

THIS LITTLE PIGGY

by

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Producer Laura Hastings-Smith

Director Corinna Faith

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3RD DRAFT

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EXT. country lane - DAY

A narrow lane. Dense hedgerows form high walls.

The road is blocked. Two oil drums, a chain hanging between them. Yellow tape strung across. On the chain is a sign.

KEEP OUT

The chain creaks in the wind.

CUT TO:

EXT. FARM ENTRANCE - DAY

A neat white entrance gate. A track leading towards a farm.

The gate is open but the way is blocked again by a web of the yellow plastic tape.

Another sign on the gatepost bears an official government stamp.

A repetitive sound. Relentless banging.

CUT TO:

A boy on the track is banging a stick on a metal post. He is 9, muddy boots and anorak. He watches the empty road.

CUT TO:

INT. COW SHED - DAY

Rays of light cut into a dark corrugated iron shed.

Large brown eyes roll, flash their whites. Hoofs shuffle and stamp. Shiny flanks bang together anxiously.

A herd of agitated cows, crowded inside the shed.

CUT TO:

EXT. FARMYARD - DAY

A tidy farmyard in front of a farmhouse. In the yard two figures. A Mother and Daughter, holding hands. Silent. Watching the entrance.

The woman wears a battered Barber jerkin over a worn flowered dress. Ma Woods. The girl, around fourteen, with large pale blue eyes and blonde hair, wears a jerkin like her mothers. This is Rose Woods.

A black and white sheepdog puppy sits at her ankles.

Ma Woods is agitated. She pulls her hand free, wraps her arms around her waist. The girl looks to her Mother nervously, but her gaze is fixed ahead.

Rose Woods glances back at the house. In a downstairs window a man is looking out, grim-faced. She catches his eye. He looks away, swigs from a glass.

CUT TO:

EXT. FARM ENTRANCE - DAY

The boy bangs with his stick. He hears something, stops.

Engine noise approaching. Nearer. Becoming a roar.

A huge truck appears. Behind it a monstrous mechanical digger.

A strange apparition looks out at the boy from the truck. A man in a reflective face-mask and white contamination suit.

The boy's mouth drifts open, awestruck at the alien arrival.

The truck turns into the farm, tearing through the plastic tape, leaving the remnants flapping in the wind.

CUT TO:

The boy runs towards the farm ahead of the strange procession. He is calling out, but his words are lost beneath the roaring engines.

The deafening noise fades, leaving only the image of the boy running ahead of the monster vehicles. Silence.

A soft young female voice fills the void.

ROSE WOODS (O.C.)
What will happen to us?

Silence.

MA WOODS (O.C.)
We'll go on.

CUT TO:

INT. FARMHOUSE KITCHEN

A large farm kitchen. Warm and functional.

Ma Woods sits with her back to us at the head of the table. Rose Woods sits by her, next to her, the boy, her brother.

The children look anxiously to their Mother.

MA WOODS

The farm goes on.

She reaches out a hand across the table. Rose Woods takes it and reaches for Brothers hand. The three of them linked.

MA WOODS (CONT'D)

Pa?

Ma reaches her free hand across the room. The boy also reaches out. Someone is missing from their circle.

A man leans round the side of a large armchair, previously hidden from view. The man at the window. He looks at the outstretched hands with bloodshot eyes. He leans back out of view and swigs at a drink.

PA WOODS (O.C.)

Its over this time. We're done.

Ma and Brother's hands reach out to an empty room. Rose Woods looks anxiously at her Mother, waiting for the fall-out. But Ma Woods is silent. Her hand sinks to the table.

CUT TO:

INT. ROSE WOODS BEDROOM - DAY

A roaring, crackling sound.

Piercing blue eyes stare out of a window. Rose Woods something intently.

The Sheepdog puppy is silent in her hands, also watching.

She is watching a huge bonfire in a field by the house.

Towering. Incandescent. Within the flames strange dark shapes. The legs of what were once cows. Blackened. Rigid.

The arm of the industrial digger looms into view ready to plunge into the flames and stoke the fire. The arm raises.

She blinks.

CUT TO:

INT. FARMHOUSE LANDING - DAY

Rose Woods moves silently down the stairs. One hand trails the wall as she descends, brushing over faded wallpaper.

CUT TO:

INT. FARMHOUSE HALLWAY - CONTINUOUS

The sound of the huge fire outside.

Rose Woods walks the hallway, reaches a doorway, looks in.

The tidy kitchen. The back of the chintz armchair. Pa Woods's hand rests motionless on the arm.

She enters the kitchen and crosses to the chair. She reaches out and touches his hand. No response.

She regards her snoring father with tight lipped contempt.

She picks up a half empty spirit bottle from the floor.

CUT TO:

EXT. FARMHOUSE - DAY

Rose Woods steps out onto the threshold.

The air is full of ash. Surreal grey snow. It swirls around her pale face.

She bends and hides the bottle of spirits behind a wooden sign on the step. The sign reads -

WELCOME

Crouching on the step, Rose Woods picks up a newspaper and a few bills, brushing away muddy footprints. Red letters across one envelop declare 'FINAL WARNING'. Rose looks at it with concern.

She leans back into the house and places the newspaper on a tower of papers, unread. She drops the bills onto a mounting pile on the floor.

Something flutters to the floor. A business card, hidden amongst the post.

Rose Woods looks at the card. It is white. Printed across it in large black letters the words -

NEED HELP?

Rose Woods bends and picks it up, curiously. She turns the card over. Bold black letters -

IF YOU FARM IT WE WILL BUY IT

A phone number is below. A glimmer of hope crosses Roses hollow face.

She walks out into the storm of ash, clutching the card.

CUT TO:

EXT. FARMYARD - DAY

Brother Woods sits on a fence. Ash envelopes him. The sound of the fire is deafening.

He wears the industrial masks seen earlier on the man in the truck. The visor is up.

His face is transfixed. Watching with horror and awe.

In the distance a voice calls.

ROSE WOODS (O.C.)

Ma!

He pulls the mask visor down. His face is gone. What remains is the reflection of the scene he witnesses.

A flaming hell. A mass of limbs. The digger arm swings.

CUT TO:

INT. MILKING SHED - DAY

A long shadowy concrete aisle, stalls on either side. An empty milking shed. Doors stand open at the far end.

Rose Woods passes in the yard outside.

ROSE WOODS (O.C.)

(Called) Ma?

CUT TO:

EXT. CHICKEN SHED - DAY

Rose Woods looks around the yard. She notices one shed door is slightly open. She approaches.

A creak. She hears it.

ROSE WOODS

Ma?

She pulls the heavy door and steps inside.

CUT TO:

INT. CHICKEN SHED - DAY

She peers into the gloom.

In here a different snow is falling. A cloud of white chicken feathers drift down from the roof.

The feathers float around a step-ladder.

Another creak. Rose Woods looks up.

Bare feet swinging above her.

The bottom of a flowery skirt. A limp hand.

Ma Woods lifeless body.

The girl opens her mouth in shock. She tries to cry out but it comes out as a whisper.

ROSE WOODS

(Whisper) Help!

She looks back into the yard for help, wide eyed.

The yard is deserted.

The business card slips from her hand, flutters to the floor. The shed door swings closed. Slam.

Everything goes dark.

CUT TO:

INT. FARMHOUSE HALLWAY - DAY

CREDITS AND TITLE MUSIC RUN THROUGH THIS SEQUENCE

From the darkness something emerges. A fleck of grey. Ash.

Then another fleck.

Then the air is filled with it. Ash filling their house.

It floats past framed pictures of the family on the wall.

A faded image of a cow, a ribbon medal on its forehead.

Rose Woods and her brother, arms wrapped around a calf. The calf wears a rosette reading WINNER. They are smiling.

Ma Woods and Pa Woods ten years younger. She grips the reigns of another prize winning cow, smiling. He stands away, gazing in the opposite direction.

Ma Woods, smiling, bottle feeding a lamb. Rose Woods at her side, helping, her mouth caught open in a laugh of delight.

A fleck of Ash settles on the glass of this pictures. Ash begins to cover it.

The camera moves in towards the picture, in towards Rose, closer and closer, into her laughing mouth. Into darkness.

CUT TO:

INT. SUPERMARKET STORE ROOM - DAY

Blackness.

Slowly, something begins to emerge.

A rectangle, drawn in the darkness by burning white lines.

Moving closer. It is a door, bright light seeping in around its edges. The door grows nearer.

The door opens, flooding the darkness with blinding light.

CUT TO:

INT. SUPERMARKET - DAY

An Ariel view of a bright supermarket. An abstract landscape of shape and colour. Small figures mill in the aisles below.

CUT TO:

A man stands by a meat chiller holding a packet of burgers. In his thirties, scruffy, attractive. This is Harry.

He is studying the information on the packet.

A girl stands on the end of a full trolley, watching. Freya. Ten. Expensive, pretty clothes. Red hair, freckles. Bright blue eyes standing out from pale skin.

She rolls her eyes and gives an exaggerated sigh.

Harry looks at her, and gives in.

HARRY

OK!

He chucks the packet in the trolley and begins to push.
They move away down the aisle.

FREYA

Dad?

HARRY

Yep.

FREYA

Hamilton's going to sit next to
me.

HARRY

No he's not.

He kisses her head. They wheel a corner, out of sight.

CUT TO:

EXT. SUPERMARKET CARPARK - DAY

A family car, passenger door and boot open.

Freya stands by the car clutching a hamster cage.

Harry is loading shopping into an already full boot.

FREYA

He'll be bored.

HARRY

They don't get bored.

Harry reaches for the cage to put it in the boot.

Freya does not hand it over.

Then Harry looks past Freya. He squints.

A woman is approaching.

She is in her late twenties/early thirties, mixed race. She
has her own style, urban, fashionable. Not as middle class
as Harry. This is Ruby.

She is rumbling a huge, heavy suitcase across the carpark.

Freya follows his gaze. Spots the woman. Her face clouds.

FREYA

That won't fit.

Freya tugs at Harry's sleeve.

FREYA (CONT'D)
Dad, it won't fit!

Harry gives her a warning look. Freya shuts up. Sulkily.

HARRY
(Called out, amused) What's that?

Ruby continues rumbling the case towards them.

RUBY
What!

HARRY
Camping?

RUBY
Yeah. But, I'm still going to
need stuff.

She reaches him. They kiss. A striking, contrasting couple.

Harry weighs the bag in his hand, laughs at her.

Ruby turns to Freya.

RUBY (CONT'D)
Hi Freya!

Freya ignores her, busying herself in the backseat.

Ruby looks sidelong at Harry. He gives her a reassuring
wink.

CUT TO:

EXT. MOTORWAY - DAY

The car glides along a motorway.

CUT TO:

INT. NICE CAR - DAY

Ruby gazes out of the window. Urban giving way to rural.

She studies herself in the wing mirror. Her face is lost in
the reflections of many tree branches.

Harry touches her leg gently. Ruby covers his hand. She
glances back to see if Freya is watching.

Freya is in her own world, talking to herself in a baby voice.

Then Ruby realizes she is not talking to herself, but to something in her hand. A Hamster.

Ruby flinches with surprise and repulsion.

Freya sees Ruby watching, sees her distaste. She kisses the hamster deliberately.

Ruby suppresses her response, smiles and looks away.

CUT TO:

EXT. MOTORWAY - DAY

The car leaves the motorway, swinging around a small roundabout twice before selecting the right exit.

CUT TO:

EXT. COUNTRY LANE - DAY

An aerial view of a fork in a narrow road.

The car arrives and pauses at the fork.

It chooses a turn. Stops abruptly. Backs up. Takes the other.

CUT TO:

INT. FAMILY CAR - DAY

The view from the front windscreen.

HARRY (O.C.)
See? Look at that.

Idyllic countryside. A winding lane, hedgerows and fields.

Harry looks at Ruby. She looks at the view from the window shrugs and gives him a look that says she's not keen.

HARRY (CONT'D)
What?! How can you not like that?

Harry shakes his head, patronizing and humorous.

HARRY (CONT'D)
We've got so much to teach you.
Haven't we Freya?

He glances back at Freya. She ignores him.

RUBY
There's nothing you can teach me.

Ruby looks at Harry playfully. But she means it. He grins.

FREYA (O.C.)
I'm hungry.

HARRY
Ham on brown, Chicken-Mayo on
white.

Harry gestures behind his seat. Ruby gives him a look -
impressed.

Ruby reaches behind the seat and feels blindly for the bag.

She gasps suddenly, pulls her hand back. There is a spot of
blood on her finger.

RUBY
Ow!

Freya rescues her hamster from the floor. Ruby is aghast.

RUBY (CONT'D)
It bit me!

Freya cradles the animal moodily.

FREYA
He's not an 'it'.

Ruby studies her finger. Harry looks at Freya in his
mirror.

HARRY
(Cross) Freya put him back!

Freya looks past him at the road. She screams.

Harry looks back in time to see something about to collide
with the car. A blur of white in the road.

He swerves.

There is a bang.

Harry loses control of the wheel.

The car skids round a corner.

They tip violently to one side. Come to an abrupt halt.

All three sit in stunned silence for a second.

A mess of bread and meat have hit the front window. A piece of ham slides down the windscreen.

Harry lurches round to check Freya. She looks back, shocked, pushed against her side window.

HARRY (CONT'D)
Jesus! OK?

Freya nods, wide-eyed. He looks at Ruby. She nods too.

CUT TO:

EXT. COUNTRY LANE - DAY

Harry scrambles out and opens Freya's door. He pulls her out and checks her all over, gives her a hug.

