

SOMETHING IN THE WATER

By

Andrew Heard
03/03/2013

ahheard2010@gmail.com
Flat 5 Essex Lodge,
Colney Hatch Lane,
Muswell Hill,
London
N10 1QE
07841334559

EXT. APPLE ORCHARD - MORNING

(Roll Title Credits)

CREAKING.

A flash of yellow material from a dress blocks the morning sun. In a downward sweep down the dress is gone again.

Sun flare.

CREAKING of a tree branch as a piece of sinewy rope turns around its girth.

Swinging backwards a young girl with flaming red hair tips her head back.

She is pushed high in the swing once more. The sun warms her face. A sparkle in her eyes. Happiness.

A large apple tree sits high upon the brow of a hill. The two figures are silhouetted by the rising sun. An idyllic moment in time.

END TITLE CREDITS:

EXT. AFRICAN WEST COAST, SHORELINE. DAY

A fishing net is thrown into the shallows.

Several other fishing nets are thrown along the shoreline by fellow fishermen. Some of the fisherman are as young as six years old. They are as accomplished at fishing as their elders.

Young African men trawl a line of fishing boats in the shallows.

A male stands knee deep in the sea. JOSEPH (18) is a handsome young man but adorns some scarring about his body and face. He pulls in his fishing line with some skill. Clearly he has fished these seas for some time. Pulling up his net reveals a plethora of flapping fish. A sense of accomplishment for Joseph.

A nearby friend and fellow fisherman, PAYE (28) is teaching his young son, KABA (5) how to throw the net. Paye notices Joseph's plentiful catch and gives him a smile. Joseph smiles back.

EXT. AFRICAN SAVANNAH - LATER

Teams of men walk the open savannah fresh from their days fishing.

Joseph walks the long journey home. He carries a satchel full of the days catch. Catching up with Paye and Kaba, he has a skip in his step.

(Italics are spoken in French throughout).

JOSEPH

Quite the catch today.

Paye is pleased to see his friend. Joseph rubs the top of Kaba's head.

KABA

Joseph!

Kaba hugs at Joseph's legs.

JOSEPH

Hey little man.

PAYE

You have always been quite the accomplished fisherman. You'll both eat well tonight.

Joseph is pleased. He will eat well tonight. Then a thought crosses his mind. He looks at Paye's bag. It doesn't look as full as Joseph's.

PAYE (CONT'D)

I hope my son picks up your fishing skills and not from his old man.

Paye gives Joseph a wry smile. Joseph looks at Kaba who seems unaware that there will be little for his family to eat tonight.

JOSEPH

Paye, take some of mine. I have plenty. Myself and Sia have enough for at least three days. I can come back again...

PAYE

No Joseph. Sia is going to need

PAYE (CONT'D)
*all the strength she has. Yours
too.*

JOSEPH
Please.

Paye shakes his head not accepting the offer.

JOSEPH (CONT'D)
I insist.

Paye looks closely at Joseph.

PAYE
*You're a good man Joseph. Your
father would have been proud.
You've really made something of
yourself.*

Joseph looks mildly embarrassed by Paye's compliments.

JOSEPH
*That was a long time ago Paye. I
was just a child. A stupid and
impressionable one at that.*

PAYE
*You're right, that was a long
time ago. You're going to make a
great father don't you worry
about that.*

Joseph contemplates his past looking rather uncomfortable with the conversation.

PAYE (CONT'D)
Hey, trust me.

Joseph laughs breaking his contemplative mood. Paye grabs at Joseph and pulls him close. They continue their long walk home.

EXT. SMALL COUNTRY VILLAGE, GUINEA - EVENING

The sun is setting on a picturesque African skyline. As the nocturnal animals begin to wake many of the African wildlife begin to settle for the night. Those who live in Joseph's small village return to their straw roofed circular homes as the light fades.

EXT. JOSEPH'S HOME - EVENING

Joseph's home is modest. A thatched circular home, very well made in a small clearing on the boundary between the village and green wilderness.

Sia (18) is heavily pregnant. She is removing dry clothing from a makeshift line that hangs between two small trees behind their home.

Joseph returns from his fishing trip with his catch. He holds it up to show Sia. A rather depleted catch after sharing it with Paye.

SIA

A small catch today.

Joseph lays his catch down on a small wooden table.

JOSEPH

Yes.

They make eye contact. A questioning look from Sia.

PAYE

You gave some away again, didn't you?

JOSEPH

Yes.

SIA

Why? Joseph? I want to start thinking about our future. Our family.

She holds her tummy.

SIA (CONT'D)

I want you to start thinking about it. I don't want our child going through what you did.

JOSEPH

Sia, don't.

SIA

No Joseph. I'm not having it. Our child deserves a chance and it will not get one here. Do you not feel the same?

Joseph looks uncomfortable.

JOSEPH
*I do. But what do you suggest?
Where do we go?*

SIA
Europe.

Joseph laughs.

SIA (CONT'D)
*Others have made it. What do you
want for us?*

JOSEPH
*Safety. I want to keep you safe.
In our home.*

SIA
*Well I'm sorry to say but that
not here.*

Sia picks up her folded washing.

JOSEPH
Let me.

Joseph goes to take the washing from Sia. Sia holds firmly to it.

SIA
*Think long and hard. You think
being physically strong and good
with a fishing rod will keep us
safe from what's out there. You
know all too well that's not the
case. I'm not waiting here for
that to happen to my family.*

She storms in to their home.

Joseph takes a knife from behind his back and throws it on the table next to his fish. It sticks in the wood.

INT. HUT - NIGHT

All is quiet as Joseph lays next to Sia his arm around her as they sleep. Suddenly Joseph opens his eyes. He sits up. He listens. There is a distant sound of music approaching. He gently gets up out of bed trying not to

wake Sia and heads for the door.

EXT. HUT - CONTINUOUS

Joseph steps out of the hut. He stands there a moment looking for the source of the approaching music. The sound of a roaring engine can also be heard.

A look of fear crosses Joseph's face. He's looking across the village when...

The headlights of a jeep burst out of the bush and head straight into the village. A dozen young males cling to the speeding jeep brandishing guns in the air. They begin to fire bullets in all directions.

Joseph rushes back into his hut.

INT. HUT - CONTINUOUS

Joseph runs to Sia's side.

JOSEPH

Wake up.

Sia stirs.

JOSEPH (CONT'D)

Quick.

SIA

What's going on?

JOSEPH

*We've got to go. Got to hide.
Quick, get up.*

Joseph grabs at a bag. Stuffs it with a quilt, rations of food, a canister of water and his knife. He tucks the knife behind his shirt, out of sight.

He runs back to Sia who gets herself out of bed as quickly as a heavily pregnant woman can.

JOSEPH (CONT'D)

Hurry.

SIA

Joseph, you're scaring me.

Sia struggles to her feet under her weight. Joseph helps with a stabiling arm then begins guiding her to the door.

SIA (CONT'D)
What's going on?

Suddenly she doubles over in pain and screams out.

JOSEPH
What's wrong?

Again, another twinge and again she screams out. Sia holds her stomach then looks up at Joseph.

JOSEPH (CONT'D)
No. Not now.

Joseph looks to the front door.

EXT. HUT - SECONDS LATER

Joseph bursts out of his hut amidst mayhem.

The shockingly young gun-toting males are running everywhere firing their weapons in every direction.

Villagers run from their homes in fear. Many villagers fall hard to the floor as they are hit by flying bullets.

Joseph runs through the village, hiding and keeping a low profile. He dodges bullets and bloodied bodies as he sprints across the dusty African ground barefooted.

Joseph dashes into a large hut on the further edge of the village.

INT. LARGE HUT - CONTINUOUS

Joseph bursts in.

JOSEPH
Paye?

He looks around for his friend. There are signs of panic with belongings scattered across the hut. Paye and his family have left in a hurry.

EXT. LARGE HUT/VILLAGE - MOMENTS LATER

Joseph is looking for help amongst the panic. He runs back along his earlier path doing his best to remain from sight.

JOSEPH

Paye?

He creeps along.

JOSEPH (CONT'D)

Paye?

Joseph is panicking. Sweat on his brow.

Suddenly across the way, Joseph spots his friend Paye racing his wife and child, Kaba, out of the village.

He chases after them.

EXT. VILLAGE/BUSH - MOMENTS LATER

Paye and his family are on the verge of diving into the bush and out of sight as stray bullets hit nearby large leaves of a native plant. Safety for his family is but a step away.

JOSEPH (O.S.)

Paye.

Joseph has caught them up. The family stop in their tracks.

PAYE

Joseph, thank God.

(To his wife and Kaba)

Go. I will be right behind you.

(Back to Joseph)

You must get out. Where is Sia?

Joseph is trying to catch his breath.

JOSEPH

It's time.

Paye scrutinises Joseph closely. To make it clearer for Paye, Joseph holds both his hands out in front of him as if cradling a belly.

JOSEPH (CONT'D)

It's coming.

PAYE

Joseph, I can't do anything about that now. Not here. The rebels are taking the village. I must...

Joseph grabs at Paye's hand as if to lead him back into the village.

JOSEPH

I can't do this without you.

Paye turns and looks at the dense bush where his family have just run into. What will he choose?

He turns back to Joseph.

PAYE

Get out. Head north...

JOSEPH

Paye?

Joseph can't believe it. At the times he has helped Paye and his family with food rations.

PAYE

Meet me at the outcrop some two kilometres from here.

Joseph is angry.

PAYE (CONT'D)

You know it?

JOSEPH

I know it. But she won't make it.

Paye steps towards the bush.

PAYE

I'm sorry Joseph. Get to the outcrop and I'll help you there.

And with that, Paye disappears into the bush.

Joseph grits his teeth, turns and heads back into the village.

EXT. VILLAGE - MOMENTS LATER

The rebels are now in full control. Older members of the rebel group hang by the jeep. Fewer villagers are seen running now as...

Dead villagers blanket the ground.

Those that do run are either captured or shot.

Women are screaming and tied together.

Men are tied by the arms. They are regimentally bought forward as the older of the rebel group and seemingly the leader of the pack stands at a large log with a machete in his hand. His young rebel followers watch on. Most are caught up in the thrill of what is to come. Few show blank expressions as if brainwashed by the atrocities.

Joseph watches closely from relative safety behind a hut.

A villager is forced to his knees. His arm is stretched in front him and placed on the log. The rebel fighter lifts his machete high...

Joseph frowns with concern and disgust. Shock in his eyes.

The machete swings down with force.

CHOP! The blade sticks in the log.

The victim screams out in pain holding his stump of an arm. Screams from onlooking women fill the village.

Joseph quietly creeps off in the direction of his hut.

INT. HUT - CONTINUOUS

Joseph runs in to find Sia on the floor in a crawling position. She is panting heavily.

JOSEPH

Sia!?

SIA

Where have you been? What's going on out there?

JOSEPH

Quiet, ok. Not here. We've got to go.

SIA

Joseph, I'm in labour!

JOSEPH

Shush. They'll hear us.

SIA

Don't tell me to shush. Who will hear us?

JOSEPH

Here let me help you.

Joseph helps Sia to her feet. She groans in pain.

JOSEPH (CONT'D)

Please, as best you can, be quiet.

SIA

I can't.

JOSEPH

I have help. A short distance from here. But for now, keep quiet and move as quickly as you can.

He leads Sia to the door.

EXT. HUT - CONTINUOUS

Joseph pushes the door ajar and peers out. Most rebels remain in the village centre where the torturing continues.

Nearby huts are being searched and destroyed.

Joseph leads Sia out of the door and walks her around the back of the hut. She is doubled up in pain but she looks up to see the devastated village.

Joseph grabs at the washing line ripping the rope from the handmade supports. He wraps it tightly around his arm

JOSEPH

Our child will not grow up amongst this.

He turns to Sia.

JOSEPH (CONT'D)

You were right. We have to get out of here.

Joseph takes Sia by the hand and leads her into the bushes.

Nearby a young rebel fighter, MICHEL (13), holds an old AK-47 catches a glimpse of what he thinks are two figures disappearing into the darkness.

He follows after them.

EXT. AFRICAN BUSH - NIGHT

A little moonlight breaks the dense African canopy.

Joseph fights his way through the thick bush as he leads Sia to meet Paye for help at the outcrop. She continues to pant heavily, the birth of their child is fast approaching.

Joseph stops himself and Sia falls in behind him hugging him close. He stares forward.

SIA

What is it?

He holds his hand up. She remains still and quiet as Joseph tiptoes forward towards a thick bush that has been shredded by bullets.

SIA (CONT'D)

Joseph?

Joseph turns and places his finger on his lips.

Joseph moves a large leaf. He reveals Paye laying face down with bullet holes in his back. The limbs of his wife and son, Kaba, hang out from underneath him.

Joseph looks around suddenly. The kill must have been recent. He turns to Sia, takes her by the hand and changes their path.

SIA (CONT'D)

What is it?

JOSEPH

A warning. Come.

Joseph leads Sia away from the sight of the dead family.

Sia looks over her shoulder to try and catch a glimpse.

SIA

Slowly.

She sees nothing.

EXT. BUSH, NEARBY - MOMENTS LATER

A gun barrel moves a large green leaf to one side. Michel

steps forward in to a small clearing.

He stops and listens closely.

Looking each way.

He looks for tracks on the floor.

ARGGGGGH! A scream rings out up ahead.

Michel points his gun forward and begins heading in that direction.

EXT. AFRICAN BUSH - CONTINUOUS

Sia is doubled up in pain. Joseph is holding her up.

SIA

I have to stop.

JOSEPH

We must keep moving.

SIA

I can't. You have to do this.

Sia drops to the floor from another contraction.

SIA (CONT'D)

I must sit down.

She sits against the trunk of a tree.

SIA (CONT'D)

It's coming.

Sia pants heavily.

Joseph looks worried that any nearby fighter may hear. He kneels by Sia's side.

JOSEPH

Come on , shush now.

Sia screams as she can hold it no longer.

EXT. BUSH, NEARBY - CONTINUOUS

Michel stops in his tracks. That scream was incredibly close.

He turns in its direction and cocks his gun.

EXT. AFRICAN BUSH - CONTINUOUS

Joseph is bracing himself to deliver his child.

JOSEPH

*Sia, if this is going to happen
right now, we're going to have to
do it quietly.*

Joseph has found a stick. Leaning forward he places it in Sia's mouth.

JOSEPH (CONT'D)

Here. Bite down.

Sia does so, then...

CRACK.

