

CLASS

SERIES 1

EPISODE 3

"Nightvisiting"

By

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SHOOTING SCRIPT
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1 EXT. A BRITISH BEACH - 1997 - DAY A

1 *

Sun shines brightly on a beach. TWO FEET step onto the sand. We rise to find they belong to JASPER, Tanya's dad, young, handsome, African descent.

Title card: "19 years ago"

Elegant, stylized, slo-mo, he DIVES into the water. It's beautiful, breaking the water like a pro-

Then he STANDS UP SUDDENLY because of the cold, the water waist deep. He hugs himself, warming up, then looks onshore. He sees, off to one side:

VIVIAN, Tanya's mum, on a beach towel, disguising a smile. He watches her, caught by her.

Music begins: "Nightvisiting" by Jim Moray - plays over montage of the history of Tanya's family.

CUT TO:

2 INT. DINER - 1997 - EVENING B

2 *

Camera slowly moves forward towards Vivian and Jasper in a BOOTH, clearly on an early date. They smile at each other, looking into each other's eyes.

CUT TO:

3 EXT. HOSPITAL - 1998 - EVENING C

3 *

Camera slowly moves forward towards Vivian, dressed as a NURSE as she leaves a shift at the hospital, tying her coat and frowning up into the RAIN. She's surprised then touched as JASPER approaches, soaked, with a handful of FLOWERS.

CUT TO:

4 INT. CHURCH - 1999 - DAY D

4 *

Camera slowly moves forward up the CHURCH STEPS as Vivian and Jasper, dressed as BRIDE AND GROOM, step out of the church doors to a TORRENT of confetti from well-wishers.

CUT TO:

5 INT. RECEPTION ROOM - 2000 - DAY E

5 *

Camera slowly moves in on JASPER, in a BRAND NEW POLICEMAN'S UNIFORM, including new white gloves - this is clearly his "graduation" ceremony. VIVIAN hugs him in congratulations.

CUT TO:

6 **INT. DELIVERY ROOM - 2000 - DAY F**

6 *

Camera slowly moves in on a thunderstruck JASPER, already holding two BABIES, as below him, Vivian delivers a third. They laugh, incredulous, at their bounty of triplets.

CUT TO:

7 **INT. TANYA'S FLAT - SITTING ROOM - 2002 - DAY G**

7 *

Camera slowly moves in on a CRIB, approached by THREE CAUTIOUS TODDLER TRIPLETS as, on the other side (with a sign behind them saying "It's a girl!") Vivian and Jasper lay down the infant TANYA in her crib.

CUT TO:

8 **INT. TANYA'S FLAT - SITTING ROOM - 2008 - DAY H**

8 *

Camera slowly moves in on six-year-old TANYA in a SANTA HAT finishing a Christmas song for her family. Her brothers are bored (this is obviously indulgent) but at the end, Jasper picks her up and swings her around in delight.

CUT TO:

9 **INT. TANYA'S FLAT - KITCHEN - 2012 - DAY I**

9 *

Camera slowly moves in on ten-year-old Tanya holding up a lit BIRTHDAY CAKE, setting it down before Jasper. Vivian has her arms around him as he blows out the candles.

CUT TO:

10 **INT. TANYA'S FLAT - SITTING ROOM - 2013 - DAY J**

10 *

Camera slowly moves in on eleven-year-old Tanya handing Jasper a LETTER from Coal Hill School. He opens it, reads it, looks at his daughter in astonishment, then hugs her.

CUT TO:

11 **INT. TANYA'S FLAT - KITCHEN - 2014 - EVENING K**

11 *

Title card: "2 years ago. Exactly."

Camera slowly moves in on Tanya, sitting next to Jasper as they eat dinner, laughing, having a normal time, while the triplets and Vivian also talk. A normal dinner.

CUT TO:

12 **INT. TANYA'S FLAT - KITCHEN - 2014 - MORNING L** 12 *

Camera slowly moves in on Tanya, sitting - stunned - in her pyjamas at the same dinner table, while TWO PARAMEDICS take away the covered body of JASPER. Vivian watches in shock, her arms around the triplets.

CUT TO:

13 **INT. TANYA'S FLAT - KITCHEN - DAY 7; 10:00** 13 *

Title card: "This morning. The Two-Year Anniversary."

Camera slowly moves in on Tanya, eating a bowl of cereal in her nicest dress. The triplets enter wearing suits. Vivian enters, also dressed formally. She nods at her children.

CUT TO:

14 **EXT. CEMETERY - DAY 7; 12:00** 14 *

Camera slowly moves in on Tanya and her family as they visit the grave of Jasper. Vivian wiping away tears as she lays down a bouquet.

CUT TO:

15 **INT. TANYA'S FLAT - SITTING ROOM - DAY 7; 18:00** 15 *

Camera slowly moves in on a solemn Tanya as her brothers desultorily play a video game beside her on the couch. She's got homework on her lap but isn't paying attention to it.

She rises.

CUT TO:

16 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 19:05** 16 *

Title card: "Now."

Camera slowly moves in on a PHOTOGRAPH of JASPER and VIVIAN on the BEACH on the day they met.

Tanya picks up the photograph. She looks around to make sure she's alone-

Then she gently kisses the photo.

She puts it back on her dresser, wiping her eyes. Beat, deep breath, then she turns around:

To find: JASPER! Sitting on her bed.

TANYA
(shocked)
Daddy?

As in the montage, the camera slowly moves in on JASPER-

Then suddenly flies past him to see a large, effervescent, silver STRAND pulling TAUT out of his back, creepily, like he's stretched. We follow it out Tanya's WINDOW-

We RACE THROUGH THE STREETS, following it super-fast, over parked cars and pulled around power poles, until we-

ZOOM to the entrance of COAL HILL SCHOOL where we see the strand is coming out of a TEAR IN SPACE/TIME- *

As we watch, a thinner strand UNSPOOLS from the main strand and FLINGS ITSELF at the camera-

BLACK.

THEME MUSIC RISES - "The Age of the Understatement" by The Last Shadow Puppets.

Titles.

17 **INT. CHARLIE'S HOUSE - ENTRYWAY - NIGHT 7; 20:00** 17 *

MISS QUILL opens the front door to MATTEUSZ. Long beat as she stares at him. He stares back, clearly upset.

MATTEUSZ
(finally, Polish accent)
Hello.

MISS QUILL
Alien invasion or teen angst?

MATTEUSZ
(sadly)
"Teen angst" is a pejorative phrase.

MISS QUILL
(relenting)
He's upstairs.

Matteusz moves past her into the house. As the door closes, we STAY OUTSIDE to see ethereal STRANDS moving to brush up against the door...

CUT TO:

18 **INT. RAM'S HOUSE - RAM'S BEDROOM - NIGHT 7; 20:10** 18 *

RAM plays keepy-uppy with a football on his ALIEN LEG as he sits in front of his computer. The football bounces away, but he's getting better.

He retrieves the football and sits back down, looking impatiently at his computer screen. It's open to the usual chat box with Tanya and he's got HOMEWORK open and waiting.

RAM

Come on, Tanya. Where are you?

Outside his window, a STRAND flings itself past, unseen.

CUT TO:

19 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:15 19 *

Charlie SMILES as Matteusz enters, then his face falls.

MATTEUSZ

They have thrown me out.

Charlie rises and embraces him.