FREYA
Did we hit something?

Ruby and Harry looks at each other. They know they did.

CUT TO:

Harry and Ruby walk back down the lane. Ruby is reluctant.

Freya watches them go, back in the car.

There is a frantic rattling sound ahead. Something around the bend in the road.

Ruby folds her arms, stressed.

They walk round the bend and look.

A barbed wire fence. A sheep is thrashing around in it. Trapped. Blood on its flank.

Ruby recoils slightly. Harry sighs deeply.

RUBY
Maybe it was there already.

Harry gives her a look that says she knows that's not true.

He walks nearer to the animal.

The sheep rolls its eyes in panic, pulling at the spike covered restraint.

Harry moves closer, reaching for the wire to unhook it.

Its panic increases, thrashing around.

Ruby turns away, repulsed. Harry pulls back.

HARRY

Shit.

They stare at the animal, no idea what to do next.

CUT TO:

EXT. FIELD NEAR ROAD - DAY

A view through long grass. Harry and Ruby can be seen some way off, standing before the injured sheep, deliberating.

CUT TO:

EXT. COUNTRY LANE - DAY

Harry and Ruby stare at the sheep. Harry shakes his head and steps back.

HARRY

I can't do it. We should tell
someone local.

Ruby nods in relief, wastes no time turning away.

Freya is standing at the bend in the road, watching.

HARRY (CONT'D)

Freya, I said stay in the car.

Harry goes to Freya and starts guiding her away.

FREYA

Is it OK?

HARRY

I think it will be.

FREYA

What are we going to do?

HARRY

Tell a farmer.

FREYA

(upset) But aren't we going to do
something now?

Harry puts his arm round her.

HARRY

We're making it worse sweetheart.
We need to tell a farmer.

He coaxes away firmly, back down the road.

Ruby follows. The fence rattles madly behind her. She does not look back.

CUT TO:

EXT. FIELD NEAR ROAD - DAY

The same view through long grass. Harry, Ruby and Freya seen walking away from the scene.

A sheep stands in the long grass, munching slowly. It is this that watches as they leave.

CUT TO:

EXT. COUNTRY LANE BY STRANDED CAR - EVENING

Car wheels spin in mud.

Harry's face, specked with mud, straining as he pushes the car.

The light is fading.

Freya sits on the verge, watching, chin in hands.

Ruby, at the wheel, revs the engine with her foot, a mobile phone in each hand. She stops. Checks the phones.

Harry appears at the window.

HARRY
It's stuck.

Ruby looks at him archly.

RUBY
Yep.

He gestures to the phones.

HARRY
Anything?

She shakes her head. He nods and sighs.

HARRY (CONT'D)
OK.

He spreads his hands in a 'we have no choice' gesture.

RUBY
No!

She shakes her head. A childish plea on her face.

RUBY (CONT'D)
You said toilets and lights!

Harry pulls a helpless face, spread his hands.

RUBY (CONT'D)
Can't we walk to a village?

HARRY
That could take hours. Look at
her. She needs to eat.

Ruby looks at Freya. She looks small and exhausted.

Ruby drops her head to the steering wheel with a groan.

RUBY
OK.

Harry smiles and strokes her head.

HARRY
We'll make it fun. Promise.

Ruby smiles back, making an effort. He turns to Freya.

HARRY (CONT'D)
Come on then tent-master.

Freya jumps up with renewed energy, excited at the
decision.

Ruby looks at the bare dusky field. Her smile fades.

CUT TO:

EXT. FIELD - EVENING

A view through grass, across a field. In the distance Ruby,
Harry and Freya are small figures, unloading the car.

Ruby drags her huge bag across the road. Harry has an
exchange with her. He drags it back.

Ruby slams the boot. They walk with loaded arms into the
field.

CUT TO:

EXT. CAMPING FIELD - EVENING

Ruby wanders around the field, clutching a pile of sticks.
She picks a stick up gingerly, inspecting it for insects.

Behind her Freya and Harry are putting up the tent.
Laughing.

Ruby stops. She hears something. A distant car engine.

She sees a car in the distance. Winding its way along their road. It is going to pass the field.

Ruby drops the sticks and runs for the gate.

Runs as fast as she can, trying to head off the car.

CUT TO:

INT. LARGE CAR - EVENING

A view from the window. A windswept woman is running across a field towards the road, waving her arms.

CUT TO:

EXT. COUNTRY LANE - EVENING

Ruby reaches the gate just as the huge 4x4 car speed pass.

She glimpses a well dressed woman in the passenger seat, struggling with a map, arguing with the man driving. They don't look out.

RUBY
(shouted) Fuck!

She kicks the gate. She sighs and glances back at Harry and Freya. They have stopped laughing and are staring at her.

Ruby takes a breath. Pulls it together.

She is about to turn when she notices something.

The boot of their car is open.

Ruby frowns, looks up and down the empty road, puzzled.

She walks down the road tentatively and looks in the boot.

Everything seems to be there. Her big bag. Coats. Shopping.

Then she spots the hamster cage. The door is open. The hamster is gone.

Ruby claps her hand to her mouth and looks around her feet wildly. Nothing.

She looks back to the field. Freya is laughing, unaware.

Ruby walks gingerly along the lane, peering into the ditch.

She sees two rusted oil drums overgrown with weeds, an old chain and a mess of ancient yellow plastic tape tangled around them.

She pokes at them cautiously, ready to leap back.

A squawk. Ruby jumps. A crow, watching her. Ruby eyes it with dislike.

Then, beyond the tree, something new catches her attention.

Lights twinkling in the distance. A farm.

CUT TO:

EXT. COUNTRY LANE - MOMENTS LATER

Freya charges, a pen-knife in her hand.

She slashes down a nettle.

Ruby and Harry behind, stomping down the lane, talking under their breath.

RUBY
Why would it be *my* bag that
knocked it?

Harry doesn't reply.

RUBY (CONT'D)
Maybe she left it open?

Harry gives her a look - don't blame it on a child.

Ruby frowns. This is unfair.

RUBY (CONT'D)
Why'd you bring a mouse anyway?

He looks moodily at the horizon.

HARRY
(Under his breath) Hamster.

Ruby is about to snap, but swallows it.

HARRY (CONT'D)
Lets just get through tonight. We
can't tell yet.

RUBY
I'm not telling her. She's got a
knife.

Harry smirks. Almost seeing the funny side.

RUBY (CONT'D)

If they can get us out, lets just go. Now.

He looks at her askance, losing his sense of humour again.

HARRY

Well we can't now!

RUBY

(Aghast) Your not serious! Its gone! It's probably been eaten by now!

Harry is about to respond defensively, but Freya turns.

FREYA

Here it is!

They have rounded a corner.

A decaying entrance gate, once white, paint now peeling.

A track winding towards a farmhouse and a maze of sheds.

This is the same view we have earlier seen. The same farm. But things have changed. Dilapidation has set in. Time has passed.

Smoke drifts up from the yard.

Ruby notices more scraps of ancient yellow tape tangled on the gate. Beside it is a sign overgrown with weeds -

PRIVATE. NO ENTRY.

The paint is so worn you can barely read it. Ruby notices it, but Harry and Freya have already walked on.

Ruby passes through the gateway.

CUT TO:

EXT. FARM YARD - EVENING

They walk silently into a yard. It is thick with mud.

Ruby looks around. Large corrugated iron buildings and ramshackle sheds. Junk everywhere. Dilapidation.

They walk past a looming shed. Round a corner.

Another yard. Smoke hanging in the air, seeping up from an oil drum. The remnants of a bonfire.

They walk on.

Ruby glances at a trough. Rancid water. Green scum.

No sounds of life.

Ruby feels uncomfortable, out of place.

Harry and Freya look curious.

FREYA
Where are the animals?

HARRY
In their houses.

Freya looks at a towering corrugated iron shed wall.

FREYA
There's no windows.

Harry smiles.

HARRY
They don't need windows.

RUBY
Shh!

HARRY
(To Ruby) Why?

Ruby shrugs and looks away. She doesn't know why.

CUT TO:

A move along a wall - grey, dirty metal. The wall ends to reveal all the three of them. Stopped. Looking up.

They have reached the house.

Ruby's eyes are drawn to an upstairs window, half open. A yellowed lace curtain sways. There is a movement. Ruby squints, wondering if someone was there. She can't tell.

The front door stands ajar. Harry approaches, knocks.

The door swings open slightly. The wait. Silence.

Ruby touches the door-frame and peers into the dim, dusty hallway. Faded wallpaper, now peeling.

She sees a stack of very old, faded newspapers. The image on the top paper is just visible through dirt and wrinkles. A fire. Animal limbs sticking rigidly from the blaze.

Ruby realizes her fingers are covered with black sooty grime from the door frame. She rubs her hand with distaste.

There is a low dangerous growling.

They spin round to see a big sheepdog emerging from a doghouse. Black and White. Snarling softly, on a chain. The puppy has grown up.

Freya steps back nervously. There is a loud clatter.

She has knocked over a sign by the door, half rotten. It once read WELCOME. An ancient glass bottle rolls out from behind it.

Harry takes Freya's hand. They all turn, walk away.

RUBY

We might be in their field.

HARRY

We'll pay if we are. (Looks around the yard) They wont say no to a bit of cash.

Ruby glances up at the lace curtain window, uneasy. But she says nothing.

CUT TO:

INT. ROSE WOODS BEDROOM - EVENING

A view from through the lace curtain.

Three figures walk away from the house.

A pale hand rests on the window sill. Very still.

A small spider creeps along the sill. It crawls over the hand, as if it is just part of the house.

The hand does not move.

A strange singing begins. An odd croaky voice.

CUT TO:

EXT. THE CAMP - NIGHT

The singing continues.

A pan of beans bubbles on a camping stove.

Ruby, seen through flames. She tears at a blue cling-film wrapped tray of burgers. The cling-film sticks to her fingers.

Harry and Freya on the other side of a campfire. He is singing a spooky song, the odd voice coming from him. Freya watches, transfixed.

Harry turns away, then back with a new spooky voice.

HARRY

This little Piggy went to market.

Freya tuts and hits him playfully.

FREYA

Shut-up.

HARRY

This Little piggy went to town.

FREYA

I'm not a baby.

Harry ignores her. Eyes her sinisterly.

HARRY

This Little piggy had roast beef.

Freya gives in. Loves it really.

HARRY (CONT'D)

This little piggy had none. And
this little piggy went....

He grabs her neck. She screams. They laugh, close and private.

Ruby looks away. Pokes the burgers.

Harry sees. He gestures warmly to Ruby.

Ruby comes to join them. She on one side, Freya on the other, Harry with an arm round both. It could be a family.

Ruby drops her head onto Harry's shoulder. She looks at Freya and gives her a warm smile.

Freya looks back, but no smile. She starts rubbing her nose with one finger. Ruby realizes she is surreptitiously giving her the V sign. Ruby's face drops. She cools. Turns away. Harry sees none of it.

CUT TO:

EXT. THE CAMP - LATER

The tent is a small bright beacon in the vast black night.
Silhouetted shapes move within the fragile flapping walls.
A large shadow Harry leaning over a small shadow Freya.

HARRY (O.C.)

Love you.

Freya nods.

CUT TO:

INT. FAMILY TENT - NIGHT

A zip is pulled. She is alone.

Freya watches the tent billow around her. Dark shadow
branches flicker on the fabric.

The adults are talking, their words drowned in the wind.

She watches the shadows dance. A single tear slips down her
cheek.

Then she hears another sound. A strange, plaintive call. It
drifts towards her, and is swept away again by the wind.

Freya listens intently.

CUT TO:

Ruby's back, crouched in the porch looking out into the
blackness.

RUBY (O.S.)

(Chilling) Oh my God!

Harry, behind her in the dark, tenses.

HARRY

(Tensing) What?

Ruby turns slowly to look at him, face aghast.

RUBY

It's so dark.

He relaxes.

HARRY

I know. Mad isn't it.

Ruby looks back into the night. An Owl hoots.

RUBY
Its a nightmare.

Harry moves towards her.

HARRY
I've got something for you.

A click. Harry is illuminated monster-style by a torch held below his chin, face twisted into an evil grimace.

Ruby rolls her eyes. He wiggles the torch. It is tiny, pocket sized, but bright.

HARRY (CONT'D)
You might need it, in the night.

RUBY
I'd rather wet myself.

HARRY
Nice.

Wind shakes the tent. Ruby looks at the shuddering walls. She pulls at the tent ceiling. It is sagging down.

RUBY
Is this right?

Harry turns the torch-light back onto his face. He nods sincerely.

RUBY (CONT'D)
Have you ever actually put this up?

Harry widens his eyes in mock horror. The light flicks off.

CUT TO:

Ruby is in her sleeping bag, hood up, zip up to her chin. Only her face exposed. She looks funny. Harry is lying next to her propped up on one arm.

Ruby wiggles in her sleeping bag.

RUBY (CONT'D)
How are you supposed to sleep in this?

Harry doesn't answer.

RUBY (CONT'D)
What you thinking about?

He looks away.

RUBY (CONT'D)

What?

He still wont look.

HARRY

How guilty I feel.

Ruby looks at him intently.

RUBY

Why?

Harry looks at her.

HARRY

I want you to move in.

Ruby stares at him, checking he means it. He does. She pulls herself free of the sleeping bag and hugs him, happy.

RUBY

Really?

He hugs back, nods. She pulls and looks at him softly.

RUBY (CONT'D)

You know I can't.

Harry looks a bit wounded.

RUBY (CONT'D)

She's not ready. Nowhere near.