Joseph turns immediately. That came from the bush. Someone is approaching.

EXT. BUSH, NEARBY - CONTINUOUS

Michel is closing in. His gun pointing out in front of him which he uses to clear his path. Stepping further forward, Sia's heavy panting can be heard.

He moves one final branch from view.

A baby wails out and there sits Sia with her new born baby in her arms still attached to the umbilical chord. Joseph is nowhere to be seen.

Sia looks up at the young rebel fighter who lowers his gun. Sia and the newborn show no threat.

Michel stares at the new born boy. Deep in thought he turns his attention back to Sia. A deep and chilling stare comes over the rebels face.

He lifts his gun up. Looking down the barrel he has Sia in his sights.

He rests his finger on the trigger and begins to squeeze...

Michel is lifted up. CREAKING of a branch as rope is pulled around its girth.

The rebels gun drops to the floor.

The towering figure of Joseph stands holding the end of the rope. He pulls hard lifting Michel by a noose around his neck. He struggles, his face turning redder with every second he hangs. Joseph's huge physique bulges as he holds the Michel in place.

SIA (O.S.)

Joseph. Don't.

Joseph looks deep into the fearful eyes of the hanging rebel.

A moment passes.

Then he drops the rope. Michel crashes to the floor coughing and spluttering.

Joseph picks up the AK-47. He stamps on the guns barrel rendering it useless.

He kneels at Michel's side who continues to gasp for air. Joseph reaches for his knife from behind his shirt and pulls it out.

Michel tries to retreat but Joseph grabs him. Bringing the knife up to the rebels face and places it around his neck. Up under the rope and with a quick pull away the knife slices the noose from the Michel's neck.

Joseph has not broken his stare from Michel. He now holds the knife up to the fighters face.

With a flick he nicks the cheek of the young rebel.

JOSEPH

Run.

Michel clambers to his feet, turns and runs.

Joseph stands and watches him disappear into the dark.

FADE TO BLACK.

INT. LOUNGE - DAY

CAPTION: 10 months later...

Black.

Pulling back reveals two ladies in the thirties. The first lady sits to the left. She is a SOCIAL WORKER (40's). She holds a clipboard and pen and leans forward

at the second lady. This is JANE NEWMAN (34) who sits in a single seater couch smoking a cigarette.

There is some distance between them. Currently obscured by a red-headed silhouette in the foreground.

SOCIAL WORKER

And how are we?

The social worker is all smiles.

JANE

Great.

Jane nods over enthusiastically.

JANE (CONT'D)

Great. We're getting by. Aren't we.

Jane gestures towards the shadowy figure, her daughter, in the foreground. There comes no answer.

The social worker looks on concerned at Jane's daughter.

JANE (CONT'D)

We're doing just fine.

The social worker turns to the figure...

SOCIAL WORKER

And how are you?

JANE

Can I get you something? Tea?
Coffee?

This would be a chance for the social worker to talk one on one with Jane's daughter.

SOCIAL WORKER

Sure. Tea. White no sugar.
Thanks.

JANE

You heard the lady.

SOCIAL WORKER

I...

Jane puts up her hand as if to stop the social worker from talking.

The red-head in the foreground stands and exits. The social worker watches the her exit.

SOCIAL WORKER (CONT'D)

Thank you.

The distance between the social worker and Jane is now clear. There's an awkward atmosphere.

SOCIAL WORKER

How has she been, since...

JANE

Like I said, we're great.

SOCIAL WORKER

She seems a little quiet.

Jane laughs to herself.

JANE

She's thirteen years old. What teenager doesn't want to speak to her mum and their social worker?

The social worker concedes to Jane's point.

SOCIAL WORKER

I will be stopping by from time to time. It's imperative that we monitor how things work here. With you unable to work. With your husband no longer about. With Hayley and her schooling. Teachers reports have suggested she's been very disruptive, when in fact she decides to turn up at all.

JANE

What do you want me to do about it?

SOCIAL WORKER

Look, you've both been through a very tough time. All I'm saying is I'm here for you both to talk to.

Jane doesn't care.

SOCIAL WORKER (CONT'D)

OK, I'm going to set off. You have my number if you need to talk and I'll be seeing you next week.

JANE

Next week?

SOCIAL WORKER

Well, yes. I thought that was made clear. As a result of the ongoings at school and her fathers imprisonment, not to mention the manner in which her father left, I am to attend here once a week until I and social services are happy that all is well for you both.

Jane is not too pleased about this.

JANE

I told you. Things are great, haven't been better since he left.

Jane's daughter enters with a tea and places it next to the social worker.

SOCIAL WORKER

Well, I will be continuing to attend once a week in order to comply with the courts supervision order.

The social worker stands to leave.

SOCIAL WORKER (CONT'D)

(To Jane's daughter)

Thank you for the tea my love. I have to head off. Stay out of trouble, ok.

She places a business card down by her tea and walks out.

The front door closes shut with a THUD.

Jane stares intently at her daughter.

EXT. THE NEWMAN'S HOUSE - LATER

The Newman's house resides at the top of a hill. A street that stretches down the side of the cliff that overlooks a beautiful ocean bay. It is largely unkempt. The front garden is overgrown with weeds that stretch to every corner. A shell of a car rests on bricks as it is slowly being claimed by flora and fauna.

The front door opens and out steps HAYLEY NEWMAN (13). She is a slender teenager with flaming red hair who despite her obvious beauty, looks tired and weak.

Stepping forward off her front porch she heads down the hill.

EXT. SOMERSBY'S HOUSE - MOMENTS LATER

This house sits nicely in the middle of the hill. With the same great views except it is well looked after. It's front garden in very neat and tidy. A blue Peugeot 306 estate car sits on the driveway. It has seen better days.

Hayley approaches the idyllic little wooden gate and pushes it open. She walks to the front door. Raises a fist to knock and then stops. She thinks twice and steps back.

EXT. SOMERSBY'S GARDEN - SECONDS LATER

Hayley creeps down the dirt tracked driveway and down the side of the house.

Stopping at a rear window she peaks up over the ledge and into the kitchen.

Through a gap in the quaint net curtains she can make out a male (mid 30's) and female (mid 30's) presumably husband and wife. Hayley can't see their faces but she can make out the wife is cooking and the husband is gutting a fish on the sideboard. They are working well as a team. A cuddle and kiss here and there.

Then in runs a young boy, WILLIAM SOMERSBY (13). He is small for his age but what he lacks in height he doesn't lack in energy. He runs about his mother and father setting the table. Running from draw to draw. Finding the table mats, cutlery and condiments.

Hayley steps down from the ledge. She has seen enough. She turns, back against the wall, beneath the window

ledge and waits.

INT. HAYLEY'S BEDROOM - NIGHT

Hayley's bedroom looks like a bomb has hit it. How she finds anywhere to sleep is a mystery.

Two legs are visible from behind the drawn curtains. Hayley is standing there in the dark looking out the window.

The view from her room is glorious. The sea stretches as far as the eye can see as the moonlight shimmers on its horizon.

If the dark rings under her eyes are anything to go by, Hayley is suffering with insomnia. Her eyes are the epitome of sadness.

Out on the horizon ship lights shine back to shore.

Hayley stares out to sea. There are dark clouds off in the distance. A storm is coming.

For now, the sea gently washes onto the English shore.

EXT. BEACH, NORTHERN FRANCE - NIGHT

Small waves wash onto the shore with purpose. This is another beach. Above large storm clouds rise and strong winds blow.

Shouting in the distance fights against the whistling winds.

A large wooden boat is pushed along the sandy beach.

SPLASH. The boat forces itself against the on rushing waves.

BRUNO (43) is a weather beaten moustached man. He looks back up the beach to a sand dune. His eyes are almost hidden by his mid-length grey hair.

BRUNO

Florian!

Over the dunes comes Bruno's confidante, FLORIAN (22), a tall gangly young man. He appears nervous and less experienced than Bruno in their secretive business.

BRUNO (CONT'D)

Bring them!

Florian looks directly behind himself and erratically waves at someone who is out of sight.

Bruno cautiously reaches behind his shirt removing an object from behind him and puts it in a rucksack. He throws the rucksack on board.

He turns back to Florian.

BRUNO (CONT'D)

Come quickly!

Over the dunes comes person after person of African origin wearily who then race down the sand dune to meet Bruno at the boat. They all look very tired, withdrawn and shabby.

A step is taken upon the top of the dune. Joseph stands there. He is a magnificent looking figure, standing tall. He is bearded and dressed in dirty clothing.

Florian forcibly nudges him forward.

FLORIAN

Move!

Joseph gives Florian a dirty look. Joseph is much bigger than Florian and could quite easily overpower him. Florian is more than aware of this but is riding on his power over the Africans.

Joseph offers out his hand. It is taken by Sia who carries their now ten month old son in a bright yellow Kanga of native decoration. She looks very weary from their long journey.

JOSEPH

Come.

Sia takes his hand and he pulls her to the summit of the dune. Sia looks on at the small wooden boat nervously.

Joseph moves down the beach cautiously escorting Sia.

Bruno approaches...

BRUNO

Hurry up! Get in!

This upsets Joseph. How much abuse will he take? Sia squeezes Joseph's arm as if to say 'leave it'.

Getting into the boat one by one, it quickly becomes a tight squeeze. Bruno is the last to jump in the back as he is helped by Florian to push the boat from shore.

FLORIAN

Farewell and safe journey. Be quick.

The two men firmly shake hands as the boat drifts away.

Bruno lowers the outboard motor and pulls hard on the ripcord. No response from the motor. Another hard pull. Nothing. It is not a good sign. One final pull on the cord and the engine splutters into action.

The boat pulls away at a slow steady speed leaving Florian knee deep in the sea.

EXT. ENGLISH CHANNEL - LATER

Those onboard the boat sit so tightly packed there is little room to move. Bruno sits at the stern struggling to control the small underpowered motor.

Cold and wet from the lack of suitable clothing from the splashing sea, the Africans keep their heads down from the gaze of others. Partners, DAVID (28) and HÉLÈNE (23), sit in each others arms fearful of what may come.

Joseph holds Sia and his child close. He stares intently at Bruno.

The English Channel becomes dangerously rough. The safety of those onboard is looking precarious. Struggling to stay in the boat as it sways perilously.

There is little space to hold on to. Bruno is struggling to direct the boat in the direction of the English coast line. He looks increasingly anxious as he looks forward for signs of light from the mainland.

Joseph is starting to feel Bruno's anxiety. He looks over his shoulder towards where land is expected. There is nothing.

He stares back at Bruno. Joseph suspects Bruno has led them off course.

Bruno notices Joseph staring at him but he doesn't acknowledge it and he just stares straight ahead.

Tense moments later there is still no sign of land.

Joseph eyes are fixed on Bruno.

Bruno's brow is sweating. Is Joseph going to say something?

Bruno sits forward. Has he heard something? He turns on his seat and turns off the outboard motor. The motor splutters to a halt.

Joseph is watching Bruno very closely as he stares out to sea. He listens. Silence.

Joseph looks out to sea. Nothing. Tension onboard.

WAAAAH! Joseph son begins to wail.

BRUNO

Shut that child up!

Joseph scowls back. Sia begins to sing and rock her son in her best effort to keep him quiet.

SIA

Ni ignore y'urwererane
ndoraisigiye n'u Guinea.

A boat engine can be heard off in the distance. Is it approaching?

SIA (CONT'D)

Ni inyana ibumbiriye, nta ngimbi
iyigimba.

BRUNO

Shhhh.

The engine noise is getting closer.

A large wave hits the boat tipping it dangerously to one side. Everyone struggles to stay onboard but all Bruno is concerned about is the possibility of an oncoming vessel.

Another large wave hits the boat.

As the boat tips in the other direction one young male slips from his seat. Women scream.

Joseph and David reach out for the boy as he clings onto the side of the boat.

Bruno stands.

BRUNO (CONT'D)

Get him inside.

They try hard to pull him back but their hands are too wet and the sea is too rough.

The boy is unable to hold on any longer. He loses grip of the boat. He drifts from sight in seconds amid the stormy sea.

Bruno sits back down and turns his attention back to the approaching engine noise.

Joseph stands with some helping hands from others. David returns to his young wife's side.

SIA

Joseph?

BRUNO

Sit down.

JOSEPH

Go back!

BRUNO

Shut up and sit back down.

SIA

Joseph, come back.

Joseph steps closer to Bruno finding what little space there is. Joseph is not concerned about keeping quiet.

JOSEPH

GO BACK! You got your money! He paid like the rest of us! Go back! Now!

Bruno pulls a gun from the rucksack by his side, stands and points it straight at Joseph.

BRUNO

No. Sit back down.

The gun shakes in Bruno's hand.

Joseph slowly moves his arm around to his back. Does he still have his knife?

The engine noise is getting closer.

Bruno has a quick look taking his eye of Joseph for a split second.

Anger in Joseph's eyes, fear in Bruno's.

A spotlight hits the boat bathing everyone on board in white light.

Bruno is blinded by it.

Joseph lunges for Bruno.

SIA (O.C)

Joseph!

They grapple.

TANNOY

This is the British Harbour
Police. Please stay where you are
in order for us to approach and
board.

Joseph and Bruno continue to grapple amongst shouts and screams onboard.

BANG! Bruno lets off a round in the struggle.

BANG! Another round is let off. This time it hits Joseph in the shoulder. The impact spins Joseph around. He falls backwards.

SPLASH! Joseph hits the sea.

SIA

Joseph!

Sia can't contain herself. She is reaching out over the boat but to no avail.

Bruno turns the gun on the others.

SIA (CONT'D)

Joseph!

In the shadow armed police point guns toward the boat.

TANNOY (O.S.)

Put down your weapons and remain still.

Hélène sits fatally wounded having been shot accidentally. She is being held tightly by David who applies pressure to the wound on her neck. It is bleeding profusely. Screams ring out.

Joseph struggles to stay afloat in the rough conditions. He can't keep his head above water and is drifting further from the boat.

The police vessel struggles to pull closer to Bruno's boat in the conditions.

Bruno quickly steps forward to the wounded lady. He points his gun at the David who desperately holds Hélène.

BRUNO

Move!

David is staring down the barrel of the gun. He cannot reply and instead shakes his head.

Bruno looks over to the ever nearing police boat.

BRUNO (CONT'D)

Move! Now!

Bruno cocks the gun threatening to fire once more.

David, covered in the Hélène's blood, moves to one side.

Bruno lifts Hélène up and over the edge of the boat dumping her at stormy sea.

