- its SOLITARY back light blinks on -- he looks back down to the scrunchy -- then a horrible moment of connection is made.

ZAKES

Oh God no.

Zakes looks up at the road -- the cars whooshing by -- he suddenly turns back for his car -- sprinting as fast as he can.

58 **INT. ZAKES' CAR - NIGHT.**

58

Zakes puts the key in the ignition -- starts it up -- rams in reverse -- starts to move BACKWARDS but the car JOLTS like he's just run over something.

Zakes -- confused -- floors the accelerator -- but again the car JOLTS -- this time with a horrible grinding noise.

He steps out of the car onto forecourt.

59 **EXT. THE FORECOURT. - NIGHT.**

59

Zakes looks down at his tyres. They are FLAT. A fist of dread tightens in his stomach -- he reels -- struggling to stay focused.

He hears some laughter -- looks up -- sees some of the football louts watching -- they run off -- board a coach to a chorus of cheers.

A car goes past Zakes -- he runs after it -- screaming for help -- but the car pulls away from him.

He clocks the space again -- sees an old FORD GRANADA -- a woman digging in the boot.

He races towards the car -- the woman looks up at him -- he notices the engine is running -- he jumps into the car -- pulls off.

60 **SCENE OMITTED - NOW SCENE 65B**

60

61 **SCENE CUT**

61

62 **INT. SECURITY BOOTH. - NIGHT.**

62

Chimponda the African Security guard is sitting at a BANK of monitors -- all show different areas of the complex -- we notice all the shops are now CLOSED -- no one is around.

Chimponda picks up Zakes' L-KEY which he runs through his fingers. The door buzzes. Thorpe comes in blood trickling out of his nose -- he ducks his head back.

THORPE
Bloody football fans!

CHIMPONDA
You okay?

THORPE
Yeah. Fine. Man I just want to do my checks and go home.

CHIMPONDA
Go. I'll do them for you.

Thorpe -- *really?*

CHIMPONDA
Yes. Go!

63 **INT. FOOD HALL - NIGHT.**

63

Chimponda is walking around the DINING area. The complex is empty. Shops closed. He checks a locked shop front.

Chimponda goes around the edge of the mess hall. The illuminated 6 sheet poster Zakes put up earlier advertising the car catches his eye.

He looks at the poster, wishful thinking for a moment then continues on his patrol. He goes down a corridor. Arrives at the EMERGENCY EXIT from earlier. Checks it's locked.

64 **INT. THE TOILETS. SERVICE STATION 2 - NIGHT.**

64

Chimponda is whistling while drying his hands under the dryer. Looks ahead. Staped to the wall in front of him is an A3 POSTER FRAME advertising a car. It's a mini version of the BIG POSTER he just saw.

Chimponda's whistling dies out -- he stares at the poster intensely -- takes out the L-KEY -- tries opening the frame with it. It doesn't fit.

He stands there for a moment, deliberating, then his eyes widen as an idea hits.

65 **INT. FOOD HALL. - NIGHT.**

65

Chimponda -- moving at quite a pace -- comes up to the 6 sheet panel.

He looks at it -- runs his fingers down its side -- gets to a hole near its bottom -- touches it -- he falls to his knees -- pokes the KEY into the hole.

POP.

It opens.

65A **INT. SECURITY BOOTH. - NIGHT.**

65A

Chimponda rushes in. Sits. Taps at a keyboard. Narrows in on a monitor. Images come up. Thorpe comes in. Sees what he's doing.

THORPE

Woman driver smacks into another car. The driver gets out an' he's a dwarf right. He says to the woman 'I'm not happy.' She says 'Which fucking one are yer then?'

Thorpe laughs. Chimponda doesn't.

THORPE

Fair enough. I'm off.

He sees Chimponda studying the tapes.

THORPE

What you doing?

Chimponda turns to him.

CHIMPONDA

He was telling the truth! He's the poster guy! He wasn't with the football guys! See this
(holds up key)
 This is a key. To the big ones.
 And look. He was with a woman!

He turns to the MONITOR -- Thorpe pulls up a chair -- sits -- looks at the monitor.

We see the football fans. Then we see Beth exit the FORD. Then Zakes. Chimponda rewinds, hits pause on Beth.

THORPE

So what?

CHIMPONDA

He said he couldn't find his girlfriend! That she had disappeared. That's why he was in the toilet. He was looking for her!

THORPE

Look mate. I've seen this a hundred times before. Couples on long drives. They fight. Argue. I bet you any money she's waiting for him at home as we speak.

CHIMPONDA

But what if she's not?

THORPE

You're going to go through all the tapes and find her are you? That will take all night.

CHIMPONDA

Then that's how long it will take me.

THORPE

Why? Who cares? It isn't our problem.

CHIMPONDA

When does it become our problem?

THORPE

Never. Our job is to protect this place.

CHIMPONDA

Look. He said he had lost his woman. Maybe I can help find her.

THORPE

You do that. Me. I'm off home. I'll see you tomorrow.

He stands -- exits.

65B

INT. FORD GRANADA. - NIGHT (LIGHT RAIN)

65B

The Ford driving on the MOTORWAY -- Zakes sees the truck.

He punches the gas. But something is wrong. Steam vents from the radiator. Zakes looks up at the dashboard.

The speedometer needle slowly starts to move up from 50MPH -- beside it the water temperature also starts to spike -- moving dangerously out of the BLACK into the RED.

Steam starts to bleed from the radiator.

The steering wheel is SHAKING so badly it's in danger of coming off at any moment -- Zakes' face -- set against the thundering vibrations of the car.