CUT TO:

20 INT. APRIL'S FLAT - APRIL'S BEDROOM - NIGHT 7; 20:17 20 *

APRIL finishes playing the final bars of "Nightvisiting", the song from the opening. She takes a deep breath and puts away her sheet music. We see the title, "Nightvisiting" on it.

She picks up her phone, texts Tanya: "Hope today went okay. Around if you want to talk. Xx"

Sends it.

CUT TO:

21 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:18 21 *

Tanya's PHONE buzzes on a night table with April's text. We move past it to her COMPUTER, which DINGS with a message from RAM: "I don't have all night."

We pan round to Tanya, still staring, stunned, at JASPER, who is smiling and beatific.

TANYA

It isn't you.

JASPER

It is.

Tanya shakes her head.

JASPER (CONT'D)

I am a part of you, Puddle-

TANYA

Don't call me that. You're not him.

JASPER

I am. I've reached out to you.
Across all of time and space.

TANYA
Because dead people are doing that
all the time. You hear about it
constantly.

JASPER
(smiles)
I didn't say it was easy.
(off her silence)
I'm your father. Jasper. I married
your mother Vivian, and two years
later we had your brothers, Damon,
Alex and Graham-

TANYA
Anyone could find that out.

JASPER
I know you could, Puddle. My little
genius. Skipped three whole years
at school. Oh, how we had to fight
for that. "This isn't America,"
they kept saying, but my little
girl was so smart-

TANYA
You died two years ago. Today. I
was at your grave with Mum-

JASPER
But I'm here now.

Tanya flinches slightly as her phone buzzes again, but she
doesn't even look at it. Jasper holds out his hand.

JASPER (CONT'D)
Won't you take my hand?

TANYA
Oh, hell, no.

CUT TO:

22 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:25 22 *

Charlie and Matteusz lay together on Charlie's bed, Charlie
spooned behind him, comforting him.

MATTEUSZ
Was argument. One we had many
times. About boys. Then became
about you.

CHARLIE
Me?

MATTEUSZ
It was almost okay if I liked boys
in theory. You know? Poland is a
modern country. We are not some
backwater.

CHARLIE
I don't know what a backwater is.

MATTEUSZ
Not Poland. But my father... If I
don't have boyfriend, he doesn't
need to think about it.
(smiles sadly)
But you. You exist. You are real
person.

CHARLIE
(beat, pleased)
You think we're boyfriends?

Matteusz smiles back but stops at a KNOCK downstairs.

CUT TO:

23 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 20:20³ *

Miss Quill reads *The Hunger Games*, ignoring the knock at the door. She frowns at the text and looks at the back cover.

MISS QUILL
Did this really happen?

The knock comes again. She rolls her eyes.

MISS QUILL (CONT'D)
Because of course I'll get it.
(sets down book)
I once led an army.

Gets up.

CUT TO:

24 INT. CHARLIE'S HOUSE - ENTRYWAY - NIGHT 7; 20:27 24 *

Annoyed, Miss Quill approaches the front door. There's another knock.

MISS QUILL
Yes, all right. You aren't supposed
to just drop by in this country-

She opens the door. No one there. The knock comes again.

Slowly, she turns to look into the sitting room to her right.

A WOMAN (slightly older than Quill, patrician, tough) is perched - possibly ironically - on the end of a chair. She grins and KNOCKS on a side table, recreating the sound.

STRANDS emerge taut from her back, like on Jasper, but this time there are several smaller ones, like the ones we've seen outside, all disappearing through the slightly open window behind her.

WOMAN
Hello, Andra'ath.

Miss Quill is shocked, wary.

CUT TO:

25 **INT. APRIL'S FLAT - APRIL'S BEDROOM - NIGHT 7; 20:29** 25 *

April is on an electronic PIANO KEYBOARD, connected to her laptop, WRITING MUSIC. She plays a CHORD with a tentative MELODY on top. The NOTES appear onscreen.

Her computer DINGS with an incoming video call from RAM. She pushes the keyboard out of his line of sight, then answers.

RAM (ONSCREEN)
You seen Tanya?

APRIL
No, she wasn't at school today.
It's the anniversary of her dad-

RAM (ONSCREEN)
I know that. She's more my friend
than yours.

APRIL
Why does it have to be a
competition-?

RAM (ONSCREEN)
Did you understand the physics
homework?

APRIL
What? Ohhhh-

RAM (ONSCREEN)
Don't "ohhhh" me. Sometimes me and
Tanya... study together. She's
really smart.

APRIL
Well, I guess we could-

Both stop at a heavy KNOCKING from Ram's side of the call.
Ram looks particularly startled.

APRIL (CONT'D)
What was that?

RAM (ONSCREEN)
(perplexed)
Someone just knocked at my window.

APRIL
And that's weird?

RAM (ONSCREEN)
I'm on the first floor.

*

CUT TO:

26 INT. CHARLIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT 7; 20:326 *

As before. The Woman still watches Quill, bemused.

QUILL
No one knows that name.

WOMAN
Obviously untrue.

QUILL
No one *alive* knows that name.

She steps into the room, perplexed. The Woman waits as if for Miss Quill to figure things out.

WOMAN
...*therefore*-

QUILL
Therefore you're a dead woman-
(pushing up her sleeves)
Or you're going to be.

WOMAN
Come, come, Andra'ath, a fight?
Then again, maybe that *would* be the
best greeting.

Quill has heard something there, a memory. She frowns.

WOMAN (CONT'D)
It's this shape, I know. Some
morphic resonance thing I don't
understand but apparently, one has
to make allowances for other
planets. Surely, though, even in
this skin that you yourself wear so
well, Andra'ath... Surely you
recognise your own sister.

Quill's eyes widen.

QUILL
Orla'ath?

CUT TO:

27 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:34 27 *

Charlie listens at the door. Doesn't hear anything.

CHARLIE
I don't think it's your dad. Even
if it was, you're under my
protection, remember?

MATTEUSZ
Does that include giving me a room?
And food? And buying me underpants
when my current ones run out?

Charlie sits back down next to him.

CHARLIE
I can't believe your own family
threw you out. On my world, that's
unheard of.

MATTEUSZ
Your family would have no trouble?

CHARLIE
Ah, we were a *royal* family. It's
not quite the same. My mum was the
bloodline, so she was first in
precedence. It was like having a
boss. A really strict one.

MATTEUSZ
Your father?

CHARLIE
Outshone. He'd wanted nothing in
life more than to be a fisherman.
But he had the bad luck to be born
a Prince. And therefore had to
marry a Queen.

MATTEUSZ
You would have had to marry a
Queen, too?

CHARLIE
(remembering)
Yeah, I would have. I'd forgotten
that. In all the... genocide and
whatnot.

CUT TO:

28 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:36 28 *

As before.

TANYA
How? How are you here?

JASPER
That's a story and a half.

TANYA
I ain't going nowhere.

JASPER
You aren't going anywhere.

TANYA
The correct words aren't always the right ones.

JASPER
(smiles at this)
True. Well, all right. We are-

CUT TO:

29 INT. CHARLIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT 7; 20:329 *

Orla'ath finishes Jasper's sentence.

ORLA'ATH
-The Lankin.

QUILL
Aliens.

ORLA'ATH
Everyone's an alien somewhere.

CUT TO:

30 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:38 30 *

As before. Jasper tells the same story.

