

(Name of Project)

by
(Name of First Writer)

(Based on, If Any)

Revisions by
(Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

Name (of company, if applicable)
Address
Phone Number

1 EXT. URBAN STREET / ALLEY. NIGHT 1 (19.05) 1

We establish on the town twinkling at night.

1A EXT. URBAN STREET / ALLEY. NIGHT 1 (19.05) 1A

It's dark. Very dark. SARAH, wearing a scarf, shines a torch around a street.

SARAH

I know you think this is ridiculous. But
I - saw it - Neil.

She points a torch one way. She points a torch another.

She turns a blind corner and turns left and right.

SARAH (CONT'D)

Because they're coming Neil, I've seen
it.

SARAH frowns.

SARAH (CONT'D)

Hinkley Way Shopping Centre - meet me
there.

She hears the noise of a bin clattering. She points a
torch towards it.

Her torch hits a person. Crouched in the dark. He looks a
mess. It's POLUS.

SARAH (CONT'D)

Hello?

There is liquid all around him. It could be blood, it
could be rust.

SARAH (CONT'D)

Neil. Hang on...

She takes the phone from her ear but doesn't disconnect.

She looks again at POLUS.

SARAH (CONT'D)

You OK?

She approaches.

There is a sound. It's a sound we're going to hear a lot
of. The sound of something breathing without a throat. A
sound akin to a fish dying in the open air.

SARAH (CONT'D)

Are you... hurt?

POLUS' eyes are revealed - they burn amber.

SARAH (CONT'D)

Can you...

Suddenly POLUS turns and lunges straight at her.

There isn't even time for SARAH to scream.

The phone spins out of her hand and across the floor and we spin with it.

We close on the phone.

NEIL (O.S.)

Sarah... Sarah... SARAH!

And from that shout we crash into titles.

The Fades

Episode One

Touch

2 OMITTED 2

3 INT. DR TREMLETT'S OFFICE. NIGHT 1 (19.05) 3

Close on the face of PAUL, 17, and with eyes to die for. He sits uncomfortably for a moment, and then shifts.

DR TREMLETT (O.S.)

So how's college?

We pull back and he's sitting in a large psychiatrist's office. The office is somehow too big. Too long. It's lit like a Frank Lloyd Wright museum exhibit. It feels odd.

The clock is ticking. PAUL is picking at his nails. DR TREMLETT is watching him.

The clock's ticks are the loudest things in the room.

PAUL

Yeah. Fine.

Tick. Tick. Tick.

DR TREMLETT

How's the target setting going?

PAUL

Fine.

Tick. Tick. Tick. PAUL looks up at DR TREMLETT, who is looking at his fingers.

DR TREMLETT

Your Mum said you've been having your dreams again...

PAUL says nothing. Tick. Tick. Tick.

DR TREMLETT (CONT'D)

Do you want to talk about them?

PAUL

Isn't talking about dreams boring?

TREMLETT smiles at PAUL.

DR TREMLETT

It can be. But I'm interested.

PAUL turns and looks at DR TREMLETT

PAUL

OK. Well. I was in a car, and I was driving these people - this family - they were all fat I remember - this fat family - and then one by one this fat family they turned into penguins - and then I couldn't find the fish to feed them and the car's air-conditioning was drying their skin. So they slowly died and then - rotted.

DR TREMLETT looks at PAUL - appraising.

DR TREMLETT

Paul. I'm not here to trick you, OK?

PAUL turns and looks back at him. Suddenly slightly emotional.

PAUL

I don't want to talk about my dreams.

DR TREMLETT

Understood.

PAUL controls himself.

DR TREMLETT (CONT'D)

So what do you want to do?

PAUL

I want to know if... I want to know whether...

He stands and walks to the window.

PAUL (CONT'D)

I want to know - what does madness look like?

DR TREMLETT

Paul, you know I don't like that word and you're not mad...

PAUL

Yeah? I really hope you're right.

Tick. Tick. Tick. We close in on PAUL's face. We go super-tight.

4

EXT. STREET. NIGHT 1 (19.10)

4

PAUL enters the street and heads toward MAC, 17, geeky, but with eyebrows you want to love. He doesn't look at him.

PAUL

Beep. Beep.

MAC smiles at his passing friend.

MAC

Just so you know, I'm not your dog.

PAUL gets on his bike.

PAUL

I know.

MAC picks up his bike.

MAC

Apart from in the American sense. I'd be your 'dawg' - you know, your d-a-w-g. If you asked me nicely.

PAUL

I'll keep you in mind.

MAC

Brap.

MAC grins. PAUL starts to ride. MAC rides after him.

MAC (CONT'D)

Still crazy?

PAUL

Still crazy.

We watch from the back of them.

MAC

Good to know.

PAUL

Always good to know.

We watch them ride off together. Music begins to play.

5 EXT. ABANDONED SHOPPING CENTRE - GATES. NIGHT 1 (19.15) 5

They ride their bikes through dirty grass under fluorescent lights.

MAC fucks around a bit. PAUL is steadier.

6 EXT. ABANDONED SHOPPING CENTRE - CAR PARK. NIGHT 1 (19.15) 6

They wind their way up and across the car park roof.

7 EXT. ABANDONED SHOPPING CENTRE - ENTRANCE. NIGHT 1 (19.16) 7

MAC is trying to pry the boards open on the shopping centre fixed entrance.

PAUL is holding the bikes.

PAUL

This is a bad idea.

MAC

Correction: This is a good idea with bad possibilities.

PAUL

...What does that even...?

MAC

Besides, you promised. It's my turn.

PAUL

"You promised. It's my turn."

MAC

"Neo, sooner or later you're going to realize just as I did that there's a difference between knowing the path and walking the path."

The board is pried apart.

MAC (CONT'D)

We're in.

MAC enters. PAUL hesitates. Looks around.

8 INT. ABANDONED SHOPPING CENTRE - UPPER FLOOR / LOWER FLOOR. NIGHT 1 (19.16) 8

MAC steps into the gloom of a cathedral like deserted shopping centre.

MAC

You see? What's not to like?

PAUL

Remind me what we're looking for again?

MAC

Used junkie needles. I want to see if I can suck the dirty heroin out.

PAUL stops by a dead bird. On the floor.

MAC (CONT'D)

We're looking for film props, OK? For my horror. Shapes. Strange things. Cybernetic Organisms, Titanium rechargers, Ectoplasmic residue. Anything that can be -

MAC realises PAUL isn't listening.

PAUL bends in really close, and picks up a stick and uses it to unfurl the dead bird's wing.

MAC (O.S.) (CONT'D)

You've found a dead thing. Well done.

MAC has approached behind PAUL, who turns to look at his friend.

PAUL

It must have got trapped in here.

MAC

(laugh)

I'll cook it, if you eat it.

MAC picks up and pokes at the bird with a stick.

PAUL

It's a thrush. And don't poke it too hard, it could still be alive.

MAC pokes it hard. The bird doesn't move. MAC laughs.

MAC

You pick it up I'll let you throw it at me. No dibs, nothing. A total freebie. But you've got to pick it up.

PAUL

Yeah. We're definitely too old for that.

MAC looks at his friend and smiles.

MAC

OK. If I pick it up, can I throw it at you?

PAUL

(laugh)

Fuck off.

MAC bends and PAUL moves away quickly, laughing.

MAC picks the bird up and then instantly drops it hollering. His hands are covered in blood and grime. He's gone straight through the skin into the bird's fleshy innards. That bird died a bloody death.

MAC

SHIT!

PAUL laughs. MAC looks at his hands, quite traumatised.

MAC (CONT'D)

Look at - oh the - oops -

PAUL cycles away from MAC, who thinks about staying traumatised, before deciding to hare it after his friend instead.

MAC (CONT'D)

I'm going to wipe this shit all-over your hair you know that?

PAUL laughs hard as he cycles away.

MAC (CONT'D)

You're in trouble now boy.

MAC grabs his bike to follow. But the chain has come off.

MAC (CONT'D)

No. No. Shit.

He kicks his bike.

Back to PAUL who is cycling like his life depends on it and having a great time.

He looks back, then forward again: he's heading toward an escalator too fast to stop. The best he can do is hang on for dear life and try to maintain control.

PAUL
Shit! Shit! Shit!

He's almost made it all the way when his bike goes from under him and he goes arse over tit, tumbling down.

9 INT. ABANDONED SHOPPING CENTRE - LOWER FLOOR. NIGHT 1 9
(19.18)

PAUL lands hard.

Ow. His bike is buckled. He is hurt. He looks at his hands and his arm. He's badly scraped himself. His eyes fill with tears, but like a good teenage boy he blinks them back.

He touches his arm tenderly.

PAUL
Shit.

