

SCATTERBRAIN

By

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1 EXT. COUNTRYSIDE - AFTERNOON/EVENING 1

The afternoon sun begins to set over the quiet, serene fields of the town of Tarker Mills.

The shadows stretch, the wildlife scatter and a car pulls up around the corner and parks in a drive way to a new looking estate.

KARYS DANIELS, 25, exits the car and goes to her door.

2 INT. KARYS'S HOUSE - SAME TIME 2

She gets in the house and closes the door. She sticks a hand in her pocket, fishes out her phone, hangs her bag up, kicks her shoes off and walks off into the living room.

3 EXT. KARYS'S HOUSE - AFTERNOON - ESTABLISHING 3

The house sits in the middle of a few others. It's spacious and quiet.

4 INT. KARYS'S HOUSE - KITCHEN 4

She opens a cupboard and flips through the boxes of food there. Nothing takes her fancy. She moves on to the fridge, opens it and sees - not a lot.

She frowns and closes the door to see a note stuck on it.

"Don't forget to fill the fridge!"

KARYS  
(defeated)  
Thanks Mum.

She walks away from the fridge and fingers briefly through a magazine on the table before heading on upstairs.

5 INT. KARYS'S HOUSE - BEDROOM - LATER 5

Karys stands in her bedroom wearing a dressing gown and has a towel wrapped around the top of her head. She looks through her wardrobe and pulls something out to hold against her.

POV: THE KILLER IS INSIDE THE WARDROBE WATCHING KARYS!

Her phone rings and she answers it.

(CONTINUED)

POV: THE KILLER WATCHES KARYS GO TO THE BED TO HER PHONE.

KARYS

Hey I'm just in the middle of something so I'm putting you on speaker, okay?

She does just that.

FRIEND ON PHONE

Hey it's fine. What are you up to?

KARYS

Matt's coming over soon.

FRIEND ON PHONE

Ooh.

KARYS

Calm down it'll probably be a night in front of the TV or a night out on the town.

FRIEND ON PHONE

And you're finding an outfit that would match both occasions?

KARYS

Bingo.

She looks at a dress pressed against her body and tilts her head in concentration at it.

KARYS

Think I've found it.

FRIEND ON PHONE

Nice. Whereabouts would you -

DING DONG

The door bell disturbs Karys and brings her back to reality.

KARYS

I have to go, here's here.

FRIEND ON PHONE

Okay, if you choose to go out message me and I'll meet up.

KARYS

Okay.

(CONTINUED)

They hang up and Karys turns the light off and heads downstairs.

She opens the door to -

Nobody.

6 EXT. KARYS'S HOUSE - EVENING 6

She pokes her head out and looks around.

KARYS  
Matt?.....Matt?

Nothing. The street is so quiet you could hear a pin drop.

She leans back in and closes the door.

7 INT. KARYS'S HOUSE - SAME TIME 7

She could've sworn she heard the doorbell.

Suddenly a noise is heard upstairs. As if somebody had shifted something.

Karys looks up the stairs. She's scared.

KARYS  
(to herself)  
Just the house settling....

8 INT. KARYS'S HOUSE - LIVING ROOM 8

She walks uneasily to the living room and closes the door.

She takes her phone out and cautiously listens out for more noise.

She shakes her head slightly and lays out across the couch, her bare feet are holstered up by the ottoman in front of the sofa.

She opens up her Instagram and thumbs through her story.

There's a video taken earlier on in the day of her asking her fans to ask her a question.

She flips through the questions.

Some people leave her video shorts asking to see pictures of her "tits" and "ass" and "what gets you off". The pervs she attracts is an ungodly amount but she does appreciate the nice questions like "What's your favourite memory?" or "Whats your favourite film?"

She holds the phone in front of her.

KARYS

My favourite memory is when I was at the beach and I was 6 and made the most amazing castle. What's yours?

She sends it then holds it in front of her again.

KARYS

My favourite film is anything with Robin Williams. He's a great loss and the world needs him at a time -

The moving noise happens upstairs.

She pauses and listens for more.

KARYS

....like this...

She deletes the video and pockets her phone then stands up.

KARYS

Matt? This isn't funny!

She walks to the living room door and opens it to peek up the stairs.

9

INT. KARYS'S HOUSE - STAIRCASE

9

POV: THE KILLER IS LOOKING RIGHT AT HER FROM THE TOP OF THE DARK LANDING!

Karys, her eyes determined, keeps them aimed at the top of the stairs. She removes her towel from her head and lets it drop to the floor.

She slowly creeps out of the living room and up the stairs.

She takes each step carefully and slowly.

At the fifth stair she stops and waits.

SUDDENLY A CRASH IS HEARD

Karys jumps and runs back down to the living room.

10 INT. KARYS'S HOUSE - LIVING ROOM 10

She waits in the middle of the room with worried eyes on the door.

KARYS  
Matt?

BANG!

SHE JUMPS AND TURNS QUICKLY TO SEE -

a tree branch hitting the kitchen window.

She lets out a sigh of relief before mastering the stairs again.

11 INT. KARYS'S HOUSE - STAIRCASE - A MOMENT LATER 11

Her foot slowly treads on each step and this time she makes it to the top where she turns on the light.

12 INT. KARYS'S HOUSE - UPSTAIRS 12

She looks in the bedroom and spots something. She narrows her eyes to focus and then turns the light on to see her jewelery box on the floor. Little earrings and studs and bracelets have spread on the floor failing to escape their prison.

13 INT. KARYS'S HOUSE - BEDROOM 13

She goes to it and kneels down to pick them up.

POV: THE KILLER IS WATCHING HER FROM THE LANDING.

Karys stops what she's doing. She feels eyes burning into the back of her head. There's definitely a bad vibe happening.

A dark shape is standing in the hallway and she slowly turns her head.

The dark shape is gone.

Karys lets out a small cry but stifles it. She's adamant that someone is watching her and they're very close by.

(CONTINUED)

She slowly gets up and walks steadily to the door way and pokes her head around the corner.

POV: THE KILLER ASCENDS THE TOP FEW STEPS AND COMES INTO KARYS'S VIEW.

She backs away in slight confusion as to who the hell this person is.

She opens her mouth to scream but it's too late.

Black gloved hands reaches out to her. One over her mouth and one over her neck and holds there tightly.

Karys falls back to the floor and tries to reach for anything to get the attacker off. Her legs flail about.

POV: THE KILLER LOOMS OVER KARYS.

She struggles for breath but eventually, after trying to fight back, gives up and dies. Her legs lay still.

Her hand drops to the floor.

CUT TO BLACK

OPENING TITLE: SCATTERBRAIN

MICHAEL CAMERON, 40, wakes up in bed. He adjusts his eyes and sits up.

14

INT. MICHAEL'S HOUSE - DAY

14

He looks next to him on the bedside table to see a cup of tea, a glass of water and some painkillers ready for him to take.

He picks the pills up and pops them.

The door opens and in comes JENNIFER CAMERON, 35. She leans in and gives him a smile. A loving and caring smile.

JENNIFER

Hey, you. How're you feeling?

Michael picks the water up. and shakes down the pill.

MICHAEL

Drained.

He drinks the water with the pill and shakes it down his gullet.

(CONTINUED)

MICHAEL  
I didn't sleep well.

JENNIFER  
I know, you were tossing and  
turning. I took the couch in the  
end.

MICHAEL  
Oh sorry. It's just these...you  
know. It takes it's toll on me.

She comes into the bedroom and sits on the side of the bed.  
She's a very loving woman and manages to smile at him before  
dropping the fake expression to one of troubled news on the  
tip of her tongue.

MICHAEL  
What's up?

JENNIFER  
(Hesitantly)  
There's been another murder.

Michael furrows his brow and leans closer.

MICHAEL  
Really?

JENNIFER  
Yeah. It happened last night. Least  
now we know why you slept badly.

MICHAEL  
Do they know who did it?

Jennifer shakes her head.

JENNIFER  
They want you there. Adam messaged  
asking if you're able to help in  
any way.

MICHAEL  
Exploiting me with my "gift".

JENNIFER  
You know it's a great help.

MICHAEL  
Helpful or not, it's a curse.



JENNIFER

Come on I'll take you, there's no way you can drive in your state.

MICHAEL

Whereabouts is it?

JENNIFER

Other side of town, near Tarker Mills.

MICHAEL

Did he say anything else?

JENNIFER

No. Just asked if you can be there. I took the liberty of replying for you.

She looks at him longer. Her eyes don't leave his for a moment.

Then.

JENNIFER

You going to be okay?

MICHAEL

Yeah...yeah let's go.

She exits the room leaving Michael perched up on the headboard observing his surroundings.

15 EXT. KARYS'S HOUSE - MORNING 15

A car turns down the road of where Karys' house sits.

It parks up opposite the house and Michael and Jennifer get out of it.

16 INT. KARYS'S HOUSE - BEDROOM 16

Karys' dead body is sprawled on the floor underneath a white sheet.

DET. ADAM STEPNEY, 35, is standing by the door frame when Michael gets to the top step. He nods his head to him and clears the way.

There is one other person in the room. A YOUNG COP, 25.

(CONTINUED)

ADAM

Hey Mike. Thanks for coming down.

MICHAEL

Adam.

ADAM

Mike this is Chris Hudson, he's the Officer that got the call and who, well, like everyone else, is interested in knowing who did this.

He looks down at Karys' body and takes a deep breath.

MICHAEL

Where's the boyfriend?

ADAM

He got taken in for questioning. We're holding him till we get your verdict.

Michael's hand hovers over the top of the body.

MICHAEL

She's young.

ADAM

Yeah, 25. Had her whole life ahead of her. Quite a life too. She was -

MICHAEL

Famous.

ADAM

That's right. She was a YouTuber.