TANYA
So you're not him.

JASPER
I am.

TANYA
You just said-

JASPER
The universe is so big. So big you wouldn't believe it.

TANYA
Yes. I would. Who are the Lankin?

JASPER
They gather *souls*, Puddle. They gather our souls. Or they can, if we let them.

CUT TO:

31 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:40 31 *

As before.

QUILL

ORLA'ATH
We do, we just believe they die
with us. We're wrong about that.
The Lankin look after them.
Shepherd them.

QUILL
(scornful)
To where? Heaven?

ORLA'ATH
If heaven is being with the souls
of everyone you've ever known, then
yes.

QUILL

ORLA 'ATH
(shrugs)
That, too.

QUILL

CUT TO:

32 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7: 20:41 32 *

As before.

JASPER

Souls give off energy. A
perpetually renewing power source.

TANYA
(to herself)
I like Charlie's cabinet.

JASPER
It's mutually beneficial. The more souls that gather together, the more energy the Lankin have. It's one of the more beautiful solutions in the universe.

TANYA

JASPER
(intently)

CUT TO:

33 INT. CHARLIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT 7; 20:42³ *

As before.

ORLA'ATH

We've never gathered the souls of this race. Not until cracks in the universe starting appearing here. We found a few souls we could help. We'd like to help more.

QUILL

So this is a sales pitch? And you've chosen a human picture of my sister to be your mouth-piece. Tell me again why I shouldn't kick your ass right now?

ORLA'ATH

I knew you cared.

(off Quill's angry reaction)

It's a paradox of the souls of the ones we love. You have to let them go to keep them. We allow you to properly say goodbye, and thereby ensure you'll find one another in the Hereafter.

QUILL

That sounds suspiciously sentimental. And why would I need to say goodbye to you?

ORLA'ATH

The Shadow Kin attack came so fast, sister, no one knew it was their last day. I know we rarely saw eye to eye but-

QUILL

You tried to kill me in the nest.

ORLA'ATH

All Quill sisters do that. It's how we know the survivors are strong.

Quill again says nothing, but she's intrigued.

CUT TO:

34 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:44 34 *

As before.

JASPER

The stroke... came so suddenly. One minute I was here...

TANYA
(quietly)
The next you were gone.

JASPER
I had so much I wanted to say to
you. So much of a lifetime I wanted
to fill.
(holds out hand again)
This gives us that chance.

Tanya's arms are crossed tight around her.

TANYA
I don't think I'm dealing with this
very well.

She turns abruptly and exits:

CUT TO:

35 **INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:45**

35 *

She shuts the door behind her and leans against it. Totally
freaked out. We cut back to:

CUT TO:

36 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:46**

36 *

Jasper continues to sit there. We look further at the strand
from his back. It's wound into one thick trunk. As we watch
out the window, OTHER STRANDS fly from it to distant points,
spinning like a web over the neighbourhood.

CUT TO:

37 **INT. APRIL'S FLAT - APRIL'S BEDROOM - NIGHT 7; 20:47**

37 *

Ram is still frozen, as the knocking sound comes again.

APRIL
(exasperated)
Ram! You have to see what it is!

RAM (ONSCREEN)
Screw you! I don't have to do
anything! I've done plenty already-

He stops, mid-sentence, his eyes widening.

APRIL
Ram?

Ram gets up, backs away in terror from whatever he's seeing.

RAM (ONSCREEN)
Come on, that's just not *fair*.

APRIL
Ram, what's happening?

Ram suddenly turns and flees, knocking over a chair and running out his bedroom door.

APRIL (CONT'D)
Ram? RAM!

She keeps watching the screen. Slowly, from the direction Ram was looking...

RACHEL walks into view.

APRIL (CONT'D)
Holy mother of Kanye.

She watches in horrified fascination as Rachel steps forward. The same STRANDS on the back of Jasper trail from her offscreen. She stops, then turns to the computer screen.

April screams and shuts it off, terrified.

CUT TO:

38 INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:48 38 *

Tanya still stands with her back against her bedroom door, panting. Slowly, slowly, she calms down.

She walks down the hallway to her mother's BEDROOM door. It's open. She looks in. Her mum is on the bed, laying down, facing away from Tanya.

CUT TO:

39 INT. TANYA'S FLAT - VIVIAN'S BEDROOM - NIGHT 7; 20:49 39 *

Angle on: Tanya's mother facing us, Tanya in the doorway behind her. Tanya's mum isn't sleeping. She's caught in a web of strands like ones coming from Jasper. They've immobilised her, made her unconscious. Tanya doesn't see this.

CUT TO:

40 INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:50 40 *

Tanya looks back at her bedroom door.

CUT TO:

41 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:51 41 *

Charlie and Matteusz lie on the bed. Charlie gently strokes Matteusz' hair.

CHARLIE

You can stay here as long as you
need.

MATTEUSZ

What if that is forever?

CHARLIE

Then it's forever.
(thinks)
Or 'til college.

MATTEUSZ

These weeks. With you. I knew you
were different. And now that I know
why, it doesn't matter. Because you
are still you. In all your
strangeness.

CHARLIE

Same here.

MATTEUSZ

(hesitates)
Charlie. I would like to say
something. But I would not like you
to think it's because of this
situation.

CHARLIE

Okay.

MATTEUSZ

Do not laugh at me.

CHARLIE

Is it funny?

MATTEUSZ

No.

CHARLIE

Because I sometimes miss the human
sense of humour. I mean, have you
seen Take Me Out-

MATTEUSZ

I love you.

(beat)

Do you have love where you come
from?

Charlie rolls on top of Matteusz and kisses him. Then some more. They begin to make love. Matteusz stops him.

MATTEUSZ (CONT'D)

What about Miss Quill?

CHARLIE
I told her never to intrude unless
the world is actually ending.

CUT TO:

42 EXT. RAM'S HOUSE - FRONT - NIGHT 7; 20:52

42 *

Ram stumbles out his front door. He's on his phone.

RAM
(into phone)
Dad, I know we've talked about the
weird stuff, but something even
weirder is-

He stops, looks up. The STRANDS stretch out his bedroom window, across his house and DOWN THE STREET, disappearing around a corner.

What's more: EVERY HOUSE ON THE STREET HAS STRANDS coming from windows, criss-crossing the road, going up to windows and in front doors, all stretching away in the same direction, like a web that's been cast.

*
*
*

More are ravelling their way down the road.

RAM (CONT'D)
(into phone)
Call me as soon as you get this.

Ram walks down to his car. STRANDS are pulled taut across it, blocking it in. Ram stops, it's terribly quiet.

He examines a strand close up. It's silver, with some particles of light running through it. He pulls a POCKET KNIFE out and tries to CUT ONE-

It immediately seals itself back together, like nothing happened.

RACHEL (O.S.)
RAM!

He jumps back, as if shocked. He looks back up into his window. The STRANDS go into a crack and reach-

RACHEL standing there, looking down on him.

Beat, then he runs away, as fast as his feet will carry him.

We pan up. And up. STRANDS CRISS-CROSS EVERYTHING. The night is still, a web is spreading...

CUT TO:

43 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 20:53

43 *

Tanya re-enters. Jasper waits, patiently.

TANYA
Why me? Why not Mum? Why not your
sons?

