

CASTLE

Written by

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OPENING:

EXT: ORPHANGE/DUSK

An old orphanage, big and silhouetted against a mid western sunset - a huge, thirties style house in the middle of nowhere.

An old Ford pick up truck pulls up, engine chugging to a stop. A man gets out and opens the passenger door. A woman steps out and they head towards the door of the house, clutching on to each other in the violent wind. As they approach the door a nun opens it to greet them.

FADE TO BLACK

We hear a man's voice.

ISAAC (V.O.)
What do we know about power?

TO REVEAL

INT: SCHOOL CLASSROOM/MORNING

We see ISAAC, a man in his mid to late twenties, fairly handsome for a priest and dressed in suit/dog collar. He is teaching religious education at a school to a group of teenagers.

The priest is animated and compelling, clearly a well rehearsed speaker, commanding the attention of his pupils.

ISAAC
Anyone? Come on, the Bible is full of incredible displays of power and I'm not just talking about the creation in Genesis or the miracles of Jesus and Moses. Great power can come from anywhere can't it? Give me some examples.

Momentary silence

JIMMY
Like water into wine?

ISAAC
Ah, they can speak Lord.

Class laugh

ISAAC (CONT'D)

Let your speech always be with grace, as though seasoned with salt, that ye may know how ye ought to answer every man. Yes like water into wine Jimmy but that is still a miracle of Christ is it not? I'm talking about the power of the common man people.

STUDENT

What about David and Goliath?

ISAAC

Perfect. The story of the common servant defeating the beast using faith and ingenuity, a story of real power maybe.

JIMMY

Maybe he lost cause he was too ugly.

ISAAC

(Smiling)

Are you suggesting David won on the account of his prettiness?

JIMMY

That's how I would have done it.

ISAAC

I'm sure you would have Jimmy. You would be the first man to win a fight using hair products...

Isaac notices a female student staring out of the window.

ISAAC (CONT'D)

But David displayed no magical abilities other than faith, a good right arm and blind bravery...

He scrunches up a piece of paper.

ISAAC (CONT'D)

...which I understand, are the main ingredients for any good teacher Ms. Turner...

He throws the paper, bouncing it off her head. She turns, startled.

ISAAC (CONT'D)

Ms. Turner would you like to inform the rest of the class what displays of power can be seen on the school field at 9:30 on a Monday morning. Football practice isn't until after school as far as I'm aware.

TURNER

Sorry.

ISAAC

Anything to add?

TURNER

What about the Immaculate Conception? Does that count?

ISAAC

That's God's miracle

TURNER

But didn't Joseph also display courage and faith knowing that Mary was pregnant even though they had never, you know, sealed the deal.

Class laughs

ISAAC

Very good Ms. Turner, you've found something in my class to relate to finally.

Addresses the class again.

ISAAC (CONT'D)

As we know the Bible and the stories that reside within it are open for interpretation. There are those who believe we should follow it, well, religiously and do all sorts of strange and sinister things in the name of God. Others take the parables and stories and use them as a blueprint for a more faith driven way of living. Some of the stories speak to us and remind us of our own triumphs and struggles.

JIMMY

But you're a man of God sir. Aren't you like, one of his boys?

ISAAC
Meaning?

JIMMY
Well, what struggles do you have?
Surely God sorts you guys out
first.

ISAAC
(Smiles)
If only that were true but you must
remember that God views us all
equally. Taking Ms. Turner's
provocative example you may know
that my wife and I have a four-year-
old son but what you won't know is
how far any of it was from
immaculate...

As Isaac tells this story we see a silent montage of the day they adopted their son. He cleverly disguises the truth to make his point.

ISAAC (V.O.)
For years we had tried to get
pregnant...

FLASHBACK TO:

EXT: ORPHANAGE

Same shot as the opening, the Ford pulling up at the orphanage.

ISAAC (V.O.)
And I prayed to God every day to
give us the child my wife so
desperately wanted.

Isaac and his wife are greeted at the door by the nun.

ISAAC (V.O.)
We had all but given up hope when
our son arrived.

INT: ORPHANAGE

Standing by a cot the nun hands over the child. The nun, terrified, makes the sign of the cross on her chest.

ISAAC (V.O.)

And when he came, and I held him
for the first time I realised then
that power could come from
anywhere, even the smallest and
most unexpected places and with
it...

Isaac and his wife leave the orphanage. He puts his arm
around his family, smiling through the aggressive winds as
they head towards the car.

INT: ORPHANAGE

As they leave we see the empty oak cot, buckled and broken
from damage seemingly inflicted by the child.

INT: CLASSROOM

ISAAC

...the power to make you love
unconditionally.

The class smile at their teacher - listening intently.

JIMMY

Do you think God gave you your son?

ISAAC

(Smiles)
What do you think?

INT: SCHOOL CLASSROOM/HALLWAY/DAYTIME

Isaac is stood by the door of his classroom, his class
hurriedly filing past him.

ISAAC

I want your essays on the subject
of power by the end of the week
people. Go on get out of here. Go
to your science class where they'll
teach you that I was wrong and some
gaseous explosions are responsible
from more than just high divorce
rates.

JIMMY

You're too funny to be a priest.

ISAAC

And too pretty to be the beast. Get
out of here, go.

INT: SCHOOL HALLWAY/AFTERNOON

Isaac is leaving at the end of the day. He's rushing through the hallway carrying his bags. The students heckle him as he hurries through the corridors.

STUDENT 1

Hey, no running.

ISAAC

This isn't running, it's divine
power walking.

STUDENT 2

Look it's the Sermonator.

ISAAC

Very clever.

Isaac pulls a picture of Jesus out of his jacket pocket as he's walking and shows it to the student.

ISAAC (CONT'D)

Have you seen this boy?

The student laughs.

EXT: ISAAC'S HOME/AFTERNOON

Isaac arrives home in his pickup.

It's an old, detached farm style house set in the shadow of an enormous oak tree. There are no neighbours for miles. We follow the pickup down the long driveway - pull back to reveal the house and the tree in the front garden. It's taller than the house, almost Gothic looking.

The tree looks old, like it's dying, but it towers over the house, dancing with the strong winds that violently push the make-shift tyre swing hanging from the strongest branch back and forth, drawing our attention to it.

Isaac exits the vehicle and heads inside. Two old, broken cots lie at the side of the house.

INT: ISAAC'S HOME - CONTINUOUS

Isaac finds the downstairs empty and heads upstairs.

INT: MILES' ROOM - CONTINUOUS

A sparse looking room, save for a chest with dusty, unused Christian toys and paraphernalia - Noah's Ark, wooden animals and a children's illustrated Bible. Above the bed is a wooden crucifix and the defining feature, a huge bay window framing the wilting oak tree.

MILES, four years old, blonde hair and fierce blue eyes is sat on the floor playing with his superhero figures.

Isaac's wife REBEKAH is putting sheets on the boy's new bed. She is a similar age to Isaac. She manages to look pretty despite being plainly dressed and sports a fierce religious streak that contradicts an obvious vulnerability.

ISAAC

Well you don't waste any time do you?

REBEKAH

Hey. I didn't hear you come in.

ISSAC

How's it looking? You think this one will hold up?

REBEKAH

I hope so, can't afford another one. Little man doesn't know his own strength.

Isaac picks his son up.

ISAAC

And what have you been doing today?

REBEKAH

We've broken another toy sorry daddy.

ISAAC

Another? That's three in the last week. How?

REBEKAH

I left the room to get some fresh air and gave him a toy truck to play with.

(MORE)

REBEKAH (CONT'D)

By the time I came back he was screaming and the truck was broken in two. It's those superhero figures; he just won't put them down. Whatever else I try him with he breaks.

ISAAC

Someone just likes his superheroes a bit too much.

REBEKAH

(Angrily)

He's not supposed to covet possessions or worship false idols Isaac. Take care, and be on your guard against all covetousness, for one's life does not consist in the abundance of his possessions.

Rebekah starts to cough.

ISAAC

Hey it's OK, I'll deal with him. Maybe I'll put a cape on a Jesus doll. You know, we'll desensitise him.

REBEKAH

That's not funny.

ISAAC

Neither is you pretending the air you went outside for is particularly fresh. Anyway, I think you need to see a doctor about that cough. It's been three weeks nearly.

REBEKAH

I'm sure it will pass. How was work today?

ISAAC

You're very good at changing the subject and it was great thank you. We did this whole thing on power and David and Goliath and it got them thinking a little bit. They're a good bunch of kids and it sure makes writing sermons a lot easier.

REBEKAH

Be careful not to alienate your congregation Isaac. Don't try to appeal to the young too much.

ISAAC

Priests can be cool can't they?

REBEKAH

We don't need Fonzie, we need spiritual guidance.

ISAAC

You're right, full seriousness from now on. Come on little man its teatime.

Isaac leaves the room holding his son, dancing and singing the theme from Happy Days. Rebekah smiles at him.

INT: CHURCH/MORNING

A seventies style evangelical church furnished accordingly - drab wooden pews, depictions of Jesus looking like a member of The Grateful Dead and one of those organs that plays terrible beats along with the hymns.

The church is packed, not an empty seat. As they sing a hymn we see Isaac, his wife and son in the front row, the church organist and a number of the students from his class with their families.

As the hymn finishes Isaac takes to the pulpit to deliver his sermon with all the confidence of an experienced motivational speaker - intercut with congregation listening intently - smiling fondly.

ISAAC

Please be seated. Thank you. It always brings great joy to my heart to see so many people in attendance. Since we arrived four years ago this community has taken us in and embraced us. We were shown the true power of this community when you helped us settle in whilst my wife was pregnant with our son and fighting illness...

Close up on Rebekah's face, racked with guilt.

ISAAC (CONT'D)

...we were introduced to the forgiving and tolerant nature of this community when you allowed us our privacy during this dark time, proving how much we need your guidance as much as you mine. During my class on Monday I spoke with our youth about the nature of power and this is what I wanted to talk to you about today, power. We remember the miracles. We remember feeding the five thousand and walking on water. When questioned on God's power we might refer to the holy creation or the wrath of the flood. My students and I discovered that smaller examples are there for us that hold more potency in their less dramatic methods. David defeating Goliath using faith and bravery teaches us how the power of mind and faith will always defeat brute strength. Whilst I constantly feel the power of the Lord I take more comfort in the stories of the common man over coming adversity with only his faith to protect and serve him and, in some cases, a good aim.

Congregation laughs.

ISAAC (CONT'D)

Now I know I've been guilty in the past of plundering my work with our youth for sermon subject matter and for that I apologise...

Smiles at his students.

ISAAC (CONT'D)

...it would seem that pride could be my sin. But you should all feel a sense of pride and, more importantly, empowerment. I see power in the eyes of our youth...

Looks at his son and Rebekah.

ISAAC (CONT'D)

...power gained through the teachings of Christ but also through the guidance, tolerance and love of their elders. Proverbs 22:6 teaches us to train up a child in the way he should go; even when he is old he will not depart from it. For this, above all miracles, we should be thankful. Let us pray...

The congregation bow their heads.

ISAAC (CONT'D)

Our father, who art in...

EXT: CHURCH DOOR/MORNING

Isaac is standing with his wife and son at the door saying goodbye to his congregation as they leave. They thank him for the sermon and shake hands with him.

BILL, the kind of scruffy looking old mechanic who couldn't change out of his overalls into his Sunday best is among those waiting to say goodbye. He's in his fifties although you would swear he was older.

ISAAC

Thank you. See you next week.

BILL

Great sermon rev. Now, you make sure you bring that pickup to my garage, see if we can't give it a tune-up.

ISAAC

Oh we'll see Bill. It's running on pure faith at the moment.

JANINE EUNICE, the local day-care centre owner is a stern faced blonde haired woman - full face of makeup trying desperately to hide her forties. She approaches Isaac and purposefully engages him in conversation.

JANINE

Lovely service Isaac. Hey Rebekah.

REBEKAH

Hello Janine.

JANINE

Do you think we'll be seeing your boy at the centre any time soon? We've saved a spot for him.

REBEKAH

Oh we're not sure yet thank you Janine. He's still, you know, got all these allergies and the doctor isn't sure if it's safe yet. You'll be the first person to know when he's ready.

JANINE

(Suspiciously)

Oh really? What allergies does he have? You know, reasonable adjustments can always be made even if he's wheat or dairy intolerant.

REBEKAH

(Cuts her off)

It's nothing like that Janine and I would really rather not talk about it in public if it's all the same to you.

Janine looks insulted. Isaac intervenes.

ISAAC

I think what Rebekah is trying to say is that when the time is right you can be sure he will come to you and we thank you for your concern, we're eternally grateful Janine. See you next week OK?

EXT: CHURCH CAR PARK/MORNING - CONTINUOUS

Isaac straps his son into the middle seat of the pickup. We focus in on Rebekah. She is staring out of the window, looking scared and sad.

INT: ISAAC'S PICK UP/MORNING

Isaac is driving the pickup home. Rebekah is staring out of her window and the boy is playing with his figure. Isaac keeps looking over hoping to get her attention without breaking the silence.

He gives in.

ISAAC

That got a little bit heated back there didn't it?

REBEKAH

What do you mean?

ISAAC

You and Janine. What's the deal with you two?

REBEKAH

She's always suspicious Isaac. I think she knows something about us. At least that we're not telling the truth about him.

ISAAC

What could she possibly know? We've been so careful.

Rebekah becomes increasingly upset.

REBEKAH

She could know anything. What if she finds out Isaac? What if she tells everyone that we've been lying and that I'm not fit to be a mother. They could take him away from us Isaac. They could...

ISAAC

(Cuts her off)

Hey it's OK; I would never let that happen but we need to think about sending him to day care. We really do. I think people will be more suspicious if we keep him at home.

REBEKAH

But what if something happens?

ISAAC

He'll be fine, just like all of the other children.

REBEKAH

It's not him I'm worried about.

He shoots her a look - wondering what she's not telling him.

Isaac pulls the car onto his drive and parks up. Rebekah starts to cough.

The boy jumps out of the car after Isaac and gleefully runs over to the oak tree to play on the rope swing.

Rebekah's cough worsens as she gets out of the car. By the time she's out a full blown coughing fit has taken hold of her.

Miles finds the heavy tyre has come down from the branch.

Rebekah collapses against the car and falls to her knees, unable to stop coughing or catch her breath.

ISAAC

REBEKAH!

Miles spins around.

Isaac helps her up and quickly carries her into the house. As he goes through the door he catches a glimpse of his son, stood by the broken swing staring at them.

INT: DOCTORS OFFICE/DAYTIME

A generic, small town doctors office.

DOCTOR DAVIES, an older man in his sixties with a full grey beard, is sat behind his desk eating his lunch. NURSE knocks and enters.

NURSE

Your afternoon appointments Doctor.

She hands him a document.

DOCTOR DAVIES

Thank you.