Joseph continues to fight for his life. One second he is engulfed by a wave and lost. The next he surfaces for a gasp of air. In the distance he can just make out the police boarding Bruno's boat.

Bruno stands with his arms in the air. A policeman apprehends Bruno and helps those on board to the police vessel and to safety.

JOSEPH

Sia!

Joseph's cries are useless. He is too far and his voice is drowned out by the wind and sea. He fights against the in rushing waves then he goes under... Bubbles...

Struggling to surface... Silence.

Light from the seas surface fades.

Blackness.

EXT. VENTNOR BEACH - BEFORE DAWN

The moon still hangs in the sky. The first light of day threatens to break the horizon. The English sea crashes against a towns seafront shores.

A black Labrador is running excitedly along the sand. The owner is nowhere to be seen.

The dog begins to bark repeatedly. It has found something.

Joseph opens his eyes to the barking black Labrador that licks him and the wound on his shoulder.

JOSEPH

Hey boy.

He strokes the dog with jubilation. He smiles. He is still alive, but hurt.

He presses gently against his wounded shoulder. Blood on his shoulder.

DOG WALKER (O.S.)

Skipper!

Skipper barks back to his owners call. Joseph jumps up in surprise. The dog owner is now quickly approaching from the distant beach.

DOG WALKER (CONT'D)

Skipper!

Skipper is still barking at Joseph.

JOSEPH

Shhh. Quiet.

The dogs owner is closing in. He can see Joseph sitting there on the beach with his dog.

DOG WALKER

Come here Skipper.

Skipper runs back to his owner. Joseph ambles backwards

holding up his hands.

JOSEPH
(Broken English)
Ok. Ok.

The dog walker leashes Skipper who continues to bark on at Joseph.

Joseph turns and walks away with occasional looks over his shoulder.

DOG WALKER
Hey, wait.

The dog walker looks on worried. Then Joseph is out of sight.

EXT. ALLEYWAY - DAWN

Joseph finds himself down a back alley leading out of a park. His wound is giving him trouble, the day is brightening by the second and he is a thousand miles away from anywhere he knows. He needs to find somewhere safe to rest and hide.

To his right he is presented with a row of neatly attended back gardens. For now this looks like the safest place to lay low.

Fence after fence he jumps in and out of private property. Jumping one final fence he stops.

A small garden shed has caught his eye. Refuge.

INT. SHED - SECONDS LATER

The shed is filled with fishing paraphernalia but most importantly it is still dark. The perfect hiding place.

Joseph sits himself down in the corner and is thankful for the rest.

The gunshot wound hurts him. Checking his shoulder he finds there is no exit wound, the bullet is still inside. This is bad news.

He weeps into his hands.

EXT. VENTNOR SEAFRONT - MORNING

The small fishing town sits against the valley face that

leads down to the seafront. Copious large town houses are situated from the esplanade to the surrounding hill. A mist is forming across the valley, blanketing the town.

Fisherman work the sea from their trawlers lifting in nets of fish.

Local fishmongers put out their signs advertising 'Locally Caught Fresh Fish'.

Early morning locals walk the promenade.

Fishing ships dock at the yard.

The sound of seagulls squawking overhead.

INT. HAYLEY'S BEDROOM - MORNING

The morning sunlight breaks through a gap in Hayley's curtains.

The brightness pours on Hayley's face. She wakens having to shield her eyes. Hayley looks tired.

INT. THE NEWMAN'S HOUSE, HALLWAY - MOMENTS LATER

Hayley tiptoes through the hallway hugging the wall.

At the door to the lounge Hayley finds her mother sleeping upright in an armchair surrounded by empty beer cans and overflowing ashtrays.

Hayley stares on.

INT. THE NEWMAN'S KITCHEN - MOMENTS LATER

The large kitchen is filthy. Everywhere you look dirty plates line the work tops. Grime covers the walls. Ivy creeps its way in through the cracks in the window sills.

Hayley opens the fridge to discover that it is empty. She is not surprised.

Sifting through the sink full of dirty dishes, Hayley pulls out a bowl. She finds a box of cereal on the side and pours some for herself. Holding the bowl under the cold water tap, she turns it on. The water pipes struggle and make a tremendous noise.

Hayley sits at a table eating her cornflakes and water with an expressionless look.

INT. HAYLEY'S BEDROOM - LATER

Dirty clothes are strewn all over the floor.

Standing in front of her solitary full length mirror, Hayley drops off her dressing gown and slips on her grey school dress. She buttons it up.

A CREAK from the floorboards outside Hayley's room.

Hayley stops immediately from dressing. She is scared and doesn't move.

Jane stands in the doorway barely awake. She looks Hayley up and down.

A beat and then Jane leaves.

HAYLEY

I'll go shopping later.

No response from Jane. Hayley remains rooted to the spot. She drops her arms to her side in relief that her mother has gone.

INT. THE SOMERSBY'S KITCHEN - MORNING

A television monitor is mounted in the corner of the room. It is turned on. Flicking through channels it stops on a local news report.

LOCAL TV REPORT

... The Home Office have estimated that the UK could be home to some four hundred thousand illegal immigrants...

JULIAN SOMERSBY (33) sits at the kitchen table his eyes glued to the television. He is weather beaten and older looking than his years.

LYNDSEY SOMERSBY (32) places a plate of fried breakfast in front of Julian. She looks impeccable for so early in the morning.

They kiss, Julian tucks into his breakfast and Lyndsey returns to the kitchen counter to prepare lunches.

LOCAL TV REPORT

... Where an independent survey has put the figure closer to three quarters of a million...

Hurtling into the kitchen comes WILLIAM (13), dressed for school and running late.

This is the family Hayley was watching the day before.

Lyndsey hands William his sandwiches wrapped in foil which he shoves in his bag before he turns and runs. Lyndsey grabs William quickly, turns him around and fastens his tie properly. She kisses his face.

WILLIAM

Mum...?

LYNDSEY

Be good.

WILLIAM

I'm late.

She lets him go and he runs to the back door.

EXT. SOMERSBY'S GARDEN - CONTINUOUS

Hayley has been watching from the side window again. Seeing William run to the back door she quickly backtracks and hides behind nearby bins.

William opens the door to step out. He stops.

WILLIAM

Bye Mum...

LYNDSEY

Goodbye.

WILLIAM

Bye Dad.

He waits.

INT. SOMERSBY'S KITCHEN - CONTINUOUS

Julian is transfixed to the news report.

LOCAL TV REPORT

We interviewed a spokesperson for border control and he added:

"There is now a triple ring of security that protects Britain: Fingerprint visas, I.D cards...

William leaves.

JULIAN
Unbelievable.

Julian rises from the table.

LOCAL TV REPORT (O.S.)
... We are taking tough
enforcement action.

JULIAN
I'm late.

Lyndsey hands Julian his sandwich. Another kiss and
Julian is gone the same way as William.

EXT. SOMERSBY'S HOUSE - CONTINUOUS

Julian walks around to the drivers side of his car parked
down the driveway that resides at one side of the house.
He gets in and pulls away to reveal the garden shed in
the background.

The same garden shed Joseph hid in the night prior.

William sits upon his doorstep, head in hands, waiting
for someone or something. He taps his foot. The sole of
his shoe is separated from the leather and SLAPS against
the pavement.

His father pulls out on the road with a wave from
William.

Julian pulls away and down the road.

Other school children pass by.

Standing, he checks up the street. Who is he waiting for?
With a deep sigh he moves on to school with a SLAP SLAP
SLAP from his shoe.

Back at the dustbins Hayley slowly pops her head out now
all are out of sight. She looks towards the Somersby's
house. A family life she desires.

A beat then she walks down the driveway.

A CRASH is heard coming from inside the shed, startling
Hayley. She is frozen to the spot and stares on at the
shed. She walks back to the front of the house and tucks
herself away. She watches from around the corner.

A beat.

Then the shed door slowly opens...

Joseph steps out cautiously checking to see if the coast is clear.

He walks briskly to the bins but keeps his head down. Whipping the lid off he begins to rummage through the rubbish looking for something to eat.

A GASP makes Joseph look up. Stumbling backwards he knocks over the other bin.

Hayley stands there watching Joseph not once breaking eye contact.

Lyndsey opens the door to find the dustbin laying on its side with rubbish strewn all over. She looks down towards the street. Nothing. Hayley has gone. Lyndsey looks towards the garden. Nothing again. Joseph has gone.

INT. SCHOOL, FRENCH CLASS - DAY

A class of thirteen year old students sit very quietly and seemingly bored during MRS. CRAVEN's (30) teachings. One student holds his head up with his hands, his eyes shut and his mouth drooling.

William sits near the back of the class but he is sat up and alert. Next to him is an empty seat. That desk is heavily graffitied and carved.

Mrs. Craven walks between the aisles holding a quiet authority over the class. With purpose, but without acknowledging, she knocks into the young student resting his weary head causing him to sit up and pay attention. She heads back to the blackboard with an air of nonchalance.

Notes are secretly and swiftly being passed behind her back.

MRS. CRAVEN

Hello... Bonjour. Bon-jour.

Next to the word 'Hello' she scrapes a piece of chalk against the black board writing out 'Bonjour'.

The class repeat back...

CLASS

Bonjour.

Another...

MRS. CRAVEN
My name is... Je m'appelle. Je-
m'appelle.

CLASS
Je m'appelle.

Another...

MRS. CRAVEN
How are you?... Comment allez-
vous? Comment-allez-vous.

The class struggle to repeat the phrase.

MRS. CRAVEN
I am well thank you... Je suis
bien merci. Je-suis-bien-merci.

Again, the class struggle. William doesn't. It seems he
is very good at the French phrases.

MRS. CRAVEN
Where are you from?... Vous êtes
d'où? Vous-êtes-d'où.

The class really struggle with this phrase.

WILLIAM
Vous êtes d'où?

Everyone looks around at him.

MRS. CRAVEN (O.S.)
Very good.

William sits in his seat with a smug grin.

The most attractive girl of the class, MELANIE (13),
smiles at him.

William happily smiles back.

EXT. STREET - DAY

One side of the street is lined with large town houses.
On the other is a magnificent view out to sea.

Hayley is unfazed by the view as she stomps along not
looking where she's going. She doesn't have to, she makes

this journey a lot.

Despite her being dressed for school she has no intention of going.

EXT. BEACH, ROCK POOL - DAY

The sea crashes gently onto the shoreline. Rock pools fill and drain with the wash of the tide. All is very tranquil.

A crab crawls out from under seaweed and scuttles over a rock. We follow it as it struggles between pools. Suddenly it crawls up and over a human arm that is sprawled out and lifeless. Discoloured and covered in seaweed it is the body of H  l  ne.

EXT. LOCAL CONVENIENCE STORE - MOMENTS LATER

RING. A bell above the shop door sounds and out steps Hayley holding a plastic bag of necessities. Turning onto the street she walks past the neat display of fruit and vegetables adorning the front of the shop.

In one swift move she grabs a big and bright red apple, pockets it and skips off on her way with a wry smile.

EXT. STREET - MOMENTS LATER

This is the same street Hayley walked previously except now she is running with a skip in her step.

EXT. SOMERSBY'S HOUSE - MOMENTS LATER

Hayley runs around the corner and quickly shifts gear, shifting to walk tentatively down the driveway. She is focused on the shed at the bottom of the garden.

She stops. Looks towards the house and very quietly peeks her head over the windowsill. There is no one inside, the coast is clear.

She places her shopping filled bag on the floor, takes out the big red apple and walks forward.

Hayley pauses at the shed door, takes a deep breath and pulls on the handle.

INT. SHED - CONTINUOUS

The door swings open and there stands Hayley.

There is no initial sight of Joseph but it is shaded in darkness.

She steps in.

HAYLEY

Hello?

Another step in.

HAYLEY (CONT'D)

Hi? I'm Hayley. I've brought you something. It's not much.

She holds out her hand showing the big red apple.

Nothing.

She looks around when her attention is turned to something on the floor...

A closer look reveals a small pool of blood.

Hayley takes a second, has one last look around and leaves the apple on the nearby table and exits.

EXT. BEACH CAR PARK - LATER

The car park is situated high above the beach on a cliff. A marked police vehicle is present.

A black saloon car pulls into the car park. A figure steps out the drivers side with smart black trousers and shiny shoes. This is someone in authority. This is D.I BARRON (40).

EXT. BEACH, ROCK POOL - MOMENTS LATER

The rock pools are cordoned off and two police officers stand guard. A small team of SOCO's work on and around the body.

The body is covered by a white sheet.

POLICE OFFICER

Sir.

D.I BARRON

What do we have?

The police officer reads from his notepad.

D.I Barron squats next to the body for a closer look. A SOCO lifts the white sheet uncovering the face of the dead female.

POLICE OFFICER
One female of African origin.
Gunshot wound to the neck,
suspected fatal and then...

D.I BARRON
Dumped at sea.

POLICE OFFICER
Yes sir.

D.I Barron nods accepting the explanation and the SOCO covers the victims face up.

POLICE OFFICER (CONT'D)
Another call has just come in. A
second body has been found just
around the bay.

D.I Barron stands. Turns and faces the sea. He stares at its tranquility for a moment.

D.I BARRON
Expect a third.

EXT. APPLE ORCHARD - LATER

A piece of sinewy rope CREAKS around a thick branch. Something is hanging from it as it gently turns.

From high up on the hill Hayley sits on a swing hanging from a large apple tree. The views are glorious as she sits there looking down on the whole town and out to sea.

EXT. DOCKS - LATER

The docks are quiet. Full of semi-retired boats alongside retired boats that collect rust.

A trawler is heading into the docks. It moors neatly alongside the pontoon and is tied up by Julian.

EXT. SCHOOL - MOMENTS LATER

A bell RINGS out signifying the end of the school day.

A bright yellow sign reads 'Sandham School'. It stands tall and proud outside the school gates.

A moment of silence before children run through exit doors laughing and screaming with excitement.

From the back of the crowd walks William looking downtrodden.

Melanie skips past arm in arm with her best friend.

MELANIE

Bye William.

William is shocked that she acknowledged him.

WILLIAM

Bye.

The two girls run off in front, giggling and nudging at each other with a few brief looks back at William.

William smiles back shyly. He rounds a corner with a big grin on his face. Unable to hide his joy he kicks a stone with his floppy soul of his shoe and runs off delighted.

EXT. COUNTRY ROAD - MOMENTS LATER

A narrow and bendy treelined country road. Julian speeds down the country lane in his car.