JASPER
We go to the strongest pull first.
The one who misses us most. You
were like a siren song, the moment
we stepped into this world.

TANYA
But how can I possibly miss you
more than Mum?

JASPER
Because she's already let me go.

Tanya doesn't move. He holds out his hand.

TANYA
I've had bad luck with aliens
lately.

JASPER
Not all of us are bad. There's good
in the universe, too. So much good.
(beat)
Oh, Puddle. Won't you take your
father's hand?

CUT TO:

44

EXT. STREET - NIGHT 7; 20:55

44

*

Ram, still running, sees the Strands everywhere still. They blanket the neighbourhood and MORE ARE COMING IN, edging into more and more houses. He passes a POSTMAN wrapped up in strands, immobilised, unconscious, like Tanya's mum.

He peers into an OFF-LICENCE, sees the customers also immobilised. He takes out his phone and dials April.

RAM (INTO PHONE)
April, I think the world is ending.

CUT TO:

45

INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 20:58

*

Miss Quill is still a distance away from her sister.

ORLA'ATH
Won't you take your sister's hand?

QUILL
Why? I never did in life.

ORLA'ATH
(grinning)
Then how 'bout that fight? Matron's
rules. No mercy.

Quill nods at the strands.

QUILL
Those would get in the way.

ORLA'ATH
(resigned)
Our limitation. We have to stay
attached to the great trunk. It's
how the souls connect.
(holds out hand)
But I can only come this far to
you. You have to come the rest of
the way.

QUILL
Why?

CUT TO:

46 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 21:00 46 *

As before, Jasper answers Quill's question.

JASPER
Because souls can never be forced.
They can only be persuaded.

Tanya still watches him, his hand still out.

JASPER (CONT'D)
What can I say to make you believe
me?

TANYA
Tell me why you call me Puddle.

JASPER
(smiles warmly)
Because we couldn't keep you out of
them when it rained. You'd find
every one in the road and stomp
right through it.

Tanya deflates, incredibly disappointed.

TANYA
So much. I wanted to believe it was
you *so much*.

JASPER
It is me-

TANYA
(shaking her head)
That's not why you called me
Puddle. That's what we *told* people,
because the real story-

JASPER
We were watching the regimental
horses in Hyde Park. One of them
did an absolutely enormous wee. You
jumped right into it, not knowing
what it was. "Puddle! Puddle!" you
said. Horse wee everywhere.

Tanya's mouth has dropped open.

JASPER (CONT'D)
I thought you might be too
embarrassed to hear the real story.

TANYA
(struggling, emotional)
...Daddy?

CUT TO:

47 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:05 47 *

Matteusz and Charlie naked under the sheets, Matteusz behind,
fucking Charlie. It's tender and passionate.

We move to the window. Where STRANDS are probing, looking for
a crack. They PUSH and it opens slightly.

The Strands make their way inside...

CUT TO:

48 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 21:10 48 *

As before. Quill still distant.

QUILL
I hated my sister. She spited me
every step of the way. There was no
victory I could win that she
wouldn't try to ruin in some
fashion. And if I reached out for
love-
(catches herself)
If I reached out from almost
unbearable loneliness. Looking for
solidarity, at the very least. My
sister would be the first to spit
in my face.

ORLA'ATH
The Quill were warriors, no matter
what those racist Rhodians said.
(MORE)

ORLA'ATH (CONT'D)
You had to be strong. You had to be
hard. And you were.

QUILL
No thanks to you.

ORLA'ATH
Almost *entirely* thanks to me.

QUILL
All right. *That* sounds like my
sister.

ORLA'ATH
Enough. You're missing the point
here. You bring the Lankin. We read
your minds and see if you're
calling to us. You must have
something to say to me.

QUILL
How do I know you're not just some
chameleon?

ORLA'ATH
Chameleon?

QUILL
Animal they have here. It changes
its skin to match its background.

ORLA'ATH
Useful for camouflage. Have you
made contact with their leaders?

QUILL
Chameleons *hide* themselves. So I
wonder, what are you hiding?

ORLA'ATH
Maybe you should ask yourself, What
am I *offering*?

CUT TO:

49 **INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:20 49 ***

Charlie and Matteusz cuddle on the bed, drowsing.

Angle on: The STRANDS rise up at the end of his bed in two
figures, fainter than we've seen before, less focused.

They SEEM to be the QUEEN OF RHODIA, Charlie's mum, and what
must be the KING.

CUT TO:

50 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7: 21:25 50 * *

As before.

QUILL
What are you offering?

ORLA'ATH
Most souls want to say goodbye.
This is how the Lankin usually
makes their connection. But there
are other ways. For the less
"sentimental". Do you remember what
you said the last time you saw me?

QUILL
That if I saw you again, I would
rip out your heart with my bare
hands and make you watch.
(grins)
Good times.

Well... ORLA 'ATH

The Orla'ath reaches into a pocket of her coat and-
Pulls out Quill's missing GUN!

ORLA'ATH (CONT'D)
I'd like to see you try.

CUT TO:

51 **OMITTED**

51 *

52 EXT. ANOTHER STREET - NIGHT 7: 21:28

52 *

Ram still runs. STRANDS are everywhere, shooting from house to house. He runs around a corner.

A MAN is there, holding groceries. An OLD WOMAN stands in front of him, strands stretching from her back. She's holding out her hand to him.

MAN
There's so much I wanted to say to
you. So much I never got to-

OLD WOMAN
I know, son, I know. Take your
mother's hand and tell her.

The Man, emotional, steps forward. Ram watches.

MAMA?

OLD WOMAN
Son-

His hand reaches her. She grabs it SHOCKINGLY HARD. The Man looks up into her face. A face of bitter triumph.

The the STRANDS TWANG BACK to wherever they've come from, violently fast, as the man is boomeranged away, all so fast, we can barely see it.

RAM
Man, I hate this town.

He takes off running again-

And bumps straight into APRIL!

CUT TO:

53 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 21:30** 53 *

As before. A SHAPE moves quickly along the STRAND connected to JASPER and DISAPPEARS into his back. He blinks and seems to grow stronger, a little bigger.

TANYA
What was that?

JASPER
A soul. Saying goodbye.

Then he winces slightly and we see the STRANDS on his back go a SICKLY GREEN for a moment. Tanya clocks it, too.

JASPER (CONT'D)
Though it wasn't as clean as he would have liked.
(licks his lips distastefully)
A lot of anger there.
(smiles almost shyly)
We're kind of a messier species than the Lankin is used to. It's so sad when we can't let go properly.

On Tanya's face, absorbing this.

CUT TO:

53A **INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:31** 53A *

Charlie blinks open his eyes, still cuddled by Matteusz.

He SEES THE FIGURES AT THE END OF HIS BED! Sits up suddenly!

But they VANISH, the Strands quickly unravelling and disappearing out his window, as if they'd never been there.

CUT TO:

54 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 21:35⁴ *

Quill regards the gun.

QUILL
Well, now. That's interesting.

Orla'ath looks at the gun closely, inspecting it.

ORLA'ATH
The Quill Resistance paid heavily
for these guns. In money. And
lives.

QUILL
The Quill Resistance is dead.
Massacred by our own shadows.

ORLA'ATH
Not *all* of the Resistance. Not you.
(holds out gun)
Want it? Come and take it.