He looks over the list.

DOCTOR DAVIES (CONT'D)

Jesus.

NURSE

I thought you'd say that.

DOCTOR DAVIES

Janine Eunice, again.

NURSE

She's been in the waiting room for the last half an hour.

DOCTOR DAVIES

Well you'd better send her in,
before we all feel her wrath.

NURSE

Will do. Oh, the reverend has
requested a home visit for Rebekah
as well.

DOCTOR DAVIES

Thank you nurse.

Nurse exits.

INT: WAITING ROOM

Janine is sat in the waiting room with a face like thunder.

The nurse enters and before she's managed to read the name
Janine is up and storming past her.

NURSE

Janine Eunice to see Doctor Davies
please.

INT: DOCTORS OFFICE

Janine enters without knocking.

DOCTOR DAVIES

Good afternoon Janine.

Janine sits down.

DOCTOR DAVIES (CONT'D)

Take a seat. What can we do for you
today?

JANINE

Doctor I need some information
about allergies.

DOCTOR DAVIES

Ok, that's a very broad question
Janine. Specifically...

JANINE

In children.

DOCTOR DAVIES

Ah. Having some difficulties at the
centre?

JANINE

Yes with a patient of yours.

DOCTOR DAVIES

Really?

JANINE

Yes. I'm wondering what kind of allergies would cause you to stop a child from attending the centre, costing me money.

DOCTOR

But Janine I haven't stopped anyone from coming?

JANINE

Oh really.

DOCTOR DAVIES

Yes. I'm afraid you've been misinformed.

JANINE

Well that's one way of putting it. Thank you for your time Doctor.

DOCTOR DAVIES

Is there nothing else I can do for you?

JANINE

No, you've been more than helpful. Good day.

Janine exits as quickly and as purposely as she came in leaving the doctor practically out of breath.

INT: ISAAC'S FARM/LIVING ROOM/DUSK

The boy is kneeling down in front of the television having his supper. Isaac is sat at a small desk hurriedly marking essays and Rebekah is lying on the couch under a blanket looking unwell.

Rebekah looks at her son, silently watching the television and then to Isaac with his back to them. She speaks barely above a whisper.

REBEKAH

(Wearily)

Isaac?

No reply.

REBEKAH (CONT'D)
(Slightly louder)
Isaac.

ISAAC
Yeah?

Isaac isn't fully listening

REBEKAH
We should take him to the beach.

ISAAC
That's nice.

REBEKAH
Are you listening to me?

Stops marking.

ISAAC
Sorry. What was that?

REBEKAH
I said we should take him to the beach. We can go at the weekend.

ISAAC
Ok. If you think you're up to it we'll go.

REBEKAH
I'm fine. He needs it. He loves the sand.

Isaac gets up and sits on the couch, pulling the blankets back over his wife.

REBEKAH (CONT'D)
It's your turn to take him to bed.

ISAAC
I know.

REBEKAH
You need to spend more time with him. He needs your guidance more than the rest of us.

Isaac looks at his son watching the television

ISAAC

I know. You're right. I just feel,
you know, distant.

Isaac looks at his son watching the television.

REBEKAH

Why don't you fix the swing for
him?

ISAAC

I will. Get some rest.

REBEKAH

(Falling asleep)
I'm fine. I'll just close my...

She falls asleep. Isaac tucks the blankets around her.

INT: ISAAC'S HOUSE/BATHROOM/NIGHT TIME

Isaac is cleaning his son's teeth.

ISSAC

Open wide. Say ah.

MILES

Ah.

ISAAC

Good boy. You think you can do the
rest?

The boy cleans his teeth and puts his toothbrush on the sink.
Isaac kneels down in front of him to wipe his face.

ISAAC (CONT'D)

Good job. Did you see mummy
coughing today?

The boy nods.

ISAAC (CONT'D)

Are you ok? I saw you watching.

MILES

Is mummy sick?

ISAAC

Mummy's just got a bad cough.

MILES

Does mummy need medicine?

ISAAC

She needs the best medicine in the world. What do you think the best is?

MILES

Cuddles!

ISAAC

That's right. You can give her cuddles in the morning. Right, into bed with you.

INT: MILES BEDROOM

Isaac stands at the doorway and switches the light off in his son's room.

He heads downstairs. Rebekah is still asleep on the couch. He looks out of the window at the oak tree, picks up a torch and his tool box and heads outside.

EXT: ISAAC'S HOUSE/GARDEN/NIGHT TIME

Isaac approaches the tree. He turns his torch on and puts his tool box down. He searches the ground for the fallen tyre and rope. He finds nothing. He points the torch in front of him and, shocked, finds the heavy tyre has been re-hung on the over hanging branch.

Isaac inspects it in disbelief. He turns towards the house and looks up at Miles' window.

The boy is stood at the window, looking down on him.

INT: ISAAC'S HOME/NIGHT TIME

Isaac is carrying Rebekah upstairs to bed. He looks worries, almost shell-shocked.

INT: ISAAC'S HOME/BEDROOM - CONTINUOUS

Isaac finishes tucking his wife in and walks over to the window that overlooks the tree. He stares out pensively.

INT: ISAAC'S HOME/GARDEN - CONTINUOUS

We pull back from the window to view the house from behind the tree where a silhouetted figure is stood, out of view of Isaac, staring back up at the house.

EXT: BEACH/DAYTIME

A near empty beach save for the odd dog walker and kite flier, taking advantage of the strong winds.

Isaac is stood on the sand, looking out to sea. Behind him, Rebekah is sat on a picnic blanket watching Miles play on the sand with his superhero figures.

REBEKAH

What are you up to little man?

MILES

I'm saving the princess.

REBEKAH

The princess? Is she in trouble?

MILES

Yep. We're going to save her.

REBEKAH

Oh good. What's the princess's name?

MILES

You're silly mummy?

REBEKAH

Why am I silly?

MILES

Cause you're the princess mummy.
We're saving princess mummy.

REBEKAH

And why do I need saving?

MILES

Because you're poorly.

She looks worriedly at him.

REBEKAH

Well, you're doing it wrong.

MILES

How?

REBEKAH

Well a princess needs a castle
doesn't she?

MILES

Yes.

REBEKAH

Well build me a sandcastle, then
you can rescue me properly.

Miles gets the bucket.

MILES

OK mummy.

Rebekah looks at Isaac, stood with his back to them.

She gets up, wraps a blanket around her shoulders, walks over
to Isaac and stands next to him.

REBEKAH

What's up with you today?

ISAAC

Oh nothing, just thinking about
work, you know?

REBEKAH

Isaac you are a man of God, a good
one at that. This also makes you
the world's worst liar.

ISAAC

I'm sorry. Is he ok?

REBEKAH

Why don't you come and spend some
time with him, find out for
yourself.

ISAAC

I'm doing it again aren't I?

REBEKAH

Why do you do it? Why do you
distance yourself from us all the
time?

ISAAC

I don't know. I guess I just feel a bit lost.

REBEKAH

Lost?

ISAAC

I can't make peace with it Bek's. All of the lies and the sneaking around. It's too hard.

REBEKAH

I thought we were over all of this.

ISAAC

Me too, but there's more to come isn't there?

REBEKAH

Meaning?

ISAAC

He's different Bek's and it's about time we stopped ignoring it.

REBEKAH

Ok. We'll hide it as well as we've done everything else.

ISAAC

You see? Lying has become a way of life for us now. I'm a man of God and I don't know if I'm the right person to be spreading his word if all the time I think of myself as a hypocrite. Sometimes, I can't even look at him without feeling ashamed of myself.

REBEKAH

You'll get through this, you have to. You just need to spend more time with him.

ISAAC

I just don't find it as easy as you do.

She looks insulted.

REBEKAH

What? Lying? How dare you Isaac.
You know, we decided to do this
together, we were in this together.
Look, don't abandon us as arrows
are in the hand of a mighty man, so
are the children of the youth.

ISAAC

Meaning?

REBEKAH

Meaning the power to fix this is in
your hands Isaac. You have enough
time to teach scripture to
teenagers but you'll miss the most
important lessons of your life if
you focus on them and not him. If
you can go out in the middle of the
night and fix that rope swing then
you can do just as well to teach
your son how to swing on it.

ISAAC

That's the thing Rebekah. I did go
out to fix the swing, but I didn't
fix it.

REBEKAH

Now you've lost me.

ISAAC

That's not a metaphor. I got out
there and the tyre had already been
hung back on the branch.

REBEKAH

But how? No one came round that...

Realisation.

They both turn to look at the boy.

REBEKAH (CONT'D)

He did it.

ISAAC

Now do you understand? We can't
ignore this anymore.

She gets upset.

REBEKAH

Then help us Isaac. Don't hide from us anymore. God gave us a spirit not of fear but of power...

ISAAC

(Upset)

So why am I afraid?

They embrace.

ISAAC (CONT'D)

I'm sorry.

Still embracing - looking back at the boy.

ISAAC (CONT'D)

We'll need to hide this well but it won't be easy.

REBEKAH

So teach us. Don't think of this as punishment. It's a test.

ISAAC

I just hope I pass.

FADE TO BLACK.

TO REVEAL.

EXT: DAYCARE CENTRE/DAYTIME

We see a building in the town, scorched from a fire. We can just about make out the sign saying Toy-Box. There is a fire engine parked outside and some suited officials inspecting the damage.

INT: DINER/DAYTIME

Isaac and his son are sat across from each other at the local diner. Isaac is reading the newspaper whilst his seven-year-old son nurses a milkshake.

It is three years later.

The diner is busy and most of the customers are staring at the boy and whispering amongst themselves. Isaac can't see this as he has the newspaper held up in front of him. The headline on the paper says - MYSTERY OF DAY-CARE FIRE GIRL.

Miles reads the headline and looks away at the floor, ashamed.

MILES

Why are they all staring at me Dad?

Isaac is barely paying attention.

ISAAC

What's that?

MILES

Everyone's staring at me.

Isaac puts down the newspaper. The customers quickly look away. He looks around the room and then at his son.

ISAAC

Why do you think son?

MILES

Because of the fire?

ISAAC

Maybe they're wondering how you got out of there. You want to talk about it?

Miles looks at the floor. He begins to get upset.

MILES

I can hear them whispering Dad.

ISAAC

It's your imagination son.

MILES

(Upset)

You never believe me. You always say I'm making things up Dad.

ISAAC

Hey, it's ok, calm down. I'm sorry. Look, let's get home and see how your mum is.

MILES

I don't want to go yet. Can I finish my drink?

ISAAC

No, come on son.

Isaac and his son leave the table. The customers go back to staring at them as they leave. Before they reach the door Miles turns and stops Isaac.

MILES
Don't let her shout at me Dad.

ISAAC
Who?

They exit the diner.

EXT: STREET/MORNING

Day-Care owner Janine is furiously approaching Isaac and Miles, flanked by a couple of her hideously dressed friends.

MILES
Her.

Isaac looks at his son in disbelief.

Janine catches up with them.

JANINE
Isaac. You stop right there.

ISAAC
Good morning Janine.

JANINE
Don't you good morning me. I need to talk with you and your son now.

To Miles.

JANINE (CONT'D)
You tell me what the hell happened.

ISAAC
Janine he doesn't know any more than you. We've already told the police and the fire department everything.

JANINE
Ok, then you tell me Isaac how your son got himself and a girl out of a burning building. Not only that but you tell me how he's managed this without getting a scratch. He wasn't even treated for smoke inhalation.

(MORE)

JANINE (CONT'D)

My business has burned to the ground and I've got half of the kids I look after still in hospital and an investigation by the police. He knows something Isaac, more than he's telling.

Isaac steps in closer, addressing her calmly but seriously.

ISAAC

That's just about enough thank you Janine. I'm not going to talk with you in the street about this so please feel free to stop by the church and we can discuss this in private.

Isaac spots a mother and her daughter stood a few feet behind Janine, listening to the conversation.

Janine spots where he's looking and turns around.

JANINE

(Furious)

This is a goddamn conspiracy.

Janine storms off.

The mother, GRACE and daughter LILY approach. Grace, a kindly faced lady is clutching tightly to her daughters hand and her eyes bear the scars of a night spent crying. Lily is the girl from the headline and is the same age as Miles.

GRACE

Isaac.

She hugs him suddenly and begins to sob.

GRACE (CONT'D)

Bless you Isaac, bless you and your boy.

ISAAC

It's OK.

Miles makes eye contact with the girl. They smile at each other, but say nothing.

GRACE

(Whispering)

He brought my Lily back to me. He's a gift from God Isaac.

The Mother kneels down and hugs Miles.

GRACE (CONT'D)

Thank you.

Lily and Grace continue walking down the street.

Isaac watches them go a little taken aback. He turns to look at his son, still in disbelief.

INT: ISAAC'S PICKUP/DAYTIME

Isaac and Miles are travelling home.

ISAAC

I think we need to talk son.

MILES

I haven't done anything wrong Dad.
I've told them what happened.

ISAAC

I know. Look you're not in any
trouble. I just want you to tell me
what really happened.

Miles looks away out of his window.

ISAAC (CONT'D)

You saved her didn't you?

Miles nods.

ISAAC (CONT'D)

So why didn't you tell the police?

He shrugs.

ISAAC (CONT'D)

It's Ok son. Just tell me.

As Miles explains we see what he's describing in a silent flashback.

FLASHBACK TO:

INT. DAYCARE/DAYTIME

Four older boys are stood around Miles, we can't hear what they're saying but they look angry and scared, like all bullies do. Miles looks terrified.

MILES (V.O.)

There were boys, they were picking on me and pushing me around. She told them to leave me alone but they wouldn't.

Lily gets in between them but they push her to the floor.

MILES (V.O.)

They pushed her down and carried on. I don't know what happened, just that I got angry and then everything was on fire.

Miles turns to face the boys, wearing a look of pure anger. We now only see the boys reaction as the walls around them begin to burn and crumble and their expressions turn to abject terror.

MILES (V.O.)

The boys ran and left us trapped when the walls fell down and blocked the door.

ISAAC

How did you get out son?

Miles looks at Lily, scared and crying and back to the crumbled wall that's trapping them in. He walks over to the rubble.

BACK TO PRESENT:

INT: ISAAC'S PICKUP/DAYTIME

MILES

(Sobbing)

I moved it all Dad. I don't know how, something happens to me when I'm angry. What's wrong with me Dad?

ISAAC

Hey, nothing is wrong with you son. You did the right thing.

MILES

But how can I...?

ISAAC

Never mind that now. The important thing is you're both safe we're supposed to thank God for that.

MILES

Did God make me like this?

Issac takes a beat, almost saying through gritted teeth.

ISAAC

For certain son.

MILES

Why? Why am I different?

ISAAC

Things like this are not always clear son. The only truth we can rely on is knowing that everything happens for a reason Miles.

MILES

I hate him.

Isaac looks shocked at his son.

