

'HOME IS WHERE THE HEART IS'

By

LUKE MEPHAM

INSPIRED BY 'INSIDE NO.9'

CREATED BY

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**EXT. TERRACE HOUSE - DAY**

A white, fairly new house set alongside open fields. Nothing out of the ordinary here.

**INT. LIVING ROOM - DAY**

The quiet living room filled with a large, long bookshelf containing LEGO buildings and a TV sit in wait for the occupants to make an entrance.

**TITLE: 'HOME IS WHERE THE HEART IS'**

The door swings open and in the doorway stands KEVIN, a well suited man in his mid 30s.

**KEVIN**

Here we are, home sweet home. Come on then.

He holds his arm out to BARBARA, a well put together woman - also mid 30s - wearing a very casual outfit of joggers and a jumper.

**BARBARA**

I'm okay.

She ignores his gentlemanly offer and walks into the living room. Kevin motions for her to sit down.

**BARBARA**

Kev, please, I'm not an invalid.

**KEVIN**

I know, I know. There's no harm in being cautious.

Barbara sits on the sofa and rests up on the footrest. Almost immediately, Kevin wraps her with a blanket and she fusses about.

**BARBARA**

Look, I'm fine. You don't need to baby me. I'm perfectly capable.

Kevin relaxes and stands watching her. He looks around the room in thought.

**KEVIN**

I've been thinking of booking the next fortnight off.

Barbara looks up at him.

(CONTINUED)

**BARBARA**

You'll do no such thing.

**KEVIN**

You need someone here to watch over you, love.

**BARBARA**

I don't. I'm perfectly capable of looking after myself.

**KEVIN**

Just like last time, right?

That stings Barbara.

**BARBARA**

The doctor said for me to take it easy. That's all. So I'm going to do just that. The kitchen is right there, the couch can be a bed, I'll be fine. I don't need you as my carer.

Kevin looks at her deeply.

**KEVIN**

I thought I lost you.

There's a moment between the two when they realise the severity from last time.

Barbara looks at Kevin and sees the pain in his eyes.

**BARBARA**

Hey...I love you but I'll be -

**KEVIN**

"Fine", yes I know. You've made that very clear more than once. What about my sister? She'll keep an eye on you.

**BARBARA**

No. God, no. I don't want any visitors. I'm not ready for that, yet. I *could* do with a fag.

**KEVIN**

Not a chance. I got rid of them.

Barbara rolls her eyes.

**KEVIN** (cont'd)

It's best you say goodbye to those cancer sticks anyway. You're putting yourself into an early grave with each puff.

**BARBARA**

You're starting to sound like my Mother.

**KEVIN**

Yeah and how did she die?

A beat - then -

**BARBARA**

She died of lung cancer.

**KEVIN**

Exactly. Too many fags. Plus if it runs in the family. You're better off without them, Babs.

**BARBARA**

I really hate it when you call me that.

**KEVIN**

I only call you that when I'm being firm with you.

Kevin spots an envelope on the side of the table. He picks it up and hands it to her.

**KEVIN** (cont'd)

Before I forget, this is from the guys in the office.

Barbara opens the envelope and pulls out a CARD.

**BARBARA**

"The beat goes on"  
(opening the card)  
"Your heart can take a licking, but don't be glum, just keep it ticking."

She scans over the names.

**BARBARA** (cont'd)

That's nice...it rhymes.

**KEVIN**

(proudly)  
I came up with that.

**BARBARA**

I see Emily signed it.

**KEVIN**

Yeah of course she did, why  
wouldn't she?

**BARBARA**

She probably wanted the outcome to  
be more fatal and have you to  
herself.

**KEVIN**

Oh don't be like that. She's just a  
friend, you know that.

**BARBARA**

Yeah...I know.

**KEVIN**

You can't keep holding a grudge  
over her being my assistant. You've  
never even seen her, she could be  
ugly for all you know.

**BARBARA**

Is she?

