

Dear Darkness
By
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1 EXT. DREAM - DAY

FADE IN:

MONTAGE - SERIES OF SHOTS

SOUND: RUMBLING THUNDER.

- FOREST/GARDEN. Dark clouds in the sky over above forest. A small boy (*Tim) lays on his back, staring up at the trees as rain starts to fall. His father, JOSEPH CRAWLEY (39), stands at the bottom of a garden. He turns and walks back to a house.

SOUND: Carrots CHOPPING. BUBBLING pots. HEARTBEATING.

- KITCHEN. SUSAN CRAWLEY (37) chops carrots, and moves pots and pans.

- The family sit at a dinner table. The boy watches Susan cutting a piece of roast beef, bloody and pink. He looks at Joseph who watches Susan, wearing a silver locket.

- STAIRCASE A boy (*Pete) stands at the bottom of a staircase. A door SLAMS shut at the top of the stairs.

MUSIC: Psychedelic Hendrix-style BASS BOOMS from behind the door.

END OF MONTAGE

FADE TO BLACK:

2 INT. BEDROOM - MORNING

FADE IN:

TIM CRAWLEY (33) lays half-asleep with his mouth open. His eyes clench shut as an alarm clock beeps
DE-DE-DE-DE-DE-DE.

TIM
Fuck you.

DE-DE-DE-DE-DE-DE. Tim hits the alarm and stays in bed

3 INT. BUS - MORNING

The sunlight bleaches everything white. Tim sits on a bus and looks half-dead. Two young ladies (17-18) sit chatting incoherently a few seats in front of him.

SOUND: UNDERWATER VACUUM.

(CONTINUED)

YOUNG WOMEN
(OUT OF SYNC)

...I was with Jacob yesterday
yeah he forgot his ID Jane was
there but then she started
talking to Charlie who didn't get
invited to Marina's
birthday that's what I'm worried
about I'm just thinking once we
get our IDs then can just go out
after the exams but not everyone
has their IDs I also want to get
my driving license before Uni I'm
not sure what my plans are after
college maybe go traveling Jake's
really funny but sometimes he
gets really immature when I ask
him about the future he always
gets angry and changes the
subject what are you doing
tomorrow night Sasha's hoping to
meet up for drinks I really wanna
get a new iphone did you see the
picture of me Chris put on
facebook...

He stares at a silver earring dangling from one of the
women's ears (*YOUNG WOMAN #1 - recurring victim),
reflecting the light. The bus stops and a large older
woman sits beside him and scowls.

4 INT. STERLING BRIDGES OFFICE BUILDING - DAY

Tim sits at his desk and tries to stay awake. His eyes
close staring at his computer screen and his head tilts to
one side. He sits up and hears his colleagues'
LAUGHTER(OS). He puts his headphones on and ignores them.

5 INT. OFFICE MEETING ROOM - DAY

MAT BARNES (40), the alpha male team manager, sits at the
head of a large table with his back to the window. The
room's lights are off so it's underlit with natural light.

The team, mostly young women, sit staring blankly,
listening to Mat dictate. Tim opens the door, enters and
takes a seat at the table.

TIM

Hello, sorry, I went to the wrong
floor.

MAT

No problem, you're here now,
that's all that counts.

(CONTINUED)

(BEAT)

The company culture survey. To get a good score I'd ask you to rate each question an eight. Anything less is considered negative and this would reflect poorly. If there are any questions you don't understand, mark it eight. Everyone happy with that?

JEFF

Mat, I'd already completed the survey, could I retake it?

BETHANY

Me too, is it possible to do it again?

MAT

Ok. I'll have a word with Jane and see about amending those scores. Anything else? You can go back to work. Don't forget to let me know about the overtime.

The team stand up and leave in silence.

MAT

Excuse me, Tim, could we have a word?

TIM

Yeah, sure. Should I shut the door?

MAT

Yes, please.

Tim closes the door and sits across from Mat and Jane.

MAT

So Tim, how are you? You feeling any better. How's your condition?

TIM

Fine. I'm sleeping a bit better. How are you?

MAT

Good. I just needed to talk with you. I've been discussing it with Jane and we've decided to terminate your contract. There's been some issues with your productivity and conduct.

(CONTINUED)

TIM

What? Why?

MAT

It's taken you two months to get to the ninety-two percent productivity. Your performance and conduct aren't to the standard we'd expect after four months into your probationary period.

TIM

Like what?

MAT

I'd warned you about eating breakfast. I'm lenient, but the team do it before eight am or after ten when it's less busy. I'd already warned you about reading the newspaper. It wasn't professional, not when the team were working hard.

TIM

I was waiting for some cases to get sent back, noone cared.

MAT

There were also incidents of lateness back in January.

TIM

That was because of rail strikes. And it wasn't just me. Jane and the HR team agreed on that.

MAT

We've done our best to support you, but you're just not the right fit for Sterling Bridges.

(TO JANE)

I think we're finished here, don't you, Jane?

JANE

Yes. Moving forward, I need your ID and keys. Mat will escort you out the building. Was there anything you'd like us to tell the team?

TIM

Yeah. Stop being cunts.

(CONTINUED)

MAT
 We'll be sure to pass that on.
 You'll receive a letter about
 this meeting in the post.

Mat's voice FADES as Tim stares in a trance. The pupil of Tim's eye grows enormous until there's nothing but solid black.

MAT
 (OS)
 You're not a team player. It's
 disappointing. You don't take
 criticism or responsibility for
 your behaviour. I've trained
 thousands of staff but I'm trying
 to run a business, Your attitude
 is appalling. Rudeness.
 Everyone's working hard. Your
 lateness. Checking your phone.
 Never at your desk. Calling sick.

FADE TO BLACK:

6 EXT: DARKNESS

FADE IN:

BURSTS of volcanic fire, like a steel mill. A huge creature, glistening and black, crouches on all fours. Part-dog, part-reptile. It's jaws snap and bite, spitting mucous.

SOUND: A bull elk SQUEALS. A hyena YOWLS.

Thin black figures dance around it. They move closer to the creature which lurches forward, COUGHING, until it regurgitates a glob of guts.

The guts, a collection of writhing worms, squirms in the light. The worms form a single body which take the shape of a reptile creature that rears its head and HISSSES like a salamander. The dancers stop to examine the new born. The large creature growls and the dancers whisper.

7 EXT. CITY HIGH STREET - NIGHT

MONTAGE - SERIES OF SHOTS [OVER THE COURSE OF THE EVENING]

[THROUGH THE EYES (POV) OF HARRY PITMAN - DOES NOT REVEAL HIS FACE UNTIL THE FINAL SCENE]

- A hand waves a twenty pound note in front of a homeless man and burns it with a lighter. A group of university students in tuxedos video it with their phones, laughing.

(CONTINUED)

- The group of seven lads and ladies walk down a high street singing and laughing drunkenly. Pairs of young men and women have a piggyback race, the women pretend to whip them, SHOUTING 'GIDDYUP'. One pair falls on the pavement which causes laughter.

- HARRY 'PIGSY' PITMAN (22) a public-school-type with a quiff stops at a cash machine. MARLA LAWSON (27), glamour model looks, wearing a tiara and standing a foot taller than Harry, waits beside him.

HARRY
(DRUNK)
They grow better grapes in
Burgundy than New Zealand, I
don't care what anyone says. Have
you ever been?

MARLA
Only to Nice, I haven't been
back for a few years.

HARRY
Shopping?

MARLA
Yeah, shopping. Eating
Bouillabaisse. Matisse galleries.
Le Baoli's okay. Pépé Bradock was
playing. I think my boyfriend was
sleeping with our housemate.

HARRY
"Voulez-vous coucher avec moi?"

- The lads crawl on all fours, snorting like pigs, pretending to have sex with each other. They stand to SING 'Ring the Bell Verger' while Harry and Marla watch.

FRIENDS
(BADLY)
"Vicar's wife between his thighs
boys can poke it from afar. Stop
fucking wife. Start fucking car!
From afar the vicar yells
Stop pulling pud and pull fucking
bell. Down in the kitchen, butler
and cook, quietly having a fuck.
Mistress voice comes with a
squeal, stop fucking cook and
cook fucking meals. Ocean liner
six days late. Stoker, stoking
stoker's mate. Voice from captain
over wire Stop poking mate and
start poking fire!"

(CONTINUED)

- NIGHTCLUB. Harry and Marla sit at a table. They lean forward to SHOUT, speaking simultaneously over the pounding house music except neither can understand the other.

MARLA
(INCOHERENT)
.....no, I went there
before...Jessie?...What?...Yeah, I
was studying ..No...What?...Yeah
It was boring...Yeah..I was..it
was really interesting...but I
didn't understand...Do you like
shellfish...What's your favourite
red wine?

HARRY
(SIMULTANEOUS TO MARLA)
Yeah.....Oh..Yeah...You were
traveling..My father says that
market shares are really good and
no No...Yeah....No..Yeah..I
was..investments my main
area..opportunities with Lloyd's
business finance
division...What?...Yeah..Do you go
skiing...do you want another
drink?...I'll get you a prosecco

END OF MONTAGE

8 INT. NIGHTCLUB. MEN'S ROOM

Harry stares at a stream of pee as he uses the urinal. He looks at his reflection in the mirror and then turns to his friends who are joking and taking drugs, where his friend TUCKER (22), tall, blond, posh, is stood.

HARRY
I met her through the choir
group.

TUCKER
Fuckoff! Why would she be
interested in a chubby virgin
like you?!

HARRY
She was at rehearsals and said
she liked my voice.

TUCKER
But you can't fucking sing. Hey,
give her this, it's an
aphrodisiac.

Tucker hands him a plastic bag with a white pill inside.

(CONTINUED)

TUCKER
Sleeping pill. It'll relax her in
case Cinderella changes her mind
about deflowering her prince.

HARRY
Cheers, mate.

9 INT. NIGHTCLUB.

Harry returns to their table and Marla hands him a glass
of red wine.

MARLA
Harry! I got you another
drink. Here try this!

10 INT. NIGHTCLUB DANCEFLOOR

Harry, Marla and his friends dance drunkenly.

11 EXT. STREET - NIGHT

Harry stares into Marla's face, completely wasted.

HARRY
(SLURRING)
You're so beautiful. I fucking
love you.

Harry's friends call to him over his shoulder.