ISAAC

Miles I'm sure that even Jesus said the same thing at some point.

MILES

But I'm not Jesus Dad.

ISAAC

I know, but don't say that you hate God, especially not around your mother.

MILES

But I do hate him. You said he made me like this, it's his fault...

Isaac turns to the only metaphors he knows, bet he's not as convincing anymore.

ISAAC

This is not a curse son, it's a responsibility. Carrying a burden like this is very essence of Christianity. Think of Jesus carrying his own cross, the one on which he was crucified.

MILES

Why?

ISAAC

Because even though that's an awful thing to have to do Jesus knew that it served a purpose. He knew he was sacrificing himself for the good of all men so the burden he was carrying, literally, was part of God's plan for him. I promise you son, everything will be clear in the end.

MILES

Do you really believe that Dad?

Isaac doesn't answer.

EXT: DAY CARE/DAYTIME

Fire investigation officers are stood outside the scorched building, discussing the fire.

A non descript, government type vehicle pulls up.

A man exits, dressed like a clichéd agency man - black suit, sunglasses - RICHARDS.

He approaches the officers.

RICHARDS

Who's in charge here?

OFFICER 1

That would be me, and you are?

Richards flashes his badge, too quickly to see.

RICHARDS

Richards. What happened?

OFFICER 1

Well that's what we're trying to determine.

RICHARDS

Having trouble?

OFFICER 1

As a matter of fact yes we are.

RICHARDS

Just a fire isn't it?

OFFICER 1

Yes but normally we know where it came from.

RICHARDS

And this time you don't?

OFFICER 1

Well we know what room it started in what we don't know is how it started.

RICHARDS

No, and you probably won't.

OFFICER 1

I'm sorry but who the hell are you?

RICHARDS

Just an interested party. Any survivors?

OFFICER 1

Yes, all of them. They're all in hospital save for the girl and the boy.

RICHARDS

What girl and boy?

OFFICER 1

You don't read the papers do you? The reverend's boy and his friend.

RICHARDS

Reverend? Thanks. Get back to work; you're doing a great job everyone.

OFFICER 1

Hey wait a minute...

Richards gets back in his car and speeds away.

EXT: ISAAC'S HOME/DUSK

Isaac and Miles arrive home, chugging the pick-up to a stop as we pull back to reveal the house and the oak tree.

The tree has begun to look healthier, showing the first signs of growth in years. It imposes over the house, shielding and protective.

INT: ISAAC'S HOME - CONTINUOUS

Rebekah is lying on the couch watching the television. She has an oxygen bottle stood next to the couch and an oxygen mask on her face.

The news is on the television. A female reporter is stood outside the day care centre reporting on the fire.

REPORTER

...only a small number of the children at his local day care have been treated for smoke inhalation with residents of this small town calling it a miracle that not only were there no fatalities, but no one was seriously injured. A little while ago I spoke with Janine Eunice, the owner of this centre.

Images change to earlier interview - Janine getting out of her car and heading into her house.

REPORTER (CONT'D)

Mrs. Eunice do you have any comment to make at this time?

Janine stops to speak to the reporter.

JANINE

Only that those responsible for this know what they did...

Looks directly at the camera.

JANINE (CONT'D)

...and I will find out what happened and make sure that they pay the penalty.

Rebekah quickly switches the television off as Miles and Isaac enter.

Isaac immediately goes and sits with Rebekah.

ISAAC

How are you feeling today?

REBEKAH

Pretty tired. How was town?

ISAAC

It was fine thanks.

REBEKAH

Really?

ISAAC

Well, you know.

REBEKAH

Not really Isaac. Miles, come say hello to your mother.

Miles sits next to his Mum.

MILES

You OK mum?

REBEKAH

I'm absolutely fine. Tell you what, why don't you go outside and play before tea. Just don't get too mucky OK?

MILES

OK.

REBEKAH

Good boy.

Miles leaves for the rope swing.

REBEKAH (CONT'D)

What happened?

ISAAC

What do you think? Janine gave us a dressing down in the middle of the street. She thinks it's a conspiracy. Miles was convinced he could hear people talking about him in the diner but I couldn't hear anything.

Isaac stands and looks out of the window at his son playing on the swing.

ISAAC (CONT'D)

The thing is he knew Janine was coming before we saw her, like he heard her coming. And then there's day care.

REBEKAH (O.S)

What about it?

ISSAC

He told me in the car. He saved that girl but he doesn't know how he did it. The things he moved out of the way would have taken the strength of Samson. He told me he didn't start the fire Bek's, at least not knowingly. He told me and I believe him.

REBEKAH

She was on the news, Janine. She's gonna come after us now. You know that?

ISAAC

I'm not too concerned about her. But these things, these things he can do. What should we do? It's not natural Rebekah you know that.

REBEKAH

What do you mean?

ISAAC

(Angrily)

I can't explain it and neither can you. We've never spoken about it properly and for that we should be ashamed. Should I pray for guidance? Is this our punishment for lying?

REBEKAH

(Upset)

No. He's still testing us. Remember when you said you would do anything to pass?

A knock at the door cuts this conversation short.

INT: ISAAC'S HOME/HALLWAY

Isaac opens the door a suited man with his back to him. The man is watching Miles playing on the swing.

Isaac eyes him suspiciously.

ISAAC

Can I help you?

The man turns to face Isaac. It's Richards.

RICHARDS

I certainly hope so. My name is Richards.

He flashes his ID.

ISAAC

What can I do for you Mr. Richards?

RICHARDS

They say you're the local reverend.

ISAAC

Who does?

RICHARDS

People.

ISAAC

People say that do they? Whatever gave them that idea? Maybe it's this costume I keep wearing. Is there something I can do for you?

RICHARDS

Well I would like to know a little more about the fire at the day-care place your son attends.

ISAAC

We've told the police everything already thank you.

RICHARDS

Well I'm not with the police.

ISAAC

And who are you with? FBI or CIA?

RICHARDS

I'm with an independent agency. Think of us as just an interested party. We would like to know more about how your son got himself and his young friend out of that place without any harm coming to them. By all accounts, it doesn't seem possible or even plausible.

ISAAC

Accounts? You've been talking to people in town about that then? Well what can I say? He's either a very clever or very lucky boy.

RICHARDS

No doubt. I was hoping with you being a man of the cloth you might be a bit more forthcoming with the truth.

ISAAC

Do you really want to know how he did it?

RICHARDS

Yes.

ISAAC

I keep a reserve of super strength holy water which I bath him in every night. It makes him impervious to the fires of damnation.

RICHARDS

I see. It seems I was wrong about men of the cloth lying.

ISAAC

Who will make me a liar, and make my speech nothing worth?

RICHARDS

Job: 24 right? I never liked that verse. I always preferred Psalms 31, verse 18.

ISAAC

Let the lying lips be put to silence.

RICHARDS

Yes, quite. Well it's been nice talking to you. I'll be seeing you around.

ISAAC

Likewise. You should come to mass on Sunday.

RICHARDS

Well maybe I just will. Good day.

ISAAC

Good day to you.

INT: LIVING ROOM

Isaac heads back to Rebekah. She is looking tired and is speaking wearily.

REBEKAH
Who was that?

ISAAC
Oh no one. Just a lost soul needing some direction.

REBEKAH
Did you help him?

Isaac goes back to watching his son from the window.

ISAAC
I don't think so. Anyway, it's time for tea and I've got a sermon to prepare. It seems people want answers. I had best oblige them as best I can but...

Isaac turns to find Rebekah has fallen asleep.

He looks back out of the window.

...I don't know if I have the answers to this.

EXT: TOWN/DAYTIME

Establishing Richards sat in his generic government car on the main street of town.

INT: RICHARDS CAR

Richards is reading the newspaper with the MYSTERY OF DAY-CARE FIRE GIRL headline.

He looks up at the entrance to the diner. Janine exits the diner talking with her friends, still angry and upset.

INT: JANINE'S HOME/LIVING ROOM/DAYTIME

Janine and four of her friends are sat in her front room for their weekly book group. The room is spotless and clinical - cream leather sofas and matching carpet.

They are all dressed as conservatively as each other - immaculate hair and make-up and all sipping expensive wine from cut crystal glasses.

Janine is sat inn the middle of the room, her friends surrounding her, holding court. She is holding a book with a dove on the cover - Everything That Rises Must Converge by Flannery O'Connor.

JANINE

Has everybody got a full glass?

ROSE and CHRISSIE are seated on the couch laughing between themselves. They are more gossipers than serious book critics.

JANINE (CONT'D)

When you two have stopped giggling like a pair of pre-school girls we can make a start.

ROSE

Sorry Janine.

JANINE

That's ok. Just know that if either you get wine on my Corinthian leather I'll be sending your husbands the cleaning bill.

CHRISSIE

Someone's touchy today.

ROSE

I wouldn't bother sending him anything. He'd only give it to me to pay.

CHRISSIE

Yeah with his money.

They both laugh again.

PAMELA, the largest of the friends, is ignoring everything and filling up on the ornate hors d'ourves on the coffee table.

JANINE

Pam, when you're done having thirds.

PAMELA

Sorry.

JANINE
So, how did we get on with Flannery
O'Connor?

Nothing.

JANINE (CONT'D)
Did anyone read it?

Pamela speaks in between mouthfuls of crab and avocado toast.

PAMELA
I read it Janine.

JANINE
There's one. Anyone else?

ELAINE, the quietest of the group, raises her hand.

JANINE (CONT'D)
I suppose two out of four aint bad.

To Rose and Chrissie.

JANINE (CONT'D)
And you two?

CHRISSIE
Didn't have time this month. Sorry.

JANINE
That's why I gave you a short story
to read. Ok, so Pamela, what did
you think of The Lame Shall Enter
First?

PAMELA
I liked it.

JANINE
You liked it. Anything else to add
to that devastating analysis.

PAMELA
Well I suppose that...

JANINE
Here's what I think about it. I
think it proves how evil atheism is
and the father in the story got
everything he deserved.

(MORE)

JANINE (CONT'D)

How he could tell his poor son that his dead mother wasn't in heaven because it doesn't exist is beyond me. And then, to bring a deviant into the house in the hopes of changing him for the better is as much an insult to God as it is his own son. How could he hope to change him without the good word of the lord?

ELAINE

Well maybe he was just...

JANINE

It's impossible and proves that these liberal values that this country has embraced do nothing but destroy lives.

Elaine sheepishly chimes in.

ELAINE

I didn't like it.

JANINE

What?

ELAINE

I didn't like it at all.

JANINE

I think you should explain yourself.

ELAINE

Well, at the end of the story the boy kills himself so he can see his mother in heaven.

JANINE

I can't blame him, having a father like that. What's your point?

ELAINE

But he committed suicide. He wouldn't go to heaven because it's a sin.

Janine hadn't thought of this. She quickly changes the subject.

JANINE

Well I think we can all relate to the deviant behaviour in the story.

ROSE

Oh Janine. Do you not think you need to lighten up a little?

JANINE

No Rose I do not. We used to be a proper Christian community before that family showed up out of nowhere with their hippy values.

CHRISSIE

Who?

JANINE

You know damn well who. That bloody reverend with all his secrecy and leniency and weird family.

ROSE

What's your issue with them?

JANINE

Let's just say I know that they're hiding something. There's something about that boy of theirs that's just, not, right.

CHRISSIE

Ooh. What do you know?

JANINE

I'm not sure yet, but I'm going to find out and you should all be on your guard against this intrusion. Our beliefs and way of life are being put in jeopardy and it will be up to us to pick up the pieces.

ROSE

You sound paranoid.

JANINE

I'm not paranoid, I'm angry. We've let this happen and we should be ashamed...

EXT: JANINE'S HOUSE/FRONT DOOR - CONTINUOUS

The ladies of the book club are leaving. Rose and Chrissie look a little drunk. Pamela is still shovelling the last of the food into her face.

JANINE (V.O.)

...but I tell you what. I'm going to do something about this mess. I won't have the purity of our beliefs made a mockery of by lies and liberal values...

EXT: JANINE'S HOUSE/FRONT DOOR/SLIGHTLY LATER - CONTINUOUS

Close up of front door. A man's hand knocks. Janine answers and we see the hand hold up an ID badge. They begin to converse.

JANINE (V.O.)

...and if you nor anyone else in this town will help me then I will find someone that will.

INT: CHURCH/MORNING

The church is packed full. With all the seats taken people are standing at the back.

The whole town is there. No hymns are being sung today, just the music from the organist and a noisy congregation can be heard.

It resembles more of a town meeting. The people want answers.

Isaac enters and immediately takes his position at the pulpit signalling for the music to stop.

ISAAC

Thank you. Quiet down everybody.
Thank you.

Silence.

ISAAC (CONT'D)

I feel it's important to abandon decorum today as there are obviously more pressing matters on your minds. I did have a sermon written which we'll also discard in favour of humouring my new audience.

(MORE)

ISAAC (CONT'D)

I would like to think that my congregation has expanded for spiritual reasons but that is not the case I'm afraid. So why are you all here? I wonder what sort of...

CONGREGATION MEMBER

(Shouting)

We wanna know what the hell happened with that fire.

ISAAC

(Forceful)

Well then you've come to the wrong place. This is a church, a place of worship and there is only one who is supposed to have the answers in this place. All we have here are questions. We have this terrible accident destroying one of our town's most important businesses. What do we need now in the aftermath? We need to know how and why but I would argue that this is not the right thing for us to focus on. It's in times like this that I look to my congregation for a show of faith and community solidarity. But we're not seeing that. Instead of questioning the how and the why should you not be thankful that none of our children were seriously hurt or worse?

Isaac's tone has stunned his congregation.

Bill the mechanic is sat with his son - one of the bullies from day-care. Bill stands.

BILL

(Shouting)

But how did your boy get out of there Isaac? He didn't have a scratch on him or anything. My boy was in hospital for four days with bruises and smoke in his lungs. I say your son probably started that fire.

The congregation loudly agree. Isaac holds his hands up to calm them.

ISAAC

(Serious)

Quiet. That is enough Bill. I will not have you throwing wild accusations at my son, especially not here. My son didn't start anything. In fact, he saved himself and his friend, which is more than can be said for any of you. Now I understand that you're upset we all are. We all nearly suffered a terrible loss and if any of you need someone to talk to about it, for guidance and counsel then I'm here for you as I always have been. However, if the subject of my son starting a fire that very nearly killed many of our children comes up in this church again you can either start looking for a different church or a new reverend. My son doesn't have to answer for anything that he did unless it's a question of praise and admiration.

EXT: CHURCH

Isaac is stood at the doorway to the church waiting to say goodbye to his congregation with his wife and son.

As they leave they are avoiding eye contact and ignoring Isaac.

Isaac catches Rebekah's horrified look.

ISAAC

Why don't you go and take Miles and wait in the car.

REBEKAH

They're ignoring you Isaac, after everything you've done.