CUT TO:

55 EXT. ANOTHER STREET - NIGHT 7; 21:35 55 *

Ram and April hurry down the street, looking at the strands,
still flying everywhere, expanding into new homes.

APRIL
What are they?

RAM
(fraught)
I don't know, but they were
connected to Rachel.

APRIL
Yeah, I saw.

RAM
That's just... That is just *not on*.

APRIL
I know. I-
(looking over his
shoulder)
Look out!

She pulls him out of the way as STRANDS come flying at them-

But they're after APRIL. She backs away, but one grabs her
ankle, tripping her. Ram immediately leaps on it, stomping it
with his foot.

It lets her go and slithers away. Ram turns to April.

RAM
That's not even the third weirdest
thing to happen to me this month.

CUT TO:

55A **INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:38** 55A *

As before. Charlie is stunned. Both are still naked under the covers.

CHARLIE
Did you... Did you see that?

Matteusz sits up, sheet around him.

CHARLIE (CONT'D)
It looked like... my parents.

Beat.

MATTEUSZ
Do you often see your parents
during sex?

CHARLIE
No, I don't mean-

He sighs, confused.

MATTEUSZ
Maybe because we were just talking
about them. About love.

Charlie looks at him. Readies himself for the story.

CHARLIE
In my world, love is a practical
term, almost a business one. It
means to combine what you have with
what someone else has. And it's the
combination that means love, not
the wish to do it.

MATTEUSZ
Yes, that is different. Here, love
is more the wish.

CHARLIE
We do have the wish, and the wish
is fun and enjoyable and scary and
kind of awful-

MATTEUSZ
This is also true.

CHARLIE
But the wish told you where love
might be found. It wasn't love
itself.

MATTEUSZ
(concerned)
Are you saying...? What are you
saying? That my wish isn't love?

CHARLIE
No-

MATTEUSZ
Because if not, then I've given up
very much for a pointless wish-

CHARLIE
No, that's not what I'm saying.
What I'm saying is...

Looks again where he thought he saw his parents.

CHARLIE (CONT'D)
They never saw me as someone they
needed to bother combining with. I
was a valuable piece of property to
be used for the good of the
country. The wish, *my* wish, had
nothing to do with it.

(beat)
Here you have *so* much choice. If
your family is wrong for you, you
can choose a different one. But
I've never had a choice. And
it's... *thrilling*. And terrifying.
And impossible. And new.

(looks to Matteusz)
I can follow the wish. It can be
the whole thing, not just the
prelude to some transaction.

MATTEUSZ
(almost fearful)
Do you wish?

CHARLIE
I wish for you.

MATTEUSZ
(relieved, moved)
You wish to combine with me.

CHARLIE
(confused)
Isn't that what we just-

Matteusz hits him in the face with a pillow.

MATTEUSZ
Sometimes I think you play stupid.

CHARLIE
(bashful grin)
Okay. I do, though.

This is firm, emotional, he's saying I love you back in the way that means the most to him.

CHARLIE (CONT'D)
I wish for you.

MATTEUSZ
Good. I wish for you, too.

Beat, then Charlie turns to look out his window.

CHARLIE
(frowns)
What's wrong with the sky?

CUT TO:

56 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 21:45** 56 *

Jasper has his hand out again. Tanya sits with her back against her door. Makes a decision.

TANYA
There's something you don't know.
Something I need to tell you.
(beat)
My dad was a policeman.

JASPER
I know *that*, Puddle-

She shushes him. He takes the admonition.

TANYA
Mum used to be worry every night when he'd work shifts. Worry he wouldn't come home.

JASPER
"It's not America," I'd say.

TANYA
(frowns)
I know. And every night you'd go out. And every night, you'd come home. And even if it was late, even if it was like 3 o'clock in the morning-

JASPER
I'd look in on you-

TANYA
You'd look in on me.

She meets his eyes. Hers are filled with tears.

TANYA (CONT'D)
And I'd always wake up.

JASPER

Do you know why I did that?

TANYA

Because I used to do it, too. When I was little, little, little. I'd get out of bed and come to your door and look inside-

JASPER

And I'd say, "What are you doing, Puddle?"

TANYA

And I wouldn't say anything. But you knew. You knew.

JASPER

You were checking to make sure we hadn't gone anywhere in the night.

TANYA

Because how could something so good ever last?

Beat. Tanya hugs her knees. This is the secret.

TANYA (CONT'D)

And it didn't.

(really grieving now)

I hated you for leaving. I know it's stupid and I know it makes no sense, but I hated you for going. Everything was perfect. We were all so happy. And you left.

(wipes eyes)

I'm sorry. I'm sorry, Daddy.

Jasper sags, grief-stricken. Holds out his hand again.

JASPER

Puddle, please come to your daddy. Let him tell you how I watch over you still.

She looks at his hand. Then she stands, considers taking it.

CUT TO:

57

EXT. BUS SHELTER - NIGHT 7; 21:55

57

*

Ram and April dash into a bus shelter. The sky above them is criss-crossed with STRANDS.

APRIL

(notices Ram)

You're shaking.

RAM

The world's ending. The dead have come back for us.

APRIL

Maybe.

RAM

Definitely. I saw one of those things grab a man.

APRIL

What did it do to him?

RAM

Well, it wasn't anything good, April. Do you always have to be so goddamn sensible?

APRIL

Yes.

RAM

What?

APRIL

Yes, I do always have to be so goddamn sensible.

RAM

...why? Why do you say that?

APRIL

Because I'm sharing a heart with an alien, Ram. The world isn't sensible. Haven't you noticed?

RAM

Yeah. I've noticed.

APRIL

I decided a long time ago that I could either let that break me into pieces. Or I could make sure it never got the chance.

She takes his hand, in a friendly way. He lets her.

APRIL (CONT'D)

You guys think I'm just nice or "sensible", but really, it's... war. I'm always at war.

RAM

That's pretty dark.

APRIL

Dark doesn't always have to be on the surface. In fact, it usually isn't.

April looks at him, thinking, can she tell him?

APRIL (CONT'D)

My dad... was a folk singer. A good one. Popular.

(MORE)

APRIL (CONT'D)

As popular as folk singers get, anyway. And he played the fiddle. Made people cry with it. Made *me* cry.

(beat)

He toured all the time. We didn't see him very much, but it used to be nice when we did. Then it got less nice. He drank. A lot. Then he drank more.

(beat)

When I was eight years old, he purposely drove off a motorway with us in the car. My mother was in the passenger seat. That's why she's paralysed.

RAM

April.

APRIL

I was sitting in the back, but I didn't get hurt. He said it was a suicide attempt, that he wasn't thinking straight, but he went to prison for it. And I got lots of therapy, lots of help. People were kind, so kind... But they were also careful. Like me and my mum were glass figurines.

(directly to Ram)

I'm not glass. I won't break. I won't let the world break me. Do you see?

RAM

Maybe...

APRIL

What he did, it's important, I'm not an idiot, everything that happens is part of who you are but if it's the thing that *rules*, then he gets to keep doing that to us. Forever. And I won't have that.

She moves up close to Ram.

APRIL (CONT'D)

I play folk music because I love it and I won't let him take it from me. I won't break, Ram. I make sure of it. And that's why I'm so goddamn sensible.

She moves closer to Ram. She takes his hands.

APRIL (CONT'D)

You're still shaking.