And then he stands and starts brushing his knees and clothes down. Then, suddenly, he stops -

There's a man pointing a gun at him.

NEIL
Friend... Are you a friend?

PAUL
What?

NEIL
Where's Sarah? I'm looking for Sarah.

PAUL
Who?

NEIL
I will shoot.

PAUL
Why?

NEIL lifts his gun and shoots. PAUL ducks.

PAUL (CONT'D)
Jesus!

PAUL is very scared and slightly - pissed off.

PAUL (CONT'D)

I'm not even supposed to be here. It was
my friend's idea of a fun night out.

NEIL looks at him for another second.

NEIL

Who are you?

Then a body comes crashing down from the skylight behind them. Crash. Bang. Glass and debris surround it.

It lands with a slight thud and crunch. It's SARAH.

PAUL

Shit.

NEIL looks at the body. Then up at PAUL.

Then around the top of the shopping centre a figure flits by.

And another. NEIL notices. He grimaces.

NEIL

Run.

PAUL

What?

NEIL

Run.

NEIL turns and runs.

PAUL thinks, bends, picks up a bullet casing at his feet - looks at it. And then runs hard after NEIL.

10 INT. ABANDONED SHOPPING CENTRE - TOP CORRIDOR. NIGHT 1 10
(19.20)

NEIL runs quickly. He now has SARAH on his back.

He notices running shapes on the walls behind him. There are shadows. There is kinetic movement. This is scary.

He hits a dead end. He looks back.

There is something lit in the far distance. A shadow. A shape. Something.

The shape moves towards NEIL. It's got a strange sort of loping movement. It may be a young FADE GIRL (in fact it is, we'll meet her later), but it's too far away for us to see.

NEIL lifts his gun and shoots again. Once. Twice. Three times. And then the gun jams. And the shape keeps moving.

NEIL looks around for somewhere to escape to. There is nowhere.

NEIL puts SARAH down, he faces the shape, he readies himself for attack.

NEIL
Come-on. Come-on.

Bang. Suddenly NEIL's attacked not from the front but by a blur from behind him. He is sent hard to the ground.

And the thing that's landed on NEIL. It's extraordinary. His flesh looks rotten. His face the same yellowish black and white. It's POLUS.

NEIL (CONT'D)
You can - touch now - ?

There is a splash and dash of kinetic movement as NEIL and POLUS struggle with each other. First it looks like NEIL will get the upper hand. But slowly inevitably POLUS gains control. NEIL is pinned to the floor.

NEIL (CONT'D)
No... No...

NEIL looks up and sideways and all around, there is no escape.

And then he sees something which surprises him even more. He sees PAUL. And sees PAUL can see them.

NEIL (CONT'D)
How can you - ?

POLUS extends his tongue - and hangs it on NEIL's eyeball. He licks it slightly. NEIL's eyeball clouds over milky.

NEIL screams. POLUS opens his mouth and makes a sound like hell.

11 INT. ABANDONED SUPERMARKET - TOP CORRIDOR. NIGHT 1 11
(19.21)

His eyes filled with tears, PAUL slowly tries to disappear. There's only one problem - he can't.

He tries not to listen as NEIL continues to scream.

This is horrific.

12 INT. MARK'S HOUSE - HALLWAY. NIGHT 1 (21.50) 12

MARK opens the door and falls through it. He is kissing VICKY rabidly. She's hot.

They keep kissing - and fall against the stairs. He almost pulls her top off her.

VICKY
Careful. This is new.

She breaks off. They breath heavily. They're both pissed. She takes off her top. He takes off his.

VICKY (CONT'D)
What's your name again?

MARK
Mark.

VICKY
And do you do this a lot Mark?

MARK
What?

VICKY
Pick up random strangers in bars and take them home with you...

MARK thinks and then grins.

MARK
Yeah. Quite a lot.

VICKY laughs. Then takes a small baggie from her pocket. And puts a pill on her tongue.

VICKY
Are you a bad man Mark?

MARK
I can be.

They kiss deeply. Ingesting the pill. VICKY dislocates and laughs again.

VICKY
Where's the bedroom?

MARK
Top of the stairs. Second left.

VICKY smiles at him.

She walks up the stairs. She kicks off her shoes as she does. She takes knickers off from beneath her skirt. She's less good at this than she'd like to be. She stumbles slightly, she's pissed. She dangles her knickers in her hand as she continues. MARK grins and takes of his jeans as he stumbles up the stairs after her.

She walks into the door on the first left.

MARK (CONT'D)

No. Not there.

But he's too late.

13

INT. MARK'S HOUSE - SARAH'S ROOM. NIGHT 1 (21.51)

13

She turns on the light and walks in. She drops her knickers on the floor with a theatricality.

VICKY

Matadors - ready.

It's a normal looking room. A bed sits in the middle of it.

MARK

No... No...

MARK charges in after her - his jeans half on, half off. He's angry.

VICKY

Jesus. OK tiger. What is it?

MARK

I told you...

VICKY

What?

MARK

Just... This is my wife's room.

VICKY stops everything.

VICKY

Right.

MARK

Well. I say wife. I mean - only in the most technical sense - we're separated.

VICKY

But you live together?

MARK

Again. Only technically. The mortgage payments were too much for only one of us to handle alone. It's just - it can get - tricky.

VICKY approaches a picture. She looks at it. MARK watches.

MARK (CONT'D)

I mean, I knew she'd be out - and she's fine with me having sex. We're only technically - technically -

He thinks and deflates slightly.

MARK (CONT'D)

I just didn't want you - in here.

VICKY

This her?

It's a picture of SARAH. Outside, having fun. With her hands in the air.

MARK

Yeah.

She looks over a few more photos.

VICKY

You're in none of them.

MARK

There might be one or two.

VICKY turns and looks at MARK.

VICKY

She's pretty.

MARK

Yeah.

VICKY

And I'm going to go now.

MARK

Yeah.

VICKY

Few too many - technicalities - for a quick shag on a night out, you know...?

MARK looks back at the photograph of his wife. We look at it too.

MARK (O.S.)

Yeah. I know.

14 INT. NEIL'S CARAVAN - BEDROOM. NIGHT 1 (21.55) 14

NEIL carries SARAH into the room and puts her down softly on the unmade skanky looking bed. There are clothes and books everywhere. This is a guy who doesn't do tidy, or clean.

NEIL turns on a calor gas lamp - his eye comes into focus, it's bleeding profusely. But he's not concentrating on that, he's concentrating on SARAH.

SARAH

There's ash. There's ash everywhere. And bodies all around...

NEIL looks at the blood and takes out his phone. He gets an answerphone message.

NEIL

Helen? Answer the phone... Sarah's hurt... they hurt her... Helen?

NEIL exits the room.

SARAH

And I'm alone.

15 OMITTED 15

16 EXT. APOCALYPSE. VISION. DAY X 16

SARAH, stands alone in a world of... ash. Music plays - a driving rhythm with an ethereal quality.

Ash flakes fall from the sky like snow. SARAH looks up at them and scans the sky.

She puts her hand up to catch a piece of ash and the images seem to slow as she does.

We close in on SARAH'S face. She frowns, confused.

17 INT. NEIL'S CARAVAN - BEDROOM. NIGHT 1 (21.56) 17

SARAH

And I feel... I feel...

NEIL re-enters carrying a drip. He attaches it messily to the curtain rail above the bed. He tries to find a vein in SARAH'S arm.

SARAH (CONT'D)

Don't you see? This proves it. My visions were right. Do you hear me Neil? The future. It's ash. Everybody dies. Everybody's dead. You're in so much danger. We all are.

NEIL slaps her arm repeatedly. Deeply exasperated.

NEIL

I can't find... I can't find a vein...
What did he do to you?

18 EXT. APOCALYPSE. VISION. DAY X 18

SARAH is alone, stumbling some more, unsure again.

19 INT. NEIL'S CARAVAN - BEDROOM. NIGHT 1 (21.57) 19

SARAH coughs again. Blood comes out, she touches it, she knows what it is. Her face crunches like a little girl.

SARAH

He's changing Neil. He's evolving. He's getting stronger. And he will lead other people through.

NEIL

I knew you shouldn't have been out alone.

Suddenly she reaches out and grabs NEIL's face she pulls him closer towards her.

SARAH

You tell Mark. You tell Mark. I loved him. I always - loved him.

She coughs blood again, some lands on NEIL's face, some lands on the dirty pillow beneath her.

NEIL

Sarah. Save your strength.

SARAH

The Fades are coming. It's inevitable. I can see it now. The world is... dying. All that mattered was Mark. And I wish I'd known that - before. I don't want to -

SARAH falls back and away. Her face achieves a restful state. She's dead.

NEIL

Sarah... Sarah...?