HARRY

She's confused.

RUBY

(gentle) I don't think so.

Harry looks away, feeling foolish. She strokes his face.

RUBY (CONT'D)

It's not just her...

HARRY

I know, but that's where we're going, isn't it?

RUBY

(Soft) You know all this! I don't know how to do 'family'. I might be rubbish. You might change your mind!

Harry nods, resignedly. He tries to smile.

HARRY
That's what we're here to find
out. I guess.

Ruby leans in close.

RUBY
You're brave Harry. Don't feel
guilty about that.

He shakes his head.

HARRY
I'm not. I don't know what I am.
Grieving. According to Dr.
Singer.

RUBY
What does he say about me?

HARRY
I don't listen to that bit.

Ruby smiles. She strokes his sad face.

RUBY
You know what though.

He turns to focus on her.

RUBY (CONT'D)
Even though we're a bit messy and
whatever...

Harry nods.

HARRY
You love me. I know. You're in a
tent.

Ruby laughs. He is serious again.

HARRY (CONT'D)
Spend some time with her.

A view of them through their tent door - someone watching.

RUBY
We'll work something out.

They are about to kiss. Harry stops suddenly, pulls back.

Freya is standing at the tent door, seeing it all.

HARRY
What's up piglet?

She looks darkly at the adults.

FREYA
I can hear the sheep.

The adults glance at each other. They'd forgotten about it.

HARRY
I doubt it sweetheart.

Freya is sullen, not convinced.

HARRY (CONT'D)
We'll get the farmers to check it
got out in the morning. OK?

She looks away, gives up.

FREYA
I need the toilet.

Harry picks up a torch.

HARRY
Lets go.

Freya vanishes. Harry crawls out, looks back at Ruby with an apologetic smile. She smiles back, but it soon fades.

Ruby listens as they stumble around outside, giggling.

She lies down and pulls the sleeping bag over her face.

CUT TO:

EXT. CAMPING FIELD - NIGHT

The tent against the night sky, viewed through shuddering grass. The lonely sound of the fabric flapping.

CUT TO:

INT. FAMILY TENT - LATER THAT NIGHT

Ruby wakes suddenly. It is dark.

She can hear a banging in the distance. A relentless repetitive sound, carried on the wind like a tribal drum.

She can just make out the outline of Harry next to her.

She sits up and rustles around.

A click. The torch goes on.

She shines the light on Harry's blue sleeping bag. His back is turned. Ruby reaches out and pats his shoulder. No response.

RUBY

Harry?

Ruby pulls at him. He rolls over, limp.

His face is coated in layers of cling-film, dead eyes behind plastic wrapping.

Ruby gasps, she starts pulling at the plastic to reach him. It sticks to her fingers.

CUT TO:

Ruby wakes with a start. Darkness. She sits up quickly.

Rustles for the torch. A click.

She shines the light on Harry.

He is sleeping peacefully in his sleeping-bag.

But the banging sound is real. She listens to it.

She lies back down uneasily and curls up to Harry.

Click. Darkness again.

CUT TO:

EXT. THE CAMP - MORNING

The tent flaps in sunshine.

The remains of the camp fire still smoke. Branches jut out like charred limbs.

In the pan lies a congealed burger, a large beetle on it.

CUT TO:

INT. FAMILY TENT - MORNING

Ruby's face is illuminated by the orange glow of the tent. She opens her eyes. She turns to look at Harry.

He is not there.

She sits up stiffly.

CUT TO:

Ruby crawls groggily to the tent entrance, dishevelled.

She glances into Freya's section, glimpses her sleeping face.

CUT TO:

EXT. THE CAMP - MORNING

Ruby crawls half way out of the tent.

She rubs her hands with a sigh, wet from dewy grass.

She scans the around. Empty fields. No Harry.

Then a noise. A clunk. A scratching. Coming from the fire.

The Hamster is sitting in the frying pan eating the remains of a burger.

Ruby's eyes widen.

She creeps from the tent with a mixture of stealth and repulsion, picks up a pan lid, and edges forward.

She slams the lid down, grabs the pan.

Ruby holds the pan at arms length, revolving in a pointless circle, no idea what to do next.

HARRY (O.C.)

What's that?

Harry is walking across the field. Fire wood in his arms.

Ruby lifts the lid and reveals the hamster sitting in the frying pan.

There is a loud gasp. Freya, in the tent entrance, face aghast.

Ruby slams the lid down but it's too late, she saw it.

Freya looks at Harry with a wild 'do something' expression.

FREYA

Dad!

Harry realizes what she is thinking. He laughs.

HARRY

She caught him for you! It's OK!

Freya looks from one to the other, outraged. Ruby frowns at Harry, urging him to explain. Harry comes clean.

HARRY (CONT'D)
He got out last night.

Freya looks at the adults, appalled.

FREYA
How?!

Ruby and Harry look at each other. Harry steps in again.

HARRY
I banged the cage, probably.

Freya sees the lie on his face. She shoots an accusing look at Ruby.

Harry takes the frying pan from Ruby, and goes to Freya, crouches by her. He lifts the lid off.

HARRY (CONT'D)
Look. He's OK. Bit damp.

Freya looks, nods. She won't meet his eyes. She has the penknife. She is stabbing at the soil.

HARRY (CONT'D)
I'm going back to the farm. Can you put him back?

Freya pulls a wounded face.

FREYA
I want to come.

Harry takes the knife away gently, closes it and puts it in a pocket in the tent door.

He brushes messy hair from her face.

HARRY
I'll be quick. You help Ruby do breakfast.

Freya stares at Hamilton.

HARRY (CONT'D)
Freya, can you do that?

She looks at her Dads face. He is asking for more than help with breakfast.

FREYA
(Reluctant) OK.

HARRY
Good girl.

Harry kisses her head. She vanishes inside the tent.

He stands and walks off, giving Ruby a parting wink. Ruby watches him go.

CUT TO:

EXT. FIELD NEAR FARM - MORNING

Harry tramps across the field. He is humming, optimistic.

He notices a cluster of low trees. Strung from the branches is a row of dead magpies. Hanging like grim tattered rags.

Harry stops humming. Looks away.

The farm is in view. He strides towards it.

CUT TO:

INT. FAMILY CAR - DAY

The Hamster in the cage on the backseat. It is spinning in its wheel. Agitated and disturbed.

CUT TO:

EXT. CAMPING FIELD - DAY

A view through long grass. Ruby can be seen scanning the horizon.

The view is that of the farm sheep-dog, watching her through the grass. A distant banging begins. The dog pricks up its ears. It turns and runs away. Excited.

CUT TO:

EXT. THE CAMP - MORNING

The banging noise continues. Distant, insistent. Ruby listens to it, uneasy.

Freya's feet are sticking from the tent. She lies on her back staring at the ceiling.

Breakfast is in the frying pan, untouched.

Ruby checks the horizon one more time. She sighs.

She goes to the tent. She puts some biscuits and a wallet in her coat pocket. She squeezes the little torch into her a small back pocket in her jeans. Freya ignores her.

RUBY
I'm going to see what he's doing.
Are you coming?

No movement.

RUBY (CONT'D)
Freya. Are you coming with me?

Freya rolls over, crawls past Ruby and starts walking across the field.

RUBY (CONT'D)
(Under breath) Yes please Ruby.

Ruby follows.

CUT TO:

EXT. COUNTRY LANE - DAY

Ruby and Freya stomp down the lane. Their Wellington boots resound on the concrete.

They are silent. Each in their own private world.

They reach the entrance to the farm track.

CUT TO:

EXT. FARM ENTRANCE TRACK - DAY

Ruby and Freya walk up the track.

A shift of focus onto a spider-web on a fence. The Spider works around it, carefully constructing.

Ruby and Freya walk past it, de-focused. Walking inside the web.

CUT TO:

EXT. FARMYARD - DAY

Ruby and Freya walk between the high sheds.

Somewhere nearby a crackling fire can be heard. Smoke drifts towards them.

They pass a large shed door, slightly ajar. Freya eyes it.

Ruby takes her hand.

RUBY
Stay with me.

Freya pulls her hand free, but obeys.

They walk on. The fire noise grows louder.

They round a corner.

Smoke fills a yard. A flaming oil drum some way off.

A young man in farm gear is tending the fire, poking unseen contents with a rod. Ruby peers at him through the smoke.

He is in his late teens. Dirty boiler suit, open at the chest. Sweaty, dirty, muscular. A battered protective mask is pushed up on his forehead. The same mask worn by the little boy as he watched the cows burn.

Brother Woods is 10 years older.

He turns and sees them. Ruby flinches. The boy has a horribly swollen black eye.

Ruby raises her hand.

RUBY (CONT'D)
(Called) Hi!

The boy looks surprised to see them. He pulls his mask down quickly, as if hiding his face. He turns away.

Ruby is embarrassed and confused at this response.

Freya looks up at her, puzzled.

Ruby is thrown, she turns, wondering if they should leave.

Then a sound deeper in the farm. A slam. Ruby hears it.

She hesitates for a moment, waiting for a sign from the boy, but he keeps his back turned.

She pulls Freya's arm and they walk on.

Through the Yard. Round a corner.

CUT TO:

INT. ROSE WOODS BEDROOM - DAY

Ruby and Freya are small figures seen through the lace curtains.

A pair of pale blue eyes gazes out. Watches them.

Woman and child. But not mother and daughter - they don't look alike.

The woman takes the child's hand. The child pulls her hand free again, willful.

The blue eyes blink.

CUT TO:

EXT. FARM YARD - DAY

Ruby scans the yard.

She sees a man by a small shed across the yard.

She walks towards him, Freya lingers back.

The man is carefully opening the door to the shed.

RUBY

Excuse me...

The man jumps and spins around, slamming the door. He looks alarmed, as if caught out.

RUBY (CONT'D)

Sorry!

On seeing Ruby his alarm fades. He composes himself. He is in his late sixties, wiry, pale bloodshot eyes, red veined nose. A heavy drinker. Pa Woods, ten years on.

RUBY (CONT'D)

We're with Harry, he came earlier?

He peers at her through misty eyes, smiles foggily.

RUBY (CONT'D)

About the car?

He registers, smiles again.

PA WOODS

The campers.

Ruby winces at the booze on his breath.

RUBY

I hope that was OK. Is Harry still here?

But the old man is looking over her shoulder, as if searching. Then he spots something. His smile fades.

Ruby turns to see what he sees. Freya.

Pa Woods looks back to Ruby, but his mood has changed.

PA WOODS
(Cool) No. He's not.

RUBY
(Confused) Oh. But did you see him earlier?

She glances through the window of the shed. Inside she glimpses glass containers filled with cloudy liquid, taps, and tubes. A home distillery.

PA WOODS
No. I'd go on to the village.

RUBY
How far's that?

PA WOODS
Ten mile.

RUBY
Ten miles?!

Ruby looks around, unsure how to respond.

CUT TO:

INT. ROSE WOODS BEDROOM - DAY

The view from the window. The little girl stands alone in the yard, away from the adults. She looks around, curious.

The blue eyes gaze out. They focus on the child.

The child looks at a shed then wanders towards it.

The pale hand in the room pulls the lace curtain aside, makes a better view.

CUT TO:

EXT. FARMYARD - DAY

Freya peers through a crack in a large corrugated iron shed, trying to see what is inside.

Complete darkness.

She feels something tickle her face and pulls back. She examines it. Something caught on the mettle. A clump of dirty blonde hair.

Freya looks at the hair, repulsed.

RUBY (O.C.)

Freya!

Ruby is beckoning firmly. Freya walks slowly back to her. As she approaches, the adult conversation becomes audible.

RUBY (CONT'D)

Did your wife maybe talk to him?

Ruby gestures up to the window. Freya looks up.

There is a figure watching them from behind the lace curtain. A woman. She vanishes from view like a shy animal.

Pa Woods looks up. His face twitches.

PA WOODS (O.S.)

Daughter. No, she didn't.

They stand in silence. Finally Pa Woods gives Ruby firm nod.

MR WOODS

I'd go on to the village.

Ruby nods. Gets the message.

RUBY

(Sarcastic) Right. Thanks.

Ruby turns and walks away. Freya lingers for a moment. Mr Woods fixes her with cold eyes. She hurries after Ruby.

CUT TO:

Ruby and Freya retrace their steps.

The boy is still at the bonfire. He keeps his masked face turned away as they pass.

Ruby looks at him with passing concern.

Freya looks back to the house sulkily.

FREYA

That old man looked at me funny.

RUBY

Don't take it personally. I don't think he likes kids.

Ruby is watching the boy as she says this. She pities him.

CUT TO:

EXT. FARM ENTRANCE TRACK - DAY

As they walk Freya looks up suddenly.

FREYA
We didn't say about the sheep!

Ruby doesn't slow.

RUBY
We can't back now.

Freya looks at her accusingly.

RUBY (CONT'D)
When your Dad gets back.

FREYA
When's that?

Ruby shrugs.

RUBY
Depends how far the village is.
What do you want to do now?

Freya shrugs moodily.

RUBY (CONT'D)
What would he do?

Behind them the boy has stopped working. His masked faces watches as they leave.

CUT TO:

INT. FARMHOUSE HALLWAY - DAY

One of the framed family photographs on the wall, barely visible through a layer of dust.

The pale hand comes into view. A woman's hand. A sturdy finger rubs the dust away, squeaking on the glass. The image below is revealed.

Ma Woods, smiling, bottle feeding a lamb. Rose Woods at her side, mouth open, laughing. Happy.

CUT TO:

EXT. THE CAMP - DAY

A scrap of paper, held by the tent with a stone. A note in childish writing.

