

STEALING MOSES

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BLACK SCREEN

FADE IN:

A BEAUTIFUL LITTLE KID'S FACE.

The SMILE of 10 year old MOSES as he holds an older hand but there are salty tears on his face.

Is he smiling after crying - crying after smiling - or a little of both?

MUSIC FADES UP

The older kid, JOSH (14) walks away in *ULTRA SLO-MO* with a smile on his face. He's done something good and he knows it.

MUSIC CROSS FADES with VOICE OVER.

JOSH (V.O.)

When we first moved to Churchill Heights, Moses was just another little kid who happened to live next door. I was fourteen years old and he was in another universe. Being four years younger than me was a chasm in my world. We both had something in common - our fathers were long gone. His father had been hounded out of town by guilt and mine was everyman I ever passed in the street, or it could have been. Okay, I didn't have a dad but I had a mother who loved me in her own way and who was a just as great at being a father . Perhaps this is what this story is all about: **LOVE**.

EXT. EAST LONDON ESTATE - DAY

Establishing aerial shot of an estate that is not quite what it was built to be.

It's beauty, if it had any, has faded.

CAPTION: "A few weeks earlier....."

CAPTION FADES OUT.

SOUND OF A BODY BEING DRAGGED.

HEAVY BREATHING.

INT. BRITNEY'S FLAT. HALLWAY - EARLY MORNING

A PAIR OF BATTERED LADIES' SHOES.

The owner of those shoes is unconscious and someone is pulling her along the hall.

The woman is BRITNEY (30) - she'll tell you she's 24.

Her 14 year old son, JOSH is the proof of that lie.

JOSH is dragging his mother but not in desperation rather in measured LOVE. This is JOSH and if his life is weighed up against anyone else's, then he is a HERO.

Britney is a party girl and at the moment, she's the aftermath. JOSH has done this a million times before.

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - EARLY MORNING

BRITNEY is snoring on her back.

JOSH is undressing his mother to her bra and pants. This situation doesn't phase him.

He takes the CRUMPLED MONEY from her clothes, probably given by customers, and places it on the bedside table.

He throws a cover over his mother and then studies her.

He KISSES her on the forehead. This is LOVE as they understand it.

INT. BRITNEY'S FLAT. KITCHEN - MORNING

JOSH, the 'little man of the house' is making a cup of tea. JOSH sits at a breakfast table which is a little too big for him.

JOSH sips his tea. He's used to making his own breakfast.

EXT. BRITNEY'S FLAT. DOORWAY - MORNING

A communal corridor shared by all the front doors.

As JOSH is leaving for school, OPRAH (35) - Josh's next door neighbour - is leaving her flat with MOSES (10), her son.

OPRAH is holding MOSES' hand with a more than a normal grip. She doesn't want him to escape.

OPRAH pulls MOSES to make him face forward. MOSES keeps looking back at JOSH, then he smiles, a smile that would break even the hardest of hearts.

OPRAH turns to see what MOSES is looking at. When she sees it's JOSH, she rushes away, pulling MOSES even faster.

She doesn't want her son to mix with this boy.

INT. BRITNEY'S FLAT. HALLWAY - NIGHT

A reborn BRITNEY is touching up her makeup using the hall mirror. She is BLINGED UP for another night out.

She's not a prostitute but if her gentlemen friends want to leave a little something as a thank you, then who is she to argue.

INT. JOSH'S BEDROOM - NIGHT

JOSH is lying in his room with a computer screen he's drawn on a piece of paper. He's making the noises as if he's playing a game on a fake computer.

BRITNEY (O.S.)
Remember....don't answer...

JOSH
Answer the door to no one.
I won't.

BRITNEY (O.S.)
And no staying up late.

The CLOCK in the bedroom says **10.30pm**.

JOSH
I won't.

BRITNEY (O.S.)
Love you loads. Kiss, kiss.

JOSH
Love you too.

From the hallway the DOOR SLAMS. JOSH continues to play his game.

There is a DISTANT MOANING and CRYING from through the wall. JOSH puts his ear to the wall, he can hear MOSES crying.