He checks her pulse. He half climbs over her. He checks her breath. He checks her pulse again. He knows.

NEIL slumps, his head in his hands, her corpse behind him on his own bed.

20 EXT. APOCALYPSE. VISION. DAY X 20

PAUL stands in a world of ash just like the one SARAH was just in.

A world of just ash. And he's alone in it.

Ash flakes fall from the sky like snow.

He frowns and puts his hand up to catch one.

21 INT. PAUL'S HOUSE - BEDROOM/LANDING. DAY 2 (08.11) 21

PAUL wakes with a start. He quickly realises he's wet his bed. He moves out of the way and looks at the patch with scorn.

He gets up angrily, pulls his pyjama bottoms off, wipes down his legs with them, pulls on a pair of tracky bottoms, and begins to change his bed things.

MEG, early-40s, bouncy, enters the room joyfully. Well, as joyful as you get when you're trying to be sweet to your mixed-up teenage son.

MEG

Morning love.

She notices the bed things.

MEG (CONT'D)

Oh...

PAUL says nothing. MEG attempts to help him. He shoulders her off.

PAUL

I got it Mum, OK...

MEG tries to help again.

MEG

No. You don't...

PAUL

Mum.

She takes a step back, trying hard to maintain her smile.

MEG

Nothing to be ashamed of.

PAUL

Yeah, it is...

MEG

No. It isn't. Now, do you remember what the dream was about -

PAUL's smile fades.

PAUL

Who said it was a dream?

MEG

Dr Tremlett -

PAUL blanches at the mention of that name. He pulls on a top and some other clothes.

PAUL

Mum, I'm not a kid anymore, OK? I'm not your boy. I'm trying to be - a man.

MEG laughs. And then immediately regrets it.

PAUL (CONT'D)

Thanks.

MEG

No. No. It's just the way you said it - it was funny - of course you're a man.

PAUL

Yeah.

PAUL steams out of the room, leaving his Mum with the dirty sheets.

MEG

Paul... PAUL!

22

INT. PAUL'S HOUSE - STAIRS. DAY 2 (08.12)

22

PAUL charges down the stairs past his sister ANNA, who is ascending in the opposite direction. Holding her nails up as if to dry them.

PAUL runs through her hands.

ANNA

Ow! Don't. You've ruined... These nails are new and all monkeybreath...

PAUL has gone.

ANNA (CONT'D)

Paul... PAUL!

MEG appears at the top of the stairs. Carrying PAUL's damp sheets.

MEG

Leave him be.

ANNA

I think he's cracked a nail.

MEG listens to the door to the kitchen slam (PAUL), slumps and says nothing... ANNA looks up at her Mum.

MEG

I just - I don't know what's going on with him.

ANNA

It's called being a teenage boy - but he should be wanking, not pissing.

She looks again at her nails - annoyed.

ANNA (CONT'D)

You're going to have to write me a note, there's no way I'm gonna make first lesson, gonna have to start these again.

23

INT. MARK'S HOUSE - SARAH'S BEDROOM. DAY 2 (08.22)

23

MARK wakes to hear the sound of rummaging through the room.

He checks where he is. He realises this is a room he should not be in.

MARK

Sorry... Sorry Sarah...

MARK sits up. HELEN yelps. And MARK yelps back.

HELEN

Jesus. You surprised me.

MARK looks at HELEN - slightly astonished.

MARK

Helen?

HELEN

Hi. Mark. Hi.

We cut to behind HELEN's back. She's tucking a small gun into the back of her trousers. Yeah. A gun.

MARK

What you - doing - here?

HELEN

I'm stealing things. What are you doing here?

HELEN smiles. Her hands now free, she undoes her coat, and for the first time we realise she's wearing a dog collar.

MARK

This is my house.

HELEN

Half of it. Sarah gave me her key yesterday, asked me to pick something up. And before you ask - no, I don't know where she is - but I'm pretty sure she wouldn't like you in her room.

MARK

I got a bit... last night was a bit...

HELEN

That'll explain this...

She lifts up Vicky's knickers.

HELEN (CONT'D)

Don't look Sarah's style...

MARK raises an eyebrow.

MARK

It was less fun than you think

HELEN

I'm not taking sides Mark. I think it's a sorry mess, but I'm not taking sides.

MARK

No. I know.

MARK looks at her. Then smiles.

MARK (CONT'D)

It's good to see you.

HELEN

Good to see you too.

MARK

You don't fancy some breakfast do you?

HELEN smiles.

HELEN

Thought you'd never ask...

MARK gets up and leaves the room.

HELEN breathes and takes out the gun. Looks at it. And stuffs the gun into her handbag.

24	OMITTED	24
25	OMITTED	25
26	OMITTED	26
27	EXT. SCHOOL - PLAYGROUNDS. DAY 2 (08.50)	27

Establish on a school. And a school sign - 'St Barnabas Secondary School and Sixth Form College.'

MAC and PAUL are amongst those thronging through the school gates.

MAC is holding a bullet casing up to the light - despite the crowd of kids around them.

MAC

This is a - bullet...

PAUL

I know Mac, will you put it away?

MAC turns and shouts at the top of his lungs.

MAC

MURDER. MURDER. I'VE JUST BEEN SHOT!

PAUL flinches away. No-one turns around or even looks at them. MAC looks at them all - satisfied, but slightly disappointed.

MAC (CONT'D)

Like any of them pay the slightest attention to what we do. We're the unwashed, we're the unwanted, we're the invisible in this school.

Someone spits on MAC's back as he passes. His friend high fives him. MAC knows it's there. But ignores it.

MAC (CONT'D)

And this is a bullet. And a slightly odd one I think. Which makes it even more exciting.

PAUL is really confused and his friend isn't helping.

PAUL

Not exciting...

His sister ANNA passes him in the opposite direction. Her eyes flare - she doesn't want to be acknowledged by PAUL - not now - not here.

Beside her walks JAY, beautiful, 17. As they walk on by, PAUL summons courage.

PAUL (CONT'D)

Hi. Jay.

She turns to look at him - surprised. PAUL is equally surprised the words have come out of his mouth. MAC smiles - amused by all this.

JAY

What?

And if her surprise wasn't bad enough... ANNA turns.

ANNA

Fuck off Paul. How we came out of the same egg is a mystery to me.

PAUL

Womb. We came out of the same womb. Egg and we'd be - identical - twins - there are certain differences between us if you hadn't noticed.

ANNA

Yeah. You're retarded.

MAC laughs. ANNA sticks a finger up at him. And PAUL and MAC push through the double doors.

28

INT. SCHOOL - CORRIDOR. DAY 2 (08.53)

28

MAC is still going. In a very MAC way. But the world is even more crowded inside the school walls, and PAUL hates it.

MAC

A bullet. A strange bullet casing. Which my best friend claims was fired at him. Which makes my best friend Indiana Jones.
(MORE)

MAC (CONT'D)

Which is good because I always wanted to be Short Round from Temple of Doom.

PAUL looks around - he doesn't want to be out here talking anymore.

MAC (CONT'D)

Or - Marion Ravenwood from Raiders when feeling particularly confused... That was smooth by the way.

PAUL thinks and then pushes MAC through a toilet door.

29

INT. SCHOOL - GIRLS' TOILETS. DAY 2 (08.53)

29

MAC and PAUL are surprised to find themselves in a girls' toilets. An empty girls' toilets thankfully.

MAC

What did you do that for? The Marion Ravenwood quip? Don't worry I'm not going to come out to you. I'm actually probably the most heterosexual person you know.

PAUL

Mac. I'm scared...

But MAC's attention is elsewhere. He thumps the side of a tampon machine and checks whether anything falls out.

MAC

Minus the sex of course. I'm a... hetero--ual. You do know this is the girl's toilets, right?

PAUL

You're not taking this very seriously.

The door starts to swing open. PAUL thinks quickly and pushes MAC and himself into a toilet cubicle.

30

INT. SCHOOL - GIRL'S TOILET CUBICLE. DAY 2 (08.54)

30

PAUL climbs on the toilet seat, pulls MAC onto him and clamps his hand over MAC's mouth.

A girl goes into the cubicle next to them.

She starts to pee. MAC's eyebrows move up and down furiously. He's trying not to laugh.

She farts. MAC almost explodes.

A GIRL

Oh. I ain't got any toilet paper. You got some?

PAUL thinks and then tears off some toilet paper with his free hand and passes it under the cubicle wall.

The girl takes the paper from him. Wipes. Flushes. Leaves.

PAUL lets go of MAC's mouth.

PAUL

There's the female mystique fucked then?

MAC

Sadly, that might genuinely have been the most sexual experience of my entire life.

PAUL laughs. The first time he's smiled all day.

His shoulders uncurl - he starts to feel - I don't know - relaxed. Sitting in a girls' toilet with your best friend can do that to a man.