ISAAC

It will be OK, just go.

Rebekah walks towards the car park

Lily and her mother exit the church and stop to speak to Isaac.

MOTHER

That was a lovely service Isaac.

ISAAC

Well it seems you're the only person who thinks so.

MOTHER

It will be all right; they'll come around eventually.

EXT: CAR PARK - CONTINUOUS

Rebekah and Miles are walking quickly towards the pickup. The congregation are getting into their cars, still staring at the boy and his mother.

As they approach the car they see Richards leaning against it waiting for them.

RICHARDS

That was a lovely service.

REBEKAH

Excuse me?

RICHARDS

The service, it was lovely.

REBEKAH

Well, thank you.

RICHARDS

I take it this must be Miles. Hello little man, my name is...

MILES

Richards.

Richards looks stunned.

RICHARDS

Now how would you know that's my name?

Miles shrugs.

Richards smiles. He squats down so he can get his first proper look at Miles. He stares at him with a mixture of curiosity and sinister intent.

RICHARDS (CONT'D)

You really are a bright young man aren't you?

REBEKAH

Do you mind telling me who you are
and why you're so interested in my
son?

Richards stands and faces Rebekah, just close enough to make
the exchange uncomfortable.

RICHARDS

Well I'm after some more
information about the goings on
here over the last few days and
your husband wasn't particularly
generous with regards to that so
I'm hoping you might enlighten me.

REBEKAH

Well then I will pray that the eyes
of your heart may be enlightened...

RICHARDS

...so that you will know what is
the hope of his calling.

Rebekah looks the man up and down, shocked.

Richards smiles and moves closer to Rebekah. His expression
changes - serious/sinister - close enough to whisper.

RICHARDS (CONT'D)

I never liked that one, too
ambiguous and self-serving, like
your husband. I always preferred
'remember the former days, when,
after being enlightened, you
endured a great conflict of
sufferings'.

REBEKAH

Get the hell out my way.

Rebekah tearfully shoves the man out of the way to get into
the car.

Richards walks away.

Isaac approaches and gets in the car. He doesn't see
Richards.

ISAAC

Well I'm glad that's out of the
way. Hopefully we can start to move
on and...

Isaac looks over at his wife. She's tearful and staring out of the window.

ISAAC (CONT'D)
Hey, what's going on?

Isaac looks out of the window clocking Richards who's stood by a car with Janine. She has her back to Isaac and is talking up a storm with Richards.

He's not paying her any attention. He's staring straight back at Isaac with a sinister smile on his face.

INT: ISAAC'S HOME/NIGHT TIME

Isaac and Rebekah are sat in their living room. It's dark - candlelight and a roaring log fire.

Rebekah is lying on the couch underneath her blankets.

ISAAC
You know we don't have a lot of options here. We have lied and broken the most simple of commandments. We know why we did it but does that mean that we know better than God?

INT: RICHARDS ROOM/APARTMENT - CONTINUOUS

Isaac continues his speech.

A tiny, nondescript, generic government apartment.

Richards is sat studying the newspaper with the fire headline. He begins to cut the article out.

ISAAC (V.O.)
It is our job to protect him now. That man today was just the beginning. Others will follow and people will turn against us through fear and we won't be able to stop them

Richards pins the article to an empty wall.

INT: ISAAC'S HOUSE - CONTINUOUS

Pulling back slowly up the stairs.

ISAAC (V.O.)

Neither you nor I have that power anymore and even if they cast him out, even if they try and take him away and hide him he will eventually show them that we were right. If this isn't God's plan then maybe I just don't understand him anymore. Maybe it's time to follow Miles' path.

Miles is sat at the top of the stairs listening to his father talk.

INT: RICHARDS OFFICE - CONTINUOUS

Moving in slowly on the article.

ISAAC (V.O.)

We did right by him and by us Bek's. He will tell them that we were right.

The article fills the screen.

Moving back. The wall is now filled with dozens of similar articles.

Richards is sat behind his desk studying the articles on the wall in front of him. On his table is a framed picture of a toddler not dissimilar looking to Miles.

He stands and exits.

FADE TO BLACK

CAPTION - 6 YEARS LATER

EXT: ISAAC'S HOME/MORNING

Establishing the house and oak tree, vibrant and almost completely green and somehow taller and grander than before.

A car pulls up at the house as Isaac is putting his bags for school in the car. He looks tired and dishevelled.

MAGGIE, the church organist is now Miles' home tutor. She's a little younger than Isaac, plain looking but pretty.

She exits the car.

MAGGIE

You're heading out early this morning. Thought your class wasn't till ten.

ISAAC

Need to stop at the hospital on my way in.

MAGGIE

Oh no, Rebekah bad again.

Isaac nods, smiling through obvious pain.

ISAAC

Go easy on him today OK. He's not handling it all that well.

MAGGIE

And you?

ISAAC

I'm fine.

MAGGIE

You know, you look tired. Why don't I stay for the afternoon, you can go see Rebekah after class.

ISAAC

Thank you Maggie but I think I'll take Miles with me. It will cheer her up.

MAGGIE

Alright. You take it easy Rev.

ISAAC

Thanks and remember, go easy on him.

MAGGIE

You know I will.

She heads inside.

INT: DINING ROOM

Miles, now thirteen years old, is sat at the dining room table staring out of the window. He still has the blonde hair and fierce blue eyes but masked in angst and sadness.

Maggie enters but Miles doesn't acknowledge her. he just keeps staring at the tree.

MAGGIE

Hey kiddo, anything interesting out there?

Miles ignores her.

MAGGIE (CONT'D)

OK, not up for talking too much today. Listen, I spoke to your Dad, he told me about your mom. We'll take it easy today OK.

MILES

(Upset)

Why?

MAGGIE

Cause I understand that you're upset and who wants to learn scripture and math when there are more important things to talk about?

Miles stands and run towards the door.

MILES

Why would I want to talk to you about it?

Miles exits and slams the door.

INT: MILES' BEDROOM

Maggie knocks on his door. He doesn't answer. She opens the door - Miles is lying on the floor at the foot of the window. Outside the window is the oak tree with the swing.

MAGGIE

Hey, you want to tell me what's up.

Miles says nothing.

MAGGIE (CONT'D)

Come on. I've never seen you this upset before. What's different this time?

MILES

She's going to die, isn't she?

MAGGIE

You don't know that Miles, no one does not even your father. She just needs some help from the hospital is all.

MILES

Don't lie to me, I'm not a kid anymore Maggie.

MAGGIE

Don't you think I know that? You know you're ten times smarter than I was at your age. Come on, how long have I been teaching you now? Two years?

MILES

I want to go back to school.

MAGGIE

I know you do Miles but you know your father won't let you.

MILES

Why?

MAGGIE

I don't know.

MILES

It's because I'm different isn't it?

MAGGIE

Well you have these allergies...

MILES

I'm not allergic to anything. It's because of what I can do.

Miles gestures to the window and the tree.

MAGGIE

I don't know what it is you can do because you've never told me.

MILES

I can't really remember. It always happens when she gets sick.

MAGGIE

Your mother? Look Miles all I can say is this, whatever it is that you can do, it's a gift from God.

MILES

If it was a gift from him then wouldn't I be able to save her? But I can't save my mother, can I?

MAGGIE

Listen, she'll be just fine. Your father is taking you to see her later. I'm sure seeing you will be enough. So, lets go and make something to eat and pretend like we've done some work OK?

MILES

It won't matter to him you know?

MAGGIE

What?

MILES

What work we do.

MAGGIE

Of course it will.

MILES

Not much matters to him anymore. He's different. I don't think he believes anymore.

MAGGIE

(Surprised)

In you?

MILES

No, not me.

Miles wipes the tears away from his face, and gestures, looking up at the crucifix above his bed.

INT: SCHOOL/MORNING

Isaac is teaching his class. He's lost some of his spark - finding it hard to keep his mind on his work.

ISAAC

So, God sent the flood, why?

Silence.

ISAAC (CONT'D)

(Exasperated)

Anyone been paying attention? He wanted to return the earth to the way that it was in the beginning and had grown sick of the evil doings of the world. His vengeance was harsh and his retribution swift.

STUDENT 1

I thought God was supposed to love all creatures.

STUDENT 2

He did if they could swim.

ISAAC

He does love all creatures.

STUDENT 1

Really? Then why kill them all, sounds to me like he's full of shit. Excuse my language sir.

The class laughs.

ISAAC

That's enough. I'm not interested in getting into a theological debate with you today thank you. Let's look at his justifications so if you can all open your textbooks to page 62...

Knock on the door.

BEN CLARK, the school principle, gestures and mouths 'MY OFFICE'.

ISAAC (CONT'D)

...read up and answer the questions on the next page. I'll be back in a moment.

Isaac exits.

INT: PRINCIPLES OFFICE

BEN CLARK

Come in Isaac.

ISAAC
What's this about?

BEN CLARK
Please sit down.

Isaac sits across from him.

ISAAC
Am I in trouble?

BEN CLARK
No you're not in trouble. Look,
I'll cut right to it, the governors
and I have been talking about you
and your ability to teach here
whilst you're going through, well,
whatever it is you're going through
right now.

ISAAC
Really? Have I not been teaching to
a high enough standard?

BEN CLARK
Of course you have...

ISAAC
Have you received any complaints
about my standard of teaching?

BEN CLARK
No but...

ISAAC
Have the exam results been as high
as ever?

BEN CLARK
You know they have but...

ISAAC
But what Ben? There is no
justification here for what you're
suggesting.

BEN CLARK
It's the parents Isaac. They're
worried.

(MORE)

BEN CLARK (CONT'D)

You're just so secretive all the time and folks around here, well, they don't like that to much and are wondering why you would continue to teach at a school you won't even allow your son to attend anymore.

ISAAC

You know why, he gets poorly with his allergies.

BEN CLARK

They don't buy it Isaac.

ISAAC

They don't no? And you?

BEN CLARK

It doesn't matter what I think anymore. I just don't think I can go on defending you and your lifestyle to them anymore.

ISAAC

I was unaware that it needed defending. My teaching has always been exemplary, the results prove that. If the parents of these children can't separate their nosiness from the facts then maybe it should be them in my class, not their kids.

BEN CLARK

They do need your guidance Isaac.

ISAAC

Well if they did they wouldn't have stopped coming to Church on Sundays. When was the last time you were their Ben?

BEN CLARK

Hey, things have been so crazy lately what with all the...

ISAAC

It's been two years Ben. My congregation has abandoned me and their faith and now you're abandoning me here.

Isaac stands.

BEN CLARK

Look, finish out the week and let me have a word with the governors. We can smooth this over.

ISAAC

I don't need nor want your charity. Even now you can't stick to your convictions. I'll clean my desk out and be gone within the hour.

BEN CLARK

The hour? Where are you going?

ISAAC

To the hospital, to visit my dying wife Ben.

BEN CLARK

Jesus, I'm sorry. I didn't know.

ISAAC

Why would you? Too busy to come to church remember.

BEN CLARK

Isaac I...

ISAAC

You know Ben, I usually have a good bible quote for times like this, something to plagiarise to put people in their place. In this instance I will quote one of the students of your school cause you Ben really are full of shit.

Isaac exits quickly leaving his victim dumbfounded.

INT: HOSPITAL/DAYTIME

Isaac arrives at the ward. He stops outside Rebekah's room to speak to the DOCTOR.

DOCTOR

Reverend?

ISAAC

Hey Doc, how's things?

DOCTOR

I think we should go to my office.

ISAAC

You can tell me here. Not had much luck in people's offices today.

DOCTOR

Well the last lot of results have come back and it's a lot further along than we thought Isaac. You need to prepare yourselves for the worst OK.

ISAAC

There's nothing else we can try?

DOCTOR

It's gone too far now. I'm so very sorry. The best thing we can do now is make her comfortable.

ISSAC

Here? In a hospital?

DOCTOR

Of course.

ISAAC

Well, we'll see about that.

Isaac enters Rebekah's room. She is in bed, extremely unwell.

REBEKAH

You're early.

ISAAC

And you're awake.

REBEKAH

School OK?

ISAAC

Fine.

REBEKAH

What did the doctor say?

ISAAC

Same as always Bek's.

REBEKAH

(Smiles)

You're still a terrible liar Isaac.

Isaac, eyes full of tears sits next to the bed and holds her hand.

ISAAC

I know. We can't give up yet, I won't, I just can't...

REBEKAH

Isaac please stop. It's OK now.

ISAAC

Tell me, what am I supposed to do.

REBEKAH

Take me home Isaac, it can't happen here.

ISAAC

They won't let me.

REBEKAH

Then make them. Not today, besides, it's nearly meal time.

ISAAC

What do I tell Miles?

REBEKAH

You have to tell him the truth before he figures things out for himself.

ISAAC

I can't tell him his mother is...

REBEKAH

I'm not talking about me, you have to tell him the truth about him.

ISAAC

And what is the truth Bek's? That we adopted him and then lied about it.

REBEKAH

He needs to know Isaac. He needs to know where he came from.

ISAAC

I don't think either of us really know the answer to that.

REBEKAH

Then start with what we do know.

EXT: CHURCH/DAYTIME

Isaac is stood at the doorway with Miles. Very few people are leaving the church.

INT: CHURCH - CONTINUOUS

Miles and Isaac go back inside.

Grace is helping out at the church. She's collecting the order of service books from the church pews. The Church has seen better days. It looks drab and empty.

GRACE
How's Rebekah?

ISAAC
Oh on the mend we think.

GRACE
Oh good, we've missed her around here

ISAAC
Well I will tell her you're asking for her.

GRACE
Isaac?

ISAAC
Yes.

GRACE
I want you to know that despite what people say we need you here. You're the best thing that's happened to this community in a long time. I just hope people realise it before it's too late.

ISAAC
Do they think poorly of me?

GRACE
I think they're just frightened. Miles is, well, he's a special young boy Isaac. He's a gift you know, a real gift from God.

ISAAC
Well, at least you think so.

GRACE
I know it Isaac.

ISAAC
I'm not so sure anymore. Maybe the
people are right.

INT: ISAAC'S PICK-UP.

Isaac and Miles are driving home.

As they drive through the town Isaac sees many people who used to attend his church going about their days - happy. Some of them stare at Isaac as they drive past.

Isaac slams the breaks on and reverses into a space on the street.

MILES
What are you doing Dad?

ISAAC
You know what I want son?

MILES
What?

ISAAC
Milkshake, I want a strawberry
milkshake.

Miles' face lights up. They exit the car.

EXT: STREET - CONTINUOUS

Miles and Isaac walk up the street navigating a lot of strange and disapproving looks - They ignore them.

INT: CAFÉ

They enter the café and head for the counter. Stunned silence from the clientele - Still ignoring them. Isaac's demeanor has changed - like it was at the beginning - confident and slightly cocky.

WAITRESS
What can I get you?