Michael looks at him with slight confusion. It's a generational concept now.

MICHAEL

Famous for watching it a lot?

ADAM

No, no. She vlogs everyday. She has a lot of fans easily in the 6 digits. She got a lot of money with her posts. Seemed to have made a career out of it.

MICHAEL

I wouldn't know a YouTuber if one walked past me in the street.

(CONTINUED)

CHRIS

You would if you grazed their  
shoulder though, right?

Michael brushes the comment off and kneels down to her. He peels back the sheet and we see her face. Her eyes are closed and her mouth is open.

MICHAEL

Did you touch the boyfriend?

Chris looks uneasily at Adam and then back at Michael.

CHRIS

Yeah he broke down and hugged me.  
His heart was broken.

Michael reaches out and grabs Chris's arm and holds.

He breathes out his nose strongly and narrows his eyes.

After a moment, he lets go.

MICHAEL

It's not the boyfriend. He loved  
her..genuine...they had a lot of  
fun together...he wouldn't do  
anything like that.

ADAM

Thanks Mike, Chris can you get back  
to the station with that?

Chris does as instructed.

ADAM

Now, what can you tell us about the  
guy that attacked her.

Michael touches her forehead and everyone in the room takes watch of this interesting phenomena taking place. Jennifer stands by the door frame and Adam acknowledges her.

He's beginning to pick up a scent of what happened. He stares off into the distance.

MICHAEL

They'd been here the whole  
day....waiting for her....

Jennifer takes a breath at the door as she looks on at her husband in awe.

(CONTINUED)

MICHAEL

She didn't know them...maybe saw  
each other in passing...they were  
watching her...stalking  
her...preying on her...I can't...

He closes his eyes trying to remain focused.

MICHAEL

She was scared...

He grimaces and releases the grip on her forehead.

MICHAEL

Shit!

He sits back pissed off. He's angry with not finding the  
identity of the killer.

ADAM

What did you see?

MICHAEL

I was in there and I saw her hold  
clothes to herself.

He goes to the places he explains about in detail.

MICHAEL

I saw her looking up at me from the  
bottom of the stairs. I saw her  
pick up some jewelery that I  
knocked off and then I hid and  
waited on the stairs for her to  
come and then I reached out and  
grabbed her...then nothing.

ADAM

Nothing like a glimpse?

MICHAEL

Nothing at all.

ADAM

Did you get a feel of the murderer?

MICHAEL

They had some sick satisfaction  
about them...like doing this turned  
them on.

ADAM

Them? Any change you felt who -

MICHAEL

Man or woman, whoever it was they had a joy in doing it.

Jennifer rubs his back and holds him close.

Adam nods and figured it was the best that could be done.

ADAM

Mike, you know how much this means to us.

MICHAEL

Yeah.

ADAM

I know you're prone to...some delayed flashback so maybe if it happens...you message me anytime. You got it?

Mike nods affirmatively and then goes to leave the house with Jennifer in tow. He takes one last look at Kerys' body as it gets covered back up by the sheet.

17 INT. MICHAEL'S HOUSE - EVENING

17

Jennifer finishes making a cup of tea and brings it over to Michael at the dining table along with hers.

She sits, takes a slight sip of her drink, places it down gently and looks at Michael.

Michael has one hand holding his head up and is staring at the wall.

There is a long silence between the two. They're the kind of couple who don't have to talk to fill silences. They relish silence. Michael, at times like this, prefers nothing more than to sit silently whilst his head numbly throbs with a dull ache.

She moves her head playfully to get his attention and smiles to him. She goes into his line of vision and he looks at her and snaps out of it. Letting out a brief chuckle in the process.

(CONTINUED)

JENNIFER

Hey.

MICHAEL

Hey.

JENNIFER

Penny for your thoughts?

Michael looks at her for a long time.

MICHAEL

You can have them for free.

JENNIFER

What's up?

MICHAEL

Is it just me or do you feel the more you get older the less distractions you have?

JENNIFER

What do you mean?

MICHAEL

Take a kid, for instance, they're amazed by things like lawnmowers or washing machines...grown ups have none of it. Everything is real. Too real and I'd give anything for a distraction.

JENNIFER

I know.

MICHAEL

I wish I could find out who the killer was.

JENNIFER

Hey, now it takes a lot out of you both physically and mentally. You did your absolute best.

MICHAEL

Why don't I give up?

JENNIFER

What?

MICHAEL  
Helping people.

JENNIFER  
Because you're a kind and caring  
human being.

MICHAEL  
But where do I draw the line, Jen?  
I can't live my life going on the  
hunt for people's loved ones.  
Parents, pets...I can't do it.  
Because when I can't help them,  
then their lives are crushed and  
it's my fault.

Jennifer has heard enough. She gets up and kneels down next  
to him and gives him a deep meaningful hug.

JENNIFER  
It's not your fault. You have no  
blame whatsoever aimed at you, you  
hear?

MICHAEL  
Why me though?

JENNIFER  
Because God has a plan. A plan for  
all of us. He sends gifts to people  
for a reason.

MICHAEL  
Yeah well God's plan sucks. Simple  
as.

She gets back on her seat and folds her arms in front of her  
on the table.

Michael calms himself down quickly.

MICHAEL  
He's sent me so much negativity  
from as far back as I can remember.  
The only time he gave me a break  
was when I met you.

She smiles, sweetly.

JENNIFER  
I love you.

He smiles at her.

MICHAEL

I know you do. I need an early night. I didn't sleep well. Might be what I need.

Jennifer nods.

JENNIFER

Drink your tea and I'll draw you a bath.

MICHAEL

Can you draw you in the bath?

She grins.

JENNIFER

Maybe...

She laughs and they get up from the table.

18 INT. BEDROOM - NIGHT - MUCH LATER

18

Michael is fast asleep. Jennifer is sitting up on one elbow and has a hand on Michael's chest. She looks on at him. Remembering. Remembering the time he developed this curse. She hears the conversations between the Doctor MARIE SAMUELS, herself and Michael.

MARIE

(OS)

How are you feeling, Michael?

MICHAEL

(OS)

Mentally...like I've been hit by a bus.

MARIE

(OS)

Tell me everything.

19 INT. OFFICE - DAY - A FEW YEARS AGO

19

Jennifer and Michael are sitting on chairs in front of a desk occupied by Marie. Jennifer has her jacket wrapped around her folded up arms in front of her, Michael has his hands clasped around his kneecaps and Marie is looking at Michael intently.

(CONTINUED)



MICHAEL

We were in the mall the other week, it was heaving. Jen was in a shop next to the food court. I waited outside. There was a man in there and he had a burger...I looked at him and when he took a bite...I tasted it. It was like the burger was in my mouth. It tasted amazing. When he finished it, I burped. I felt full up.

JENNIFER

I was convinced he went there because I could smell it on his breath.

MARIE

But you didn't go in the food court?

MICHAEL

No. I was outside.

Marie jots some things down.

MARIE

That's interesting. What about a drink? Did you taste his drink too?

MICHAEL

Yeah.

She jots more things down on the notepad.

MARIE

Does this continue? Are you still able to mimic peoples tastes?

MICHAEL

I'm able to mimic peoples everything.

MARIE

What do you mean?

MICHAEL

Emotions, feelings -

MARIE

So you're developing a stronger...certainly rare class of empathy?

(CONTINUED)

JENNIFER

There's another thing too.

MICHAEL

I hear voices. Thoughts.

Marie puts her pen down and narrows her eyes at Michael.

MARIE

You hear voices?

MICHAEL

Now, before you say "voices in your head", yes I mean just that. People who I've never met. There's a guy down the street who can't talk but I can hear how his voice sounds in his head.

Marie smirks slightly.

MARIE

That is certainly a very...rare thing to develop. Would you mind if I see an example?

Michael and Jess exchange a glance.

Michael sits forward.

MICHAEL

You want me to know what you're thinking?

MARIE

You tell me. Do you want me to close my mind off to you?

MICHAEL

It's too late for that.

MARIE

Oh?

MICHAEL

You're expecting a phone call from your Son tonight to find out if he made it into Uni with the grades he got. You also want him to, and I quote, "find a different girl cause he doesn't deserve that slut Megan."

Marie, mouth slightly agape, shakes her head mildly and sits forward.

MARIE

Impressive. Can you go further back?

MICHAEL

Like back to the time you hid in the Christmas tree box on the bed to pop out and scare your brother and he shoved it off breaking your arm in three places.

He motions on his own arm.

MICHAEL

Here, here and here?

Marie looks at Michael with a deep sense of wonder and then suddenly bursts out into amazed screams.

MARIE

That's amazing!

Michael turns to Jennifer and they smile.

20 INT. BEDROOM - NIGHT - PRESENT 20

Jennifer keeps her eyes on Michael.

He lays motionless on his back.

21 INT. MICHAEL'S HOUSE - DAY - A FEW YEARS AGO 21

There's a knock on the door and Jennifer goes to open it.

On the other side is Det. Adam Stepney.

ADAM

Ma'am, my name is Detective Adam Stepney, is your husband here?

JENNIFER

Is everything okay?

ADAM

I'm here to ask for his help.

Michael steps behind Jennifer to see what the matter is.

(CONTINUED)

MICHAEL

What can I do for you?

22 INT. LIVING ROOM - DAY

22

Adam is sat on the couch and Michael is sat opposite him. Jennifer brings over some cups of drinks for them.

Adam takes his and thanks her.

MICHAEL

How can I help, Detective?

Adam finds it hard to think of what to say. He hesitates but then finds the courage to speak up.

ADAM

A young man was murdered last week.  
It's been in the news -

MICHAEL

Yeah I remember reading about it.

ADAM

Right, well...word is that you can  
feel things that nobody else can.

Michael rolls his eyes.