MAC smiles gently at his friend then touches his shoulder. And they don't touch much so this touch is important. It's just a tap. Nothing held, nothing pronounced.

They both flinch slightly.

MAC (CONT'D)

I'm taking this very seriously, you just got shot at. I'm just... I talk when I'm nervous. I once told my mother the entire plot of the Bible - old and new testament when we were watching Jaws. She was enthralled. Naturally.

PAUL looks at MAC.

PAUL

These dreams... I've been having...

MAC looks up and grins.

MAC

Mate. Those are natural things. Beautiful things.

PAUL laughs in spite of himself.

PAUL

Shut-up.

MAC unlocks and leaves the cubicle with a theatrical flourish.

31 INT. SCHOOL - GIRLS' TOILETS. DAY 2 (08.56) 31

MAC

Yeah. You need to clean yourself up in the morning. But that gunk you have your hand - your junk - that's the miracle of life right there baby. Right there.

PAUL follows him out, aware of danger from all sides.

PAUL

Mac. Don't you understand? The dreams - my dreams - are coming true.

MAC stops, for the first time apprehensive. He frowns. He smiles.

MAC

Your - dreams - are coming true?

PAUL

When that guy shot at me, I followed him... He fought with - he fought with this - creature - I can't describe him but he wasn't human - but I think it was a human he was fighting with and - the gun was - the gun - the bullet - proves it doesn't it? That the dreams are sort of - real - which means I'm - which means I'm - what?

MAC considers for a long time.

MAC

Heather Langenkamp from Nightmare On Elm Street?

PAUL looks at MAC, disappointed. And then exits the bathroom.

MAC (CONT'D)

That is such a compliment! Heather Langenkamp is an utter legend.

32 INT. SCHOOL - CORRIDOR. DAY 2 (08.57) 32

MAC hurries to catch PAUL up as he walks down the corridor.

They walk past those that hate, despise and ignore them. Which is, well, everyone.

MAC

OK, I'll be Heather you be Kim Myers from
Nightmare on Elm Street 2, but honestly
mate - the film is not as good.

The bell rings, kids from all sides enter classrooms, MAC
and PAUL remain.

PAUL turns, still really upset. They face each other.

PAUL

I just wanted someone who'd - believe me.
And you're taking the piss.

MAC is surprised.

MAC

But of course I believe you.

PAUL is slightly surprised in return.

PAUL

You do?

MAC

Ya-huh.

PAUL

And - do you think - I'm - mad?

MAC tries to think how to phrase this.

MAC

You remember that time you shit yourself
on cub camp and I told you -

PAUL

To tell everyone I'd sat in dog shit.

MAC

And then everyone pointed out that we
hadn't seen dogs for miles.

PAUL

So you said 'oh he must've shit himself
then' and everyone laughed and I became
known as Chocky...

MAC smiles at the memory. Then turns and starts to walk
down the corridor. And this time PAUL follows him.

MAC

Have I let you down since? Let anyone
laugh at you since...

PAUL

Only because you're way more unpopular than me.

33 INT. SCHOOL - MARK'S CLASSROOM. DAY 2 (09.01)

33

They sit. STEVE is also in the class.

MAC

If you're mad. Well, we'll find a way to cope with that. But it's equally possible what you're seeing is what other people can't. That you're, you know, special.

PAUL

Special?

MAC smiles at his friend.

MAC

Special.

PAUL

I'm scared Mac.

MAC

You're scared? My only friend is either a lunatic or Heather Langenkamp. I'm petrified.

MARK enters. Full of energy.

MARK

OK. Get ready. It's time for his story. His story. History. That's the one.

The class laugh. OK. MARK is one of those teachers. The good ones. And whatever is going on in his life, he's not letting it faze him.

MARK (CONT'D)

OK. Who's ready for the holocaust?

34 EXT. FIELDS. DAY 2 (12.33)

34

NEIL, still looking just as unwashed and with an improvised eyepatch over his eye (Sellotape holding in place some sort of padding), checks a rabbit trap and pulls out a bird that's somehow been trapped inside it.

It's dead.

He looks at it closely, looking at it carefully for signs of having been gnawed at by other animals.

He sees nothing.

He puts it in his satchel and continues across the fields to home... which is a small caravan, dead ahead.

35

INT. NEIL'S CARAVAN. DAY 2 (12.34)

35

NEIL enters the van and puts his satchel on the side.

The van - now very visible in the day light - is a mixture of mould and damp. It's a mess. If we could smell it, it'd smell terrible.

NEIL puts a kettle on and checks the fridge for milk. He pulls out a bottle and smells it. It's not good.

He grimaces and puts it back in the fridge.

He takes the bird out of his satchel.

He spreads the bird's wings and looks at its body. There's no clue there.

He puts it in the sink.

HELEN (O.S.)

I was hoping it was you.

Neil jumps. HELEN steps out from her hiding place behind his cupboards. Yeah. Another surprise entrance from the vicar. She gets everywhere.

NEIL looks at her, slightly irritated. And then turns away and busies himself.

NEIL

I love it how you feel free to just let yourself into people's places whenever you like...

HELEN

This isn't a place - it's a hole.

NEIL

It's safe here.

He turns and looks at her.

NEIL (CONT'D)

Where were you last night?

HELEN notices how gnarled up his face is.

HELEN

What's happened to your eye?

The kettle begins to boil.

NEIL

I kept ringing. Where were you?

HELEN

I had things to clean up.

NEIL looks coldly at HELEN for a beat and then exits to the bedroom.

NEIL

We need to bury her immediately.

HELEN

Neil. We're still a team.

NEIL (O.S.)

No. We're your team.

HELEN thinks and then follows.

HELEN

Oh, that's the thing is it? You want a go at playing the man?

36

INT. NEIL'S CARAVAN. BEDROOM. DAY 2 (12.36)

36

SARAH lies dead on NEIL's bed.

They both stare at her a minute. This is hard.

HELEN talks softly.

HELEN

I got her gun. I collected it. From her place. This morning.

NEIL

Good.

NEIL thinks.

NEIL (CONT'D)

I lost mine. My gun.

HELEN looks at NEIL sharply. NEIL reads the look.

NEIL (CONT'D)

I shot it and then he - attacked me and I - lost it. I got - I was - scared. This is Sarah, you know? This is Sarah.

HELEN decides whether to explode or not - she decides not - she speaks softly.

HELEN

Your eye looks painful Neil. Her body can keep. Let me look at you first.

37 INT. NEIL'S CARAVAN. DAY 2 (12.37)

37

NEIL is moving an old, heavy, tubular metal chair with a raised back so that it's under the window.

NEIL

She said the attack proved her vision right that... the future was ash... was death... It didn't sound great.

HELEN

I don't understand why the attack proves -

NEIL

It proves it because it's never happened before. The Fades are not supposed to be able to touch us. He is breaking through - he's becoming flesh -

NEIL looks at HELEN, sits on the chair and, without explanation, attaches his feet to the bottom legs using gaffer tape.

HELEN

That's a big assumption.

NEIL

And if he becomes flesh, then so will others, and - as death becomes life, so life will become death. So - everything ends. That's what her vision meant.

HELEN

Yeah. Let's not get too dramatic shall we?

38 INT. NEWSAGENT. DAY 2 (12.38)

38

MAC and PAUL are taking in the crisp collection.

They are studying them with the determination of a specialist librarian.

MAC

I just can't decide if this a Cheese and Onion Wednesday sort of day or Salt and Vinegar Friday?

PAUL

It's actually Friday.

MAC looks at PAUL - disappointed.

MAC

Sometimes you're disappointingly literal.

He turns back to the crisps.

MAC (CONT'D)

Oh my God, didn't even consider Smokey
Bacon Monday.

And then PAUL sees something.

PAUL

Get down.

MAC

What?

PAUL drags MAC down.

JAY enters the shop.

She's super casual in her insouciant way.

MAC (CONT'D)

What?

He stands up, he sees JAY.

MAC (CONT'D)

Oh.

JAY turns towards the voice. MAC is dragged down out of
view before she sees him.

MAC begins to grin.

She takes a coke from the fridge and then a strawberry
sherbert lace from a box on the counter.

She smiles at RICHARD, behind the till.

PAUL pops up his head from the shelves.

MAC pops his head up too. Both look at JAY.

JAY

And ten Marlboro Lights.

RICHARD

OK love.

She's given them. She pays.

She turns to go. Both boys shoot down back out of view.

She then walks down the aisle as she walks out.

JAY

Hi Paul.

PAUL stands up from his hiding place. Trying to be all Clint Eastwood.

PAUL

Yeah?

MAC stands up behind him. He's holding a toilet plunger.

MAC

Found it!