DADDY, GONE FOR A WALK. BACK SOON. XXX

Beyond the note Freya and Ruby head into green landscape.

CUT TO:

EXT. WOODS - DAY

Freya and Ruby moving through dense trees.

Freya marches ahead along a narrow path. She wears a red anorak, hood up, back turned. Stomping.

Ruby can't keep up. She has fabric pumps on, nice but getting muddy. She is disliking the environment intensely.

She scans the trees, feeling watched.

Freya veers onto another path. Ruby looks concerned.

RUBY

Are you going to remember the
way?

She doesn't look up.

FREYA

Yeah.

Ruby looks behind her, again feeling observed.

A fox locks eyes with her through the trees, then is gone.

Ruby hugs herself, getting chilly.

CUT TO:

EXT. ARABLE CROP FIELD - DAY

A view from deep within the undulating crop. Two small figures amble along the path. They stop.

CUT TO:

Ruby and Freya stand before an undulating sea of stems.

Ruby is restless. Freya is examining a stem intently. An insect crawls along it, unaware it is being watched.

FREYA
Why hasn't he phoned?

RUBY
It doesn't work, remember.

Freya sighs, frustrated.

The insect takes flight. Ruby bats it away nervously.

Freya sees. Observes this weakness in Ruby. She picks at the stem, forming a mean childish thought, gives Ruby a sidelong glance.

FREYA
Why don't you like animals?
Didn't you have pets?

Ruby tenses, stung. But only stares out at the crop sea, controlling her reaction.

RUBY
(Cool) I don't 'not like them'.
They're just not me.

She looks at Freya, examining the stem innocently.

RUBY (CONT'D)
You can't have pets if you grow
up in care. But I think you know
that.

Freya picks up a stick and starts batting at the crops.

The first hit is just restless. Wheat heads fly. But she doesn't stop. Carries on hitting. Naughty. Baiting.

Ruby is angry, close to snapping. But she shrugs and stares out at the crop field. Hardening.

RUBY (CONT'D)
I'm not here to tell you what to
do.

Freya is frustrated. Can't get a rise. Smashes at the crop with her stick. The stick snaps. Half of it flies off and hits Ruby hard in the shin.

RUBY (CONT'D)
Ow!

Ruby can't stop her response this time.

RUBY (CONT'D)
For fuck sake Freya!

Freya bites her lip, this has gone further than she meant.

RUBY (CONT'D)
Can you just...give me a break?!

Freya looks at the ground, blushing.

RUBY (CONT'D)
(Passionate) I know you're angry,
you should be! Loosing your Mum
at your age is...so wrong.
(Softer) I know, remember?

Ruby bends and picks up another stick. She hands it to Freya.

RUBY (CONT'D)
Go on then.

Freya just stands there. But then she takes the stick and manages a half smile.

Ruby touches her arm, in a playful way. Freya runs off into the field, embarrassed, breaking the moment.

The stick whistles through the air. Again. And again.

Ruby watches. She breathes out deeply. Progress.

Freya smashes a path deeper into the field.

She spins around, a playful circle of destruction in her wake.

She charges forward, deeper into the field.

Then she trips. Vanishes into the wheat. Sudden and comic.

Ruby claps her hands over mouth, tries not to laugh.

Freya appears above the wheat suddenly, standing stock still, looking at something. When she turns to look at Ruby there is fear on her face.

Ruby senses something is wrong. She starts wading through the wheat, hurrying over the uneven ground to Freya.

She reaches her. Freya points silently.

A mans body is lying on the ground, partially hidden in the wheat. His back is turned. He wears on old muddy jacket and woolen hat.

Ruby's heart misses a beat. She can't tell if he is sleeping or dead.

She gestures for Freya to stay and walks towards the body. She reaches out gingerly and touches his back.

It feels odd. She pulls at him. He rolls over. He has a sack cloth face, eaten away. A mouldy old scarecrow.

Ruby jumps, but then laughs loudly in nervous relief.

RUBY (CONT'D)
Its just a manky sack!

Ruby looks at Freya and laughs. Freya's fear turns to embarrassed fury. Her face reddens.

She turns and marches angrily away. Ruby's face falls.

RUBY (CONT'D)
I didn't mean it like that Freya,
its just funny!

Freya starts running, back down the path.

RUBY (CONT'D)
Where are you going?

Freya does not look back.

FREYA (O.C.)
Back.

RUBY
Wait for me!

Freya, turns and shouts back with all her pain.

FREYA
Get lost!

Ruby closes her eyes in frustration, she has messed up.

She hurries through the feild, then notices something and stops. A distant figure across the field. A man, watching her. She squints, it could be Harry.

She waves at him.

The figure does not respond, just watches.

Ruby glances at the swathe of broken crops, suddenly aware how this might look.

Freya is nearly out of sight. Ruby hurries after her.

CUT TO:

EXT. WOODS - DAY

Freya runs through the woods. Tears stream down her face.

She reaches a choice of pathways.

She looks back, vengeful. No Ruby.

She chooses a path, knows it is the right one.

She runs on.

CUT TO:

EXT. WOODS - MOMENTS LATER

Ruby is jogging, out of breath. The path ahead is still empty.

She reaches the same branch in pathways, looks at each, disorientated. Groans in frustration.

Ruby makes an uncertain choice and runs on.

It is not the same path taken by Freya.

CUT TO:

EXT. FIELD NEAR ROAD - DAY

Ruby is a tiny figure walking across a steep field.

RUBY
(Shouts) Freya!

Ruby slides a few feet down the slope. She shrieks.

RUBY (CONT'D)
Shit!

She stands, shaky and stressed. Then she sees a gate at the bottom of the field. A narrow road beyond.

CUT TO:

EXT. COUNTRY LANE - DAY

Ruby jogs along the road, panting.

She rounds a bend and stops in her tracks.

There is the sheep, still caught in the wire. Standing still and limp. Blood dried on wool.

Ruby averts her eyes, disturbed and disgusted.

She puts her head down and walks past quickly. She feels it watching her leave.

She hurries to the next bend.

She rounds the corner expectantly. Stops, surprised.

There are skid marks on the road. Wheel tracks in the mud.

But no car.

Ruby takes this in. Runs to the gate, the tent beyond.

RUBY
(Shouts) Harry?

CUT TO:

EXT. THE CAMP - DAY

Ruby picks up the stone and note, untouched.

She sticks her head inside the tent.

No-one. She looks around the camp. Everything untouched.
She scans the horizon. No-one. She groans.

RUBY
Freya!

Ruby runs back towards the road.

CUT TO:

EXT. COUNTRY LANE - DAY

Ruby hurries along the lane. She reaches the entrance to the farm.

She eyes the track reluctantly. Looks up and down the road.
No-one else around.

She sighs heavily and walks through the gate.

CUT TO:

EXT. THE CAMP - MOMENTS LATER

Freya trudges into the camp, entering from a different direction.

FREYA
Dad?

No-one replies from inside the sagging tent.

She clambers inside. Sits in the porch to wait.

CUT TO:

INT. ROSE WOODS BEDROOM - DAY

A view from the window. A glimpse of the entrance track.

A distant female figure is entering.

CUT TO:

EXT. FARMYARD - DAY

Ruby marches into the yard. Cold, anxious and cross.

She passes between the large looming sheds.

She hears a clatter from within one of the sheds. The door is open a tiny crack.

She approaches hesitantly and peers in.

CUT TO:

INT. DARK SHED - DAY

Dark. But there is a sound, a rhythmic rustling.

Ruby strains her eyes. A flash of movement. Bare skin. A torso, shoulders, parts of an arm moving. Breathing, heavy.

Ruby squints, trying to piece it together. Then the rhythmic nature of the movement clicks. He is masturbating.

CUT TO:

EXT. FARMYARD - DAY

Ruby pulls back from the spy hole with a gasp.

She is shocked for a second, then wonders if she saw right.

She looks back in.

CUT TO:

INT. DARK SHED - DAY

Ruby catches a glimpse of face. It is the farm boy, now holding something.

Ruby squints at it - A small plastic pot.

CUT TO:

EXT. FARMYARD - DAY

Ruby pulls away again. She shakes her head in incomprehension and disgust.

She doesn't want to think about these people. She hurries on.

CUT TO:

INT. FARMHOUSE HALLWAY - DAY

The shadowy hallway. The front door slightly ajar.

A knock.

Ruby's face appears outside. She creaks the door open a fraction more. Knocks again.

RUBY

Hello?

She peers inside.

CUT TO:

INT. FARMHOUSE LANDING - DAY

A woman stands at the top of the stairs, still, listening. Her back to us.

She wears an old flowery dress, a battered Barber jerkin.

She descends the stairs. One pale hand brushes along the wall. Her fingers follow a black streak of dirt. Years of the same habit.

CUT TO:

EXT. FARMYARD - DAY

Ruby waits, turns and scans the yard.

Behind her, Wellington boots are descending the stairs.

There is no sound of footfall as the woman walks the hall silent as an owl.

She nears, until she stands behind Ruby. Her face is pale. Blue eyes, cropped fair hair, early twenties. It is Rose Woods, now a young woman. Dressed in her dead mothers clothes.

Ruby senses the presence. Spins round with a gasp.

RUBY
Oh! You made me jump.

Ruby smiles, waits for a friendly acknowledgment of this moment, but it doesn't come.

The young woman just blinks at her, either very shy, or odd. Ruby is thrown.

RUBY (CONT'D)
Can I use your phone? It's an emergency.

Rose Woods glance around the yard as if checking.

She walks down the hall without a word, beckons furtively, and disappears through a door.

Ruby lingers for a moment, thrown. Then she steps inside.

CUT TO:

INT. FARMHOUSE KITCHEN - DAY

Ruby enters the kitchen and looks around.

The kitchen is faded and cluttered. A fine dust over everything.

Rose Woods stands in the middle of the room watching Ruby.

Ruby tries to explain, fill the silence.

RUBY
A little girl might be lost, I need to reach her Dad.

For a moment Rose Woods only stares at her. Then she lifts her arm and points to a phone on a table.

As she does so her sleeve rises, revealing severe deep bruises around her wrists. Repeated injury. Ruby gasps.

She realizes Ruby has seen the marks and pulls down her sleeve quickly.

Ruby is shocked, momentarily distracted from her situation.

RUBY (CONT'D)
Are you OK?

Rose Woods turns her face away, like her shy brother did.

Ruby realizes something is very wrong here. She feels very troubled. She cares. She glances behind her. No-one.

RUBY (CONT'D)
(quiet) I could call the police,
I could say it was about the
little girl. They'd come here.

The young woman shakes her head slightly, keeps her face turned away.

Ruby waits, but there is no more response. She forces herself to move on. Freya is the issue.

She moves to the phone. Resting on the phone is a business card, dirty and old, but the bold writing is still clear.

IF YOU FARM IT WE WILL BUY IT

Ruby moves the card and picks up the receiver. She glances out of the window as she starts to dial.

Pa Woods is dragging her huge wheelie bag across the bumpy yard.

Ruby frowns in confusion. Then she realizes there is no dial tone. A dead phone.

Her face clouds. She brings it together in her head, pausing for an instant. Too late.

Dirty hands reach round her and clap a cloth to her mouth.

Ruby struggles, claws at the hands, pulls at the bruised wrists, adding more injury to the collection.

Ruby's eyes roll back. She slumps to the floor.

Rose Woods, revealed behind, looks down at Ruby, a rag in one hand, a dirty glass jar with no label in the other.

She puts her tools down and wipes her hands on her jerkin.

She leans over and knocks on the window.

Pa Wood's looks up furtively. He drops the suitcase and scurries towards the house.

Rose Woods waits. Expressionless.

Pa Woods appears in the doorway. He sees the body on the floor.

Rose Woods picks up a bottle of cloudy liquid from the table and shakes it at him.

Pa Woods shuffles over, stepping over Ruby's body, and reaches hesitantly for the bottle.

Rose Woods snatches the bottle back and shakes her head.

ROSE WOODS
We're not done yet.

Mr Woods retracts his outstretched hand reluctantly and bends stiffly. He starts to drag Ruby's body to the door.

CUT TO:

EXT. FARMYARD - EVENING

Daylight is fading.

Rain pounds the muddy yard. It bounces on metal shed roofs, disturbs the murky water in the trough.

CUT TO:

EXT. A SHED - EVENING

An empty grey space. The sound of heavy rain on a tin roof.

A dragging sound. The grey space is filled as something is pulled through in close-up. A clothed body.

A face comes into view. Ruby, unconscious.

Her head moves this way and that, her unseen body is being pulled around.

The sound of metal clattering on metal.

A plastic pot passes briefly in and out of view.

Ruby is shoved violently forward. Her moan is lost under the rainfall.

A sharp snapping noise. Ruby winces in pain.

Blood begins to trickle down her cheek.

CUT TO:

INT. FAMILY TENT - EVENING

Freya sits in the dim tent, sleeping bag around her.

Rain pounds the walls.

Her eyes dart around. They rest on a carrier bag.

She shuffles over to the bag, tips it up. One can of beans.

She fingers the can top. Solid. No opener.

She looks around again. Her eyes rest on something new. Her worry deepens.

A steady trickle of water is leaking into the tent.

A sharp snapping sound.

Suddenly one side of the tent sags in dramatically.

Freya gasps. She lets the can of beans fall.

She crawls quickly out of her pod to the tent entrance.

CUT TO:

EXT. THE CAMP - EVENING

Freya peers out into the rain. No-one is outside.