HARRY'S FRIEND #1
Piggy, taxi's here, are you
coming with us or what?

MARLA
I'm taking him home.

HARRY
She's taking me home!

HARRY'S FRIEND #1
Alright, have a good night,
Piggy.

Harry's friends leave and Marla holds onto Harry who sways
back and forth, unsteady on his feet.

HARRY
Do you like me?

(CONTINUED)

MARLA
I like you.

HARRY
Really? No one else does.

MARLA
You're charming.

HARRY
I've never...I've never had a
girlfriend. This is my first
time.

MARLA
This will make it special for
both of us.

Harry lurches forward and vomits over the floor.

12 INT. CAR - NIGHT

Harry wakes up in the backseat of car with two large scary
looking men. Marla is in the front passenger seat.

HARRY
Where am I?

MARLA
It's okay, Harry. These are my
friends.

HARRY
What?

MARLA
We're going home, we'll be there
soon. Go back to sleep.

HARRY
I feel sick.

MARLA
Almost there. Sleep now.

13 EXT. COUNTRY MANOR DRIVEWAY - NIGHT

The car passes through the gates of a country house and
parks near the front door. The two men lift Harry out and
drag him forward

The front door opens and a tall, lanky elderly man, ALBERT
HUNDESLOW (65), steps outside to greet Marla. Behind him
guests wearing masks and evening attire crowd around.

(CONTINUED)

MARLA

Father.

ALBERT

Sarah, good to see you, we've been waiting. I've been telling our guests about the wonderful work you've been doing. Is this our special guest?

MARLA/SARAH

Yes. This is Harry.

(TO HARRY)

Harry, this is Albert, our Father. He asked me to bring you here for this special day!

HARRY

Where's my phone? I left my phone in the car.

ALBERT

Harry, patience. We don't have much time, and our guests have traveled far to see you.

HARRY

What are you saying? Marla?

ALBERT

That's enough now. Here, drink this, there's a good boy.

A young maid steps forward holding a glass of red wine.

HARRY

I want to go home!

ALBERT

We're your friends, Harry. You're our guest. Bring him inside.

HARRY

Let go of me! Marla! Stop!

The men drag Harry into the house.

14

INT. DINING HALL.

Harry is tied to a dinner table as masked guests crowd around to watch as Albert speaks.

HARRY

What the hell is going on?! Let me go! I only met her a week ago, I don't even know her. Marla,

(CONTINUED)

HARRY
tell them. I didn't do anything
to you, for God's sake! Please,
I'm sorry!

ALBERT
Harry, please lower your voice so
our guests can hear me, I have
much to say. You are the first
virgin. The sacrifice brought
forth to lead the way!

HARRY
This is crazy!

ALBERT
Life is a journey of pleasure and
pain, Dionysus teaches us this.
The fatted calf! The corruptible
flesh! Remove his clothes!

HARRY
No, please!

The servants step forward holding knives and cut away his
clothes. A cloth is stuffed into his mouth. Albert and the
other guests undress. Harry writhes naked on the table,
wide-eyed. Marla/Sarah stands naked behind Albert wearing
a huge strap-on dildo.

ALBERT
My beautiful son.
(TO MARLA/SARAH)
Sarah, my girl, please step
forward.

MARLA/SARAH
Thank you, great Father.

Marla/Sarah steps towards Albert. She picks up a tube of
lubricant and wipes it over her phallus, then leans down
to look directly into Harry's eyes as she inserts it.

Harry SCREAMS and struggles, and she bites her lip as she
pushes it deeper inside him. After a time she stops and
smiles, exhausted, dripping with sweat. The guests APPLAUD
her as Albert steps forward, hugging and kissing her.

ALBERT
Wonderful! Wonderful! Did you see
her? Did you see my child
impaling the boy?!
(TO MARLA/SARAH)
Congratulations, my child, you
are the offspring of liberty. Now
go and indulge!

(CONTINUED)

MARLA/SARAH
Thank you, Father.

Sarah/Marla turns around and joins the guests. Albert turns to Harry, who is crying, and leans over him.

ALBERT
My beautiful son, you will live
forever in the ecstasy of
suffering.

Albert inserts his penis into Harry and shuts his eyes.

15 INT. DINING HALL.

MONTAGE - SERIES OF SHOTS.

The naked masked guests take turns raping Harry. He loses consciousness.

END OF MONTAGE.

DISSOLVE:

16 INT. DINING HALL.

Albert calls to Harry, who opens his eyes to see the guests leaning over him.

ALBERT
Little lamb, little lamb - time
to wake up. We don't want you to
miss next part.

HARRY
Please, let me go.

ALBERT
I'm sorry I can't, Harry! We love
you so much for what you've done
here today!

Albert holds a needle and injects a shot of adrenaline into his neck. Harry regains consciousness.

HARRY
(DELIRIOUS)
I want to go home. Mummy. I want
my mummy.

ALBERT
We'll tell her what a good boy
you've been, she'll be so proud!

(CONTINUED)

HARRY
Mummy....mummy....

Albert points to two men holding a sword. They stand over Harry. One holds Harry's head and the other raises the blade before decapitating Harry.

Albert holds Harry's head in his hands, smiling and kisses it *still alive*. He carries it to a pole and inserts it so that Harry can see his own body.

ALBERT
Do you see yourself, beautiful
boy, do you see the light?!

Albert holds up a mirror and Harry sees his own head impaled on a stick.

[NO LONGER HARRY'S POV]

Harry's eyes open wide and his mouth tries to speak but he can't. He is still alive.

ALBERT
Miracle! Your pain and beauty is
without measure. Now watch as we
devour the husk!

Harry watches as the guests hack his body to pieces with axes. He continues blinking and cannot die.

FADE TO BLACK:

17 EXT. TIM'S BACKGARDEN - DAY

FADE UP:

A snake slithers between the tall grass. It is watched by a crow, sitting on a fence. Tim sits in a plastic chair, head back, eyes closed, feeling the sun on his face. The garden is littered with old toys, moldy and broken. The crow watches him and SQUAWKS.

He turns and sees the bird as it flies away. PETE (30), Tim's brother, tall and untidy, wearing his call centre uniform, opens the back door and sees Tim sitting in his underwear smoking and drinking tea. Tim turns head and nods. Pete returns the gesture with a grunt/'hiya' sound.

PETE
How's the jobhunting?

TIM
Signed off work. I want to get
back into publishing anyway.

(CONTINUED)

PETE
But you hated it. You taking your
meds?

TIM
Yeah.

PETE
I don't think they work if you're
hungover.

TIM
What's the difference.

Pete sits down next to him.

PETE
You'll find something else.

TIM
Are they hiring more drones at
your place?

PETE
You said you'd rather punch
yourself in the face than work
there. Why were you asking?

TIM
I wasn't.

PETE
Okay, because if you need a
job, I can always put in a good
word.

TIM
I've had enough of asshole
managers and millennials
bantering about reality
television. What are you doing
now?

PETE
I'm talking to you.

TIM
But what are you doing after
this?

PETE
I texted this girl Molly, asked
if she wanted to go for a drink.
Kev's having a birthday party
tonight. Do you want to come?

(CONTINUED)

TIM
I don't like Kev, why would I
want to go to his birthday.

PETE
It's just a meal and then a club
after.

TIM
Can't we go for a drink
somewhere, just us?

PETE
I'm waiting for Molly to reply.
How about next week, I'm free
Wednesday, or Saturday?

TIM
You're free now.

18 EXT. BULL'S HEAD CARPARK - DAY

Pete follows Tim across the pub carpark checking his phone
messages.

TIM
Anything?

PETE
She had an argument with her mum
and she's feeling suicidal.

TIM
Again?

PETE
She has personal issues.

TIM
She sounds like an attention
seeker.

PETE
She's a broken thing, and I'm
there for her.

TIM
Molly's not that Christian who's
not sure why God created
dinosaurs?

PETE
No, that was one of yours.

(CONTINUED)

TIM
Was it? Just don't give her any
more money. She's a nutta.

PETE
You're one to talk.

19 INT. BULL'S HEAD PUB.

The pub's not busy except for a few lads playing pool. It's dingy like a working men's social club. Pete and Tim walk to the bar when a group of men at a table start calling to them and LAUGHING(OS).

MEN AT TABLE
(OS)
It's Jack the Ripper! Alright
Jack! Jack, how you doin?!

Pete and Tim ignore them, buy some pints and find a table.

TIM
Why do you like this girl? Does
she know you're retarded?

PETE
Fuck you. I'm autistic not
retarded, and no she's not a
judgmental prick, like you.

TIM
You're like Pinocchio and she's
pulling the strings.

PETE
You wonder why we don't hang out
that often?

TIM
My theory is you learn to copy
other people's emotions to get
them to like you. You're like the
Terminator.

PETE
It's called people skills. And at
least I try, everyone hates you,
because you're too busy wallowing
in self-pity. You need to sort
your life out, Raskolnikov.

TIM
I'm sorry, I'm just in a bad mood
today. But seriously, I know you
like this girl, but some people
are bad news.

(CONTINUED)

PETE

You're bad news. You're an alcoholic, no wonder they sacked you.

TIM

I don't think I can take life sober. I envy you and lack of emotional detachment. You don't worry about anyone else's feelings. You can just cruise through life, talking bollocks and people find you eccentric and grateful for the sympathy.

PETE

No, people like me. You're not so different from me. Is this rant a precursor for borrowing more money?

TIM

No. But could I?

PETE

Nope.

TIM

Why not?

PETE

I gave you enough already. I'm not a bank.

TIM

Wait here.

Tim walks to the bar and approaches a man, PIKE (37), dressed in a tracksuit and a pony-tail. Tim follows Pike to the men's room.

20 INT. MEN'S ROOM

Tim snorts cocaine off a handdryer while Pike watches.

PIKE

See you're talking to your brother again, how's he doing these days?

TIM

Stay away from him. What do you put in this shit, bicarbonate soda?

(CONTINUED)

PIKE
That's Vietnamese opium you're
sniffing, pal.

TIM
Feels like my nose's been shoved
up an Eskimo's asshole. What's
with Hillsey and Gareth?

PIKE
Still sore about the stolen bikes
getting confiscated. They reckon
someone tipped them off.

TIM
Did you tell them it was me?

PIKE
No, Timmy, but now they're taking
it out of my pocket.

TIM
Life has a way of fucking you
when you least expect it.