EXT. BRITNEY'S FLAT. DOORWAY - AFTERNOON

JOSH is dragging his feet as he returns home. As JOSH passes Oprah's house, MOSES is at the window. MOSES smiles at JOSH.

Then MOSES disappears as if he's been yanked away from the window.

OPRAH appears at the same window and she waves to JOSH that he should get away from her window.

OPRAH
Shoo! Shoo!

OPRAH stares at JOSH until he leaves.

INT. BRITNEY'S FLAT. JOSH'S BEDROOM - AFTERNOON

The bedroom is full of Josh's imagination and very little else.

JOSH is drawing the face of MOSES. This boy IS an artist.

SCREAMING FROM THE BEDROOM NEXT DOOR and it sounds as if someone is being murdered.

JOSH has heard many things in his short life and even he is alarmed.

EXT. OPRAH'S FLAT. DOORWAY - AFTERNOON

JOSH stands at the door and out here the screaming is LOUD.

JOSH knocks on the door, then BANGS, then THUMPS. There is no response but the screaming is gaining in intensity.

JOSH sees the top window is open. He climbs onto the window sledge and reaches inside to open the larger window.

INT. OPRAH'S FLAT. LOUNGE - AFTERNOON

JOSH climbs in the window and immediately notices how much more like a home this place is.

The SCREAMING brings him back to the present.

JOSH rushes through the flat and finds the room without problem.

JOSH tries to open the door of Moses' bedroom but it's locked.

He takes a run at it with his shoulder but JOSH comes off badly.

The SCREAMING from inside, continues and gets more severe.

JOSH
Hold on, I'm coming.

JOSH is just about to take a huge run at the bloody door when he sees the key in the lock.

INT. OPRAH'S FLAT. MOSES' BEDROOM - AFTERNOON

What ever JOSH was expecting to find it isn't this.

MOSES is lying on the floor SCREAMING and in the midst of a mental meltdown.

The room is covered with religious paraphernalia. Posters, symbols, bibles.

This isn't a room of hate, just misjudged love. Someone is trying to keep someone safe and suffocating in the process.

JOSH kneels down on the floor and comforts the younger boy. The screaming changes to sobbing.

The sobbing slides to whimpering.

MOSES is calming down - at last.

JOSH looks around the room and spots the only non-religious item on the walls.

A POSTCARD OF A SEASIDE TOWN.

Trying not disturb MOSES, JOSH leans over and takes the postcard from the wall.

Josh turns the card over and on it is written:

"ONE DAY, I PROMISE I'LL TAKE YOU - Dad x"

JOSH

Your Dad, I heard he's gone away?

MOSES rubs his runny nose and eyes, then nods.

JOSH (CONT'D)

Did he take you to the seaside?

MOSES shakes his head.

JOSH (CONT'D)

I don't want to sound weird or nothing but would you go, if I took you? I know I'm not your dad or anything.

MOSES gives the biggest smile in the history of smiles.

MOSES gives JOSH a hug and JOSH smiles too.

INT. BRITNEY'S FLAT. HALLWAY - EARLY MORNING

Another early morning and once again BRITNEY is lying in the hallway.

JOSH stares at an unconscious BRITNEY.

CUT TO:

FLASHBACK

BRITNEY, 14 years earlier holding the BABY JOSH. GEORGE, JOSH's FATHER is beaming a smile. BRITNEY, GEORGE and BABY JOSH are a family and everyone loves everyone.

CUT TO:

INT. BRITNEY'S FLAT. HALLWAY - EARLY MORNING

JOSH dragging his Mum along the hallway.

CUT TO:

FLASHBACK

FOUR YEAR OLD JOSH is playing by himself in a room. BRITNEY is watching out the window. She hides behind a curtain.

GEORGE is sitting on a wall, combing his hair and talking to some LOCAL GIRLS.

GEORGE catches BRITNEY at the window. GEORGE WAVES to show how little he cares.

CUT TO:

INT. BRITNEY'S FLAT. HALLWAY - EARLY MORNING

JOSH still dragging his Mum along the hallway.