ADAM

I was hoping...wondering if you  
could assist with the case. Find  
things for us that we can't.

MICHAEL

You want me to do your job for you,  
is that it?

JENNIFER

Michael.

There's an awkward silence. Jennifer is shocked that Michael was rude. Adam understands why he'd be annoyed and Michael feels used.

ADAM

I'm sorry if I've offended you.

Michael rubs his face.

(CONTINUED)

MICHAEL

I didn't mean to be rude. Why are you here though?

ADAM

To ask for help on the case.

MICHAEL

To see if I made everything up.

Adam refuses to make eye contact with them.

JENNIFER

Do you not believe he can do it?

Adam hesitates again.

MICHAEL

He does. There's other cops that don't though.

Adam looks at Michael and then slowly nods.

MICHAEL

You want a demonstration? Think of a number.

ADAM

Done.

MICHAEL

14,596.

Adam smirks in awe.

MICHAEL

Now you're thinking "The son of a bitch can do it."

ADAM

I think it's safe to say we're on the same page here.

Michael sits back and holds his head up with his hand.

MICHAEL

I'll think about it, Detective.

Adam wasn't hoping to get that response but he understands.

He takes out a card from his coat pocket and hands it over to Michael.

ADAM

When you've made the decision, call  
me on my number. I'll be waiting.

Michael takes it and looks at it then nods.

23 INT. BEDROOM - NIGHT - PRESENT 23

Jennifer wipes a tear away from her cheek and carries on  
looking at him.

She smiles at him then turns the light off and settles down  
in the bed.

24 INT. CORRIDOR - NIGHT 24

POV: THE KILLER

A corridor bathed in red is being walked down. They walk  
through doors.

25 EXT. STREET - NIGHT 25

POV: THE KILLER

The streets seem bare and empty.

They look at their watch and it reads 22:00.

A car is pulled up on the side of the road and KAYLEIGH, 23  
is sat in the drivers seat talking on the phone.

The Killer looks back at her at times. They then turn around  
and head towards the way of the car.

They stop outside of the car door and Kayleigh looks at  
them.

KAYLEIGH

(on phone)

Hold on a sec.

(to the killer)

Can I help you?

The Killer watches her for a moment then holds out a tiny  
flower.

She looks at the pathetic flower and tries not to laugh.

(CONTINUED)

KAYLEIGH

Thank you. Anything else?

The Killer then holds up a knife.

Kayleigh's eyes bulge with fright as the killer lets themselves in the back seat.

They point and Kayleigh starts the car up and drives to where she's told to.

Eventually she pulls up to a desolate place and sits in her seat facing forward.

POV: THE KILLER IN THE BACKSEAT LOOKS AT KAYLEIGH'S FRIGHTENED FACE IN HER REAR VIEW MIRROR.

They lunge forward and grabs Kayleigh's neck and begins to throttle her.

26

INT. BEDROOM - DAY

26

Michael shoots upright and takes a few breaths. Jennifer sits up next to him.

JENNIFER

Hey, it's okay.

MICHAEL

Kayleigh. Ten O'clock!

JENNIFER

What about her?

MICHAEL

Ten.

JENNIFER

You fell asleep at ten.

MICHAEL

Shit.

JENNIFER

What is it? What's it to do with Kayleigh?

MICHAEL

Call her, call her now.

Jennifer does and waits for the answer. Finally she answers the phone and Jennifer becomes relieved.

(CONTINUED)

JENNIFER

Hey Kay. I'm sorry I know it's early...how long? Oh wow, some night.

She smiles.

JENNIFER

No, no I was just wanting to check up on you.

Jennifer awkwardly smiles at Michael, gets out of bed and leaves the room.

CROSSFADE

27

INT. BEDROOM - DAY - A LITTLE LATER

27

Michael is sat on the side of the bed in his daily clothes and waits for Jennifer to finish on the phone.

Jennifer, still in her nightwear, hangs up the phone and leans on the door frame.

There's a moment that passes between them where they don't talk. Jennifer just looks at him with uncertain intrigue.

JENNIFER

What happened?

MICHAEL

Kayleigh was attacked and then murdered.

JENNIFER

Okay...what does this dream mean?

MICHAEL

It's not a dream; it's a vision. Like a premonition. Was she out last night?

JENNIFER

No she had her friends over, apparently it was a very blurry night for her to remember.

MICHAEL

Did she say what she was doing tonight?

Jennifer, not really wanting to spoil her sister's plans, hesitates an answer.

(CONTINUED)



JENNIFER

She's going out on the town with her friends.

MICHAEL

No she's staying with us tonight. Call her back and tell her that. Come on!

JENNIFER

Saying what, that she could be killed tonight so she stays with us?

Michael is on the verge of pleading with his wife. He gets up and faces her, trying to remain calm.

MICHAEL

Jen, please, I don't know what it is but something out there is telling me that something bad will happen to Kayleigh tonight. You've got to believe me.

Jennifer looks into his eyes and falls into them like before.

JENNIFER

I believe you, angel. But can you expect Kayleigh to? She's always been rebellious. If she says she won't go out, who's to say she won't sneak out?

MICHAEL

Then let me talk to her.

After a beat, Jennifer hands Michael the phone.

MICHAEL

Kayleigh? Hi

28

INT. LIVING ROOM - DAY - LATER

28

Kayleigh is sat on a couch with Michael and Jennifer sat opposite her. She has a cup of tea in her hands and is loomed over it.

Jennifer is dressed now.

(CONTINUED)

KAYLEIGH

So...

The ticking of the clock is making things grow more awkward between the three.

KAYLEIGH

You can see the future?

MICHAEL

I don't know how to explain it.

Kayleigh smiles and rolls her eyes.

KAYLEIGH

Any chance of the winning lottery numbers?

Michael chuckles.

MICHAEL

If I could see them, we'd have them.

KAYLEIGH

Why can't you?

Michael stops and thinks on the question that he hasn't thought of.

MICHAEL

You know what, I've never come across that question. But I guess maybe this was given to me to help others rather than for financial gain. That's the only way I could think of it.

KAYLEIGH

Help others, what, after they're dead?

Jennifer is shocked, Michael is unfazed.

JENNIFER

Kayleigh...

KAYLEIGH

Obviously, I didn't mean for that to be rude.

MICHAEL

I know you didn't. But today you're going to be my test subject.

KAYLEIGH

Nice to be needed.

MICHAEL

Removing you from the equation shouldn't have an affect on the killer walking up that street or not.

JENNIFER

So you're saying that they'd be there regardless?

MICHAEL

That's it. If we act fast enough then another person they might target instead of Kayleigh will be spared.

Michael stands up and paces around the living room.

MICHAEL

Let's try this, Kayleigh. I'll write down where you got murdered in the vision.

Michael grabs a sheet of paper from the coffee table and writes something on it then shows Jennifer.

MICHAEL

Don't read it out loud.

Jennifer reads it.

MICHAEL

Kayleigh, you were going out tonight, right?

KAYLEIGH

Yeah.

MICHAEL

Talk us through your plans.

KAYLEIGH

Okay, I was picking some friends up at ten. Then going to The Wick bar.

Michael is becoming more strict with each question. Like he's a lawyer drilling the witness for answers.

(CONTINUED)

MICHAEL

Where were you picking your friends up?

KAYLEIGH

All over the place, they're pretty scattered around.

MICHAEL

The first friend?

KAYLEIGH

Millie?

MICHAEL

Where were you meeting her?

KAYLEIGH

On the corner of Rowland Street.

Jennifer's eyes widen.

Michael takes the piece of paper and shows Kayleigh what it had written on there.

MURDERED ON CORNER OF ROWLAND STREET

Kayleigh studies the sheet and looks up at Jennifer and Michael.

KAYLEIGH

This is fucked up.

JENNIFER

So now you know why you have to stay the night.

Kayleigh sits back and exhales then nods in understanding.

Michael takes the piece of paper and goes to his phone.

MICHAEL

Hopefully we'll catch them.

He dials the a number and waits for an answer.

MICHAEL

Adam? I'm onto something...I think I know where the killer will strike next and when.

He walks off out of the room.

Jennifer leans over to Kayleigh.

(CONTINUED)

JENNIFER

I don't know about you but I'm up for a girls night in if you are.

KAYLEIGH

Oh definitely. This afternoon has freaked me out.

They hug.

Michael comes back into the room.

MICHAEL

R-O-W-L-A-N-D Street, you know it? Yeah...no she's fine we have her here with us. Okay.....bye.

JENNIFER

What did he say?

MICHAEL

We're going to stakeout that area from Eight tonight.

JENNIFER

Oh God.

MICHAEL

Don't worry. I'll be fine. I'll be even better when we catch them.

KAYLEIGH

You think there's more than one?

MICHAEL

What?

KAYLEIGH

You say "them" when referring to the killer.

MICHAEL

I don't know who they are. It could be a man OR a woman.

KAYLEIGH

Whoever they are, make sure they fry for killing Karys Daniels. She was amazing.

MICHAEL

If we catch this killer...this city will be able to sleep again. That's for damn sure.

(CONTINUED)

Jennifer hugs Michael then joins her sister on the couch as Michael looks at them admiringly.

CROSSFADE

29 EXT. STREET - NIGHT 29

The long street seems deserted just like Michael saw in the premonition.

On the side of the road, parked up, sits an old sports car.

Sat crouched down in the front seats are Michael and Adam.

30 INT. CAR - NIGHT 30

Adam, behind the wheel, has a black jacket zipped up to his chin and his hands sat firmly in his pockets.

Michael has a big black coat on with the collar flipped upwards.

They sit with their eyes locked on the street corner.

Michael looks at his watch.

ADAM

Should be there any minute now.

Michael nods and folds his arms again.

ADAM

Y'know the other day, I was thinking about the first time we met.