PIKE
True that.

21 INT. PUB.

Pete stares at a blind elderly woman sitting at a table
alone, who smiles, toothless, and CACKLES insanely. Tim
returns to the table

PETE
What did you do?

TIM
Hmm?

PETE
You got something.

TIM
When?

PETE
You bought something from that
guy?

TIM
Did I?

PETE
Don't get fucked up.

(CONTINUED)

A few tables away two large tattooed men, HILLSEY and GARETH, stare at Pete and Tim, sniggering and smiling.

TIM
You want another pint?

PETE
No. Let's go.

TIM
I'm getting another which means
you are too.

Tim walks to the bar followed by Hillsey, who WHISTLES and sings as he stands beside him.

HILLSEY
(SINGING)
"Dance to your Daddy, my little
laddie. Dance to your Daddy, my
little mannie. Thou shalt have a
fishy and thou shalt have a
fishy. Thou shalt have a coddie
when the boat comes in. Thou
shalt have haddie baked in a
pannie. Dance to your Daddy, my
little mannie"

(BEAT)
You alright, Jack? I knew your
old man. Used to work with him at
the meat factory. Didn't say
much, always something odd about
him. What's it like bein the
Brunswick butcher's son? Do you
like 'em like your old man, or
are ye a vegetarian?

TIM
Fuck off.

HILLSEY
(THEATRICAL)
Oh! Oh, did you hear that Gaz,
hear our little fish. That one's
a hard nut, I'd say.

(TO TIM)
I'm just being polite. You
looking to start trouble? You
better watch yourself.

The bartender walks over to serve Tim.

TIM
A Guinness and a pale ale,
please.

(CONTINUED)

BARTENDER
I think you've had enough.

TIM
How's that?

BARTENDER
I saw you in the gents with
matey. Time to leave.

Hillsey gasps and slaps the bar.

HILLSEY
Oh no. Shouldn't have done that,
should ye. Oh well, no use crying
over spilt cunts, as they say.
Robbie, two of your finest
Carlings, cheers matey.

TIM
Pike knows the landlord. Where is
he?

HILLSEY
Easy mate. You've been asked
nicely to leave so piss off
before I slap you one.

BARTENDER
Greg's not here. Don't start
trouble.

TIM
I'm starting trouble.

BARTENDER
I'll bar you. We've been warned
about serving you. You're bad for
business. Scare the customers
away.

HILLSEY
He's right, Jack.

Pete appears next to Tim.

PETE
Let's just go, I don't want
another drink.

TIM
Yeah, but I want another drink.
Where's Greg? I want to call him.
(TO HILLSEY)
And you, I did call the police
about those bikes so fuck you!

(CONTINUED)

HILLSEY
(TO GARETH)
Hear that, mate!

Hillsey steps towards Tim.

(CONT'D)
Shouldn't have said that, now
you're going to get hit.

Tim smashes a glass into Hillsey's face, who collapses SCREAMING. Tim kicks him on the ground. Pete grabs Tim trying to stop him.

PETE
Stop, let's go for god's sake!

Gareth charges towards them.

PETE
(TO GARETH)
Ok wait, I know you're angry but
this doesn't need to escalate
with more violence.

GARETH
Shut it!

Gareth takes a swing at Pete, who blocks it and then snaps his arm at the elbow before knocking him down.

PETE
(TO TIM)
I said we should go, now look
what's happened.

TIM
He attacked me!

PETE
Let's go.

Tim and Pete walk to the exit but a group of men carrying bats and knives are stood waiting. The blind woman CACKLES.

PETE
Fellas, we don't want trouble.

MAN #1
Should've thought about that
before.

22 EXT. PUB CARPARK - DAY

A man in a motorised wheelchair drives on the pavement past the pub while a woman pushes a pram in the opposite direction. A police car, lights flashing, followed by an ambulance appears in the distance and parks opposite the pub.

23 INT. BULL'S HEAD.

The pub is wrecked with tables turned over and broken glass everywhere. The group of thugs lay unconscious on the floor. Pete hammers a man's face into the bar, who spits blood, as he recites Dante's 'The Descent to Hell' Canto III.

PETE

(TO BATTERED MAN)

"..their presence there would dim
the light; deep Hell rejects so
base a herd. Lest sin should
boast itself because of them"
That was my father's favourite
poem.

Tim gauges another man's eyes before picking up a knife.

TIM

Fucking laughing at me! Laugh at
this!

Pete pulls Tim away before he can cut the man.

PETE

Tim, what the fuck are you
doing?! Put the knife down.

TIM

Shit, you nearly dislocated my
shoulder!

PETE

We should've stayed home. I knew
this would happen.

TIM

(TO BARTENDER)

That guy tried to fucking stab
me, you saw it!

BARTENDER

Police are outside.

24 EXT. PUB CARPARK.

Two police officers chat to paramedics, afraid to go inside. They turn and stare at the brothers.

PETE
It was self-defense. Sorry. We're coming quietly.

25 INT. POLICE STATION. INTERROGATION ROOM - DAY

Two detectives, DETECTIVE STUART MILLS (male, 46) and DETECTIVE RITA BENSON (female, 44) enter the room where Tim is sitting behind a table. The detectives sit down across from him.

BENSON
Tim, I'm Benson, this is Mills.
We'd like to ask you some questions.

TIM
I already told the officer what happened.

MILLS
How's your face? Looks painful.

TIM
It is. How long is this going to take?

MILLS
How long is a piece of string?

TIM
Am I under arrest?

MILLS
The guys you beat up. They said you were talking to yourself and then you became violent.

TIM
Just trying to get a drink.

Mills points at evidence bag containing pills.

MILLS
You had these on you.

TIM
I thought they were mints.

(CONTINUED)

MILLS

Nope. That's coke and amphetamines. That's enough for a twelve month sentence, not to mention charges for criminal damage and GBH. How does that sound?

TIM

I have PTSD. It was self-defense. Pete was trying to stop it.

The detectives exchange a look.

BENSON

You were with your brother?

TIM

Yeah, he didn't mean to hurt anyone. He was trying to protect me.

BENSON

That's interesting. What if I said your brother's been dead for twenty years?

TIM

I'd say you were mistaken since we were arrested four hours ago.

BENSON

No witnesses. The officers say it was just yourself they picked up.

TIM

That doesn't make any sense...

MILLS

We're sending you to the psyche ward for evaluation, that's the only reason you're not getting charged. Before that, we have some questions we'd like to ask. Do you know a Harry Pitman?

TIM

No.

MILLS

What about a Sarah Roberts?

TIM

Never heard of them.

(CONTINUED)

MILLS

Pitman went missing four days ago. He's the son of Charles Pitman, a CEO at Sterling Bridges, your former employer. He was last seen on a nightout with university friends but left with a young woman. Yesterday we found a shoe with some foot in it. Then, ten miles away, his torso stuffed with papers and fruit hanging off a tree.

TIM

You think I did it?

BENSON

The nature of these murders. It's similar to another case. Guess who else likes chess.

Mills tosses a bag containing a Pawn chess piece to Tim. Who picks it up and examines it.

MILLS

That was found on the body.

BENSON

The chess pieces. Symbols on the body. Head's missing. Your father liked to keep the heads, said they spoke to him.

TIM

I can't help you. I went through this twenty years ago when he got caught.

BENSON

He gave himself up and confessed everything. You've been arrested for violent behaviour before. You attacked your girlfriend, didn't you?

TIM

I'm not going to talk about that.

MILLS

Are you still hearing voices?

TIM

Why did you say that about brother?

26

INT. INTERROGATION ROOM.

The detectives and Tim sit in silence when there's a knock at the door and an older man, DR DOUGLAS REDFIELD (53), opens it and enters followed by a large uniformed assistant.

MILLS

Hello Doctor. How are you?

REDFIELD

I'm well, Stuart. Thank you, how are the both of you? Hello, Rita?

MILLS

We're well, doctor. We were just having an interesting conversation with Tim here about his arrest. I'm sure you have alot to talk about.

Mills stands up to allow Redfield to sit down at the table.

REDFIELD

Yes certainly. Hello Tim. My name's Dr. Redfield, they've asked me to talk to you about what happened today. How do you feel? Have they explained what's going to happen next?

TIM

They said I'm being sent to the funny farm. They've been asking me questions about a murder, which I don't know anything about. I'm being made the scapegoat.

REDFIELD

Correct. I'm taking you to St. Michael's Psychiatric Hospital for an evaluation. It's to determine your state of mind. I understand you were involved in a fight and have been talking to your brother. Do you remember what happened?

TIM

It's a mistake.

REDFIELD

Why is that? Do you remember why you lost your temper?

(CONTINUED)

TIM
I got sacked last week. I was
drunk.

REDFIELD
Would you like to talk about it?

TIM
No. I want to go home.

REDFIELD
I'm sorry, that's not possible.

TIM
Someone was killed, but I had
nothing to do with it.

REDFIELD
Who, Tim?

TIM
The student they found chopped
up.

REDFIELD
Did you know him?

TIM
No.

REDFIELD
Is this anything to do with your
brother Pete?

TIM
What?

REDFIELD
Your father was Joseph Crawley?

TIM
Yes, so what?

REDFIELD
Tell me what happened to your
brother?

TIM
We live together. He works at a
call centre.

REDFIELD
But didn't he disappear?

TIM
No.

(CONTINUED)

REDFIELD
We're worried about you, Tim. We
need to assess you in order to
find how best to help you.

TIM
I don't need your help.

27 INT. PSYCHIATRIC WARD - NIGHT

MONTAGE - SERIES OF SHOTS

- Tim is strapped to a gurney and injected with
tranquilizers. He's then wheeled down a corridor and moved
to a small room.

- He stares up at the ceiling as the light switch is
turned off and he's left in darkness.

END OF MONTAGE

28 EXT. DREAM - DAY

MONTAGE - SERIES OF SHOTS

MUSIC: Psychedelic Hendrix-style BASS BOOMS from behind
the door.

- DARKROOM. A photographic darkroom is filled with red
light. A hand switches on a desk lamp revealing
pornography, paintings, a chess board and books. Joseph,
unshaven, pulls a white sheet off a table, revealing the
naked corpse of a young woman (YOUNG WOMAN #1). He face is
reflected in a large knife which his holds above her white
flesh.