PAUL turns - gratefully - and then sees what MAC is holding.

JAY grins and keeps walking towards the exit.

JAY

See you Paul.

PAUL

Yeah. Hi. I mean, yeah. I mean, bye.

She exits. They both stare after her.

MAC

Yeah. Yeah. Good. Good. That went well.

Pause. He looks at the plunger.

MAC (CONT'D)

Not an entirely romantic instrument.

PAUL thinks and picks up two packets of Beef and Onion and makes for the counter.

PAUL

Welcome to the world of Beef and Onion Tuesday.

MAC

Tuesday! Of course!

PAUL lays them on the counter. He looks up confidently.

PAUL

And ten Marlboro Lights...

RICHARD

You got any ID kid?

PAUL

I'm 18. I've just got a young face.

MAC

You can touch his stubble if you want.

He mouths 'please' and indicates JAY standing outside the shop window lighting her fag. RICHARD thinks - looks at the girl - and then hands him the fags.

RICHARD

If you're from the thought police I'll have your bollocks, OK son?

PAUL

Thanks. I mean, I'm not. I mean, I'm - grateful.

RICHARD

That's £4.10.

PAUL reaches into his pocket. Then stops.

PAUL

Mac. You got any cash?

MAC

Does the Pope shit in the woods?

PAUL turns back to RICHARD apologetically.

PAUL

Can I owe you £2?

RICHARD laughs first.

39

INT. NEIL'S CARAVAN. DAY 2 (12.41)

39

NEIL finishes tying his feet and positions his hands crossed at the back of the chair.

NEIL

You can move in here for a start.

HELEN

I'll do as I do.

NEIL

We can be safe out here. It's non-negotiable.

HELEN wraps gaffer tape first around his hands and then around his bound hands and the whole of the chair, winding the gaffer around his waist and chest. He now can't move from the chair.

HELEN

We are not here to predict the future Neil. Sarah was the seer...

(MORE)

HELEN (CONT'D)

Her inevitability isn't ours. We take every challenge...

NEIL

As it comes... I know. But if the challenge is too great? If the Fades do break through?

HELEN stops what she's doing and looks at NEIL.

HELEN

Then you're right - we'll be fucked. Does that make you feel better?

NEIL half-smiles, she wraps gaffer tape around his forehead to the back of the chair.

NEIL

I don't like it when you swear.

She smiles and gaffers his mouth.

40

EXT. STREETS. DAY 2 (12.42)

40

PAUL and MAC walk companionably along a street.

MAC

She loves you...

He eats a crisp.

PAUL

Mac.

MAC

She loves you not...

He eats a crisp.

PAUL

Mac. Really.

MAC

She loves you...

He eats a crisp.

PAUL

Mac. You need to - stop.

MAC

She loves you not...

He eats another crisp.

PAUL

I will use physical violence on you.

MAC

This is science.

PAUL

You need science.

MAC

And you need love Moby Dick.

PAUL says nothing. MAC grins and reaches to take another crisp.

MAC (CONT'D)

She loves you.

PAUL bangs on the underneath of the packet, the crisps fly everywhere.

MAC (CONT'D)

Now that's just childish...

41

INT. CARAVAN. DAY 2 (12.43)

41

HELEN lifts up NEIL'S eye patch again. He winces as she looks at the eye closely. It's swollen and covered in dried blood. His lens is cloudy, milky, seeping puss.

HELEN

This is going to hurt... I'm going to have to scrape out the poison.

She opens her bag, lays out a surgical roll and selects her metal implement of choice.

NEIL steels himself as she leans over him and moves to clean out his eye. We cut away as he hollers in pain from beneath his muzzle.

It seems to last forever but it's actually only moments before HELEN drops the metal implement and grips her hands around NEIL'S temples.

She closes her eyes, talking under her breath as her body suddenly tenses rigid.

NEIL wants to buck in pain but he can't. HELEN moves her hands over his eyes, still talking under her breath as if inducing some sort of trance.

She seems to surge with pain, then NEIL does too. Then as the room shakes around her - light comes from her hands. Golden light.

Suddenly she's slammed back away from his body.

She lands hard at the corner of the caravan, as if lifeless. NEIL doesn't move. Stillness fills the air, then...

HELEN stirs, she sucks in a breath like it's her first and then her mouth eeks open and a wet, black butterfly emerges. It crawls up on her nose, flexes its wings to dry them out. And then it takes off away.

NEIL is still, she is still. They lie for as long as feels right. This shouldn't be rushed. And HELEN lies back - covered in sweat with dribble seeping from her mouth. Then she opens her eyes, sniffs and wipes her mouth.

HELEN (CONT'D)

I couldn't - save it.

She stands up, wobbles slightly and then walks over to him and gently kisses him on the forehead before undoing his gaffer muzzle, with brutal speed, and then his arm restraints.

HELEN (CONT'D)

The eye's dead - he infected your cornea. You won't see out of that again.

HELEN looks around the room - her eyes are bloodshot, she's used more energy than she's got. Neither are looking at each other - she puts her hand on his shoulder as if unsteady.

HELEN (CONT'D)

I couldn't have saved her, Sarah, you know that? Any more than you could. Her injuries were too severe.

NEIL's face tells a thousand stories.

NEIL

I know.

HELEN is thinking quick and hard.

HELEN

And I will move in here. Just until we understand what's happening.

NEIL

Good.

HELEN

The truth is, all this, it's simple. Either the world will end or we'll stop him or something stronger will come along that can...

NEIL frowns.

NEIL
You're back on this - creature who
will save us all?

HELEN
Why not? He's out there Neil - I know
he is.

NEIL considers this - thinking - maybe about PAUL and
then grins.

NEIL
He could be a woman you know. I've heard
some of them do OK.

HELEN laughs.

HELEN
Careful, or I'll take the other eye.

42 INT. PAUL'S HOUSE - STAIRS. DAY 2 (17.48)

42

PAUL thunders up the stairs. There is an argument going
on.

MEG (O.S.)
Because I've asked you repeatedly to do
it.

ANNA (O.S.)
And I've told you repeatedly I won't.

PAUL pauses on the stairs, listening to the two women
argue.

MEG (O.S.)
You look cheap Anna.

ANNA (O.S.)
So I should take style advice from you
should I... I may look cheap but you look
dead.

MEG (O.S.)
If you dress like a slut people will
treat you like a...

ANNA (O.S.)
My Mum actually thinks I dress like a
prostitute? There's an ambition achieved.

PAUL shuts his door carefully behind him.

43

INT. PAUL'S HOUSE - BEDROOM/LANDING. DAY 2 (17.49)

43

PAUL shuts the door - revealing NEIL who was hidden behind it - but PAUL doesn't notice; he looks around for somewhere to stash the cigarettes. NEIL'S wearing a patch over his damaged eye, and will do for all subsequent scenes until he is healed in Episode 3.

A muffled argument between ANNA and MEG continues downstairs.

He pulls a box from under the bed. It's filled with quite good - quite realistic - drawings of The Fades. NEIL looks at them too.

PAUL frowns at them and then sticks his cigarettes under them.

NEIL

I always used to put them inside a sock at the back of my sock drawer.

PAUL jumps - scared.

PAUL

What? You?

NEIL

Yeah. Me.

PAUL

What are you - doing here?

NEIL takes out an apple and bites into it.

NEIL

Looking for you. The kid who saw stuff he shouldn't be able to.

ANNA thunders past them on the landing outside PAUL'S room. Now we can hear her. Particularly as she's shouting.

ANNA (O.S.)

Maybe if you had dressed like a slut he wouldn't have left you. Have you considered that?

A door slams. NEIL looks towards it. So does PAUL.

NEIL turns back and looks at PAUL.

NEIL

You got two choices kid. You can scream and get the whole house running in here or you can realise I probably have some information that you need to hear.

NEIL takes another bite.

Off PAUL. Thinking.

44

EXT. STREETS. DAY 2 (17.55)

44

NEIL walks a little bit ahead of PAUL.

NEIL

So how much can you see?

PAUL

Of what?

NEIL

Of the things you shouldn't.

PAUL

What things?

NEIL turns and looks at PAUL.

PAUL (CONT'D)

nugDaq 'oH puchpa'e'? That's Klingon for 'where's the bathroom'? You're making absolutely no sense.

NEIL looks at PAUL with a soft smile.

NEIL

Klingon. The kid speaks Klingon.

MARK (O.S.)

Neil.

NEIL looks up and sees MARK, surprised.

NEIL

Mark...

MARK looks from NEIL to PAUL.

MARK

With one of my students - hello Paul.

NEIL

I'm an - old friend of the family.

PAUL

Hello Mr. Etches.

MARK looks steadily at NEIL. NEIL looks back. There's animosity here.

NEIL
How's Sarah?