CUT TO:

FLASHBACK

GEORGE is combing his hair in the mirror. In another room BRITNEY sits playing with four year old JOSH.

GEORGE leaves, slamming the door behind him.

BRITNEY gets up, puts on her coat, and leaves the flat.

JOSH is sitting in the flat: he doesn't notice he's alone.

CUT TO:

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - EARLY MORNING

JOSH is pulling BRITNEY towards her bed.

CUT TO:

FLASHBACK

BRITNEY KNOCKS on a door. A HALF-DRESSED WOMAN answers. GEORGE is semi-naked in the background.

BRITNEY burst her way in and starts hitting him.

CUT TO:

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - EARLY MORNING

JOSH has placed BRITNEY on the bed and is removing her clothes.

CUT TO:

FLASHBACK

BRITNEY is sitting drinking SUPER LAGER with some of the ESTATES lost souls.

A YOUNG JOSH watches from a distance.

CUT TO:

BRITNEY lies on her bed. Her eyes are glazed. As we go down her body there is a SYRINGE in her arm.

A MAN stands next to the bed and LEAVES MONEY by the table.

As the MAN leaves the room, he ruffles YOUNG JOSH'S hair - he has seen everything from the door.

CUT TO:

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - EARLY MORNING

A 14 year old JOSH standing at the SAME POSITION (as the young Josh) at the bedroom door. Watching his mother.

INT. OPRAH'S FLAT. MOSES' BEDROOM - EVENING

MOSES sits motionless on his bed, just staring at a closed door. There is BANGING on the other side.

After EACH BANG, MOSES' FACE screws up with the NOISE.

INT. OPRAH'S FLAT. LOUNGE - EVENING

OPRAH is adding another bolt to the door. Her face says she has RIGHT and GOD on her side.

SHE stands back and looks at her handy work. SHE'S keeping MOSES safe and he'll thank her one day.

EXT. BLOCK OF FLATS. YARD - DAY

JOSH sits in the communal yard watching the doors of the flats. This morning, it's a Saturday and things are more relaxed.

OPRAH leave her home on her own after locking the front door and checking it several times.

JOSH hides behind a wall until she's disappeared towards the bus stop.

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - DAY

BRITNEY lies snoring.

JOSH has a look on his face that says he's fighting his conscience.

He makes a decision by displaying a 'whatever' expression.

JOSH takes the MONEY from his mother's bedside table and pockets it.

Thinks about it, feels guilty, counts out a few notes and puts some of the money back on the table.

JOSH shrugs - he's just being fair as far as he can see.

INT. OPRAH'S FLAT. LOUNGE - DAY

JOSH coming through the window of Oprah's home in his usual house-breaking fashion.

INT. OPRAH'S FLAT. KITCHEN - DAY

JOSH is stuffing food from Oprah's kitchen into a small rucksack. He eats a couple of the nicer things - this place is an Aladdin's cave.

INT. OPRAH'S FLAT. LOUNGE - DAY

JOSH uses a knife to jimmy open the new lock on the door of MOSES' bedroom.

EXT. OPRAH'S FLAT. DOORWAY - DAY

JOSH carefully looks out of the door to make sure the coast is clear.

JOSH and MOSES make a run for it.

MOSES has all the wrong gear on - you get that feeling that JOSH has had a hand in the fashion advice.

EXT. ALLEY WAY - DAY

JOSH looks around the wall at the end of the alley way. JOSH creeps across the gap with MOSES awkwardly following him.

INT. STREET - DAY

A WOMAN looks out of her window and watches MOSES and JOSH keeping close to the houses on the street and then dashing across to the other side. As if they are on ARMY MANOEUVRES.

EXT. BUS STATION - DAY

At the bus station, JOSH and MOSES jump aboard a bus for the postcard SEASIDE TOWN.

INT. BUS - DAY

MOSES' mouth is covered in all the crap he's been fed by JOSH. Moses is probably having a sugar rush.

The two of them are HAPPY.

MOSES points to everything out of the window.

JOSH is pleased with himself.