Zakes grim face -- the noise from the engine has now become a BANSHEE like wail -- Zakes glances at the TEMP gauge.

Zakes looks up -- He's still maybe 10 cars away from the truck -- but sensing the car is about to die --

ZAKES

No!

He slows down.

ZAKES

Fuck!

He looks ahead -- keeping the truck in sight. He takes out his phone.

NO SIGNAL.

65C **INT. SECURITY BOOTH. SERVICE STATION 2. - NIGHT.**

65C

Chimponda sits looking up at MONITOR E, scrolling through MORE images. He slows the footage down. On screen, Beth comes to the phones.

CHIMPONDA

Yes!

Behind him Thorpe comes in.

CHIMPONDA

Thought you were going home?

THORPE

Yeah so did I. But can't have you being the hero all alone now can I?

Chimponda smiles. Thorpe pulls up a chair. Sits beside him. Hits play. They look up at the monitor.

CHIMPONDA

Okay. I've just found her. She made a phone call.

They watch Beth pick up a phone. Talk. Hang up. Walk away and start talking to someone OFF CAMERA.

CHIMPONDA V/O
Who's that she's talking to?

Chimponda nudges the image. No. He can't get a clear sight of whoever it is. Chimponda lets it run. Beth leaves frame.

CHIMPONDA
Let's try Camera 16.

THORPE
I'll do it. What's the time code?

Thorpe plants his feet on the ground and pushes his chair to another monitor which takes the feed from CAMERA 16.

CHIMPONDA
23:19:04:05.

As Thorpe pecks at the keyboard. Chimponda comes over and looks at the monitor. The feed shows an empty corridor leading to a set of EMERGENCY DOORS.

Chimponda leans over Thorpe. Fast forwards. No one comes down the corridor.

THORPE
Can't see her.

CHIMPONDA
That doesn't make sense. She came down this corridor. There's nowhere else she could have gone.

He shakes his head. Then he looks at the screen. Spots something.

CHIMPONDA
You typed in the wrong code man.

Chimponda sits. Types the right one in. The monitor shows Beth walking towards the EMERGENCY EXIT with a man. They go OUT through the doors.

On Chimponda. Very confused.

CHIMPONDA
They went through the Emergency doors. But the alarm should have gone off...why didn't the alarm go off?

Thorpe picks up a tissue then picks up the L-Key. Stabs Chimponda in the EYE. The African twitches. Shakes. Falls to the floor. Dead.

Thorpe looks at the monitor.

The EMERGENCY door opens back up. The man comes through. Alone. Looks up at camera. It's Thorpe. Thorpe hits delete on the machine. Rewinds the tape. We see Zakes running out of the SERVICE STATION AND JUMP INTO THE GRANADA.

THORPE

(distraught)

Hello? Yes. Police. Someone's been stabbed - in the fucking eye. My name. Matt. Matt Rumsey. A security guard at Stanhope Services. I work with him, but I don't know the guy who attacked him. But he stole a car. Yeah. I have the plates.

66 **EXT. MOTORWAY. - NIGHT.**

66

The car LIMPING along the road. Up ahead a petrol station has appeared and the Truck has indicated into it.

ZAKES

Got you.

67 **INT. THE FORD GRANADA - NIGHT.**

67

Zakes follows. No truck. He drives past a garage. Stops. He can't see the Truck. He looks out of his window. Sees the truck driving along the top of a hill. He gets out of the car (leaving BETH'S PHONE ON THE DRIVER SEAT. KEYS IN THE IGNITION). Zakes runs along the road. Sees some steps carved into the hill. Runs up.

67A **EXT. ROAD - NIGHT.**

67A

A POLICE CAR drives towards Zakes' abandoned car. He walks around it. Sees the stairs. Zakes bombing up them. Clicks into his shoulder radio

POLICEMAN

Golf Alpha Three Nine. Can you pass me full details including VRN of the stolen motor vehicle you broadcasted earlier.

67B **EXT. ROAD - NIGHT**

67B

Zakes running down a road -- he sees a sign 'HGV ONLY' -- he runs on -- pulls up -- his expression turns to stone.

68

EXT. TRUCK DEPOT. SERVICE STATION 3. - NIGHT.

68

We CRANE UP and AROUND him to see what he's staring at.

In front of him is a GATE -- behind that -- lined up in rows as far as the eye can see -- HUNDREDS of IDENTICAL WHITE TRUCKS.

Zakes walks towards the gate -- its lock has been broken -- he pushes it open -- starts to walk down the nearest row of TRUCKS -- desperation creeping into his face. He brings Beth's phone up about to dial it.

Suddenly he is bathed in light -- he looks round -- it's a POLICE CAR.

The POLICE car stops -- a policeman cautiously steps out -- holding a torch. He doesn't say anything. Just looks at Zakes.

POLICEMAN

Is this your car sir?

ZAKES

Please you have to help me.

POLICEMAN

Why don't you calm down and come with me?

ZAKES

No. No. Listen to me! My girlfriend has just...

POLICEMAN

Just take it easy...

The Policeman edges closer to Zakes.

ZAKES

Jesus Christ I'm trying to explain...

The policeman suddenly takes a step towards Zakes -- suddenly grabs his wrist -- spins him round -- pushing the arm into the small of his back -- Zakes screams.

The officer then takes Zakes' legs away -- he falls to the ground -- his face mashing against the dirt.

POLICEMAN

Calm down!

ZAKES

Please--

POLICEMAN

Pass me your other arm so that I
can handcuff you!

The officer brings Zakes' other arm round -- starts to bind
them with PLASTIC FLEXCUFFS.

POLICEMAN

I am arresting you on susoicion of
murder...