It's tender. She looks at him. Then she leans in. She kisses him. He kisses her back.

RAM
April?

April looks up at the strands. Gets a thought.

APRIL
Why did it try to grab me, but sent
Rachel to you?

RAM
Maybe it's only if someone you love
has died suddenly and you-
(gasps)
Oh, my God. Tanya's dad. What is
she seeing right now?

CUT TO:

58 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:00** 58 *
Tanya takes a step towards her dad. Another. *

TANYA
I've missed you. So much.

JASPER
And I've missed you, Puddle.

She's nearly at his hand. Stops just before it.

JASPER (CONT'D)
Take it. You have to choose to do
it. That's how it works.

This is odd. Tanya pauses.

CUT TO:

59 **INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:02⁵⁹** *
As before. Orla'ath still holds out the gun.

ORLA'ATH
You have to take it. It has to be
your choice.

QUILL
My choice?

ORLA'ATH
(more persistent)
That's how the Lankin works.

Quill has the briefest pause at this phrasing.

ORLA'ATH (CONT'D)
We can only reach out. You have to
reach back.

QUILL
I thought you were just giving me
time to "say goodbye".

ORLA'ATH
And this is how you'll do it.

CUT TO:

60 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:04** 60 *

As before.

TANYA
What happens when I take your hand?

JASPER
You become free. Free from pain.
Free from worry. Free from this
grief that haunts you.

TANYA
How?

JASPER
(forces a laugh)
Would you just listen to your
father for once, young lady?

Tanya CATCHES A VERY ANGRY LOOK on Jasper's face. It vanishes
as soon as he sees her watching, but it was definitely there.

Tanya takes a step back.

CUT TO:

61 **EXT. A SECOND STREET - NIGHT 7; 22:06** 61 *

Ram and April hurry through the empty streets, trying to
follow the strands to their source.

APRIL
(shakes phone)
Ugh, why is no one answering their
phones?! It's like *olden times*.

RAM
They're probably all already dead.

APRIL
A little optimism wouldn't kill
you, Ram.

RAM
No. Alien shadows will kill me.
Alien tattoos will kill me. Alien-
(notices something)
April, look.

She looks up. They've turned the corner to the SCHOOL. The THICKEST STRAND is coming from there, but ALL OF THE THINNER STRANDS ARE NOT. They curve around another corner, like branches of a tree getting closer to the trunk at a distant point.

RAM (CONT'D)
Only one is coming from the school.

APRIL
All the others are coming from that one.

RAM
So what's at the end of that one?

APRIL
I don't know. But that's the way to
Tanya's flat. *

They start to run.

CUT TO:

62 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:162 *

Quill and Orla'ath as before. We hear Charlie and Matteusz hurry down the stairs. They enter the sitting room, Matteusz buttoning up his last buttons on his shirt.

CHARLIE
Have you seen the sky-?
(stops)
Who's that?

QUILL
Finally.

CHARLIE
Finally what?

QUILL
Finally you've come down from your little love nest and are therefore-
(looking at Orla'ath)
Implicitly under threat. Which means I can finally find out who this infuriating wolverine actually is.

ORLA'ATH
What?

Quill SPINS and kicks Orla'ath across the FACE, knocking her to the ground. Quill quickly steps on Orla'ath's arm, the one holding the GUN. It falls from her grip-

And DISINTEGRATES into ethereal strands.

QUILL
(to Charlie)
Get a very big knife. No! Get two.

CUT TO:

63 EXT. STREETS NEAR TANYA'S HOUSE - NIGHT 7; 22:12 63 *

April and Ram run towards Tanya's flat. They stop in horror. *

The THICKEST strand goes straight into her window. Every
other strand covering the town comes back out, branching from
the main one.

RAM
Why her? She never hurt anybody.

April steps forward, thinking.

APRIL
Nightvisiting.

RAM
What?

APRIL
Nightvisiting. It's a genre of folk
song.

RAM
Oh, my God, I've heard more about
folk music in the last half hour
than in my entire previous life!

APRIL
There've been songs for centuries
about people coming to your windows
at night. Usually ghosts of someone
you've lost.

RAM
Like Rachel. What do they want?

APRIL
Sometimes it's a warning...

RAM
...and sometimes...?

APRIL
Sometimes they want to drag you
down with them.

They look back up to her window.

CUT TO:

64 INT. CHARLIE'S LIVING ROOM/KITCHEN - NIGHT 7; 22:15 64 *

Charlie returns from the kitchen with two large knives.

ORLA'ATH
You have no idea what you're giving up.

QUILL
Do shut up, sis.

CHARLIE
"Sis"?

Charlie holds out the knives to her. She rolls her eyes.

QUILL
Can't use weapons, remember?
Honestly, what do they teach you in that school?

MATTEUSZ
Not *that*.

QUILL
(to Charlie)
Stab one through its hand.

Beat as Charlie is horrified.

QUILL (CONT'D)
Oh, for heaven's sake.

Nods her head for him to look around the back of the Orla'ath. Charlie sees the ethereal strands sticking out of her back and going out the window.

He quickly steps forward and stabs Orla'ath's hand, pinning it to the floor. Quill removes her foot.

QUILL (CONT'D)
Good. Let's have a little chat.

Charlie's phone buzzes. He looks at it.

CHARLIE
Like a hundred missed calls from April.
(answers it)
Hello?

He turns away.

CUT TO:

65 EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:16 65 *

April and Ram arrive, April has the phone to her ear.

APRIL
Me and Ram are at Tanya's house.
What's going on?!

CUT TO:

66 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:17⁶⁶ *

As before. Charlie looks at Quill.

CHARLIE (INTO PHONE)
I think we're about to find out.
(to Quill)
Is Tanya in danger?

Quill jiggles the knife in the Orla'ath's hand. She screams.

QUILL
Well?

ORLA'ATH
We came to offer you release-

QUILL
(to Charlie)
Yep.

CHARLIE (INTO PHONE)
Go get her. We'll be there as fast
as we can.

CUT TO:

67 EXT. TANYA'S FRONT - FRONT - NIGHT 7; 22:18 67 *

April hangs up.

APRIL
It's bad.

RAM
Then we're gonna save her.

APRIL
You're not shaking anymore.

Ram holds up quivering hands.

RAM
Are you blind?! I'm terrified. But
I'm going to save her anyway.

April likes this. They move to the entrance of Tanya's flat,
the Strands above them sending out more and more, all over
town. *

CUT TO:

68 **INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:19⁶⁸** *

Quill starts to pace around Orla'ath, who reaches for the knife with her other hand-

QUILL
 Naughty.

Orla'ath stops. Quill does a "come here" finger at Charlie. He does, still holding the knife. She positions him behind the Orla'ath, standing over the strands that flow from her back out the window. There's a little comic tussle as he doesn't understand what she wants and she has to position him with his knife ready to cut.

QUILL (CONT'D)
 Honestly.

Repositions herself in front of Orla'ath.

QUILL (CONT'D)
 You made one mistake.

CHARLIE
 (guessing it)
 If this is your sister, why does she look human?

QUILL
 Nope.

MATTEUSZ
 Your sister didn't actually love you like family should?

QUILL
 (snorts)
 She loved me exactly how Quill sisters love.

She kneels down to eye level with Orla'ath.

QUILL (CONT'D)
 With anger and spite and force and power. We make each other stronger.