EXT. SEASIDE. SEAFRONT - DAY

JOSH buys MOSES a 'KISS ME QUICK' hat (assuming they still have them).

JOSH hands MOSES a T-shirt he's just bought for him, but MOSES won't change in public.

JOSH
(indicating behind a hut)
Go over there.

JOSH stands to the side of the hut as MOSES hands out his old shirt.

MOSES comes out pleased as punch with an 'I'm With Stupid' type shirt.

MOSES looks down at his shirt as his face grows from concern into THE BIGGEST OF GRINS.

JOSH (CONT'D)
You like it, then?

MOSES nods enthusiastically. JOSH ruffles MOSES' hair. There is LOVE growing between these two.

EXT. SEASIDE. BEACH - DAY

MOSES is staring at the SEA, he's never seen something so beautiful before.

JOSH puts an arm around MOSES.

JOSH
What ya think?

Before MOSES has a chance to reply. JOSH steals the KISS ME QUICK hat and runs away with it.

MOSES shouts, runs after him and both are lucky that they don't trip over the GRINS that wash their faces.

MUSIC

JOSH being chased by MOSES in SLO-MO along the beach.

JOSH and MOSES playfully kicking sea water at each other.

JOSH and MOSES (now with his hat re-instated) have a SAND CASTLE BUILDING CONTEST.

MOSES WINS!

INT. SEASIDE. CHIP SHOP - DAY

Looking through the counter glass MOSES' face appears and disappears.

MOSES is jumping up and down to see the battered fish and hamburgers on the hot plates.

Eventually JOSH takes pity and lifts MOSES up, who points to the biggest fish in the oven. Followed by ANOTHER GRIN.

EXT. SEASIDE. BEACH - DAY

JOSH and MOSES are sitting on the stony beach next to the fishing boats devouring their food.

The seagulls have located the fish and chips' smell and are gathering like Hitchcock's 'The Birds'.

JOSH
Maybe we'd better move. Quick.

EXT. SEASIDE. CAR PARK - DAY

As JOSH and MOSES run along the car park, the seagulls are going mental - the seaside's Angry Birds always do this.

JOSH
Throw a chip.

MOSES throws a few chips on the car park and this distracts the seagulls for a short time.

MOSES and JOSH keep throwing part of their fish and chips 'overboard' to get rid of the birds.

Eventually JOSH and MOSES dump their food and save themselves.

INT. OPRAH'S FLAT. HALLWAY - DAY

OPRAH enters her flat and her hall and immediately senses something is wrong.

Moses' door is lying open.

INT. OPRAH'S FLAT. MOSES' BEDROOM - DAY

OPRAH rushes into the room and SCREAMS in fear and anger.

There is a gap where the POSTCARD of SEASIDE was stuck on the wall.

It takes a moment, then it hits her.

EXT. OPRAH'S FLAT. DOORWAY

OPRAH dashes out of her flat and starts BANGING on Josh's door.

There is NO ANSWER

Oprah slides down the door and starts SOBBING.

Then a thought. OPRAH wipes the tears from her eyes and takes out her MOBILE PHONE.

OPRAH DIALS.

EXT. SEASIDE. STREET - DAY

MOSES and JOSH come flying around the corner. JOSH stops and leans against a wall to catch his breath.

He puts out a hand to stop MOSES. They both lean against the wall and MOSES looks up to JOSH as if he's starting to see him as the big brother he's never had.

MOSES is starting to thaw out and holds JOSH's hand.

EXT. OPRAH'S FLAT - STREET

A CAR pulls up with THREE MEN AND TWO WOMEN.

The CAR HORN is SOUNDED.

OPRAH looks over the bannister.

OPRAH runs down several flights of stairs then jumps in the car.

INT. SEASIDE. CAFE - DAY

JOSH and MOSES are licking ice cream and sitting looking out the window like the big kids they are.

They are HAPPY!

EXT. MOTORWAY - DAY

The OPRAH POSSE is heading to the SEASIDE. OPRAH is reading the Bible.

MAN

God will look after your boy. Be not afraid.

THE POSSE

Ahem/God's Truth/Be praised.