ZAKES

What? Murder? What are you talking
about?

POLICEMAN

You don't have to say anything but
it may harm your defence if you do
not mention when questioned
something which you later rely on
in court. Anything you say may be
given in evidence. Do you
understand?

Zakes screams as the policeman yanks the cuffs tighter --
almost pulling his arms out of their sockets.

Zakes is hefted to his feet -- the Policeman then opens the
rear door -- pushes Zakes onto the back seat -- slamming the
door after him.

69

INT. COP CAR. - NIGHT.

69

It's warm. Smells of coffee. A radio gargles in the
background. The POLICEMAN's name is WALTER MITCHELL.

ZAKES

Listen to me, my girlfriend has
been taken you have to...

WALTER

Listen! Calm the fuck down okay?

The POLICEMAN clicks on his shoulder radio.

WALTER

Golf Alpha Three Nine. I have got a
112 on suspicion of murder linked
to Log 145. Can I request a van to
transport him to the Bridewell?

RADIO

120.

ZAKES

I don't understand. Is someone
dead? Who's dead? Beth? Is it Beth?
Tell me?

WALTER

It will all be sorted out at the
station.

Blind fury lances through Zakes -- he kicks at the front
seat.

ZAKES

NO! PLEASE, IS IT BETH? IS SHE
DEAD? I DIDN'T DO ANYTHING! WHAT IS
HAPPENING?

WALTER

I've explained that you are under
arrest on suspicion of murder - you
are being taken to the police
station and you will be spoken to
formally under caution and on tape
to give your version of events.

ZAKES

Murder?

WALTER

Yes.

ZAKES

I didn't kill anybody. I took that
car yes, but my girlfriend has gone
missing. Please. Please. I don't
understand what's happening. I'm
just trying to find her.

Zakes makes an agonised sound -- his face crumbles -- tears
start to flow -- his lip trembles as he talks.

ZAKES

Please...please...you have to help
me...he'll kill her. I won't give
you any trouble...please...I took
the car because I needed
it...Beth...gone...but I didn't
kill anybody I swear, she's been
taken...by a truck...it's parked in
here...please.

The policeman looks up at Zakes via the rear mirror. The space goes quiet as he reads his face.

Zakes makes faint sobs in his throat -- closes his eyes -- slumps forward.

Walter glances round at Zakes -- almost studying him -- they lock eyes.

ZAKES

Please...I called 999 about an hour ago...about the truck. Earlier I saw a woman in the back! I think the same truck took Beth. Followed it here! Check! Check! You'll see I'm telling the truth! I didn't kill anyone! I swear!

The radio squawks alive.

RADIO

X-RAY WHISKEY TO GOLF ALPHA THREE NINE.

Walter reaches for the receiver.

WALTER

GOLF ALPHA THREE NINE.

RADIO

GOLF ALPHA ONE SIX are attending to transport your prisoner.

WALTER

Affirmative.

Walter - look over at Zakes.

WALTER

What's your name?

ZAKES

Zakes. Zakes Abbott.

Walter nods. Clicks into the radio.

WALTER

Golf Alpha Three Nine. Please can you check IBIS to see if we received a call earlier from a Zakes Abbot relating to a white truck?

RADIO

120.

Walter sits back.

ZAKES

We had a fight. And I went out...was only gone a second and I came back in and...and...she was gone. Please...the truck is in there. Please. I just need you to check is all. Please.

Zakes holds up his cuffs.

ZAKES

I'm not going anywhere.

WALTER

We'll wait for the van, then we'll go and take a look.

ZAKES

Jesus. It'll be too late! Don't you get it? There's someone in danger! Isn't your job to help someone in danger? She could die and you just want to sit there!

A thinking moment. Walter looks over at the white trucks, then back at Zakes -- the radio squaks alive.

RADIO

GA39.

WALTER

Go ahead.

RADIO

Can you speak?

WALTER

Affirmative.

RADIO

Zakes Abbot did call in about a white truck linked to an abduction.

WALTER

Thanks. What is the van's ETA?

RADIO

10 minutes.

WALTER

I have the white truck linked to the earlier abduction in my sight. Please can I have immediate back up. I'm going to speak to the driver.

RADIO

120.

WALTER

(to Zakes)

What was the truck's reg?

ZAKES

Couldn't see it. But one of the back lights is blown.

Walter grabs a torch -- steps out of the car -- locking it after him -- Zakes watches him walk up to the GATE and slides over to the window -- leaning heavily against the glass.

70	SCENE CUT	70
71	SCENE 71 OMITTED - NOW SCENE 65A	71
72	SCENE CUT	72
73	EXT. TRUCK DEPOT. SERVICE STATION 2. - NIGHT	73

Zakes watches the policeman wander slowly into the dark -- his torch flaying in arcs and swoops -- skipping from one truck to the next -- now half way down a line of trucks -- he turns back to look at the car.

His beam strikes Zakes flush in the eyes -- he squints away -- WALTER turns back to the trucks -- continuing his search for the broken tail light.

Zakes watches Walter stop -- slowly approach the BACK OF ONE OF THE TRUCKS.

Zakes draws himself up into the seat -- staring resolutely at the policeman -- a feeling starts to wash over him.

It's NOT a good feeling.

WALTER takes another step closer -- suddenly he is YANKED into the truck.

His torch falls to the floor -- spins in a mad circle then goes still.

Zakes bolts upright -- stunned.

Then a figure jumps out of the back of the truck -- it's in silhouette but Zakes recognises him.

IT'S THE TARMAN.

Zakes' face, a mask of terror -- he moves backwards in the seat going for the other door.