Hidden by the wild banks, the car races past a council sign which reads: Ventnor is Twinned with St. Omer, France.

EXT. THE SOMERSBY'S HOUSE - CONTINUOUS

William is running as fast as his little legs and broken shoes can carry him up the street to his house.

Dashing into the driveway he heads straight to the shed at the bottom of the garden.

INT. SHED - CONTINUOUS

William storms into the shed throwing his satchel down to one side.

He runs to the far end of the shed where a collection of fishing rods line the rear panel.

Taking a child's rod from the lower rack he turns his attention to the nearby table.

The red apple left by Hayley has gone.

Opening a tool box he reveals a plethora of his dads fishing hooks, flies and spools of line.

WILLIAM

Wow.

Picking up a few bits he turns and leaves the table.

EXT. SOMERSBY'S HOUSE- CONTINUOUS

Julian pulls his car into the driveway.

Engine off.

SLAMMING the front door shut as he exits and steps into the house.

INT. SHED - CONTINUOUS

The car door banging outside alerts William who continues to rummage through his dads tackle.

Hurriedly, William opens a box full of compost. He dips his fingers in deep bringing many fat worms to the surface.

He opens a small tub and lifts the worms into it.

Pocketing the wriggly fellows, he runs from the shed leaving his school bag.

INT. THE NEWMAN'S HOUSE, KITCHEN - LATER

Hayley is rummaging through cupboards. She pulls out a pan and carries it to the oven hob.

She then looks to the cupboards above her and opens one up. Very little is in there but she pulls out a packet of rice.

At the kettle she fills it up with water and turns it on.

She waits...

BRRRRRRing! The wall mounted phone rings out.

JANE (O.S.)

Get that!

Reluctantly Hayley answers the phone.

HAYLEY
(On the phone)
Hello?... Dad.

She softens her voice and moves as far as she can from ear shot.

HAYLEY (CONT'D)
(On the phone)
How are you? I miss you Dad...
Yeah, she's here... Yeah.

Hayley drops the phone from her ear. Her initial excitement of hearing from her father has now gone.

HAYLEY (CONT'D)
Mum!

Hayley returns to her kettle.

JANE (O.S.)
I'm not in!

HAYLEY
It's Dad!

Moments later Jane comes stomping through into the kitchen puffing away on a cigarette. She picks up the phone and gives Hayley a scowling look.

Hayley turns from eye contact picks up the rice and pretends to read the cooking instructions.

JANE
What do you want? I told you to
never phone here.

Hayley listens in.

JANE (CONT'D)
I don't care.

The kettle is close to boiling.

JANE (CONT'D)
She's fine. You know, if you
showed me half the love you
showed her...

Hayley tries to open the packet of rice. She is holding back the tears.

JANE (CONT'D)

No. No. You will never see or
hear from her again,

And she slams the phone to its wall mount.

Hayley jumps and rips the rice packet sending rice grains
all over the floor.

Hayley looks on petrified at a reaction from Jane.

Jane walks forward slowly and with purpose.

HAYLEY

I'm sorry. I'll pick it up.

JANE

No.

No? Hayley looks confused.

Jane looks at the rice on the tiled kitchen floor, then
back at Hayley.

JANE (CONT'D)

Kneel.

HAYLEY

What?

JANE

Don't question me. Kneel down.

HAYLEY

But...

JANE

Do it.

Hayley reluctantly begins to kneel.

Gently her knees make contact with the floor. The more
she puts her weight down the more her knees hurt from the
rice grains on the tiled floor.

Agony across Hayley's face.

Jane lowers herself to whisper in Hayley's ear.

JANE (CONT'D)

He doesn't love you. Never did.
No one ever will.

A tear from Hayley. She is in excruciating pain.

Jane stands over Hayley watching her as she continues to kneel on the rice on agony.

EXT. THE SEA - MOMENTS LATER

The blanket of clouds are blood red as the sun is almost out of sight.

William sits quietly upon his small wooden boat some way out from shore. The red light floods his face.

He casts out his baited hook and line that hits the ocean with a PLOP.

Then silence, the sea is tranquil once again.

INT. THE NEWMAN'S HOUSE, BATHROOM- MOMENTS LATER

Water gushes from a tap. It fills a large bath that has seen cleaner days.

Once full, the tap is turned off.

The television can be heard from below.

A quiet beat and then Hayley steps into the bath. Her sore knees poking out from the waters surface for a moment.

She takes a deep breath then sinks in, totally submerging herself.

Silence.

A bubble escapes from her mouth and quickly rises to the surface with a PLOP.

Hayley doesn't move under the water. Everything is deadly quiet, for the first time...

Silence.

Another bubble breaks the surface.

PLOP.

Hayley continues to hold her breath.

Her grip on the bath tightens.

PLOP. Another bubble.

Hayley suddenly opens her eyes under the water. Something is wrong.

Blood appears in the water.

Hayley's grip loosens and a strain across her face.

She drags her head back out of the bath and takes a large gasp of air.

The television from downstairs breaks the silence.

Hayley looks down to find blood around her thighs.

She screams.

INT. HAYLEY'S BEDROOM - LATER

Hayley sits on the end of her bed. She looks upset and ashamed.

Jane appears in the doorway looking completely unsympathetic towards Hayley. She throws a box of sanitary towels on the bed that lands next to Hayley and walks from sight.

JANE (O.S.)

Instructions are in the box.

Hayley picks up the box and opens it removing the leaflet inside.

EXT. THE SOMERSBY'S HOUSE - MORNING

Julian reverses out of the drive and off down the street.

William sits upon the front gate doorstep once again tapping his feet.

He waits as school children pass him one by one.

Hayley stomps down the street in school uniform, tie askew and hair in disarray.

She walks right past William and around the corner of the house to the garden.

WILLIAM

Hayley. Wait.

William grabs his rucksack and runs after her.

WILLIAM (CONT'D)
Where are you going?

INT. SHED - CONTINUOUS

The door swings open. Hayley stands in the doorway.

William runs up to her.

She enters and heads straight to the table. The apple has gone.

HAYLEY
It's gone.

She kneels to the corner and looks at the small pool of blood. It's dry.

WILLIAM
What are you doing?

HAYLEY
He was here.

WILLIAM
Who was?

HAYLEY
Doesn't matter.

William walks forward.

WILLIAM
Is that blood?

Hayley leaves.

William has a closer look at the blood. William is confused.

He runs after Hayley.

INT. SCHOOL, REGISTRATION CLASS - CONTINUOUS

The class is rowdy, girls gossip and boys throw paper airplanes at each other. William being one of those boys.

Hayley sits at the back of the class very quietly. She is not part of any social group.

The teacher enters (Male, 50's).

TEACHER
Ok, quiet down please and take
your seats.

William takes to his seat next to Hayley. The rest of the class take a few more moments to settle down then the teacher begins his class.

TEACHER (CONT'D)
Good morning class.

CLASS
Good morning sir.

He opens his register.

TEACHER
Right. Sarah?

SARAH (O.S.)
Yes sir.

TEACHER
Ryan?

RYAN (O.S.)
Sir.

And on he continues.

William sits forward. He can't figure Hayley out and she is giving nothing away.

He looks towards Melanie who is but a couple of desks in front of him.

TEACHER (O.S.)
Melanie?

MELANIE
Yes sir.

Hayley begins scratching at her already heavily disfigured desk with a pen.

William writes something down in a notebook.

TEACHER
Hayley?

Hayley continues to scratch away at her desk.

TEACHER (CONT'D)

Hayley?

Her scratching begins more vigorous.

TEACHER (CONT'D)

Hayley Newman?

William reaches across and gives Hayley a nudge snapping Hayley out of her focus.

HAYLEY

Sir.

The teacher returns to his register.

William nudges Hayley again and passes her a note.

She opens it. It reads: Why do girls our age date older boys?

Hayley looks bored by the question. She scribbles under the note and passes it back.

He opens it with a smile on his face. That smile soon fades when he reads: Girls don't want to date boys.

William doesn't like this idea as it sinks in. He scribbles back and passes her the note.

TEACHER (O.S.)

William?

Hayley pulls the note in close to her chest but doesn't acknowledge William.

WILLIAM

Yes sir.

A beat as he hopes for Hayley to open the note.

She doesn't.

INT. SCHOOL CORRIDOR - MINUTES LATER

The corridors are swamped with children darting in all directions heading off to their first class.

William stands in the middle of the corridor showing off his digital watch to Melanie who amuses William's

excitement over it.

Kids rush past William and Melanie's inconvenient position in the corridor.

A group of Melanie's girl friends giggle and watch on from a distance.

Suddenly Hayley appears from the passing crowd and pulls William away mid-courtship.

WILLIAM

What the...

He resembles a cartoon character who has been swiftly taken out. His head dragging behind his body.

WILLIAM (CONT'D)

Hayley!?

HAYLEY

I don't want you saying anything to anyone, do you hear me?

WILLIAM

I wasn't I was just...

He points down to his digital watch.

WILLIAM (CONT'D)

Say anything about what?

HAYLEY

I mean it Will.

WILLIAM

Ok, I won't.

William's confused.

HAYLEY

And especially not to her.

They both look around at Melanie who has now retreated to her gang of girls. They stand arms folded, gossiping. If looks could kill.

WILLIAM

Okay?

HAYLEY

Good.

WILLIAM

Now would you mind telling me
what the hell you're talking
about?

Hayley looks back over at Melanie.

Melanie scowls back.

William looks over at Melanie.

Melanie gives him a smile.

HAYLEY

I'll tell you but I'll need your
help. We're skipping school today
so grab your things.

William looks back at Hayley.

WILLIAM

Huh?

HAYLEY

Want my advice?

Hayley stares with false wisdom at William.

HAYLEY (CONT'D)

Stay away from girls. They are
nothing but trouble.

Hayley walks off down the corridor and past Melanie and
her girls. The girls watch her every step.

EXT. SCHOOL - MOMENTS LATER

Hayley is walking very swiftly from the school grounds.
So much so William struggles to keep up with her.

WILLIAM

We're going to get caught.

Hayley doesn't stop but shouts back.

HAYLEY

If you walk any slower you will.

Good point. William picks up his feet and runs after

Hayley.

EXT. ALLEY - LATER

Hayley turns off the main road into a small alley
incline.

William turns the corner behind her like a well behaved
dog.

WILLIAM

So where we heading?

EXT. APPLE ORCHARD - MOMENTS LATER

From the bottom of the orchard Hayley climbs in over a
stile.

WILLIAM

Where were you yesterday?

Hayley urges up the hills.

William being shorter in stature, throws his rucksack
over the stile, then struggles over himself.

WILLIAM (CONT'D)

So get this, lunch time
yesterday, I was playing football
as I do every lunch break. Me and
Rob on the same team? Unbeatable.
Weaving in and out, passing here
and there, scoring left, right
and centre...

William is visibly out of breath from traipsing up the
hill.

WILLIAM (CONT'D)

But here's the really cool part.
What I didn't know is that
Melanie was watching me from the
sideline.

A 'here we go again' look from Hayley.

WILLIAM (CONT'D)

I think she likes me you know.

HAYLEY

Do you not listen to a word I
say?

A beat of silence from William.

WILLIAM

Anyway, when the lunch whistle went, she waved at me. I think she wants to kiss me or something. What do you think of that?

HAYLEY

I think you talk too much. You're making me feel terrible and I want to avoid all things that make me feel bad for just one day. No more stories, ok? D you hear me?

William watches Hayley.

HAYLEY (CONT'D)

Besides, if there's one thing girls don't like is boys who talk too much.

Silence from William. Is he taking the advice on board?

WILLIAM

So Mrs. Craven took me aside yesterday to ask me about you.

Hayley looks worried.

HAYLEY

And what did you say?

WILLIAM

I want to know why she asked me? I don't fancy you or anything if that's what she thinks.

A strange outburst that is met with a confused look from Hayley.

HAYLEY

William?

WILLIAM

I didn't say anything.

HAYLEY

That makes a change. Well, I'm

not going to class and that's the end of it.

WILLIAM

You can't keep skipping school.
My dad always tells me...

He places both his arms on his hips taking an authoritative stance. He mimics his father...

WILLIAM (CONT'D)

The roots of education are bitter, but the fruit is sweet.

He contemplates.

WILLIAM (CONT'D)

Don't quite understand what he means but he says a wise man said it and that's the reason I must go.

Has Hayley taken on Williams words of wisdom?

HAYLEY

You should probably walk on back.
You can still catch second class.
Melanie may be waiting.

WILLIAM

Do you think she will be?

William looks at his small digital watch.

HAYLEY

Are you forgetting what your dad said?

WILLIAM

Huh?

HAYLEY

Sweet fruits?

William bends down and picks up a lonely ripe apple from the orchard grass. He takes a massive bite and gives a conquering smile.

Now with a mouthful...

WILLIAM

Besides, I'm too late now and I'm not interested in her.

Hayley continues to trudge through and under the apple tress, heading up the hill in the direction of the large old apple tree with the swing.

HAYLEY

Plenty of fish in the sea.

WILLIAM

Yeah. Dad's out on his boat today.

Hayley shakes her head in disbelief. That is not what she meant.

WILLIAM (CONT'D)

Dad says when I grow up I can be captain of his ship. That would be cool, aye? And you can work for me if you like. Be my hand. I'm not sure what my dad would say about having a girl on board though. Apparently it's bad luck but I think it'll be ok, it's only you, right?

HAYLEY

Your dad sure does have a lot to say. Now I see where you get it from. Besides I don't think I'm cut out for life on the ocean. So thanks but no thanks.

Hayley and William reach the large apple tree at the top of the hill.

William leans against the old trunk clearly out of breath. Still, he continues to eat his apple.

Hayley adopts her usual position upon the swing.

Silence for the first time between the pair.

Hayley looks up at William. He is concentrating on his apple.

HAYLEY (CONT'D)

Push me.

On Hayley's command, William throws away what apple he has left and walks behind Hayley. He begins to gently push her.

After a few pushes William looks like he wants to say something. Despite all his ramblings there is something deeper in his thoughts. For the time being he bites his tongue.

Thinking of something else to say...

WILLIAM

Do you ever get that voice inside telling you what to do?

HAYLEY

No.

William is not put out by Hayley's blunt response.

WILLIAM

I get it sometimes. Like today. Something told me to skip school with you today.

Hayley begins to take notice.

WILLIAM (CONT'D)

It would be nice to know if that voice in your head is right or not, wouldn't it?

William nods answering his own question.