ISAAC
Two strawberry milkshakes.

WAITRESS

They're to go right?

ISAAC

To go? No. I think we'll take that table over there and when you're ready we'll order some food as well. Thanks.

They sit down. Whispering can be heard. Isaac smiles and nods a hello to whoever is staring at them.

MILES

Why are they staring Dad?

Isaac studies his son for a moment. He's being straight with his son, seemingly for the first time.

ISAAC

Miles, they are staring at you because they are afraid of you.

MILES

Afraid of me? But Dad I wouldn't hurt anyone.

ISAAC

I know that Miles. People are always afraid of what they can't explain or understand.

MILES

But I'm just a boy...

ISAAC

And Jesus was just a man but a lot of people were afraid of him.

MILES

Just a man Dad?

ISAAC

Yes, just a man, but, a good man.

MILES

What do I do?

ISAAC

Just don't judge them for it and remember what Jesus says of anyone who bears violent intentions. All who take the sword will perish by the sword. You have special abilities son.

(MORE)

ISAAC (CONT'D)

You will need to know how to use them for the good of people even if they hate you for it.

MILES

Do you still believe all that stuff Dad?

ISAAC

(Smiling)

I believe in its meaning son, nothing more.

Miles ponders this for a moment.

He closes his eyes. He can hear people whispering about him.

Isaac studies his son - proud and curious.

We move around the room, hearing what Miles can. We see the customers talking behind their hands.

CUSTOMER 1

(Whispering)

He's a demon.

CUSTOMER 2

(Whispering)

He should be in a mental home.

Back on Miles.

MILES

I can hear them Dad.

ISAAC

Don't listen to them son.

More whispering - We focus on a family, sat too far away from Miles for him to logically be able to hear them. The Mother is stern faced, staring directly at Miles.

MOTHER

His mother's dying, it's probably his fault like he's radioactive or something.

Miles becomes upset/angry. The table begins to shake.

Isaac looks in amazement at his son's power. He shakes himself and snaps Miles out of it from fear of anyone seeing.

ISAAC

Miles!

They boy opens his eyes. The shaking stops.

The salt shaker falls and rolls off the table and across the floor to where the family are sat. The mother, who hasn't taken her eyes from Miles inspects it in disbelief.

Miles stands and calmly walks over. The family recoil as he approaches. He picks it up and looks at them intensely.

MILES

It's not my fault she's sick.

They look in horror at him knowing there is no way he could have heard them.

He sits back down.

MILES (CONT'D)

Do we need to go?

Isaac smiles proudly.

ISAAC

No, finish your drink son.

INT: CHURCH/EVENING

Isaac is in the church alone - tidying up prayer books and hymn sheets. He can hear rain lashing against the roof of the old building.

Ben Clark enters.

BEN

Haven't you got a home to go to?

Isaac turns, startled.

ISAAC

Ben. Wasn't expecting to see you here.

BEN

Well it's been a while, hasn't it?

ISAAC

Too long. What can I do for you Ben? I'm afraid I haven't the energy for another argument.

BEN

Well I've been thinking about what you said about why I didn't come here anymore. I wanted to tell you that you were wrong.

ISAAC

OK. Come and sit down.

They sit next to each other on the front pew.

ISAAC (CONT'D)

I can see something's on your mind.

BEN

Look, I'll understand if you don't want to talk to me.

ISAAC

Out there, I'm just Isaac, a former teacher. In here, I'm your pastor and I have a duty to listen. Tell me what's troubling you.

BEN

I didn't stop coming here because of you and your family Isaac. I miss this place.

ISAAC

And we've missed you here Ben, even if sometimes you're full of, well, you know.

BEN

I'm such a terrible person Isaac.

ISAAC

Listen I know your hands are tied with the governors and...

BEN

I'm not talking about your damn job Isaac. I have sinned. I'm such a terrible sinner. I've betrayed you, my kids, even my poor wife. I can't come here anymore cause he's the one person I can't lie to.

Ben points to the carved effigy of the crucifixion hanging above the altar.

ISAAC

What are we talking about here Ben?

BEN

You know damn well what I'm saying
so don't play dumb with me.

ISAAC

If you want me to help you Ben then
you're going to have to open up.

Ben begins to sob. He drops to his knees and grabs Isaac's hands.

BEN

Tell me Isaac, tell me! Am I going
to hell?

ISAAC

That is not for me to say Ben. I'm
here to guide you, not to judge.

BEN

It's a weakness, a terrible
weakness. What am I supposed to do?
You won't tell anyone will you?

ISAAC

Tell them what? You haven't
directly told me anything. Sit back
down Ben.

Ben slumps back in the pew and puts his head in his hands.

ISAAC (CONT'D)

Now, what you have told me here is
in the strictest confidence. If you
put a stop to whatever it is you're
doing, especially for your wife and
children, and no one asks me about
it then I don't have to lie about
it do I? Just don't put me in that
position OK?

BEN

Alright. Then what if I can't stop?

ISAAC

Then I can't help you and you will
have to make your peace however you
can. Lying is an easy thing to do
but to accept your mistakes and
face judgement is not.

BEN

I'll repent, I promise.

ISAAC
Repent is just another word for
turn, to look at things from
another point of view.

BEN
I didn't know that.

ISAAC
Well, I used to be a teacher.

Ben laughs.

BEN
Touché reverend. Well, I'm gonna
take off. Thank you Isaac.

ISAAC
You'll be OK Ben.

BEN
Even if I am full of...

ISAAC
Not in here please.

Isaac points to the effigy.

BEN
Oh, sorry.

Ben awkwardly bows at the crucifix and exits

EXT: ISAAC'S HOME/MORNING/NEXT DAY

Isaac and Miles are getting into the pickup.

Maggie arrives expecting to be teaching Miles.

MAGGIE
Hey you two. What's going on here
then?

ISAAC
Maggie, I'm so sorry. I should have
called.

MAGGIE
You off anywhere nice?

ISAAC
We're just taking a trip.

MAGGIE
No school for you today then.

ISAAC
Maggie they fired me.

MAGGIE
What!?! Those ungrateful sons of...

ISAAC
He can hear you.

MAGGIE
Sorry.

ISAAC
Look, I'll pay you anyway for today. Could you go to the hospital? I worry about her on her own even if it's just for a short time.

MAGGIE
Of course. Is Rebekah coming home?

ISAAC
Soon. Real soon.

MAGGIE
OK, have a safe trip guys.

They drive away. Maggie watches them go, fondly.

INT: PICKUP/DAYTIME

MILES
Where are we going Dad?

ISAAC
We've got somewhere very important to go son. There's something you need to see.

MILES
What is it?

ISAAC
You'll have to see it for yourself son.

MILES
Is my Mum really coming home?

ISAAC

Soon son.

INT: HOSPITAL/DAYTIME

Maggie arrives to visit Rebekah. Rebekah is sat in the bed reading. She looks gaunt and unwell. Maggie stops in the doorway, surprised to see her friend so unwell. She quickly puts her smile back on and enters.

MAGGIE

Hey you.

REBEKAH

Maggie. It's been a while. What are you doing here?

MAGGIE

Isaac asked me to come and see you. He's gone on some sort of trip out with Miles.

REBEKAH

Oh good.

MAGGIE

And how are you feeling?

REBEKAH

Oh, just fine thanks.

MAGGIE

You're a worse liar than your husband.

Rebekah laughs, then coughs violently.

REBEKAH

How's that boy of mine doing?

MAGGIE

Well, he's just the best kid I've ever worked with. He's so bright Bek's.

REBEKAH

Yes, bright, like an angel.

MAGGIE

Just like an angel.

REBEKAH

You know that's not what I meant
Maggie.

MAGGIE

I know, I think he's finally
learning to accept himself. Isaac
seems happier as well. I just wish
I could do more to help.

REBEKAH

You've already done so much. But
there's more for you to do and more
for you to know.

Rebekah takes Maggie's hand.

REBEKAH (CONT'D)

I'm going to die Maggie, really
soon. I need to know that you will
be there for Miles and Isaac. They
will need you, more than they know.

They both become tearful.

MAGGIE

You know I will.

REBEKAH

(Crying)

You must remember that he likes the
door open when he goes to bed and
to leave the light on at the top of
the stairs. Don't close his
curtains so he can see the stars
and his tree. And please remember
to take him to the beach. He loves
the sand, so much.

MAGGIE

(Crying)

I will Rebekah, I promise. Do you
know where they've gone today?

REBEKAH

There's so much for you to know. I
think Isaac's taking him home.

Maggie looks stunned.

EXT: ORPHANAGE/DAYTIME

Same shot as the opening with the pick-up pulling up.

The orphanage is deserted - boarded up.

FADE TO BLACK:

Loud banging and wrenching as Isaac forces the door open with a crowbar.

FADE IN:

Isaac and Miles stood in the dusty doorway.

Isaac lights a torch up and they enter, making there way slowly down the corridors.

MILES

What is this place Dad?

ISAAC

This is where it all started Miles.

MILES

All what?

Isaac stops at the doorway to a room.

ISAAC

Come in here son and I'll tell you.

They enter. Isaac finds the light-switch and flicks it on.

The room where Miles first lived is revealed - dusty, rundown with a few of the old cots still there, rotting.

ISAAC (CONT'D)

This son is where you came from.

Miles looks around the room in disbelief.

MILES

Where I came from Dad? What do you mean?

ISAAC

This used to be an orphanage. Your mother and I came here and took you home. We adopted you son.

Stunned.

MILES

You're not my real Mum and Dad?

ISAAC

No Miles.

MILES

(Angry)

You lied.

Isaac kneels down in front of his son - both are tearful.

ISAAC

Yes, we lied and I asked for forgiveness every single day. But your mother wanted a child so much and I prayed to God, hoping that he would send us one. But your mother never got pregnant. The only thing that was missing from her life was the only thing that I couldn't give her.

MILES

What was it?

ISAAC

You son. You know, we were on our way to our church to start our new life. It was then that your mother told me to stop here and explained that this is what she wanted. It went against everything, knowing that she would need to lie about it but I know now that any God that can take away a mother's chance to love someone the way she loves you is not a God that I want to believe in.

MILES

(Crying)

Why?

ISAAC

Because maybe, just maybe, all this is not the work of God.

MILES

But where did I come from?

FLASHBACK:

EXT: FIELD/NIGHT TIME - CONTINUOUS

Something is burning in the field. We see a suited man at the side of the road - a young Richards.

ISAAC (V.O.)
 I don't know son. The people here
 said you were found in a field not
 too far from here.

FLASHBACK:

EXT: ORPHANAGE/NIGHT TIME - CONTINUOUS

A baby, wrapped in blankets is left on the doorstep by a man. We don't see his face. He puts the baby down carefully and lays a note on top. We can't read the note, but we can see a symbol in the top corner - an upside down crucifix. He knocks on the door and leaves.

ISAAC (V.O.)
 You were brought here and left on
 the doorstep. They never knew who
 it was.

INT: ORPHANGE - CONTINUOUS

Isaac is stood inspecting one of the cots.

ISAAC
 We don't know very much and for
 that I am sorry son. What we do
 know is that you are special. These
 things you can do must be for a
 purpose and that's what you have to
 figure out.

Isaac turns to face Miles. He's stood, crying.

Isaac makes like he's going to comfort him.

Suddenly, the room starts to shake - the cots begin to move - the light is flickering.

ISAAC (CONT'D)
 (SHOUTING)
 Miles, you have to learn to control
 it. Listen to my voice.

MILES
 I...I can't.

ISAAC
 Yes you can.

MILES
 But...you're a...a LIAR.

Shaking stops suddenly - Miles falls to his knees breathing heavily.

Isaac kneels in front of him - upset.

ISAAC

I'm sorry son. You're right, I lied to you and to everyone else. Look at me.

Miles looks up.

ISAAC (CONT'D)

I will never lie to you again. You have always been my son and you always will be for as long as you need me to be. Whoever your parents were they loved you enough to make sure that you found a home and that responsibility is now mine.

MILES

Dad?

ISAAC

Yes.

MILES

I'm so scared Dad.

They crumble into each others arms, sobbing.

ISAAC

I know son, me too.

INT: HOSPITAL/DAYTIME

Maggie is still sat with Rebekah.

REBEKAH

So now you know everything.

MAGGIE

I can't believe it. You hid it all so well.

REBEKAH

You have to keep this a secret.

MAGGIE

I will Rebekah.

REBEKAH

I just get so worried about him.
With all these things that he can
do I think someone will take him
away.

MAGGIE

Who would do that?

REBEKAH

There's been this one man. He turns
up when something's happened, like
he's waiting for us to slip up.

MAGGIE

Isaac won't let anything happen to
him, you know that don't you.

REBEKAH

I hope you're right Maggie. I...I
just...

Rebekah tarts to cough violently. It doesn't stop this time.
Maggie runs outside the room to get the nurse.

INT: ISAAC'S PICKUP/DAYTIME

Miles and Isaac are travelling home - country back roads.

ISAAC

You're very quiet son.

Miles says nothing.

ISAAC (CONT'D)

Is there anything you want to ask
me?

Silence.

ISAAC (CONT'D)

Ok, it's a long ride home so I'll
wait till your ready to talk. I'll
put the radio on for a bit.

Isaac reaches for the radio. Miles suddenly stops him with
his hand.

MILES

Wait. We need to get home. Mummy's
not well.

ISAAC

I know son. We'll be back soon.

MILES

No Dad, she's sick now, really sick. Hurry.

ISAAC

OK pal.

Isaac looks at his son. Confused. He speeds the car up.

MILES

DAD! STOP!

Isaac slams the breaks on.

An overturned car is blocking the road. There are three children stood at the side of the road - frightened, sobbing.

Isaac jumps out of the vehicle.

ISAAC

Stay in the car Miles.

He runs over to the children.

ISAAC (CONT'D)

Hey! Are you OK? What happened?

The eldest child points to the car.

CHILD

Mummy.

The mother is in the driver's seat of the car - unconscious.

Isaac runs over. He tries the door. It's jammed. He starts to bang on the window trying to rouse the woman - nothing. He runs around the car and tries the passenger door. It's jammed. The woman wakes up - panics.

He looks over at his pickup - Miles isn't in the car.

Then - the sound of metal buckling and glass breaking. The woman looks terrified.

Suddenly - the driver's door comes flying off in Miles' hands. Isaac runs around the car and helps the mother to safety. She's OK. The children are sobbing uncontrollably.

Isaac sits on the road - out of breath. He looks at Miles and smiles and then hears the sounds of approaching sirens.

MILES
We need to go Dad.

ISAAC
You're right let's go.

The mother notices that Isaac is wearing priest's clothes as he stands.

MOTHER
Thank you.

ISAAC
That's no problem. Listen, when they get here, you don't have to say exactly what happened.

MOTHER
I'll say the door came off in the crash and we all crawled out.