**KEVIN**

Well...no but  
(off her look)  
Come on, now. She's got a boyfriend  
anyway and I've got you. I won't be  
letting you go any time now.

She smiles, closes the card and places it on the table next  
to her.

**BARBARA**

You know what, I'm sorry. You've  
been nothing but a gem to me and  
I've been crapping all over you.  
You don't deserve it. I am grateful  
for you and what you've done and,  
despite preferring to be  
independent, I wouldn't know what  
to do without -

Kevin looks at his watch.

(CONTINUED)

**KEVIN**

Shit babe, I've got to go.

**BARBARA**

- you.

**KEVIN**

I've got that meeting in 20 minutes. Traffic would've died by now, should make it. I've loaded the cupboards with oats - apparently really good for hearts - and I've found some horror films for you to watch too.

Kevin picks up the remote control and presses it to the TV.

**BARBARA**

Horror films?

**KEVIN**

Believe it or not, horror films are good for the heart too.

**BARBARA**

Kev, I don't like horror films. What was that one we saw at the cinema that you said was a romance but turned out it wasn't?

**KEVIN**

I didn't say it was a romance, I said it had romance in it, like in the title. What was it...uh...Switchblade Romance. That's it.

**BARBARA**

Yeah and I hated that. Since then I vowed never to watch another one and you know that.

**KEVIN**

Well these ones aren't as extreme as that. Look, '*Horror Express*', '*The Blob*', can't get much more tame than that. '*Dracula Prince Of Darkness*'...

He continues skipping over the titles.

(CONTINUED)

**BARBARA**

What's '*Horror Express*'?

**KEVIN**

A classic with Christopher Lee and Peter Cushing. Here, if Peter Cushing married Whoopi Goldberg, she'd be Whoopi Cushing.

Barbara isn't impressed. Kevin - embarrassed, turns back to the TV.

**KEVIN (cont'd)**

Here's a real good one I'll leave you with. '*Night Of The Living Dead*'.

**BARBARA**

Sounds charming.

**KEVIN**

Here this was a real game changer. Before this, Zombies were just slaves over in the West Indies. This fella, George Romero, he made them flesh eaters. Without him, there'd be no *Walking Dead*.

Kevin puts the remote by the TV and leans over to Barbara and kisses her.

**KEVIN (cont'd)**

I'll try and get out early. I'll let you know if I can. Don't go doing anything silly like change light bulbs or something like that.

**BARBARA**

In the daylight?

**KEVIN**

You know what I mean.

**BARBARA**

Yeah. Have a good day, babe.

Kevin exits and Barbara looks back at the TV. In the scene *Johnny and Barbara walk through the cemetery*.

Barbara watches on with feign interest.

**JOHNNY**

(on TV)

'They're coming to get you,  
Barbara'.

Barbara feels a slight shudder and relaxes back into the couch. She takes her eyes off the TV and goes off into deep thought.

CROSS FADE

**INT. KITCHEN - DAY - LATER**

Barbara opens the cupboard door to find tins of oats and breakfast bars containing - more oats.

She scoffs and rolls her eyes.

**BARBARA**

I don't even like fucking oats,  
why'd you empty every shop of  
them(?!)

She closes her eyes and takes a breather - calming down.

She feels stiff in her chest and opens the cupboard to get a small container of pills out. She takes two of them and follows it with a cup of water.

Her phone vibrates on the side and she briskly shuffles to it.

She looks to see Kevin has sent her a photo of himself holding a mug saying I LOVE YOU and him smiling behind the mug.

Another photo comes through, this time of him holding a piece of paper with 'HOW ARE YOU FEELING?' written all over it.

Barbara replies with '*I'm okay. Film was good. Gonna watch Pretty Woman now.*'

After a beat or two, Kevin sends another photo of his face grimacing followed by '*Why put yourself through that? Also, don't you love me?*'

Barbara rolls her eyes and goes to a cupboard and gets a cup matching Kevin's I Love You mug and she takes a picture of her holding it. She sends it then looks inside the mug.