MARK
She's fine.

NEIL
Good to - see you Mark.

Neither are sure it is good to see the other.

MARK
Yeah. Definitely.

NEIL and PAUL walk on.

PAUL
How do you know Mr. Etches?

NEIL
Long - story.

NEIL checks his watch. And begins to walk.

NEIL (CONT'D)
Come-on we're going to be late.

PAUL
For what?

PAUL thinks and then runs slightly to catch him up.

45 EXT. MULTI STOREY CAR PARK - ROOF. DAY 2 (18.01) 45

NEIL sits on the edge of the roof. PAUL thinks and then copies him. It's some drop.

NEIL
Close your eyes.

PAUL thinks and then does that.

NEIL (CONT'D)
Just concentrate on my voice. Empty your head of everything but my voice. Now open your eyes.

PAUL does.

NEIL (CONT'D)
They like height - when organic matter passes through them they burn.
(MORE)

NEIL (CONT'D)

So you'll see them on roof tops, on bus shelters, walking down the middle of the road, cars are fine, being winged by a car - that doesn't hurt. So look for them on ledges on -

We watch with Paul's eyes. His eyes blur as the screen does. Then things start to focus. Blurs become semi-transparent shapes. That slowly become people - Fade people. On the top of buildings, sign posts, telephone boxes, in the middle of the street... everywhere and anywhere where the general public are not.

PAUL is amazed at the number and the complexity.

PAUL

What are they?

NEIL

They're the dead. And they're trapped here.

PAUL's eyes grow wide.

PAUL

They're - the dead?

NEIL looks at PAUL. Who is staring at what is below him.

NEIL

When people die...

PAUL

They're - dead?

NEIL

When people die - they go up or they stay here - some go up - some stay here. These are those that stay here. We call them The Fades.

PAUL

They're - just - trapped here.

NEIL

If they don't ascend - yeah.

PAUL

So these are bad people? The people left over - the ones that go up are going to heaven right?

NEIL

Good? Bad? Why people believe death is somehow fair... Death is random - same as life is. Life has famine, illness, shitness. Death is similarly crap. That's why the problem exists.

PAUL

The problem?

NEIL

Imagine being trapped in a world you can't touch, you can't taste... hate grows. Those left behind - get - shitty.

PAUL

And that's what... So that man I saw attacking you was a - shitty ghost?

NEIL considers how to answer this.

NEIL

No. He was something new.

PAUL

And you - what are you? Are you a - Ghostbuster?

NEIL turns to PAUL and smiles.

NEIL

(ironic)

Yeah kid. I'm a Ghostbuster.

NEIL smiles at PAUL, who is not smiling back.

NEIL (CONT'D)

I'm... We're an ancient order. Some call us angelics. I don't. We exist to protect those that need protecting - from things we don't - can't - understand. Disputes between the dead. Ascension points. We protect and we keep the balance.

PAUL

How?

NEIL considers how to answer this question.

NEIL

With - weapons - we've adapted guns which are organically treated so as to hurt them. Stun them. But mostly - with our powers. We are - blessed - in some way - I've a friend who heals, I've another - she is a - was a - seer.

PAUL

And you? What do you do?

NEIL doesn't like this question.

NEIL

I'm - complicated.

NEIL thinks about saying more, but doesn't.

PAUL

And none of this stuff... None of this
stuff is in my head?

NEIL grins.

NEIL

Ghostbuster's honour.

PAUL

Yeah. But you could be mad too. Or in my
head - too.

They sit on the edge of the car park. Watching the sun
fade.

NEIL

Good point. That's more than possible.

Out on PAUL.

46

EXT. APOCALYPSE. VISION. DAY X

46

PAUL stands in a world of ash.

A world of just ash.

Ash flakes fall from the sky like snow.

He puts his hand up to catch one.

He looks about himself - he starts to walk. He walks
towards a hill in the distance.

Looking around, all the time, scared - he sees a derelict
broken telephone box on the floor beside him. He stares
at it - surprised.

Then. Big surprise. The mist clearing slightly - he sees
someone standing looking at him. This is JOHN. We won't
know who he is until later.

PAUL

Hello...?

JOHN looks at him and then turns and starts to run.

PAUL (CONT'D)

No... No... Don't run...

PAUL follows. But then he trips on something, he looks to
see what it is. It's a - hand. It's a human hand.
Sticking out of the dust.

He looks at it - aghast.

47 INT. PAUL'S HOUSE - BEDROOM. NIGHT 2 (02.17) 47

PAUL awakes again with a gasp.

Again he's wet his bed.

He looks at his groin, disgusted.

He peels off his trousers.

He wipes down his legs.

He puts on tracksuit bottoms.

48 EXT. UNDERPASS. DAY 3 (12.33) 48

PAUL is moving fast, he's late. He's running.

He turns a corner...

To see a FADE GIRL in the middle of the underpass in front of him. A teenage FADE GIRL we may recognise from the attack on Neil, and who'll we'll later know as Natalie. Again skinny, too skinny, again starving, again almost black and white. But this time with a listless look in its eyes.

PAUL swerves to avoid her but can't.

He ploughs straight through her body.

The FADE GIRL screams - PAUL screams - and THE FADE GIRL's skin burns and then just like that PAUL is through her.

He turns back, she's gone. He touches the air where she's been with a studied look on his face.

Then PAUL takes a breath - takes another breath - and tries to get control of his breathing. Then he walks away.

And the re-appropriated FADE GIRL watches him. An interested look on her face.

49 INT. DR TREMLETT'S OFFICE. DAY 3 (12.49) 49

The clock is ticking, we're back in a symmetrical office.

DR TREMLETT
You seem different today...

PAUL looks back at him.

PAUL
Different how?

DR TREMLETT
Has something happened since our last session?

PAUL thinks. His jaw locks.

PAUL
I donated blood.

Beat. DR TREMLETT looks at his patient.

DR TREMLETT
Well. Maybe that's it.

He thinks, assessing PAUL. And PAUL assesses him back.

PAUL
No. I didn't donate blood. That was a joke. You didn't laugh.

DR TREMLETT
I want to talk to you about your Dad again...

PAUL stiffens again.

PAUL
OK. Probably a bit pointless. What do you want to say?

DR TREMLETT
I think it's important that the dreams - the bed wetting - didn't start til after the divorce.

PAUL
So he's the reason I'm mad? It's my Dad's fault.

DR TREMLETT
I wish you'd stop using that word.

PAUL suddenly explodes.

PAUL
But I am! I know what I am. I'm mad. I see - things - I look out of the window and see - things - and I hate it. And I want it to stop. I just I want it to stop.

DR TREMLETT

What things do you see?

PAUL looks out of the window - we don't see what he sees - and then looks back at DR TREMLETT.

PAUL

Give me pills. Give me a - lobotomy. Just make it stop. Because I hate this.

There is a silence.

DR TREMLETT looks at PAUL carefully.

DR TREMLETT

I'm not going to prescribe you anything Paul.

PAUL

Then why am I here?

DR TREMLETT looks at PAUL.

DR TREMLETT

You know, you remind me a lot of me when I was your age...

PAUL

Is that supposed to be a compliment?

TREMLETT smiles at PAUL. He doesn't smile back.

DR TREMLETT

There are two things I think you should know Paul - one - you're never as odd as you think you are. Two. The things that scare us are the things that keep us human. Never be afraid of being scared. Just don't let being scared dictate the choices you make.

PAUL looks at him - is he right? He hopes he is.

50

EXT. SKATEPARK. DAY 3 (13.03)

50

PAUL sits bum-sucking a cigarette on a park bench.

He's so consumed that he doesn't notice JAY approach.

JAY

Didn't know you smoked...?

PAUL is really surprised to see her. He doesn't know what to say. This girl makes him nervous.

PAUL

Yeah?

JAY

Yeah.

PAUL tries to think of something to say.

PAUL

I'm just learning.

He winces, regretting the remark.

PAUL (CONT'D)

I mean, yeah, I'm just learning... I tried to write L on the cigarette in my sister's lipstick but...

JAY looks at him and smiles.

JAY

Well, you're bum-sucking the shit out of that, filter must be soaking...

She takes the cigarette out of his mouth and moves her lips carefully around it. She inhales and exhales.

JAY (CONT'D)

See?

PAUL nods and takes the cigarette back. He tries to smoke how she showed him.

JAY (CONT'D)

You heard about the thing at the old shopping centre?

PAUL

No.

JAY

There's police all around it. Everyone's talking about it in school - current theory is someone got raped...

PAUL

Yeah?

JAY

Yeah. And Alicia's been off school.

PAUL

Yeah? Alicia? Yeah.

She turns and looks at him.

JAY

You OK? You seem weirder than ever...