He brings his hands as far up as he can -- screams as the pain hits -- ignores it -- grabs the door handle -- pulls. Locked.

He glances back at the Tarman -- who has picked up the torch -- is coming towards him!

Zakes' face hardens as he decides what to do -- he flips over onto his back -- kicks at the window but it holds -- he looks over at the Tarman -- he's coming.

CHUNK. CHUNK. The Tarman's feet. His BUCKLES making that creepy noise.

Face grimaced in determination -- lips pulled back -- kicks again -- this time the glass splinters into TINY pieces.

He pushes up with his arms -- wiggling his legs out of the window and comes squirming out of the car. But he catches his FOREARM -- cuts it -- it starts to bleed.

74

EXT. ROAD. - NIGHT.

74

Zakes falls to the ground. KLUMPF. Stands. Races for his life -- cuts across a lawn heading for the car park but his ankle twists -- he topples to the floor wincing in agony. Behind him the truck starts up and comes towards him.

His hands are useless behind his back so he drops them down, stepping through them like he's skipping rope.

His arms are now in front of him -- still bound -- but slightly more useful.

Zakes hissing at the pain as he stands and starts to run limpingly across the car park.

75

INT. THE FOOD HALL. SERVICE STATION 3. - NIGHT.

75

Zakes comes in. It's a lot smaller -- tighter than the other one -- there is no one around -- shops are closed.

Zakes goes down a corridor -- spots a phone -- picks it up.

Dead. Shit! He slams it down.

Looks around -- the glass window fronts reflect the Tarman coming his way.

Zakes pulls back against a wall -- looks around -- sees a storage door to his left -- he goes for it -- pushes against it -- locked.

A man comes out of the TOILETS.

ZAKES

Please do you have a phone I can...

The man shies away from Zakes -- palming him off.

Zakes -- face contorted in panic -- knowing he's seconds away from being trapped -- races into the toilets.

76

INT. TOILETS. - NIGHT.

76

Zakes runs along the row of cubicles -- dives into the last one -- closing the door softly behind him.

Zakes squats ON the toilet so his feet are off the ground, trying to quieten his heavy breathing.

Then. *CHUNK. CHUNK.*

Zakes looks around the toilet for a way out but there is none.

The Tarman goes down the row of cubicles-- looks under the stalls -- sees no feet.

He continues -- pushing at doors -- they open slightly revealing empty cubicles.

He gets to the toilet Zakes is hiding in -- the door is already half way open.

But it's empty. We stay on the vacant cubicle -- hear the Tarman stomp away. We go round the door REVEALING...

ZAKES hanging off a JACKET HOOK on the back of the door.

He's holding on for his life but the HOOK wasn't made for such a weight and is pulling away from the door.

The Tarman walks away. We hear his footsteps. Then they stop. We hear him unzip. Start to urinate.

Zakes hanging. The hook giving. He reaches out with his feet to the toilet seat. Straining. The Tarman finishes. Oh no. A few extra drops. HE STARTS UP AGAIN. Zakes now STRETCHING from hook to seat.

The Tarman finally stops. Starts washing his hands. The dryer kicks in.

Zakes. The hook finally rips off the door. His feet hit the floor.

The Tarman hears him. Starts to walk towards him.

Zakes shrinks back.

Two POLICEMEN walk in. Zakes hears the crackle of their radios. Takes a peek out of the door.

He sees the Tarman waiting. Zakes then takes off his top. He only has a sweatshirt on. He uses his top to cover his cuffs and steps out of the toilet.

Zakes goes to the sink. Starts washing his hands. Taking furtive glances at the POLICEMEN.

POLICEMAN 1

Where is he then?

POLICEMAN 2

You know what Walt's like. Charity case. The muppet he arrested when on about some truck and his girlfriend. Walt went to check it, he'll be here soon. We'll grab a coffee eh?

Zakes takes his time washing his hands -- waiting for the POLICEMAN to finish. He glances over at the Tarman unable to do anything.

The POLICEMEN come over to the sinks. Wash. Turn for the door. Zakes goes with them. Almost in their slip stream.

Zakes walks with the POLICEMEN towards the exit.

77

INT. TOILET. SERVICE STATION 3 - NIGHT.

77

They all step out. Zakes glances behind. The Tarman is following. The POLICEMEN head to a coffee machine. Zakes follows, stands behind them.

The Tarman loiters for a second then walks away. Zakes waits then follows.

He relaxes.

BLAAAM! HANDS. Against his window. A face. Zakes' head jerks round in shock. Standing there is a figure.

It's a terrified woman. In a bra and JEAN SHORTS. Hair messed up. Blood drips out of her nose.

WOMAN
HELP! HELP ME!

ZAKES
GO ROUND!

The woman does. Zakes opens the door for the woman who flops into the car with tears running down her face.

WOMAN
Oh God! Oh God! Thank you. Thank you.

ZAKES
You okay?

The woman whose name is WENDY nods. Zakes watches her for a moment. All crumpled up and wounded.

ZAKES
Are you hurt?

The woman doesn't answer.

ZAKES
Were you in the truck?

The woman nods.

ZAKES
Please maybe you can help me. I've lost my girlfriend...did you see her...blonde...name's Beth? Was she...in the truck?

The woman doesn't answer.

ZAKES
Please...is there anyone like that in the truck? A blonde girl?

The woman nods. It's enough for Zakes. He turns the ignition.

It doesn't bite.

Horrified Zakes glances down at the FUEL GAUGE which is now DANGEROUSLY in the RED. He tries again. The car hacks LOUDLY but doesn't catch. He tries again. This time it bites. He puts it into gear and follows the truck.

WENDY

What are you doing? No! Stop! He's fucking crazy! We should call the police!