CUT TO:

INT. FAMILY TENT - EVENING

Freya crawls into Harry and Ruby's pod. It is still upright.

She pulls a sleeping bag around her nervously.

She listens to the tent ropes creaking in the wind.

A snap.

Freya spins round.

A section of the tent wall has collapsed in.

Freya looks at the shuddering walls with mounting panic.

Then a flash of light through the fabric. A torch outside.

Freya straightens up, hopeful.

FREYA
(Called out) Dad!

No answer.

Light hits the tent from a different direction.

Freya spins round.

FREYA (CONT'D)
(Called louder) Daddy?

The light vanishes.

Only the sound of the rain.

Freya goes silent. She knows something is wrong.

She zips the tent door closed. Sits rigid, listening.

A snapping noise.

More tent falls in. It hits her face, wet and clingy.

Freya gasps and scrambles away.

Snap. Another section falls in.

Freya yelps, crawls back. Hardly any space now.

Another snap. Part of the roof drops down.

Freya screams.

The tent is now just suffocating billows of cloying fabric.

She can't find the way out.

Snap.

Freya disappears inside the fabric.

CUT TO:

EXT. THE CAMP - EVENING

The tent is a muddy heap.

Something inside is thrashing around.

The heap begins to move. Dragged away by unseen hands.

The lump tries to stand. Tumbles.

The tent is pulled slowly and steadily out of view.

Rain pounds the bare ground where the tent stood.

A dark puddle of water is all that is left behind.

The camera creeps towards the black splattering puddle.

Blackness fills the screen.

CUT TO:

INT. FEMALE SHED - NIGHT

Pitch Black.

Shuffling as something moves in the darkness.

Panicked breathing.

Rustling. A click.

Ruby's face is illuminated by torchlight.

Terrified. Panting.

She shines the tiny torch in front. A wall of wire mesh.

Shines it above her. Low ceiling, wire mesh. A cage.

Her panic increases. Her breath quickens.

There is a slight noise, a shuffle.

Ruby gasps and flashes the light desperately around the room beyond the cage.

The beam catches a movement some way off.

Ruby shrieks and drops the torch.

Everything goes black. Ruby shuffles around in the dark for the torch.

The light flicks on. Ruby aims the beam back again with a shaking hands.

The beam hits a flash of metal. Movement again.

Another cage opposite. Another woman inside it.

She is cowering in the light, hands hiding face. An Asian woman. Filthy and dishevelled.

Ruby can't form the words.

RUBY

What...

At the sound of Ruby's voice the woman takes her hands from her face, winces into the torchlight.

Ruby gasps. The lower half of the woman's face is horribly swollen - she has had a brutal hit to her face.

Ruby lets out a muted scream from behind her hand.

RUBY (CONT'D)
(Panic) What's going on?

CARWOMAN (O.C.)
(Harsh whisper) Shh

Ruby jumps at this new voice. Close by her.

She swings the light wildly towards the voice. It came through the wall of her cage. Another woman next to her.

RUBY
Tell me!

CAR WOMAN (O.C.)
(Desperate whisper) Be quiet!
They'll come!

Ruby crouches in the cage, panting, scared to speak now.

She aims the light at the cage door, traces the edges. A bolt outside, unreachable through the wire mesh.

CAR WOMAN (O.C.) (CONT'D)
Put it off! Please!

Ruby whimpers. Doesn't want to. But she flicks the light off. Total darkness.

Silence and blackness.

Then Ruby lets out a screech.

CAR WOMAN (O.C.) (CONT'D)
Shh!

Ruby flicks the torch back on. There is a rat by her foot, eating a speck of grain.

Ruby screams out loud. She kicks out with her foot, thrashes about in the cage. Torchlight veers around wildly.

The walls of the cage shake. The shed echoes with noise.

CAR WOMAN (O.C.) (CONT'D)
Please! Shut-up!

But Ruby won't stop, she is hysterical.

The cage vibrates with chaotic movement.

There is a splintering noise. Then a deafening crash. Something very heavy falling over.

Silence and blackness.

Moaning.

The torchlight flicks on.

Ruby is shining the light through a gash in the wooden cage. We are looking down on her.

The woman in the cage next to her is whimpering, confused.

She reaches through the gash, tries to break it wider, but the wood is tough.

The light vanishes. Thudding. She kicks at the wood.

There is a splintering. A crack. Panting and straining.

The torchlight flashes as Ruby squeezes herself through the crack in the cage, torch gripped in her mouth.

With a final painful effort she is out.

She stands panting. Flashes the light around the shed.

The beam hits a large shed door.

She runs to it and pulls the handle. Locked.

She finds a light-switch by the door. Bright fluorescent light floods the shed.

Ruby winces, blinded for a moment, then takes it in.

A long, decrepit shed. A row of cages down each wall.

One block of cages has toppled forward, its back now turned to the ceiling. There is a gash in the wood where it has ripped away from the wall - Ruby's escape hole.

The neighboring woman is still trapped in her cage, wailing, hidden from view.

The Asian woman cowers in the other block, still upright.

Ruby stands looking, in shock, shaking, covered in scrapes.

A rat runs past Ruby's feet. She gasps and backs away.

Another rat falls from above, brushing her shoulder.

She looks up. There are rats running around on the beams of the shed above.

She watches them with horror, about to panic. Then she sees that the rats are scurrying in and out of the shed through a high window in the wall. No glass - just tattered polythene.

Ruby's expression changes. Terror becomes hope.

She stumbles to the Asian woman's cage. Forces open a stiff bolt.

The quivering woman collapses out onto her.

Ruby pulls and guides her over to the upturned cage block.

Asian woman just stands there.

RUBY
(Whisper) Help me!

Ruby pushes her into position at one and runs to the other.

RUBY (CONT'D)
(Whisper) Lift!

Asian bends shakily. They lift. They strain. The block lifts slightly then falls.

They strain again. The block shudders upright.

Ruby runs to the cage. Inside she sees the woman who passed her on the road in the 4x4 car, now dirty and bruised.

No time to speak. She unlocks the cage.

CUT TO:

The three women stand below the window, looking up.

CAR WOMAN
(Loud whisper to Ruby) Push me
up! I can reach it!

Ruby sizes her up.

RUBY
(Whisper) I'm lighter, you push
me.

CAR WOMAN
(Whisper) You won't be able to
pull me up, I'm too heavy. I'll
pull you up!

They eye each other. Carwoman recoils suddenly.

CARWOMAN
What's that?

She points to Ruby's ear. Ruby feels her ear with a shaking hand. Something in it. A tag. She gasps.

RUBY
What the fuck is it?!

Car Woman's urgency doubles.

CAR WOMAN
(Harsh whisper) Get me up! Do it!

Ruby complies, bends, Car Woman steps into her shoulders and reaches up for the window.

Ruby shakes under her weight. Grits her teeth.

Asian Woman stands watching, silent and shaking.

Car Woman heaves up onto the window ledge, hanging half in, half out.

RUBY
(Whisper) What can you see?

Car Woman climbs out of the window without looking back.

A thud outside as she lands. She is gone. Ruby's mouth falls open.

RUBY (CONT'D)
No!

She covers her face and screams in frustration.

Asian Woman sinks to the floor and starts to whimper hysterically. Ruby grabs her.

RUBY (CONT'D)
Help me get me up, I wont leave
you!

Asian Woman is not listening, just moaning in despair.

RUBY (CONT'D)
Listen!

But she won't. Ruby grabs her face, looks into her eyes.

RUBY (CONT'D)
(Whisper) Tell me your name!

Asian Woman tries to speak but her mouth is too damaged. She gropes in her pocket, pulls out a soggy booklet -

JEHOVAH WITNESS - THE WATCHTOWER

She points to her name, written on it in biro - Jenna.

Ruby looks at the leaflet, dazed, then has a realization.

RUBY (CONT'D)
(Whisper) Don't you go in pairs?

Jenna nods urgently.

RUBY (CONT'D)
(Whisper) A man? (She nods again). Where are the men?

Jenna shakes her head, no idea, hysteria growing.

RUBY (CONT'D)
(Harsh whisper) Get up, help me!

Ruby pulls Jenna up and into position under the window. She looks at Ruby, full of doubt.

RUBY (CONT'D)
Trust me. Do it.

Jenna obeys, bends shakily. Ruby clambers up.

She reaches for the window. Misses. Nearly falls.

She stretches, reaches it, pulls herself up with a groan.

She is up. Looking into the darkness outside.

Light suddenly floods the darkness, some distance away. She sees Car Woman, a small figure running down the farm track, picked out by a security light. The light goes off.

CUT TO:

EXT. FEMALE SHED LEDGE/ROOF - NIGHT

Ruby climbs urgently onto a roof. She looks back into the shed. Jenna waits, looking up desperately.

Ruby reaches down. Jenna reaches up. Then screams.

She is too short. The gap between their hands is impassible.

RUBY
(Whispered) Jump!

Jenna jumps, but there is no way can she reach Ruby.

She gives up. Sinks to the floor in a ball.

Ruby watches, helpless, torn.

RUBY (CONT'D)
I'll get help, I promise!

Jenna remains in a ball, does not look up.

Ruby thinks of Harry and Freya. She forces herself to look away.

CUT TO:

EXT. FARMYARD - NIGHT

Ruby hits the ground hard. Stifles a cry.

She grasps at her hands painfully.

She starts walking blindly through the black yard.

Her arms shake as she reaches out in the darkness.

She is limping. Breathing hard.

She flinches, expecting something to touch her.

She stumbles and slips over. Muddy ground.

She stands and goes on, trying to silence her breath.

Her fingers make contact with something. She gasps, pulls back. Then feels again.

A wall. She feels her way along the it.

Her touches something new. There is a creak. A door.

She edges inside.

CUT TO:

INT. BREWING SHED - NIGHT

Click. Dim torchlight fills a shed. She mutes the light through her top.

She is inside the shed containing the distillery.

She moves around the shed, searching.

Then she sees what she wants.

A weapon. A hammer on a workbench. She grabs it.

Next to the hammer she sees something else. Picks it up.

It is a mobile phone. Smashed up. Insides hanging out.

Ruby moves the light along the work-bench. Three more mobile phones, all smashed up.

She moves the light on. At the end of the bench is a huge pile of mobile phones. All smashed into pieces.

Ruby gasps, implications spinning in her head. She flashes the light around the shed.

Light hits a man in a mask, standing in the corner, watching her.

She stumbles back in terror, smashes into something.

There is a crash. Liquid glugs.

She shines the light at the masked man. He is still standing there.

She realizes it is not a man. It is a protective mask, like the one worn by the boy, hanging on a peg with a coat.

She covers her mouth, tries to calm herself.

Liquid is now glugging loudly to the ground around her.

She has knocked into the distillery, breaking a tap off.

Ruby tries to stop the flow, alcohol sprays over her.

Somewhere on the farm a door bangs.

Ruby crouches in fright, hides the light, grips the hammer.

The booze still splashes out, painfully loud.

Footsteps approach.

She presses herself to the wall. Closes her eyes.

The footsteps grow nearer. Lamp-light flashes around.

She is about to panic. Bolt.

The liquid runs out and goes silent.

The light moves through the shed and away.

The footsteps pass. Another distant door slam.

Ruby sobs into her arm in silent relief.

CUT TO:

INT. FARMHOUSE KITCHEN - NIGHT

A thrashing mass of fabric hits the floor.

A figure emerges slowly from the tangled tent. Freya.

She looks around, terrified. She sees an empty kitchen.

Suddenly, a strange tutting sound from behind her.

Freya spins round.

Rose Woods and Brother Woods stand over her. Pa Woods stands behind, scowling.

Rose Woods holds an old gardening fork in one hand. On each prong of the fork a sharp rusty knife has been lashed. A home made weapon.

Freya's wide eyes meet the eyes of Rose Woods. Both bright blue. In another world they could be related.

Rose Woods studies Freya. She reaches her hand out towards the child and makes the tutting sounds again, as if beckoning a tame animal.

Freya bolts for the door. But she is tangled in the tent.

Rose Woods swipes the fork down, catches the blades in the tent, pulls the ground from beneath Freya.

Freya hits the floor hard.

She sees the little penknife by her face, bumped loose from the tent pocket. She grasps it in her fist, unseen.

Brother Woods grabs her. Bundles her across the room.

A small cage on the floor. Freya struggles, but is pushed inside. The door slams.

Freya sees a blanket and bowl.

PA WOODS
(Grumpy) Why do we have to keep
it inside?

Rose Woods picks up a bottle of booze and starts tipping it slowly, liquid trickles to the floor.

Pa Woods drops the grumpiness, reaches urgently for the bottle. She pulls it back.

He holds his hands out slowly to her. They are shaking.

PA WOODS (CONT'D)
(cautious) Look, see. I need some
more.

Rose Woods looks his shaking hands, then at his face with a touch of disgust. She hands the bottle slowly over.

Pa Woods glugs at it, desperate.

Brother Woods sits at the table pulling at his matted hair. A twig is tangled in it.

Rose Woods observes her father as he drinks. Her eyes flick down to his shoes.

Pa Woods finishes the drink and hands her back the bottle.

She smashes the bottle suddenly against the table, the jagged remains are at his throat before he can move.

Freya jumps. Brother Woods looks up sharply. Pa Woods freezes.

ROSE WOODS
(Quiet) You've been out.

Pa Woods tries to shake his head in desperate denial.

PA WOODS
(hoarse whisper) No. I wouldn't.

The glass pushes at his skin. Pricks of blood.

ROSE WOODS
(Quiet) Grass. On your boot.

Pa Woods face falls. He looks at his boot. A single blade of fresh green grass sticks to it. He thinks wildly.