ISAAC
Bless you.

They run back to the pickup and drive off.

INT: PICKUP/DAYTIME

MILES
Dad?

ISAAC
Yes son.

MILES
I think I know why I'm here.

ISAAC
You do?

MILES
Yes. I think I'm here to help.

Isaac smiles proudly.

ISAAC
Son I have never been more proud of you than I am right now. What you need to realise is that not everyone will understand...

CUT TO:

EXT: CRASH SCENE WITH VOICE OVER - CONTINUOUS

The mother and her children are in an ambulance being treated. A suited man approaches and enters the vehicle. He flashes them an ID badge and begins to speak to them. We don't hear what's being said.

ISAAC (V.O.)

And they will be afraid of you.
They might even try and take you
away to find out how you can do
these things.

MILES (V.O.)

I know Dad, but we won't let them
will we?

The man turns around - Richards.

BACK TO:

INT: PICK UP

ISAAC

No son. No we won't.

EXT: ISAAC'S HOUSE/DUSK

The pickup pulls up. Maggie is waiting for them. She hurriedly talks to Isaac through the window of the pickup. Miles exits and heads inside with Maggie. The pickup speeds away.

INT: ISAAC'S HOUSE/KITCHEN

Maggie is looking in the fridge. Miles is stood in the doorway.

MAGGIE

What can I get you to eat young
man?

MILES

I want to see my mum.

MAGGIE

I know you do. I think your Dad's
going to bring her home.

MILES

I know she's dying.

Maggie stops what she's doing and faces the boy, speaking to him like an adult for the first time.

MAGGIE
Yes, she is.

MILES
I don't want her to die Maggie.

Maggie becomes more upset, looking at the boy with all of the love she can muster.

MAGGIE
Oh Miles, I'm so sorry.

MILES
I know what I have to do now.

MAGGIE
I know.

MILES
What could you know?

Miles turns to walk away.

MAGGIE
I know everything Miles. Your mum told me everything.

Miles stops suddenly and looks toward the front door just before we hear someone forcibly knocking.

MAGGIE (CONT'D)
(Seriously)
Go up to your room pal.

Maggie opens the door revealing Richards.

RICHARDS
Hello. You're new.

MAGGIE
And you are?

He flashes his ID.

RICHARDS
Richards. Is the reverend here?

MAGGIE
No, he's out. Can I help you with anything?

(MORE)

MAGGIE (CONT'D)

If it saves you the trouble I don't need a watchtower and I've already heard the good news about Jesus Christ.

RICHARDS

Funny. How about the young boy. Is he here?

MAGGIE

And just what business is it of yours?

RICHARDS

It's always my business and it always will be.

MAGGIE

Well I can't help you I'm afraid.

RICHARDS

I guess he must be at the hospital.

MAGGIE

You can guess all you want.

Richards step slightly closer to Maggie. She steps back. He looks down on her.

RICHARDS

Why don't you tell him I was looking for him like a good girl?

MAGGIE

You can be sure that I won't. Now turn around and get the hell off this property before I call the police.

Richards smiles and begins to walk away.

RICHARDS

You just be careful that I don't call them first.

He walks away, backwards looking up at the windows trying to catch a glimpse of the boy.

INT: MILES' BEDROOM

Miles is watching Richards walk away from his window.

MAGGIE
You OK up there?

MILES
Fine. Who was that?

MAGGIE
Someone for your father.

Maggie enters the room.

MILES
I thought you weren't going to lie
anymore. Everybody lies to me.

MAGGIE
You're right, I'm sorry. He was
looking for you.

MILES
My Dad told me that people will
come looking for me.

MAGGIE
We won't let anything happen to
you. I promise.

MILES
I know.

MAGGIE
Let's get you into bed shall we?

MILES
Ok. Maggie?

MAGGIE
Yes Miles.

MILES
Please stay with me.

Maggie smiles at the boy.

MAGGIE
I'll always be here.

EXT: ISAAC'S HOUSE/EARLY MORNING

Grey skies/windy. The oak tree is swaying in the wind again.
The pickup is parked outside the house.

INT: MILES' BEDROOM/EARLY MORNING - CONTINUOUS

Miles is asleep in his bed. Maggie is sat next to the bed. She shakes him awake.

MAGGIE
Good morning.

Miles sits up quickly. He can hear something.

MILES
Is it?

Maggie nods and smiles.

Miles runs out of his bedroom and straight into his parents room.

INT: ISAAC'S BEDROOM - CONTINUOUS

Rebekah is sat up in her bed, awake. Isaac is kneeling next to the bed. He stops when Miles enters.

MILES
Mom?

Rebekah smiles and reaches her arms out. Miles jumps on the bed. They tearfully embrace.

Isaac stands.

ISAAC
I'll be outside.

He exits.

REBEKAH
Sit next to me for a while.

Miles sits next to her and puts his head on her shoulders.

MILES
I missed you Mum, I missed you so much.

REBEKAH
And I missed you. Maggie tells me you've been a really good boy.

MILES
Yep.

REBEKAH
I'm so proud of you Miles.

MILES
Mum?

REBEKAH
Yes.

MILES
I'm really glad you adopted me.

Rebekah starts to cry.

REBEKAH
Me too. Do you want to talk about it?

MILES
No thanks Mum.

REBEKAH
OK. Do you know why I'm here Miles?

MILES
I think so Mum.

REBEKAH
I have to leave.

MILES
I want you to stay with me. I don't want to say goodbye.

Rebekah becomes more upset.

REBEKAH
I know but you have to be strong now. Your father needs you to be strong. I need you to be strong and, in time, the world will need you to be even stronger. You're here to be more than just our son Miles.

MILES
But what if I need you Mum?

REBEKAH
I will always be with you Miles. We have tried to teach you to be a good person and that you will carry with you forever, along with me.

(MORE)

REBEKAH (CONT'D)

When you're on the beach, playing in the sand, I'll be there. When you're upset or angry or feeling alone follow your heart for that's where you can keep me and ask me anything.

She points to his heart.

REBEKAH (CONT'D)

Build me a castle in here now. It will be like I'm right next to you, always.

MILES

Ok mum.

REBEKAH

Now you won't ever need to say goodbye to me. Do you understand?

MILES

I think so Mum.

REBEKAH

Now why don't you give me one of those magic cuddles I've been missing.

They hug one final time.

MILES

I love you Mum.

REBEKAH

I love you too Miles. Now, dry your eyes and go play.

Miles sits up and kisses Rebekah. He exits.

INT: HALLWAY - CONTINUOUS

Isaac is waiting outside the door. Miles hugs him and cries.

Isaac goes back into his room,

INT: BEDROOM - CONTINUOUS

ISAAC

Are you OK?

REBEKAH
I'm fine. Can you help me?

Isaac helps her to lie down.

REBEKAH (CONT'D)
Thank you Isaac.

ISAAC
That's alright. You looked uncomfortable.

REBEKAH
No you daft old man. Thank you, for everything.

EXT: OAK TREE SWING - CONTINUOUS

The sky is dark and foreboding, like it should be lashing down rain.

Miles is sat on the swing - the tyre has gone and been replaced with two ropes and a plank as a seat.

ISAAC (V.O.)
You don't have to thank me Rebekah.

INT: BEDROOM - CONTINUOUS

REBEKAH
Yes I do. You compromised so much for me when you didn't have to.

ISAAC
I did that for us not just for you.

EXT: OAK TREE SWING - CONTINUOUS

Miles is swinging and crying.

REBEKAH (V.O.)
I know. But now I have to leave you to do this on your own and I'm just so sorry.

INT: BEDROOM - CONTINUOUS

Isaac begins to cry. He holds her hand.

ISAAC
Not yet.

REBEKAH
It's time my love.

ISAAC
No.

She strokes his face.

EXT: OAK TREE SWING - CONTINUOUS

Miles is swinging higher, he's more upset. Every time the swing goes up he's out of shot.

Don't be upset. You don't have to cry anymore. Not for me. Be strong Isaac, just like our boy.

INT: BEDROOM - CONTINUOUS

REBEKAH (V.O.)
You have to let me go and one day, when the time is right, you'll have to let him go as well. He's destined for great things, but he doesn't belong to us.

EXT: OAK TREE SWING - CONTINUOUS

Swinging higher and faster still.

REBEKAH (V.O.)
He's here because he belongs to the world. The world gave him to us and one day...

INT: BEDROOM - CONTINUOUS

REBEKAH
...you'll have to give him back.

ISAAC
Bek's.

REBEKAH
I love you Isaac.

ISAAC
I love you, so much.

EXT: OAK TREE SWING - CONTINUOUS

Miles swings higher - One final swing out of shot. When the swing comes down, he's gone.

REBEKAH

Go to him, he needs you, go find him.

INT: BEDROOM - CONTINUOUS

Rebekah closes her eyes for the last time. Isaac puts his head on the bed, still holding her hand, and sobs.

Isaac walks to the window. He sees the empty swing, still swinging.

EXT: BEACH/DAYTIME

Isaac and Maggie pull up at the beach. Isaac gets out and walks onto the sand.

Miles is sat staring out to sea. Isaac sits next to him.

ISAAC

How did you get here son?

Miles shrugs.

ISAAC (CONT'D)

Are you OK?

MILES

She's gone Dad, hasn't she?

ISAAC

Yes.

MILES

I couldn't save her.

ISAAC

Nobody could have Miles.

MILES

Dad? I can't stay with you forever can I?

Isaac ponders the question.

ISAAC

Son, you weren't sent here from wherever you came from to just be our son. One day, one day you'll belong to the world. One day, you'll change everything for everybody.

MILES

But I couldn't change what happened to my Mum. She wasn't even my real Mum and...

ISAAC

She was your mother son. More so than anyone could have been and I'm so sad that she's gone. But I'm happy Miles, I'm happy that she was with us long enough to know that adopting you was the best decision we ever made. You were worth it.

MILES

But why me Dad?

ISAAC

Because your mother could see it son. She knew you were special and not just an ordinary boy. She always knew that you were destined for great things, greater than anything I could ever imagine. I can see it now Miles. There will come a time where you have to leave but you're not ready yet son. It's my job to make sure that you are. So, until that time comes, please come home with me.

Miles and Isaac tearfully embrace.

Maggie is stood by the car watching them - she smiles and looks up at the sky.

MAGGIE

I think they'll be alright Bek's.

FADE TO BLACK

TO REVEAL

EXT: ISAAC'S HOUSE/MORNING

Establishing - The house, the tree look different/healthier. There is a newer pickup parked outside the house and a gravestone under the tree.

6

6 YEARS LATER

6

INT: ISAAC'S HOUSE/LIVING ROOM

Isaac is sat at the table drinking a coffee looking out at the tree. He looks a little older but much less weary - happier.

He sees Maggie pull up in her station wagon.

Maggie enters. She's smiling like someone who can't keep a secret in.

MAGGIE

Good morning.

ISAAC

Good morning to you.

MAGGIE

Is he up yet?

ISAAC

He's a teenager. I'm sure he'll appear at the last possible moment and blame me for it.

MAGGIE

I'll go and wake him.

ISSAC

No, leave him.

MAGGIE

You sure?

ISAAC

Yeah, I wouldn't blame him for wanting to stay in bed today. Did you remember?

MAGGIE

Isaac I wouldn't forget now would I? You worried about it?

ISSAC
No not anymore.

MAGGIE
Well I've spent the morning
throwing up in between some serious
bouts of heartburn.

ISAAC
What's up? Are you sick?

Maggie smiles and taps her belly.

MAGGIE
I'm fine.

Isaac notices.

ISAAC
You're kidding.

MAGGIE
I think we did it.

Isaac struggles to take this information in. He looks sad and happy simultaneously.

ISAAC
Maggie, well, that's wonderful.

They embrace.

MAGGIE
Will you tell him?

ISAAC
Not yet. Knowing him he probably
knows already. Besides, I've got
something else to do first but I
wanted to talk to you about it.

MAGGIE
What is it?

ISAAC
I'm going to hand my notice in
Maggie.

MAGGIE
What? Seriously?

ISAAC
I have to Maggie, especially now.

MAGGIE

Because of me?

ISAAC

Of course not. Look, I've given them all I can and it's about time they found someone else. I'm not exactly flavour of the month around here. It hasn't been right for a long time and I think now's a good time to cash my chips in. I can go back to teaching and concentrate on more important things...

He puts his hand on her belly. Maggie smiles lovingly at him.

ISAAC (CONT'D)

...like joining a heavy metal band.

She laughs.

MAGGIE

OK Alice Cooper. We'll talk some more later. I need to get to the doctors, get all of this confirmed.

ISAAC

That's OK...

He gestures to the grave under the tree.

ISAAC (CONT'D)

...I've got some explaining to do.

MAGGIE

Alright, meet you for coffee later?

ISAAC

It's a date.

Maggie heads for the door.

ISAAC (CONT'D)

Maggie?

MAGGIE

Yes.

ISAAC

I love you.

She smiles at him and leaves.

INT: FRONT ROOM - A LITTLE LATER

The television is on - local news. The enthusiastic female reporter is stood on the street in town detailing a number of unexplained phenomenon that happen on this day, every year for the past 5 years - to camera.

Close slowly in on television.

REPORTER

...from cars being pulled miraculously from rivers to strange tales of fires being put out without water. This day has become synonymous with strange goings on in this small town and the many wild theories behind them. These theories tend to focus on the mystery stranger who is apparently involved. The locals from this religious community refer to him as 'Angelo', which simply means Angel, and I spoke with some of them to get their thoughts.

BAR DRINKER

I don't know who he is. Angelo? If he can fix my combine I'll call him anything he likes.

MAN ON STREET

I have no comment on that.

WOMAN IN BAR

I think he's our guardian angel, our own little Angelo.

BUISNESS MAN

Whoever he is, I don't like him. I mean, why hide unless you've got something to hide. It's just some crackpot playing super hero.

GRACE

If he's listening, I just want him to know that we love him and we're all so very grateful.

REPORTER

So there you have it, a lot of differing opinions but one thing is for sure.

(MORE)

REPORTER (CONT'D)

Whoever is behind these strange goings on will always have a fan in this reporter. Back to you in the studio...

ANCHOR

Thanks. Well there's a whole lot of strange...

Miles switches the television off. The teenager is getting his bag ready for school. At the window he notices Isaac stood under the tree laying flowers on the gravestone.

EXT: TREE - CONTINUOUS

Isaac is stood at the grave. Miles stands next to him.

MILES

I can't believe it's been six years Dad.

ISAAC

I know. Seems like only yesterday doesn't it? I still find it hard to believe she's not here.

MILES

She's still here Dad.

ISAAC

You're right and you know what, she's proud.

MILES

I think she's proud of you Dad.

ISAAC

Yes I was talking about me.

Miles laughs.

MILES

Come on, I'll be late.

ISAAC

Listen, I've got something I need to tell you. It might not be easy for you to hear right now. I suppose it's as good a time as any.