WILLIAM (CONT'D)

I think that's what happens as you get older. You meet someone who helps you with that. My mum's always telling my dad what to do.

William continues to push Hayley gently on the swing.

WILLIAM (CONT'D)

I'm glad you're here.

HAYLEY

William don't think...

Suddenly Joseph falls from above with a THUD onto his

wounded shoulder.

JOSEPH

Merde!

HAYLEY

Shit!

William grabs hold of Hayley and remains behind her taller frame. They are both frozen in shock, gazing down at Joseph.

Joseph is in distress on the floor.

HAYLEY (CONT'D)

It's him.

WILLIAM

Who? Who is it?

Joseph scrambles to his feet holding his shoulder tight. He towers above William.

WILLIAM (CONT'D)

Whoa.

Hayley notices a fallen apple next to Joseph. She bends down and picks it up. She then holds it out offering it to Joseph.

WILLIAM (CONT'D)

Don't.

HAYLEY

It's ok.

She looks at Joseph.

HAYLEY (CONT'D)

It's ok. It's me, Hayley.

She shows him the apple.

HAYLEY (CONT'D)

Remember?

WILLIAM

Hayley I don't think you should...

HAYLEY
William! It's ok.

WILLIAM
But he's... He's not from around
here.

Ignoring William...

HAYLEY
It's ok. Here.

William looks up at Joseph's impressive stature.

WILLIAM
Jesus, he's a big black man isn't
he.

HAYLEY
William!

WILLIAM
What? He is. Besides, I don't
think he understands. Do you?

Joseph stares back, he is dizzy and in agony.

WILLIAM (CONT'D)
See.

HAYLEY
That's not the point. You
shouldn't say that. You're right
about one thing though, he
doesn't seem to understand.

WILLIAM
Well there's no black people from
around here.

Hayley looks at William disapprovingly.

WILLIAM (CONT'D)
What? There isn't.

Hayley hands Joseph the apple. He appears to accept her
offer and gives her a small nod.

Hayley steps in closer. Joseph steps back.

HAYLEY

Sorry. I just want to take a loo
at that.

A small amount of blood is appearing through Joseph's
shirt.

HAYLEY (CONT'D)

I'm Hayley. Hay-ley. And this is
William.

William hides a small smile.

Joseph is in need of help and he knows it. Maybe Hayley
and William can help him, so he responds...

JOSEPH

*My name is Joseph. I've travelled
for many months with my wife and
son. There was an accident last
night and now I need to get back
to them. Can you help me?*

Hayley is mesmerised by this tall, young, exotic man
standing in front of her.

William recognises the language.

HAYLEY

What did he say.

William shrugs his shoulders pretending that he didn't
understand.

HAYLEY (CONT'D)

Joseph? Was that it?

She looks to Joseph.

HAYLEY (CONT'D)

Joseph?

JOSEPH

Oui, Joseph.

HAYLEY

I'm keeping him.

WILLIAM

You're what? He's not a dog
Hayley. He's not yours to keep.
Besides, what you going to do

with him? I think your mum would flip if you bought him home.

This is true. Hayley takes a moments thought.

HAYLEY

I'll find somewhere else to keep him. He needs help and I'm going to help him.

Hayley approaches Joseph and leads him away.

HAYLEY

Come.

Joseph is tentative but senses Hayley's wanting to help.

William watches Hayley lead Joseph away down the hill.

WILLIAM

(To himself)

You need help.

Hayley and Joseph continue down the hill.

WILLIAM (CONT'D)

Hey, wait up!

William runs after them.

EXT. STREET - MINUTES LATER

The street is quiet because people are either at work or in school. Exactly where Hayley and William should be but they find themselves hiding behind hedges...

Hayley pops her head around from an alley leading onto the street. The coast is clear so she steps out, closely followed by Joseph. They are not hanging about. There is a pace to the way they travel.

William pops his head around the corner double checking that the coast is clear. He runs from the alley and catches up with the pair.

Further down the street the trio pass parked car after parked car. The very next parked car is the black saloon car owned by D.I Barron. They walk past completely unaware and then they are out of sight.

D.I Barron is across the road talking to a lady at her front door. He is knocking on neighbourhood doors.

Moments later he returns to his car. A brief look up and down the street and then enters the car and pulls away.

EXT. SOMERSBY'S HOUSE - MOMENTS LATER

Hayley creeps around the corner into the Somersby's driveway. No one is about so she waves Joseph and William forward.

They run from the street and down the driveway. William doesn't look too happy about this.

WILLIAM

What do you think you're doing?

Hayley ushers Joseph inside the shed.

HAYLEY

(To William)

Get in. Before we're seen.

William reluctantly steps into the shed and Hayley closes the door behind them very quietly.

INT. SHED - CONTINUOUS

Joseph sits back in that familiar corner and rests.

William watches him closely. He looks down at the dry blood pool that he remembers seeing earlier that morning. Pointing at it he turns to Hayley...

WILLIAM

Is this...?

HAYLEY

Keep it down will you. Yes, I saw him in here yesterday.

WILLIAM

Yesterday? Hayley, I don't like this.

HAYLEY

Where else do you suggest he stays? In the house? My house?

William would like to agree to that but before he can answer...

HAYLEY (CONT'D)

No, your shed is the only place that's close for me to keep an eyes on him.

WILLIAM

No. My dad uses this shed. What's going to happen when he walks in here and sees him? I tell you what will happen, he will be found and I will be grounded for my whole life.

HAYLEY

Don't be so melodramatic. What do you suggest we do then? Leave him?

WILLIAM

There must be somewhere else.

HAYLEY

Well, there's not. Now I need you to go and get all the medical supplies you've got. I don't know if you noticed but he's hurt and we don't have time for this.

William tries to find words...

HAYLEY (CONT'D)

Please William.

Hayley's eyes are pleading.

William looks at Joseph.

WILLIAM

Fine. But for you. Not for him.

William exits.

EXT. SHED - CONTINUOUS

William closes the shed door behind him. He has a lot on his mind. Looking up at the house he gives a large sigh and walks on towards the kitchens side entrance.

INT. SHED - CONTINUOUS

Joseph remains on the corner. There is an uncomfortable

moment as Hayley is just staring straight at him.

The blood from Joseph's shoulder is visible on his shirt now.

HAYLEY

Here, let me look at that.

Hayley steps closer.

Joseph looks nervy.

HAYLEY (CONT'D)

It's ok, I just want to check out that bleeding.

Hayley removes Joseph's shirt collar from his shoulder revealing his sculptured muscles.

Hayley can't believe her eyes. Suddenly remembering why she uncovered Joseph's shirt she looks at the wound. It looks extremely sore, infected and bloody.

HAYLEY (CONT'D)

How did you do that?

She looks closer and behind Joseph's shoulder. No exit wound. Hayley's confused.

INT. THE SOMERSBY'S KITCHEN - CONTINUOUS

William is rummaging through the kitchen cupboards looking for medical supplies. He is having trouble reaching the top cupboards let alone finding any supplies.

He jumps onto the counter to reach them as he continues his search.

The next cupboard he finds a box of gauze, plasters and anti-septic creams.

WILLIAM

Got it.

BING BONG. The front door bell rings and William nearly falls off the counter in fright.

Looking down the corridor he can see down the hall to the frosted glass front door where a tall dark figure stands.

He jumps down from the counter and begins to walk from

the kitchen when he hears a noise from upstairs.

Lyndsey comes running down the stairs and William tucks himself under the stairs and out of sight.

Lyndsey opens the front door to D.I Barron.

D.I BARRON

A Miss Somersby I presume?

LYNDSEY

Mrs. How can I help?

He flashes his detective inspectors badge.

William watches from his hiding place. Was that a police badge he saw?

LYNDSEY (CONT'D)

Oh?

D.I BARRON

Detective Inspector Barron. A manhunt is underway in the area after a report was made of a wanted man and we're knocking on the communities doors to ask for any information.

LYNDSEY

Manhunt? Is he dangerous?

D.I BARRON

Possibly. He is here illegally and anyone finding him would be advised to stay away and call the police immediately.

William looks worried. Is the detective talking about Joseph?

LYNDSEY

Gosh.

D.I BARRON

I wonder if you've seen or heard anything out of the ordinary. He is a a black, late teens, early twenties male. We suspect he is injured also. Gun shot wound.

WILLIAM
 (Whispers to himself)
 Gun shot?

LYNDSEY
 No, no not heard or seen anyone
 like that. He will certainly
 stand out.

William runs from his hiding place through the kitchen
 and out the side exit.

Did the detective see William? He certainly spotted
 something over Lyndsey's shoulder that distracted him for
 a brief moment.

D.I BARRON
 Please, if you do see anything
 don't hesitate and call. Do not
 approach him.

LYNDSEY
 Certainly.

D.I BARRON
 Have a nice day Mrs. Somersby.

The detective inspector leaves and Lyndsey closes the
 door behind her.

EXT. THE SOMERSBY'S HOUSE - CONTINUOUS

D.I Barron walks down the patio to the Somersby's front
 gate. He pauses for a moment and walks around to look
 down the side of the house...

Nothing but a garden shed.

A moment of thought and the detective returns to his car
 across the street.

INT. SHED - CONTINUOUS

William stands in the doorway holding a small Tupperware
 box full of medical supplies.

Hayley continues to study Joseph's wound.

WILLIAM
 Hayley, can I have a word?

He places the supplies on the table.

WILLIAM (CONT'D)

In private.

William is taking control under his new found information.

HAYLEY

It's ok, you can say it, he doesn't understand.

With a side nod of his head, William directs Hayley over to him. William turns his back on Joseph.

Joseph watches closely.

HAYLEY (CONT'D)

What is it Will?

WILLIAM

Him. He's wanted. By the police.

HAYLEY

What are you talking about?

WILLIAM

They were just here asking my mum if she's seen a black male, possibly wounded. Now, if I'm mistaken I don't think there's many wounded black men in Ventnor. They were talking about him.

HAYLEY

Alright, calm down.

WILLIAM

They said he's dangerous. I want him out of my dad's shed and to have nothing to do with this. I suggest you walk him to town, call an ambulance and leave him. Just forget about him, ok?

HAYLEY

I can't do that. But maybe you're right about him not staying here. We'll go somewhere else. But I need to keep him here until tonight. I can't take him out in broad daylight.

William grits his teeth.

WILLIAM

Fine.

Looking at his digital watch.

WILLIAM (CONT'D)

I'm going back to school. I can creep in during lunch. Just do me a favour. Don't do anything stupid.

A look at Joseph.

WILLIAM (CONT'D)

And stay safe.

Turning to leave.

HAYLEY

William.

A look over his shoulder.

HAYLEY (CONT'D)

Please don't say anything.

William exits.

INT. D.I BARRONS CAR - CONTINUOUS

William exits the shed closing the door behind him. He pauses in thought. Shifting his rucksack onto his back he walks the up driveway then down the street.

D.I Barron watches his every move. He starts his engine and slowly pulls away.

INT. SHED - CONTINUOUS

Hayley is rummaging through the medical supplies. She takes out a couple of anti-septic wipes, a couple of large plasters and some bandage.

HAYLEY

I'm going to need to patch that up, ok?

Pointing to Joseph's shoulder.

Hayley approaches.

JOSEPH

No.

HAYLEY

We need to clean it.

Another step closer.

JOSEPH

NO!

Hayley jumps back, scared.

Joseph holds his hands up as if to apologise.

HAYLEY

Right...

Not knowing quite what to do.

HAYLEY (CONT'D)

I'll leave this here.

Downtrodden.

HAYLEY (CONT'D)

Food. Are you hungry?

Joseph hasn't moved.

HAYLEY (CONT'D)

I'm hungry. I want you to stay here, ok? Stay. And I will go find something to eat.

Hayley backs off towards the door.

Joseph relaxes as best as he can with the agony of his shoulder. He closes his eyes.

EXT. SHED - CONTINUOUS

Hayley comes running from the shed, up the driveway and out onto the street. Turning up the road towards her house she is eager to get there as quickly as possible. There is a skip in her step.

EXT. STREET - CONTINUOUS

William walks along the street staring at the ground. He has a lot on his mind.

Further down the road, behind William, D.I Barron follows William in his car.

William is muttering to himself...

WILLIAM

What do I do? What to do? She's
crazy.

The detectives car creeps closer but William rounds a corner.

INT. D.I BARRONS CAR - CONTINUOUS

D.I Barron edges the car slowly up to the corner.

William has continued up the street.

EXT. STREET - CONTINUOUS

Still muttering to himself, William looks to cross the street. Looking both ways he sees the black saloon car just turning around the corner. There's plenty of time to cross so he does so.

INT. D.I BARRONS CAR - CONTINUOUS

William crosses the road up ahead.

D.I Barron slows down.

William reaches the opposite pavement and continues along his journey to school.

EXT. STREET - CONTINUOUS

Still muttering to himself...

WILLIAM

Melodramatic. I'm not
melodramatic.

He mocks at Hayley...

WILLIAM (CONT'D)

Don't say anything William.

The detectives car continues to follow slowly.

Suddenly a thought crosses William. That car should have passed him by now. He checks over his shoulder.

The black saloon car immediately indicates and pulls over to the side of the road.

William watches. No one steps out.

He continues along his path, his pace a little quicker now.

The saloon car pulls out from its parked position and continues to follow William.

William hears the cars engine turning over.

Again it is not passing him. He is being followed. In fright he bursts into a run.

INT. D.I BARRONS CAR - CONTINUOUS

D.I Barron watches William bursts off with pace, lengthening the gap between himself and the car.

EXT. STREET - MOMENTS LATER

William is running as fast as his feet can carry him. From the street out onto an open playing field that is situated in front of the schools gate.

The detectives car is not far behind him but William gains further distance across the field.

William reaches the gates. His cheeks red and puffing.

Watching as the black saloon car pulls away.

He heads into school grounds to safety.

INT. SHED - LATER

Joseph rests in a beam of sunlight that breaks through the sheds dirty window. He is exhausted. With the slightest movement of his body he writhes in agony.

His shoulder is severely infected by the bullet still inside. Joseph is aware he needs to get it out for the wound to heal.

He rises to his feet. He is weak but pulls himself to the nearby table where the medical supplies sit.

He picks up the gauze pad and bandage and roots through the supplies.

JOSEPH

Venir sur!

Whatever he is looking for it isn't in the box.

He looks around the shed. Fishing paraphernalia lines every wall and table.

He stumbles over to the row of fishing rods where at the base lays various tool boxes.