EXT. SEASIDE. FAIRGROUND - EVENING

It's a SMALL family run fairground.

Whatever this ride JOSH and MOSES are on, it obviously suits someone of MOSES' age rather than JOSH's.

JOSH's BODY is FAR TOO BIG for the RIDE.

MOSES has transformed into a happy little boy, his smile is lighting the sky.

EXT. SEASIDE. STREET - EVENING

OPRAH and POSSE have arrived at the SEASIDE.

EXT. SEASIDE. FAIRGROUND. BIG WHEEL - EVENING

While MOSES and JOSH are spying on the world from the wheel - JOSH spots OPRAH WITH THE POSSE OF THREE MEN AND TWO WOMEN.

OPRAH has come for her boy and nothing is going to stop her.

The big wheel can't drop fast enough for JOSH. As it reaches the bottom, he's hanging from the side.

JOSH gets impatient and makes himself and MOSES jump from the Big Wheel before it reaches the drop off point.

MOSES thinks this is some sort of game.

JOSH makes MOSES run through - and out of the back of the fairground. So they're heading the opposite way from Oprah.

EXT. BUSH - DUSK

MOSES and JOSH are hiding behind a bush. Josh has a look.

JOSH
I think we've lost them.

MOSES
Who?

JOSH can see that MOSES is in some discomfort.

JOSH
What wrong with you?

MOSES
I need to pee.

JOSH
Can't you go over there?

MOSES SHAKES his head. He's having none of it.

MOSES
I need to pe-e-e-e.

JOSH
So you said.

MOSES
I don't like going out side. God
can see you.

JOSH take MOSES hand and leads him away.

INT. PUBLIC TOILETS - NIGHT

JOSH is standing in front of a cubicle, guarding his new wee brother.

JOSH
You wont even pee in here?

MOSES (O.C.)
No. I told you.

A VERY SUSPICIOUS LOOKING MAN enters the toilet. He goes over to the urinal but keeps looking back at JOSH.

JOSH
(To MAN)
What? I am not a rent boy, if
that's what you're thinking.

MOSES thinks he's being talked to.

MOSES (O.C.)
What's a rent boy, Josh?

The MAN looks forward and pees.

JOSH
I wasn't talking to you, I was
talking to this pervert out here.
He's up to no good.

MOSES (O.C.)
God will punish him, Josh.

JOSH
More like the Old Bill. Don't
worry, he's not a real pervert,
just some sad old bloke.

The MAN hurries out the toilet.

INT. PUBLIC TOILETS. CUBICLE - NIGHT

MOSES goes into his trousers and takes out a newspaper article that's been folded over many weeks and many times.

MOSES unfolds the article.

INT. PUBLIC TOILETS - NIGHT

A NEWSPAPER CUTTING is slid under the door by MOSES.

JOSH looks down.

JOSH

I hope you haven't used that for anything?

MOSES (O.C.)

It's about my dad.

JOSH picks up the newspaper cutting and starts to read.

JOSH

Who's Jesus of Bromley?

MOSES (O.C.)

That's him, my dad.

JOSH

It says here he ran off with one of his church members. She was only 17. And now he preaches in Bromley High Street seeking forgiveness from the Lord. Hasn't you mother gone round and belted him one?

MOSES (O.C.)

She says he is the devil.

JOSH

A bloomin' lucky devil, more like.

MOSES (O.C.)

I miss him, Josh. I miss my dad so much.

JOSH

I've never made a proper promise in my life.

MOSES (O.C.)

What, never?

JOSH
I just said , didn't I?

MOSES (O.C.)
Never?

JOSH
Shut up.

SILENCE

JOSH (CONT'D)
Sorry, I didn't mean it - but I
promise I'll get you to see your
Dad. You believe me, don't cha?

SILENCE

JOSH bangs the CUBICLE DOOR in frustration.

JOSH (CONT'D)
I promise if you are ever in
trouble, I'll come and get you. Do
you believe me? DO YOU FUCKING
BELIEVE ME?

MOSES opens the cubicle door and NODS his head.