MILES

Maggie's pregnant isn't she?

ISAAC
You knew?

MILES
Dad, come on.

ISAAC
Why didn't you say something?

Miles smiles, says nothing.

ISAAC (CONT'D)
Are you OK with it?

MILES
Dad of course I am. I'm worried if
you are.

ISAAC
Well it does go against everything
I'm supposed to represent.

MILES
Like me?

Smiles.

ISAAC
Is that why you stopped coming to
church?

MILES
No, you know I don't need a
building to prove my beliefs in
public.

ISAAC
And how right you are. You know I'm
renouncing my position?

They start to walk to the car.

MILES
Well it's about time. Hey can I
name the baby?

ISAAC
What did you have in mind?

MILES
How about Metres?

ISAAC
Why?

MILES

Well you named me after a measurement, why not keep the family tradition going.

ISAAC

That was the only name your mother and I agreed on. Choosing a baby name is a contact sport.

They get in the car and pull out of the driveway.

As they pull onto the road they notice Richards stopped at the side of the road. He's leaning against his car.

Isaac pulls up and winds the window down.

ISAAC (CONT'D)

Hey there, you broken down?

RICHARDS

No, I'm just here to keep the peace.

ISAAC

Really?

RICHARDS

That's right. Where are you two off to today?

ISAAC

Well this one's going to school and I've got some errands to run. You know a couple of heroin deals then some light lunch, the usual.

RICHARDS

School is it? You plan on doing anything strange today boy?

MILES

Did he just call me boy?

ISAAC

Humour him son, he thinks he's being authoritative.

MILES

Oh, nothing strange today sir. Got a paper to finish on the gestapo methods of government agencies and then...

RICHARDS

You're just as funny as your father.

MILES

Thank you.

Richards moves closer to the car and leans to make eye contact with Isaac.

RICHARDS

Don't think I don't know what today is.

ISAAC

Today is Monday.

RICHARDS

Right. Well I'll be watching you today boy.

ISAAC

Well how neighbourly of you. It's been lovely talking to you.

RICHARDS

I'll be seeing you.

Isaac starts to pull away.

ISAAC

For sure. Listen, I hope you get the car sorted. Next time, I advise you buy American.

They drive off.

INT: PICKUP

MILES

I really hate that guy.

ISAAC

Yeah I know. He's been sniffing around you since you were a kid.

MILES

You think he knows?

ISAAC

He doesn't have a clue what he knows.

Isaac checks his rear view mirror. Richards is following them.

ISAAC (CONT'D)

I doubt he'll stop until he's satisfied though.

MILES

Why do say that?

ISAAC

Well he's following us right now.

MILES

Following us? Jesus, what are we going to do?

ISAAC

Relax and don't blaspheme.

MILES

Sorry, wait, hang on, why do you care if I blaspheme.

ISAAC

Good point. Anyway, he knows where we're going. I told him remember. He's getting desperate now.

MILES

You're not worried?

ISAAC

About him? Of course not. Son, you're going to school. If he really wants to spend time with you he can help you with math, save me the trouble.

MILES

What about today Dad? He obviously knows something. Are you worried about what might happen?

ISAAC

I'm not worried about you son. Just be careful of folks like this. They think they are above the normal rules that apply to you, me and everyone else. Listen. If things ever get bad, I mean really bad I want you to get home as fast as you can.

(MORE)

ISAAC (CONT'D)

Don't wait around and don't look back. When you get there climb the tree.

MILES

Climb the tree? Why?

ISAAC

There's something up there I want you to have. Something you will need.

MILES

What is it?

ISAAC

Just trust me, please.

Richards pulls up alongside the car and looks at them. He speeds off ahead.

EXT: HIGH SCHOOL/MORNING

The pickup pulls up.

INT: PICKUP - CONTINUOUS

MILES

Guess I'll see you later Dad.

ISAAC

Listen. Stay safe today, don't try to be the hero or anything.

MILES

Of course Dad. Don't take too much heroin or anything, I do need a lift home you know.

ISAAC

Ha, deal.

MILES

No, no deals, of any kind.

ISAAC

OK, bye Miles.

MILES

Bye Dad.

Miles exits the car and runs over to meet his friends. He gets a hug from a pretty girl.

Isaac watches and smiles proudly. He looks down at the dashboard - picture of Rebekah and Miles playing on the beach when he was a baby.

As he pulls away he notices Richards sat in his car. He pulls up and winds his window down.

ISAAC
(To himself)
This guy just won't quit.

Richards lowers his window.

ISAAC (CONT'D)
You normally spend your spare time hanging around outside schools? You know we have a register for that sort of behaviour.

RICHARDS
We both know something will happen today. When it does, I'll finally see what he can do.

ISAAC
I wouldn't be so sure of yourself. When pride comes, then comes disgrace, but with humility comes wisdom.

RICHARDS
Don't lecture me priest, I'm tired of you're bullshit.

ISAAC
It's not a lecture, just a promise. You leave my son alone OK.

Isaac pulls away.

Richards is watching Miles and his friends. Miles is holding the pretty girl's hand.

Richards has a file open on his lap - old and ragged. There is a picture of Lily from the newspaper after the nursery fire. He turns it over to a more recent picture - the same girl Miles is with now.

A slight smile creeps onto his face.

INT: SCHOOL CORRIDOR

Busy - the students are heading for class.

Miles and Lily are stood by Miles' locker whilst he gets his books. Picture of Miles and Rebekah building a sand-castle on the beach on the inside of his locker door.

LILY
Hey, what's with you? You alright?

MILES
Yeah you?

LILY
Fine. Thought you might take the day off today.

MILES
Why?

LILY
Miles, I know what today is.

He looks at the picture on the locker door.

MILES
You remembered.

LILY
Of course.

MILES
It's fine, honestly. Just wish people would stop worrying about me.

LILY
Your Dad giving you a hard time?

He closes his locker. They start walking to class.

MILES
No, he's fine. There's just this guy that's been following us, some sort of government weirdo.

She laughs.

LILY
Are you kidding?

MILES
Honestly, I swear.

LILY
I think you're being paranoid.

MILES
Seriously.

LILY
Well what does he look like?

MILES
I don't know. Like a government guy
with a suit and shades.

LILY
Like Fox Mulder.

MILES
Exactly.

She laughs again.

LILY
What does your Dad think?

MILES
I think it used to worry him more
than it does now.

LILY
Used to?

MILES
He's been sniffing around since the
fire.

LILY
Our fire?

MILES
Yep.

LILY
Jesus.

MILES
Don't blaspheme.

Lily shoots him a surprised look.

MILES (CONT'D)
Sorry, old habit.

Principle Clark approaches them.

BEN CLARK
Good morning you two.

LILY
Good morning.

BEN CLARK
Fairly surprised to see you here
today young man.

MILES
I'm getting that a lot sir.

BEN CLARK
I'm sure your friend here could
bring your work home if you don't
feel up to it.

MILES
I'm honestly fine.

He holds up his Abraham Lincoln text book.

MILES (CONT'D)
I'm sure some history will help to
take my mind off it.

The principle looks at the book.

BEN CLARK
Ah Lincoln. "Give me six hours to
chop down a tree and I'll spend the
first four sharpening the axe."

MILES
Please don't chop any trees down
sir.

BEN CLARK
Ha, OK. You know you can always
come talk to me if, you know, you
need someone to talk to about...

MILES
I'm gonna get to class sir.

A RECEPTIONIST approaches.

RECEPTIONIST
Principle Clark there is a man to
see you, he's in your office and he
says it's urgent.

BEN CLARK
Who is he?

RECEPTIONIST
He didn't say.

BEN CLARK
Well what does he look like?

RECEPTIONIST
I don't know, like a man wearing a
suit and glasses.

MILES
Is it Fox Mulder?

Miles and Lily laugh and walk to class.

INT: CLASSROOM

The students enter, noisily. Miles and Lily sit in their
chairs.

Announcement over the school P.A system.

RECEPTIONIST
Lily Roberts, please report to
Principle Clark's office
immediately. Thank you.

The class make out that she's in trouble.

Lily looks at Miles confused and then exits.

INT: OFFICE HALLWAY - CONTINUOUS

Lily knocks on the door.

PRINCIPLE CLARK
Come in.

Lily opens the door and enters. Before the door closes we see
Richards sat across from the Principle.

INT: CLASSROOM - CONTINUOUS

History lesson. Miles is trying to concentrate - keeps
looking at Lily's empty chair.

TEACHER

So, President Lincoln gave the Emancipation Proclamation effectively abolishing slavery on January 1st, 1863. However, this was not made official until 1865, two years after he was assassinated and the 13th Amendment was...

The fire alarm sounds.

TEACHER (CONT'D)

OK people don't get excited. Everybody file out in an orderly fashion. Head out to the field to the assembly point.

Miles looks increasingly worried.

MILES

What about Lily?

TEACHER

She's with the principle she'll be just fine. Let's go.

The class leave.

INT: CORRIDOR

The history teacher spots the school caretaker walking quickly down the corridor. They make eye contact.

TEACHER

Drill?

The caretaker anxiously shakes his head.

INT: COFFEE SHOP/DAYTIME

Isaac enters the busy coffee shop and stands at the counter.

Familiar faces are littered amongst the tables.

Bill the mechanic is sat with his work colleagues - all masculine in their overalls.

Janine is sat with her friends for their daily gossip. She notices Isaac and looks at him with a look of sheer disgust.

Isaac gets his coffee and sits on his own at a table near to Janine's. He opens his newspaper, ignoring the burning eyes of Janine and her friends.

Rose, one of Janine's friends, also has a newspaper and is flicking through.

ROSE

Look at this Janine. Two more burglaries this week alone. What is this town coming too?

Janine talks making sure she's loud enough for Isaac to hear.

JANINE

Well it's not been the same for years now. Sometimes I wonder what's happened to the people of this town. We used to be such a good, Christian community.

Isaac is doing his best to ignore her.

JANINE (CONT'D)

Now we've got burglaries and all sorts of crime going on not to mention all the other strange things that keep happening. We've let the devil in and given him the run of the place. We used to have spiritual guidance, now; we're like lost sheep roaming the valley of darkness.

Isaac gives in and puts his paper down.

JANINE (CONT'D)

All of our Christian values have been lost and we've been left without a teacher. At least one who can keep his job anyway.

ISAAC

Have you got something you would like to say to me Janine?

JANINE

Excuse me.

ISAAC

Are going to try and pretend that your little diatribe there wasn't for my benefit?

JANINE

How dare you. I'm perfectly within my rights to voice my concerns about the hell-hole you've dragged this town into if I so wish.

ISAAC

Is that what you really think?

The customers are spectators now to this boiling argument. Janine's friends look smug, hiding behind their leader like a gang of school bullies.

JANINE

Yes Isaac, yes it is.

She notices she has an audience.

JANINE (CONT'D)

You are a damn liar Isaac, shame on you. You have no place being a reverend.

ISAAC

And what would I be lying about? Please enlighten your congregation.

JANINE

That boy of yours is not your son, is he?

ISAAC

I don't think that's any of your business.

JANINE

You see everyone. He can't tell the truth. He claims to be a servant of God yet he can't keep the most simple of the Lord's commandments. He's not fit to be a school teacher and he is certainly not fit to lead our parish.

ISAAC

Not fit to be a teacher.

JANINE

I know you were forced to leave that job Isaac so stop trying to pull the wool over our eyes.

Isaac looks a little more smug now knowing that he has her.

ISAAC

There were only two people privy to that information and I was one of them.

JANINE

Meaning?

ISAAC

Meaning I may have been liberal with the truth about certain aspects of my personal life. This is true and for that I am sorry but I have made my peace with it and I do not need nor want your approval. But you Janine, have you not also broken one of our Lord's commandments.

JANINE

How?...

ISAAC

Do you honestly expect me to believe that Principle Clark willingly gave up that information or have all those late night visits to his home been for some extra tuition. Are you studying for your S.A.T's? Isn't it also amazing how two people can be out of town at the same time so often on completely unrelated business?

A collective gasp from the room. Janine looks dumbfounded.

ISAAC (CONT'D)

You're not the only one who notices strange goings on are you? Would you like me to tell you what the Bible says about adultery?

She says nothing. Her friends are practically gleeful with this new knowledge.

Bill stands up.

BILL

You leave her alone Isaac.

Isaac turns to face him.

ISAAC

And here's another one.

BILL

What? You gonna try and pick on me now? She's right, you're not fit to be our reverend.

ISAAC

Bill you're absolutely right. I can't help this community any more, especially one that goes to such great lengths to destroy itself. This is why I am resigning with immediate effect.

BILL

Well good riddance to you. You can take your bastard son with you when you go.

ISAAC

Speak about my son like that again Bill and we'll have ourselves a little problem that will take more than holy water to heal. Whilst we're on the subject of our sons let me ask you, are you so innocent Bill?

BILL

What?

ISAAC

Well where's your son.

BILL

He's in military school, like a proper American. He's...

Isaac forcibly cuts him off.

ISAAC

There because you sent him away on the account of his homosexuality.

The room gasps.

ISAAC (CONT'D)

That's right. You sent him there out of shame. How very Christian of you.

Bill looks around at his friends. The whole room is staring at him.

BILL

The...but...it will change him.

ISAAC

You think? Yes I'm sure all that time he's spending with burly men in uniform has removed all temptation. Good luck with that Bill

Bill sits. His friends shuffle uncomfortably.

Isaac addresses the diner. Everyone has stopped to listen.

ISAAC (CONT'D)

You people. All we ever tried to do was help you and guide you but you preferred to live secret lives away from the best intentions of an institution you claim to follow. We lied, yes. Every day we kept the truth about our adopted son from you somehow already aware that your reaction would not reflect the image you think that everyone should have but none of you do. I asked God for forgiveness and in your eyes he punished me by taking my wife away from me. But you're all wrong. You may want to think that I'm leaving the Church out of shame or respect for you but again, you're wrong. The fact of the matter is that no amount of servitude to that archaic ideal has had any bearing on anything. Prayer didn't stop my wife from dying as much as turning up to Church every week didn't teach Bill here about tolerance and forgiveness. You all have proved that you can pick and choose when you pretend. I'm not leaving for you I'm leaving because I have finally lost my faith in you. Now, if you're all done being hypocrites I'll get back to my coffee.

Maggie enters. She notices Isaac stood and the eerie quiet in the room. She looks at Isaac, smiles and taps her belly again.

He smiles back.

He picks his newspaper up. The customers go back to their meals - a murmur of post argument discussion.

Janine pushes past Maggie and storms out in a haze of tears and indignation.

Isaac watches her go.

Suddenly - Sirens - Two Fire Trucks and a Squad Car scream past the window of the coffee shop.

Isaac's face drops with realisation. He catches Maggie's shared look of terror. He quickly gets up, fumbles for change to pay the bill and runs out of the door.