Brother Woods watches nonchalantly. Pulls at the twig.

PA WOODS
Him!(Points at Brother) He
brought it in on the tent!

Rose Woods eyes her Father icily.

Without warning she steps away, chucks the bottle in a bin.

Pa Woods breathes.

Freya watches as Rose Woods pours tea into cups. She hands one to Brother Woods. Moves to the window with her own. She gazes out into the black yard.

ROSE WOODS
The sheds are full enough. We'll
work tonight.

She turns and leaves without looking back.

Brother Woods stands and trots after her.

Freya slips the penknife into her boot.

Pa Woods slumps down into his old chintz chair.

Freya listens to the feet on the ceiling above.
She turns to Pa Woods. Her eyes are pleading.
He sees Freya watching him. He stands and comes to her.
She looks up at him, waiting to see what he will do.
He chucks a blanket over the cage, blocking her from view.

CUT TO:

INT. BROTHER WOODS BEDROOM - NIGHT

Brother Woods asleep on his childhood bed, back turned.
Rose Woods appears in the doorway. She holds a rusty pair of scissors.
She stands over the boy. He does not wake. She opens the scissors and brings them down at his head.
She snips off the clump of matted twiggy hair.

CUT TO:

EXT. FARMYARD - NIGHT

Ruby is groping blindly through the dark again.
She is moving faster now, becoming desperate.
She can hear something. A low hum.
She moves towards it.
The humming becomes louder.
Her fingers make contact with a wall.
She presses her ear to the wall.
The building is throbbing.
Ruby feels her way along the wall.
She reaches the end and peers round the corner.
A shaft of light in the darkness. Light spilling from beneath a door.
She moves to the door. Feels for a handle.
Suddenly she is drenched in light. A security light above.

She panics. Blinded by the light, can't find the handle.

CUT TO:

INT. BROTHER WOODS BEDROOM - NIGHT

Light from the yard fills the room, through the lace curtains, dancing over Rose Woods face.

Rose Woods looks sharply to the window.

The light goes off. Dark again.

Rose Woods stamps her foot slowly on the floor. A signal.

CUT TO:

EXT. DAIRY SHED - NIGHT

In the dark again, Ruby grasps the handle, opens the door and darts inside.

CUT TO:

INT. DAIRY SHED - NIGHT

Ruby shuts the door quietly.

A smell hits her. She gags.

She is in a dark passage leading towards another door. A crack of fluorescent light spills underneath it.

From the ceiling of the passage long dark shapes hang, swaying like seaweed, a cluster of teats on each end. Suction tubes once used for milking cows, now redundant.

Ruby moves towards the door. A cluster of teats brushes her hair from above. She gasps, bats it away.

She raises the hammer, dread rising. She reaches the door.

She opens it slowly. The humming becomes a roar.

Green fluorescent light.

A long milking shed, narrow stalls down both sides.

Around the walls and ceiling hang loops of tubing.

Ruby cannot see what is in the stalls. She approaches the first one, shaking with dread.

There is a thin blonde man in it, gripped and confined at the neck by metal bars - a cattle holding device crudely adapted. A tube snakes from his mouth. He is gulping. Food is being pumped into him.

Ruby's hands fail. The hammer drops. The man watches wide eyed, unable to speak, as she picks it up and walks on.

In the next stall is the man from the 4x4 car.

In the next is a large brawny tattooed man. A trucker.

In the next is Harry.

Harry's eyes widen to see her but the tube leaves him mute.

Ruby scrabbles at the bars, trying to free him.

A door slams faintly underneath the roar of machinery.

Harry hears it, Ruby does not.

He tosses his head wildly. She does not see, struggling with the lock. He shakes his restraints with all his might.

At last she looks at him. Wild eyes darting to the door.

Ruby bolts, looks for a hiding place.

A stack of metal drums behind the trucker.

She pushes past him, squeezes behind the drums.

Pa Woods enters looking tired and beleaguered. He walks slowly down the line of men.

Ruby rocks silently as he moves towards her hiding place. She grips at the hammer.

Pa Woods stops in front of the Trucker a few feet from her.

He squeezes at the mans tubing. Fiddles with it clumsily. It is blocked. Pa Woods bends shakily. Now level with Ruby.

He pulls the tape off Trucker's mouth to clear the tube.

Trucker begins to shout and thrash. He bites Pa Woods hand.

Pa Woods stands slowly. Suddenly a tap of rage is turned on. He starts to kick wildly at the trapped mans head.

PA WOODS
(Screamed) I said no biting!

Blood hits Ruby's face. She closes her eyes. Wincing at every kick. Finally it ends.

Pa Woods stands panting. He sees four pairs of eyes watching him, rolling in silent terror. He scowls and looks away from them.

He fixes the tube back in roughly and lopes to the door.

As he reaches the door he freezes. Blood on the handle.

Ruby has left a bloody mark from her injured hand.

Pa Woods puzzles at the door with his groggy head.

Ruby can hear that the door has opened but not closed, something wrong. She tries to stifle her panic.

Pa Woods looks down at the Truckers blood on his own clothes, Dismisses it. He wipes his hands and leaves.

Ruby hears the door slam shut. She lets out a sob.

She runs to Harry and pulls the tape and tube from his mouth. He coughs out mouthfuls of thick liquid.

Ruby wipes the liquid from him and they press their faces together in desperate re-union. Until he pulls back.

HARRY

Where is she?

Ruby looks at him with guilt and dread.

CUT TO:

INT. FARMHOUSE KITCHEN - NIGHT

Freya sits stiff and wide-eyed.

Rose Woods is leaning over her, poking a baby bottle of milk at her mouth.

She is sitting on Rose Woods lap, a rope tied round her waist.

Freya thrashes her head away, but the bottle comes at her from every direction.

Rose Woods coaxes her with clucking noises.

Freya tries to bat the bottle away with her hands.

Milk sprays everywhere, covers Freya.

Freya cries out. As her mouth opens the bottle goes in.

CUT TO:

EXT. FARMYARD - NIGHT

Pa Woods stumbles across the dark yard, muttering.

He passes the brewing shed. The door is ajar.

He glances at the house. He can see Rose Woods through the window, busy in the kitchen.

He hesitates, then sneaks inside.

CUT TO:

INT. BREWING SHED - NIGHT

The light goes on.

The distillery is empty. Liquid on the dirt floor.

Pa Woods looks around in shock, turning to panic.

He drops to the floor, tries to scrape the liquid up.

He dabs desperately at the floor with his tongue. His mouth fills with grit. It is all gone. He begins to wail.

CUT TO:

INT. FARMHOUSE KITCHEN - NIGHT

Freya glugs from the bottle, now obedient.

A bang. Footsteps.

Pa Woods appears in the doorway, mud on his mouth. He takes in the scene before him.

His daughter looking at him, milk dripping from face, the child on her lap, wide eyed, a bottle in her mouth.

Pa Woods has a flash of reality, sees the madness. He struggles to repress a response, wavers on the spot.

ROSE WOODS

Yes?

Her cold, calm look pulls him back to his own troubles.

PA WOODS

All gone!

Rose Woods straightens, alert to the possibilities.

ROSE WOODS
What's gone?

PA WOODS
The drink! Leaked away. All gone!

Rose Woods dismisses it, turns back to Freya, who is watching the exchange intently.

ROSE WOODS
Then you'll have to wait.

Pa Woods shuffles to the dresser, picks up a glass bottle. Empty. Finds another. Also empty.

He starts rummaging in a dresser, through ancient contents.

He spots an old bottle, grabs it. Empty.

He spots a jar without label, full of clear liquid, grabs it. We have seen the jar before.

He pulls a dirty rag from it, unscrews the lid and sniffs at it. His eyes roll back.

Thud.

Rose Woods turns to see her Father unconscious on the floor.

Freya sees her moment and lurches from her lap.

Rose Woods hand is faster, grabs her arm.

Freya lashes behind her with the penknife.

It stabs into Rose Woods hand. It stays there.

Rose Woods looks at the knife in her hand. Her face turns to stone, her eyes grow wide. She looks at Freya.

Freya backs away, terrified at what she has done.

She runs.

CUT TO:

INT. FARMHOUSE HALLWAY - NIGHT

Freya runs to the front door.

The dog is standing in the doorway. It snarls dangerously.

Freya panics, turns back. Runs up the stairs.

CUT TO:

INT. FARMHOUSE UPPER LANDING - NIGHT

Freya runs up the stairs. The rope drags along behind her.

She reaches a long corridor, a shabby lino floor. Several doors half open.

She looks at the choices in confusion.

Chooses one at random. Darts inside.

CUT TO:

INT. ROSE/MA WOODS BEDROOM - NIGHT

A woman's bedroom. Worn but tidy. Chintz covers and curtains. Romantic ornaments cover every surface.

Freya sees china farm animals on a bedside table. A sheep smiles at her.

Freya runs to the old double bed and scrambles underneath.

CUT TO:

INT. FARMHOUSE STAIRCASE - NIGHT

Rose Woods feet climb the stairs silently.

She pulls the knife from her hand.

Blood trickles onto the carpet leaving a trail of crimson.

CUT TO:

INT. ROSE/MA WOODS BEDROOM - NIGHT

Freya trembles under the bed. Waiting. Nothing happens.

She peers through her hands.

She is next to a battered carrier bag. She can see it is full of money. A bag of crinkled notes.

Then she sees a rope stretching across the bedroom floor. She gasps. The rope at her waist has trailed behind her. It leads to her hiding place.

She grabs the rope and starts to reel it in, pulling desperately.

It flies across the carpet but seems to have no end.

She pulls faster.

Then the rope goes taught.

Freya tugs. No movement. Something at the other end.

She tugs at the knot at her waist, trying to free herself.

The rope pulls. Freya is dragged out from beneath the bed.

She fumbles desperately at the knot.

The rope pulls again. Freya skids across the bedroom floor.

She grabs onto the bedside table.

The rope pulls again, wrenching her away.

The table topples. China farm animals crash down.

The sheep smashes by her, its decapitated head stares at her with a romantic smile.

The rope pulls. She grips at the carpet with her nails, but she is dragged to the doorway.

The rope pulls again. Freya flies into the corridor.

At the far end of the corridor she sees Rose Woods. The rope in one bloody hand, the knife in the other.

Freya panics. Stands, tries to run away, straining at the end of the rope.

The rope pulls. Freya thuds to the ground.

Now Freya is skidding along the slippery corridor, nothing to hang on to.

Then she is lying at her feet, looking into cold eyes.

Rose Woods raises the knife.

Freya covers her face.

FREYA
(Whisper) Mummy!

Rose Woods freezes. Something twitches across her face.

Freya looks up, pleading.

Rose Woods pauses. Then stabs the knife down.

CUT TO:

INT. DAIRY SHED - NIGHT

Ruby and Harry clutch each other by the shed door.

Car Man and Jehovah Man stand by them, agitated, waiting.

Trucker kneels picking the lock quietly, his face bloody and swollen.

A terrible sound cuts through the humming machinery.

A scream. A child.

Harry tenses. Listens. Nothing more.

He grabs the hammer from Ruby, pushes Trucker out of the way and starts smashing at the lock.

He smashes and smashes, oblivious to noise. The lock caves. He kicks at the door. It opens.

Car Man rushes up from behind and pushes Harry out of the way, barging out of the shed.

Harry stumbles back, falls.

The light above the shed flicks on. Ruby sees it.

Jehovah Man run out. Trucker follows, Harry grabs his leg.

HARRY

Wait, help me find my little girl!

Trucker looks down at him, angst-ridden, shakes his head.

TRUCKER

I've got one too. Sorry.

He runs out.

Harry clambers up and pulls Ruby out.

RUBY

Wait!

She pulls him back.

CUT TO:

EXT. FARMYARD - NIGHT

Car Man runs through the farm, the distant security light just showing his way. The other two men run behind.

Car Man sees someone standing by a shed. A man in a mask.
The security light goes out. Everything is pitch black.

CAR MAN (O.C.)
Someone was there!

TRUCKER (O.C.)
Where?

Only darkness and the sound of the men panting.

They stumble through the blackness, gasping as they bump into things.

A blinding light comes on.

Car Man spins round. He sees his own terrified face looking back, reflected in Brother Woods mask. Right behind him.

Brother Woods is standing by a quod bike, the headlight on. A rifle in one hand.

The men run in terror. Scatter.

Brother Woods looks unhurried as he raises the rifle and shoots a dart out.

Jehovah man keeps running, but then slows, falters, falls, crawls along.

Another shot. Trucker slows and stumbles over.

Brother Woods loads a third dart and looks. No sign of Car Man. Brother waits. Car Man runs from behind a trough.

CUT TO:

EXT. DAIRY SHED - NIGHT

Bang. Harry and Ruby hear the third shot.

Ruby grabs Harry's hand and they run into the dark.

They run the opposite way, along the walls of an outhouse.

Harry sees a woodpile and grabs a rusty saw from it.

They round the corner. They see the farmhouse.

CUT TO:

INT. FARMHOUSE HALLWAY - NIGHT

They push open the front door. Ruby has the hammer raised, Harry grips the saw.

The hallway is empty.

They edge inside. Listen. Nothing.

Doorways lead off the hall, dark and shadowy.

The staircase stretches up before them.

They reach the open kitchen door.

Pa Woods lies still on the floor.

Milk and blood on the table. They look at it with dread.

A creak upstairs. Harry looks up.

CUT TO:

INT. FARMHOUSE LANDING - NIGHT

Harry climbs the stairs silently. Ruby behind.