JOSH calms and SMILES.

JOSH (CONT'D)
Wait and I'll check everything's
okay out there.

JOSH walks to the TOILET exit and carefully looks out.

EXT. PUBLIC TOILETS - NIGHT

OPRAH is giving instructions to her gang and pointing them
off in different directions.

OPRAH talks to one of the MEN and points to the TOILETS.

JOSH ducks back inside.

INT. PUBLIC TOILETS - NIGHT

JOSH runs, grabs MOSES and enters a cubicle SLAMMING the
door.

The MAN (35) enters.

MAN

Hello?

The MAN looks around, pushing the cubicle doors open then he gets to the last one which is locked.

The MAN looks under the cubicle, he can see a pair of legs and JEANS around the ankles.

MAN (CONT'D)

Hello? I'm looking for a young boy who's run away from home. Have you seen one.

INT. PUBLIC TOILETS. CUBICLE - NIGHT

MOSES is crouching on top of the toilet and JOSH is sitting on the loo.

JOSH

(VERY DEEP MANLY VOICE)
No, I can't say I have sir. I'm just sitting here having a dump.

MOSES' nerves almost make him burst out laughing. JOSH throws one hand over his shoulder and across JOSH's mouth.

INT. PUBLIC TOILETS - NIGHT

The MAN is suspicious and goes into the EMPTY CUBICLE next door, STANDS on the PAN and looks over.

The MAN watches JOSH making an tit of himself.

JOSH

(VERY DEEP MANLY VOICE)
So if you would let me crap, I would be very grateful....sir.

MOSES looks up to see the MAN who smiles back with an 'I've caught you' look.

MOSES taps JOSH on the shoulder who also looks up to see the man.

In one action, JOSH opens the cubicle door, grabs MOSES and runs with his trousers at half mast.

JOSH blocks the man from leaving the cubicle with a MOP HANDLE

JOSH and MOSES run out of the TOILET straight into OPRAH, HER POSSE and THE POLICE.

INT. SOCIAL COURT - DAY

JOSH sits in a chair, behaving himself.

OPRAH sits at a table with her ADVISOR.

JOSH's GRANDMOTHER (55) picks some fluff off of Josh's jacket. This boy has been mugged by the Fashion Police.

There is a TRIBUNAL sitting at a table reading a report.

A WOMAN (40s) lifts her head.

WOMAN

My colleagues and I have discussed the case and we think that there is no benefit for Joshua or society if he receives a custodial sentence. So on this occasion, I am content that Joshua is aware of the severity of the offence. Be sure however that if anything like this happens again we will have no option but to send you to a juvenile centre. Do you understand?

JOSH doesn't react, then his GRANDMOTHER nudges him.

WOMAN (CONT'D)

Do you understand?

JOSH

Yes.

WOMAN

You are on a suspended sentence of two years and I don't expect to see you here again. You are being bound over to your Grandmother who has accepted the responsibility of your well being.

Sentencing over, JOSH and his GRANDMOTHER stand and leave the room.

JOSH looks back at OPRAH who refuses to look at him.

INT. GRANDMOTHER'S HOUSE. KITCHEN - DAY

Josh's GRANDMOTHER is on HER MOBILE PHONE.

SHE is watching a HAPPIER JOSH shove and laugh with one of his friends.

The GRANDMOTHER has a smile to herself.

GRANDMOTHER

Yeh, that's been a few weeks now
and he seems to be getting better

(BEAT)

She's not been near, not allowed
apparently. I know she's my flesh
and blood and his mother but
sometimes, I get ashamed.

INT. BRITNEY'S FLAT. HALL - DAY

JOSH has a key and has let himself into his own home. He never stops worrying about his Mum.

INT. BRITNEY'S FLAT. KITCHEN - DAY

BRITNEY is having a cup of tea, trying to recover from another night.

BRITNEY smiles when JOSH enters.

JOSH grabs a can of cola and sits beside his MUM. She puts her arm around him and kisses him.

BRITNEY

How are you?

JOSH just shrugs.