ZAKES

I tried to call those fuckers earlier and they thought I had something to do with it. I'm waiting for the truck to stop then I'll call. I'm sorry but I have to follow.

Zakes follows along the dark road -- suddenly he slams on the brakes because in front of him the road has split into TWO.

ZAKES

Shit. Which way?

A moment.

ZAKES

Oh God. Do you have an idea where they went? Did you hear anything?

She shakes her head. No. Zakes looks AHEAD.

WENDY

I...

She looks out of the windscreen.

WENDY

I just saw something.

ZAKES

What?

WENDY

Lights.

ZAKES

You sure?

WENDY

I think so. Down that road.

Zakes drives on.

Suddenly Beth's phone RINGS in his hand. RINGS again. And again. He answers it.

ZAKES

Hello. Leo. Listen to me. The battery is running out. Beth's missing. No. Taken. A white truck. I'm following it right now but I need...hello? Hello?

Zakes looks at the phone's face -- no signal.

ZAKES

Shit.

Zakes tries call return. Nothing. No BARS. He holds the phone while he drives. Glancing at its face to see if the signal returns. The TEXT Beth received from LEO FLASHES unread.

Zakes looks at the phone. Considering something. Lays it down on his lap.

Drives on for a bit. Then he can't help himself anymore and picks the phone back up. Opens the text.

TEXT MESSAGE

Thank you for last night. Didn't wash so I could smell you on my fingers all day.

Zakes reads it again and his universe EXPLODES. He can't believe what he's reading. Moisture forms in his eyes. He drops his chin. Takes a deep breath. SLAMS on the brakes.

He fumbles with his seat belt. Releases it. Yanks open the door. Tumbles out into the night. The phone falls to the floor.

92

EXT. COUNTRY LANE - NIGHT.

92

Zakes stumbles to a tree. Bends over. RETCHES onto the ground.

Wendy looks at Zakes in bewilderment. Picks up the phone.

Zakes wipes his mouth -- looks over at Wendy who is coming towards him.

WENDY

(distraught)

Please. We've got to get out of here! Please!

Zakes stands tall. Strides back to the car. Steering clear of Wendy. Trying to hide his face. She watches him climb back into his seat then she slowly goes back to the car and also retakes her seat.

Wendy looks over at Zakes who is trying to pull himself together. He wipes his eyes, smearing more dirt on his face.

He tries starting the car. Nothing happens. Again. Nothing. He slams his hand against the steering wheel.

ZAKES

COME ON!

Twists the key. Still nothing.

ZAKES

Try the phone!

She picks the phone up from her LAP. Tries turning it on.

WENDY

Battery's dead.

Zakes tries the car again. *VROOM*. This time it starts. Zakes drives forward. The car hiccups. His eyes go down to the PETROL GAUGE which reads EMPTY.

He drives forward some more then suddenly SPINS the WHEEL.

WENDY

What are you doing?

ZAKES

I saw a house. Further back. Had lights.

WENDY

But you'll lose the truck!

ZAKES

No! What if we run out of petrol in the middle of no where. We won't be able to help. I say we go back to the house see if they've got a car we can borrow or something. You can call the police.

WENDY

Me?

ZAKES

Yes. Trust me. You call.

She nods.

The car jogs about madly. Jarring up and down. Windows rattling nosily as it makes its way down an old lane and stops outside the house. Zakes pulls the handbrake up.

ZAKES

Just ask to use the phone okay?

She looks at the house. Dark. Imposing. Scary.

WENDY

I don't want to go.

ZAKES

It'll be okay.

WENDY

No I can't do it!

Zakes nods -- he understands.

ZAKES

Okay. I'll come with you.

93

EXT. COATES HOUSE - NIGHT.

93

They start to walk towards the darkened ramshackle house -- get to the door -- Zakes knocks -- some lights come on -- somewhere inside a dog barks -- Zakes knocks again -- footsteps approach -- a curtain in a window beside the door -- pulls back -- someone looks at them -- they can't see who or what.

ZAKES

Please...we need to borrow your phone. There's been an accident.

Nothing happens then -- *clickity clunk* -- the door opens and standing there in an tatty dressing gown is an old man called JOHN COATES.

ZAKES

Sorry to disturb you. But we've had an accident. Can we use your phone?

The old man says nothing. Just stares at them. An old woman comes up behind him.

MRS COATES

Who is it John?

MR COATES

They want to use the phone. Say
they've had an accident.

The old woman gets to the door -- checks them out.

ZAKES

Please. We just need to call the
police.

Mrs. Coates nods then steps aside -- Zakes and Wendy enter.

94

INT. HALLWAY. COATES HOUSE. - NIGHT.

94

Zakes and Wendy walk in -- the old couple behind them -- the
space -- like the couple -- is old. Stuff lots of it -- like
its been collected -- Newspapers stacked up -- paintings --
bells -- lamps -- a kleptomaniacs paradise.

MR COATES

Dorothy.
(*indicating Wendy*)
Show her where the phone is.

The old woman nods. Beckons Wendy, who throws a nervous
glance at Zakes then follows Mrs Coates -- disappearing down
a hallway.

Zakes turns to the old man who is staring at him -- Zakes
stiffly smiles.

95

INT. HALLWAY. COATES HOUSE. - NIGHT.

95

Wendy and Mrs Coates walk down the hallway. Wendy is
shivering.

WENDY

Do you have a toilet I can use?

MRS COATES

There's one upstairs. This way.

They head upstairs. Wendy throws one more worried glance at
Zakes. He turns back to look at the creepy old man.