MICHAEL

Yeah?

ADAM

Yeah. How amazed I was at this ability you have. Didn't even scare me. Find the whole thing extraordinary.

MICHAEL

It's pretty far out.

ADAM

Pretty far out? You ain't kidding. Wish I had that ability. I'd be rich.

(CONTINUED)

MICHAEL

How so?

ADAM

I'd be picking the right lottery numbers.

Michael chuckles.

MICHAEL

What is it with the lottery lately?

ADAM

Oh now I'm just thinking silly things. But...I'd love to have that, that power.

MICHAEL

It's not that great. It's intrusive, it's migraine inducing, it's just a curse.

ADAM

Still...it'd be great to use for the craps tables in Vegas.

Michael sits in silence and looks at Adam for a while.

MICHAEL

You're not even the gambling type.

ADAM

No I'm not. I guess my mind's a bit transparent for you, huh?

MICHAEL

A little bit. But I can see you're one of the good guys on the force.

ADAM

What's left of them anyway. Anyway don't read my mind. Gonna need to think of a wall.

MICHAEL

Why a wall?

ADAM

Stop you from getting in my thoughts...or maybe a steel door.

Michael smirks then goes back to looking at the spot.

(CONTINUED)

A small white car passes them and pulls up to the side of the road on the corner of Rowland.

ADAM  
That's our girl.

Michael looks on as the driver of the white car gets a phone out and begins re-enacting the vision he had earlier.

He spots a crouched figure dressed in black slowly approaching the white car. They're apprehensive about approaching it.

ADAM  
What do you think?

MICHAEL  
That's them. Just wait for them to check the watch.

The figure looks at their watch then behind them and then goes back to head to the car.

ADAM  
Let's go!

31 EXT. STREET - NIGHT

31

They exit the car and split up. Adam takes the pavement that the black figure is on and Michael takes the other side.

The figure looks at the car window and sees something that spooks him and he begins to pick up pace towards Adam.

ADAM  
FREEZE!

He goes to draw his gun and the black figure drops to the floor with his hands up over his head.

Michael goes over to them.

ADAM  
Put your hands behind your back!

The figure does as instructed.

The Young Girl from the car comes over to them and slaps some handcuffs on the figure.

Adam looks up and Michael and nods to him.

(CONTINUED)



ADAM

We got him.

Michael smiles.

32 INT. POLICE INTERROGATION ROOM - NIGHT 32

WALTER SMYTHE, 40, small, thin and bland with big glasses on is sat at a table talking with OFFICER MAPLE, 50.

WALTER

I'm no killer. I wouldn't even hurt a fly.

33 EXT. POLICE INTERROGATION ROOM 33

Michael and Adam are watching him through a two way mirror.

Adam has a cup of tea in his hand and Michael is sat on the table.

MICHAEL

Didn't Norman Bates say the same thing?

Adam nods.

34 INT. POLICE INTERROGATION ROOM 34

Officer Maple, white shirt, sleeves rolled up and built like a brick shit house is sat opposite him.

MAPLE

I understand that.

WALTER

Clearly you don't, Officer. I wouldn't be here if you did.

MAPLE

Look, I'm just asking questions. Okay? I just want some firm ground for us to be standing on.

WALTER

Right, well. Ask away.

The door opens and Adam enters.

ADAM  
Mr. Smythe, my name is Detective  
Adam Stepney.

WALTER  
Ah the man that brought me here.

ADAM  
Correct.

WALTER  
Well, how can I be of assistance?

Adam looks at him sharply.

ADAM  
Why are you so calm?

WALTER  
The pure fact that I'm innocent.

He smiles at the Detective and places his hands folded in front of him on the table.

Adam looks longer at him then takes a photo out of the folder in front of Maple and puts it in front of Walter.

The picture is a modeling one of Karys.

Walter looks at it and shrugs.

WALTER  
I don't know who she is.

ADAM  
Really?

WALTER  
Really.

ADAM  
Her name was Karys Daniels, she was  
a model who found fame on YouTube,  
you know what that is, don't you?

WALTER  
I'm not an idiot.

ADAM  
She was murdered the other night  
and you are our main suspect.

Walter smiles.

WALTER

Why me? Did you see me at her house?

ADAM

Where's her house?

Walter shrugs.

WALTER

I've no idea. I assume being famous she can afford a house though, right? Look, I never laid a hand on her. Run me up to a lie detector if you have to.

35 EXT. POLICE INTERROGATION ROOM - NEXT ROOM 35

Michael is surveying the room and picking up visions.

36 INT. STORAGE UNIT - NIGHT 36

POV: KILLER

A large mirror sits on a desk. One side of the mirror are photographs of Karys. They've been cut out of newspapers. All of the photos have red X's over her face.

They turn to the side and there are photos of Lee Harvey Oswald and John F. Kennedy on the walls with newspaper clippings describing the assassination.

The Killer then walks in front of the mirror and we see it is Walter.

He isn't wearing glasses this time. Nor a top. He stands in front of the mirror and wipes war paint over his chest.

He looks sternly at himself.

WALTER

It's time.

He bends down away from the mirror and picks something up.

He stands back up clutching something big to his chest.

A GUN.

He cocks it ready and then spins to his side and targets the photo of Karys that he hasn't yet marked with an X.

(CONTINUED)

WALTER

Wherever the target lands...YA  
BANG!

A GUNSHOT is heard.

FLASH CUT

37

INT. POLICE INTERROGATION ROOM - NEXT ROOM

37

Michael nearly falls from the table. He calms himself down and sits up.

He looks through the mirror to see Adam leave the room.

Adam enters his room and sees Michael looking incredibly disheveled.

ADAM

Are you okay?

Michael shakes his head, not taking his eyes off Walter.

MICHAEL

I saw something...something he has on his mind all the time. How he planned it all out. He has weapons and photographs and everything. He is set to kill.

ADAM

Photographs of what?

MICHAEL

Vantage points. JFK's assassination, he's done his research.

Michael retches then holds it down.

Adam pours him a cup of water to which Michael downs and then takes a few breaths.

ADAM

Don't hold back, okay? Tell me everything.

MICHAEL

I never usually delve deep into minds but something about his made me curious...he plans his murders meticulously. Karys was planned for a while.

(CONTINUED)

Adam puts his hand on Michael's shoulder.

ADAM

Smythe is in the next room. They're really grilling him. But you know that if they can't find anything on him they're gonna let him go?

MICHAEL

Yeah I know.

38 INT. POLICE INTERROGATION ROOM

38

Maple is sat at the table with Walter Smythe. Neither of them have spoken.

WALTER

Is it really necessary to keep me here? I haven't done anything wrong.

MAPLE

You just wait until we say you can go.

Adam goes into the room again.

ADAM

Mr. Smythe, if I can get a warrant to search your premises, would you have any objection?

WALTER

Not at all. You all go right ahead.

Adam keeps his curious eyes on Walter.

39 INT. WALTER'S APARTMENT - DAY

39

Adam, Maple and a few other Police Officers enter the Smythe residence.

It looks relatively tidy except for a few stacks of books on the table in the dining room.

Everything looks methodical. He has books in alphabetical order as well as DVD's.

Adam looks around the entrance way.

(CONTINUED)

ADAM

Where do we begin?

They all separate into the house. Adam and one of the Police Officers stay downstairs whilst Maple and the other Police Officer go upstairs.

They search through various places, lifting things up or opening drawers.

They all do their best. High up on shelves, under the bed, the couch.

They all meet up in the entrance way after a lengthy look around.

MAPLE

Anything?

ADAM

Ah I'm not convinced. Did you find anything?

MAPLE

No. Cause Smythe is innocent and we should be locking that freak up.

He turns to leave but Adam pulls him back.

ADAM

That "freak" has been the most helpful person on this force. We've caught a lot of people because of him. Now, we're not just gonna sit on it cause we can't find proof in front of us. We need to dig.

MAPLE

Adam, come on, pal. If you're that concerned then get the higher authority involved.

ADAM

He doesn't trust them. He trusts us.

MAPLE

He trusts you.

Maple leaves and has the two Police Officers follow him.

40 INT. POLICE INTERROGATION ROOM - DAY

40

Michael has been asleep in a chair and is startled awake when the door opens up and Adam walks in.

Michael gets up and goes to him.

MICHAEL

Well?

Adam shakes his head.

MICHAEL

You're kidding.

ADAM

The guys clean.

MICHAEL

How?

ADAM

There's nothing matching your description -

MICHAEL

Then he's hiding it fucking well.

ADAM

Calm down.

Michael becomes visibly frustrated. He claws his fingers through his hair.

He then storms out of the room.

ADAM

Wait!

41 INT. POLICE STATION HALLWAY - DAY

41

Michael barges out of the door and looks both ways down the corridor. He spots Detective Maple coming out of the other interrogation room.

MICHAEL

Hey where's -

Behind Detective Maple is Walter. He is slowly following Maple out of the room and wiping his glasses with a cloth.

He looks up at Michael.

(CONTINUED)

MAPLE

What the hell are you doing?

Michael goes to lunge at Walter but is thwarted by Maple, who sticks his bulky frame in between the two.

MAPLE

Cut it out or you'll be arrested.

WALTER

You are sadly mistaken. You got the wrong guy.

MICHAEL

Bullshit.

Walter puts his glasses back on.

WALTER

Fact.

Adam jogs up to the ruckus.

MAPLE

Keep hold of your mutt, will you.

ADAM

Come on, Mike.

MICHAEL

Alright, alright!

He holds his hands up and backs up and away from the group.

MICHAEL

But I know what I saw.

WALTER

I don't think you did.

MICHAEL

Shut up. Just shut up.

He turns to Adam.

MICHAEL

Come on, you believe me?

Adam takes him aside.