She huffs and takes out a packet of 'Quaker's Instant Porridge'.

(CONTINUED)



**BARBARA** (cont'd)  
Unbelievable.

She throws the packets onto the counter and her phone vibrates again.

She sees the message.

'LOOK AFTER YOUR HEART. BECAUSE I'M COMING FOR YOU!'

Concerned, she calls Kevin.

**KEVIN**  
(on phone)  
Hey babe, I can't really talk.  
That's why I was writing on the  
paper. What's up?

**BARBARA**  
Yeah I got your text. I didn't  
appreciate it.

**KEVIN**  
(on phone)  
You what?

**BARBARA**  
Look after my heart cause you're  
coming for me?

**KEVIN**  
(on phone)  
What are you talking about?

**BARBARA**  
I sent you a picture of me with the  
mug then you sent back 'look after  
your heart, cause you're coming for  
me'.

**KEVIN**  
(on phone)  
No I didn't.

**BARBARA**  
Well who is it then?

**KEVIN**  
(on phone)  
Have you tried calling them?

**BARBARA**

No. I thought it was you.

**KEVIN**

(on phone)

Why would it be me?

**BARBARA**

Because you know I've been watching horror movies. Obviously wanting a reaction from me.

**KEVIN**

(on phone)

.....I gotta go, babe. It wasn't me but I'm sure it was just a prank. Maybe your mate or someone. Just try to relax, though. Love you.

They hang up and Barbara looks on with deep thought.

She takes a slow walk back to the sofa and holds the blanket close to her.

CUT TO BLACK

**INT. LIVING ROOM - DAY - LATER**

Barbara is cuddled up on the sofa doing a crossword puzzle. She holds the pen to her lips and bites the end and then the answer hits her.

She joyfully fills in the last few squares and lets out a sigh of relief.

She looks around the room and boredom quickly comes to her. She looks back at the crossword and turns the page to...ANOTHER crossword puzzle. She settles down to begin on it when her phone vibrates.

She looks at it and her eyes go wide with TERROR!

She grabs her phone and calls Kevin.

**KEVIN**

(on phone)

Hey, love. Was just about to call you. How're you feeling?

(CONTINUED)

**BARBARA**

I got another message and I'm starting to freak out.

**KEVIN**

(on phone)

That's the last thing you wanna be doing right now. Stay calm and tell me what it says.

**BARBARA**

It's telling me where you've hidden the cigarettes.

**KEVIN**

(on phone)

What?

**BARBARA**

In the coffee pot?

**KEVIN**

(on phone)

.....babe, I put them in the bin.

**BARBARA**

Right, but the coffee pot...knowing I don't like coffee, I wouldn't look there?

**KEVIN**

(on phone)

Are they there?

**BARBARA**

I don't know, I haven't looked.

**KEVIN**

(on phone)

Go to it, open it and you'll see it's all a prank. I threw them in the wheelie bin when you were in hospital.

**BARBARA**

But who's doing it? I just - oh wait just a minute...

**KEVIN**

(on what)

What?

(CONTINUED)

**BARBARA**

Emily.

**KEVIN**

You what?

**BARBARA**

Your assistant.

**KEVIN**

(on phone)

It's not Emily.

**BARBARA**

Why not? She'd be someone you confide in at work, you probably told her about throwing my fags out. She wants me gone so she can have you to herself. Hell, she's got your contacts and I'm one of them -

**KEVIN**

(on phone)

Barbara. Please calm down. It's not Emily.

**BARBARA**

How'd you know? Sticking up for her already?

There's a long pause.

**KEVIN**

(on phone)

She tried to commit suicide last night. She's in hospital on life support.

Barbara grows silent.

**BARBARA**

Babe...I'm so sorry. I didn't know. Why didn't you tell me?