Suddenly a huge GREAT DANE -- HUMPHREY -- comes bounding
towards Zakes with a TENNIS BALL in his mouth -- Mr Coates
sees it in time -- Zakes doesn't.

MR COATES

No Humphrey. No!

But Humphrey cannot be tamed and jumps up onto Zakes. The old
man pulls the dog away.

MR COATES

Out!

He shoos the dog into the drawing room and shuts the door.

95A **EXT. UPSTAIRS BATHROOM.** 95A

Mrs Coates and Wendy come upstairs. Mrs Coates opens the door for Wendy. She goes in.

96 **INT. UPSTAIRS TOILET - NIGHT.** 96

Wendy washes her hands. Dries them with a WHITE TOWEL which she accidentally drops to the floor.

Wendy stares at herself in the mirror. Eyes broken. A vacancy there. She douses her face in water. Looks at her hands.

In the palms are old STIGMATA like scars. She takes down her shorts and sits on the loo. As she does something falls out of her pocket onto the towel which is on the floor.

She doesn't notice it. We do.

It's a CHICKEN FETISH.

97 **INT. HALL WAY - NIGHT.** 97

The old man sits opposite Zakes. Zakes looks at the cut on his arm. No adrenaline in his body now it hurts. In the drawing room Humphrey howls. Zakes sees Humphrey's ball on the floor.

ZAKES

I think he wants his ball.

Mr. Coates registers this -- stands -- picks up the ball -- pushes it through the door and sits.

98 **INT. UPSTAIRS TOILET. - NIGHT.** 98

Wendy flushes. Mrs Coates knocks on the door. Carrying a pile of clothes.

MRS COATES O/S

I brought you some clothes.

Wendy opens the door. Mrs Coates hands her a pile of clothes.

MRS COATES

They're a bit old but they should do. When you're done, the phone's in the kitchen. Straight down.

Wendy smiles her thanks.

99 **INT. HALLWAY. COATES HOUSE. - NIGHT.**

99

Mrs Coates walks over to Zakes and Mr Coates with a cup of tea -- she hands the cup to Zakes.

ZAKES

Thank you.

She sees his cut arm.

MRS COATES

That looks nasty. John will show you where the bandages are.

Mr Coates looks at his wife -- *what? These people could be dangerous?*

MRS COATES

Just do it and I'll get you a tea.

100 **INT. KITCHEN. - NIGHT.**

100

Mrs Coates comes into the kitchen and sees Wendy talking on the phone. She starts making a fresh cup of tea.

WENDY

(into phone)

Hello. Yes. We need the police.
No. I was kidnapped by a man in a truck.

Mrs Coates looks over at this line.

WENDY

Yes. I'm at a farm. No. I'm okay.
Can you send someone?

Mrs Coates goes back to her tea. Pours some water into TWO cups. Drains the tea bag. Goes to the bin drops it. Misses the bin. It falls to the floor.

She stoops to pick it up and up then notices something in front of her.

The phone line which runs stapled to the skirting board has been CUT. She looks at it confused. Hears Wendy who is still talking into the phone.

WENDY

Hang on.
*(Wendy turns to Mrs
 Coates)*
 They need the address.

Mrs Coates swallows.

MRS COATES

Berylton Farm. Sandyhill Road.

WENDY

Berylton Farm. Sandyhill Road.
 Yes. Please, please hurry officer.
 Yes. Yes. Good bye.

Wendy hangs up. Mrs Coates stands. Looks at Wendy in shock.
 Slightly shaking Mrs Coates hands her the tea.

WENDY

Thank you. They said they're on
 their way.

Mrs Coates nods stiffly.

MRS COATES

I'm just going to give John his
 tea.

Mrs Coates slowly starts to walk towards the kitchen door.
 Wendy is out of focus behind her. Just before Mrs Coates gets
 to the door. Wendy calls out to her.

WENDY

Could you zip me up please?

101 **EXT. UPSTAIRS TOILET. - NIGHT.** 101

Mr Coates stands outside the bathroom door waiting for Zakes.
 Off screen we hear Humphrey howling to be released. Mr Coates
 takes a seat on the stairs.

102 **INT. UPSTAIRS TOILET. - NIGHT.** 102

Zakes turns on the tap -- glances up at himself in the mirror
 -- still can't meet his own eyes.

He then reaches for his back pocket which hangs off his
 jeans. His fingers dip into it. He pulls a yucky face as his
 fingers come up covered in CHOCOLATE.

Zakes wipes his chocolate hand on the back of his jeans then
 splashes water all over his face.

He hears something. Looks down the stairs. Nothing.

108 **INT. KITCHEN. COATES HOUSE. - NIGHT** 108

Wendy in the pantry. Sees the Fusebox. Opens it up. Hears Mr Coates. Sees a Hammer. Some LONG NAILS. Picks up the hammer. Exits Pantry.

108A **EXT. THE KITCHEN DOOR - NIGHT** 108A

It's closed. Mr Coates reaches out for it. Just as he's about to open it the dog starts howling again.

MR COATES

Bloody Dog

He walks off towards the Drawing Room

109 **INT. DRAWING ROOM. - NIGHT** 109

Mr Coates comes in. Sees the dog.

MR COATES

You going to be a good boy?

The dog stays silent. Above. The lights flicker. Die. He reaches for the switch behind him. Flicks it. Nothing.

MR COATES

DOTTY! CAN YOU LOOK AT THE FUSES?

No reply.

MR COATES

DOTTY?

He goes to a chest of drawers. Takes out a torch.

110 **EXT. CORRIDOR - NIGHT.** 110

Mr Coates walks towards the kitchen.

111 **INT. KITCHEN. - NIGHT** 111

Mr Coates comes in.