ADAM

There's no way we can hold him.

(CONTINUED)



MICHAEL

So happens now? What are we going to do?

ADAM

You should go home. See Jennifer, get some sleep -

MICHAEL

I don't want sleep. You're releasing a guilty man.

Adam looks at Maple and then at Walter then back to Michael. He feels wrong for having to say this.

ADAM

There's nothing else we can do, Mike. I'm sorry.

Michael looks at him, wounded. He shakes his head in disbelief and turns to walk the other way.

ADAM

Mike, call me if you have any other information.

Michael looks at him, still hurting.

MICHAEL

Yeah...I'm sure to keep that in mind.

He turns and walks away.

WALTER

(O.S)

MICHAEL!

Michael immediately spins around.

MICHAEL

What?!

He looks at the two Detectives and Walter. All three face him with similar confused expressions.

MAPLE

What's your problem?

MICHAEL

Who called me?

(CONTINUED)

ADAM

Nobody.

Michael looks at Adam then over to Maple before finally settling his eyes on those of Walter.

Walter has a small smile form in the corners of his mouth.

WALTER

(his mind)

What, you think you're the only one able to do this?

MICHAEL

(whisper)

Shit.

ADAM

Mike, is everything alright?

Michael is lost for words. After a few attempts to form words he finally manages to talk.

MICHAEL

I'm fine.

He slowly turns and walks down the hallway.

Adam, Maple and Walter watch him as he goes.

Before he turns the corner Michael turns to see Walter and that smile of his looking at him, in him.

WALTER

(his mind)

Go on home to Jennifer,  
Michael...and don't forget  
Kayleigh...

Michael disappears around the corner. Not taking his eyes off Walter.

42

INT. LIVING ROOM - DAY - LATER

42

Michael is sitting on the couch whilst rubbing one side of his head.

Jennifer hands him some pills and a glass of water then slowly sits down next to him. Her face is full of sorrow and pain as she watches him take the pills and down the water.

Kayleigh sits by them. She's never seen Michael look like this.

(CONTINUED)

JENNIFER

Are you okay to tell us what happened?

MICHAEL

They let him go.

JENNIFER

What? Who?

MICHAEL

The killer. He was there. They arrested him and took him in for questioning but there was nothing to hold him on.

JENNIFER

What do you mean?

Michael spurs out a load of gibberish as he's in a state of hysteria.

It sounds like:

MICHAEL

The evidence is everything I can see but nobody else can. No sane person would believe it. Adam had to let him go.

JENNIFER

Slow down and speak clearly. We can't understand you if you're being elliptical. Start from the beginning.

Michael takes a breather.

MICHAEL

The killer is a guy called Smythe; Walter Smythe. He was the guy who approached the undercover officer in the car and made a beeline when they made the move. We took him to the station and questioned him and there was something very dark about him....so I...I went into his mind.

JENNIFER

Oh God.

KAYLEIGH

What does that mean?

JENNIFER

Going into someone's mind, seeing that person's deepest secrets...it's dangerous and pretty much wipes him out.

MICHAEL

But it didn't. I saw enough for me to know it was time to get out of there.

JENNIFER

What did you see?

MICHAEL

He was in his place getting ready to kill Karys Daniels. Her photos were all over his wall. There were other photos but the people in them had their faces cut out. Probably past victims, who the fucks to know?

JENNIFER

But they let him go?

MICHAEL

They got a warrant to search his place and found nothing in my description. I don't know if he's got another house or what but It was him alright. When I found out they were releasing him, I...lost it. I wanted to crush him there and then but they got between us. But then he shouted my name...and when I answered, I realized he done it telepathically.

Jennifer thinks for a moment then the ball drops.

JENNIFER

He has the same ability as you.

MICHAEL

It's how he gets away with murder. Take Karys.

Michael stands and paces around the room announcing how Walter was able to accomplish the murder.

(CONTINUED)

MICHAEL

He broke into her house, got a feel of the place. Then he followed her around and picked up a...scent of sorts. He used her own environment against her. He created an image for her to see and he did it from the other side of town.

Kayleigh grimaces.

JENNIFER

So he's a puppet master?

MICHAEL

Exactly. No fingerprints or evidence of a break in. He said in the interrogation room that he never laid a hand on her. He murdered her from his house. The son of a bitch was playing them like fools. Not me.

JENNIFER

Oh my God...

KAYLEIGH

Wait, Walter Smythe?

MICHAEL

You know him?

KAYLEIGH

Wasn't he the librarian at my college? Fat guy, ponytail?

MICHAEL

This guy had little hair and he was skinny. Did you go to college with Karys?

KAYLEIGH

Well yeah but she's a few years above me.

Michael and Jennifer give glances to each other.

JENNIFER

What did Adam say?

MICHAEL

What could he say? He'd be risking his job for me. I can't have him do that.

(CONTINUED)

Jennifer runs her hand through her hair.

JENNIFER

What's happening now? What do we do?

MICHAEL

I was stupid enough to go into his mind that I made myself vulnerable to him. I'm going to have to stop him myself

JENNIFER

Is there a way you know that could stop him reading your mind?

Michael thinks for a moment then a previous conversation comes into his head. He realises that it's his only hope.

MICHAEL

I know how but, in case he's in my mind, I won't say.

He sits down next to Jennifer.

MICHAEL

Right now, we're going to sit here and watch TV and lose ourselves. I need to turn my mind off.

He sits back in the seat and Kayleigh and Jennifer do the same.

CROSSFADE

43 INT. LIVING ROOM - EVENING

43

Kayleigh is laying on the floor curled up like a cat and fast asleep on a cushion.

Jennifer has her legs up on Michael and they're watching an old B&W film.

Michael looks like he's going to drop off but Jennifer is determined to watch the rest of the film.

JENNIFER

Remember I love you.

Michael stirs slightly and then taps her leg and looks at her.

(CONTINUED)

MICHAEL

I love you right back.

Jennifer runs her hand through Michael's hair slowly.

JENNIFER

Would you do something for me?

MICHAEL

What's that?

JENNIFER

Would you eat my cunt?

Michael, visibly shocked, turns quickly to Jennifer.

Jennifer is no longer sat next to him on the couch but instead she is tied up on the floor with tape covering her mouth. She's violent and seems very feral.

Michael stands up and looks over at Kayleigh.

Kayleigh has her arms above her head tied together and her legs tied together.

Michael shuts his eyes tight and opens them. When he does Jennifer is gone. He turns around to see Jennifer by the bedroom door.

JENNIFER

You hit me! You bastard. I should kill you right now.

Michael turns around to see Walter sitting behind Kayleigh, who is oblivious to him being there.

MICHAEL

Kayleigh, behind you. Get away from her!

Walter laughs. A gross and sadistic one.

Michael then goes to the bedroom to see Jennifer back up against the wardrobe holding on for dear life.

JENNIFER

Michael, please, I love you. Don't hurt me.

MICHAEL

What are you talking about?

He looks in his hand and sees a long knife.

(CONTINUED)

Jennifer cowers in the corner of the room.

Michael throws the knife on the floor and charges for Walter.

Just as they're about to collide -

44

INT. LIVING ROOM - NIGHT

44

Michael shouts himself awake.

Jennifer jumps up and Kayleigh turns around.

Michael looks around. Everything is normal.

JENNIFER

Honey, are you okay?

She reaches across to touch his arm and he recoils.

JENNIFER

Hey, it's me. It's okay.

MICHAEL

It's not okay...it's not okay. I thought...

He looks at her and their eyes, sad and defeated, meet as he has a minor break down. He grabs her and his head drops on to her shoulder. She comforts him.

Kayleigh goes up to them and puts her arms around them.

45

INT. KITCHEN - NIGHT

45

A spoon is spun around in a cup of tea.

Jennifer puts the spoon down and looks at Michael.

Michael, a man on the verge of death, looks gormless at the floor.

MICHAEL

I'm so sorry.

JENNIFER

If you think it's the best idea then I'm all for it.

(CONTINUED)



MICHAEL

It is. It's all I have.

The doorbell goes and Jennifer goes to answer it.

Adam walks in.

ADAM

I came here as soon as I got your message.

Michael walks over to him and shakes his hand.

ADAM

We good?

MICHAEL

I need your help.

ADAM

You know I'll help you if I can.

MICHAEL

I had a vision about an hour ago.

ADAM

Of what, another murder?

MICHAEL

No. It was Jennifer and Kayleigh in danger. The person with the knife was me.

Adam looks at both Kayleigh and Jennifer then scratches his chin at Michael.

ADAM

What do you mean?

MICHAEL

That guy Walter. I don't know how to say this without you thinking it's strange -

ADAM

All the strange shit that comes outta your mouth tends to be brilliantly accurate so don't give me that.

Michael smirks.

(CONTINUED)

MICHAEL  
This condition I have...

ADAM  
Yeah?

MICHAEL  
Well...I'm not the only one who has  
it.

Adam looks at the three of them again.

MICHAEL  
Walter has it.

ADAM  
Walter?

MICHAEL  
Yeah.

Adam nods then leans on the side.

ADAM  
The guy who you claim to have  
murdered Karys Daniels ALSO has the  
same thing you have?

MICHAEL  
I'm bilingual if you want me to say  
it in another language?

Jennifer rubs Michael's back and 'sshh's' him.

MICHAEL  
I'm sorry. He put the image in my  
head of Jen and Kayleigh being hurt  
by me. He was there too. He knows  
where I live and who I love and he  
plans to hurt them to get at me for  
foiling his plans.

Adam thinks long and hard.

ADAM  
Okay...so what do you want me to  
do?

MICHAEL  
Tomorrow, Jen and Kayleigh are  
going to stay at a hotel.

ADAM

Which one?

MICHAEL

One I'm not to know of in case  
Walter finds out.