**KEVIN**

(on phone)

How were you to know? I don't like talking about her to you cause you don't like her -

(CONTINUED)

**BARBARA**

Oh it's just a jealousy thing. You know that.

**KEVIN**

(on phone)

I know. But you've nothing to worry about. Now, I'm going to stop by there to see how she is before I come home but I won't stay for long.

**BARBARA**

Take your time. She's your assistant...you need to stop by.

**KEVIN**

(on phone)

Thanks for understanding.

**BARBARA**

Just...Kev?

**KEVIN**

(on phone)

Yes, love?

**BARBARA**

Who would keep texting me?

**KEVIN**

(on phone)

No clue. Just block them.

**BARBARA**

Should I call the Police?

**KEVIN**

(on phone)

No, I wouldn't. It's too much stress for you. Just block the number, lay back and relax. Why not listen to some Enya?

**BARBARA**

Why Enya?

**KEVIN**

(on phone)

It'll relax you. Lovely drippy droopy music that.

(CONTINUED)

**BARBARA**

(under her breath)

Enya?

**KEVIN**

(on phone)

Listen babe, you won't be able to reach me for the next 40-45 minutes, I'm going to a meeting now. I'll message you when I'm out.

**BARBARA**

Okay...have fun and...wish Emily a speedy recovery from me, won't you?

**KEVIN**

(on phone)

Will do.

They hang up.

Barbara goes to the CD player and takes out an Enya case and looks it over.

She places a CD in the tray.

Barbara slumps back on the couch as '*Didn't We Almost Have It All*' by Whitney Houston blares out from the speakers. Barbara mouths along to the words with great acting ability.

CUT TO

**EXT. LIVING ROOM - CONTINUOUS**

POV: PERSON IN GARDEN - LOOKING THROUGH THE BACK WINDOW AT BARBARA ON THE COUCH. THE MUSIC PLAYS FAINTLY.

**INT. LIVING ROOM - CONTINUOUS**

Barbara looks at the back window and stops mouthing along. She's seen something.

She gets up and treads lightly on the floor towards the kitchen window.

She turns the CD player off and continues on her trek, not taking her eyes off the window.

She gets to the counter.

There's nothing out there.

She walks along to the back door.

**EXT. LIVING ROOM - CONTINUOUS**

Barbara sticks her head out the door and observes the quiet garden. The odd bird chirping is all that invades her sound waves.

POV: PERSON IN GARDEN - WATCHING BARBARA FROM BEHIND THE TREE.

Barbara leans back inside the house and closes and locks the door.

CUT TO

**INT. LIVING ROOM - DAY - LATER**

Barbara is in and out of a doze when the doorbell goes.

Barbara opens her eyes and waits again. The bell rings and she starts to get up.

**BARBARA**

I'm coming.

She gets up and goes to the front door.

**I/E FRONT DOOR - CONTINUOUS**

She opens the door to a MAN in his mid 40s dressed smartly in a black suit and his hair gelled to one side. He's looking around behind him when the door is opened. He turns to face Barbara.

**BARBARA**

Hi.

**MAN**

Hello, Miss. Are you the owner of the house?

**BARBARA**

It's my boyfriends house.

**MAN**

Is he home too?

(CONTINUED)

**BARBARA**

No, he's at work. Anything I can help with?

**MAN**

As a matter of fact, yes. My name is Philip but you can call me Pip.

**BARBARA**

Pip?

**PIP**

And you are?

Barbara reluctantly gives in.

**BARBARA**

Barbara.

**PIP**

Barbara.

**BARBARA**

Yeah.

**PIP**

I'd like to cut to the chase and explain the purpose of my visit.

**BARBARA**

Okay.

**PIP**

Barbara, I'm here for your soul.

Barbara gets weak at the knees.

**BARBARA**

You're what?

**PIP**

Your soul...

He puts his hand in his jacket pocket and Barbara thinks he's going to pull a gun out. She backs off slightly until she sees he's pulled out a leaflet.