He opens one box revealing various sizes and shapes of fish hooks.

Another box reveals fly fish hooks and swivels.

Another box, somewhat hidden by other junk is opened. Inside is more fishing gear.

Joseph finds a pair of rusty old iron tongs sitting on the top. He plays with them briefly. They have seen better days but they will do for what he needs them for.

Joseph returns to his usual corner armed with medical supplies and tongs.

He removes his shirt and sits down.

Taking a deep breath, looks at the wound on his shoulder and pushes the tongs inside.

He grimaces in pain, trying very hard not to scream out and alert anyone nearby.

With teeth gritted he pulls the tongs out. The tongs are full of bloody tissue.

He wipes them on his shirt.

Another deep breath and in go the tongs once more.

His brow is sweating as he tries once again not to scream out.

Pulling out the tongs without the bullet.

Joseph sobs.

JOSEPH

S'il vous plaît.

He clears his tears from his cheeks.

JOSEPH (CONT'D)

Venir sur.

He puffs out his cheeks for one last attempt.

Pushing the tongs in deeper his hands are shaking.

Joseph can take no more. He pulls out the tongs and drops them.

He passes out from the sheer pain.

The wound is no better for his attempts, in fact it's bleeding profusely because of it.

The bloody tongs sit on the floor. The bullet remains in Joseph's shoulder.

INT. SCHOOL CORRIDOR - LATER

School children fill the corridors, chatting, eating and playing chase.

The school bell rings signalling the end of lunch.

INT. SCHOOL, REGISTRATION CLASS - CONTINUOUS

Children pour into the class as rowdy as they were in the corridors. Paper is thrown, shouting and screaming from the whole class.

Sitting at the back of the class is William. His head held up with his hands and staring out the window. The commotion of the class doesn't distract him from his deep thoughts.

INT. POLICE STATION, INTERROGATION ROOM - MOMENTS LATER

Bruno sits alone at a table in the interrogation room. He rests his hands on the table. He is handcuffed. A tape recorder is on the table. He looks up at himself in the two-way mirror. He neatens his fringe and sits patiently and surprisingly calm.

INT. OBSERVATION ROOM - CONTINUOUS

From behind the two-way mirror D.I Barron stands, dossier in hands, observing Bruno closely.

A moment of brief reflection before an officer enters and hands the detective inspector a coffee.

D.I Barron walks from the observation room.

INT. INTERROGATION ROOM - CONTINUOUS

A officer opens the door and in steps D.I Barron.

Bruno doesn't turn he just focuses straight ahead.

D.I BARRON
I'll be five minutes.

And the detective closes the door.

He places his dossier and coffee on the table and removes his jacket.

Pulls out his chair and takes a seat. His actions all very purposeful.

D.I Barron takes a second and looks Bruno in the eyes.

Bruno does not flinch and stares back. He won't be intimidated.

D.I BARRON (CONT'D)
I haven't got long so I'll cut to the chase.

He pushes the dossier closer to Bruno and opens it.

Various photos of the deceased Africans. D.I Barron takes one out and places it closer to Bruno.

D.I BARRON (CONT'D)
One African male. Drowned.

The photograph shows a graphic close-up of the victim.

Bruno does not look at the photograph.

A second photograph is pushed closer to Bruno.

D.I BARRON (CONT'D)
One African female. Shot in the neck.

Again, Bruno doesn't look at the photograph.

D.I BARRON (CONT'D)
Look.

He holds up the photograph in Bruno's eye-line. Bruno

doesn't flinch as he looks at the photo.

D.I BARRON (CONT'D)

The thing about her is that the gunshot didn't prove fatal. No. I mean that played a part but she drowned also.

The detective slams the photo on the table in front of Bruno.

D.I BARRON (CONT'D)

Now, I have a dozen other Africans out there that were on your boat who I'm sure will testify in court to you having shot this women. If they don't? Then all I have to wait for is the ballistic report on the bullet that was fired and the gun that was found on board.

Bruno shows no indication of emotion.

D.I BARRON (CONT'D)

Do you understand what's going to happen to you?

He removes the photos from in front of Bruno and places them back in the dossier.

D.I BARRON (CONT'D)

Off the record, between me and you, I know you shot that woman. Then you dumped her overboard. But I also know you fired the gun a second time, didn't you?

No response as usual from Bruno.

D.I BARRON (CONT'D)

And I also know there is a third body who went overboard, isn't there?

Bruno removes his handcuffed arms from the table and places them in his lap.

D.I BARRON (CONT'D)

So, as it stands, we have you on a dozen people trafficking

offences and two murders.

Is that a flinch from Bruno?

D.I BARRON (CONT'D)

That's enough to send you down for the rest of your days. But for me it isn't enough. By all accounts there's one body missing. Another male. What happened to him Bruno?

BRUNO

I want a lawyer.

Bruno now wears a worried frown on his face.

INT. SHED - LATER

The door is open to the dark shed letting in a stream of light. Hayley is silhouetted. She enters with a bag of food.

HAYLEY

Joseph?

Joseph remains in the corner unconscious. To Hayley he is resting.

Stepping forward she finds a blanket laying in the corner.

Quietly she approaches, crouches and picks the blanket and covers Joseph.

Is he still alive?

Hayley studies his face closely.

He doesn't appear to be breathing.

His smooth brown flawless skin. His eyes and lashes. His nose.

His lips. She looks at his lips at length.

Mesmerised.

She leans in for a closer look.

Beautiful kissable lips.

She leans in closer and whispers...

HAYLEY

Beautiful.

She goes in for a kiss.

Joseph takes a deep breath through his lips stopping Hayley from kissing him.

She sits back and watches him breathe.

Hayley spots something next to Joseph. Leaning forward again she picks up and studies the bloody tongs.

EXT. STREET - LATER

William walks the street on his way home from school. he is deep in thought.

EXT. DOCKS - MOMENTS LATER

Julian's trawler moors in at the docks from a day at sea. Jumping off the ship he heads down the pontoon.

On the shoreside at the top of the pontoon stands the lonely figure of William.

William looks solemn. In need of an arm around him and guidance. His father doesn't recognise this, instead pointing towards the car park.

They walk on.

At the car park Julian takes to his driver seat.

William opens the passenger side door.

JULIAN

Son. In the back. You're not big enough to ride up front.

Sadly this is true.

William closes the door and with a hanging head jumps in the back.

INT. JULIAN'S CAR - MOMENTS LATER

Williams reflection speeds past the countrysides greenery as he stares back out at it.

Julian looks in his rear view mirror at his son who sits daydreaming.

EXT. SOMERSBY'S HOUSE - LATER

Julian pulls into the driveway.

INT. JULIAN'S CAR - CONTINUOUS

Julian turns off the engine and goes to get out.

William is still staring out the window.

JULIAN

William.

Breaking his daydreaming.

JULIAN (CONT'D)

Come along now.

William exits.

EXT. SOMERSBY'S HOUSE - CONTINUOUS

Walking around the car, William follows his father to the kitchen side door.

Julian enters.

William stops, looks at the shed for a moment, then enters the kitchen.

INT. SHED - CONTINUOUS

As the kitchen door SLAMS Hayley wakes from her slumber. Immediately turning to Joseph who remains exactly where he has for hours she shifts more blanket over him then leans up against him.

She looks happy and content next to Joseph.

EXT. STREET - DUSK

The sun disappears beyond the horizon and street lights turn themselves on below the red blue mixed skies.

INT. SOMERSBY'S KITCHEN/STAIRCASE - CONTINUOUS

An oven hob burns away.

Water is boiling in a pan above the flames.

Lyndsey stands at the kitchen side chopping at vegetables. She drops them in the boiling water.

Julian enters the kitchen.

William walks down the stairs from his bedroom. Stopping halfway he is aware of his mum and dad in the kitchen. He sits and watches on at them through the bannister.

Julian walks up behind Lyndsey who now stands at the oven. He puts his arms around her waist and pulls her in close.

William is watching every intimate move. Julian smells Lyndsey's hair. The touch of her neck. Lyndsey closes her eyes enjoying the gentleness.

Julian whispers loving words into Lyndsey's ear.

Lyndsey smiles and pulls Julian in closer for a tighter embrace.

William is learning about true love as he sits contemplatively on the stairs.

INT. SHED - NIGHT

The moonlight streams in through the shed windows, between the fishing rods and down onto Hayley and Joseph. Hayley now sleeps up against Joseph also under the blanket.

Seconds pass when Joseph wakes from his sleep. He has been out cold for sometime and instantly feels groggy. He looks at Hayley who is cuddling up close to him.

He slowly and tentatively gets up making sure not to disturb Hayley. He covers her in the remaining blanket.

His shoulder is still excruciatingly painful.

Now standing he heads for the door. Opening it gently he turns back to Hayley...

JOSEPH

Merci.

And he slips out.

EXT. SOMERSBY'S HOUSE - MOMENTS LATER

Joseph creeps down the side of the house heading straight

for the the road.

Walking past Julian's car he stops and checks the door. Surprisingly to him it opens and he jumps in.

INT. WILLIAM'S BEDROOM CONTINUOUS

Either William hasn't slept or he's heard something outside as he is laying there wide eyed.

He hears a nearby car door shut and he sits up.

INT. JULIAN'S CAR - CONTINUOUS

Joseph is frantically searching the car for its keys in the dark. He tries everywhere but has no luck. He hits the steering wheel in anger.

JOSEPH

Foutre!

The passenger door suddenly opens and in jumps Hayley giving Joseph a fright.

HAYLEY

It's only me. What are you doing?
You want to leave, don't you? I
was thinking the same thing.
Where do you want to go?

Joseph looks at Hayley. A guilty look on his face with surprise and not an understanding of what she's saying.

HAYLEY (CONT'D)

Did you find the keys?

She gestures for 'key'.

HAYLEY (CONT'D)

Key? No?

She has a little look around herself but still no luck.

Joseph hasn't moved as he watches her search the car.

HAYLEY (CONT'D)

You can drive, right?

Continuing with her search.

HAYLEY (CONT'D)

They must be kept inside. I'll go look.

Turning to her door, William stands there in his pyjamas and an overcoat.

HAYLEY (CONT'D)

Jesus!

WILLIAM

What are you doing?

Hayley leads Joseph by the hand up the street. Joseph holds his shoulder with his other hand. He doesn't look good.

William tries to keep up with them.

WILLIAM (CONT'D)

What do you think you were doing?

HAYLEY

We're getting out of here William. Neither of us want to be here. We're just going to have to leave earlier than I expected.

WILLIAM

And you thought taking my dad's car was the way to do it? Don't you think they would have searched for it? The police are looking for him you know, you can't leave.

HAYLEY

We're leaving will and that's all there is to it.

INT. THE NEWMAN'S HOUSE - MOMENTS LATER

Hayley enters the front door quietly and creeps in.

The coast is clear and she quickly and quietly ushers in Joseph followed by William.

Up the stairs they go.

INT. D.I BARRONS CAR - CONTINUOUS

A bedroom light is turned on illuminating the window of

the Newman's house.

INT. HAYLEY'S BEDROOM - MOMENTS LATER

Hayley is throwing clothes in to a suitcase.

William stands in the corner visibly shaken.

Joseph sits in the corner desperately holding his shoulder. He looks ill.

WILLIAM

What about me? You're not leaving me.

She stops and turns to look at William.

HAYLEY

Why not?

William is fighting back the tears.

WILLIAM

We're friends, aren't we?

Hayley continues to pack.

HAYLEY

That's not much use to me now, is it?

A biting comment leaving William heartbroken.

Hayley slams the lid to her suitcase shut.

HAYLEY (CONT'D)

Food. We're going to need food. Wait here.

Joseph is preoccupied and unaware Hayley is even talking to him.

Hayley exits.

William is rooted to the spot. He looks over at Joseph.

INT. THE NEWMAN'S KITCHEN - MOMENTS LATER

Hayley is noisily rummaging through the kitchen cupboards. She grabs at cans and packets of food and throws them in a nearby bag.

EXT. THE NEWMAN'S HOUSE - CONTINUOUS

A pair of shiny black shoes approach the house.

INT. HAYLEY'S BEDROOM - CONTINUOUS

William continues to stare at the delirious Joseph.

Joseph cannot focus. He is breathing heavily and struggles to keep his eyes open.

William looks angry. He bursts out...

WILLIAM

You see what you've done!

Joseph cannot respond let alone understand.

William now stands over Joseph.

WILLIAM (CONT'D)

Do you hear me!?

William holds back a tear.

WILLIAM (CONT'D)

Do you hear me.

He lashes out at Joseph.

WILLIAM (CONT'D)

Answer me! You're not so tough.
You're not so dangerous.

William lashes out again.

WILLIAM (CONT'D)

You're not taking her. You're
not.

William drops to his knees.

WILLIAM (CONT'D)

You're not.

INT. THE NEWMAN'S KITCHEN - CONTINUOUS

Hayley jumps from the counter having cleared out all the cupboards.

Turning to pick up her heaving bag of food she comes face to face with Jane who stands in the doorway.

Jane is a mess and clearly drunk. She looks over the raided kitchen.

Hayley freezes in fear of what is about to happen.

INT. HAYLEY'S BEDROOM - CONTINUOUS

All is quiet now. William remains kneeled on the floor next to Joseph.

Shouting from Jane can be heard from downstairs.

William looks frightened. He jumps up and runs from the room.

INT. THE NEWMAN'S KITCHEN - CONTINUOUS

Shouting from Jane.

Hayley recoils against the cupboards.

Jane is lashing out.

JANE

You little bitch! What have you
done! Answer me! What have you
done!

Hayley does not respond. She is so frightened she can't even scream out.

William runs in from the corridor and sees Jane standing over Hayley.

William and Hayley make eye contact amidst the commotion.

William wants to shout out but he stops. He is frightened.

Jane lashes out again and again.

William closes his eyes.

Blackness. But the noise continues.

JANE (CONT'D

You stupid little bitch!

SMASH! CRASH!

The noise stops.

Jane SCREAMS

William opens his eyes.

Joseph has caught Jane's flailing fist.

JANE (CONT'D)

Who the hell are you!? Get out of
my house!

Joseph struggles to hold himself up. He leans on a nearby table. His hand falls next to a small kitchen knife. He grabs it.

The doorbell RINGS.

JANE (CONT'D)

HELP!

William and Hayley watch on in shock.

Joseph lifts the knife above his head hell bent on bringing the knife down on Jane.

HAYLEY

NO!

William rushes forward.