ADAM

Okay.

MICHAEL

I'm then going into the furthest  
part of my brain to find out where  
he is and you and I are going to  
stop him.

ADAM

How?

MICHAEL

We're going to kill him.

ADAM

Mike, we can't just kill him.  
There's no evidence it's even him.

MICHAEL

You're just going to have to trust  
me.

ADAM

That's really going to hold up well  
in front of a jury.

MICHAEL

Well it's the best I've got,  
alright?

Silence cuts through the group and the clock tick again  
makes everything feel awkward.

ADAM

Tomorrow night. I'll come to you.  
We'll go out in the car and scan  
the areas you think he's at. If  
there's nothing there then there's  
nothing else I can do. Good enough?

MICHAEL

Good enough.

They shake hands.

(CONTINUED)

ADAM

But what I want you to do tomorrow daytime, buddy is go and see your Doctor friend. See what she makes of all this.

MICHAEL

Yeah okay.

ADAM

I'm warning you, don't bullshit me.

They release hands.

ADAM

I'll see you tomorrow night. I'll text you in the afternoon for the rendezvous.

He lets himself out.

Michael turns to Jennifer.

JENNIFER

Have you ever done that before?  
Gone into the furthest part of your brain?

Michael is about to realize that one of the darkest times in his life is about to come out.

MICHAEL

Walter isn't the only one I've met that has this. There was someone else. A nice guy. He was very depressed and suffered greatly with it that one day he decided to take his life.

Jennifer listens intently.

MICHAEL

Adam and I were up on the roof and we tried to talk him out of it. I then fell into a void in my mind where I was watching *me* from *his* eyes...it was like a mirror, I moved my arm then he did. I then had the ability to move him from the ledge but he must've been a lot stronger than me because he pushed me away and out of his brain and just jumped.

(CONTINUED)

Jennifer puts her arm on him.

JENNIFER

Why didn't you tell me about this?

MICHAEL

I don't like thinking about it. I know I have the ability to make people move, hell, I could probably move him to the middle of the road and let a car take him out...but he just...he needs to go.

46 EXT. MICHAEL'S HOUSE - NIGHT - ESTABLISHING SHOT 46

Pitch black, no lights on, the house sits on its own, looking menacing and foreboding.

47 INT. BEDROOM - NIGHT 47

Michael is sat up in bed and is looking out of the window. Jennifer is fast asleep next to him.

MICHAEL

(in his mind)

I know you're out there.

The street light sends a strip of orange over his eyes.

WALTER

(in his mind)

Follow me.

Michael rolls his eyes to the back of his head and closes them.

48 EXT. BEACH - DAY 48

Seagulls swoop overhead and squawk about the place. Waves come and go along the shoreline.

People litter over the pavement.

Michael sits on a bench on the promenade overlooking the beach. His eyes squint at the brightness of the view.

He looks on at the waves crashing and leaving.

Walter walks behind him and joins him on the bench.

Michael doesn't acknowledge him but knows he's there.

(CONTINUED)

Walter makes himself comfortable.

WALTER

You know, I'm really not that bad of a guy.

MICHAEL

You're scum.

WALTER

Now, now. I didn't bring you here to insult me.

MICHAEL

Then why did you bring me here? What are you gonna show me then, Jen getting eaten by a shark or something?

Walter chuckles.

WALTER

I brought you here to ease things between us. To let us be on the same page. See if there's anything I can give you?

Michael ignores him and continues watching the scenery.

WALTER

Strong and silent type, eh? I've come across a few people with this gift we share, however, none quite as powerful as yours.

Walter turns to Michael.

WALTER

This came to you as a result of a head injury, right?

He waits for Michael to answer but gets nothing.

WALTER

I was born with mine. I learned how to control it from a very early age.

MICHAEL

Yeah, and what about your urge to kill, when did that come about?

(CONTINUED)

WALTER

My late teens...this asshole...he stole the love of my life and they went off and got married. Naturally, I killed them both.

MICHAEL

Nothing natural about it. You're a murderer.

WALTER

I'm not a murderer. I just deal with things that aren't fair.  
(shrugs it off)  
It's irrelevant as to why I took care of those people, anyway.

MICHAEL

Yeah, sweep it under the rug.

WALTER

Michael...I've brought you here to offer you something.

Michael finally turns to Walter.

MICHAEL

Look, sicko, there is nothing you have that I want.

WALTER

Really, not even a peace offering?

MICHAEL

You can stick your peace offering up your ass.

Walter takes his glasses off and wipes them with the bottom of his shirt then places them back on his nose.

WALTER

Right, listen, I'm not here to be your friend, you little asshole. You and I both know that. But I'm willing to offer you something I can't have.

MICHAEL

What's that?

WALTER

A choice, Michael. Forget about me and I'll forget about you. It's that simple.

(CONTINUED)

MICHAEL

Me and the whole country will forget about you when you're dead. You won't be remembered by *anyone*, you won't be anything but shit under a shoe.

WALTER

As charming as that sounds, Mike, I'm going to need an answer.

MICHAEL

Fuck you, how's that for an answer?

WALTER

That's a very beautiful wife you have, Michael...it'll be a shame to ruin her.

Michael says nothing but stares at him with rage filling inside of him. Given much longer, he would've punched Walter's head clean off his shoulders.

WALTER

So I'm going to ask you again...forget about me, yes or no?

Michael swallows his pride and resists every angry urge inside of him.

MICHAEL

Go fuck yourself, Walt.

Walter turns and looks at the sea and takes a deep breath.

WALTER

Well, there you go. I hope you're prepared for the consequences.

He stands up.

WALTER

Because soon I'm going to get to people you *really* care about.

He walks away.

Michael thinks for a moment.

MICHAEL

Wait...WAIT!

It's too late. Walter has gone and taken Michael's word as gospel.



49 INT. BEDROOM - NIGHT 49

Michael is sat up in bed with his eyes flickering. He then comes to his senses and opens his eyes fully. He looks to see if Jennifer is there.

She lays there fast asleep.

Michael looks back at the streetlamp and realizes his days may be numbered.

50 INT. OFFICE - NIGHT 50

Marie Samuels is typing away at her laptop. She slows up then leans back and clicks her wrist. She looks at the clock.

12:34am

She sighs.

MARIE

That's enough for today.

She shuts the laptop down, closes it up and rubs her eyes.

She picks her bag up and fumbles around in it looking for her keys. She finds them then walks to the door and turns the light off before leaving.

51 INT. CAR PARK - NIGHT 51

Her car is the only one there and the sound of her shoes clip and clop off the concrete.

She doesn't think about anything else other than getting to her car. It's a creepy night but nothing seems to faze her.

She unlocks the car and gets in.

52 INT. CAR - CAR PARK - NIGHT 52

She sets her bag down and adjusts her mirror. She then looks behind her on the seats and then throws her bag back there.

She clips on her seat belt and then things go very wrong.

WALTER

(in her mind)

Dr. Samuels.

(CONTINUED)

She listens out for it again.

WALTER  
(in her mind)  
Dr. Samuels, what are you doing?

Walter's voice echoes around her head.

MARIE  
Hello?

WALTER  
(in her mind)  
Hello. Dr. Samuels. Can you tell me  
what you're doing?

Marie is trying to figure out where the voice is coming from.

MARIE  
(to herself)  
Who is that?

She reaches back to the back seat to get her phone from her bag and checks it. No open apps.

WALTER  
(in her mind)  
I want to know why you're doing it.

MARIE  
Why I'm doing what?

WALTER  
(in her mind)  
Why you're leaving work with a  
loaded weapon in your glove box.

Marie eyes up the glove compartment.

WALTER  
(in her mind)  
What are you going to do with it?

She leans over to open it and a gun falls out. Her eyes widen with fear then with confusion.

MARIE  
How did that -

She picks it up carefully and looks it over.

WALTER  
(in her mind)  
Now why would such a well respected  
Doctor, like you, have a weapon  
like that? What are you going to do  
with it?

MARIE  
I don't know why. I didn't put it  
there.

53 INT. STORAGE UNIT - NIGHT

53

Walter sits at a desk and has his fingers on his temples.  
His eyes are white and his jaw looks dislodged.

WALTER  
Of course you know why you have it.  
You obviously plan on using it.

54 INT. CAR - CAR PARK - NIGHT

54

Marie holds the gun looks it over with intrigue.

WALTER  
(in her mind)  
Nobody cares about listening to  
your problems, do they?

MARIE  
No.

WALTER  
(in her mind)  
Everyone wants to be heard. Why  
can't you be?

MARIE  
I-I don't know.

WALTER  
(in her mind)  
Now you know what to do. It all  
makes sense.

MARIE  
Yes..it -

55 INT. STORAGE UNIT - NIGHT 55

Walter continues to rub at his temples.

MARIE  
(in his mind)  
It all makes sense.

WALTER  
Just remember that in order for it  
to work, the gun needs to be  
loaded. Look next to you in your  
door.

56 INT. CAR - CAR PARK - NIGHT 56

Marie looks down beside her and slightly gasps. She leans down and picks up a small sealed bag containing a bullet.

WALTER  
(in her mind)  
That's the one. Open up the chamber  
and place it in its slot then close  
it.

Marie does as instructed and tearfully places the bullet in the gun.

57 INT. STORAGE UNIT - NIGHT 57

Walter smiles.

WALTER  
You're such a lovely lady, you do  
as you're told. If only all the  
others were like you. I just need  
you to place the barrel into your  
mouth...

58 INT. CAR - CAR PARK - NIGHT 58

Marie opens her mouth

MARIE  
What's going on...?

She places the gun inside.

(CONTINUED)

WALTER  
(in her mind)  
...and pull the trigger.

Marie squeezes the trigger.

CLICK

WALTER  
(in her mind)  
And again...