**PIP (cont'd)**

...is welcome to our church. Are you or your partner church goers?

Relief floods through Barbara and she lets out a sigh of happiness.

(CONTINUED)



**PIP** (cont'd)  
Is everything alright?

**BARBARA**  
Yes... yes thank God.

**PIP**  
Yes...that's right. Thank him for  
bringing us this beautiful day.

Barbara leans back in the house.

**PIP**  
Will I be seeing your face at our  
service on Sunday?

**BARBARA**  
Possibly. I won't make any  
promises. I'm actually recovering  
from a heart attack so I'm taking  
it easy.

Pip nods and smiles to her. Barbara shakes her head in  
disbelief.

**PIP**  
That's Gods work, right there.  
Wasn't your time to go.

**BARBARA**  
That's right.

There's an awkward atmosphere between the two.

**PIP**  
It's not a requirement. More  
personal taste, really.

**BARBARA**  
I know.

**PIP**  
But if I don't see you in church on  
Sunday, I'll be coming to get you,  
Barbara.

That struck a nerve and Barbara tenses up slightly.

Pip smiles uneasily.

**PIP**  
Of course we have a great sense of  
humour, which I've just shown off  
to you. Good day to you, Barbara.

**BARBARA**

(extremely uneasily)

You too, Pip.

Pip turns and walks up the drive.

Barbara closes the door.

**EXT. TERRACE HOUSE - NIGHT**

The once white house is now bathed in the yellow stain of light from the streetlights.

**INT. LIVING ROOM - NIGHT**

Barbara is sat on the sofa reading a book. Next to her on the sofa is an empty plate.

The house is silent - apart from the ticking of the clock.

The her phone vibrates bringing her back to reality. She picks up her phone without taking her eyes from the book and manages to unlock it.

She looks at the message.

'Just left the hospital. She's making progress. Traffic's a pain though. X'

Barbara looks down her glasses at the text and then puts it down and gets back to her book.

A beat or two later and the phone vibrates again. Annoyed of the disturbance, she picks it up and looks at the new message.

'I'M COMING FOR YOUR HEART, BARBARA. YOUR PLUMP AND JUICY HEART!'

Barbara rips her glasses from her face and cowers up on the couch in shock. She tries to cry out in fear but is unable to.

She looks up at the window and her eyes and mouth gape wide open.

At the window is a Woman in white and she looks like Barbara!

She's clawing at the window and baring her teeth.

**WOMAN AT WINDOW**

I'm coming to get you, Barbara!

Barbara cowers more and hides her face in the blanket. She shakes her head vigorously.

**BARBARA**

Leave me alone!

**WOMAN AT WINDOW**

I want that heart, Barbara!

**BARBARA**

No!

**KEVIN**

Barbara?

**BARBARA**

No!

**KEVIN**

Barbara!

Kevin pulls the blanket from Barbara and sees she's a quivering wreck.

**KEVIN (cont'd)**

Barbara, what happened?

Barbara looks at the window - nothing there.

She tries to regain her composure.

**BARBARA**

I...

**KEVIN**

Look at me.

She does.

**KEVIN (cont'd)**

Are you okay?

**BARBARA**

I...saw someone...at the window.

**KEVIN**

Who?

**BARBARA**

Me.

Kevin gets up, hands on hips and gives Barbara a look over with concern.

**KEVIN**

Yourself?

Barbara nods.

**KEVIN (cont'd)**

Did you have a nightmare?

**BARBARA**

No...I don't know...

**KEVIN**

What happened?

**BARBARA**

I was reading and then I got a text from you saying about the traffic and then another scary message and then I saw her.

**KEVIN**

Who?

**BARBARA**

Her...me!

Kevin tries to make sense of the situation.

**KEVIN**

At the window?

**BARBARA**

Yes. She wants to get me and my heart.

**KEVIN**

She?

**BARBARA**

Me!