PAUL

Oh. Yeah. Yeah, I'm just... trying to decide if I'm mental or not.

JAY

What are your odds?

JAY laughs. PAUL looks at her and smiles - he loves her smile.

PAUL

My sister would kill you she even sees you talking to me...

JAY

She'd probably kill you too. She's into her - she doesn't believe in the intermingling of the species - even if it's just talking.

PAUL isn't sure what 'just talking' means. But he likes the tone of what she's saying.

PAUL

I guess you're all off out tonight...

JAY

We're all off out every night. Up the woods. Only thing to do round here.

PAUL

Yeah. I guess so. Just be careful of the - you know - rapist.

JAY smiles at PAUL and his weirdo comment.

JAY

You're not mental. You're just different.

PAUL

That's what my Mum said...

JAY

Your Mum's wicked.

PAUL

...As she cleaned me up from whoever bullied me. 'Oh Paul, someone's squirted tomato ketchup all over you, they're just scared of difference.' 'Oh Paul, someone's emptied a bin on your head, they're just scared of...'

JAY laughs lightly.

JAY

I always wanted to be different.

She turns and looks at PAUL.

JAY (CONT'D)

I was a bit of a hairbrush princess, you know - think I'm a popstar. I don't know - my Dad thinks I'm better than everyone so...

PAUL

Well. I've - never - wanted to be different.

JAY

Maybe I don't mean you're different. Maybe I mean special.

PAUL looks at her.

PAUL

You're the second one who's said something like that...

JAY looks at him carefully for a moment - does she like him too?

JAY

Got the taste of your spit in my mouth now...

PAUL

Yeah?

She smiles at him.

JAY

You've got nice eyes - in this light.

PAUL flushes and then tries to think of an eloquent response. He fails.

PAUL

Yeah?

She smiles. Then she thinks better of being here further, takes the cigarette again and has another tug.

JAY

Better go.

He hesitates a second - forming words in his mouth he will never say. She grins at the effort.

PAUL

Right.

And JAY walks off.

PAUL stares after her. Thinks, and then finally calls out.

PAUL (CONT'D)
You've got nice eyes too.

She doesn't turn around.

JAY
I know.

PAUL smiles and turns back to his cigarette.

She picks up her bike and cycles off.

PAUL watches her with a shy smile.

51 INT. POLICE STATION - CORRIDOR. DAY 3 (17.26) 51

MARK walks through police corridors accompanied by DC FIRTH. MARK is genuinely apprehensive about what he's doing here. His eyes alive to all sides.

DC FIRTH
Mr. Etches isn't it? You taught me GCSE History. Mr. Etches.

MARK
Oh. Um. Right. Yes. Do you know what this is about? I just got the call and -

DC FIRTH
The DCI will tell you. Phillip Firth. I am. DC Firth.

MARK
Right. Yes, Phillip, I remember. How did you do in the end? In your exams?

MARK zones out. DC FIRTH smiles, kindly.

DC FIRTH
I got a D. Never was much shake at school work. I, uh, DCI Armstrong is ready to see you.

52 INT. POLICE STATION - INTERVIEW ROOM. DAY 3 (17.27) 52

The room is square and serious looking. DC FIRTH presses a button on the digital recorder and nods at MARK.

DC FIRTH
OK?

The door opens, DCI ARMSTRONG enters. He's trying hard to be the police officer he wants to be.

DC FIRTH (CONT'D)
DCI Armstrong entering the room.

He checks his watch.

DC FIRTH (CONT'D)
The time is 5.27pm.

ARMSTRONG sits and smiles. MARK frowns back.

MARK
So - what's this about?

DCI ARMSTRONG
When was the last time you saw your wife?

MARK
Sarah? She's not my wife, well, barely.

DCI ARMSTRONG
When was the last time you saw Sarah?

MARK
Day before yesterday - some - time.
What's this about?

DCI ARMSTRONG
We had Sarah's DNA on file...

MARK
Why?

DCI ARMSTRONG lightly bites his lip.

DCI ARMSTRONG
I cannot, for operational reasons divulge that at this point.

MARK looks at DC FIRTH and then back at DCI ARMSTRONG.

MARK
Is she OK? You're beginning to scare me...

ARMSTRONG looks at MARK carefully. He bites his lower lip.

DCI ARMSTRONG
This morning a weapon was found - an adapted gun - in the Hinkley Way shopping centre.

MARK
The derelict place?

DCI ARMSTRONG

The patrol dogs found it. Nearby, we found some clothing with your wife's blood on it.

MARK sits there for a moment. DCI ARMSTRONG takes a breath and looks at DC FIRTH who is frowning at MARK.

MARK

Her - blood?

MARK makes a noise in the back of his throat. An uncontrollable noise.

DCI ARMSTRONG

This doesn't mean - shouldn't mean -

MARK isn't sure what to do. He tries to control his racing thoughts.

MARK

When do we start looking for her?

DCI ARMSTRONG

We are opening an investigation with immediate effect and we hope to have your full co-operation in the matter.

MARK is full of energy.

MARK

We should just start - I should just start - looking -

DCI ARMSTRONG

We will be sending our search team out at first light tomorrow. But what we need from you is a list of all friends and acquaintances. Mark. You're going to be vital to this investigation.

MARK looks down at the table - then up first at the frowning DC FIRTH and then across at DCI ARMSTRONG.

DC FIRTH

You can trust him Mr. Etches. He's a good guy.

DCI ARMSTRONG frowns at his DC. Unsure why the interjection was needed.

MARK

She's still alive. I can feel it.

DCI ARMSTRONG

Let's take each day as it comes.

53 INT. PAUL'S HOUSE - STAIRS. DAY 3 (17.38) 53

PAUL charges through the house. His Mum comes down the stairs.

PAUL
Can't stop Mum.

MEG
How was the session?

PAUL
Fine.

54 INT. PAUL'S HOUSE - KITCHEN. DAY 3 (17.38) 54

PAUL opens the cupboards - and pulls out two bars of shop-brand chocolate and an apple.

MEG follows him into the kitchen.

MEG
You're going to talk to me properly.

PAUL
Mac's waiting Mum.

MEG
Let him.

PAUL frowns at his Mum.

PAUL
He said that Dad was the reason I was screwed up basically. And then he told me about how I reminded him of him. And that was sort of the end of session.

MEG is shocked by this.

MEG
He said your Dad was the reason - ?

PAUL turns and looks at her.

PAUL
Dad or the divorce or... I don't know... I didn't... Can we talk about it another time?

MEG
We're always talking about it another time, me and you, aren't we?

PAUL smiles softly.

PAUL

That's because another time is always the best time...

MEG

I'm allowed to be worried about you.

PAUL

I know you are Mum.

PAUL thinks and then exits the kitchen.

MEG

Paul. Paul. You haven't even eaten.

PAUL turns around and holds the apple and chocolate in the air.

PAUL

Good for me. Bad for me. Bye.

55

EXT. PAUL'S HOUSE/STREETS. DAY 3 (17.39)

55

MAC stands practising with a yo-yo. He's doing badly with it.

PAUL comes out of the house.

His phone rings. He looks who it is, he smiles and throws the phone to MAC who catches it impressively.

And then answers.

MAC

....I know... Oh, I'll make sure he gets his protein Meg. Mum. Meg. I'm a big fan of protein...

PAUL pushes MAC in a friendly way. They keep walking.

MAC (CONT'D)

Yeah. You too.

MAC disconnects. And throws it back to PAUL, who fumbles the catch.

MAC (CONT'D)

Parental quicksand?

A dead bird falls from the trees behind them. Neither of them notice it.

PAUL

Something like that...

MAC smiles and taps his knee with his hand.

MAC

Well, you know the only way to escape quick sand is by raising your legs slowly until you're lying on your back - on your actual back. Then you'll just float. Takes balls but it's possible.

MAC looks at PAUL, slightly more seriously.

MAC (CONT'D)

You OK?

PAUL

Yeah.

MAC

I mean... the Heather Langenkamp stuff...

PAUL

I knew what you meant.

They walk in silence a bit longer. They walk past a bin. MAC dumps the yo-yo inside, then turns and walks backwards in front of PAUL.

MAC

Because I've had a thought -

PAUL

What thought?

MAC does a bit of a moonwalk.

MAC

The Sixth Sense.

PAUL laughs, despite himself, won over by his friends nagging insistence.

PAUL

Would you say everything you've ever learnt about was from films Mac?

Another bird drops from the trees behind them.

MAC turns front and starts walking normally while giving this notion serious consideration.

MAC

No. Television been doing some important work for me recently. And then there's the whole complicated - nay, thorny - issue of internet pornography...

56 INT. MARK'S HOUSE - HALLWAY. NIGHT 3 (17.56) 56

MARK enters his house, tired.