Joseph brings the knife down in a swoop.

William tackles Jane to the floor.

The knife narrowly misses the both of them as they hurtle across the kitchen.

In the tackle Jane hits her head against the counter knocking her out cold.

Hayley stands looking down on her mother. William clambers to his feet.

The knife drops next to Joseph's feet.

William and Hayley turn to Joseph.

Joseph collapses in a heap on the floor.

KNOCKING and RINGING from the front door.

HAYLEY (CONT'D)

We've got to go. Help me pick him

HAYLEY (CONT'D)

up.

WILLIAM

Leave him. Did you just see what he did?

HAYLEY

He tried to protect me, that is all.

Hayley smacks Joseph's cheeks.

HAYLEY (CONT'D)

Wake up. Come on.

Joseph stirs.

WILLIAM

He is dangerous. He tried to kill your mum.

The doorbell RINGS again.

Hayley begins to pick up Joseph. She struggles.

HAYLEY

I can't do this without you.

Hayley is pulling Joseph towards the side door.

Knocking from the front door.

HAYLEY (CONT'D)

Hurry.

Reluctantly William helps. They pull Joseph up under each arm and they struggle with him out the door.

The front door is barged open and in runs D.I Barron.

He runs to Jane who remains out cold on the floor.

He checks her pulse.

He smacks her cheeks.

D.I BARRON

Hey. What happened here? Wake up.

he looks around the kitchen. It is a mess. Food cans all over the floor. A knife by Jane's side.

And the kitchen side door is left ajar.

He runs to the door to find...

EXT. THE NEWMAN'S HOUSE - CONTINUOUS

Hayley and William carrying Joseph away down the side of the house.

D.I BARRON

Hey. Don't move.

Hayley and William turn to see D.I Barron at the door.

WILLIAM

Run!

William pushes Hayley and Joseph forward and they run as fast as they can off down the street.

D.I Barron runs to the road. The trio are half way down the road.

He runs to his car and jumps in.

The delirious Joseph is in agony. He is led by the hand of Hayley.

WILLIAM (CONT'D)

It's the police!

HAYLEY

Follow me!

Hayley leads off down a sloped alley to a road below.

The black saloon car has to follow the road around a hairpin corner and down the hill in order to stay within sight of the three of them. The car screeches around the corner.

The guys continue to run across the street straight down the hill darting through alleyways.

The saloon car has trouble keeping up and within a few seconds the distance between them increases.

Hayley runs down another alley and out onto the seafront. Joseph holds onto Hayley for dear life. She turns and looks back as William follows shortly behind.

They meet at the bottom to catch their breath. Looking

back up the hill they hear the roar of the car engine closing in. Then the lights appear in the distance.

Hayley takes charge. She looks towards the end of the esplanade that stops abruptly by the large white cliffs.

HAYLEY

Come with me, I know where to hide.

She looks to take off grabbing at Joseph's hand once again.

WILLIAM

No, wait.

He looks both ways. Up the esplanade then back up the hill to the approaching car.

WILLIAM (CONT'D)

You go hide. I'll lead the police away.

HAYLEY

No, William they'll catch you.

WILLIAM

Hayley, for once, listen to me I'll give them the slip then come find you.

The car is approaching the esplanade fast.

WILLIAM (CONT'D)

We've got no time. Go. I'll sort this.

William backs off.

WILLIAM (CONT'D)

Go. Now.

HAYLEY

Thank you.

William turns and runs up the seafront.

Hayley takes Joseph by the hand.

HAYLEY (CONT'D)

Come. Follow me.

They head off towards the end of the esplanade.

William, running in the opposite way, dashes out in front of the black saloon as it reaches the esplanade junction. The car skids to a halt and William is off.

The detective jumps out of his car and gives chase.

William runs as fast as his legs can carry him. He is lit by the esplanade lights, his feet illuminated against the rushing colourful beach huts.

EXT. ABANDONED FISH SHED - CONTINUOUS

Hayley has led Joseph to the end of the esplanade.

In front of them stands a rickety old abandoned fish shed.

Hayley tiptoes and looks through the dusty windows. She slips her arm through a smashed window reaching around to the door and unlocks it.

INT. ABANDONED FISH SHED- CONTINUOUS

The shed is full of cobwebs. Panes of glass are missing and the wooden shed is rotten through and missing slats. It's amazing the place is still standing. No one has been there for a long time.

Hayley stands in the doorway silhouetted by the esplanade lamps with Joseph towering above her.

They enter and Hayley locks the door behind them.

EXT. ESPLANADE - CONTINUOUS

The cliffs at the further end of the esplanade are fast approaching William. Where is he going to go?

William looks over his shoulder and sees the detectives flashlight in the distance.

He looks up the cliff. It's pretty steep but it may be climbable.

Jumping over a small fence he begins to scramble up the incline. William proves pretty nimble at climbing as he quickly reaches the top where he comes face to face with a barbed wire fence. He crawls underneath it but it catches his overcoat.

D.I Barron is at the end of the esplanade. He has run as far as he can go but William is nowhere to be seen. The detective searches the area closely with his torch.

No sign at all.

He points the torch up the cliff. At the top is a barbed wire fence. Tracing down from the fence are William's footprints in the sand.

EXT. BOATYARD - CONTINUOUS

William finds himself in a working boatyard surrounded by redundant carcasses of sea vessels, engines and tools. He is dwarfed by the size of some of the vessels as he walks towards what is the boatyards entrance.

Next to the entrance is a small cabin where workers would be situated by day but tonight no one is here.

William jogs to the entrance gate, a slight skip in his step. At the entrance he tries to push the gates open but they are locked by a padlock and chain.

WILLIAM

Great.

The surrounding fence and gate is topped by barbed wire. William pushes the entrance gate hard in frustration. The chain RATTLES.

William is down trodden. He looks around the yard. Maybe there's a gap he can squeeze through.

Suddenly a large and angry looking Doberman jumps out from the entrance of the cabin with eyes fixed on William.

WILLIAM (CONT'D)

Shit.

William turns on his heels and runs from the dog.

The Doberman is much faster than William and quickly makes ground.

Checking over his shoulder William sees the dog getting closer.

William quickly clambers up a nearby redundant vessel.

The Doberman jumps up snapping at Williams heels but he

gets to relative safety just in time.

William is now sat high on the vessels captains cabin looking down on the dog who sits barking back at him.

William shrugs, 'now what?'

INT. ABANDONED FISH SHED - CONTINUOUS

Hayley is looking around the abandoned shed with nostalgia. She is touching various items that remain.

HAYLEY

This was my fathers shed.

Joseph is laying on the floor. He is sweating and breathing heavily. He struggles to keep his eyes open.

HAYLEY (CONT'D)

He used to bring me down here from time to time. Before he got taken away of course. She still blames me for it.

She picks up an old shipping map.

Joseph pushes himself up against the side.

HAYLEY (CONT'D)

No one comes down here anymore. We'll be safe here for tonight.

JOSEPH

Qu'est-ce que tu as là?

Hayley doesn't understand.

Joseph holds out his hand.

Hayley approaches, sits down next to Joseph and gives him the map.

Joseph looks over the map. He points to London.

JOSEPH (CONT'D)

Sia.

HAYLEY

London?

He points at Dover.

JOSEPH

Dover.

Then trails his finger to London.

JOSEPH (CONT'D)

London. Dans quelle mesure?

HAYLEY

How far? From Dover? I don't know. But we are here...

Hayley points at Ventnor on the east coast of the Isle of Wight.

Joseph looks at Hayley.

Hayley points at herself then back at Ventnor on the map.

HAYLEY (CONT'D)

'We' are 'here'.

Joseph understood the first time. He holds back tears.

JOSEPH

Fils de pute!

Hayley recoils.

Joseph sits with his head in his hands.

HAYLEY

You need to get to London? We can go there. It's just a journey across the water that's the problem. I'll get us there. To London. First, we'll sleep and make plans first thing tomorrow.

A tearful Joseph lays down.

JOSEPH

Sia. Sia.

EXT. SEA - CONTINUOUS

From the ocean the abandoned fish shed stands treacherously on its beams. Directly below on the surface of the sea sits an old wooden boat tied to the sheds supports.

EXT. BOATYARD - LATER

William remains seated upon the captains cabin on the redundant trawler. He is tired and shivering from the nights cold sea air.

Peeking over the edge of the cabin the Doberman sits, waiting for a glance. As soon as the dog spots William he begins barking again.

William looks to the other side of the cabin. There is a small gap between the cabin and the barbed wire fence but more than enough for William to think twice about trying to jump it.

At that moment car headlights pull up to the boatyard entrance.

William watches closely as he hears a car door open then close. He cannot see who steps out due to the cars bright lights.

The figure shakes the padlock and chain at the entrance alerting the Doberman which rushes over barking.

The figure turns on a flashlight and points it searchingly around the yard. Redundant boats, broken glass, rusty boat engines. The torch passes the top of the cabin where William now lays.

He ducks out of sight.

The figure walks around the perimeter fence continuing to search the yard. The figure nears the vessel that William lays on top of.

William spots D.I Barron.

D.I BARRON

Hello?

William is surprised. Does he know he is there or just guessing?

D.I BARRON (CONT'D)

I just want to talk to you. I can help you out of there.

William closes his eyes for a moment then stands.

WILLIAM

Here.

D.I Barron turns his light on William. William shades his eyes.

WILLIAM (CONT'D)

I'm here.

D.I BARRON

Just you?

WILLIAM

Yes?

D.I BARRON

Very well. You're in a bit of a predicament aren't you.

Reluctantly William nods.

D.I BARRON (CONT'D)

Lets see what we can do.

The detectives jacket is thrown over the barbed wire fence.

William tentatively steps on the covered wire fence and is helped down by the detective.

INT. SALOON CAR - MOMENTS LATER

D.I Barron sits in the drivers seat looking straight ahead.

William opens the back passenger door.

D.I BARRON

Jump in the front.

William never gets to sit in the front. He closes the back door and sits in the front passenger door.

D.I BARRON (CONT'D)

That was a good jacket you know.

William sits meekly in the front.

D.I BARRON (CONT'D)

Don't worry about it, the suits probably older than you are. Wife's always on at me that its

time to buy a new one.

William doesn't move.

D.I BARRON (CONT'D)
Right. Shall we get you home? Had

D.I BARRON (CONT'D)
quite the night haven't you.

William agrees but looks very sad.

EXT. THE SOMERSBY'S HOUSE - LATER

The black saloon car pulls up outside William's house. All is quiet and lights remain off. No one is aware of the night's events.

INT. SALOON CAR - CONTINUOUS

The detective turns off the engine and looks towards the Somersby's house.

D.I BARRON
Here we are.

William looks towards his house.

WILLIAM
How's Mrs. Newman?

D.I BARRON
Fine. A little shaken. I'll talk to her some more tomorrow.

William reaches for the door.

D.I BARRON (CONT'D)
Before you go...

William stops, worried.

D.I BARRON (CONT'D)
You were with two others. A girl. She's a friend right?

William nods.

D.I BARRON (CONT'D)
And the other?

William shrugs his shoulders.

D.I BARRON (CONT'D)

Look, I've helped you out of a tight spot tonight and I'm one unanswered question away from marching you up that path and telling your parents.

William now looks at the detective.

D.I BARRON (CONT'D)

The other guy. Who is he?

WILLIAM

I don't know. Honestly. Me and Hayley, we bunked off school then he fell out of a tree.

D.I BARRON

Right. And what do you know about him?

WILLIAM

Nothing. Except he doesn't speak English and he has a bloody wound on his shoulder. Is he dangerous?

D.I BARRON

I need to know. When you gave me the slip back there, where did they go?

William looks into the eyes of the detective.

EXT. THE SOMERSBY'S HOUSE - MOMENTS LATER

William walks down the driveway to the kitchens side entrance. At the door William looks back over his shoulder. The black saloon car is still parked there. William pushes the door open and enters.

The detectives car pulls away.

EXT. VENTNOR SEAFRONT - NIGHT/DAY

Night turns to day as the sun rises on the oceans horizon. Ventnor town bathes in the morning rays. The sky is blood red.

EXT. SOMERSBY'S HOUSE - MORNING

William bursts out of the side kitchen door, up the

driveway and out on to the street. Nothing can stop him as he disappears from sight in a flash.

EXT. STREET - MOMENTS LATER

William darts from alleys and down the hills heading for the seafront.

EXT. SEAFRONT - MOMENTS LATER

William rushes out from an alley on to the esplanade and along the docks. He heads off to the distant cliffs.

EXT. DOCKS - MOMENTS LATER

William stops running as he nears the end of the esplanade. A series of old abandoned fishing sheds are dwarfed by the nearby cliffs.

William approaches one of the dilapidated sheds. He has to go on his tiptoes to look through its dirty windows. He walks to the sheds entrance. It is securely padlocked so he moves on.

EXT. ABANDONED FISH SHED - MOMENTS LATER

William approaches the final shed at the end of the bay.

Up on tiptoes he peers in to the shed but it is too dirty for him to make anything out.

He walks to the entrance. It is open.

INT. ABANDONED FISH SHED - CONTINUOUS

The door opens slowly and William enters. If Hayley and Joseph are there they are well out of sight.

William walks forward, the floor boards creak beneath his feet.

WILLIAM

Hayley?

Another step forward. Another creak from the floor boards.

WILLIAM (CONT'D)

Hayley?

Hayley pops up from the corner in a half sleep state.

HAYLEY

Where did you go to last night?

WILLIAM

Hayley. Listen to me for a minute. You've got to get out. They're on to him.

HAYLEY

Why? What have you told them?

WILLIAM

Last night. When I ran the other way. I got stuck in this boatyard with this massive snarling dog. I was sat on the captains cabin for what must have been hours...

HAYLEY

William?

WILLIAM

He saved me. Drove me home. He wanted to know who he was.

HAYLEY

You didn't tell them? Tell me you didn't tell them about us.

William hangs his head breaking eye contact from Hayley.

Hayley looks desperate. Tears building in her eyes.

WILLIAM (CONT'D)

I was scared. I was scared he was going to tell my parents. I would have been in so much trouble.

HAYLEY

Stop thinking about yourself.

William looks up.

HAYLEY (CONT'D)

There is far more at risk here than a simple grounding.

WILLIAM

I know that. That's why I didn't say anything.

Hayley looks deep into Williams tear filled eyes trying to work out if she believes him or not.

WILLIAM (CONT'D)

Listen. You've got to get rid of him. Drop him at A and E if necessary but just get rid of him. He's bad news.