He sees a trail of blood on every step. He shakes his head.

When they reach the landing they see a crumpled heap on the floor. The body of a child.

HARRY

Freya!

The body rears up, looks round. Freya is alive.

They run to her. She is unhurt, but tethered, the penknife is jabbed through the rope into the floor.

Harry pulls the knife out, pockets it and scoops Freya up. She can't speak, just cling to him. He clings back.

Ruby pulls at Harry, they must leave.

A dirty mirror by Ruby reflects the landing behind. She sees movement in it. Rose Woods stepping out from a room.

Ruby spins around. Rose Woods is between them and stairs.

Harry and Ruby freeze.

The blank faced girl does nothing. Only stares.

Harry passes Freya to Ruby. She clings on to him, but he pushes her away.

Harry raises the saw and walks towards Rose Woods.

No movement. Blank pale eyes.

He raises the saw at her.

HARRY (CONT'D)

Move.

She does nothing.

HARRY (CONT'D)

(Roared) Move!

Still nothing.

Harry brings the saw down hard. Freya screams.

Rose Woods hands fly out. She catches the blade and grips onto it.

Harry is shocked, was not expecting that. He pulls the saw but Rose Woods is not letting go.

Blood oozes from her hands to the floor. She shows no pain.

Harry pulls harder, she won't let go, only stares at him. This is not human. He fills with dread.

HARRY (CONT'D)

(To Ruby) Go. Now.

Ruby is horrified. Shakes her head.

Harry's hands start to shake under the strain of their tug of war.

HARRY (CONT'D)

(Shouted) I'm begging you, go!

Ruby hear's the plea. She clings to Freya and runs past, down the stairs. Freya reaches out to her Father.

FREYA

No!

Rose Woods slams the saw forward. The handle hits Harry hard, he stumbles, but doesn't fall.

He shoves the saw back. She stumbles back and falls down the stairs, but grabs at him. He falls too.

CUT TO:

INT. FARM HALLWAY - NIGHT

Harry lands on top of Rose Woods as they hit the bottom of the stairs. He gets his hands to her throat.

Her hands grip at his wrists. Her eyes fix madly on him.

Harry doesn't stop. He is going to strangle her.

Rose Woods sees Pa Woods stumble up behind Harry.

Pa Woods sees what is happening to her.

For a second he does nothing, seems to hesitate.

Rose Woods bulging eyes blink. She sees him pause.

Harry turns and sees Pa Woods. Now Pa Woods acts.

He swings a brass lamp at Harry's head. Crack. Harry falls.

Pa Woods reaches out a hand to help his daughter up.

Rose Woods just looks at him.

CUT TO:

EXT. FARM ENTRANCE TRACK - NIGHT

Ruby runs down the track, carrying Freya.

They are lit by the security lights, snapping on.

Freya looks back to the house. She starts to struggle, fighting Ruby.

FREYA

No!

Ruby won't let go, grips her tightly. She can see the road.

There is a whistle. Ruby flinches. A dart in her shoulder. She pulls it out fast. Keeps running.

They are going to reach the road. Just a few more metres.

Freya lashes out, slips from her grip. She starts running back towards the farm.

RUBY

(screamed) Freya!

Ruby starts to run back after her. But the world starts melting. The ground is slipping away. Her head spins.

She fights it. Calls out to Freya with all her strength.

RUBY (CONT'D)
(murmur) Freya...

Ruby slumps to the ground. Flat on her back. Can't move.

She gazes up in a drug addled state.

Above her she sees Car Woman swinging from a tree, ankle caught in a noose, reaching down. She is calling, but Ruby can hear no sound.

Ruby turns her head away, confused.

She sees Freya running down the track, nearing the farm.

The three farmers appear, Rose Woods holding her deadly fork, all black against the light.

Freya freezes. They walk on towards her.

Ruby can only watch through half closed eyes.

CUT TO:

EXT. FARMYARD - NIGHT

The farmyard is upside down, spinning this way and that.

It is Ruby's point of view - she hangs over Pa Woods shoulder, semiconscious.

Pa Woods is sweating and shaking - detoxifying.

ROSE WOODS (O.C.)
It can stay out till it learns.

From her upside down view Ruby sees Freya pushed into a small shed.

Pa Woods starts to lope away, carrying Ruby.

ROSE WOODS (CONT'D)
Pa!

Pa Woods stops.

PA WOODS
What?

Rose Woods and her brother exchange a cold look. He is losing it.

MISS WOODS
Brother's done that one.

Ruby's face crumples, she can still hear, but does not understand.

Pa pushes Ruby's hair back roughly, he sees the tag.

PA WOODS

Oh.

Pa carries Ruby to the small shed and shoves her inside.

She falls to the dirt floor unable to move.

Freya is sitting, rigid, in a corner, staring at something.

Ruby looks. It is another woman, heavily pregnant. Her belly busting out of her clothes. She is filthy. She has been there for months.

Ruby opens her mouth to scream, but cant make a sound.

The shed door slams.

A distant banging begins.

CUT TO:

EXT. RURAL LANDSCAPE WITH FARM - DAWN

A burning red sun pushes into the sky.

The banging becomes louder. Angry and relentless.

CUT TO:

INT. FARMHOUSE KITCHEN - DAWN

A stick strikes a radiator pipe. This is the banging sound. Brother Woods beating out a call.

Pa Woods is straining, pulling something.

Rose Woods stands over him ominously, a phone cable in her hand.

The kitchen dresser creaks forward, revealing a phone-socket on the wall behind.

Rose Woods bends and plugs in the phone cable.

Brother Woods bangs, Pa Woods grips at his parched throat.

She lifts the soiled business card and dials.

ROSE WOODS

(Into phone) Woods farm. We have
a delivery.

She hangs up. Brother Woods moves to the table, banging on what he passes as he goes, keeping the crude rhythm.

Rose Woods sits with him at the table. She begins to bang steadily with her hands, matching her Brother.

Pa Woods looks away, agitated, sweating.

PA WOODS

I need a drink. I can't work
without a drink.

Rose Woods turns her sharp eyes on him, Brother Woods turns his masked face on him. They start to bang faster.

Pa Woods becomes ever more agitated, covers his ears against the sound. His children bang faster. Won't take their eyes off him. Rose Woods leans towards him with threat.

With a growl of defeat Pa Woods lopez over and joins in the banging, turning his impotent frustration on the table.

The back of Brother Woods violently nodding head.

The back of Pa Woods thrashing head.

The back of Rose Woods swaying head.

Their fists beat up clouds of dust from the table.

CUT TO:

INT. HOLDING PEN - DAWN

The banging continues at full volume, speeding up.

Harry crouches against a corrugated iron wall, searches it urgently, feeling for gaps.

He is in a thin corridor, high walls of corrugated iron.

At one end is a door, shut. At the other end is a metal gate. Beyond the gate the corridor stretches on into darkness.

The other captives huddle together in a corner.

Except Trucker, he is running into the wall in a repetitive, futile gesture.

Harry watches him, struggling to control his own fear.

He sees a tattoo on Truckers arm -

MOTHER

He stares at the word. The banging is faster still.

CUT TO:

INT. CALVING SHED - DAWN

Ruby looks through half closed eyes. She sees the pregnant woman, rocking, institutionalized and unseeing.

Ruby sees Freya crouched in a corner of the dirty shed, her back turned.

She fights her stupor. She begins to slowly, painfully drag herself across the floor, towards Freya.

CUT TO:

INT. FARMHOUSE KITCHEN - DAWN

The Farmers stand with their backs turned.

Their arms raise, they are lifting something to their faces.

The banging goes on.

CUT TO:

INT. HOLDING PEN - DAWN

Harry crouching by the metal wall. It rattles. He looks up.

Pa Woods is hanging over the top. But his face is now that of a chicken. Hidden by a mask. He leans in and opens the metal gate in front.

People start to shriek. The dark passage looms before them.

Harry looks at it with dread.

An engine roars into life.

The door behind opens. Headlights blind them.

Brother Woods straddles the Quod bike, his face now masked as a pig.

He revs the bike and lurches it towards the captives, brandishing a cattle-prod.

They bolt and surge through the gate into the passage.
Harry does not enter, but the bike tears towards him.
He is forced to run into the black tunnel.

CUT TO:

INT. CALVING SHED - DAWN

Ruby drags herself at last to Freya and reaches out.
Freya turns and clings to her.

CUT TO:

INT. HOLDING PEN TUNNEL - DAWN

Harry runs down the tunnel, caught up in the panicked herd.
Ahead all is black.

Brother Woods/Pig speeds behind, banging the cattle-prod
along the wall.

Harry tries to turn back, fight Brother Woods.
But the herd forces him on.
He must run or be crushed.

Blood stains on the wall stand out in the headlights.
Human cries mix with animal cries and squeals.
Turn a corner - light ahead.
Panic is rising. Sound surges.
End of the tunnel.

Harry is pushed out into a bright white space.
Too bright to see.

A metal slam.

Another slam.

The banging slows. A funeral march now.

A gate has closed behind them blocking the tunnel. Another
in front. A tiny space in which they are now held.

Harry winces into the light from behind the bars. Figures are moving around a white room. They come clear.

Pa Woods/Chicken has Car Woman in a headlock.

Rose Woods, masked as a Cow is approaching her.

Pa Woods/Chicken is sweating and unsteady, but Car Woman cannot free herself. She is looking around in a daze.

CAR WOMAN
What's happening?

Rose Woods/Cow brings a bolt gun towards Car Woman's head. But Mr Woods/Chicken is unsteady, can't keep her still.

Rose Woods/Cow tuts loudly at him.

Car Woman feels the metal against her head. She struggles.

CAR WOMAN (CONT'D)
What are you doing! I know you
can hear me!

Rose Woods/Cow fires the gun. A hole in Car Woman's head. Her eyes roll back.

Pa Woods/Chicken drops Car Woman with a thud.

Rose Woods/Cow wipes the bolt-gun on her Skirt.

Car Man screams.

Chaos breaks out in the pen.

Harry grips the bars. Fights panic. Tries to Stay focused.

He grits his teeth.

He has a realization. He feels in his pocket for something. In his hand he now holds the tiny penknife.

Brother Woods/Pig is unlocking the cage door.

Harry's fingers tighten on the knife.

His eyes widen in fear.

The eyes of the other captives roll and bulge, show their whites.

Extreme close ups of the rolling cow's eyes seen at the start, intercut, hard to tell human from animal.

The music builds to a horrible climax.

CUT TO:

INT. FARMHOUSE KITCHEN - DAY

The music ends suddenly.

Pa Woods, in his chair, opens his eyes with a jolt, as if from a terrible dream.

He grips his dry throat.

He stares at the ceiling for a long time. He looks haunted.

His eyes move round the strange room. They come to rest on his daughters bladed fork. He flinches. He stares at it.

He looks slowly to the door. No-one there.

He stands, very slowly, trying not to make a sound.

CUT TO:

INT. FARMHOUSE LANDING - DAY

The landing is still and empty.

Brother Woods on his bed. Face down. Arm hanging off.

Rose Woods, back turned, lying on her bed. Shoes still on.

CUT TO:

INT. ROSE WOODS BEDROOM - DAY

Pa Woods hand reaches slowly under the bed, pulls out money from the carrier bag quietly.

CUT TO:

INT. CALVING SHED - DAY

Ruby and Freya's dirty faces are pressed together in exhausted sleep.

Freya opens her eyes. She has heard a faint sound.

She stands and peers through a tiny window in the door of the shed.

She can see Pa Woods loping away from the farmhouse.

CUT TO:

EXT. FARMYARD - DAY

Pa Woods looks nervously back at the house. He hurries on.

Then he sees Freya, just her eyes, pressed to the window, watching him go, desperate, begging.

He turns away quickly, hurries on. He glances back. She is still watching, eyes pleading.

He grimaces and continues, arguing in his head.

Suddenly he turns and runs back.

He tussles the shed door open and stands over Freya.

PA WOODS

(Harsh) Get your eyes off me!

Freya freezes, cant tell what is coming. Then looks at him.

FREYA

(Whisper) Where's my dad?

Pa Woods leans in close. She flinches, tastes his breath.

PA WOODS

(Whisper) Run away!

Pa Woods turns and hurries away across the yard.

CUT TO:

INT. CALVING SHED - DAY

Freya pulls at sleeping Ruby. She wakes with a start, sees and acts quickly.

She pulls the pregnant woman from the shed. The woman is resists, does not want move from her spot.

CUT TO:

EXT. FARMYARD - DAY

They stumble into the yard. Pa Woods does not look back.

The pregnant woman pulls away from Ruby, disorientated.

Ruby looks to the farmhouse.

Brother Woods is coming down the stairs, he will see them.

The pregnant woman seems confused at being outside, free, she has wondered off across the yard.

Ruby tries to alert the woman, but she does not look back.

Ruby can't shout to the woman, he will hear. She picks up Freya and runs to the nearest hiding place. A large shed, doors ajar.

CUT TO:

Pa Woods runs through the yard, out of breath. He drops a twenty pound note from his pocket. Picks it up.

Rose Woods steps into his path, holding the bladed pitch fork.

Pa Woods stands. Tries to look normal.

MISS WOODS
Where are you going?

PA WOODS
In there. Clean up.

Rose Woods studies him coolly. He tries to hide a tiny corner of twenty pound note protruding from his hand.

PA WOODS (CONT'D)
They'll be coming soon. Lots to do.

Her eyes do not leave his face.

PA WOODS (CONT'D)
The farm goes on.

Rose Woods nods.

ROSE WOODS
Always.