The Orla'ath veritably hisses her rage.

QUILL (CONT'D)
 And for that, I loved you, sister.

She flicks the knife in Orla'ath's hand, causing her to scream again.

QUILL (CONT'D)
 (whispers)
 "That's not how the Lankin works."

The Orla'ath looks confused, then realises her mistake.

CHARLIE
Those things in the sky? They're
one creature?

MATTEUSZ
Yuck.

ORLA'ATH
(smiling awfully)
Such a succulent species. Your
grief so large and you nurse it so
well.

QUILL

ORLA'ATH
It will not matter what you do to
this limb. I've found a grief that
will make me stronger than you
little worms can imagine.

Quill looks up to Charlie, still holding the knife. Gives him an impatient look.

CHARLIE
Oh. Sorry.

He raises the knife to STAB the strands, but Orla'ath rips out her hand from under the other knife, collapses in a writhing heap of COILING STRANDS, and disappears out the window with a scream.

QUILL
What a drama queen.

CHARLIE

QUILL
Then let's go kill it.

CHARLIE
(surprised)
You're with us?

QUILL
No one disgraces the memory of my
sister by making her *nice*.

They move to the door to leave with Matteusz.

CHARLIE
Oh, Matteusz lives with us now, by
the way.

QUILL
Whatever.

They exit.

CUT TO:

69 INT. TANYA'S FLAT - SITTING ROOM - NIGHT 7; 22:21 69 *

Ram and April make their way inside. It's eerily silent. They step over strands and duck under others to get to the stairs.

APRIL
Where's the rest of her family?

They get to the stairs.

RAM
(yells)
Tanya?!

CUT TO:

70 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:22 70 *

Tanya is still backed against her door. She hears Ram.

JASPER
Don't go to them. Or I'll have to
leave. You won't see me again.

TANYA
Why didn't Mum open the door for
them? Where are my brothers?

CUT TO:

71 INT. TANYA'S FLAT - VIVIAN'S BEDROOM - NIGHT 7; 22:23 71 *

Flash to Vivian's bedroom. She's entangled as before, immobile, unconscious.

CUT TO:

72 INT. TANYA'S FLAT - THE TRIPLETS' BEDROOM - NIGHT 7; 22:24 72 *

Flash to Tanya's brothers' bedroom. As with Vivian, they're tangled to their beds (one bunk and one other) with strands.

CUT TO:

73 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:25 73 *

As before.

JASPER
I felt your grief. I responded to it. I came to make it easier.

He's slightly more threatening now.

JASPER (CONT'D)
But you have to give it to me.

TANYA
Why?

JASPER
(finally snapping)
Because I feed on your release!
I've never felt a species more in love with closure. So eager to say goodbye. Oh, the sweetness of the taste.

He looks behind him, at the now-multiple strands growing out of his back. He grunts and, with effort, stands. He reaches out again, angrily.

JASPER (CONT'D)
I thought you would be grateful.
Most species are. The release is so nourishing.

Tanya looks briefly calculating.

JASPER (CONT'D)
Now, give me your hand, or I will kill your family.

CUT TO:

74 EXT. STREETS LEADING TO TANYA'S FLAT - NIGHT 7; 22:26 74 *

Quill, Charlie and Matteusz run through the streets. Charlie and Matteusz reaching up to cut through strands. Quill looks very angry.

QUILL
Which way?

CHARLIE
Two streets up then left!

MATTEUSZ
They re-form as soon as you cut
them!

They suddenly stop as an OLD MAN gets dragged out of his car,
pulled by mass of Lankin strands and tentacles, which rapidly
disappear in the direction of Tanya's flat. *

CHARLIE
What's it doing?

QUILL
My guess is it's gathering its
strength.

MATTEUSZ
To do what?

Quill is calculating, looking at the strands.

QUILL
They all lead back to one branch.
Like veins from a heart.

She takes off running again. They follow. We rise above the
neighborhood again and see the strands spreading...

CUT TO:

75 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:27** 75 *

Jasper is up and moving closer, though slowly-

More shapes fly along the strand behind him and disappear
into his back. He grunts with pleasure as each one hits.

JASPER
Mmm. The strength of your sadness.
Sadness you so willingly give.

Another shape comes through and into his back.

JASPER (CONT'D)
(laughs)
Ho! He'd missed her for years.

APRIL and RAM are suddenly PUSHED INSIDE by more strands.

TANYA
Then what do you need me for?
(to April)
Hi.

APRIL
Hi.

RAM
Are you all right?

TANYA
Do I look all right?
(beat)
Oh, my God, you two totally kissed.

Jasper, irritated, talks over them.

JASPER
Because I need a place to nest my heart. And your grief is still so fresh. I reached into this world and I looked for where the hurting was strong.
(to Ram)
It was strong on you, too, but you ran from it.
(to April)
And yours was the wrong kind.
(to Tanya)
But you. Two years ago, but like it happened this morning. You're my heart in this world, Puddle. I'm not letting you go.

RAM
"Puddle"?

Jasper seems to be getting larger. He holds out his hands. April steps in front of her. Ram does, too.

JASPER
And once I have my heart rooted.
Oh, how I shall feed...

APRIL
You're going to have to come through us.

Jasper shrugs, then smacks them both aside with super-human strength.

CUT TO:

76

EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:29

76

*

Quill, Charlie and Matteusz reach the flats. See the LARGE STRAND in Tanya's window.

*

MATTEUSZ
(re his knife)
This will not be enough.

CHARLIE
Tanya?! April?!

Quill looks around. Sees something. Steps out of frame...

CUT TO:

77 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:30** 77 *

Jasper moves for Tanya. We hear Charlie yelling from outside.

TANYA
(getting her facts
straight)
You feed on loss. You feed on the
release of it.

JASPER
I wasn't lying. This is your chance
to say goodbye. Not only to your
father, but to your pain. To your
memories and sadness.

TANYA
And mine are strong.

JASPER
The strongest I've seen in ages.
(holds out hand)
Give them to me!

Tanya looks to April and Ram, now pinned to the ground by strands.

TANYA
Will you let my friends go? And my
family?

RAM
Tanya, don't! Can't you see? Then
your mum will have lost you without
saying goodbye and it gets to feed
again. On her. It's a cycle!

JASPER
I will let them go, Puddle. There's
only so much food even I can eat...

Tanya considers-

CUT TO:

78 **EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:32** 78 *

Charlie and Matteusz HACK at the strands, trying to get through Tanya's front door, but there are so many re-forming that there's no progress... Still, Matteusz is going at it with vigor.

MATTEUSZ
(mutters in Polish, then:)
I have chosen my OWN family!

CUT TO:

79 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:33** 79 *

Tanya hears this. Looks at Jasper. April and Ram watch.

Tanya glances at Ram and winks.

She takes Jasper's hand-

RAM
NO!

But Jasper grins in triumph. STRANDS immediately shoot from his FRONT, pulling her towards him, his mouth stretching open into a KIND OF GIANT MAW-

With a last lurch, Ram grabs her ankle. April holds on to him.

Jasper SWALLOWS Tanya, Ram's arms down his throat!

CUT TO:

80 **EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:34** 80 *

Charlie has heard the yells, starts hacking faster.

CUT TO:

81 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:35** 81 *

Triumphant, What's left of Jasper grows even larger, looming to swallow Ram and Tanya-

But then he stops, looking unwell. He starts to retch and retch again-

The Strands on his back start turning GREEN.