CLICK

59 INT. STORAGE UNIT - NIGHT 59

Walter smiles and closes his eyes. He's in euphoria.

WALTER  
Once more...

BANG!

The echoed sound of the gunshot blasts around the storage unit.

Walter laughs.

WALTER  
We hope you enjoyed the ride.

60 INT. LIVING ROOM - DAY 60

Michael is sat on the sofa and he's tying his shoelaces.

Jennifer is packing a gym bag.

There's a knock on the door. Kayleigh gets up and answers it.

Adam stands there.

ADAM  
Mike around?

KAYLEIGH  
Yeah.

Michael looks at him.

ADAM

You got a minute?

Michael lets him in.

Adam gives Jennifer a little wave.

MICHAEL

What is it?

ADAM

Marie Samuels killed herself early  
this morning.

Jennifer covers her mouth.

JENNIFER

Oh my God.

MICHAEL

No. How?

ADAM

She shot herself.

Michael hangs his head in disbelief. Then thinks back to the  
previous night.

MICHAEL

She wouldn't do that. It wasn't  
her. It was him.

ADAM

Mike, there was nobody else there.  
She sat on her own in the car,  
pulled the gun and killed herself.

KAYLEIGH

Didn't you say nobody was there to  
kill Karys?

MICHAEL

I did. He's finding a way to me.

ADAM

What are you talking about? Walter?

MICHAEL

Exactly.

ADAM

Look, she was known to be a very  
secretive woman, who knows what she  
was going through?

MICHAEL  
I'm adamant it's him.

ADAM  
Come on, man. There's no proof.

Michael pulls down on the back of his neck with his linked fingers. Straining the stress of the situation through him.

MICHAEL  
We're going to find him later. I'll find him and I'll get him to confess.

Adam nods.

ADAM  
(to Jennifer)  
What time are you going to the hotel?

JENNIFER  
I'm getting a cab at about four.

ADAM  
You going straight there?

JENNIFER  
No, we're stopping by my Mums to pick Kayleigh up some more clothes.

ADAM  
(to Michael)  
I'll be here at four. If not, a little after.

MICHAEL  
Okay.

Adam looks them all over then leaves the room.

CROSS FADE

61 INT. LIVING ROOM - AFTERNOON

61

Jennifer enters carrying her gym bag and drops it to her hand.

Michael and Jennifer share a moment between them. No words were needed.

(CONTINUED)

JENNIFER  
Taxi's around the corner.

MICHAEL  
Okay. Everything's going to be  
fine. I promise.

They hug.

JENNIFER  
Please be safe.

MICHAEL  
I'll be fine.

A phone pings.

They release and Jennifer looks at her phone.

JENNIFER  
Driver's outside.

She rubs his arm before picking up her bag again and heading  
towards the door.

Kayleigh hugs him quickly then lets go.

KAYLEIGH  
Good luck, bro.

She smiles at him.

Adam walks to the door.

ADAM  
You guys want a hand? I got here  
early.

JENNIFER  
No we're fine, our driver's just  
outside.

They leave and Adam steps into the living room.

ADAM  
We still have time so, to do this  
sort of stuff, it's best to do it  
under cover of darkness.

MICHAEL  
Got it.



62 EXT. MICHAEL'S HOUSE - AFTERNOON

62

Kayleigh steps out first and heads to the taxi. The driver pops the boot and she opens it to put her bag inside. She opens the door and gets in.

Jennifer approaches the taxi and the driver gets out and opens the door for her.

She thanks him.

The driver turns to go back to his door and it's Walter.

WALTER

You ladies going on holiday?

JENNIFER

Something like that.

WALTER

Where are we going?

She hands him a piece of paper.

JENNIFER

Just here for a quick stop off. We shouldn't be too long, you'd be fine to wait?

WALTER

Of course I'll wait. Take as long as you need.

He smiles at them in the rear view mirror and it makes them uneasy.

63 INT. LIVING ROOM - NIGHT

63

Michael takes out a bottle of scotch, sits it next to an empty glass and stares at it.

ADAM

Does Jen know you have that?

Michael slowly shakes his head.

ADAM

How long has it been sitting there?

MICHAEL

About the past 6 months.

(CONTINUED)

He looks over it as if it's nectar. He can't take his eyes off it.

MICHAEL

Haven't touched the stuff since the crash.

ADAM

Then why'd you have it?

MICHAEL

To keep my strengths up...to see if I can withstand it.

ADAM

Yeah, and how's that going for you?

Michael thinks hard on the question.

MICHAEL

Right now...it's testing. I've wanted to down the whole thing since I came back from the station.

Adam picks the bottle up and looks it over. Michael watches him do so with his eyes pleading for him not to drop it.

Adam spins it around with one hand to look on the back. He doesn't look impressed.

ADAM

This stuff's shit anyway.

He puts it down and turns to Michael.

ADAM

It's dark now, it's time to go. If we catch him and bring him in WITH evidence then I'll make us a batch of non alcoholic drinks as a celebration. What do you say?

Michael smirks.

MICHAEL

You make a hell of an offer.  
(looking at the bottle)  
I sure as hell can't focus with you staring at me.

He takes the bottle and puts it back in the cupboard.

Adam's proud of him taking his stand.

64 EXT. STREET - NIGHT 64

Adam's sport car is driving slowly down a barren street.

65 INT. CAR - NIGHT 65

Michael is concentrating.

ADAM

Anything?

Michael tries to focus.

MICHAEL

Nothing...there's a lot of noise. I  
don't know where it's coming from.  
Try down here.

Adam pulls into a street.

CROSSFADE

66 INT. CAR - NIGHT - MUCH LATER 66

Adam keeps looking at Michael trying to find a vision.

He pulls into a space.

ADAM

It's been a few hours, starting to  
get cabin fever. You don't have  
anything?

MICHAEL

I don't know, I don't understand  
it. It's like he's left the  
country.

ADAM

Okay. We'll just stay here until  
your -

Pain sets in on Michael and he grabs his head as a high  
pitch ringing is heard.

Adam becomes alarmed and tries to get him to talk.

ADAM

Mike! Mike!

Michael throws himself back in his seat.

(CONTINUED)

Everything is going weird for him until it abruptly stops.

He calms down.

The two capture their breath.

ADAM

What the fuck was that, are you alright?

MICHAEL

He - he did that. He did that to me.

ADAM

What?

MICHAEL

He tried to get deep in my mind. The last time I felt like that was when I was in *his* mind.

ADAM

Did he?

MICHAEL

No.

Michael regains control of himself and turns to Adam.

MICHAEL

But he's near.

ADAM

That's what I wanted to hear. Where?

Michael shuts his eyes.

MICHAEL

I can't pin whereabouts but he's out on the streets nearby.

Adam looks out the windscreen.

MICHAEL

But the West Falls building is coming to me.

ADAM

West Falls Building? That's round the corner from my place.

MICHAEL  
He must know where you live.

ADAM  
How?

MICHAEL  
I don't know, he must've read it  
through me.

ADAM  
Fuck.

Adam starts the car back up and drives out of the space.

ADAM  
We'll stay at mine for now. See if  
our friend makes an appearance.

Michael checks his watch.

ADAM  
What?

MICHAEL  
I haven't heard from the girls yet.

Adam continues driving. He begins to pick up speed.

67 INT. ADAM'S APARTMENT - NIGHT

67

Adam and Michael enter and Adam flicks on the lights.

He opens up a drawer and takes a gun out, checks if it's  
loaded and then places it in his holster.

MICHAEL  
You giving me a gun?

ADAM  
I'm still a cop, you know.

Michael grudgingly nods.

ADAM  
Look, if everything goes backwards  
tonight, I'm sorry.

MICHAEL  
Then lets hope it doesn't come to  
that.

(CONTINUED)

Michael takes his phone out and looks to see if there's messages.

MICHAEL  
Why hasn't she messaged me?

ADAM  
Probably at a hotel that has bad reception?

MICHAEL  
I hope so.

ADAM  
Can't you intercept her mind?

MICHAEL  
What?

ADAM  
To see if she's okay?

WALTER  
(in Adam's mind)  
Detective.

Adam looks around the room.

ADAM  
What did you say?

MICHAEL  
I didn't say anything.

Adam nods uneasily.

ADAM  
Okay, you get into Jen's mind. I'll be right back.

Adam exits the living room leaving Michael to sit on the couch to try and find his wife.

68 INT. ADAM'S BEDROOM - NIGHT

68

Adam enters the room and flicks the light but it doesn't turn on.

He turns the torch from his phone on and the white beam jiggles around as he moves.

(CONTINUED)

WALTER  
 (in Adam's mind)  
 Detective. You're keeping a madman  
 in your apartment. He made it all  
 up. I should know...I am Michael.

Adam looks up and stays focused on the voice in his head.

WALTER  
 (in Adam's mind)  
 Do you really think it's common for  
 two people in the same area of the  
 entire world to have the same  
 magical gift?

Adam slowly lowers the torch.

69 INT. ADAM'S APARTMENT - NIGHT

69

Michael is in a deep trance and his eyes are flickering and rolling back into his head.

MICHAEL  
 (to himself)  
 Where are you Jen?

He suddenly gasps.

JENNIFER  
 (in Michael's mind)  
 Let her go!

KAYLEIGH  
 (in Michael's mind)  
 Get off!

The sound of a shutter opening and then closing loudly is heard.

Michael opens his eyes wide and then something else takes over him.

FLASH CUT

70 INT. LOBBY OF ADAM'S APARTMENT - NIGHT

70

POV: THE KILLER

Looking left and right up the street that the apartment is on. He presses the TRADE button that lets him in. He looks at his watch and it reads 20:56

71 INT. ADAM'S APARTMENT - NIGHT 71

Michael lets out short breaths and then the ringing stops.