He takes off his coat. He rubs his face. Unsure how to compute what just happened.

Then he starts to cry.

57 EXT. WOODS/DELL. NIGHT 3 (19.46) 57

A bunch of kids are sitting around a couple of lanterns drinking some sort of homebrew.

Amongst them are TRACY, JAY and ANNA, dancing in the sunset. STEVE watches them. And we watch as if from a distance.

58 EXT. WOODS/DELL. NIGHT 3 (19.46) 58

Further off, PAUL and MAC lying on their bellies, watch the kids enviously.

PAUL watches JAY particularly closely.

MAC

Admittedly, for the isolated incidents they show in the film, maybe Bruce Willis could have been a ghost for those -

A bird drops down from the sky, neither of them notice. If they did, they'd notice five birds, all dead, all in the same spot.

PAUL

That bit with his wife and the wedding ring, I like that bit.

59 EXT. WOODS/DELL. NIGHT 3 (19.46) 59

ANNA sits on the lap of STEVE, a beefy looking guy.

ANNA snuggles into STEVE's lap. She's playing drunk but quite enjoying it.

60 EXT. WOODS/DELL. NIGHT 3 (19.46) 60

MAC lies considering. PAUL lies watching JAY.

MAC

But what about the rest of his life?
The bits the film doesn't show? I
mean, what if he felt like a coffee...
He walks into your standard American
brand coffee place...

MAC plays Bruce.

MAC (CONT'D)

'Hi, I'd like a coffee please'. No
answer. 'Excuse me, but I'd like a cup
of coffee'. No answer.

PAUL suddenly notices SARAH. Now a Fade. And with a light
emanating from her chest.

MAC (CONT'D)

They can't see him. He's a ghost.
Well, eventually, he's going to be
pretty - you know - annoyed.

PAUL

Yeah. OK.

Another bird drops dead.

MAC

It's a fatal flaw.

SARAH begins to walk away. She glances over her
shoulder to PAUL. PAUL stands as if to follow her.

MAC (CONT'D)

'Hello, hello, where's my coffee'. I
mean... like he hasn't guessed he's a
ghost. Bruce Willis looks like a man who
likes coffee.

MAC checks his friend's face.

MAC (CONT'D)

You OK Paul?

Behind them NEIL appears, he's been following SARAH, he
ducks out of view. Then he spies out, and is very
surprised to see PAUL - again.

MAC (CONT'D)

Who's here?

PAUL says nothing.

MAC (CONT'D)

What is it? Where is it?

We watch with MAC's eyes as PAUL decides and then scrambles to follow SARAH. Another bird drops dead.

MAC is left following behind.

MAC (CONT'D)

Paul. Wait up. I haven't finished my theory -

PAUL breaks into a run.

MAC tries to follow, but then trips over a tree root and lands face first in the dirt.

MAC (CONT'D)

Paul... Paul!

NEIL runs past MAC.

MAC (CONT'D)

And who the fuck are you?

NEIL keeps on going. MAC realises he's alone.

MAC (CONT'D)

This is going to happen a lot isn't it?

Another bird drops dead. Narrowly missing MAC. He looks up, enraged. And then resigned.

MAC (CONT'D)

Good point. Well made.

PAUL - his face concentrating - his mind alert - makes his way fast through the trees behind SARAH.

NEIL follows him - weaving between the trees.

61 EXT. WOODLAND. NIGHT 3 (19.49) 61

But another force is moving faster and harder than PAUL and NEIL.

We just catch kinetic glimpses. Maybe it's clear it's POLUS. Maybe it isn't.

62 INT. NEIL'S CARAVAN. NIGHT 3 (19.49) 62

HELEN lets herself in, using a torch to light her way - she looks around at the filth and the squalor.

She lights the calor gas lamp with a match and turns off and puts down the torch.

63

EXT. WOODLAND. NIGHT 3 (19.50)

63

SARAH keeps walking. Another bird drops dead.

NEIL (O.S.)

So - you've made your decision then?

PAUL turns wildly to face NEIL. Who is looking only at him.

PAUL

You again.

NEIL

Me again.

PAUL

Who - is she?

NEIL

Sarah. Her name is Sarah.

PAUL

She's a friend?

SARAH turns and looks at NEIL.

SARAH

Look after Mark for me.

NEIL nods at her.

PAUL

They can talk?

NEIL

She can right now.

PAUL looks back at SARAH.

NEIL (CONT'D)

She's looking for a place to pass. This wood's about one of the only places in this country not fucked with enough to still have passing places...

More birds fall from the sky.

PAUL

What?

64

EXT. WOODLAND. NIGHT 3 (19.51)

64

More kinetic movement, more POLUS.

65 EXT. WOODLAND. NIGHT 3 (19.52)

65

NEIL

There are holes in the world. Ascension points. There used to be loads. Then man invented concrete and... There's another.

NEIL indicates an older woman looking about herself anxiously. She's in a nightgown. She has a glow in her chest. She looks lost.

PAUL has too many questions.

PAUL

What are those - lights - in their chest?

NEIL

They're beacons - when the dead near ascension their - souls - shine. Those that pass, that light'll take over their body with a bang. Those that don't, the light turns off and they know they're trapped here - forever.

PAUL

So this is about - ascension - this is about - heaven?

NEIL turns. Surprised by the use of that word.

NEIL

You know, I've got a friend who's going to really like meeting you. She's into the quasi-religious shit too.

PAUL

What?

NEIL

Heaven's a big word. This is about death kid. Only death.

Off PAUL.

66 INT. NEIL'S CARAVAN. NIGHT 3 (19.53)

66

HELEN looks around the van. What has she let herself in for?

Then she opens her bag and begins to unpack her weapons. Guns. Three of them, she lays them carefully on the kitchen table.

67 EXT. WOODLAND. NIGHT 3 (19.55)

67

More birds fall. NEIL uses his jacket to try and shield him and PAUL.

NEIL
Fucking birds.

PAUL looks up at him. NEIL decides to explain.

NEIL (CONT'D)
Collateral damage.

PAUL stumbles, NEIL doesn't notice.

PAUL
Will any of this ever make sense?

NEIL considers this.

NEIL
Probably not.

PAUL
Do you know how much danger you're in -
we're in?

NEIL
Probably a lot.

PAUL has a moment where something passes across his face. He almost loses his balance, but rights himself.

68 INT. NEIL'S CARAVAN. NIGHT 3 (19.57)

68

HELEN is cleaning one of the guns with precision. She's humming to herself. A tune we don't know.

Suddenly the lamp goes out.

She fumbles for her torch. She can't find it. She lights a match.

She looks up to see - POLUS.

HELEN
Oh.

She clicks her gun. It doesn't fire. And what happens next is violent, brutal and extremely quick.

69 EXT. WOODLAND. NIGHT 3 (20.02) 69

SARAH's light turns out, she looks at it - slightly aghast - then at NEIL.

NEIL

Oh shit.

SARAH

Neil... Neil...

NEIL

She's not going... She's not passing.

PAUL

What?

A tear rolls down SARAH's face.

NEIL

I'm sorry Sarah. I'm sorry.

PAUL wobbles again. He steadies himself again.

PAUL

It is... I sort of...

PAUL falls backwards and begins to fit.

NEIL runs towards him.

NEIL

Paul... Paul...

70 EXT. CARAVAN. NIGHT 3 (20.03) 70

On the roof of the Caravan, POLUS - his hands and face covered in blood - makes a noise like death.

71 INT. CARAVAN. NIGHT 3 (20.03) 71

The moon lights the caravan like a spotlight in a death camp.

HELEN's body - her throat ripped out - bleeds across the floor.

72 EXT. WOODLAND. NIGHT 3 (20.03) 72

NEIL tries to shield a fitting PAUL as a torrent of birds fall from the sky.

73 EXT. APOCALYPSE. VISION. DAY X 73

PAUL is running through ash and rubble. He's following JOHN.

PAUL
Wait... please wait... who are you?

JOHN stops at a ridge in front of PAUL, smiling down on him.

JOHN
No time to stop.

PAUL looks at him - now horrified.

PAUL
What is this - place?

He looks down on the other side of the ridge.

It's become a wasteland of nothing. It's a total apocalypse. And on the floor in front of him lie the corpses of MAC and NEIL.

PAUL looks at the bodies and looks at the wasteland - we close hard on his eyes as he takes in the horror. What does this mean?

74 EXT. WOODLAND. NIGHT 3 (20.04) 74

PAUL'S awakens. He looks up at the worried looking NEIL. And behind him a worried looking SARAH.

NEIL
What did you see? Look at me. Paul.

PAUL looks around. There are dead birds all around them.

NEIL (CONT'D)
Look at me Paul. What did you see?

We close on PAUL's face.

Credits.