- STAIRCASE/DARKROOM. The boy (*Pete) walks up the stairs
and opens the door. A slit of lights shows at the bottom
of the closed darkroom door. He opens the door and sees
Joseph squatting, smeared with blood, holding the woman's
severed head and staring at it. He turns and looks at the
boy.

FATHER
It's inside. Look at her!

- DARKROOM. Joseph reaches forward and pulls the boy
through the doorway, slamming the door.

- STERLING BRIDGES BUILDING. Tim, wearing a white suit,
stands in a lift going up.

SOUND: THUNDER. HEARTBEATING. CHOPPING. RAIN. BUBBLING.

- FOREST/GARDEN. The boy (*Tim) stares up the dark sky. A
drop of brown rain lands on his cheek.

(CONTINUED)

- STERLING BRIDGES. Tim walks down a long corridor holding a folded newspaper. The handle of a tool pokes out.

- FOREST/GARDEN. Brown rain starts to fall, hitting the boy, who sits up. Several large plastic toys are getting soaked in brown rain, which turns blood red. The boy looks at his hands, covered with blood.

SOUND: THUNDER. RAIN. HEARTBEATING. ELK/HYNENA calls.

- MEETING ROOM. Tim opens a door and steps into a meeting room. Mat and Jane sit at the bottom of a long table, smiling and chatting (MUTE). They turn to look at Tim, who walks forward grinning.

- KITCHEN. A kitchen knife is SLAMMED into a cutting board. The boy stares at the bloody meat on his plate.

- MEETING ROOM. Mat and Jane turn to stare at Tim standing beside them. They speak to him, but it is muted by the thunder. His face twists into one of hatred as he pulls a hatchet from the newspaper and swings the blade towards Jane's head.

END OF MONTAGE.

FADE TO BLACK:

29 INT. MAT'S HOME/UPSTAIRS HALLWAY - MORNING

Mat stands outside a bedroom. His wife, SHEILA (41), on the other side. He bangs on the door.

MAT
Open the door! Open it or I'll
break it down!

SHEILA
(OS)
Fuckoff! I'll call the police!

MAT
The kids can hear you! There's no
reason to act like this! Open the
door!

Their two children, ANDRE (9) and LAURA (11), wait at the bottom of the stairs.

LAURA
Dad, we're late for school!

MAT
Be quiet Laura! Go wait outside!

(CONTINUED)

ANDRE
Dad, Max's head's come off.

MAT
Be quiet! Your mother's acting like a baby and she needs to calm down!

The bedroom door swings open as Sheila, crying and wearing a dressing gown, pushes past Mat who tries to grab her arm.

SHEILA
Don't touch me, you bastard!
We're getting divorced.

MAT
I want talk to you. Why must you act like such a fool? I'm late now because of you.

SHEILA
Fuck off! Go see your whore.

The two of them hurry downstairs.

LAURA
(CRYING)
Mummy, I don't want you to get divorced!

SHEILA
Your father doesn't love us anymore, he wants to be with his whore!

ANDRE
Mum, Max is hurt!

MAT
Don't you see you're making her cry? Don't listen to her, Laura, she's hysterical!

SHEILA
Just go! Denise said you were a bastard, I don't know why I didn't listen!

MAT
Denise is a jealous bitch! What gives you the right to read my texts? Jane's a colleague of mine.

(CONTINUED)

SHEILA
Do you fuck your colleagues?!

LAURA
Please stop it! It's making me
sad!

MAT
I give your mum a nice house and
nice clothes and holidays, but
she says I'm not allowed to have
friends. Isn't she horrible?

SHEILA
How old is she? Is she pretty and
blond?!

ANDRE
Dad, the police are here!

MAT
Shutup, Andre!

SHEILA
You never cared about us. We're
just a thing you use to disguise
yourself, so people can't see
what you really are.

MAT
Oh, what's that?

SHEILA
A fucking pig!

MAT
You're an ungrateful cow like
your mother.

LAURA
Please stop it!

SHEILA
If you won't leave than I will,
and I'm taking the children with
me.

MAT
We'll see about that.

ANDRE
Dad, the man wants you to come
outside?

30 EXT. MAT'S HOUSE. DRIVEWAY

Mat and his family walk out the front door and see an axe buried into his BMW's bonnet. Two police officers are stood on the driveway. Mat looks past them and sees his dog's head impaled on a railing.

31 INT. PATIENT RECREATION ROOM - DAY

Tim stares out the window, no longer in restraints but heavily medicated. He looks at the other patients, who are severely disturbed. Redfield enters and approaches him.

REDFIELD

Hello, Tim, we've brought you a visitor.

Pete appears from behind Redfield.

TIM

Pete?

REDFIELD

Your brother was worried. He didn't know where you were sent.

PETE

How are you?

TIM

They said you were dead.

PETE

What?

Redfield looks from Pete to Tim before leaving

REDFIELD

Tim hasn't been feeling himself. It's been quite a shock for him. Half an hour, gentlemen.

PETE

Are you alright?

TIM

Where have you been?

PETE

At work. They let me go when the charges were dropped. Your fault by the way. This place smells like vomit. The doctor said you were hearing voices. They telling you to grow up and get a job?

(CONTINUED)

TIM

Shutup, just get me out of here.

PETE

How can I do that? The police said they're holding you for questioning. Why don't you just tell them you're innocent?

TIM

They think I'm involved in this murder. You need to get me a lawyer.

PETE

Aren't they supposed to provide you with one? Someone killed your boss's dog.

TIM

What?

PETE

Turned it into a piñata. Did you do it?

TIM

What, since I've been locked up in this shithole? Get me out of here.

PETE

I'll try. Can I get you anything?

TIM

Cigarettes.

PETE

Are you allowed to smoke in here?

TIM

Just fuck off and get me a lawyer.

PETE

Ok then, fuck it. I just stopped by to see how you were. I'll call you tomorrow.

Tim slumps in his chair, defeated.

32

INT. VISITORS ROOM - DAY

Tim sits at a table looking bored and scratching himself.
The detectives and Redfield sit watching him.

BENSON

Any luck, Tim?

TIM

Still don't remember chopping
anyone's head off.

BENSON

What about your father?

TIM

Still dead, I think.

BENSON

Someone didn't like your boss's
dog. His kids found it's head
stuck on a railing. This was in
its stump. Odd coincidence, don't
you think?

Benson holds up a Castle chess piece.

TIM

I guess his chickens came home to
roost.

BENSON

That's typical. And how's your
brother?

TIM

He was here yesterday, ask
Redfield.

BENSON

If your brother's here, I'd like
to speak to him

There's a KNOCK at the door.

REDFIELD

Excuse me.

Redfield unlocks the door where a nurse is stood.

REDFIELD

Yes, Emily?

NURSE

(DISTRESSED)

Redfield - sorry, Tim's
girlfriend is here and she wants

(CONTINUED)

NURSE
to see him. She's very upset.
What should I tell her?

Redfield and the detectives turn and look at Tim. Tim
stares back, confused.

33 INT. VISITORS ROOM.

The detectives and Redfield sit either side of Tim. The
door opens and an attractive young woman rushes towards
Tim followed by the nurse. ALICE DAVIS (29) leans over
Tim, still confused, kissing and hugging him.

NURSE
Redfield, this is Alice Davis,
she's here to see...

REDFIELD
Yes, Emily, we know, please leave
and shut the door!

ALICE
Tim! Ohmygod! Where have you
been, why didn't you call me?!

ALICE
What happened?!
(TO REDFIELD)
Who did this to you?!
(TO DETECTIVES)
He's mentally ill. What did you
do to him?!

REDFIELD
Miss, please...

ALICE
I'm not your nurse! I don't know
what's going on here, but
something is very wrong!

Redfield looks at the detectives for help.

ALICE
I want him released right now!
Otherwise, I want to see Tim's
admission papers and his case
file so I can send these to your
supervisors and my legal adviser.

MILLS
Sorry miss, you're Tim's
girlfriend?

(CONTINUED)

ALICE

Are you deaf? What's going on here?

BENSON

When did you...I'm sorry. We're detectives from the metropolitan police. We weren't aware that Tim had a girlfriend, and that's why no one contacted you after his arrest.

ALICE

Tim was arrested? What for?

BENSON

He'd assaulted several members of the public. The charges were dropped, but we wanted to talk to him about our investigation.

ALICE

Why?

BENSON

We think he has information which might help us identify the suspect.

ALICE

But why is he here?

MILLS

He believes he was talking to his brother, who's deceased.

ALICE

He lost his job and had too much to drink. If the charges were dropped what crime has he committed.

(TO TIM)

Is this true, Tim?

TIM

Yeah, I just mixed up my meds.

REDFIELD

Madam, Tim is being held for his own safety.

ALICE

Tim, are you feeling better and ready to be discharged?

(CONTINUED)

TIM
Yeah, absolutely. Why does everyone keep asking about Pete, he's nothing to do with this?

REDFIELD
Excuse me. We were role playing. It's a form of behavioural therapy. I wanted to see Tim's reaction if he thought his brother was present.

ALICE
Did you?

Alice lunges forward and slaps Redfield.
(CONT'D)
How dare you!

34 INT. PSYCHIATRIC HOSPITAL RECEPTION.

Tim buttons up his shirt. He and Alice walk to the exit but Benson stops Tim.

BENSON
Tim. If you think of anything, we'd really like to hear it.

TIM
I'll let you know.

MILLS
Be careful Miss Davis, he's a violent man.

Alice ignores them and Tim follows her. Redfield and the detectives stare after them.

35 EXT. HOSPITAL CARPARK - DAY

Alice and Tim walk across the carpark.

ALICE
How are you feeling?

TIM
Relieved.

ALICE
I can take a look at your cuts.

TIM
That's okay. Thank you for getting me out.

(CONTINUED)

ALICE
Are you hungry? We could get
something to eat?

TIM
Your name's Alice?

ALICE
Let's go somewhere and we can
talk.

TIM
I need to go home, see my
brother.

ALICE
Do you have a brother?

TIM
I don't know why you're helping
me, but I'm grateful. I just need
to go home.

ALICE
I just got you out of a
psychiatric hospital. You owe me
the courtesy of a lunch, atleast.
Come on.

TIM
Do you like pancakes with maple
syrup? I know this place. I have
this massive craving right now.

ALICE
I'll drive.

36 INT. CAFE - DAY

Tim and Alice sit at a table across from each other. Tim
eats a pancake and she watches, smiling. He smiles back.