MR COATES

Dotty?

Behind him the door shuts. Revealing Wendy behind him.

WENDY

All you had to do was follow. That was all you had to do. Why did you turn round? Why? Do you know what he's going to do to me now? To you? He's going to kill you. In front of her.

She is anxious.....fingering the fetish which is wrapped around the wrist.

Beth's phone rings. Wendy answers it. Her voice changes. More gentle.

WENDY

Yes. It's me. Okay.

She leaves the Kitchen

Zakes looks round and sees Mr. Coates lying on the kitchen floor. Dead. His TORCH beside him. Next door we can hear Wendy on the phone.

With a maddened look he PULLS at both hands -- they start to come -- the blood dripping off his hands like TREACLE.

WENDY

Yes. I see you. Look. I'm sorry about everything....yes I'm listening.

He wants to scream but doesn't -- clenching his jaws -- pulling harder. His hands now hovering above the ground -- the nails sliding out of the floor.

WENDY

Okay, okay

She hangs up. We hear her coming back. She catches Zakes red handed.

She picks up the shovel. SIDE swipes it at him but Zakes brings up his arm taking the blow on the forearm instead of the head.

Wendy winds up for another swing. DOWNWARDS this time. Zakes rolls out of the way as BLAMM! The spade hits the floor beside him.

Zakes climbs to his knees. Wendy takes another SIDE SWIPE at him but Zakes CATCHES the spade and PULLS Wendy towards him.

The HOUSE lights flick on. The night would be silent but for a fairly loud horrible ratchet like *TICK. TICK. TICK* noise.

After a few moments Zakes jumps down. On the floor are bags of cement.

He takes out Beth's phone. Looks at its face. SIGNAL STRONG. Battery WEAK. He punches in 999.

ZAKES

(whispers)

Hello. Yes. Police. You have to help me please. Zakes Abbot. Yes. Yes! I did call earlier. My girlfriend was taken. Yes. That was me! I don't know where I am. Triangulation? Yeah. But I have to leave the phone on? Okay but you have to hurry I'm almost out of battery. Okay. Okay. But please hurry!

132

EXT. CENTRAL CLEARING. - NIGHT.

132

He PAUSES. LISTENING. He hears that sound again.

TICK. TICK. TICK.

What is that?

Zakes looks around and up at the huge lights -- the sound seems to be coming from them. Even in the gloomy dark the words MOTION SENSITIVE can clearly be seen stamped on them.

He grabs a handful of FINE SOIL -- throws it into the air -- the DIRT falls -- illuminating a red SENSOR LIGHT.

Zakes looks round. The containers in front of him. The truck behind BUT CLOSER. The house in front. He's boxed in. He grabs a handful of soil. Throws it in front of him. No red light.

TICK. TICK. TICK.

He steps forward. Another step. As long as the TICKING continues he's safe. He takes another step. He throws more dust out. Sees a red line. His foot clears the beam

WOOF. A bark. He looks up. In the shadows in front of him a dog. The hound steps forward. Zakes recognises it.

It's HUMPHREY. Ball in mouth.

Zakes can see what the dog's thinking. He waves his hands frantically.

ZAKES
(whispers)
NO! STAY!

TICK. TICK. TICK. Zakes takes another step. *TICK. TICK. TICK.*

The dog though starts to come forward. Zakes waves it back. It starts to run towards him.

The ticking STOPS. *FLOOWSH.* The space is lit in intense WHITE LIGHT.

He's exposed. He needs cover. The truck is closest so he sprints towards it and climbs into the CAB.

133 **INT. THE TRUCK'S CAB - NIGHT.** 133

Zakes quietly shuts the door. Ducking down on the seat.

He dips into the GLOVE BOX -- takes out a screwdriver.

134 **EXT. THE TARMAN'S HOUSE - NIGHT.** 134

The Tarman's FRONT DOOR opens. He's standing there. He clocks the space. Sees HUMPHREY. Throws a stone at it then goes back inside.

135 **EXT. INT TRUCK'S CAB. - NIGHT.** 135

Zakes listens -- waits -- slowly he brings his head up -- the house is back in darkness -- the Tarman no where to be seen -- the POWERFUL industrial lights are still on.

Zakes looks for the keys. Nothing. He leaps out of the cab.

136 **EXT. CENTRAL CLEARING. - NIGHT** 136

Zakes shuts it back up -- bursts towards the house. A quarter of a way across the clearing and the lights are still on. Half way across. The lights are still on. Almost there.

Suddenly BOOM. The lights blink out. Zakes dives. Lands on the ground. Lies there. Then.

TICK. TICK. TICK.

137 **EXT. WALL OF HOUSE. - NIGHT.** 137

Zakes edges along the wall of the house -- peeks in through a dirty window.

It's a BATHROOM -- he hears running water -- sees the Tarman's shape in a SHOWER -- his clothes stacked on a chair.

The door to the bathroom is open -- through it Zakes sees Beth in some sort of rudimentary courtyard.

He carries on round the HOUSE -- gets to a fence -- he can see Beth with her back to him -- he looks up the fence is ringed with vicious barbed wire.

He goes back -- uses an OIL drum to climb up a container -- he slowly lets him self down into the clearing.

He steps into the space -- Beth notices him -- relief on her face -- then she starts shaking her head FURIOUSLY at him -- he doesn't understand why then he hears a low growl.

Turns -- standing behind him is the Tarman's KILLER DOG -- a tense beat as they eye each other up.

Zakes looks over at the Beth -- the dog blinks -- doesn't move. Zakes starts to shuffle towards Beth.