**KEVIN**

Right.

He leans over and feels her forehead.

(CONTINUED)

**KEVIN** (cont'd)  
Hm, running a little warm...

**BARBARA**  
I know what I saw.

**KEVIN**  
Could it have been your reflection?

**BARBARA**  
What, from here?!

**KEVIN**  
Shh.

**BARBARA**  
Stop fucking patronizing me, Kevin.  
I know what I saw and I saw - !

She looks in utter HORROR at the window. The Woman is there again leaning on the window.

She points and tries to call out.

Kevin eventually looks round.

The Woman claws away at the window.

Kevin turns back to Barbara.

**KEVIN**  
Honey, there's nothing there.

Barbara's eyes are wide with fright. She edges back but can't go further because of the couch.

She clutches her chest and gasps for breath.

Kevin looks at her confused.

Barbara turns and tries to make it to the kitchen but drops to her knees.

**KEVIN** (cont'd)  
What are you doing?

**BARBARA**  
(struggling)  
Pills... I need my pills.

**KEVIN**  
Your what?

Barbara can't take anymore and takes one last clutch at her chest, rolls onto her back and dies.

**KEVIN** (cont'd)

Speak up, woman, I can't hear you.

Barbara lays motionless, looking up at the ceiling.

Kevin shakes his head. He looks at the window and nods.

The front door opens and in walks the Woman from the window.

**KEVIN** (cont'd)

I didn't think it would've been so quick.

The Woman looks down at Barbara with little to no sympathy.

**WOMAN**

Drama queen. Mum used to say Babs always played the lead in our school plays. Said she should've taken up acting as a career.

Kevin walks towards the Woman and the two kiss. They look down at Barbara.

**KEVIN**

I don't think I've ever come across 100% identical twins in my life.

**WOMAN**

It's a rarity but they exist. Just you don't go calling me Barbara.

**KEVIN**

It won't be hard. I kept feeling I was going to call her Emily at times. Had to keep biting my tongue.

**WOMAN/EMILY**

You've got me to do that for you, now.

The two embrace again and snog each others faces off.

FADE TO BLACK

**INT. LIVING ROOM - NIGHT****SIX MONTHS LATER**

Kevin and Emily are sprawled out on the sofa. They've been making out and wear a very little amount of clothing. Emily rests her head on Kevin's chest.

**EMILY**

Do you ever think about her?

**KEVIN**

Babs? Sort of but only cause you look alike to the nth degree. I don't think about her sexually. I mean, I never really experienced her being sexual. I can't lie, though, it was a waste of a hell of a body.

**EMILY**

Oi you.

**KEVIN**

Oh you're basically the same body, aren't you?

**EMILY**

Yeah

They link their fingers together.

**EMILY**

Did you want me to dye my hair though?

**KEVIN**

Why?

**EMILY**

So we're not alike, me and Barbara.

**KEVIN**

Up to you, isn't it. What colour would you go?

**EMILY**

Brown. I just don't want you to think of her anymore.

**KEVIN**

Why not? Jealous I think of a dead woman?

(CONTINUED)

**EMILY**

Ew, no. Just you got me now. I was the better twin anyway. I wanted a hubby, check that off my list, and I felt cheated out of Mum's will so with Babs gone, I get an even share.

**KEVIN**

We get an even share.

**EMILY**

Sorry, we get an even share.

They smile at each other.

**EMILY**

She never mentioned me?

**KEVIN**

For the umpteenth time, I never knew she had a sister til you got in touch with me about the job offer.

**EMILY**

Your face was a picture when I got off the lift. You were like  
(mimicking Kevin)  
'Babs, what are you doing here?'

**KEVIN**

Yeah. You fooled me alright. But that was then. We never have to worry about Barbara again.

There's a moment of silence between them where they're looking in each others eyes.

Kevin then looks down her body.

**EMILY**

What are you thinking?

**KEVIN**

I dunno...I was thinking 'bout maybe taking this upstairs?