EXT: SCHOOL FIELD

The school has emptied out onto the field.

The teachers are taking roll call.

Miles sees no sign of Lily - he looks concerned.

Suddenly, he runs back into the school with the shouts of teachers ringing in his ear.

INT: SCHOOL CORRIDORS

Miles is sprinting through the corridors. He bursts into the Principles office - He's lying on the floor unconscious from a blow to the head.

Miles shakes him awake.

MILES
WHERE IS SHE?

PRINCIPLE CLARK
What?

MILES
LILY. WHERE IS SHE?

PRINCIPLE CLARK
He took her.

MILES
Who did? Who took...

Realisation.

MILES (CONT'D)

Richards.

PRINCIPLE CLARK

You know him?

MILES

Yes.

PRINCIPLE CLARK

Well it's you that he wants.

MILES

I know.

PRINCIPLE CLARK

I can't let you go.

MILES

You're in no position to stop me.
Just, stay here ok.

Miles exits.

He walks slowly through the corridors. He closes his eyes and concentrates, breathes slowly, and stands still.

Finally learning to control and except his abilities he blocks all other noise out. He can hear the sounds of a whimpering girl.

He opens his eyes quickly and runs faster than he has ever run before. He moves through the corridors at a lightning pace, he did not know that he could move like this.

EXT: GYM HALLWAY - CONTINUOUS

Miles approaches the door to the school gymnasium. He opens the door.

Lily is sat, bound to a chair in the middle of the basketball court.

Miles approaches her.

LILY

Stop.

He stops.

MILES

Are you OK? What's going on?

He edges forward,

LILY
Please stop.

MILES
Why?

LILY
He'll kill me if you come any
closer.

MILES
Who will?

RICHARDS
I will, unless you can stop me.

Richards walks out of the shadows behind Miles. He's holding
a gun. Miles faces him

MILES
You.

RICHARDS
Who else.

MILES
What the hell are you doing?

RICHARDS
I have been after you for 18 years
Miles. 18 years I have been trying
to figure you out. You owe me an
explanation. One that's been due to
me ever since you landed here.

MILES
Landed?

RICHARDS
It's clear that I may know more
about you than you do. I knew it
was you after you saved this one
from that fire. You shouldn't have
survived and neither should she.
The way I see it you are both on
borrowed time afforded to you by a
power you don't understand.

MILES
And you do?

RICHARDS

I do better than your adoptive parents. They did such a good job covering their tracks, almost too good. Had it not have been for the media's love of the fantastical I might never have found you.

His tone becomes sinister.

RICHARDS (CONT'D)

Now I need to know that everything that I sacrificed hasn't been for nothing. All I wanted was to see what you can do, nothing more.

MILES

Why? So you can take me away and experiment on me?

RICHARDS

Is that what they told you would happen?

MILES

Yes.

RICHARDS

Well then I underestimated them. Make no mistake about it; you are invaluable to a lot of interested parties and a threat to so many more.

MILES

I'm not a threat to anybody. I'm no different...

RICHARDS

Tell that to her.

Richards points the gun at Lily.

RICHARDS (CONT'D)

So, she's either about to be sacrificed in the name of national security or you can save her to prove a point. Either way her life is in your hands. That makes you a very real threat does it not?

MILES

Don't do it.

RICHARDS

Do you honestly think you can talk me out of this? She either lives or dies, it's your choice.

Miles takes a step towards Lily.

Richards, exasperated, shoots a bullet at his feet.

RICHARDS (CONT'D)

Not another step orphan.

MILES

I'm no orphan. I have a mother and a father who...

RICHARDS

Who found you because they failed to have a normal baby, adopted you and then spent every day since lying about it with their every breath. Something I'm led to believe was in short supply for your mother.

Miles faces him - anger spread across his face.

RICHARDS (CONT'D)

That's it, get angry. Is that how it works? Is that why something happens on this day, the anniversary of her death? You're angry because you couldn't save her. You're angry because two mothers abandoned you. Well, you're about to lose her as well and if I have to get to everyone you love so you can feel what real loss is like then I will.

MILES

No.

RICHARDS

No? Really? Well what are you prepared to do about it?

Richards cocks the gun.

RICHARDS (CONT'D)

Ready?

Miles closes his eyes. Richards slowly squeezes the trigger. Miles moves towards him, like before - an incomprehensible speed, the gun fires.

CUT TO BLACK:

TO REVEAL

INT: SCHOOL CORRIDORS

Swat Team moving through the corridors of the school. They stop at the gymnasium door. One kneels, signals for the others to stop. He looks through the door - signals again. They move in.

Lily is still sat in the chair, crying. She's been untied.

Swat Team move towards her.

SWAT 1
Where are they?

LILY
He's over there.

Richards is lying amongst collapsed and broken chairs - a trickle of blood from his mouth and his gun next to him. He is dead.

SWAT 1
And the boy?

Lily smiles.

LILY
What boy?

CUT TO:

Isaac and the girl's mother come rushing in. She holds her daughter and cries. Isaac spots the body bag and looks, petrified at Lily.

LILY (CONT'D)
Its OK, he's gone.

MOTHER
Isaac, will he be OK?

Isaac looks around the room, taking the carnage in.

Police officers, forensics and detectives are busy working around them.

The Detective is young, arrogant and clearly out of his depth.

DETECTIVE

We will need an APB out on the boy, and don't let his father out of your sight. Take the girl to the station and have her questioned and try and keep the press away for as long as possible.

Isaac looks worried.

LILY

Don't worry Isaac, I won't tell them anything.

The Detective approaches them.

DETECTIVE

Does somebody want to tell me, in the name of all that is holy, what happened here?

LILY

The man took me from the principles office, he tied me up in here and I blacked out. The next thing I know there's cops every where.

DETECTIVE

Really, that's your story?

LILY

That's all I know.

DETECTIVE

Your Principle has been violently assaulted, this guy looks like he's been twelve rounds with a train and you're tied to a chair in a gymnasium. Are you seriously telling me you can't remember anything?

LILY

Not a thing. Honestly.

DETECTIVE

You didn't see his son?

She shakes her head, he turns to Isaac.

DETECTIVE (CONT'D)
And you, reverend, where's your
boy?

ISAAC
Honestly, I do not know.

DETECTIVE
Perfect. No one knows anything.

ISAAC
With all due respect this girl has
just been through a terrifying
ordeal and I would like to find my
son, with your help of course.

DETECTIVE
Fine. If you see him before I do
then tell him we would like a chat
because...

AGENT PHILLIPS (O.S.)
Detective.

DETECTIVE
What?

They turn to see AGENT PHILLIPS - another generic looking
agency man - black suit, short hair and clean shaven.

The Detective reluctantly walks over.

From Isaac's point of view - whispered, but heated, words are
exchanged between the Detective and the Agent. The Detective
is whipping himself up into an almost silent rage - pointing
at the victims and getting in the Agent's face.

A final, calm word from the Agent and the Detective exits
like a petulant teenager.

Isaac and Lily exchange a concerned glance.

The Agent approaches, smiling. He offers his hand to Isaac.

AGENT PHILLIPS
Reverend.

They shake hands. Isaac notices a tattoo of a crucifix on his
hand - the same one that Richards has.

AGENT PHILLIPS (CONT'D)
It's been quite a day hasn't it?

ISAAC
And you are?

AGENT PHILLIPS
Phillips.

He flashes an ID, just like the one Richards had.

AGENT PHILLIPS (CONT'D)
I represent an...

ISAAC
Independent agency?

AGENT PHILLIPS
Exactly. I see you've had a run-in
with Richards here.

ISAAC
Something like that.

AGENT PHILLIPS
Well we've been looking for him for
a while.

ISAAC
Looking. Is he not one of yours?

Phillips gestures and they both start walking slowly towards
where Richards body is.

AGENT PHILLIPS
He used to be. He was a good Agent
but he developed this strange
obsession with finding a boy who
had special powers. It got so much
that, well, let's just say we had a
parting of the ways.

FLASHBACK

EXT: OFFICE BUILDING

Richards being escorted out of an office building holding a
box by two burly security guards.

AGENT PHILLIPS (V.O.)
He was experienced and well trained
so it didn't take him long to
disappear off the grid
completely...

INT: WAREHOUSE - CONTINUOUS

Richards working in a warehouse lugging boxes around on a trolley.

AGENT PHILLIPS (V.O.)
Probably worked in all sorts of places while he apparently carried on his investigation. It cost him everything...

INT: GYM

AGENT PHILLIPS
And that's where you come in Reverend.

ISAAC
You said you had been looking for him.

AGENT PHILLIPS
Well we started getting these reports in, something about a guardian angel saving strangers and disappearing into the night like he's a superhero. We knew Richards wouldn't be far behind and there were those of us who actually believed him, even if we knew he took it too far.

They stop by Richards's body.

ISAAC
Looks like he took it all the way.

AGENT PHILLIPS
Obsessions can destroy a man Reverend. And he said that which cometh out of the man...

ISAAC
That defileth the man.

The Agent turns to face him.

AGENT PHILLIPS
Reverend we know that your boy is the one Richards was looking for.
(MORE)

AGENT PHILLIPS (CONT'D)
We know that he is, well, special
to say the least but we are not a
threat to you, or your boy. Do you
know where he is?

ISAAC
Not a clue Mr. Phillips.

AGENT PHILLIPS
We can help him you know. We can
protect him.

ISAAC
My best guess was that you would
lock him in a room for the rest of
his life.

AGENT PHILLIPS
Well you would be wrong. We have a
world of work for him. We're a
secretive organisation reverend
looking after the mutual interests
of those that we serve.

ISAAC
The church?

AGENT PHILLIPS
No, bunch of dogmatic fools who
completely missed the point.

ISAAC
Like me.

AGENT PHILLIPS
(Smiling)
But you're retired.

ISAAC
Now how would you...never mind.

AGENT PHILLIPS
Listen. We do our work off the
radar. No one ever hears about us
because we know that serving a
higher purpose means more than the
bricks and mortar people collect
themselves in as they think it
gains them access to an afterlife
they will never understand.

ISAAC
You sound like someone I know.

AGENT PHILLIPS

And that's why we need him. Look, what I'm about to tell you may be difficult for you to hear and you don't have to believe me. We've been around for centuries, existing in the shadows and allowing mankind to invent a better cover story than all of our best people could ever imagine. Every so often, someone shows up who can do things that other people can't. Our job is to protect them and their purpose. We don't know where they come from, only that it's not from anywhere around here. It probably started a long time before even we knew about it. Unfortunately, the common man has a habit of letting his fear of the unknown get the better of him, something I believe you have some experience with, and most of the early ones were martyred, some more publicly than others. We try to protect them from this and channel their abilities wisely so, in short, we need him.

ISAAC

But does he need you?

AGENT PHILLIPS

More than he knows. We try to predict when they will come and intercept them when they're young but it would seem some people are better at hiding things than others.

More officers are now milling around the gym.

AGENT PHILLIPS (CONT'D)

Well I think it's about time you left. Don't worry, I'll clean up this mess.

He hands him a business card. Isaac studies it. It has the Agents name, number and a picture of an upside down crucifix, the same as the tattoo.

AGENT PHILLIPS (CONT'D)

Keep in touch.

ISAAC

You know, I probably won't. One more thing, why the upside down crucifix? You know some people think it's a sign of the devil.

AGENT PHILLIPS

You know better than that Isaac. It's a sign of humility, when Peter was crucified he asked to be upside down as he felt unworthy to die in the same way as Christ, and some say he was the first of us. Not everyone can be special like your son, but anyone can be feared and misunderstood can't they? Well we'll be around if you need us.

Isaac walks back to Lily and her mother.

MOTHER

What will you do? Can you find him?

ISAAC

I don't think so. Not this time. Something tells me I'm not supposed to.

EXT: OAK TREE/DAYTIME

Standing at the foot of the tree, Miles acknowledges his mother's gravestone. He looks up at the immense oak.

Climbing - About halfway up he comes across a hole. Above it the letter M has been etched and a crude carving of a castle.

Close in on castle.

He reaches inside - an old tin box. He pulls it out and sits on the branch with his back against the huge trunk.

Inside he finds a handwritten note, a pile of cash and his old superhero figure.

He reads the note.

ISAAC (V.O.)

Miles. If you're reading this then I guess the time has come for you to leave. Your mother and I always knew that this day would come. You don't belong to us Miles and not because we adopted you.

(MORE)

ISAAC (V.O.) (CONT'D)

You belong to the world now as every gift that has been bestowed on you, from wherever it came, gives you the responsibility to help us all. This is your burden. Carry it well son and remember that even if you feel so alone you can't bear it, you are not...

Miles jumps down from the tree.

ISAAC (V.O.)

...don't ever forget where you came from son. You have to go and build your own castle now, but build this one around us all. You are our gift to the world...

Miles puts the money in his pockets. He takes out a pen and scribbles something on the back of the note.

ISAAC (V.O.)

...the one thing that we can give back...

He walks to the gravestone and places the figure and note on top. He kisses the gravestone and walks away.

ISAAC (V.O.)

...go make us proud son. Love. Dad.

EXT: ISAAC'S HOUSE/DAYTIME

Isaac pulls up outside his house.

He enters, looking for his son.

ISAAC

Miles?

No answer. He heads to the bottom of the stairs.

ISAAC (CONT'D)

Miles?

Nothing.

He heads to the window and looks out at the tree. He looks at Rebekah's gravestone - something is on top.

EXT: TREE - CONTINUOUS

Isaac walks up the gravestone. Lying on top is the superhero figure and the note. He picks up the note and figure.

Close in on note.

It reads - FOR MY LITTLE BROTHER

Isaac sobs so uncontrollably he slumps down next to the grave.

ISAAC
You were right Bek's. You were
always right.

He stands, kisses the top of the gravestone and walks away.

FADE TO BLACK

MILES (V.O.)
What do we know about power?

TO REVEAL

EXT: BEACH/DAYTIME

Isaac arrives in the pickup. He walks on to the sand.

MILES (V.O.)
In short, nothing, except what we
can do with it when we're needed
even if that only happens just once
in our lives.

EXT: HIGHWAY/DAYTIME

Miles is walking at the side of the road carrying a rucksack. A car approaches. He sticks his thumb out, the car stops and Miles enters. As it pulls away we see a familiar shaped crucifix on the back of the car.

EXT: BEACH

Looking out, Isaac sees a vision from his past - Miles and Rebekah playing on the beach. Miles is just a toddler. Isaac is crying but he is happy.

MILES (V.O.)

A wise man once said "Nearly all men can stand adversity, but if you want to test a man's character, give him power". I think I understand what he meant about being tested.

Isaac looks down at his hands and at the superhero figure he's still holding. He looks up - a gust of wind - the faint sound of fluttering material.

MILES (V.O.)

I just hope I pass.

CREDITS.