The animal starts to come towards him. Zakes shuts his eyes. But the dog then does the most extraordinary thing. Instead of biting Zakes, it starts to lick at his trousers.

Confused -- Zakes turns to see what it is doing. The dog is licking the melted CHOCOLATE off his ripped back pocket.

Zakes dips into the pocket -- takes out the CRUMPLED PACKET off -- he then throws it into towards door which is to his left -- the dog gives chase.

Zakes follows -- closing the door after it -- then he races over to Beth.

ZAKES
(whispers)
Beth...

ZAKES
(whispers)
You okay?

She starts crying.

BETH
(whispers)
Get me out of here Zakes.

ZAKES
(whispers)
I will.

Zakes looks at her hands. She has a metal staple round her wrists and is connected via a thick chain to a thick slab of CONCRETE WHICH IS SUNK INTO THE EARTH.

Zakes pulls at the chain.

BETH
(whispers)
He's got the keys!

Zakes nods. Climbs over the fence.

138 **INT. THE TARMAN'S BATHROOM. - NIGHT.** 138

The window slides up. Zakes steps in. Hanging off a chair a pile of clothes -- Zakes glances up at the shower seeing the Tarman's shape.

He picks up a pair of trousers dips into the pocket comes up with a phone -- then some keys. The keys have some sort of a FOB on them. The shower switches off. He has to move. Now! He goes to the door. Opens it. Takes a sneak peek. Sees the dog. Races back for the window.

139 **SCENE OMITTED - NOW SCENE 140A** 139

140 **INT. CORRIDOR. - NIGHT** 140

The dog finishes NOSHING on the chocs -- looks up -- goes down a corridor -- towards some sort of dog flap in the wall.

140A **EXT. TARMAN'S COURTYARD - NIGHT.** 140A

Goes over to Beth. Tries a key in the ANKLE CHAIN'S LOCK. No.

141 **EXT. THE TARMAN'S FOYER. - NIGHT** 141

Zakes tries another key -- no -- he looks over at the bathroom door -- at its base a shadow dances.

BETH
He's coming.

Zakes looks around for a weapon. The Tarman is coming. Beth can see what Zakes is thinking.

BETH
No Zakes! He's got a knife!

He looks at her manacles -- pulls them -- the concrete slab lifts out of the EARTH slightly.

BETH
Zakes!

He looks back at the door. At the FENCE. The Tarman coming.

ZAKES

I'm going to get the truck.

A moment.

ZAKES

I'll be back okay.

She nods -- Zakes puts her gag back up -- he hands her the SCREWDRIVER -- climbs back over the fence.

Zakes ducks back against the wall starts to edge back towards the TRUCK -- he heads towards the truck. Goes past the BATHROOM.

The ROOM throws out light -- suddenly a shadow steps into that light -- it's the Tarman.

After a few moments the room goes DARK -- everything settles -- Zakes moves -- running into the dark away from the window -- but then BETH SCREAMS.

Zakes stops -- looks back to the house -- he looks over at the truck. Up at the lights. At the hanging container -- gears turning -- plan forming -- he looks BACK at the lights -- looks at Beth's phone -- LAST CALL -- UNKNOWN CALLER -- THE NUMBER BELOW IT.

The lights. How to neutralise them?

He takes out the Tarman's keys. Looks at the FOB. Presses it. CLICK.

A light at the base of the LIGHTS goes off.

He looks at the lights. Takes a deep breath and SLOWLY steps into the clearing. He starts to make his way to the truck.

The lights stay out. He opens the door.

142 **INT. TRUCK'S CAB - - NIGHT.** 142

Dips down beneath the dashboard -- pushes the REAR RELEASE SWITCH.

143 **EXT. CENTRAL CLEARING. - NIGHT.** 143

Zakes goes to the back -- opens it up -- climbs into the truck.

No time to climb back up onto the container so he dashes down another corridor. But as he goes down it, he realises he's made a FATAL MISTAKE.

The two containers lie side by side in a 'V' shape. All that separates the two containers is a space of about 7 inches. He's run into a DEAD END.

He backs up against the gap. Willing the shadows to swallow him up! He waits. Expecting the Tarman to go past. But he doesn't. Then. Beth's phone RINGS.

Zakes looks at the face. UNKNOWN CALLER calling. He cuts the call off. Waits. Waits. Looking in front of him. *BWROOM!*

Suddenly a hand snakes through the gap BEHIND him and grabs him by the throat. Zakes BRINGS HIS MOUTH DOWN AND BITES into the Tarman's arm taking out a huge chunk of flesh. Gets free.

149

EXT. TARMAN'S COURT YARD- NIGHT

149

Beth -- bleeding from the mouth now -- pulls at her chains. The concrete slab looks like its moving. She uses the screwdriver and starts to dig out dirt from around it. She pulls again.

She pulls harder on the chain. Exhausted. She leans back against the fence. Then BOOM!

The dog snaps at the fence then goes to another bit of the fence and starts to wriggle underneath it.

The dog's face is snarling. Snapping. Beth crawls towards the DOOR to her right. But she can't get to it. Doesn't have enough slack on the chain.

Behind her the dog is VICIOUSLY worming its way under the fence. Beth yanks at the chain with all her might. The slab starts to lift out of the EARTH.

The dog has now got its shoulders through the hole. It barks. *ROOP! ROOP!* Beth crawls towards the door, dragging the slab after her and scrambles through the door. Just in time.

150

INT. CORRIDOR. TARMAN'S HOUSE. - NIGHT

150

Dark. Beth sees shapes. A hand slams at her. Beth's eyes now fully adjusted to the light. There are rows of cages on either side of the corridor. And they are full of five women.

THE END.