

# CLASS

SERIES 1

EPISODE 3

"Nightvisiting"

By

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SHOOTING SCRIPT  
30th March 2016

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 Mattheusz 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; 20:26** <sup>3</sup>      \*

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; 20:32<sup>6</sup>

\*

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; 20:32**      29      \*

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  
The Quill don't have souls.

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  
Sounds like hell.

ORLA'ATH  
(shrugs)  
That, too.

QUILL  
What do you get out of it?

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)  
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  
So why are you here?

JASPER  
(intently)  
So that, when it's finally your  
time, many many years from now,  
you'll be able to *find* me.

CUT TO:

33           **INT. CHARLIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT 7; 20:42<sup>3</sup>**           \*

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**

45

\*

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:



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 Mattheusz.

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:





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; 22:02**      59      \*

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; 22:17**      \*

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; 22:19<sup>58</sup>**      \*

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.

QUILL (CONT'D)

The Lankin aren't a people. You're a *person*.

CHARLIE

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

QUILL

Shush, I'm expostulating.

(to Orla'ath)

You *are* a chameleon, I'll give you that. Taking these shapes, inviting us closer, tempting us to take your hand... But the other thing about chameleons? *Really long tongues*. Which they shoot out and grab their prey. You're just the tip of a tongue, aren't you?

MATTEUSZ

Yuck.

ORLA'ATH

(smiling awfully)

Such a succulent species. Your grief so large and you nurse it so well.

QUILL

Only one human in the room. Try to pay attention.

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

She must have meant Tanya. April says the main strand of it goes into her flat.

\*

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 Matheus 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 Matteusz 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 Mattheusz 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**<sup>3</sup>           \*

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

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

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  
Me, too.

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.**