BRITNEY (CONT'D)

I haven't seen much of your friend,
next door. Apparently he's not been
around for a while. She's probably
done him in, the weird old witch.

JOSH jumps up.

INT. BRITNEY'S FLAT. BRITNEY'S BEDROOM - DAY

JOSH pockets all the money that's beside Britney's bed.

INT. BRITNEY'S FLAT. KITCHEN - DAY

BRITNEY hasn't bothered to get up.

BRITNEY
Don't you be getting in to any
trouble. Hear me?

FRONT DOOR SLAMS SHUT.

BRITNEY (CONT'D)
Love you.

EXT. BLOCK OF FLATS. YARD - DAY

JOSH is watching Oprah's flat while pacing up and down. He has to think about this, because his next move has consequences.

JOSH decides to go for it.

EXT. OPRAH'S FLAT. DOORWAY - DAY

JOSH bangs on the door. As he's waiting nervously a SLEAZY MAN knocks next door (Josh's flat). The door opens and BRITNEY'S ARMS pull the man inside.

JOSH BANGS LOUDER.

NO ANSWER and NO NOISE from INSIDE but he knows MOSES is there.

JOSH looks through the window. NOTHING.

He stands back but there are no open windows.

JOSH lifts a plant pot from outside another flat and throws it through OPRAH'S WINDOW.

He opens the window and climbs in.

INT. OPRAH'S FLAT. HALLWAY - DAY

JOSH marches to Moses's bedroom door. There is no key this time. The door has bolts on the outside.

JOSH lifts a large METALLIC CROSS which stands in pride of place on OPRAH'S TABLE.

JOSH breaks through the bedroom door with the cross - a bit like The Shining.

Through the DOOR, JOSH can see MOSES tied up like an animal.

INT. OPRAH'S FLAT. MOSES' BEDROOM - DAY

JOSH finally breaks down the door and it's worse than ever.

The WALLS are reeking with RELIGION. MOSES is trussed up on the bed with a tape over his mouth.

JOSH gets a knife and cuts MOSES free.

MOSES and JOSH hug.

EXT. OPRAH'S FLAT. DOORWAY - DAY

JOSH has a rucksack of Moses and he's putting a couple of things in it, as the two of them leave the flat.

A FEMALE NEIGHBOUR (60s) is standing with ANOTHER WOMAN.

FEMALE NEIGHBOUR

I thought it might be you. You were told to stay away. I've phoned the police. That slag of a mother of yours never brought you up right. Did she?

JOSH is eye to eye with her. The FEMALE NEIGHBOUR steps back as if she's been threatened.

FEMALE NEIGHBOUR (CONT'D)

Go on, hit me you little shit.

JOSH looks down at MOSES and they both walk on.

FEMALE NEIGHBOUR (CONT'D)

(shouting after, Josh)
They'll be putting you away for good. Mark my words.

JOSH and MOSES have turned the corner.

EXT. BROMLEY STATION - DAY

JOSH and MOSES exit BROMLEY STATION.

They start walking up Bromley High Street.

MOSES

You're going to get in trouble, aren't you?

JOSH
Might do. I've told you, if you
were ever in trouble I'd come and
get you.

JOSH STOPS as there is MOSES'S DAD - JESUS OF BROMLEY
preaching in the street.

JOSH (CONT'D)
You're sure about this?

MOSES NODS.

JOSH crouches down in front of MOSES.

JOSH (CONT'D)
I love you, like you're my own
brother. You understand?

JOSH holds MOSES' HAND as in the OPENING SCENE.

MOSES is CRYING and SMILING

JOSH (CONT'D)
If anyone ever hurts you or this
doesn't work out with your Dad -
I'll know or you'll let me know and
I'll come and get you. I promise.

JOSH HUGS MOSES.

JOSH (CONT'D)
Now go. Go. Go to your dad.

JOSH pushes MOSES towards his FATHER.

MOSES walks up the road.

When his DAD (32) sees MOSES, he stops preaching, smiles and
then they both run towards each other.

JOSH turns and walks back towards the station with the
BIGGEST SMILE in the HISTORY of MOVIES

THE END