Hayley slaps William around the face.

William is frozen in shock.

Hayley looks at Joseph briefly who has woken amidst the chat. Joseph is losing colour.

HAYLEY

I'm sorry.

Is that tear going to fall down Williams cheek?

HAYLEY (CONT'D)

You're making such a fuss.

That tear can hold no longer.

HAYLEY (CONT'D)

William...

William takes a few steps back.

HAYLEY (CONT'D)

William I'm sorry.

William turns and runs out of the shed.

HAYLEY (CONT'D)

Shit.

Looking at Joseph.

EXT. ESPLANADE - SECONDS LATER

William sprints along the seafront in floods of tears.

EXT. HARBOUR MASTERS OFFICE - MOMENTS LATER

The start of the docks is marked by the blue shed of the Harbour Master.

William approaches the Harbour Masters office and stops running. He wipes his tears from his eyes.

D.I Barron's car is parked up ahead stopping William in his tracks. He looks around but there's no sign of the detective. William begins to retreat from the esplanade up a small alley incline.

Suddenly the bell from the Harbour Masters office RINGS out and out steps the detective and the HARBOUR MASTER (60's), who is every bit the stereotypical fisherman.

William hides in the alley and watches on as the Harbour Master leads the detective down the docks.

The detective enters a fishing shed as the Harbour Master stands at the entrance.

A moment later and the detective exits and the Harbour Master leads him on to the next shed.

William hides in the alley watching on increasingly worried as both men continue to search each fishing shed along the dock. William is in two minds about what to do. Either stall the men so Hayley and Joseph don't get caught or let Joseph get caught to save Hayley from further pain.

INT. ABANDONED FISH SHED - MOMENTS LATER

Hayley sits staring at Joseph. His condition is worsening.

HAYLEY

I should have gotten us out of here when I had the chance. I should have listened to Will. Maybe he's right. Maybe I should get you to the hospital. They would take you away from me but maybe that's what's best. I don't know.

Joseph is drifting in and out of consciousness. He mutters under his breath.

HAYLEY (CONT'D)

What is it?

She kneels closer to Joseph.

HAYLEY (CONT'D)

Slowly.

JOSEPH

Hayley...

Struggling to breath.

HAYLEY

Yes?

Hayley is mesmerised watching Joseph's lips.

JOSEPH

Hayley. Jamais à court de peurs.
Ils seront toujours vous
rattraper.

Struggling still.

JOSEPH (CONT'D)

Ne jamais courir. Ne jamais
courir. Ne jamais courir.

Joseph falls unconscious.

Hayley is closer now than ever before.

HAYLEY

Rest. You must stay strong. We'll
find a better place. You hear me?

Hayley looks out of the window directly above Joseph.

The Harbour Master can be seen leading D.I Barron down
the docks towards the abandoned shed. She watches as the
suited detective enters a nearby fishing shed then
shortly exiting.

Panic begins to fill Hayley.

She looks around the fishing shed for somewhere to hide.
At first glance there is nowhere.

She leans down and grabs at Joseph.

HAYLEY (CONT'D)

Joseph. Joseph.

Another anxious look around the shed.

HAYLEY (CONT'D)

Joseph. Wake up.

She slaps his face attempting to wake him. Again, Joseph

is struggling to open his eyes.

Hayley spots something in the corner of the shed.

HAYLEY (CONT'D)

Come on.

She grabs him by the arm and wraps it around her.

HAYLEY (CONT'D)

Come on. Help me out.

She struggles to lift him. Joseph's dead weight is just too much but she perseveres.

EXT. DOCKS - CONTINUOUS

The Harbour Master and detective are one hut away from the abandoned fish shed.

The detective enters. A moment later he exits.

INT. ABANDONED FISH SHED - CONTINUOUS

Joseph is slumped down next to a hatch.

Hayley begins to undo the latch. It looks like it hasn't been used in sometime and has become rusty and stiff. She struggles to open it but her determination wins out and she prizes the latch free.

The Harbour Master and detective can be heard approaching on the wooden boards of the docks.

EXT. ABANDONED FISH SHED - CONTINUOUS

Both D.I Barron and the Harbour Master reach the final fishing shed at the end of the docks.

HARBOUR MASTER

Not been used in years. Not since Newman's case.

D.I BARRON

Newman?

The Harbour Master nods in agreement.

The detective reaches out for the padlock. It is open. The detective looks at the Harbour Master.

D.I BARRON (CONT'D)

Stand back.

INT. ABANDONED FISH SHED - CONTINUOUS

Now, with the hatch wide open Hayley pulls and pushes at Joseph to climb down. A ladder hangs from the hatch leading down to an old wooden boat that laps up and down on the sea.

Joseph can barely hold on to the ladder as Hayley begins to climb down and holds on to one of his arms. She quietly closes the hatch behind her.

Footsteps are heard above Hayley. She looks down at Joseph who is losing his battle to stay conscious once again. As he does so he becomes heavier and Hayley's grip is loosening.

HAYLEY

Joseph.

CREAKING of the shed floor boards.

Nearby on the esplanade stands William. He has spotted Hayley holding onto Joseph underneath the hut.

They make eye contact.

Hayley can hold on no longer. Joseph falls with a THUD from Hayley's grip straight on to the boat below.

The frayed rope that holds the boat to the ladder loosens.

INT. ABANDONED FISH SHED - CONTINUOUS

The detective has heard the fall and rushes to the corner of the shed where he finds the hatch.

Swinging it open he looks straight down on Hayley who is halfway down the ladder. Joseph lays unconscious in the boat below.

D.I BARRON

Stop right there.

Hayley looks up to see the detective bearing down on her. He grabs out at her and she lets go in order to not get caught.

BANG! Hayley falls awkwardly onto the boat, hitting her

head on the way down.

The jerk from Hayley falling into the boat breaks the frayed rope.

The detective climbs down after the boat.

D.I Barron can't move fast enough and before he reaches the bottom the boat is already out of arms length.

The boat drifts out to sea.

EXT. THE DOCKS - MOMENTS LATER

The detective joins the Harbour Master on the docks. They look out to sea as Hayley and Joseph drift further and further out.

William jumps from the esplanade down onto the sand. He runs towards the shoreline. He is shouting out for Hayley.

The detective runs after William and tries to hold him back.

EXT. BOAT - CONTINUOUS

Both Hayley and Joseph lay unconscious.

At the shoreline, William is held back by the detective. The detective carries William backwards to the esplanade. He hands William to the Harbour Master.

The sun breaks the grey clouds.

FADE OUT:

EXT. SEA - LATER

A police boat and RNLI lifeboat pulls up next to Hayley's wooden boat carefully in the choppy deep waters.

A RNLI officer jumps aboard the wooden boat.

He picks up the limp and unconscious Hayley. He helps her on board the RNLI boat.

It takes two officers to pick up Joseph and help him aboard.

FADE TO BLACK.

INT. HOSPITAL, RECOVERY ROOM - DAY

Neon lights of the hospital glow out. They're so bright they wake Hayley. She has to shield her eyes.

INT. HOSPITAL, CORRIDOR - CONTINUOUS

Julian and Lyndsey stand at the window looking in at Hayley. In Julian's arms in front of her is William also looking in. He is pleased to see her awake. He looks up at his mum. Julian lets go of William and gives him a knowing nod.

INT. RECOVERY ROOM - CONTINUOUS

Hayley is staring at the ceiling. Nothing is breaking her train of thought even as William enters.

He walks slowly to her bedside and takes a seat.

WILLIAM

It's ok. It's all going to be ok.

Hayley turns away and begins to cry.

William reaches out and touches Hayley's fingers.

Hayley turns back to William.

William grabs Hayley's hand tightly.

She pulls William in for a hug. The embrace is strong and teary.

Julian holds Lyndsey close at the window.

Hayley has not let William go. It is a strong and emotional embrace.

The door opens and in walks a pair of shiny black shoes. They stop at the bedside.

A hand is placed on Williams back.

William turns to find D.I Barron standing there accompanied by the social worker.

D.I BARRON

Could you give us a minute?

William looks at Hayley.

WILLIAM

You ok?

She nods. William gives Hayley one last big hug.

She smiles.

HAYLEY

Go on.

William exits.

D.I BARRON

May I?

Hayley shrugs. It's not like she can run anymore.

D.I Barron takes a seat. The social worker stands behind him.

HAYLEY

I suppose you're both here to tell me how much trouble I'm in.

D.I BARRON

You harboured a wanted man. Cost many southern county police departments a lot of money and man hours. And for what? Why did you do it?

Hayley looks out from her hospital bed to the rain battered window.

HAYLEY

He was hurting, in pain. I thought maybe if I could fix him I could help him get to where he wanted to go.

D.I Barron looks closely at Hayley.

D.I BARRON

And you?

Hayley looks at the detective.

D.I BARRON (CONT'D)

You wanted to go with him? You wanted to run from the hurt? To escape? For it all to be fixed. I've spoke to William.

The detective understands Hayley.

D.I BARRON (CONT'D)

We haven't come here to tell you
how much trouble you're in.

HAYLEY

No?

D.I BARRON

No. We've come here to show you
something.

Hayley looks puzzled.

D.I BARRON (CONT'D)

Do you think you're well enough
for a small walk?

INT. PRIVATE RECOVERY ROOM - MOMENTS LATER

Joseph lays in bed. He is currently unconscious but he is
being closely watched by Sia. She holds there toddler in
one arm and the hand of Joseph in the other.

D.I Barron, the social worker and Hayley stand at the
window looking in.

D.I BARRON

They say he's going to be just
fine. Just some infection from
the wound but that will clear in
time. All thanks to you. Do you
want to go say hello?

Hayley's stare remains unbroken. Tears are welling up.

SOCIAL WORKER

I'm pretty sure his wife would
like to say thank you for looking
after him.

HAYLEY

What will happen to them?

D.I BARRON

Joseph? He and his wife will most
likely be granted asylum here in
Britain. They've had quite the
journey.

HAYLEY

He won't be treated like a criminal?

D.I BARRON

No. It's not a crime to want to build a better life for yourself. Sometimes there are no options left and drives people to take extreme actions. Life can be cruel. Sometimes you have nowhere to turn.

Hayley understands.

D.I BARRON (CONT'D)

All it takes is for one person to be there for you.

HAYLEY

William.

D.I BARRON

You have a good friend there. I suggest you don't give him a hard time about it.

HAYLEY

What about my mum?

SOCIAL WORKER

Depends on you. You don't have to stay any longer. All you got to do is say.

HAYLEY

And be put with some family I don't know? No.

SOCIAL WORKER

Oh, I don't know.

Hayley looks at the social worker inquisitively.

EXT. VENTNOR SEAFRONT - EARLY MORNING

The morning mist rises off the sea above the sleeping town.

Fisherman work the sea from their trawlers lifting in nets of fish.

Local fishmongers put out their signs advertising 'Locally Caught Fresh Fish'.

Early morning locals walk the promenade.

Fishing ships dock at the yard.

The sound of seagulls squawking overhead.

All is as it was.

INT. THE SOMERSBY'S KITCHEN - MORNING

Lyndsey dishes up breakfast for her family. Julian sits at the head of the table with William next to him, his head held low. Not a word is said bar a look of concern on Lyndsey's face.

The small kitchen TV reports the morning news.

TELEVISION REPORT: "For the last two days a south coast man hunt has gripped the nation. Last night that hunt came to a dramatic end when the young African male was detained by Hampshire Constabulary. It is believed his journey has brought him some three thousand miles from his home in Guinea. A one time child rebel turned asylum seeker now finds himself looking to the Crown Court for his and his accompanying family for their fate. Not to be standing alone, some dozen fellow African asylum seekers will also stand who were detained in Dover. Two Frenchman, Bruno Baptistery and Florian Nouvell face charges of people trafficking..."

Two mugshot images are shown of Bruno and Florian.

William never looks up but he is more than aware as he pushes his cereal around the bowl.

EXT. THE SOMERSBY'S HOUSE - LATER

The now bright morning sun beams down on William as he exits his front door. He heads straight for his front gate, the sole on his shoe still SLAPPING against the paved walkway.

He waits briefly as other school children pass.

As usual he checks both ways up the street then moves on to school.

INT. FRENCH CLASS - LATER

The class is in mid-swing. Mrs. Craven speaks French phrases for the class to repeat. All except William do so.

William is daydreaming. He looks over to his left, usually where Hayley sits but once again, she is not there.

MRS. CRAVEN

Can you help me? Est-ce que vas
pouvez m'aider? Est-ce que vas
pouvez m'aider?

William recognises this phrase.

Hayley's name is scratched into the desk but it is now scratched out.

Melanie has a quick look over her shoulder at William but he doesn't notice.

Another young boy breaks Melanie's stare at William by popping his head in the way. He gives Melanie a smile back. She politely smiles back to him then turns and faces the front.

EXT. SCHOOL GATE - LATER

The end of school bell RINGS out.

Children run from the school grounds out of the gate and homeward bound.

William exits. He walks on, head held high. Has he grown in stature?

EXT. STREETS - MOMENTS LATER

We have seen William walk these street before.

He is at the cross junction where he could slip up the alley in the direction of the apple orchard. He thinks about it for a moment then with a skip in his step runs up the alley.

EXT. LOWER FIELDS - MOMENTS LATER

William is quickly approaching the stile.

At the stile he leaps up and over it with no trouble at

all. His backpack remains firmly in place and he continues up the hill.

EXT. APPLE ORCHARD - MOMENTS LATER

Nearing the top of the hill, William bends to the floor picking something up.

A flash of yellow material blocks the sun's glare. And in a sweep down, the material is gone again.

CREAKING of a tree branch as a piece of sinewy rope turns around its girth.

Hayley swings from the rickety old swing hanging from the large branch of the apple tree.

Her eyes are closed and her mouth is smiling.

William is looking up at her.

She swings higher and harder than ever before. A new life, a new spirit is in her.

William leans against a nearby tree watching on.

Hayley spots him and brings the swing to a halt.

Her smile is gone as she studies William closely.

William has a serious look on his face. Has he something important to say?

Hayley looks worried.

William gently tosses something at Hayley.

A big, red juicy apple falls into her hands.

Looking up at William he lovingly smiles back at her.

She smiles back.

He walks towards Hayley bending down on his way to pick up another apple. He bites in to it.

Hayley bites into hers.

William walks behind Hayley and begins to push her gently on the swing.

FADE OUT.

ROLL CREDITS.

THE END.