He smiles, clears his throat and makes to walk on.

C/U. ON MISS WOODS FACE

Rose Woods eyes moves away from him, glaze, stare into space. The shadow of her Father leaving passes over her.

She moves slightly. There is an unpleasant sound.

CUT TO:

INT. JUNK SHED - DAY

Ruby and Freya watch through a crack in the closed doors.

They see Pa Woods, impaled on the fork, slide to the ground.

Ruby pulls Freya to her chest, hiding her eyes.

Rose Woods pulls out the fork.

Then Ruby sees Brother Woods, mask on, a flaming torch in his hand, ready to work, walk across the yard.

CUT TO:

EXT. FARMYARD - DAY

Brother Woods sees his fathers body, runs to him.

He stands over his father and pushes his mask up. His face is shocked.

Pa Woods is still alive, just. He lifts his hand, reaches out towards his son.

PA WOODS
(Whisper) Help.

Brother Woods slowly reaches out to take his Fathers hand.

He looks to his sister, as if for permission. She gives her reply. A small cold shake of her head.

Brother Woods looks back to his Father's pleading face. He reaches out and holds the old mans outstretched hand.

But then he grasps it and begins to drag Pa Woods roughly across the yard.

Pa Woods face clouds in dismay. He dies.

Brother Woods pulls his mask down.

CUT TO:

Brother Woods lights a match.

In the reflection on his mask, fire flashes into life, Pa Woods limbs protrude from the flames.

He watches with fascination as heat flickers.

At his feet is a petrol cannister. Too close to the flames.

CUT TO:

INT. JUNK SHED - DAY

Ruby peers back through the crack in the door.

The yard is now empty.

RUBY
(Whisper) They've gone.

She releases Freya, and leans down to the crack to check again.

An eye! Right outside, looking straight back at her.

Ruby screams. She grabs Freya's arm and runs deeper into the shed.

The shed is full of farm junk - old machinery, pipes, huge tyres, barrels. They clamber through the nightmare terrain.

They hear Rose Woods enter, crashing junk out of her way.

They hide behind an old car, but she sees them. They run again, out of view.

They hit the back of the shed. A wall. Ruby looks around desperately for a hiding place.

She sees a stack of old doors against the wall, pulls Freya in behind them.

Rose Woods tosses junk aside, getting closer.

BANG!

Somewhere on the farm there is an explosion.

Ruby and Freya flinch in surprise.

Ruby leans out to look at Rose Woods, praying she will turn back.

The farm woman listens intently with a frown.

But then turns and continues towards them.

Ruby pull them deeper behind the old doors with a sob.

Her head hits a handle on the wall. They are crouched next to a real door, so dirty it was hidden.

Ruby turns the handle silently. It opens. She gasps in hope. She starts to squeeze through.

Freya urges her on, looking back with dread.

CUT TO:

INT. SLAUGHTER SHED - DAY

Ruby squeezes through the door. She looks up.

The atmosphere on this side of the door is very different.

On this side the door is white. The wall is white.

Her mouth drifts open in shock as she tries to process what she sees, but she cannot.

In a daze, Ruby pulls Freya through, covering her eyes as she enters, blinding her to what is inside.

FREYA

What is it?!

Ruby can't reply. Just begins to walk across the large white room, keeping Freya's eyes covered.

Freya is terrified, arms outstretched.

Ruby walks past something hanging at shoulder level. She tries not to look, forces her eyes down.

A body. Wrapped in reams of cling-film-like plastic, ready for collection. Naked. Upside down. Arms hanging. Bloody face almost hidden, but one eye open. Car woman.

Ruby limps on.

Past Trucker, face hidden in plastic.

Past Jenna. Ruby looks away from her, eyes to the floor.

Past Car Man.

Past Jehovah Man.

Then Ruby stops. She looks up. Looks hard. Her lips quiver.

The face on the final body is blurred by the plastic. Ruby reaches out.

FREYA (CONT'D)

What?!

She pushes back the plastic.

Harry's glazed eye.

Crash! Rose Woods is pushing through the door.

Ruby forces herself to look away, run on, guiding Freya to the entrance of the corrugated iron tunnel. They run into the darkness.

CUT TO:

INT. HOLDING PEN TUNNEL - MORNING

Ruby and Freya run down the tunnel.

Their desperate breath echoes round the cold metal.

FREYA
Was it him?

Ruby pulls her on. They turn a corner.

Light. The end of the tunnel. But it is barred by a gate.

Ruby panics, fearing it will be locked.

They run to the gate, push.

It flies open.

They are in the yard.

The yard is now full of thick white smoke.

They can see no more than a few feet ahead.

Ruby peers into it, disorientated. It is like another world.

She pulls Freya on, but Freya grips onto the gate. Wont go.

FREYA (CONT'D)
Was it him?

Their eyes meet. Ruby can't bare to say it. She nods. Yes.

They look at each other. Freya's eyes go dull.

Miss Woods appears behind them, silhouetted at the end of the tunnel. Ruby sees her, panics.

RUBY
Freya!

Freya can't let go of the gate. Lost in shock. Ruby pulls her rigid fingers free.

As Ruby pulls Freya into the smoke her face is empty. Hope is gone.

CUT TO:

EXT. FARMYARD - DAY

Ruby stumbles through the dense smoke.

They are coughing. They can only see a few feet ahead.

Sound is muted. All senses confused.

Somewhere a large fire is raging.

Ruby feels her way urgently with one shaking hand. With the other hand she pulls Freya, who follows limp and slow.

Then Freya's hand slips from Ruby's. She is gone.

Ruby turns and stumbles, grabbing into the smoke.

RUBY
(screamed) Freya!

She can see nothing.

She staggers forward, reaching out for Freya.

Suddenly knives are rearing out of the smoke. Blades press into her chest.

Ruby freezes. Smoke parts to reveal Rose Woods, holding her weapon, Freya's hand crushed in hers.

Freya is not struggling. Her eyes meet Ruby's. There is no fight left.

Ruby crumples with anguish for the child. She looks into Rose Woods empty face.

RUBY (CONT'D)
(Whisper) Let her go. She's just
a baby!

The knife tips prick into Ruby. Rose Woods forces Ruby to edge back, step by agonising step.

Ruby hits a wall. The blades at her chest. Trapped.

Ruby can only look at Freya, feels almost nothing for herself. She is desperate to protect her.

Ruby looks into Rose Woods eyes.

She touches the blades at her chest. With shaking hands she pushes it down until the blades are at her belly.

RUBY (CONT'D)

I have what you want. Let her go.

Ruby thinks she sees something flicker through the sub-human eyes. She thinks she is reaching her.

RUBY (CONT'D)

(whisper) Let her go!

Rose Woods allows the blades to fall away from Ruby. Ruby raises her hands in submission.

But then Rose Woods is raising the fork. Ruby gasps.

The spade is flying towards her. It strikes.

She is pinned to the shed wall through her leg.

Ruby cannot make a sound, too shocked.

Freya sees Ruby, sees the pain, the sacrifice. She starts to struggle in Rose Woods hand.

FREYA

Ruby!

Rose Woods pulls Freya away into the smoke. Freya starts to scream and writhe away, but her grip is strong.

RUBY

(screamed) Fight!

Freya hears. She acts. She bites into Rose Woods hand with all her strength.

Rose Woods tries to shake her off, but Freya grips on like a wild dog. Blood appears around the child's mouth.

Ruby pulls at the fork with all her strength, pulls it out of the wall, out of her leg with a scream.

Ruby grabs her bleeding leg, forces it to work as she lopes towards them, holding out the fork. She tries to plunge it at Rose Woods but she twists Freya in front of her like a shield, making it impossible for Ruby.

Ruby throws the fork into a murky trough with a frustrated cry and hurls herself at Rose Woods unarmed.

She knocks Rose Woods down and pulls Freya free. Rose Woods stands again and grabs Freya's hand.

For a moment Freya is caught between the two women, being pulled both ways. She screams.

Ruby can't pull Freya free, has to attack again. She claws at Rose Woods face. Freya bites her hand, so she only has one to fight back with.

Ruby sinks her teeth into her neck with animal abandon.

Blood flies. Animal snarls replace human sounds.

Rose Woods twists and kicks, but they won't let their bites go. She falls slowly under their weight, like a tree.

As she hits the ground Ruby is on top of her and Freya pins an arm down.

A mass of wild writhing limbs in the swirling smoke.

There is blood in Rose Woods eyes, she claws at them blindly. Ruby delivers a punch to her face.

Rose Woods sinks back to the ground.

Ruby and Freya clamber up and run.

Freya is vanishing into the smoke when Ruby tumbles, her damaged leg collapsing.

Then Rose Woods is on top of her, hands around her throat.

Ruby sees something on the ground, a broken fence post, she grabs at it desperately. She can't reach.

Crash! Something on the farm collapses in the fire.

BROTHER WOODS
(Distant scream) Rosy!

For one second Rose Woods looks up, hears her brother's call.

Freya crawls from the smoke, pushes the fence post into Ruby's hand. Ruby swings it as hard as she can.

It hits Rose Woods on the side of the head.

She tips slowly off Ruby, sinks to the floor, unconscious.

Ruby and Freya stumble away through the smoke.

It begins to thin.

They see a gate. The edge of the farm.

Freya pulls her on, Ruby lopez as fast as her legs can.

CUT TO:

EXT. GATE INTO FIELD - MORNING

Freya clambers over the gate.

Ruby struggles over.

Behind them the smoke is so thick they cannot see the yard or farm. But in the field ahead everything is clear.

Like a boundary between this world and that.

Ruby picks Freya up and lopes into the field.

CUT TO:

EXT. GRASSY FIELD BY WOODS - MORNING

A huge empty field.

There is nowhere to hide as the tiny figures cross it.

Ruby looks behind her. No-one else in the green landscape.

Only the sound of the wind.

She puts Freya down. Blood streaming from her leg.

They stumble on.

CUT TO:

EXT. WOODS - MORNING

They move through the woods.

Branches tear at their hair and clothes.

Ruby is loosing too much blood. Slowing.

CUT TO:

EXT. HILLY FIELD BY ROAD - MORNING

Ruby and Freya reach the brow of a hill.

Below they see the road. Only a wire fence divides them.

Ruby checks behind them. Still no-one. Silence.

They stumble down the hill.

They reach the fence. Tangled barbed wire.

Freya crawls under it.

Ruby tries to climb the shaking wire fence but tumbles.

She is caught on it. She finds she cannot get up. Her consciousness is fading. She can't hear Freya's pleas.

Her vision drift along the fence. Her eyes rest on something. The carcass of the injured sheep. Still caught in the wire. Eyes now empty and glazed.

Ruby tries to form a word. Nothing comes out. Her eyes drift closed.

Freya stands by her unconscious body.

She looks around, no idea what to do.

Birds sing. Trees sway.

Frey is completely Alone.

A tiny figure in the huge green landscape.

Tears begin to roll down her face.

Then, in the distance, a sound. She looks up.

An engine noise. Getting nearer. Speeding.

The car comes into sight, screeches round a corner.

A sports car.

Freya steps into the road and screams, waves her arms.

The car squeals to a halt.

Two teenage boy stare from it, shocked at what they see.

The boys are local. Tracksuits and hoods. Drunk and high. Bottles in their hands.

Their voices are muffled by the car windows.

PASSENGER

(Muffled) What the fuck?!

They are looking at a Ruby, semiconscious, covered in mud and blood, hanging in a barbed wire fence.

DRIVER

(Muffled, stoned) Fuck!

Freya runs to his window, bangs on it. Filthy and wild.

FREYA

Help!

Driver goes to open the door. Passenger stops him.

PASSENGER

(Muffled) No!

Driver looks at Passenger in horror.

DRIVER

(Muffled) What's wrong with you?

PASSANGER

(Muffled) The car! They'll nick us. We can't!

Driver realizes the dilemma.

DRIVER

(Muffled) Fuck!

Freya bangs on the window and sobs.

FREYA

Please!

They stare at the girl.

Wheels screech.

CUT TO:

INT. SPORTS CAR - DAY

The car is on the move. Tearing along a country lane. Green hedges flash past.

Passenger hoody glances over his shoulder, troubled.

Freya sits in the back of the car. Empty and exhausted.

She leans her head on the window, watches the road pass.

Something glints between a gap in the hedge for a second.

Something in the field they are passing.

Freya looks harder.

Another flash of movement, then a gap in the hedgerow allows a clear view.

A Quod bike speeds into view.

Rose Woods drives the bike, tattered and black with smoke.

Brother Woods grips onto her, injured, mask hiding his face.

Freya's mouth drifts open at what she sees. She has no more fear left to give.

The bike speeds up, pulls further into view. There is a trailer on the back.

In the trailer is the dog and the pregnant woman, surrounded by farmhouse belongings. She is not trying to escape.

The bike vanishes behind the hedgerow.

When it re-appears Rose Woods is looking straight into the car, straight at Freya.

Freya looks back at her.

The car and the bike drive alongside each other for a moment, divided only by a fence.

Then the car speeds up. The bike falls behind.

Freya sees the bike head across a field. Becoming smaller.

Freya turns away from the window and stares into space.

Then she looks down.

Ruby is slumped across her, head in her lap. Unconscious and filthy. She opens a swollen eye and looks at Freya.

Freya takes her dirty hand.

CUT TO:

EXT. FIELD NEAR ROAD - DAY

Rose Woods blue eyes are wide in her blackened face.

The wind flattens her hair.

Wild, dark, woods seen from the speeding quod bike.

The dense trees grow ever closer.

The bike vanishes into the woods.

END