Two large men dressed in leather jackets enter the cafe
and sit down either side of Alice and Tim. They stare at
Tim without speaking and Alice drops her smile but
continues to stare at Tim. Tim has a mouthful of pancake
and pushes another piece around his plate with his fork.

TIM
What do you want?

ALICE
Sarah was my friend.

(CONTINUED)

TIM
The one from the murder?

ALICE
You're going to help me find her.

TIM
I already told the detectives I never met her.

ALICE
We read the reports. Those bodies were found exactly the way your father killed them.

TIM
I'm not involved.

ALICE
Why were the police holding you?

TIM
They were mistaken.

ALICE
I want to show you something.

TIM
I don't think so. I need to go home.

ALICE
Get up, you're coming with us.

Alice and the men stand up to leave. Tim slowly stands but as they turn he bolts for the fireexit. The men grab him and drag him outside.

37 EXT. DERELICT SLAUGHTERHOUSE - DAY

Their car drives along a muddy road towards an abandoned farm/factory, overgrown with weeds and rusty equipment. They park then Alice and Tim followed get out.

ALICE
It's over there.

Tim stares at an abandoned warehouse building.

ALICE
Just keep walking. Don't try to run.

Alice follows Tim to the building, then opens a door and motions for Tim step inside.

(CONTINUED)

TIM
What is this?

ALICE
Inside.

Tim steps inside followed by Alice and the men.

38 INT. WAREHOUSE.

The walls and floor are covered with filth, boxes and junk. It's dark and the group walk slowly.

ALICE
This is where your father used to work. He'd bring some of his victims here to work on them.

TIM
If there was anything that would help me help you, I would do it.

Alice points to a doorway.

ALICE
In.

TIM
What's in there?

ALICE
Move!

Tim steps through doorway.

39 INT. KILLING FLOOR.

The walls of the room are posted with photos of crime scenes and the abattoir. Victim's bodies. Photos of Sarah and Harry. Images of Tim's father working. Pictures of Albert Hundeslow standing with the workers.

ALICE
They found some of the bodies in here. Strung up on hooks.

TIM
Why are you showing me this?

ALICE
Because I want you to remember what happened! What he did to those women!

(CONTINUED)

TIM

What do you expect me to say?!

ALICE

Tell me what you know.

TIM

We were terrified of him. He hanged himself in prison.

ALICE

He said he had visions, that voices told him to do these things. You see things too, don't you?

TIM

I don't see anything.

ALICE

You've seen Sarah, you could help me find her.

TIM

They're just dreams, they don't mean anything.

Tim stares at a photo of Albert Hundeslow, Charles Pitman and Joseph Crawley.

TIM

Charles Pitman I recognise. He's a partner for Sterling Bridges, the father of the guy they found. Who's that?

ALICE

Albert Hundeslow. He owned this place. Your father worked for him. He said Hundeslow was involved.

TIM

And what happened to him?

ALICE

Disappeared. Sold his business. Closed the factory. Maybe that's why your father did it.

TIM

Maybe. Maybe it's just rumours.

40

EXT. WAREHOUSE.

Tim steps out the doorway followed by Alice and the two men. The men leave Alice and Tim alone.

ALICE

What happened to your mother?

TIM

She went crazy after dad left, died in care. Maybe she always was and that's they stayed together.

ALICE

And your brother?

TIM

He's autistic but he's clever, he has a job and friends. I try to help him

ALICE

You tried to kill your girlfriend?

TIM

Why do you want to know this shit?

ALICE

I want to know your dreams. What's inside. You're like your father.

TIM

No, I'm not. I'm sorry your friend is missing but it's not my problem. Could you take me back now, please?

ALICE

You can stay here.

TIM

Don't you think your girlfriend just dumped you because she was bored, or liked someone else?

ALICE

You're hiding something.

TIM

Okay, the truth is death follows me. And if you don't leave me alone you'll get killed too.

(CONTINUED)

Pete turns to walk away but the men grab him. He tries to fight them but they knock him down.

ALICE
That's enough. Let him go.

Alice and the men get into their car and drive away.

41 EXT. ROAD OUTSIDE FARM - DAY

Tim sits beside a road smoking a cigarette. Pete drives up and Tim gets in the car.

PETE
I went to the hospital but they said you'd been discharged - with your girlfriend? Shit, what happened?

TIM
Just take me home.

42 INT. CAR - DAY

Tim sits with his eyes half closed while Pete drives, glancing sideways at him.

PETE
So, who was she, your 'girlfriend'?

TIM
She was looking for someone.

PETE
Why doesn't she go to the police?

TIM
She did.

PETE
But she thinks you can help her?

TIM
Yeah.

PETE
Why were you out here?

TIM
Dad used to work at the slaughterhouse. They thought I might know something.

(CONTINUED)

PETE
About the murders?

TIM
The police want to talk to you.

PETE
About what?

TIM
The murders.

PETE
Why, I didn't do anything?!

43 EXT. TIM'S HOUSE - DAY

Tim and Pete park their car outside and walk to the house.
The frontdoor is unlocked and the window is smashed.

44 INT. TIM'S HOUSE.

The furniture has been turned over and the place has been
ransacked. Tim and Pete stand in the living room.

PETE
What happened?

TIM
I'm guessing that woman knows
where we live.

PETE
Should we call the police?

TIM
You call them. I need a drink.

Pike appears from behind a corner holding a box with some
hi-fi equipment. They stop and stare at each other for a
second before Pike drops the box and runs out to the
garden chased by Tim and Pete.

45 EXT. GARDEN.

Pike runs across the garden and tries to climb the back
fence but Tim grabs him and pulls him down. They land on
their backs and start to fight. Pete pulls them apart.

TIM
What the fuck are you doing?!

(CONTINUED)

PIKE

I came to see you and you weren't here.

TIM

So you try to rob us?!

PIKE

It was already like this!

TIM

Bullshit! Pete, snap his head off!

PIKE

No! No! I came to sell you some blow after you got barred! I was doing you a favour!

TIM

Oh yeah, trying to steal our stuff!

PIKE

The hi-fi was broken, I thought I could fix it. I wasn't sure if you were coming back!

PETE

(TO TIM)

The hi-fi was already broken.

TIM

So when did you get here?!

PIKE

Like two o'clock.

Tim stares at the two of them.

TIM

Well, what's the time now?

Pete checks his watch.

PETE

It's.....2. No, 3.17.

TIM

It was like this when you arrived?

PIKE

Yes!

(CONTINUED)

TIM
Did you see anyone leaving?

PIKE
No.

TIM
Just fuck off, Pike.

PIKE
You don't want to see what I got?

TIM
Ok, hurry up.

PIKE
Could I still take the hi-fi?

TIM
Why did you run, you idiot?

PIKE
Because you started chasing me!

46 EXT. TIM'S BACKGARDEN - EVENING

Tim and Pete sit outside drinking and playing a boardgame (*Kimbo). Pete looks at something in his hand.

PETE
Maybe you should go see Redfield again, get some professional help.

TIM
They said they'd give me electro-shock therapy

PETE
It might improve your personality.

TIM
What's that?

PETE
I found it under the sofa. One of dad's chess pieces.

Pete holds up a Rook chess piece so Tim can see it.

TIM
How do you know it's dad's?

(CONTINUED)

PETE

It's hand made. Look at the workmanship on it. Dad loved miniature models. And you threw out the last one after I kept winning, do you remember?

TIM

He was an artist. Do you think about dad?

PETE

No.

TIM

You never think about why?

PETE

Nope. It's terrible what he did, but it's in the past.

TIM

Do you think he had a family just to seem more normal, so people wouldn't suspect him?

PETE

What does it matter? I gotta get some sleep. Don't stay up all night.

TIM

I'm gonna get some more beer.

PETE

Ok, but don't drink and drive. If you get arrested again, they won't let you out.

Pete goes inside the house leaving Tim alone.

47 INT/EXT. OFF LICENSE - NIGHT

Tim leaves an off-license with some beer. He gets in his car and drives.

48 INT/EXT. CAR DRIVING - NIGHT

Tim drinks and drives. He turns down a country road that passes through a forest. The night seems to get darker and darker. Tim stares at the white lines on the road, which go on for an impossibly long time.

(CONTINUED)

TIM
What the fuck?

He reaches for his phone to check the time. When he looks up, a figure in white cloth runs in front of the car. He swerves, car breaks, and it SCREECHES to a stop.

He gets out to look but there's noone there. He turns back, looking down the road in the direction he came from. He sees something on the road and looks closer.

TIM
Shit.

A severed head on a stick which wasn't there a second ago. Tim gets into the car but it won't start. He looks up and sees a figure in the road. He switches the headlights to fullbeam and sees a headless naked woman standing motionless.

TIM
Oh fuck!

The engine ROARS to life and the radio BLARES psychedelic Latino rock music at full volume.

The car starts to shake and the interior glows white. A BLAST of wind inside the car EXPLODES like a handgrenade, but then goes quiet except for the music. He stares at the empty road and then turns to check the back seat.

He swallows and then slowly turns back to stare out the driver's side window where the headless woman is standing. Tim scrambles to the passenger door but the headless woman smashes through the glass and pulls him out the car.

Tim raises his hands to protect himself but the headless woman knocks him down. He tries to crawl away but she drags him to the front of the car. Tim gets to his feet and raises a hand.

TIM
What do you want?! I didn't do anything!

She continues beating him until he's knocked unconscious.

FADE TO BLACK:

49 INT. PETROL STATION - MORNING

FADE UP:

TREVOR (34) and ROB (24), the store supervisor and his assistant stand in front of the counter arguing.

(CONTINUED)

TREVOR

Look at it! You can't put the pastries next to the tampon display! It melts the box.

ROB

Leila she said there was no space on the cleaning shelf.

TREVOR

I told her to move the expired baby food. It shouldn't be next to the disinfectant. I told her that. How long have those pastries been out?

ROB

Leila said they were fine.

TREVOR

Godsakes! Are there no fresh ones out back? Always check it first.

ROB

She doesn't listen to me.

The automatic door BEEPS as Tim walks inside covered head to foot in mud and dried blood, unrecognisable. Trevor and Rob turn and stare at him and there's a moment of silence between the three of them.

TIM

Could I use the toilet, please?

Trevor points to the back of the store.

TREVOR

It's for customers only.