He looks at the clock on the side that reads 22:45.

He races to the kitchen and opens a drawer. He shuffles various objects to the side and pulls out a knife.

MICHAEL

Adam. He's here. Come on you son of a bitch where are you.

72 INT. ADAM'S BEDROOM - NIGHT 72

Adam looks inside the wardrobe.

WALTER

(in Adam's mind)

Are you still not going to believe me, Detective? You think I'm talking to Jennifer, I'm talking to you.

MICHAEL

(o.s)

Adam.

Adam looks back to the doorway.

ADAM

(to himself)

You're full of crap. I've seen enough to know you're two different people. Get the fuck outta my head and come out and face me like a -

CRACK

Walter smacks him on the side of the head with a marble ashtray.

Adam slumps over on the bed.

WALTER

Why make everything take so fucking long?

Walter picks up Adam's badge and pockets it then takes the gun from his holster and turns to the bedroom door.



73 INT. ADAM'S APARTMENT - NIGHT 73

Michael treads silently across the room.

MICHAEL

Adam.

Michael begins to feel weak in the knees, holds his temples again and closes his eyes.

FLASH CUT TO:

POV: THE KILLER

The room is dark. Turning his head left and right he tries to make the place out. before he realizes that he is standing around the corner from himself.

FLASH CUT TO:

74 INT. ADAM'S APARTMENT - NIGHT 74

Before Michael can move, Walter jumps out and attacks him. They get into a scuffle.

Michael falls to his back and Walter climbs on top of him.

He clamps his hands around Michael's throat and the two struggle. Michael lifts the knife up and sticks it into Walters waist.

He shouts in pain and releases his grip.

Michael pushes him off. Walter goes to get back up but Michael kicks him in the face sending him flying into the wall.

WALTER

I should've just shot you when I had the chance.

Michael gets back up and punches him in the face. Walter climbs up and kicks Michael between the legs.

Michael - injured - falls to the floor and holds his groin in pain.

Walter opens the front door and stumbles into the hallway.

Michael throws his fist against the wall.

(CONTINUED)

MICHAEL

Fuck you. You're not getting away.

He gets up and charges to Adam's room.

75 INT. ADAM'S BEDROOM - NIGHT

75

Adam is knocked out and folded over on his bed.

Michael rushes to him and starts to shake him to try and wake him.

MICHAEL

Adam, get up. Come on.

A slight grumble comes out of his mouth.

Michael gives up and tries to think of another move.

76 INT. ADAM'S APARTMENT HALLWAY - NIGHT

76

Walter, grimacing from his wound scuttles along the hallway and stops a few doors away from Adam.

He knocks on the door.

ELDERLY LADY

(o.s)

Who is it?

WALTER

Ma'am it's the Police, can you open your door, please?

He holds up Adam's badge to the peephole.

The door is heard unlocking. Walter smiles.

77 INT. ADAM'S BEDROOM - NIGHT

77

Michael sits on the edge of the bed.

He shuts his eyes and concentrates on Walter's whereabouts.

FLASH CUT TO:

POV: THE KILLER

He's holding the Elderly Woman's mouth. She is terrified.

He looks left and right.

78 INT. ADAM'S BEDROOM - NIGHT

78

Adam starts to come to. He looks up groggily to see Michael reading Walters mind.

He gets up and crouches in front of him.

ADAM  
Michael, where is he?

Michael's eyes flicker.

MICHAEL  
Old woman...she's terrified.

ADAM  
Mrs. Waltham.

He gets up whilst holding his head and goes for his gun but it's missing.

ADAM  
Christ, he's armed.

MICHAEL  
He has the gun to her head.

Adam goes to his wardrobe, opens it and digs under a section of clothes to bring out a small gun then runs to the door.

MICHAEL  
Wait!

Adam stops.

Michael concentrates and goes deeper into the mind.

MICHAEL  
I'll try and bring him out.

The sound of a heartbeat is heard thumping deeply. Slowly at first but then gradually building up faster.

79 INT. ELDERLY LADY APARTMENT - NIGHT

79

Walter holds the lady from behind and against his chest with the gun held to her head.

WALTER  
We're going for a little walk.

He pulls her backwards and towards her windows leading down the fire escape.

(CONTINUED)

A heartbeat begins pulsing into Walter.

He stops and grimaces.

WALTER  
Son of a bitch.

80 INT. ADAM'S BEDROOM - NIGHT 80

Michael has small veins pop up on the side of his neck.  
His teeth are now gritted and he's legs begin to tremble.

81 INT. ELDERLY LADY APARTMENT - NIGHT 81

Walters feet begin to shift in the reverse direction.  
He pulls the lady along with him.

82 INT. ADAM'S BEDROOM - NIGHT 82

Michael falls to the floor on and convulses.  
Adam watches him.

MICHAEL  
He's.....coming..go.

Adam leaves the room.

83 INT. APARTMENT HALLWAY - NIGHT 83

Adam checks the left and the right before leaving the  
comfort of his place.

Blood has congealed down the side of his face and the  
shoulder of his grey t-shirt. He cautiously treads along the  
rug.

He stands up against a wall and waits.

84 INT. ADAM'S APARTMENT - NIGHT 84

Michael makes fists with his hands.

85 INT. ELDERLY LADY APARTMENT - NIGHT 85

Walter opens the door with the Elderly Woman still pressed up into him.

86 INT. APARTMENT HALLWAY - NIGHT 86

Adam takes aim.

Walter shuffles out with the Elderly Woman. The gun is pressed up against her head.

Walter has his eyes locked onto Adam's.

ADAM

Drop it, Walter. It's over.

WALTER

Over? Detective...this is just the beginning.

He concentrates and delves into Michael's mind.

87 INT. ADAM'S BEDROOM - NIGHT 87

Michael begins to groan in pain. He arches his back and raises his head and suddenly rolls over and stands bolt upright.

MICHAEL

(through gritted teeth)

The wall.....think of a wall.

88 INT. MICHAEL'S MIND 88

A brick wall is slowly shaking. Bits of stone and sand crumble from it.

89 INT. APARTMENT HALLWAY - NIGHT 89

Walters hand begins to tremble.

He tries to control it but is having trouble doing so.

Adam keeps his aim on him.

Walter's gun hand starts to come off the Elderly Lady's head and out more towards the side.

90 INT. ADAM'S BEDROOM - NIGHT 90

Michael lets out a minor pained shout.

91 INT. APARTMENT HALLWAY - NIGHT 91

Walter has veins protruding on his neck and forehead.

He manages to shove the Elderly Lady down and take control over his own arm as he raises his gun to Adam and fires into the shoulder.

Adam shouts in pain at the same time he fires four bullets into Walter's chest.

Walter - eyes wide - stumbles to the other side of the hallway. He drops his gun and falls against the door.

His body hits the floor with a dull thud.

The Elderly Lady is laying on the floor with her hands over her ears.

Numerous doors open in the hallway and people - half asleep - poke their heads out.

Michael sluggishly walks out the the apartment with a bloody nose. He's very weak from using his power to defeat Walter.

Michael looks down at Adam, who is slumped against the wall. They smile and begin to relieve themselves by laughing.

Michael walks past Walter and kneels down to touch the forehead. He closes his eyes.

92 INT. STORAGE UNIT - NIGHT 92

POV: THE KILLER

He walks a drugged Jennifer out of the car and lays her on the floor then goes back and walks a drugged Kayleigh to the same spot.

He looks around at the rest of the storage units and then the number 21 flashes to him.

FLASHCUT

93 INT. STORAGE UNIT - NIGHT - A BIT LATER 93

Jennifer and Kayleigh are tied up and gagged. They're in and out of consciousness.

94 INT. APARTMENT HALLWAY - NIGHT 94

Michael sits back and turns to Adam.

MICHAEL

I know where they are.

Adam is sat with his back to the wall.

MICHAEL

That place, the place with the pictures of Karys...it's a storage unit in Tarker Mills. Number 21.

Adam nods to him.

ADAM

Go and get 'em.

Michael finds the strength to lift himself up and leave the hallway as Adam takes his phone out and dials on it.

ADAM

(on phone)

I'm gonna need help here.

95 INT. STORAGE UNIT - NIGHT 95

The Storage Unit door folds open and Jennifer and Kayleigh are both conscious and gasp at the figure standing at the door holding a torch.

Michael jumps at the chance of untying them and he and the two women in his life embrace.

FADE TO BLACK

96 INT. LIVING ROOM - AFTERNOON 96

Jennifer is packing up a box and she has her phone squeezed between her shoulder and her cheek.

JENNIFER

Yeah no it's...Mum it's 40 Prescott Place...yeah it's that new estate

(MORE)

(CONTINUED)

JENNIFER (cont'd)  
on the outskirts....okay we'll see  
you a bit later...tell Kayleigh we  
say hi. Love you.

She hangs up and Michael comes back in the room. She wraps  
her arms around him and kisses his cheek.

JENNIFER  
Here he is. My hero.

MICHAEL  
No. He's the real hero.

Adam trails behind him with his arm in a sling.

ADAM  
Why I said I'd help you move with a  
shot shoulder is anyone's guess.

Michael pats him on the back.

MICHAEL  
Cause you're a great friend. That's  
why.

ADAM  
Yeah, yeah.

MICHAEL  
Is this the last of it?

JENNIFER  
Sure is.

ADAM  
I'll go on down with what's left on  
the side.

He leaves the room.

Michael and Jennifer have their arms around each others  
backs.

JENNIFER  
Well I guess that's it.

MICHAEL  
To new beginnings.

JENNIFER  
To new beginnings.

They kiss and look at their empty living room.



Michael picks up a bag and Jennifer leaves the room. Michael gives the place one more look over and then leaves the room and closes the door.