**EMILY**

Ooh, alright. But you gotta get me first.



Kevin slithers off the couch and gets on all fours. It's an embarrassing watch for anyone watching. He prowls around and Emily is lapping every moment up.

Emily's eyes suddenly dart to the window.

**KEVIN**

What?

**EMILY**

Nothing...I just...thought I saw something at the window.

**KEVIN**

Don't be daft, all our neighbours are near sighted.

**EMILY**

I know but...can we take this upstairs...something about the dark just...you know?

**KEVIN**

Upstairs?

She nods.

**KEVIN** (cont'd)

Alright. Come on then.

They get up and Kevin exits the room.

A phone vibrates on the table.

Emily walks over to it.

'I WANT MY HEART BACK, SISTER!'

Emily rolls her eyes.

**EMILY**

Yeah, you're real funny, Kev.

**KEVIN**

(o.s)

You what?

**EMILY**

Messaging me.

**KEVIN**

(o.s)

Wasn't me, babe. My phones down there.

(a beat)  
What's it say?

Emily has a feeling of dread creep over her. She turns around and looks at the window. Nobody is out there.

**EMILY**  
Doesn't matter...

**EXT. TERRACE HOUSE - CONTINUED**

POV: WATCHER OUTSIDE - FOLLOWING EMILY OUT OF THE LIVING ROOM AND UP THE STAIRS.

**INT. BEDROOM - CONTINUOUS**

Emily enters the bedroom. The lights are on and the bed is empty.

**EMILY**  
Where are you?

**KEVIN**  
(os)  
In bathroom.

**EMILY**  
What you doing?

**KEVIN**  
(os - through brushing)  
My teeth. Just get comfy on the bed. I won't be a tick.

Emily does just that. She sits on the bed and waves her hair about and sorts her outfit out.

**INT. FRONT DOOR - CONTINUOUS**

The front door slowly opens up and somebody staggers in!

**INT. BEDROOM - CONTINUOUS**

Emily, now at the mirror, is going over her face with a blackhead remover and squeezing various places.

**INT. STAIRWAY - CONTINUOUS**

A figure slowly climbs up the stairs with each hand gripping the railings.

**INT. BEDROOM - CONTINUOUS**

Emily puts the blackhead remover down and checks her teeth. She thinks she sees someone in the reflection and looks behind her. Nothing there so she goes back to sorting herself out.

There's a gag noise from Kevin in the bathroom.

**EMILY**

Babe, you alright?

Nothing.

**EMILY** (cont'd)

Babe?

She turns back around and slowly exits the room.

**INT. LANDING - CONTINUOUS**

She cautiously approaches the bathroom door and opens it.

**INT. BATHROOM - CONTINUOUS**

She steps in and sees Kevin sat on the toilet, still clothed but with his back to her.

**EMILY**

Kev?

Emily goes to him and touches his shoulder lightly. The touch disturbs him and he starts to turn, slowly, stiffly, a clockwise movement. Emily looks at it in horror. It is the body of Kevin. His eyes are wide and the top of the toothbrush sticks out between his clenched teeth. Either side of his mouth is frothy foamy toothpaste with a bit of blood mixed in there.

The movement of her husband turning as if in response to her call and touch is graceful and ballet like, and the effect is terrible and obscene.

Emily gazes for one flicker of a deathly moment, and then begins to scream in anguish and terror.

(CONTINUED)

She covers her mouth with the back of her arm and backs away into a figure - **BARBARA!** Barbara's face is sunken and hollow and she has no eyeballs.

Emily chokes on her screams as Barbara, one hand outstretched, lunges towards her and wraps her fingers around Emily's neck pinning her with great strength to the bathroom door.

**BARBARA**

(guttural)

You - broke - my - heart. Now -I -  
want - yours!

Barbara raises her other arm revealing a knife aimed at Emily.

It comes crashing down.

CUT TO BLACK

THE END