Tim pauses and then walks to the toilet.

TREVOR

Just look at it. It's a pig's ear. How many boxes do we have left?

ROB

Which ones?

TREVOR

The open ones, not the new stock.

ROB

Dave said he checked it. I was sorting out the juices. Dave said he ran low on Tuesday.

(CONTINUED)

TREVOR
Yeah, but we need to fix this display, look at it. It's not even on special offers anymore.

ROB
Leila said she did.

TREVOR
Look at it!

50 INT. PETROL STATION TOILET.

Tim opens a door and walks into a dark room, he flicks on a light switch and stares at his battered face in a mirror above the sink. He turns on a tap and cleans himself up.

51 INT/EXT CAR.

Tim gets into his car. His phone vibrates. A text reads: 'Sorry about the other day. I was angry and shouldn't have said those things. Please call me, Alice'. After a moment he calls her.

TIM
It's Tim.

ALICE
(OS)
Tim. How are you? Thanks for calling. I'm sorry about yesterday, I was....

TIM
I really don't have time for this....I can't help you find your girlfriend. I don't know anything.

ALICE
(OS)
Tim, I understand. I know you've got more important things to deal with, but I think it might help me. Would you like to meet somewhere?

TIM
Not really. I think we've talked enough.

ALICE
(OS)
Tim, please. I won't ask you to do anything you don't want, but

(CONTINUED)

ALICE
please give me a chance to
apologise.

TIM
Will your friends be there?

ALICE
(OS)
I'm so sorry, Tim, they were just
doing me a favour. That got out
of hand. I could come to yours,
whatever you prefer? Please.

TIM
How long have you known her?

ALICE
(OS)
A few years. I looked for her
after she disappeared but the
police wouldn't help. Just a
missing tourist.

TIM
Do you love her?

ALICE
(OS)
Yes, Tim. She was everything to
me.

TIM
I'll call you later.

52 EXT. TIM'S DRIVEWAY - DAY

Pete stares at his car through the broken window. The
car's dented and stained with blood.

53 EXT. TIM'S BACKGARDEN - DAY

Pete walks out the backdoor where Tim is stood smoking and
drinking a beer, staring at the grass.

PETE
Tim! Tim! What the fuck did you
do to my car, you crazy bastard?

TIM
Fuck off.

PETE
What?!

(CONTINUED)

TIM
Leave me the fuck alone.

PETE
What the fuck happened last night?!

TIM
Nothing.

PETE
Why is my car completely fucked?
It's going to cost me to fix it!

TIM
I don't care.

PETE
It's my fucking car!

TIM
You're not real. Stay away from me.

PETE
What the fuck are you talking about?

TIM
Dad killed you. He probably killed Mum too, leave me the fuck alone.

PETE
You're fucking losing it. I think you need professional help. I can't take this shit anymore.

TIM
You?! You, the fucking ghost, can't take it anymore.

PETE
You were okay for awhile, but I can't help you anymore, you're fucked up.

TIM
You're dead.

PETE
Just tell me what happened?

TIM
I got attacked by a fucking ghost.

(CONTINUED)

PETE

I think you got drunk and crashed
into a tree, I just pray no one
else was hurt. Get some help,
man.

54 EXT. ALICE'S HOME - NIGHT

Alice opens her front door and gasps when she sees the
state Tim is in.

ALICE

What happened?

TIM

I had an accident.

ALICE

Come in.

Tim walks inside.

55 INT. ALICE'S KITCHEN.

ALICE

Thanks for coming. Are you sure
you don't need anything, I can
make you a tea, or something
stronger?

TIM

Tea would be nice. Thank you.

She makes them a tea.

ALICE

You look like you're in pain?

TIM

I'm fine, really.

ALICE

What happened?

TIM

Something hit the car, I stopped
to see what it was. Knocked
myself out and woke up this
morning .

ALICE

Looks like you were hit by a bus

(CONTINUED)

TIM

Feels like it. I'm sorry about yesterday.

ALICE

No, I shouldn't have taken you to that place. I was trying to scare you.

TIM

You got me out the hospital. I owe you for that. You have a nice house. Do you live alone?

ALICE

Yeah. It's too big for one person, and it costs a fortune. So I'm thinking of moving. What about you?

TIM

Just me and my dead brother. I should've asked him to come and you'd see I'm not crazy.

ALICE

I'd like to meet him.

TIM

We had a break in. Someone ransacked the place.

ALICE

Did they take anything?

TIM

No. I think they were searching for something. Probably just some kids.

ALICE

Did you call the police?

TIM

I think they've had enough of me for one week.

ALICE

I was going to make bouillabaisse. It's like a fish stew.

TIM

Sounds good. I don't eat enough fish. You like to cook?

(CONTINUED)

ALICE
A little. We used to travel, and
I picked up a few recipes. Do you
prefer red or white wine?

TIM
I don't really drink wine.

ALICE
I know you're supposed to drink
white with fish, but this
Bourgueil is really special,
you've got to try it.

TIM
Anything you'd like me to chop
up?

56 EXT. ALICE'S BACKGARDEN - NIGHT

Tim crouches on the patio steps, his head in his hands. A
glass door opens behind him

ALICE
Tim, it's ready. Tim?

Tim remains still. Alice stares at him, nervous. She steps
out and stands behind him.

ALICE
Tim? The food's ready. Are you
okay?

She stands in front of him, but he doesn't move. She keeps
calling to him until she touches his shoulder.

ALICE
(LOUDER)
Tim? Tim?!

Tim wakes up, his eyes red.

TIM
Sorry, I fell asleep.

ALICE
Are you okay? Do you want to come
inside? I'll get you a drink.

TIM
Yeah. Cool. Let's have a drink.

57 INT. LIVING ROOM.

Tim and Alice finish eating.

ALICE
.....that was the first and last
time.

TIM
Did they ever find it?

ALICE
Nope.

TIM
How much does a snowboard cost?

ALICE
Not sure. I think because I broke
my ankle they felt sorry for me.

TIM
Flying down a mountain on a piece
of plastic just never appealed to
me.

ALICE
Are you still hungry?

TIM
No, I'm full. That was tastiest
blueyblees I've ever had.

ALICE
'Bouillabaisse'.

58 INT. KITCHEN.

Tim and Alice stand besides each other drying the plates.
Alice pours them each a glass of wine. Tim takes a sip of
wine.

TIM
This tastes exactly like red
wine.

ALICE
Is it that good?

TIM
I've had some interesting
experiences with red wine.

ALICE
That's abit dubious.

(CONTINUED)

TIM

Often causes those 'it seemed like a good idea at the time' type experiences.

ALICE

They're often the most fun though. Feeling better?

TIM

Yeah.

ALICE

The cuts and everything make you look rugged.

TIM

No one's ever called me that before. Useless. Irresponsible. My other qualities.

ALICE

You're not as bad as you think. You're a nice guy.

TIM

You're beautiful. I'm drunk. This is great wine.

ALICE

It's fine, you're not my usual type. I'm more into pillows and flat games.

TIM

I don't know what that means, I'm totally ignorant. I used to work in publishing.

ALICE

Oh yeah?

TIM

I wasn't always like this. I had a normal life, nearly.

ALICE

What's a 'normal life' look like?

TIM

Like, one where you're not getting sacked and arrested every six months. Barbecues. Weekend breaks. Ikea furniture, that whole thing. We were in love for a while. She was the only one who didn't seem to care who I was.

(CONTINUED)

TIM

She didn't judge me. What was Sarah like?

ALICE

Adventurous. Mercurial. We were friends at college, then I met her years later and it was like we'd never been apart. She wanted to keep traveling and try new things, and I wanted to slow down. It always makes everything seem fresh, but less real.

TIM

I'm envious of anyone who can make a relationship work. Respect is the first thing to go. The more you think you need them, the more angry they get.

ALICE

You have to accept them for who they are, but only if they can accept you first.

TIM

The past catches up with you.

ALICE

Relationships have a short life sometimes. You can't always expect them to make you happy.

TIM

I think I remember Sarah.

ALICE

You do? What happened?

TIM

It was like a party, but it was... they killed him. What's happening?

ALICE

It's okay. It'll be over soon. Go to sleep.

Tim collapses on the floor. Alice stands over him.

TIM

Alice?

FADE TO BLACK:

59 INT/EXT. DARKNESS.

FADE UP:

SOUND: WATER FLOWS. A bull elk/hyena HOWLS.

A light shines down a rock crevice, reflecting moonlight.
A small reptile/dog creature approaches a much larger
reptile/dog creature. They sniff each other, growling.
After a moment the larger one licks the smaller one.

FADE TO BLACK:

60 EXT. COUNTRY MANOR GARDEN - NIGHT

FADE UP:

SOUND: DRUMBEATS. CHIMES.

The garden is crowded with Albert's masked followers,
dressed as if at a dinner party and drinking flutes of
champagne. Burning torches illuminates impaled corpses and
heads on sticks. The flames appear to burn in reverse.
Albert stands smiling at Tim who's locked in a pillory,
unconscious.

ALBERT
Timothy. Wake up, Timothy.

Tim awakens.

(CONT'D)
Hello Tim.

TIM
Wh...where am I?

ALBERT
You're with us, my son.

TIM
What's happening?

ALBERT
You've been dreaming about us.
We've been dreaming about you.

TIM
Who are you?

ALBERT
I am the father. You're our
guest.

TIM
Don't kill me.

(CONTINUED)

ALBERT
We don't kill anyone, my boy. We
release them by introducing
magic.

TIM
Not me! Please not me!

ALBERT
It's not our decision.

TIM
No! I choose no! Stop it! I won't
tell anyone!

Albert looks to his left. Two of the followers remove
their masks, revealing Sarah/Marla and Alice. Sarah steps
towards Albert and hugs him. She turns and smiles at Tim

ALBERT
You've met my children.

TIM
Alice, please don't do this!

Alice walks to Sarah and Albert

ALBERT
Yes, Alice?

ALICE
After this, you'll let us go?

ALBERT
It was a promise.

Sarah hands Alice a pair of surgical scissors, who walks
towards Tim.

TIM
No! Alice, please, don't do this!

Alice bends down and kisses Tim on the forehead.

(CONT'D)
Don't! Please, Alice! Don't!

Alice holds the scissors in front of his face and takes
his hand.

(CONT'D)
I'm sorry! I'm sorry! Please,
Alice! Please, don't!