CUT TO:

82 **EXT. FRONT OF TANYA'S FLAT - NIGHT 7; 22:36** 82 *

Matteusz looks back at the main trunk. It's turning GREEN. As are the other STRANDS.

MATTEUSZ
Something's happening.

He hacks at a GREEN STRAND. It breaks in two-

And stays that way. He looks up at Charlie, but-

Charlie is looking down the street, horrified.

CHARLIE
She didn't.

CUT TO:

83 **INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:37** 83 *

The JASPER MONSTER, now fully GREEN, throws Tanya up on the floor, Ram still holding her ankle.

She looks up at Jasper, defiant, covered in goo.

 JASPER
 (surprised)
 What have you done?

Hands to his throat, like he's choking.

 TANYA
You idiot. Humans are a messy species. I told you, I hated my father for leaving. My grief may be strong, but my anger was stronger. That's what I gave to you.

 JASPER
You poisoned me-

 TANYA
But my grief? It's mine. I don't want to stop missing him. Grief is what makes us human. The way we hold on.

 (to Ram)
Like to my ankle.

 RAM
Any time.

 TANYA
(firm, to Jasper)
You don't get to have my closure. So how does that taste?

 JASPER
Bitter. You weakened me.
(grins hideously)
But not enough-

He shakes his head and the strands START TO CHANGE BACK TO SILVER.

Stops as they all hear a loud HONK outside. They all turn.

CUT TO:

84 **EXT. FRONT OF TANYA'S FLAT - NIGHT 7; 22:38** 84 *

Quill is BEHIND THE WHEEL OF A DOUBLE-DECKER BUS, coming down Tanya's street. Fast.

 MATTEUSZ
Where did she get that?

CHARLIE
She's resourceful.

The bus races down the street, its top floor level with the largest strand, WHICH IS STILL A SICKLY GREEN-

CUT TO:

85 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:39 85 *

They all stare out the window, Jasper in horror:

JASPER
No!

CUT TO:

86 EXT. TANYA'S FLAT - FRONT - NIGHT 7:22:40 86 *

The Bus HITS the LARGEST STRAND, jerking the MUTATING JASPER out of Tanya's flat, the strand BREAKING IN TWO-

JASPER slams into the PAVEMENT in front of Charlie and Matteusz and they watch as it heaves and jerks, LOSING COHESION-

All the strands rapidly release from the surrounding houses and they and the main Lankin strand race back to the school, disappearing.

We follow it to-

87 INT. COAL HILL SCHOOL - FRONT - NIGHT 7:22:41 87 *

A RIP in SPACE/TIME. The whole trunk disappears through it with an angry, pained scream.

CUT TO:

88 EXT. TANYA'S FLAT - FRONT - NIGHT 7: 22:42 88 *

Quill pulls up to Charlie and Mateusz in the Bus.

QUILL
Apparently, large vehicles aren't
considered weapons.
(grins with relish)
Good to know.

CUT TO:

89 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7: 22:43 89 *

Ram and April struggle up from the floor and go to Tanya, who's shaking with relief.

TANYA
I'm SO glad that worked.
(then, horrified)
Mamma!

She runs to her door, but VIVIAN is already there, opening it.

VIVIAN
What on EARTH is this mess?

Tanya hugs her, hard. Vivian looks bewildered to Ram and April.

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

APRIL
You don't remember?

RAM
A... bus. Hit the house.

VIVIAN
A bus?!
(looks at Tanya)
Are you okay?

TANYA
Yeah, yeah. My friends helped.

Hugs her again. Vivian, still dazed, looks back at Ram and April. April introduces them comically fast.

APRIL
April. Ram. Hi.

CUT TO:

90

EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:47

90

*

Ram, April and Tanya exit the flats and join Charlie and Matteusz. Quill looks up and down the street as DAZED NEIGHBOURS exit their homes.

*

MISS QUILL
I talked to a few. None of them
remember anything. Which seems
really convenient.

CHARLIE
The Lankin probably does it so it
can come back and eat again.

MISS QUILL
(on the bus)
Oh, it'll think twice before coming
back here.

Grins triumphantly. Turns to share it-

But Charlie and Matteusz have their backs to her, greeting Ram, April and Tanya, exiting Tanya's flat. She's left out. *

TANYA
My mum doesn't remember anything.

MISS QUILL
(from a distance)
That's what I just said!

TANYA
Did you guys see anyone?

RAM
I saw Rachel.

TANYA
God, poor Ram.

RAM
Tell me about it.

APRIL
My dad is the wrong kind of lost.

CHARLIE
I saw my parents, but only briefly.
Our bond was not strong.
(looks at Matteusz)
I've got different ones that are
stronger.

Looks at the others, too, bonded together.

TANYA
We all do. We beat it together.
Finally, we did something as a
team.

MATTEUSZ
We have chosen a family.

MISS QUILL
Oh, God, I'm going to vomit.

She storms away, but...

Stops and looks back. Sees them all from a distance,
laughing. Clearly feels left out. **Music: "Nightvisiting"**
starts again.

CUT TO:

91

EXT. RAM'S HOUSE - FRONT - NIGHT 7; 23:20

91 *

April and Ram walk up to his house.

RAM
I should really be walking you
home.

APRIL
Ram, don't you listen?
(points to herself)
Not glass.

She smiles at him. He looks at her, clearly thinking about the kiss. She looks away, bashful.

RAM
April?

She stops.

RAM (CONT'D)
(awkward)
Any time you want to come
nightvisiting...

They both wince at how this sounds.

RAM (CONT'D)
That's not how I meant it-

APRIL
I'll see you at school, Ram.

She walks away, looking happy but confused.

RAM
'Cause of the folk music!
(fades)
All I meant.

He looks happy but confused, too, then turns and enters his house.

CUT TO:

92

INT. CHARLIE'S HOUSE - ENTRYWAY - NIGHT 7; 23:21

92

*

Charlie and Matteusz enter.

CHARLIE
As long as you need, I mean it.
We'll make it work.

MATTEUSZ
Thank you. I... Thank you.

Charlie takes his hand and leads him inside.

Quill enters after them, not happy. She turns to the sitting room, where she saw her sister.

QUILL
I am a warrior of the Quill race.

She steps into:

93 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7: 23:22 93 * *

And walks over to where the residue of the fake gun melted.

QUILL
(with resolve)
And a warrior needs a qun.

CUT TO:

94 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 23:50 94 *

Tanya and Vivian finish boarding up Tanya's broken window. They put the last nail in place.

VIVIAN
I still don't understand how a bus
crash just damaged your window...

TANYA
I know, right? Weird.

VIVIAN
Just glad no one was hurt.

TANYA
Yeah. No one.

Vivian sees the picture of Jasper that Tanya had kissed earlier, picks it up from the floor. Looks at it tearfully.

Tanya comes over, puts her arm around her and they look at it together. Vivian sets it back down on a side table.

VIVIAN
(softly)
That's how I want to remember him.

TANYA

Vivian leaves. Tanya picks up the picture. After a beat, she kisses it again.

TANYA (CONT'D)
Goodbye, Daddy.

She places the picture back on the shelf as **Nightvisiting reaches its final lyric: "...for dawn comes to steal my sweet boy away."**

END CREDITS.