She severs his finger and drops it into a bowl. Tim
SCREAMS in pain. Alice walks back to Sarah and gives her
the bowl.

(CONTINUED)

ALBERT
Good, my child.

Albert and Sarah stop and smile at Alice. Two masked men step towards Alice and grab her.

ALICE
What? No! Albert?! But I did what you asked!

ALBERT
Yes, my child. I'm letting you go. All of us will follow soon.

ALICE
You promised! You said you'd let us go! Sarah!

ALBERT
This was my promise. Don't you see?

ALICE
I don't want to die!

Albert turns away and the masked followers drag her away until Tim starts shouting.

TIM
Wait! Don't hurt her! I know what you want!

Albert turns to face Tim and the men hold Alice still.

ALBERT
Yes, what was it?

TIM
It's me. It's about me. You don't have to hurt her. Take me. Do it to me.

Albert glances at his followers and they LAUGH.

ALBERT
My beautiful boy, we don't wish to harm you. We're here to free you from your frailties. You shall become the vessels of the higher order!

Tim is wheeled to an area lit with candles.

61 EXT. COUNTRY MANOR GARDEN.

Sarah pours the bowl into a pot and stirs it. The guests tie Alice to a marked circle on the floor. Tim is positioned so he's facing Alice.

62 EXT. COUNTRY MANOR GARDEN.

The followers surround them. Sarah steps in front of Tim and raises the jug, forcing him to drink the blood/wine. Tim struggles, but can't breathe and has to swallow. The followers unlock him and he falls backwards coughing.

Sarah stands over Alice and pours the blood over her. She chokes and can't stop herself from swallowing. Sarah steps back and stands next to Albert. Alice and Tim continue to wretch. Tim stands up and turns to Albert.

TIM

Why?

ALBERT

Your father was one of us before the spell drove him mad.

TIM

Why me?

ALBERT

You are the flesh of God. The offspring of sin and the master of dreams.

Behind him, Tim hears a low GROWLING, he turns and sees Alice, who's face has twisted. She SNARLS at Tim.

TIM

What's happening?

Tim shakes as black liquid pours from his mouth and his eyes glaze over black. He starts to GROWL. He falls on all-fours and leans over Alice, who tears free from her ropes. Albert and his followers watch as the creatures fight/mate.

FADE TO BLACK:

63 EXT. FOREST - DAY

FADE UP:

A crow watches Tim sleeping and SQUAWKS. He wakes up and inhales as if he was drowning. He looks around wildly and checks his severed finger, which is unharmed.

64 EXT. ROAD - DAY

Tim waits on the side of the road until his brother drives up. He gets in and they drive away.

65 INT. CAR - DAY

They drive in silence looking left to right along a country road. They see the two detectives parked outside a gate/driveway.

66 EXT. COUNTRY MANOR DRIVEWAY - DAY

Tim and Pete park opposite where Benson and Mills are stood waiting. Tim walks past Benson to the gate which is padlocked, rusty and overgrown with weeds.

TIM

This is the place.

BENSON

You're sure? You were here last night?

TIM

This is the place.

MILLS

It looks derelict.

TIM

It was here! They had bodies strung up, heads on fucking sticks, this is it!

BENSON

It's locked.

Tim stares at the gate. Looks around and picks up a rock to break the padlock. Mills tries to stop him.

MILLS

Hey, what are you doing?!

TIM

I don't give shit! I'm going in!

BENSON

(TO MILLS)

It's okay, let him go!

Mills and Benson step back and Tim breaks the lock. He pushes the gate forward and squeezes through. Benson, Mills and Pete follow.

67

EXT. COUNTRY MANOR GARDEN.

Pete, Mills and Benson follow Tim around the outside of the house to the garden. They find him staring at an overgrown patch of land, once a garden.

TIM

It was here. There was a fire and bodies.

MILLS

We're trespassing you know. We're not supposed to be here!

BENSON

It's okay.

TIM

It was here! They were here. They killed us here?!

BENSON

They killed you?

TIM

They tried to kill us.

MILLS

Who's 'they'?

TIM

A cult. They wore masks. They made us drink blood, it was...

Benson, Mills and Pete walk in separate directions, exploring. Tim looks at the remains of a fire, sees a glint of metal and crouches to retrieve it.

He finds a silver locket, cleans off the dirt and opens it to find a picture of Alice and Sarah. He looks again at the dirt and sees a piece of bone. He brushes the dirt away until it reveals a skull. Benson appears over his shoulder and stares at it

BENSON

(TO MILLS)

Over here! We found something!

MILLS

What is it?

Tim stands back and the detectives continue searching the spot.

68 INT. CAR - DAY

Pete drives and Tim sits in the passenger seat with his eyes closed.

PETE
How did you know it was there?
Was it to do with dad?

TIM
Let's go get a drink.

PETE
Where?

69 INT. BULL'S HEAD PUB - DAY

Pete and Tim step into the pub where MOLLY (20), a pretty barmaid (YOUNG WOMAN #1), is serving. She gives Tim a sour look but smiles at Pete.

MOLLY
Hiya Pete, how are you?

PETE
Hiya. Just popped in for a pint.
A Guinness and a pale ale,
please.

Molly serves them.

TIM
She works here?

PETE
Yeah, just started, says she's
enjoying it.

Tim stares at the locket in his hand.

PETE
You should've given that to the
detectives. Was she nice? Alice?
Did she find her friend?

TIM
Yeah. But it didn't work out.

PETE
It's not your fault. Bad things
happen. Who do you think killed
the dog?

TIM
I thought you did. Are you taking
Molly out?

(CONTINUED)

PETE

She doesn't like talking to me in
front of the other customers,
they don't like it.

From across the room, Hillsey and Gareth SHOUT to Pete and Tim. 'HEY JACK, YOU ALRIGHT JACK!' (OS). Pete and Tim ignore them.

From Hillsey and Gareth's table it appears as if Tim is stood talking to himself. Tim stares at the locket. He looks at the finger which Alice severed. He makes eye contact with Molly, who stares back, tying her hair, and recites Dante's 'Descent to Hell Canto III'.

TIM

'No reputation in the world it
has, mercy and doom hold it alike
in scorn'

Tim walks past Pete to Hillsey and Gareth's table, picks up a glass and SMASHES it into Hillsey's face. Pete watches him, then looks at the blind woman who CACKLES to herself.

70 EXT. BULL'S HEAD PUB CARPARK.

[REVERSE DIRECTION SHOT FROM EARLIER SCENE] A pensioner drives a motorised wheelchair on the pavement past the pub. A woman pushes a pram in the opposite direction. A police car and ambulance appear in the distance and park outside the pub.

71 INT. PSYCHIATRIC HOSPITAL - DAY

Mills and Benson march down a long corridor pursued by Redfield, who tries to keep up with their pace. They reach the door but it's locked. Redfield pushes past and quickly unlocks it.

72 INT. PATIENT ROOM.

Tim sits behind a table, looking battered. His arms and legs in restraints.

REDFIELD

Tim, the detectives would like to
speak to you!

MILLS

You didn't last long! You felt
like getting locked up again, you
enjoyed it so much the last time!

(CONTINUED)

TIM

What do you want?

MILLS

Are you trying to fuck up this investigation? There's a killer at large. Don't you give a shit about anyone?!

TIM

What do you expect me to do?

MILLS

Behave yourself for one day would be a start! Oh fuck it!

Mills storms out the room, leaving Redfield and Benson behind.

BENSON

What do you say Tim?

TIM

What?

BENSON

Have you changed your mind about helping us?

TIM

You're chasing ghosts.

BENSON

I don't believe in ghosts. This is a good lead. You were there last night?

TIM

It was like a congregation. They killed Alice. But it must've been a dream.

BENSON

The remains we found belonged to Alice Davis. Another missing person. It couldn't be the same person who was here two days ago. This was in the rib cage.

Benson drops a bag on the table with a Queen chess piece inside.

TIM

Albert Hundeslow was there last night. Dad worked for him.

(CONTINUED)

BENSON

We know. Do you want to come see what we found since yesterday?

TIM

Not really.

73 EXT. COUNTRY MANOR GARDEN - DAY

Benson, Mills and Tim drive up to the front entrance and park. They get out and walk towards the garden. There are forensic teams in white contamination suits walking in and out of tents.

BENSON

Any guesses what we found?

TIM

How many?

BENSON

Twenty-eight separate sets of bones, and we're still counting. Some aren't human, which suggests they were killing animals too.

TIM

Have you searched the house?

BENSON

No one's lived there for years. Just dust and empty rooms.

TIM

So what now?

BENSON

Identify the remains. Pull some records, hopefully you'll be able to identify someone. It'll take time. Chances are someone knows about Hundeslow and what happened to him.

TIM

Have you tried talking to Charles Pitman? He was a friend of Hundeslow.

BENSON

He vanished after Harry disappeared. His wife thinks he left the country, but no one can reach him.

(CONTINUED)

TIM
Another coincidence?

BENSON
I think Pitman got more than he
bargained for.

TIM
'Vessels of the higher order'

BENSON
What?

TIM
Something Hundeslow said. I think
they were all into something very
bad.

BENSON
Have you seen your brother?

TIM
No. He'll find me if he needs me,
he always does. He's like the
Terminator.

74 INT. PSYCHIATRIC HOSPITAL. DINNER HALL - NIGHT

Tim sits down at a table with a tray of food. He stares at the patients and starts to eat. He chews and bites into something hard and spits it out to find a Bishop chess piece.

He then notices that the other patients and staff are all staring at him in SILENCE. He looks at his plate and sees a large piece of bloody meat instead of the chicken and mashed potatoes. He stands up and quickly leaves the room.

75 INT. PSYCHIATRIC HOSPITAL. TIM'S ROOM

Tim washes his face and stares at his reflection in the mirror. He goes to the window and looks out. A crow is perched on a tree watching him, which SQUAWKS and flies away. He turns the light off and gets into bed.

76 INT. PSYCHIATRIC HOSPITAL. TIM'S ROOM

Tim is asleep in bed. The dark in his room turns an ocean blue colour. The moonlight shines through the open window, the curtain flickering in the draft.

The light grows brighter and brighter on Tim's face, until he wakes up and squints at the moonlight. He sits up and stares out the open window. There's a heavy KNOCK at the door.

77 INT. CORRIDOR OUTSIDE TIM'S ROOM.

Tim opens his door and steps into the corridor. The building seems empty as he walks past the other patient rooms. He checks he's not being followed and then steps on a King chess piece on the floor. He picks it up and finds it sticky with blood

He looks up and sees a large naked man at end of the corridor holding a burning torch with a bloody white rag wrapped around his head covering his face. He is castrated and the torch drips flames [FLAMES FALL UPWARD IN REVERSE DIRECTION] on to the floor, showing his hand is burned charcoal black. The hooded man turns and disappears through a doorway.

78 EXT. PSYCHIATRIC HOSPITAL CARPARK - NIGHT

Tim opens a fireexit that leads to the carpark. He looks for the hooded man, who waits at the edge of a wooded area. Tim spots the hooded man who turns and enters the woods.

79 EXT. FOREST - NIGHT

Tim stumbles through the forest, which grows darker and darker. In the distance he sees a light and follows it.

80 EXT. FOREST CLEARING - NIGHT

Tim steps out into a clearing which is scattered with burning torches erected on poles. The flames appear to burn in reverse. He walks past them, turns and sees Albert and Alice stood side by side, next to the hooded man.

ALBERT

It's good to see you again Tim,
we've been waiting for you.

TIM

What...what do you want?

ALBERT

You know what we want, Tim. We
want you, you're one of us. It's
time to complete the ritual.

TIM

Alice? What's happening?

ALICE

I'm sorry, Tim. I was trying to
help Sarah. I didn't mean to hurt
you.

(CONTINUED)

TIM

Ok. Whatever you're going to do,
just do it, the suspense is
killing me.

ALBERT

You're your father's son.

Tim hears crying and turns to see Harry's head on stick.

HARRY

I'm sorry. I want to go home.
Mummy. Mummy.

ALBERT

Every miracle we perform costs
the recipient a different price.

Albert turns to the hooded man and removes rag from around his head, revealing CHARLES PITMAN (55), his eyes cut out and mouth stitched up. He tries to scream but seems paralysed holding the burning torch.

ALBERT

We exchange riches for eternal
life. You have a special gift,
Tim. Earthly pain enhances
strength.

TIM

Fuck you.

ALBERT

We are masters of our future.
You'll come to understand this in
time.

TIM

Fuck eternal life. Could there be
anything worse than hanging out
with an old fuck like you for
eternity.

Over his shoulder, Tim hears a WHINING hyena/dog. He turns and sees the half-reptile/half-dog creature from his nightmares. Albert's followers, wearing masks, crowd around behind it.

TIM

Oh shit.

ALICE

Tim, run! Go, Tim! Runaway!

ALBERT

Runaway, Tim. Runaway.

(CONTINUED)

Tim inches backwards and the creature steps forward, sniffing and growling.

TIM
Oh god.

A car horn BLARES and headlights flash. Tim turns as a pickup truck crashes into the creature, knocking it down, stunned. Pete leans out the window.

PETE
Tim, get in!

TIM
Pete, where have you been?!

Tim runs to the car, pointing at Albert, who smiles.

TIM
Alice get in the car! The rest of
you get the fuck out the way!

Alice and Tim get in Pete's car.

81 INT/EXT CAR.

PETE
What now?

TIM
Drive the car, we're escaping!

PETE
But what about them?

TIM
Fuck them, they're ghosts, run
them over!

The creature rams the front of the car which rocks violently.

PETE
What kind of dog is that?

Pete accelerates as the masked followers block their escape. The car runs them down, causing it to jump each time they hit someone. The creature chases them. They drive into the forest.

TIM
How did you find me?

PETE
I was driving past the hospital
and saw the fire. I thought it
might be you. Are you Alice?

(CONTINUED)

ALICE
Thanks for saving us.

PETE
Didn't you die?

The road comes into view. In the car's headlights Albert and Sarah appear holding hands.

ALICE
Sarah! Sarah no!

Alice tries to grab the wheel from Pete, causing the car to swerve. The car crashes onto the road, losing control, and spinning. The creature lands on the road but is knocked down by another car. Pete's truck rolls and lands on its roof.

Pete, Tim and Alice hang upside in the car by their seatbelts, unconscious. Tim wakes up to see the creature crawling towards them with its legs broken, its jaws snapping. Tim tries to wake up Pete.

TIM
Pete! Wake up! Pete! Fucking wake up!

As the creature gets within a few yards of the truck, a pair of headlights and horn BLARES. A lorry crashes into the creature and the truck.

FADE TO BLACK:

82 INT. EMERGENCY WARD. HOSPITAL - NIGHT

FADE IN:

[CUT BETWEEN TIM'S POV]

Paramedics wheel Tim through the double doors to the emergency room. Nurses and doctors stand over him, inserting breathing tubes and checking his vital signs.

DOCTOR #1
Trauma to the head and chest.
Collapsed cavity. Shattered ribs.
Contusions. Nurse, we need
plasma.

DOCTOR #2
Multiple lacerations. Internal
hemorrhaging. Punctured lung.
Grab the saline.

(CONTINUED)

DOCTOR #1
Check his breathing. How's his
blood pressure?

NURSE
80 over 40. We're losing him.

The nurse shines a light into Tim's blank eyes.

NURSE
Tim, can you hear me? No motor
functions.

DOCTOR #2
Compound fractures to both legs
and right arm, how's that
looking?

DOCTOR #1
Right arm gone. Get a tourniquet
on that. Check the artery.

83 INT. OPERATING TABLE.

Tim wears a respirator mask as the doctors try to save his
life. Blood splattered, his eyes are half open and staring
into space. The heart monitor BEEPS.

84 INT. WINDOW LOOKING IN ON THE EMERGENCY ROOM.

Mills and Benson watch the catastrophe happening in the
next room.

BENSON
Anyone else with him?

MILLS
No.

BENSON
How did he get out of his locked
room?

MILLS
None of it makes sense.

BENSON
What do the doctors say?

MILLS
If someone dropped a twelve tonne
lorry on you, what do you think
they'd say? Tim's brain dead if
by some miracle he survives.

85 INT. OPERATING TABLE.

Tim's eyes stare blankly into space. His spirit (POV) floats from his face upwards to the ceiling, holding for a moment on his mangled body as the doctors try to revive him.

He travels along the ceiling through the wall where Mills and Benson are stood watching, then through the next wall. Looking down, he passes the nurses who are taking a break, chatting.

86 EXT. HOSPITAL CARPARK -NIGHT

Tim's spirit floats over the hospital towards the forest. Looking above the buildings and cars.

87 EXT. FOREST - NIGHT

His spirit continues to float over the forest until it reaches an empty road.

88 EXT. THE ROAD - NIGHT

The road is empty, faintly lit by lamps. The spirit (POV) hovers over the empty road. A flame suddenly ignites for a second, sending off sparks across the road. After a moment the headlights of a car appear.

89 INT/EXT. CAR.

ANT (29), a lad, speeds in his car listening to dance music and checking his phone. The car's dirty with crisp packets and plastic bottles. He looks up and see's a flash of Alice standing in the road staring at him. He swerves, SCREECHING to a halt.

ANT

Shit!

He gets out to check the road. There's no one there. As he gets back into his car Tim appears on the passenger side.

TIM

Excuse me mate, could you give me a lift?

ANT

Fuck! Where did you come from?!

TIM

Sorry, I'm lost, could you give me a ride to town.

(CONTINUED)

ANT

What? Bruv, what the fuck are you doing out here? You scared the shit out of me.

TIM

I need a ride.

ANT

To where?

TIM

Anywhere. I was trying to get to town.

ANT

Bruv, I'm not stopping in town, I'm pulling an allnighter. I gotta catch a flight in the morning.

TIM

That's cool. Drop me off anywhere.

ANT

Mate, I don't.....do you drive?

TIM

Yeah.

ANT

Could you cover some petrol?

TIM

Yeah, sure.

ANT

It's costing me £70.

TIM

Don't worry, I got it.

ANT

Alright get in, mate.

Tim gets into the car and they drive away.

90

INT. ANT'S CAR

Ant yawns, tired. He turns the music volume down.

ANT

What were you doing out here?

(CONTINUED)

TIM
I was taking a shortcut through
the woods and I got lost.

ANT
Where you headed?

TIM
To the next town. I've started a
new job.

ANT
What do you do?

TIM
Recruitment.

ANT
Where are you coming from?

TIM
I just got out of hospital.

ANT
It's a strange place to be
hitching at this time of night,
in the middle of nowhere. Why
were you in hospital?

TIM
Car accident. I was out of it for
a few days.

ANT
So it's just you by yourself?

TIM
Yeah.

ANT
I thought I saw a girl back
there. You didn't see her?

TIM
No. What do you do?

ANT
I deal in car parts. That's why
I'm flying to Germany. For
business.

TIM
Is it a good?

ANT
Money's good. Only problem I have
is dating two birds at the same
time.

(CONTINUED)

TIM

Lucky you.

ANT

Mate, you'd think I'd be a happy man, but shit...twice the grief. I was just texting one a minute ago. She's moaning how I don't respect her. Doesn't like me going away. She's 21! They think they own you, bruv.

TIM

She's young.

ANT

She likes to play games. What about you, you have another half?

TIM

I was with someone but it didn't work out. I fucked it up.

ANT

I've only been seeing her for a few months. My real girlfriend's nice but she wants to get married. My career's finally paying out, but she wants to ruin everything.

TIM

Does she love you?

ANT

What are you talking about?

TIM

If she's thinking about marriage.

ANT

Mate, you don't understand women. All women want to get married, or have someone under their thumbs, that's how it works. She's miserable when she's not getting her own way. The other one, just likes sex and having fun, but she gets jealous when I'm not there.

In the distance they see a large burning torch by the side of the road. They drive past it.

ANT

What's that?

They drive past more torches. Row after row, growing in number.

(CONTINUED)

ANT
What the fuck?

Soon it looks as if the forest either side of them is ablaze. The flames reflecting off the car's windows.

TIM
Keep driving.

ANT
Everything's on fire!

TIM
Don't stop.

On the side of the road, Albert stands with his followers. Among them is Alice, Sarah, Joseph and Pete.

ANT
Where are we?

TIM
(DANTE CANTO XIV)
Paradise. 'The margins burn not,
they shall make our road, and all
the fires are quenched there
overhead'

The flames engulf the car until there's nothing but white light.

FADE TO BLACK: