

WitchfinderZ

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FADE IN

EXT. NOWELL CORPORATION - DAY

In the concourse of an intimidating building reaching high into the sky, a large group of protesters begin to rage out of control.

A protester uses the butt of her placard to smash an ILLUMINATED SIGN which reads NOWELL CORPORATION.

EXT. COMPANY CAR PARK - NIGHT

SUPER: THREE MONTHS EARLIER

JOSHUA NOWELL (14) dressed in jeans and a T-shirt, exits an executive car. He holds a finger to his right ear as JESSICA (14) and THOMAS (14) talk to him through an EAR-PIECE.

JOSHUA  
I'm heading in.

JESSICA (V.O)  
(filtered)  
We see you - you've got this Josh.

THOMAS (V.O)  
(filtered)  
Yeah piece of cake.

Joshua looks nervous as he passes the ILLUMINATED SIGN for the NOWELL CORPORATION - we hold on the sign - under the logo it reads 'Familia est quam pecunia'. He opens a door to the building and enters.

INT. NOWELL CORPORATION - FOYER - NIGHT

Inside the main foyer Joshua walks up to a reception desk with two guards sitting behind. Guard 1 BENNY (20-30) removes his name badge and places it on his desk face down. Guard 2 GARY (60) is smiling.

BENNY  
(fake sincerity / poshness)  
Good evening Master Joshua.

GARY  
Hello Josh, it's good to see you.

JOSHUA  
Hey Gary.

2.

Joshua looks for Benny's name tag.

JOSHUA

Hey guys.

BENNY

You here to see your Dad?

JOSHUA

(nervously)

No, I don't need to see him, he  
doesn't need to know I'm here.

JESSICA (V.O)

(filtered)

Stay cool.

BENNY

Oh?

JOSHUA

I'm just here to pick something up  
from the vaults. No need to bother  
him.

BENNY

Well, I can't let you down there  
without clearing it with him, you  
understand.

Benny picks up the desk phone.

JOSHUA

Do you have to?

BENNY

I mean, I could lose my job.

JOSHUA

Do you want to bother him?

BENNY

You know, my job, what I need to pay  
bills.

JOSHUA

I know what a job is.

BENNY

Do you have a job?

3.

JOSHUA

Well no.

BENNY

No.

JOSHUA

I mean I'm at school - I'm 14.

BENNY

I had a paper round when I was 10.

The call is answered by Jessica in her lowest tone.

JESSICA (V.O)

Hello?

BENNY

(overly happy)

Oh, hello Mr. Nowell.

JESSICA (V.O)

Please, call me Scott.

BENNY

Okay - Scott. I have your son down here at the guard station.

JESSICA (V.O)

Where, oh you mean reception?

BENNY

Of course reception my mistake.

JESSICA (V.O)

Is he asking for money?

BENNY

No sir, he says he's here to pick something up from the vaults. Isn't that right Master Nowell?

JESSICA (V.O)

And?

BENNY

He said not to bother you, but I thought it best to check with you.

JESSICA (V.O)

So you just thought you'd interrupt my

4.

day controlling a fortune 500 company.

BENNY

Sir?

JESSICA (V.O)

During one of the biggest acquisitions.

BENNY

Sir?

JESSICA (V.O)

Of it's history!

BENNY

(quietly)

Sir?

JESSICA (V.O)

Don't interrupt me!

BENNY

Sorry sir.

BENNY

Sir, are you still there?

JESSICA (V.O)

Let me just check with my P.A.

Benny waits anxiously.

JESSICA (V.O)

She says it's fine, give him access.

BENNY

Yes sir.

JESSICA (V.O)

I'll be down later, it's probably best that we don't mention this incident. And it's Scott!

BENNY

Yes sir, Scott, like it never happened.

The line goes dead, Benny lowers the receiver slowly. Gary returns with a security pass.

5.

JOSHUA  
Everything OK?

BENNY  
Everything's good Master Nowell.

Gary notices that Joshua is sweating but hands over the pass.

GARY  
Here you go Josh, you need me to show  
you the way?

JOSHUA  
I'm good, thanks.

Joshua walks away towards the elevators.

GARY  
Was all that necessary?

BENNY  
I was just messing with him, kid needs  
to start living in the real world.

GARY  
He is... he's a good kid, it isn't his  
fault he's a billionaire. Remember  
he'll be running this place one day.

BENNY  
Ha, bloody nepotism! And him upstairs  
couldn't find his knob without his  
secretary helping him, if you know  
what I mean.

Joshua is just in ear shot and winces.

GARY  
That's enough

BENNY  
What do you care, you won't be here by  
then.

GARY  
Aye and I can bet neither will you.

BENNY  
I hate rich kids.

6.

## INT. NOWELL CORPORATION - ELEVATOR

Joshua enters the elevator and without paying much attention presses the button (-1) while holding his security pass against the card reader. The elevator travels a while, stops and after a pause (which begins to worry Joshua) the door slides open.

## INT. NOWELL CORPORATION - BASEMENT

Joshua walks out into an eerily quiet dark space of unknown size. Floor lights lead away into the distance. He follows them to a large concrete cube whose only features are a door and card reader. He scans the card and enters.

## INT. NOWELL CORPORATION - SECURITY VAULT

Inside the cube it's well lit and along the walls are safety deposit boxes. He reads the numbers that distinguish each one until he finds one numbered 1612. He opens it and sat perfectly in the middle is a 2 INCH WHITE ORB. He takes it and closes the box.

## INT. NOWELL CORPORATION - SCOTT'S OFFICE - NIGHT

SCOTT NOWELL (36), a handsome man with a noticeable scar on his left cheek is putting on his jacket to leave for the day. His P.A. Marina (25-30) enters.

MARINA

You're leaving?

SCOTT

I'm heading home to prep my wife for our dinner with Mr. Nakatomi.

MARINA

I've sent her all the details.

SCOTT

Good, thank you Marina.

MARINA

I thought we might go for a drink.

SCOTT

I can't. Sorry.

Marina moves closer.

7.

MARINA

Are you sure?

SCOTT

I can't. The press is all over me and this deal is the most important thing to me right now!

MARINA

I understand completely.

Marina goes in for a kiss and is surprised when Scott pulls away.

SCOTT

No.

Scott grabs his laptop bag and heads out of the office. Marina turns and looks out of the window.

INT. NOWELL CORPORATION - BASEMENT

Joshua walks out into the dark basement and follows the floor lights back to the elevators. A LOW PITCH GROAN rises from the darkness. Joshua presses the elevator button - nothing happens. A presence grows closer.

JOSHUA

The card.

He pockets the orb and takes out his card. The presence is almost on top of him as the elevator door opens. He runs inside and desperately presses the buttons. The door closes as a shadowy figure approaches and SCREAMS.

INT. NOWELL CORPORATION - GROUND FLOOR - NIGHT

Benny and Gary are sitting behind the reception desk. Gary is watching surveillance monitors. Benny is reading a book as the lift doors open.

C/U OF SCOTT'S SHOES AS HE PASSES THE RECEPTION DESK.

Gary lifts his gaze from the monitors.

GARY

Goodnight Mr. Nowell.

Benny drops the book.



BENNY  
Goodnight Scott.

Scott stops in his tracks.

SCOTT  
You're new here right?

BENNY  
I've been here close to two years.

SCOTT  
It's Mr. Nowell.

Scott looks for Benny's name badge. Benny realises and picks up his badge showing his name.

SCOTT  
Benny.

BENNY  
Sorry Scott, Sir. I thought you asked me to call you Scott.

SCOTT  
What?

BENNY  
Sorry, you told me not to mention it again.

SCOTT  
Gary, please tell me Benny's not you're son.

GARY  
No sir.

SCOTT  
Son-in-law?

GARY  
He's no relation sir.

SCOTT  
Do you have any idea what he's going on about?

GARY  
Well sir, your son stopped by earlier to visit the vaults. Benny here called

you to check it out and you said it was okay.

SCOTT  
Well I never received a call from Benny.

BENNY  
But I spoke to you, sir.

Scott slams his hand on the desk.

SCOTT  
You've been conned by a fourteen year old.

The shout echoes around the large foyer, Benny shuts his eyes and lowers his head.

GARY  
Your son hasn't come back this way to give up his pass and I haven't noticed him on the monitors. Can I assume his friends have control of the cameras too?

Scott nods at Gary in agreement.

SCOTT  
Call my head of security.

Gary picks up the desk phone.

SCOTT  
(to Benny)  
And you go and lock the front doors, he could still be here.

Benny opens a key safe and grabs a set of keys. INT/ext.  
EXECUTIVE CAR - NIGHT

Joshua settles into his seat and puts on his seat belt. Next to him sits JOHN NOWELL (70).

JOHN  
Did you get it?

Joshua retrieves the orb from his pocket and hands it over to John.

10.

JOHN  
(laughing)  
Now how much fun was that?

JOSHUA  
Fun, I nearly had a heart attack when  
Dad showed up.

John holds the orb up and looks at it.

JOHN  
Oh he'll be fine, he doesn't care  
about this old stuff.

He places the orb in his jacket pocket.

JOHN (CONT.)  
And you had no problem getting it out  
of the vault?

JOSHUA  
(still shaken)  
No, no trouble.

John wants to probe further, but resists. He sits back.

JOHN  
Have I told you about the Pendle witch  
trials of 1612?

JOSHUA  
Once or twice Gramps.

JOHN  
Well let me tell you what happened  
after.

Joshua looks out of the car window.

EXT. MOORLAND - 1612 - SUNSET

SUPER: ENGLAND 1612

Ten ropes loop over a strong horizontal branch that on one end are attached to horses and on the other to TEN PEOPLE where nooses have been tied around their necks. There are GUARDS and FAMILY MEMBERS also in attendance.

ELISABETH DEVICE (40), wears a noose around her neck and is whispering an incantation. John Law (12) is stood in front of the condemned group looking angry. ROGER NOWELL (30) a

11.

pompous administrator steps forward holding a walking stick with a RED ORB on top.

ROGER

All prisoners present have been convicted of witchcraft and of murder. You shall all be hanged until you are dead.

ALISON

No, you cant do this, we are innocent.

GUARD

Be quiet witch.

The guard punches Alison in the stomach. Roger turns to another guard and under his breath mutters.

ROGER

Lets get this over and done with I have a supper to attend.

JOHN LAW

I know it wasn't you Alison. I won't let her get away with this.

A guard whips the horses which pull the ropes lifting all ten prisoners up by their necks. They wriggle for a while. Family members of some of the prisoners pull on their legs to end their suffering sooner, until one by one they stop moving.

John Law turns away and runs from the horrific scene. Roger stands transfixed on the stare of Elisabeth.

CAMERA TILT from Roger's eyes down to the walking stick he's holding. The red orb on top glows and a cloud like pattern inside it begins to swirl. Roger drops the stick in surprise.

EXT. DIRT ROAD - 1612 - NIGHT

John Law runs down a dirt road. At the end is a cottage.

INT. COTTAGE - 1612 - NIGHT

JENNET DEVICE (9) sits with BILLY DEVICE (6) as John Law bursts in to the cottage. He drags Jennet out by the hair.

EXT. BABBLING BROOK - 1612 - NIGHT

John Law forces Jennet to a babbling brook and without mercy forces her onto her back and under the water where he drowns

her.

He stands, spits on the ground and walks away passing Billy who avoids him. Billy approaches Jennet's body. He holds her right hand and with some difficulty pulls and rotates Jennet onto the river bank.

He kisses her forehead and opens her left hand to reveal a TWO INCH WHITE ORB. He stands and pockets the orb, spits on the ground and runs off.

CLOSE IN on Jennet's pale lifeless face, the sound of the babbling brook grows louder until her eyes suddenly open, her left eye socket is now empty and black, her right eye's iris glows red.

EXT. NOWELL MANSION - NIGHT

INT. JOSHUA'S BEDROOM - NIGHT

Joshua wakes from a nightmare and quickly sits up. JENNIFER NOWELL (35) runs in.

JENNIFER

It's okay Josh I'm here.

JOSHUA

It was the dream again.

JENNIFER

It's okay, shh.

Scott appears at the doorway. He takes a puff of his E-cigarette and exhales shrouding himself in fog.

INT. NOWELL MANSION - KITCHEN - NIGHT

A red-orb-topped walking stick is laid across a table, where John is sat with a laptop, a notepad and a pot of coffee. In front of him are also scraps of paper.

He writes in his notepad: Not much time, unseen forces closing in!

In walks Scott who helps himself to a cup from the drainer and pours the pot of coffee into his cup.

SCOTT

He's having nightmares again.

JOHN

Josh?

Scott takes a sip from his cup and is not impressed with the taste.

SCOTT

Yup.

John checks his wristwatch and starts cramming the scraps of paper into his notepad. Scott walks over to the fridge, stuck to the door is a magnetic to do list with a drawing of the Nowell family (Joshua, Scott, Jennifer and John) drawn by an 8 year old Joshua. Scott smiles, it fades almost instantly as he opens the door and takes out a bottle of milk.

SCOTT

I had to fire one of my security guards today.

JOHN

Oh, not Gary I hope!

Scott removes the lid from the milk bottle, sniffs the contents then pours some into his cup.

SCOTT

Not Gary. I can't remember his name. Anyway doesn't matter the who, it's the why that concerns me.

John puts the lid on his pen.

SCOTT

Seems someone impersonated me to give Josh access to the vaults. You wouldn't know anything about that would you?

JOHN

Come on Scott I'm not a child, if you want to know if I had anything to do with it just ask.

SCOTT

Well did you?

JOHN

Yes, I sent Josh to collect an artifact.

14.

SCOTT

Why breach my security, why not ask me?

JOHN

I did it for Josh too.

Scott scoffs.

JOHN

I just wanted to give him a bit of excitement and adventure.

SCOTT

Excitement. It looks to me as though you're trying to get him back into that witchcraft mumbo jumbo.

JOHN

It's not mumbo jumbo.

SCOTT

Which gives him nightmares. We agreed and you promised you'd stop!

In walks Jennifer.

JENNIFER

Will you keep your voice down!

SCOTT

He's at it again, filling Josh's head full of nonsense.

JENNIFER

John!

JOHN

It was just a bit of fun for Josh and his friends.

JENNIFER

You included his friends too?

SCOTT

This has got to stop Dad, I can't afford any more embarrassment to the company.

JOHN

Embarrassment?

15.

JENNIFER

Ah there it is.

SCOTT

There what is?

JENNIFER

You're not worried about Josh, you're thinking about how this could affect the company.

SCOTT

Of course I'm worried about Josh.

JENNIFER

You have a funny way of showing it!

SCOTT

Listen, without the company we don't get to live this lifestyle.

JENNIFER

This lifestyle!

SCOTT

Let's not start this again, please.

JENNIFER

This lifestyle, which keeps you away from your son.

SCOTT

Please.

JENNIFER

And sleeping with your P.A.

John gathers the last of his notes and stands up to walk out.

JOHN

Sorry, this is none of my business.

JENNIFER

I'm sorry John you didn't need to hear that. Good night.

Jennifer walks out of the room. John begins to follow.

SCOTT

How do I fix this Dad?



JOHN

Sorry son I'm not sure I can help?

SCOTT

But you went through this with Mum.

JOHN

That was different.

SCOTT

Oh how? Do I give her time? Do I send her away or lock her up like you did Mum?

JOHN

It wasn't like that. Me and your Mum, that was different.

Scott scoffs again.

JOHN

Do you love her?

SCOTT

Yes.

JOHN

Then do anything you need to, to stay together. This P.A., have you fired her?

SCOTT

It's not that simple, we've worked so hard putting this deal together with the Japanese. If she's not there for the meeting it might spook them. I need them to see that I've got my shit together.

JOHN

Familia est quam pecunia.

SCOTT

Come on Dad.

JOHN

It's our family motto and it means?

SCOTT

Henry's here, I meant to tell you.

17.

Scott downs the coffee and leaves. John sighs and opens the laptop.

JOHN  
Sorry Daniel Hopkins. This is for the  
greater good.

He clicks the button, grabs his walking stick and leaves.

INT. JOHN'S OFFICE - NIGHT

The room is reminiscent of Vito Corleone's office in the Godfather. The main feature of the room is an imposing desk.

When John arrives two men, HENRY (60) and CROWLEY (25), are looking at an old framed photo on the wall.

John reaches out his hand and Henry grabs it with both of his hands.

HENRY  
John, good to see you.

JOHN  
And you Henry.

HENRY  
You've met my assistant.

John searches for a name to the face, but comes up blank.

JOHN  
Ah yes of course, hello again, Henry's  
assistant.

Crowley smiles politely and they all settle at the desk, where among all the paper work is a DECORATIVE SWORD LETTER OPENER.

JOHN  
So what can I do for you old friend,  
you writing another book?

Henry looks at Crowley and laughs, Crowley again smiles politely.

HENRY  
See, he's psychic. How did you know  
that?

JOHN

The only time I see you is when you're researching for a new book and you can't find what you're looking for on google.

John winks at Crowley.

HENRY

That's not true, we had a drink together late last year.

JOHN

That was three years ago!

HENRY

Surely not. Well we must make a point of getting together for one, perhaps when I've finished my current project.

JOHN

How about now.

John reaches into his desk drawer and pulls out a bottle of Talisker Whiskey and plonks it on the desk.

CROWLEY

Now you're talking.

HENRY

You're driving and I'm on medication, next time though John and thanks for the offer.

JOHN

So what do you want to know?

Crowley takes out a notepad and gets his pen ready.

HENRY

I'm writing about the Pendle Witches, but not for a book, it's for a TV documentary. Nobody reads these days.

JOHN

Oh, good, good an interesting subject although a little tame for your readers I'm sure.

HENRY

Well I thought so too until I

unearthed evidence of two mystical  
orbs owned by one of the witches,  
Mother Demdike.

JOHN

The Mother of Elisabeth Device.

CROWLEY

And Grandmother of Jennet Device.

HENRY

Not wanting to state the obvious, but  
with your connection to the Pendle  
witch trials of 1612 and the artifacts  
your ancestor Roger Nowell kept, I  
could spin a pretty great yarn.

JOHN

Well I'll help where I can, getting  
the access for you and your assistant  
shouldn't be a problem.

CROWLEY

So what do you know about the orbs?

JOHN

Well according to the stories, the  
Pendle witches were healers. They were  
the doctors of their time and place,  
if you had an ailment they would  
prepare a remedy, normally herbal.

HENRY

And if that didn't work?

JOHN

You might think that you'd been  
cursed. So if you could afford her  
they'd bring in Mother Demdike.

CROWLEY

With the orbs.

JOHN

Well with one orb.

HENRY

One was for healing and the other...  
for cursing?

JOHN

Possibly.

HENRY

So Mother Demdike made money from healing and cursing?

JOHN

I believe the witches only healed.

HENRY

Apart from Alison Devise.

JOHN

Alison?

HENRY

She cursed a peddler who dropped dead there and then.

JOHN

Probably a coincidence and probably a stroke.

CROWLEY

Although if she did have the cursing orb.

JOHN

Well we're talking belief aren't we, not magic.

HENRY

The power of belief?

JOHN

It's a surprising phenomenon.

HENRY

You're saying that the witches used the orbs for show and that the patient would heal by believing they would?

JOHN

The placebo effect.

CROWLEY

Have you tested the orbs?

JOHN

Of course, over the centuries they've

been experimented with but with little to no success.

CROWLEY

If they have the power to heal surely they can be used to help mankind, or at least those who can afford it.

JOHN

This sounds more like accusations.

HENRY

Sorry John, we're just covering points.

JOHN

This is just a story you're writing isn't it? It's starting to sound like a witch hunt.

HENRY

I'll be honest John, people love a villain and corporations are a great target these days.

JOHN

Scott won't like that at all.

CROWLEY

We just want the truth.

JOHN

Henry, this will have to go through our solicitors you understand.

HENRY

Of course, everything will be above board, we are friends after all. Listen we've kept you long enough.

JOHN

That's alright, I'm up at all hours these days.

They stand, John grabs his walking stick. Crowley notices it.

JOHN

Let me show you out.

HENRY

No need to trouble you John I know the

way. It's really good to see you again.

They shake hands as before and leave the room leaving John alone. He sits down and looks at the red orb then looks away at the clock on the wall.

EXT. WYCOMBE ABBEY SCHOOL - DAY

INT. WYCOMBE ABBEY SCHOOL - CORRIDOR - DAY

Joshua is sat reading a book in a quiet corner of the school corridor. He checks his wristwatch, puts his book in his bag and begins walking to his classroom. As he gets nearer he hears a commotion. He peers around a corner to see his friends JESSICA (14) and THOMAS (14) are being bullied by a GANG OF KIDS lead by KAITLYN (15).

JOSHUA  
(to himself)  
Come on Josh, grow some balls and help your friends.

He peers again. Thomas is in a headlock and Jessica is being forced to kiss a stone statue bust of the school headmistress.

KAITLYN  
Come on lezza give her a kiss, we know you love her.

Joshua turns away again as EMILY (14) appears beside him.

EMILY  
Who's winning?

JOSHUA  
(surprised)  
Em.

Emily looks around the corner.

EMILY  
Kaitlyn again.

JOSHUA  
It's hardly a fair fight.

EMILY  
It'll be fairer if you and I help, come on.

JOSHUA

No, wait.

Emily walks around the corner pulling Joshua with her.

EMILY

Hey guys.

The taunting stops as Kaitlyn and her gang see that it's Emily. Jessica pulls away from the bust and grabs her backpack. Thomas is still being held in a headlock.

KAITLYN

Hey Em, your hair looks nice today.

EMILY

Thanks babe.

Emily looks at the kid holding Thomas who relaxes his grip on him enough for him to shake himself loose.

EMILY

Have you got Mr. Withers for Science next period?

KAITLYN

Yeah, snooze-fest, I'll probably have a kip under the desk again.

ETHAN (O.S.)

What's going on here?

ETHAN (14) and THREE FRIENDS (14) barge past to get to Emily.

Joshua keeps himself out of sight and beckons Jessica and Thomas to follow him. He grabs Thomas's satchel and helps him through a secret door with Jessica following.

KAITLYN

Great. Ethan.

EMILY

Hi Ethan.

ETHAN

Hi babe.

Emily moves forwards and kisses Ethan on the lips. Kaitlyn flushes. Joshua closes the secret door concealing himself and his disappointment as the school bell rings.



INT. WYCOMBE ABBEY SCHOOL - SCIENCE ROOM - DAY

Students bundle into class. Kaitlyn walks in and notices Joshua at his bench next to Jessica and Thomas.

KAITLYN  
I saw you Nowell.

Joshua shrinks into his seat.

KAITLYN  
I .saw you sneak these two away.

She bangs on the bench in front of Jessica, frightening all three of them and a few other children sat at the bench.

JOSHUA  
What, I never.

In walks Mr. Withers (60) with a sheet of paper in his hand.

MR. WITHERS  
Alright kids settle down, everyone  
please be seated.

In walks Emily a little flustered.

MR. WITHERS  
Come on Ms. Hopkins, I know it's the  
last day of term but we've still got  
the opportunity to learn.

EMILY  
Sorry Mr. Withers.

Emily sits at a bench in front of Joshua and drops her backpack next to her chair. Joshua notices a KISS PATCH. Joshua leans forwards to speak to Emily. Kaitlyn notices and throws a rubber at Joshua.

JOSHUA  
Ah fuck.

Joshua holds his hand over his eye. Mr. Withers looks up. The rest of the class are puzzled then laugh. Jessica, Thomas and Emily turn to Joshua.

MR. WITHERS  
Joshua, Do you have a problem?

JOSHUA

No sir.

KAITLYN

laughs.

MR. WITHERS

Alright class settle down I won't ask again.

EMILY

Are you okay Josh?

JOSH

Yeah, thanks Em. Are you?

MR. WITHERS

Joshua!

JOSHUA

Sorry sir.

MR. WITHERS

What are you sorry for, I'm calling your name as I'm pairing you up for today's lesson. Joshua you're with Emily.

C/U OF THE PAPER MR. WITHERS IS READING FROM:

Middle drawer - Thanks JN.

He opens the middle drawer and smiles as he sees a bottle of Talisker whiskey.

Joshua joins Emily at her bench as Mr. Withers reads out the other names pairing each child up.

EMILY

So what have you got on Mr. Withers?

JOSHUA

Got? Mr. Withers?

EMILY

Strange how we keep getting paired up, nobody else has had the same science partner. Just me and you.

JOSHUA

Seriously I have nothing to do with

it.

EMILY  
You'd rather have another partner.

JOSHUA  
Another partner, no... I'm happy.

Emily smiles.

JOSHUA  
You're messing with me.

EMILY  
Would I?

Joshua looks away noticing the KISS patch on Emily's backpack again.

JOSHUA  
KISS!

EMILY  
Josh!

JOSHUA  
Your KISS patch, I love KISS.

EMILY  
Oh yeah, what's your favorite song?

JOSHUA  
Favourite song, ah man, that's like  
choosing your favourite kid. I can  
tell you my favourite album is  
Destroyer.

In walks a secretary who hands Mr. Withers a note. They both look over to Emily.

MR. WITHERS  
Emily.

EMILY  
Yes sir.

MR. WITHERS  
Please can you go to the school  
reception, your mother's waiting for  
you.

27.

EMILY

Uh, this doesn't sound good.

Emily grabs her backpack.

JOSHUA

I hope everything's okay.

EMILY

Me too.

Emily turns and walks out of the classroom.

MR. WITHERS

Okay class, is everyone now paired up?

Collectively the class reply.

MR. WITHERS

So today we're going to test the storage of energy in certain materials. Who can tell me what energy is?

The class stays quiet.

MR. WITHERS

Can anyone tell me a form of energy?

Jessica puts her hand up.

MR. WITHERS

Yes Jessica.

JESSICA

Kinetic energy.

MR. WITHERS

Very good. Any more?

Joshua looks out of the window towards the car park. He spots Emily walking out with her Mum NICOLA HOPKINS (40). When they get to their car Nicola stops and faces Emily. Nicola speaks now in tears and Emily lifts her hands to her mouth as she begins to cry. They both hug.

EXT. EMILY'S HOUSE - DAY

INT. EMILY'S BEDROOM - DAY

SUPER: 3 MONTHS LATER.

Emily lays on her bed dressed in her school uniform.

NICOLA (O.S.)  
Has anyone seen my keys?

DANIEL HOPKINS (40) walks past Emily's bedroom doorway in his dressing gown.

NICOLA (O.S.)  
Come on Em, you're going to be late  
for school again.

EMILY  
Okay mum I'm coming.

Emily wipes away a tear as she sits up on her bed. Daniel walks back to her doorway.

DANIEL  
Come on love, your mum's waiting to  
drive you in.

EMILY  
Sorry I just had to lie down, I'm not  
feeling great today.

DANIEL  
You and me both sweetie. Look, things  
will get better you know.

EMILY  
Yeah, I know.

DANIEL  
Once I get another job in London,  
we'll move back and things will get  
back to normal.

NICOLA (O.S.)  
Em, if you don't come now you'll have  
to get the bus.

EMILY  
I said I'm coming.

NICOLA  
I've got a meeting at ten and I'm  
showing people round one of the  
properties in half an hour.

DANIEL

At least your mum is loving it here.

Emily smiles.

DANIEL

Your grandad leaving her his properties to run was a lifeline huh.

EMILY

I'd rather he hadn't got cancer.

DANIEL

Of course, me too.

EMILY

I also wish we could just sell them all and move back to London.

DANIEL

Sometimes you've just got to play the cards you're dealt, and it wasn't what your grandad wanted.

EMILY

It's alright for you, you can slob about all day.

DANIEL

How dare you, I'm looking for work here and back in London.

Nicola joins Daniel at Emily's bedroom doorway.

NICOLA

Stop harassing your Dad, he's doing his best. I've told you this is all temporary. Now come on.

EMILY

I know, I'm sorry I've woken up moody.

Emily swings her backpack onto her shoulder.

NICOLA

I've left you a list for groceries.

DANIEL

Oh goodie.

They all head downstairs to the front door. Nicola opens the

door as a delivery driver appears holding a small package - surprising them all.

DELIVERY DRIVER  
I've got a package for Ms. Hopkins.

NICOLA  
What have you been ordering?

EMILY  
Nothing I can think of.

DANIEL  
You go on, I'll sign for it.

EXT. MONTGOMERY HIGH SCHOOL - DAY

Nicola pulls up on double yellow lines.

INT. HOPKINS FAMILY CAR

EMILY  
Mum you can't park here.

NICOLA  
I'm not parking, I'm dropping you off.  
So are you going to tell me what's got  
you down.

EMILY  
I'm going to be late.

A car passes, the driver honks aggressively.

DRIVER  
It's double yellows you idiot.

Nicola holds her middle finger up. Emily tries to open the door but it's locked.

NICOLA  
Well.

EMILY  
Mum.

Nicola doesn't budge.

EMILY  
Okay, Ethan dumped me. Can I go.

NICOLA

Oh I'm sorry honey, well to be honest  
I'm not. He was an idiot.

EMILY

I'm not having this conversation.

NICOLA

Well he was.

EMILY

Can I go now?

NICOLA

Are you actually bothered, I mean  
really?

EMILY

(shrugs)  
Not really.

NICOLA

So what is it then?

EMILY

No-one seems to miss me.

NICOLA

I'm sure that's not true.

Another car passes blasting their horn.

NICOLA

Oh F you!

EMILY

Mum, can I go please!

NICOLA

Don't you stay in touch over email?

EMILY

You're so old.

NICOLA

Okay, Facebook, Instagram?

EMILY

Yeah but, I got fed up of watching  
them all have good time over summer.



NICOLA

I'm sorry baby, we'll make this right.

Nicola clicks the door lock.

EMILY

Hope your meeting goes well.

NICOLA

Bye, love you.

INT. MONTGOMERY HIGH SCHOOL - STAIRWELL - DAY

Emily is climbing a stairwell to get to her first lesson when she hears a scuffle. SOPHIE (14) & JACK (14) are being bullied by MICHAEL (14) and his THREE FRIENDS (14). Michael is enjoying tormenting them.

MICHAEL

Come on kiss each other.

SOPHIE

Stop it you dick.

MICHAEL

We all know you're giving it to her Jack, go on grab her tits.

SOPHIE

You're disgusting.

EMILY

What the fuck's going on.

The boys tense up surprised at first, but realising it's not a teacher they relax.

MICHAEL

Wagwan new girl.

EMILY

Leave them alone.

Emily puts herself in between the boys and Sophie as best she can.

MICHAEL

Or what new girl?

EMILY

Haven't you got class?

MICHAEL  
Listen to her boys.

He emphasizes and mocks Emily's dialect.

MICHAEL  
Haven't you got clarse. Whatever  
bitch.

Michael snaps into an aggressive state and pushes his face into Emily's to intimidate her, but she stands firm.

MICHAEL (CONT.)  
I'll end you, you twat.

JOEY  
Come on Michael let's go bro.

Michael backs down and turns towards his gang.

EMILY  
You couldn't end a sentence.

Sophie splutters out a laugh. Michael turns back and punches Emily in the nose.

Emily yelps and grabs her nose.

MICHAEL  
That was funnier why you not laughing?

Sophie closes her eyes.

MICHAEL  
Come on boys.

Michael turns away and walks through the group and up the remaining stairs. Emily removes her hand revealing a bloody nose.

EMILY  
Arsehole.

SOPHIE  
I'm so sorry.

EMILY  
It wasn't your fault.

SOPHIE  
Michael's been bullying us forever,

we're sort of used to it.

Sophie squats and opens the backpack at her feet.

EMILY

Well you shouldn't be.

SOPHIE

You probably think we're pathetic.

EMILY

Not at all. I hate people like him.

Sophie takes out some tissue and gives it to Emily.

SOPHIE

Here.

EMILY

Thanks.

Emily holds it against her nose and tilts her head back.

SOPHIE

Do you want me to take you to the  
nurses office?

Emily looks down at her shirt which now has noticeable blood blotting.

EMILY

No. Thanks. I'm going to head home and  
change.

SOPHIE

OK, if you're sure. Look, me and Jack  
better get to class we're already  
gonna get detention for being late.  
I'm Sophie by the way.

EMILY

Emily.

Sophie notices a gamer badge on Emily's bag.

SOPHIE

What's your gamer ID?

EMILY

PistoffEm.

SOPHIE

Cool.

Sophie walks up the stairwell with Jack. Emily heads back down.

INT. HOPKINS HOUSE - DAY

Emily enters her house.

EMILY

(shouts)

Dad?

INT. HOPKINS HOUSE - KITCHEN - DAY

She heads to the kitchen and removes her blazer and shirt. She puts her shirt in the washing machine and notices the package addressed to her.

INT. EMILY'S BEDROOM - DAY

Emily sits on her bed and opens the box to reveal shredded paper packing material. She inserts her fingers slowly and pulls out a TWO INCH WHITE ORB. She looks again then puts it on her bedside table and lies on her bed with the orb.

C.U. OF THE BOX: The handwritten address is in JOHN'S HANDWRITING.

INT. DREAM SEQUENCE. LOST IN THE FOG.

Emily is surrounded by an ethereal white fog. A figure slowly emerges in front of her. A little scared, Emily stands firm. Jennet Device appears.

EMILY

Hi.

JENNET

Hello.

EMILY

What's your name?

JENNET

I'm Jennet. What's yours?

EMILY

I'm Emily.

JENNET  
Nice to meet you.

Emily looks around.

EMILY  
Where are we?

JENNET  
We're in between.

EMILY  
In between?

JENNET  
In between Heaven and Earth.

EMILY  
Oh, is that good?

JENNET  
It's better than the other place.

EMILY  
Other place? being Hell?

JENNET  
Hell, or in between.

EMILY  
But, we're in between.

JENNET  
Yes, but between Heaven and Earth.

EMILY  
If you don't mind me asking what are you?

JENNET  
I'm a little girl of course.

EMILY  
And you live here?

JENNET  
Sometimes.

EMILY  
And how do I get out?

JENNET

You simply have to wake. I have to be given permission.

EMILY

Like a genie?

JENNET

A genie?

EMILY

Like with the lamp, Aladdin?

Jennet doesn't understand the question.

EMILY

If I let you out can you grant me three wishes?

JENNET

I can make your desires come true.

EMILY

Bingo, now we're on the same page.

Jennet stares back at Emily.

EMILY

Alright, I give you permission.

The fog that surrounds them begins to swirl and becomes increasingly faster until a full blown hurricane envelops them. A bolt of lightning strikes between them blinding Emily as she quickly covers her face from the blast.

INT. EMILY'S BEDROOM - NIGHT

Emily wakes suddenly and finds herself dressed in one of her nicest dresses with her hair tied up.

EMILY

What the.

She looks at her phone and it's eight p.m. A black shadow runs past her doorway. She dismisses it as her imagination. She moves her legs off the bed ready to stand and kicks an empty plate that's been left on the floor. She studies the plate for a moment but doesn't remember eating.

She stands and heads over to a wall mirror. She looks at her hair a little perplexed, touches it gingerly then begins

removing the pins holding it up.

She grabs her controller and headset, jumps back onto her bed and turns on her T.V. She notices the orb and picks it up, inspects it for a moment then puts it to one side.

A notification from JOSHUA pops up.

JOSHUA

(through Emily's headphones)  
Hey Em, wher've you been, haven't heard from you in a while.

EMILY

Yeah, I've been focusing on school work.

JOSHUA

Yeah me too, just thought I'd stimulate my brain for an hour then get back to it.

EMILY

So what's new at Wycombe Abbey?

JOSHUA

It's pretty dull, same old lessons, same old teachers. Your new school must be exciting?

EMILY

Oh yeah, it's a blast.

JOSHUA

You making new friends?

EMILY

Not really, well two guys.

JOSHUA

Guys?

EMILY

Well, guy and girl. Sophie and Jack.

JOSHUA

That's great.

EMILY

I don't want to get too close to anyone though as I could move back any

time.

JOSHUA

Great... I mean cool. That's great to hear.

EMILY

Just waiting for my Dad to land his next job.

JOSHUA

I've been meaning to say, I'm sorry, what happened to your Grandad.

EMILY

Thanks Josh.

JOSHUA

How's your Mum coping?

EMILY

She's OK now I guess. It was good that they had time to say goodbye and prepare for it.

JOSHUA

She was close to him wasn't she. Must be nice.

Joshua looks over at a family photo of himself, Jennifer and Scott and turns it over.

EMILY

So have you been cheating on me?

JOSHUA

Huh?

EMILY

Has Mr. Withers partnered you up with someone else while I've been gone?

JOSHUA

Oh yeah, Ethan.

EMILY

(laughs)

Oh no, how's that working out for you?

JOSHUA

Please don't take this the wrong way



but, he's so dumb!

EMILY

I know.

JOSHUA

Sorry, I shouldn't have brought him up.

EMILY

It's fine.

JOSHUA

I'm so insensitive.

EMILY

Don't apologise. I knew the long distance thing wouldn't work.

JOSHUA

Yeah I've seen him with another girl.

EMILY

Oh who?

JOSHUA

I'm doing it again I should just shut up.

EMILY

Never mind, it doesn't matter.

JOSHUA

I miss you - around school.

EMILY

(sobs)

Thanks Joshua.

JOSHUA

Oh no, you're crying.

EMILY

It's just, nobody's staying in touch with me. And I don't know whether it's because I was a bad person.

JOSHUA

You're not a bad person.

41.

EMILY

Or whether it's to protect my feelings about Ethan or just how much of a great time they're having while I'm stuck here.

JOSHUA

I'm trying to stay in touch with you.

EMILY

I know, thanks Josh.

JOSHUA

If there's anything you want to know, I'll tell you.

EMILY

You will?

JOSHUA

I'll be like an undercover spy.

EMILY

(laughs)  
You, a spy!

JOSHUA

(Awkwardly laughs)  
Me a Spy.

EMILY

Hey, I hope you're looking after Jessica and Thomas?

JOSHUA

Of course I am. I've shown them all the secret passages around the school. They've been staying one step ahead of Kaitlyn.

EMILY

So that's where you disappear to, I often wondered.

JOSHUA

Often?

A new notification pops up on Emily's TV screen 'FrankenSoph wants to join your game'.

EMILY

Ah speak of the devil and she appears.

SOPHIE

Hi Em, you chewing bubblegum and kicking ass?

EMILY

Hi Sophie, I'm just chatting with my friend Josh.

JOSHUA

Hi Sophie. She's all outta bubblegum.

SOPHIE

Whoa hi Josh, you got my reference, I love that.

JOSHUA

Well it's great to meet you.

EMILY

How's Jack, has he recovered from today?

SOPHIE

Jack's fine, like I said we're used to it, it's our life, no need to get in a twist about it.

EMILY

He seemed to be in shock, he wasn't talking.

SOPHIE

(laughs)

That's just Jack, he never talks.

EMILY

Not even to you.

SOPHIE

Nope, not even to me.

JOSHUA

So someone going to tell me what went on today?

SOPHIE

Oh, nothing. Apart from Emily saved me and got a bloody nose for it.

JOSHUA

What? You never said Em, are you okay?

EMILY

I'm fine.

SOPHIE

The guys a wannabe gangster.

JOSHUA

He sounds like a dick.

EMILY

Anyway moving on.

A new notification pops up 'JACKinOFF wants to join the group'.

SOPHIE

It's Jack, is he okay to join?

EMILY

Yeah, of course.

JOSHUA

Wait, isn't that going to be difficult if he doesn't talk.

SOPHIE

He's probably been texting me.

Sophie goes quiet.

SOPHIE

Yep, he's an idiot.

EMILY

Oh why?

Jacks avatar appears.

SOPHIE

He's got a weird fetish.

JOSHUA

A fetish?

EMILY

This is getting interesting.

44.

SOPHIE

Okay so where have you stuck it, same place as last time?

Jacks avatar points to his rear end.

JOSHUA

And what's he stuck there?

EMILY

Care to elaborate Jack?

Jack's avatar shakes it's head.

SOPHIE

Is it bigger than last time?

Jack's avatar nods.

SOPHIE

Jack! We're going to be ages in A&E. I'm setting off now, I'll meet you at the entrance.

A notification pops up saying 'JACKinNOFF has left the group'.

EMILY

Will he be alright?

SOPHIE

Yeah, he'll be fine, I swear he does it for the attention. I think he might have a thing for doctors. Gotta go!

JOSHUA

Nice meeting you Sophie.

SOPHIE

And you Josh. Bye Em.

EMILY

Bye Sophie, please stay safe.

A notification pops up saying 'FrankenSoph has left the group'.

JOSHUA

They sound fun, I'm a little envious.

45.

EMILY

Stop it.

JOSHUA

I'm serious.

EMILY

Well I won't be getting too attached.

EMILY

(yawns)

Sorry Josh. I had a nap earlier and I feel more tired for it.

JOSHUA

That's okay, if you want to go we can talk tomorrow? Or whenever you want.

EMILY

Thanks Josh, for listening.

JOSHUA

Any time, Goodnight Em.

EMILY

Goodnight.

Emily lies down on her bed and instantly falls asleep.

EXT. RAILWAY BRIDGE - NIGHT

Under a small stone built railway bridge Michael is acting like a gangster with two of his older friends. A 4x4 pulls up slowly and comes to a stop. The window rolls down to reveal LEE (40).

LEE

Hey Micky.

Michael walks closer and puts his hands on the car door, leaning in slightly.

LEE

I'm a mate of Andy's, he says you can sort me some weed?

MICHAEL

You a cop?

LEE

What? No. Didn't Andy text you?

MICHAEL

Andy who?

LEE

Andy - Oh god what's his last name?

MICHAEL

That's what I'm asking you mother  
fucker.

LEE

Hey look.

MICHAEL

I smell bacon boys!

The two older boys begin to walk off.

MICHAEL

Where you going?

LEE

Look, if you haven't got any.

MICHAEL

I got some. How much you need?

LEE

Just an ounce.

MICHAEL

Come back tomorrow.

Lee nods, rolls the window up and slowly drives off and as it does reveals a hooded Emily standing at the other side of the road. Michael is surprised at first, then puts on a brave front.

Emily crosses the road without saying a word - always looking at Michael.

MICHAEL

'Sup bitch?

EMILY

Hi Michael.

MICHAEL

Don't you know these streets are  
dangerous?

47.

EMILY

I feel safe around you.

MICHAEL

Well, yeah. I can make you feel safer.

EMILY

I bet you can.

MICHAEL

Listen about this morning.

EMILY

ahuh.

Emily puts her arms around Michael's neck.

MICHAEL

I have to act a certain way in front of my mates.

EMILY

That's okay. Nobody's treated me like that before - like a man.

MICHAEL

You liked it?

EMILY

Oh yes.

MICHAEL

I knew you were a freak.

EMILY

I want you - now.

Emily walks off towards a path leading up to the train tracks.

EXT. RAILWAY SIDING FENCE - NIGHT

The fence is damaged and has been boarded up as a temporary fix. There's old rope that's been used to affix the boards, but this has been cut into smaller pieces. Michael can't believe his luck and follows her.

EXT. RAILWAY TRACKS - NIGHT

Emily reaches the embankment and stands in between the train tracks as Micheal catches her up.



EMILY

Let's do it here. Take off your pants.

Michael starts to take off his pants. He struggles to take his left leg out. Emily seizes the moment and pushes him over. Michael hits his head on one of the steel tracks knocking him unconscious.

EXT. RAILWAY TRACKS - LATER - NIGHT

Michael wakes and finds he's been tied to the tracks in a star shape. The ground begins to rumble.

MICHAEL

Oh, fuck no.

He tries to free himself, jiggling his arms and legs to try and loosen the knots.

MICHAEL

Emily! Come on Emily this isn't funny!

The rumbling increases and a light begins to blind him from the approaching train.

MICHAEL

(screams)

Help!

INT. HOSPITAL - WAITING AREA - NIGHT

Jack sits uncomfortably as Sophie looks around impatiently.

SOPHIE

What's the hold up, I've seen five nurses stood about doing nothing.

A doctor walks by.

SOPHIE

Ah come on.

Jack drops his head. Sophie stands up and walks around.

SOPHIE

I need a walk.

INT. HOSPITAL - ACCIDENT & EMERGENCY UNIT - NIGHT

Sophie wanders down a corridor when suddenly all hell breaks loose as AMBULANCE MEN, NURSES and POLICE barge in pushing a

trolley with a very bloody boy on it. Sophie recognises Michael and DETECTIVE GREENWOOD (25) notices her. Michael opens his eyes.

MICHAEL  
(Screams)  
Emily!

Sophie is shocked and slowly moves away.

INT. HOSPITAL - WAITING AREA - NIGHT

She makes her way back to Jack.

SOPHIE  
Come on, lets go.

Jack's surprised and at first resists.

SOPHIE  
Jack, now!

Jack relents and follows Sophie to the exit, where Detective Greenwood cuts them off.

DETECTIVE GREENWOOD  
I'm guessing you know Emily then?

INT. JOSHUA'S BEDROOM - NIGHT

Joshua is asleep fully clothed on his bed. His phone rings waking him almost instantly.

JOSHUA  
Yep.

JOHN (O.S.)  
Josh you awake.

JOSHUA  
I am now.

JOHN (O.S.)  
Good, come down to the surveillance room.

JOSHUA  
On my way.

INT. JOHN'S SURVEILLANCE ROOM - NIGHT

Joshua meets John in a BROOM CUPBOARD SIZED ROOM in a remote part of the mansion, filled with monitors and server racks.

JOSHUA

Hi Gramps.

JOHN

Help me find my notebook will you.

JOSHUA

Sure, when did you last use it.

JOHN

I always keep it with me.

John reaches into his jacket pocket and pulls out his notebook.

JOHN

I was sure I'd checked my pocket.

JOSHUA

Happens to me all the time.

JOHN

I'm getting worse aren't I?

JOSHUA

Come on Gramps, no point dwelling on it. What do you need me for anyway?

JOHN

Come have a look at this.

JOHN SHOWS JOSHUA AERIAL FOOTAGE ON A PC MONITOR.

JOHN

I've been using the company's satellite network to monitor unusual activity in Blackpool.

JOSHUA

I'm surprised you didn't break them.

JOHN

Funny. Jessica.

JESSICA (V.O)  
(filtered)  
Hi Josh.

JOSHUA  
Hey Jess.

THE AERIAL FOOTAGE ZOOMS IN.

JESSICA (V.O)  
This was an hour ago.

They watch as a hooded figure ties Michael to the train tracks and walks away. Then Jessica skips to the train arriving. John and Joshua wince.

JESSICA (V.O)  
The boy's currently in hospital in a critical condition.

JOHN  
We're tracking the suspect, I need you to apprehend.

JOSHUA  
What, me? We need to call the police.

JOHN  
I wasn't going to tell you, but we think it involves your friend Emily Hopkins.

JOSHUA  
Emily?

JESSICA (V.O)  
Her name's been mentioned on the police channels.

JOHN  
The boy on the tracks is called Michael, has she mentioned him at all.

JOSHUA  
Em wouldn't do a thing like that. I've just talked to her.

JOHN  
Take the helicopter. By the time you're near we should have an exact location.

JOSHUA

Gramps, surely the police can handle this?

JOHN

There's something more sinister going on I fear. Hurry.

JOSHUA

Okay let's go.

JOHN

It'll only be you and James the pilot, no-one else must know. If your Dad finds out he'll have me locked up with your Grandmother.

JOSHUA

Can you clean up the image and send it me Jess, we need to prove it wasn't Emily.

INT. HOPKINS HOUSE - LIVING ROOM - NIGHT

Daniel and Nicola are cuddled up watching TV when an authoritative knock at the door surprises them. Daniel opens the door to Detective Greenwood.

INT. HOPKINS HOUSE - EMILY'S BEDROOM - EVENING

Nicola enters and walks over to Emily's bed where she appears to be sleeping under the covers. She slowly pulls back the covers to reveal pillows in the shape of a body. As she pulls the covers the ORB ROLLS OFF the bed and smashes the empty plate.

INT. HOPKINS HOUSE - LIVING ROOM - NIGHT

Nicola hurries into the living room.

NICOLA

She's not here.

INT. TRAIN STATION - NIGHT

A hooded Emily walks down a stairway onto the platform passing a sandwich shop where a SANDWICH ARTIST is slicing open a baguette. Away from the other commuters she sits on the floor hugging her legs with her backpack under her knees. She fights falling asleep but can't help it. A HOMELESS PERSON (30s) walks over waking her.

HOMELESS PERSON  
Can you spare some change please love?

EMILY  
Fuck off deadbeat.

The homeless person walks away. Emily looks to one side and spots POLICEMEN stopping commuters to show them a photo. She gets up on her feet and walks away from them. The homeless person is stopped by the policemen who show him the photo.

HOMELESS PERSON  
Yeah she's over there, right mouth on her that one.

INT. HELICOPTER - NIGHT

Joshua's phone buzzes. He has a message from Jessica.

UNSUB @ TRAIN STATION.

JOSHUA  
We need to land near Preston train station.

JAMES  
No problem boss.

INT. TRAIN STATION - NIGHT

Emily walks past the sandwich shop again and stops.

EXT. MULTI-STORY CAR PARK - NIGHT

James lands the helicopter on a multi-story car park near the train station.

INT. HELICOPTER - NIGHT

Joshua attempts to leave the helicopter, when James grabs him.

JAMES  
Wait! Take this with you.

James hands him an ELECTRONIC COMPASS.

JAMES (CONT.)  
It always points back to the helicopter.

INT. TRAIN STATION - NIGHT

More POLICEMEN appear forcing Emily to run towards a subway that leads from her platform to the platform adjacent. She runs turns and is met by Crowley, dressed in black robes who pulls her into the MEN'S TOILETS.

EXT. TOWN CENTRE - NIGHT

Joshua runs out of the multi-story car park.

JOSHUA  
Which way Jess?

JESSICA (V.O.)  
(filtered)  
Okay, keep going then take a right.

JOSHUA  
You got that image for me Thomas?

THOMAS (V.O.)  
(filtered)  
Sorry Josh, I'm sending it now.

INT. TRAIN STATION - NIGHT

Joshua runs down the same main entrance steps Emily ran down earlier.

INT. TRAIN STATION - MEN'S TOILETS

Crowley pushes Emily into a cubicle and forces her to sit down on the toilet. Crowley locks the door behind him.

CROWLEY  
Don't scream, I'm not going to hurt you unless I have to.

EMILY  
What do you want?

CROWLEY  
I want the orb.

EMILY  
The what?

Crowley slaps Emily across the face.

CROWLEY

We haven't got time for this. I know  
it was sent to you.

EMILY

Okay, I know what you mean. I have it.

CROWLEY

I knew it, give it me.

EMILY

It's here.

Emily reaches into her pocket and pulls out a KNIFE.

CROWLEY

Now now little girl, let's not get  
silly.

EMILY

Sit down.

BIRDS EYE VIEW: CROWLEY AND EMILY CAREFULLY CIRCLE EACH OTHER  
IN THE CUBICLE AND SWAP PLACES.

CROWLEY

You need to listen to me.

EMILY

Shut the fuck up.

CROWLEY

Please don't.

EMILY

You pathetic man.

Emily reaches behind her and unlocks the cubicle door.

EMILY

Don't follow me.

Crowley looks defeated for a second - then he grins.

EMILY

Don't.

CROWLEY

HELP, HELP, I'm being robbed.

Emily thrusts the knife into Crowley's abdomen.



INT. TRAIN STATION - NIGHT

Joshua hears the screams, as do the police and most of the commuters not wearing headphones.

Heading towards the screams Joshua bumps into Emily.

JOSHUA  
Emily?

EMILY  
Josh!

Emily hugs Joshua. Joshua's still surprised but begins to hug her until he feels a sharp pain.

JOSHUA  
Ouch, what's that.

Emily looks over Joshua's shoulder.

EMILY  
What's going on over there?

As Joshua looks away Emily pulls the knife from her hoodie pocket and throws it onto the tracks.

OVER ON THE ADJACENT PLATFORM HOMELESS MAN NOTICES EMILY.

JOSHUA  
What are you doing here?

EMILY  
Me? You're the one who's 200 miles from home.

JESSICA (V.O)  
(filtered)  
I've got nothing.

THOMAS (V.O)  
(filtered)  
Tell her you were planning a booty call.

EMILY  
Well tell me later, I've got to get out of here. A weird man just tried to grab me.

JOSHUA

What - are you okay?

Homeless Man surprises them both.

HOMELESS MAN

Well lookie what we have here.

JOSHUA

Hey back off. Is it him Em?

EMILY

It's not him. Look about before, I wasn't myself when I called you a deadbeat.

HOMELESS MAN

Well although I was offended, I'd like to make you a deal.

EMILY

Go on.

HOMELESS MAN

Everything of value you've got or I scream the place down.

JOSHUA

Okay, fine, here.

Joshua pulls out his wallet and flips it open. There's a wedge of money in it. Homeless Man's eyes open wide.

EMILY

Josh no.

Just then Sophie and Jack join them.

EMILY

Sophie?

SOPHIE

Em, finally we've found you.

Emily looks around, hoping that they aren't being spotted.

HOMELESS MAN

Who are you?

SOPHIE

Who am I, who are you?

Sophie spots Joshua's open wallet.

SOPHIE  
Hey is this guy robbing you.

EMILY  
It's fine, just paying him to help us.

SOPHIE  
And who's he?

JOSHUA  
Hi, I'm Josh.

Sophie smiles and begins to flirt.

SOPHIE  
You're Josh, hi.

HOMELESS MAN  
We're in the middle of something.

SOPHIE  
Don't give him your money. He'll only  
spend it on drugs and booze.

EMILY  
Look this is going to draw unwanted  
attention, we need to get out of here.

HOMELESS MAN  
Come on, come on, give me the money.

SOPHIE  
Put you're money away Josh. You can  
buy me something nice with it later.

Joshua begins to close the wallet with the notes hanging  
halfway out. Homeless Man takes his chance and grabs the  
wallet and turns to run, but Jack sticks his foot out.

HOMELESS MAN  
Hey.

Homeless Man trips and throws the wallet up in the air. In a  
cruel twist of fate the wallet opens wide and the notes  
scatter everywhere. The group stand there stunned, until a  
commuter realises the value of a notes landing next to his  
foot. Joshua thinks for a second.

JOSHUA  
(shouts)  
FREE MONEY.

Chaos ensues as the seemingly docile commuters, from up and down the platform quickly turn frenzied, jostling for position as they all greedily grab for the cash.

JOSHUA  
Let's go.

INT. TRAIN STATION - STEPS - NIGHT

POLICEMEN are closing in on Emily as the four teens head towards the side exit of the station. Many of the policemen are dealing with the fracas caused by Joshua's wallet. Jack motions with his hands over his head.

EMILY  
What's he doing?

SOPHIE  
He wants me to put my hood up.

JOSHUA  
Ah I get it, we go this way.

SOPHIE  
And we head to the main entrance. You get the side exit police to follow us.

JOSHUA  
And we all meet up on the top floor of the multi-story car park. Here take this.

Joshua hands Sophie the ELECTRONIC COMPASS.

JOSHUA  
It'll always point to where we need to meet.

EMILY  
Let's go.

Sophie and Jack head away from the side exit and toward the main entrance over a bridge. Joshua and Emily head toward the side exit.

JOSHUA  
Get down and pretend to take something

out of your bag.

Emily crouches down as Joshua approaches TWO POLICEMEN.

JOSHUA

Sir. Excuse me sir, I think I've seen  
the girl you're looking for, the girl  
in the photo.

POLICEMAN

Yeah, where?

Joshua points at Sophie and both policemen set off in  
pursuit. They pass Emily who stands and heads toward the exit  
with Joshua.

POLICEMAN

Stop, police.

The two policemen catch up with Sophie who takes down her  
hood revealing her face to the policeman.

SOPHIE

Can I help you officers?

EXT. MULTI-STORY CAR PARK - NIGHT

Joshua and Emily run onto the top floor with Sophie and Jack  
following closely. Sophie spots the helicopter.

SOPHIE

(to Joshua)  
Who are you?

INT. HELICOPTER - NIGHT

The teens enter the helicopter.

JAMES

You got what you need?

Joshua looks over at Sophie and Jack.

JOSHUA

And more. Are you guys okay to come  
with us?

SOPHIE

Are you kidding of course not, but  
that's not going to stop us.

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Joshua settles in his seat and looks at Emily. He checks his phone and opens a message from Thomas.

IT DISPLAYS AN IMAGE OF EMILY'S BACKPACK.

JOSHUA

Emily. It was you by the train tracks.

INT. HELICOPTER - MOMENTS LATER - NIGHT

Emily stops crying and wipes the tears away with the sleeve of her hoodie.

SOPHIE

So giving this genie permission to take over your body in your dream made it real in the real world?

EMILY

Yeah, pretty stupid I know.

SOPHIE

I wasn't going to say that.

EMILY

She called it the in-between. Like she's in limbo.

SOPHIE

So how does it happen?

EMILY

I'm pretty certain it's when I fall asleep. She wakes and takes over.

JOSHUA

And how do you regain control?

EMILY

I don't know. I mean I can see everything that she's doing through my eyes, but I've got no control. And then.

Joshua, Sophie and Jack all hang on her every word.

EMILY

I feel the hatred and anger flare up.

Without warning Emily grabs Joshua by the throat. They all scream. James jerks the helicopter, panicking the group

further.

JOSHUA

Emily!

Emily releases Joshua and sits back.

JESSICA

What was that?

EMILY

I'm getting tired again.

JOSHUA

So how did she appear to you - the genie?

EMILY

She came out of the fog, called herself Jennet.

JOSHUA

Jennet? A young girl?

EMILY

Do you know what she is and what she wants with me?

JOSHUA

It doesn't make any sense, I've been having nightmares about her.

EMILY

Who is she Josh?

JOSHUA

My Grandad used to tell me the story of the Pendle Witches.

E.C.U. OF JOSHUA'S IRIS. TRANSITION TO ALISON DEVICES' IRIS AND PULL BACK TO REVEAL:

EXT. COUNTRY PATH - 1612 - DAY

Alison walks down a path, she picks a flower and stores it in her apron pocket. A PEDDLER (30-35) walks toward her.

JOSHUA (V.O)

They didn't have much and the elders in the family made money from herbal remedies.

The Peddler passes Alison on the path.

JOSHUA (V.O)  
The family made their own clothes and  
Alison asked the Peddler if she could  
have some pins.

Alison speaks to the Peddler and he gets angry.

JOSHUA (V.O)  
The peddler erupted and spat at her,  
insulted, she stood up for herself.

Alison confronts him.

JOSHUA (V.O)  
She pretended to curse him.

Alison walks away but as she does the Peddler clutches his  
heart and drops to the ground.

JOSHUA (V.O)  
The Peddler must've had a stroke.

Alison runs to him then runs back down the path.

INT. HELICOPTER - NIGHT

C.U. JOSHUA SPEAKING

JOSHUA  
Things didn't look good for Alison as  
King James had given powers to some of  
his officials to weed out trouble  
makers.

SOPHIE  
Like the Witchfinder General?

JOSHUA  
One particularly ambitious official  
made a deal with Alison's younger  
sister promising to give her a better  
life in London if she told the court  
that her family were witches and  
practiced black magic.

EMILY  
Alison's younger sister was Jennet.



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JOSHUA

You want to know the real shocker?

EMILY

You're related to the official who had them all killed.

JOSHUA

He started the family business.

SOPHIE

Typical, the founder of a global organisation was a crook.

JOSHUA

Well his conscience must've got the better of him as he started the Nowell Group to investigate and stop people practicing the occult.

EMILY

(sleepily)

Can we grab a coffee?

JOSHUA

How much further James?

JAMES

About an hour, the wind is against us.

JOSHUA

Any chance we can stop for a coffee?

EXT. MOTORWAY SERVICES - CAR PARK - NIGHT

The helicopter sits in the middle of the car park with it's blades rotating slowly.

A security guard appears from the motorway services building heading towards the helicopter.

BENNY

What the?

The teens disembark. Emily looks sick and tired.

JOSHUA

Lets get you some coffee.

BENNY

You can't park that there?

Jack and Sophie run past laughing.

BENNY  
Hey you two.

Benny gives up the chase instantly and heads to the helicopter as Joshua and Emily run past him - far enough away for Benny not to recognize Joshua. Benny ignores them too.

JAMES  
(sighs)  
Here we go.

BENNY  
Excuse me, sir?

James points to his headphones.

JAMES  
I can't hear you mate.

BENNY  
For fucks sake.

Benny gestures for James to wind his window down as if he was communicating with a driver.

JAMES  
You're an idiot. Okay, I'm coming.

He opens his door and jumps down, he's taller than Benny.

Benny gulps.

BENNY  
Sir, you can't park that thing there.

JAMES  
Oh, why not?

BENNY  
Because it's not a helipad, it's a car park. Clue's in the name.

James scowls at Benny.

BENNY  
It's a health and safety thing.  
Someone could get hurt and sue.

L.S. OF CAR PARK WITH THEM THE SOLITARY INHABITANTS.

JAMES

But we're the only ones here.

BENNY

I know, I know, I don't make the rules, I just enforce them.

Benny taps the patch on his jacket that reads 'SECURITY'.

James looks over to the motorway services building.

JAMES

(under his breath)

Come on kids.

BENNY

I could be made to look the other way.

Benny rubs his fore finger and thumb together.

JAMES

Ah, grease the wheels so to speak.

BENNY

Now you're getting it.

JAMES

D'you know who they are?

BENNY

Them kids?

JAMES

Them royal kids.

BENNY

Royal kids?

JAMES

You don't get normal kids parking up in helicopters do you?

BENNY

Well no.

JAMES

Them's royal kids.

BENNY

Which ones?

JAMES

Well not the famous ones, but they're nearer the throne than you or me. How much you think the papers will pay for a picture of those kids and the story of how you met them?

BENNY

I'll be on TV.

JAMES

Sat right across from Phillip and Holly I'll bet.

BENNY

Yeah Holly.

The teens come bounding out of the shop.

JAMES

Well, get your phone out, you're not using mine to take a picture.

BENNY

Right yes.

Benny fumbles for his mobile phone as the kids get nearer.

JAMES

Kids, this kind gent has let us off with a warning for parking here, if you'll have a selfie taken.

SOPHIE

Hell yeah.

Joshua, Emily and Jack are less enthusiastic as they're all eating a gigantic cookie each, while holding their coffee in the other hand. Joshua recognizes Benny and keeps his face hidden using the cookie. Sophie hands James his own coffee cup.

SOPHIE

Cappuccino?

JAMES

How very kind. Now say cheese. Right kids come on, let's be having you.

BENNY

Thanks your heinesses. Heinesis.

EMILY  
What's going on?

The teens shuffle into the helicopter.

JOSHUA  
Bye Benny.

BENNY  
Bye sir.

Benny still hasn't made Joshua, but stops for a moment.

BENNY  
How does he know my name?

Walking away he looks down at his name badge, then back up.

BENNY  
The badge.

EXT. NOWELL MANSION - NIGHT

Joshua, Emily, Sophie & Jack exit the helicopter and head inside the mansion.

INT. NOWELL MANSION - CORRIDOR - NIGHT

Joshua leads Emily, Sophie & Jack down to the surveillance room, but no sign of John. He leads them further down the corridor to John's office.

INT. JOHN'S OFFICE - NIGHT

As they near, Joshua can see John is holding his walking stick and is talking to someone obstructed by the door. As they enter John is surprised.

JOHN  
Oh my, you startled me.

JOSHUA  
Sorry Gramps.

John walks over to the teens, Joshua looks around, no-one else is with John. They share an awkward silence.

JOSHUA  
Who were you talking to?

JOHN

No-one, I was just rehearsing for a public speaking event.

EMILY

I'm Emily, this is Sophie and Jack.

JOHN

Pleasure to meet you Emily. I've heard so much about you.

EMILY

You have?

JOHN

So, did you find anything?

INT. JOHN'S OFFICE - NIGHT

John sits down at his desk like a weight has been put around his neck. He looks compassionately at Emily.

JOHN

You're in grave danger Emily.

JOSHUA

Surely there's something you can do.

JOHN

I fear Jennet will keep getting stronger until she takes over completely.

EMILY

What?

SOPHIE

Can't Emily just take the permission away from Jennet?

EMILY

Or break the deal.

JOHN

Maybe, but what can you offer Jennet in return?

JOSHUA

She's not going to give up another chance at life.

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EMILY

This all must have something to do with the orb I was sent.

JOSHUA

Orb? What orb?

EMILY

The man at the train station who grabbed me. He was asking about it.

JOHN

Do you have it?

EMILY

It's, it's in my bedroom. I left it.

Joshua looks at Emily confused, then to John.

JOHN

We must retrieve it and get it safe.

EMILY

I need to call my Mum.

Emily briskly exits the room taking her mobile from her pocket.

JOSHUA

Is she talking about the orb I stole?

JOHN

Come on Josh, how could she be.

SOPHIE

Josh, I really need the bathroom, I've had too much coffee.

JOSHUA

Sure, there's a bathroom out into the hallway it's the last door on the left.

SOPHIE

Thanks Josh. Come on Jack I'm not walking around this mansion alone.

INT. HOPKINS HOUSE - LIVING ROOM - NIGHT

Nicola and Daniel are sat on the edge of their seats waiting for news of Emily's whereabouts.

71.

NICOLA

They should have found her by now.

DANIEL

She's fine.

NICOLA

Fine?

DANIEL

We know our daughter, they've got it wrong.

NICOLA

We should've listened to her more.

DANIEL

They've made a big mistake, that's all.

The home phone rings, startling them both. Nicola jumps up first and grabs the receiver. Daniel stands anxiously.

NICOLA

Hello, Emily?

EMILY (V.O)

(filtered)

Hi Mum.

NICOLA

Oh thank god. Are you safe?

EMILY (V.O)

I'm fine, you must believe me, I didn't do it.

NICOLA

We know sweetie.

Daniel joins her and Nicola hands him the phone.

DANIEL

Em, it's Dad.

EMILY (V.O)

Dad, I need to come home.

DANIEL

Of course, we need to sort all this out with the police.



EMILY (V.O)

No. Dad, you've got to promise me you won't let them know.

DANIEL

I don't understand? You didn't do it, did you?

EMILY (V.O)

No, of course not. But it's complicated. You've got to trust me, promise me.

DANIEL

We do, I promise, just come home.

EMILY (V.O)

I'm on my way.

The receiver goes dead. Daniel returns the phone to it's base. Nicola looks at Daniel for answers.

DANIEL

She's on her way home.

Nicola is relieved and sits down, then bolts back up again.

NICOLA

I need a glass of wine.

Nicola passes Daniel stroking her hand over his shoulder.

INT. HOPKINS HOUSE - KITCHEN - NIGHT

Nicola walks into the kitchen, turning the light on as she enters.

NICOLA

We've got to let that detective know.

DANIEL (O.S.)

Emily asked me not to, she made me promise.

NICOLA

Why would she do that? What's she hiding from us?

Nicola opens the fridge door which lets out a squeak. She takes a two thirds empty bottle of Pinot Grigot from the fridge and pours it into a large glass.

DANIEL (O.S.)

I don't know.

NICOLA

We could get into trouble Daniel.

Nicola takes a gulp of wine.

DANIEL (O.S.)

I promised her.

NICOLA

You did, I didn't.

Nicola turns off the kitchen light. The fridge door squeaks as it opens, dimly lighting the kitchen. She turns around and heads back into the kitchen. She closes the fridge door slowly, narrowing the aperture of light emitting from it. We expect to see something behind - but nothing.

The door shuts completely leaving the room dark. It's then that glittering black dust particles begin to form near her. Nicola doesn't notice at first as though her eyes are playing tricks from the lack of light.

She turns and heads out of the room, just as a grotesque shadowy beast looms over her. She screams, falling backwards into the lit hallway dropping her wine glass which smashes on the floor.

Daniel runs to her aid and glimpses the beast as it disintegrates on and around them leaving black particles of dust everywhere.

NICOLA

What the hell's going on?

Daniel looks at a large bleeding cut on Nicola's leg.

DANIEL

You're cut, I need to get you to the hospital.

NICOLA

I'm not going anywhere until Em gets home. Grab a tea towel.

Daniel looks apprehensively into the dark kitchen.

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INT. MOTORWAY SERVICE STATION - SECURITY OFFICE - NIGHT

A dimly lit room no bigger than a broom cupboard. There's a monitor showing split screen sections of the motorway service station which illuminates Detective Greenwood and Benny.

DETECTIVE GREENWOOD

So let me get this straight. You observed the helicopter landing. You went out to investigate. You talked to the pilot, who informed you that the passengers were royalty. At any point did you think that he could be full of shit?

Benny lowers his head and closes his eyes.

DETECTIVE GREENWOOD

Did you happen to take down the helicopter number?

BENNY

I did one better.

He pulls out his phone and presents the selfie to Detective Greenwood. Detective Greenwood grabs the phone from Benny.

DETECTIVE GREENWOOD

I'm keeping this.

CAMERA ZOOMS IN ON THE PHONE IN DETECTIVE GREENWOOD'S HAND THEN PULLS BACK TO REVEAL:

INT. JOHN'S OFFICE - NIGHT

CAMERA REVEALS EMILY HOLDING HER PHONE.

Emily places her other hand towards her mouth as she stifles then lets out a big yawn. John picks up the desk phone and presses a button.

JOHN

Hi James, how long will it take to get back in the sky.

JAMES (V.O)

(filtered)

About fifteen minutes sir.

JOHN

Thank you. Right kids, get what you

need.

INT. NOWELL MANSION - KITCHEN - NIGHT

The teens enter the kitchen.

JOSHUA

Help yourselves to whatever you want.

Sophie raids the cupboards.

SOPHIE

OMG where's the junk food?

JOSHUA

Mum makes us eat healthily.

Jack pulls his head from the fridge and holds out a carrot.

SOPHIE

Don't even think about it.

Jack realises what she's referring to and gives her a look of disapproval for the very suggestion.

Joshua turns to speak to Emily.

JOSHUA

Aren't you hungry?

EMILY

No, just tired. Really tired.

Joshua grabs Emily's hand.

JOSHUA

Come with me.

Joshua's enthusiasm quickly transfers to Emily, and an adrenaline surge perks her up.

They run from the kitchen and down the hallway towards Joshua's bedroom.

INT. JOSHUA'S BEDROOM - NIGHT

They arrive in Joshua's bedroom and he quickly notices how messy his room is and begins to hide embarrassing things he thinks are not appropriate for his age - like his Scooby-doo teddy bear.

EMILY

Cool room.

She spots a telescope next to the window and walks towards it. She kicks a toy on the floor. She notices that it's a DART GUN, bends down and picks it up.

EMILY

So this is how billionaire children live.

JOSHUA

Same as everyone else.

Emily licks the SUCKER DART that's already loaded in the dart gun and fires it at Joshua. Joshua is stunned when it hits him in the centre of his forehead. They pause for a moment and begin to laugh. Joshua pulls the dart from his head and PUTS IT IN HIS POCKET.

JOSHUA

I need to show you something cool.

He slides open his wardrobe door and disappears inside. Emily sits down on Joshua's bed and waits. The beds comfortable and she lies back.

JOSHUA

I know it's here somewhere.

A moment later Joshua reappears.

JOSHUA

I've got it Emily.

Emily sits back up on the edge of the bed looking dazed.

JOSHUA

You didn't fall asleep did you?

EMILY

No, I just laid back for a second.

Joshua sits beside her and hands her a signed KISS Destroyer album with all four original band member's signatures.

EMILY

Wow, that's cool.

JOSHUA

So which is your favourite KISS album?

EMILY

This one.

JOSHUA

You can have it.

Joshua stands slowly and Emily matches him.

EMILY

I want to thank you for helping me.

Joshua takes a step backwards to give himself some distance from Emily and is caught off-guard when she lunges and kisses him full on the lips. In shock he pulls away. Emily looks disappointed and walks out. Joshua slaps his forehead.

INT. JOHN'S OFFICE - NIGHT

John is zipping his coat up when Scott bursts in.

SCOTT

I've just got off the phone with Scotland Yard.

John grabs his gloves.

SCOTT

Apparently my helicopter landed at a motorway service station tonight with a bunch of kids on board.

JOHN

Please don't blame the boy, it was my doing.

SCOTT

Oh, I know it was you. I asked you to stop filling his head with your bullshit. You're giving me no choice now.

JOHN

Choice?

SCOTT

Joshua will fulfill his role in the family business, just as I have.

JOHN

What if he doesn't want it?

78.

SCOTT

You're welcome to live in any one of  
the properties we own around the  
world.

John realises he's being expelled.

SCOTT

Except this one. You're to stay away  
from Joshua.

INT. NOWELL MANSION - KITCHEN - NIGHT

Sophie and Jack hear the arguing and move closer to the door.

JOHN (O.S.)

You can't do that I'm his grandfather  
for goodness sake.

SCOTT (O.S.)

You won't listen to me and I know  
what's best for my son.

TWO HOODED MEN (THE FOLLOWERS) cover Sophie and Jacks mouths  
from behind and pull them into the dark corridor.

INT. JOHN'S OFFICE - NIGHT

Joshua and Emily enter the room as Scott is leaving it.

SCOTT

Your Grandad's no longer welcome in  
this house.

JOSHUA

What you can't.

SCOTT

It's time for you to stop believing in  
fairy tales and grow up.

SCOTT (CONT.)

(to John)

I've got a meeting, when I get back I  
want you gone.

Scott charges out of the room. John is on the verge of tears.

JOSHUA

He'll change his mind.

JOHN

I'm not so sure. You do believe me,  
don't you?

JOSHUA

I want to Gramps. But I've never seen  
anything to convince me.

JOHN

Oh but you have Josh.

John removes his hand from the top of his walking stick revealing the red orb. He closes his eyes and concentrates. Out of the shadows Billy appears. Joshua recognises him instantly which confuses him.

JOSHUA

Billy?

Neither Joshua or John notice that Emily also recognises Billy.

JOHN

You used to play together, as did I  
and so did your father.

Billy looks down.

JOHN

Your father wasn't a nice friend to  
Billy. He used to tease him.

John smiles.

JOHN

Until Billy gave your father a good  
thrashing. That's how he got his scar  
you know.

Billy punches his fist into his other open hand.

JOHN

They all come out from time to time.  
All except Elisabeth. She's different,  
filled with rage.

Emily looks away.

JOHN

Thanks Billy.



80.

Billy nods and runs back into the shadows.

EMILY

Wait, Billy wasn't executed with his family why is he with them?

INT. BILLY'S BEDROOM - DAY

A small bedroom filled with family members. Seventy year old Billy is gravely ill in bed. Nearest to Billy is the grandson of Roger Nowell, PAUL NOWELL (25) who's holding the red orb walking stick.

JOHN (V.O)

They don't know. Billy lived his life until he was an old man.

Billy hands Paul the WHITE ORB and exhales his last breath.

SLOWLY PAN TO THE RED ORB AS IT GLOWS BETWEEN PAUL'S FINGERS.

INT. JOHN'S OFFICE - NIGHT

JOHN

When Billy died his spirit was drawn to the place they're trapped in and he took on the form of his younger self to comfort them - especially Elisabeth.

JOSHUA

The place they're trapped in, is it purgatory?

The phone on John's desk rings. John grabs the receiver.

JOHN

Excellent, we'll be with you soon.

JOSHUA

(to Emily)

Right let's grab Sophie and Jack and get you back home.

JOHN

I'll get my notepad, I'll meet you at the Helicopter.

Emily stops.

EMILY

Let me help you find it.

Emily gives Joshua a sympathetic look and he leaves the room. As Emily turns back to face John we see a mischievous grin appear. She walks towards John's desk and reaches for the DECORATIVE SWORD LETTER OPENER.

INT. NOWELL MANSION - KITCHEN - NIGHT

Joshua enters the kitchen but there's no sign of Jack and Sophie although there are wrappers, crumbs and sandwich crusts all over the worktops.

INT. JOHN'S OFFICE - NIGHT

JOHN

I've found it.

John turns around with the notepad in hand. He's face to face with Emily. Instantly he realises his fate.

JOHN

Jennet.

Emily stabs him in the heart. She pulls the knife out slowly.

John's expression is pained at first but quickly mellows into relief, almost happiness.

JOHN

Thank you.

John slowly falls to the floor supporting himself with his walking stick as Emily stands watching. Emily's body begins to writhe and struggle as an inner fight plays out.

INT. NOWELL MANSION - KITCHEN - NIGHT

Joshua grabs the magnetic notepad stuck to the fridge door and writes a message:

GONE TO SAVE EMILY'S FAMILY!

He leaves it on the kitchen table.

INT. JOHN'S OFFICE - NIGHT

Joshua enters the room and finds John laying on the floor with Emily knelt next to him.

EMILY

I couldn't stop her!

Joshua rushes to check John's pulse. John opens his eyes and whispers to Joshua.

JOHN

I did it for you, so you'd believe.  
But I never wanted anyone to get hurt.

JOSHUA

There must be something we can do  
Gramps.

JOHN

Use both orbs.

Joshua takes John's walking stick, closes his eyes and concentrates. The red orb glows and Alison appears from the shadows. She walks towards them and has a sad look on her face. John raises his head slightly and looks at Alison and smiles then looks to Joshua and exhales his last breath.

Joshua begins to sob now, but stops as the red orb glows and the pattern inside it begins to swirl. John appears from the shadows and takes Alison's hand.

John points at his notepad. Joshua wipes away his tears and smiles at John. John and Alison turn and walk into the shadows. The orb stops glowing. Joshua grabs the notepad.

JOSHUA

Come on let's save your family and get  
this bitch out of you!

EXT. NOWELL MANSION - HELIPAD - NIGHT

Emily and Joshua board the helicopter.

JOSHUA

I need to call my Dad. Where's James?

INT. NOWELL CORPORATION - SCOTT'S OFFICE - NIGHT

Scott is in a meeting with a GROUP OF JAPANESE BUSINESSMEN headed by MR. NAKATOMI, Marina is sat by Scott. They are all looking at a presentation on a huge screen.

SCOTT

And you can see from our projections  
that revenue will increase two fold in

the first quarter.

Scott's mobile vibrates in his pocket. He dismisses it. The businessmen nearest Scott and Mr. Nakatomi notice the intrusion.

SCOTT

After this we're looking at three and even four fold between the second and third quarters.

MR. NAKATOMI

And how will we achieve this so quickly?

SCOTT

Well with your help, we'll have the product ready to go. All we have to do is aggressively market it through social media.

Scott's mobile vibrates in his pocket. This time he shows mild annoyance.

SCOTT

Please forgive me.

He takes the phone from his pocket and hands it to Marina who steps away from the table and answers.

SCOTT

My son.

MR. NAKATOMI

How is Joshua?

Scott is taken back by the question.

SCOTT

He's great, although he only rings me when he needs something.

MR. NAKATOMI

It was the same with my children.

Scott smiles in agreement.

MR. NAKATOMI (CONT.)

Now it's my grandchildren.

Mr. Nakatomi laughs prompting all the other businessmen to

laugh. Marina comes back to the table. Mr. Nakatomi and the businessmen stop laughing.

MARINA

Sir.

SCOTT

Is he okay?

MARINA

Sir, it's John. Your father. He's dead.

SCOTT

Dad?

Scott pauses for a moment then lifts his hand towards Marina who reaches her empty hand to meet Scott's.

SCOTT

Phone.

Marina awkwardly takes away her hand and places the phone in Scott's hand.

SCOTT

Josh are you okay?

JOSHUA (V.O)

(filtered)

Dad, I'm okay. Grandad's gone and we need your help.

SCOTT

What do you need son?

JOSHUA (V.O)

We can't find our friends Sophie and Jack. Me and Emily are taking the helicopter to save Emily's family.

SCOTT

Wait, you're what?

JOSHUA (V.O)

No time to explain Dad.

The call ends and Scott lowers the phone.

SCOTT

Mr. Nakatomi, gentlemen, I'm so sorry

I have to help my son.

MR. NAKATOMI

Family is more important than money.

Scott looks at Mr. Nakatomi, who looks towards the NOWELL CORPORATION LOGO now playing on the projection screen with the tagline 'Familia est quam pecunia' underneath. Scott looks back to Mr. Nakatomi, smiles and bows respectfully, Mr. Nakatomi stands and bows in return.

SCOTT

(to Marina)

Get me my head of security and call my wife.

INT. NOWELL MANSION - BASEMENT LEVEL - NIGHT

Jack and Sophie are being held by the two hooded men. The men sit Jack and Sophie on two chairs next to each other. A light hangs from the ceiling shadowing their eyes.

HOODED MAN 1

Where's the orb?

Sophie and Jack let their eyes adjust to the light.

JAMES (O.S.)

I suggest you answer them.

James walks into the light.

SOPHIE

If these are the bad guys aren't you meant to be the good guy.

JAMES

Don't make me laugh. You want to see bad guys. You're at ground zero.

HOODED MAN 1

I'll ask again. Where's the orb.

HOODED MAN 2

Answer him.

Hooded Man 2 slaps the back of Jack's head.

SOPHIE

He doesn't speak.

HOODED MAN 1

What do you mean he doesn't speak.

SOPHIE

Listen we barely know these people, we don't know anything about any orb, what do you want with it anyway?

James signals to the hooded men to calm down. He squats down in front of Sophie.

JAMES

I need you to understand that we are the good guys.

Sophie looks at the hooded men then back to James.

JAMES

They're hooded to protect their families. The Nowell Organisation is a powerful global corporation. The people running it only care about money and suffering.

SOPHIE

That's not true.

JAMES

They hold patents to many drugs sold around the world. Drugs which treat the symptoms of illnesses, but never really cure the sufferer, do you understand.

Sophie nods.

JAMES

What if I told you that they're holding back technologies, new and old that could benefit mankind.

SOPHIE

They must have their reasons.

JAMES

Oh they do. Profit for shareholders and for themselves.

SOPHIE

But what does this have to do with the orb?

JAMES

The orb has the power to heal. Just think of all the people that could be helped.

James stands and looks over to the hooded men.

JAMES

Right, I've gotta go.

HOODED MAN 1

We'll take of them.

JAMES

What do you mean, just let them go.

HOODED MAN 2

We've got our orders.

Hooded man 1 takes out his gun. Instinctively James tries to disarm him, prompting Hooded Man 2 to draw his weapon. James maneuver's Hooded Man 1 in a rapid twist causing him to fire his weapon at Hooded ManN 2 who falls to the ground.

Hooded Man 1 drops his gun and stops resisting James who let's go of his arm. Hooded Man 1 in shock slowly moves towards Hooded Man 2.

HOODED MAN 1

Nigel?

INT. HELICOPTER - NIGHT

Emily looks across at Joshua who's reading John's notepad.

EMILY

You must hate me right now.

Joshua looks out of the window and shakes his head.

EMILY

I hate me, so you must hate me.  
Joshua, tell me you hate me!

JOSHUA

I can't, because I don't.

EMILY

I tried to fight her this time, it was too late, but I felt I could push her back.



JOSHUA

Please stop talking about it.

EMILY

I'm starting to think about where I  
end and Jennet begins.

JOSHUA

What do you mean.

EMILY

I'm starting to know more. I can even  
remember parts of her life. The deal  
she made with Roger Nowell. The trial.

James scares them both by entering the helicopter.

JAMES

Sorry guys, nature called.

James reaches overhead and clicks a couple of switches.

JAMES

Where's the old man?

JOSHUA

He said to go without him.

JAMES

You're the boss.

James smiles as Joshua turns back to face Emily.

JOSHUA

So tell me more about Jennet.

EXT. FARM - 1612 - DAY

Jennet is being pushed around by a group of children, among  
them is John Law who's holding the RED ORB above Jennet.

EMILY (V.O)

Jennet was bullied relentlessly for  
being illegitimate.

JOHN LAW

So you're a bastard and a little thief  
Jennet Device.

JENNET

Give it back.

JOHN LAW

I've seen this before. You've pinched it from your grandmother's walking stick?

JENNET

My grandmother gave it me, and if you don't give it back she'll let you have it.

JOHN LAW

You're a liar too, I should just drown you and save us all from your treachery.

Jennet knees him in the groin. He drops the red orb and then drops to the ground. The group becomes quiet and still as Jennet grabs the red orb and runs.

EXT. COUNTRY LANE - 1612 - DAY

Jennet spots her sister Alison and follows her at a distance until she crosses paths with The Peddler. Jennet holds the red orb, closes her eyes and whispers an incantation.

INT. HELICOPTER - NIGHT

Joshua listens intently to Emily.

EMILY

She framed her sister then made the deal with Roger Nowell to reveal her family as witches and to return with him to London.

INT. LANCASTER PRISON - 1612 - ALLEYWAY - DAY

Jennet notices the walking stick Roger is holding.

JENNET

I see you've pinched my Grandmother's stick.

ROGER

Remember you do what I want and in return you get what you want.

JENNET

Can I say goodbye to her.

Roger turns to the PRISON GUARD.

ROGER

Let her through.

INT. LANCASTER PRISON - 1612 - DAY

Jennet walks up to a prison cell and the PRISON GUARD knocks on the door. MOTHER DEMDIKE (70) looks through a small opening in the door.

JENNET

Oh Grandmother, you're still alive.

MOTHER DEMDIKE

Yes my child.

JENNET

I keep telling them that you are not a witch, that you're a healer. But nobody will listen.

MOTHER DEMDIKE

We're living in a time where the world is changing and not for the better. The old ways will soon be lost and most of us will be forgotten.

Jennet turns away and smiles.

JENNET

What can I do. I don't want to forget the old ways, but Mother won't teach me.

MOTHER DEMDIKE

Well let this be your first lesson.

Mother Demdike stretches out her fingers and sticks them in her eye socket, pulling out her glass eye (THE WHITE ORB) and gives it to Jennet.

MOTHER DEMDIKE

Now run the eye over my face and see it's healing powers.

Jennet puts the orb in her pocket.

JENNET

No, I'd rather not get caught performing witchcraft, is that what you were hoping for? Hoping that I'll be up on the hill with you swinging

from the neck.

MOTHER DEMDIKE

You always were a selfish child and so jealous of Alison.

JENNET

Well you and mother always favoured her. Anyway I watched and learned.

MOTHER DEMDIKE

We're peaceful witches and the power of the orbs should never be abused.

JENNET

I'd love to stay but I've got some packing to do as I've got a long trip tomorrow to London where I'll start my new life.

Jennet walks away.

JOSHUA (V.O)

Roger either cheated her or she was killed before he could follow through.

EXT. BABBLING BROOK - 1612 - NIGHT --FLASHBACK

Jennet being pushed under the water by John Law

EMILY (V.O)

She was murdered. Drowned in a stream. Then everything was white.

INT. HELICOPTER - NIGHT

JOSHUA

You're starting to sound like you feel sorry for her?

EMILY

She's evil. I feel what she feels and she enjoys it.

JAMES

You guys ready to land? I'll put her down over in that industrial estate.

EMILY

That's fine, it's not far.

JAMES

You got a plan?

JOSHUA

Find the Orb. Heal Michael. Perform an Exorcism.

EMILY

Heal Michael?

JOSHUA

If we can heal Michael the police have no case.

Emily looks at him in disbelief.

JOSHUA

If the orb is as powerful as my Grandad said it is and after what we've seen today, I have to believe it's possible.

Joshua's mobile phone rings.

JESSICA (V.O)

(filtered)

Hi Josh, Hi Emily. I have good news, we've found Sophie and Jack and they're okay. There are others who want the orb.

EMILY

The hooded man?

JESSICA (V.O)

And I'm not sure if you can trust James. He saved Sophie and Jack, but he's somehow involved.

JOSHUA

What, no way.

JESSICA (V.O)

It looks like a cult and the members are fanatical. They could be anywhere and anyone and dangerous. Please be careful.

JOSHUA

Jess one last thing, can you find out where Michael's being treated.

EXT. INDUSTRIAL ESTATE - NIGHT

The helicopter descends into the industrial estate.

INT. HELICOPTER - NIGHT

James turns to Joshua and Emily.

JAMES

This is as near to your house as I can get without drawing attention.

JOSHUA

Was there any truth in what Jessica was saying.

JAMES

I have my role in this just like you.

JOSHUA

Can we trust you?

JAMES

As much as you can trust anyone who works for you.

JOSHUA

That doesn't help.

JAMES

Trust is a two way street Josh.

JOSHUA

I know.

JAMES

So why didn't you tell me about your Grandad?

Joshua looks down guiltily.

JAMES

He checks in with me every half an hour when you're with me.

Joshua looks back up at James sensing his loyalty.

JAMES

The only reason he wouldn't was if he was.

A few moments pass as James processes the news.

JAMES (CONT.)  
Well we can mourn him later. You two  
need to get a move on.

EXT. HOPKIN'S HOUSE - NIGHT

Emily points toward her house.

EMILY  
That's the one.

Emily leads Joshua to the front of her house and opens the door.

INT. HOPKIN'S HOUSE - NIGHT

Nicola and Daniel are sat on the sofa as Emily enters. They jump to their feet and embrace Emily.

NICOLA  
Emily, thank god.

DANIEL  
I'm so glad you're safe.

EMILY  
It's not over yet.

NICOLA  
What do you mean?

EMILY  
This is Josh.

Daniel pounces on Joshua thrusting him up against a wall.

EMILY  
Dad no!

DANIEL  
So you're the one who's got my  
daughter in all this shit.

NICOLA  
Daniel, please let him go.

DANIEL  
You rich pricks are all the same,  
messing with us poor people.

EMILY

Dad, please you've got it wrong, it's not Josh's fault.

DANIEL

Maybe not, but I can bet he's involved.

Daniel tightens his grip and thrusts Joshua against the wall again.

DANIEL

There's no way you're capable of doing what they say you've done.

NICOLA

You're going to kill him. Stop it.

EMILY

I did it Dad.

NICOLA

What are you talking about.

DANIEL

No you didn't.

EMILY

I was there on the tracks. I pushed Michael over and tied him to the tracks. I remember it all.

DANIEL

What are you saying, you're not capable.

EMILY

I am and I did it.

Daniel releases his grip on Joshua who takes in some deep breaths as he recovers.

EMILY

You have to trust me. I need to make this right.

Nicola is stunned.

EMILY (CONT.)

I need something from my room.



Emily heads up stairs as they all stand silently. Nicola grabs for Daniel and they embrace.

NICOLA  
It's all your fault.

Daniel holds Nicola tightly.

NICOLA  
No, no.

Nicola begins to push Daniel away. Then she repeatedly hits his chest with the side of her fists.

DANIEL  
Nicola, stop it.

NICOLA  
If you hadn't have lost your job. We wouldn't have had to take her away from her school.

DANIEL  
Stop.

NICOLA  
And from her friends.

Emily races back down the stairs with the WHITE ORB in her hand.

EMILY  
Mum, it's nobody's fault.

JOSHUA  
No, your Dad is right Em. I'm to blame.

Emily, Daniel and Nicola turn and look at Joshua.

Joshua holds up JOHN'S NOTEPAD.

JOSHUA  
It's all in here. My Grandad planned the whole thing.

Emily walks to him.

JOSHUA  
I read it all on the way here.

EMILY

That's why you were quiet. I thought you were upset with me.

JOSHUA

I'm sorry, it's my fault.

Emily slaps Joshua's face. Joshua doesn't flinch.

JOSHUA

I deserve that.

Emily looks Joshua in the eyes, angry at first, then sympathetically.

EMILY

How can it be your fault.

Emily places her hand gently on the cheek she slapped.

EMILY

You're an idiot.

Emily bursts out laughing, Joshua quickly follows. Nicola and Daniel look at each other confused. A noise distracts them as something moves in the dark. They look deep into the house and watch as ten shadowy figures approach.

NICOLA

What the hell are they.

EMILY

Mum look at me, we need to get to the hospital.

EXT. HOSPITAL - NIGHT

INT. HOPKINS FAMILY CAR - NIGHT

Nicola looks out at a media circus. REPORTERS, CAMERAMEN and CROWDS are everywhere.

NICOLA

What on Earth is going on here.

Emily and Joshua duck down in their seats.

NICOLA

How are we going to get in without being seen.

Joshua grabs his phone and VIDEO CALLS JESSICA. Jessica answers immediately.

JESSICA  
Looks like a rock concert down there.

JOSHUA  
It's mayhem. Any ideas.

JESSICA  
Three steps ahead of you Josh. How's Em doing?

EMILY  
I'm fine Jess.

JOSHUA MOVES THE PHONE TO SHOW EMILY.

EMILY  
Did you know.

Jessica looks off screen.

EMILY  
You did, we're going to have words when I see you next.

JESSICA  
I'm sorry Em... I...

The roar of a HELICOPTER flying over head drowns Jessica out.

EXT. HOSPITAL ENTRANCE - NIGHT

A NEWS REPORTER signals to her CAMERAMAN.

NEWS REPORTER  
Come on, let's see who it is.

A frenzied mass of REPORTERS, CAMERAMEN and MEMBERS OF THE PUBLIC rush towards the multi-story car park.

INT/EXT. HOPKINS FAMILY CAR - NIGHT

Nicola parks the car.

NICOLA  
Come on, let's go.

EXT. HOSPITAL ENTRANCE - NIGHT

Nicola, Daniel, Emily and Joshua exit simultaneously and head for the entrance.

Joshua is still on the phone to Jessica.

JESSICA (V.O)  
(filtered)  
Josh, I've found Michael.

INT. HOSPITAL - CORRIDOR.

Joshua turns a corner and spots a POLICEMAN sat in a chair guarding MICHAEL'S ROOM. Joshua quickly retreats back around the corner, pushing into Emily, Daniel and Nicola forcing them to bang heads.

DANIEL  
Damn it Josh, W.T.F.

JOSHUA  
(whispers)  
Shh, there's a Policeman.

DANIEL  
Crap, what do we do.

NICOLA  
Get your virtual friends to create a distraction.

JOSHUA  
Jessica can you help us out here?

EMILY  
A distraction. You two, have an argument.

Emily pushes them into the Policeman's view.

NICOLA  
What, no.

DANIEL  
So this is my fault is it?

NICOLA  
What?

100.

DANIEL

You think I'm a loser for getting fired.

NICOLA

That's right, it's time to start acting like a man.

DANIEL

Oh there you go threatening my manhood.

The policeman is on them like a flash.

POLICEMAN

You two, take it outside.

Nicola grabs Daniel and pulls him to the ground. The policeman falls over them while trying to break them up. In the commotion Joshua and Emily sneak past them and head down the corridor.

INT. MICHAEL'S HOSPITAL ROOM - NIGHT

Emily and Josh enter the room checking that there's no-one other than Michael present. Michael is hooked up to machines and drips. They approach him. Joshua nods at Emily. Emily takes out the white orb and reaches it out over Michael.

Michael wakes up scaring both Emily and Joshua.

EMILY

Shit.

Emily drops the orb onto the floor and it rolls under the bed.

MICHAEL

You. Bitch. HELP! HELP!

Michael thrashes about.

Joshua Leans over Michael trying to restrain him. The bed covers slip off him revealing his handless and footless body.

Michael stops thrashing and passes out. Emily and Joshua drop to their hands and knees to find the orb.

EMILY

That could've gone better.

101.

Joshua forces a nervous laugh. Emily finds and hands Joshua the orb. She picks up the bed sheets and covers Michael's body. Joshua slowly positions the orb over Michael and concentrates but nothing happens.

JOSHUA  
Why's it not working?

EMILY  
Come on Josh we need to hurry.

Joshua pulls out his grandfather's notepad and flicks through the pages.

JOSHUA  
Wait. I think I know, the orb can't be used when it's in use. Jennet's soul needs to come out first.

INT. HOSPITAL CORRIDOR - NIGHT

Joshua and Emily enter the corridor, the lights are off. They turn and stand face to face with Crowley and his hooded followers. Nicola and Daniel are restrained and the policeman is unconscious. Crowley takes the orb from Joshua.

CROWLEY  
Thank you very much.

CROWLEY (CONT.)  
(to Emily)  
Hello again, how you keeping?

Emily looks sheepish.

CROWLEY  
Oh me, I'm fine thanks for asking, healing nicely.

CROWLEY  
(to Joshua)  
Be a bit quicker now I've got this.

JOSHUA  
Well now you've got it can we go.

CROWLEY  
What's the rush.

CROWLEY

(to Emily)

And anyway, I haven't decided what I'm going to do with you yet.

JOSHUA

We'd like to get out of here before all those reporters come back.

CROWLEY

Ah yes, clever distraction. Must be fun being a billionaire. All that power you have over people.

JOSHUA

I'm not like that.

CROWLEY

Do you even know how evil The Nowell Corporation is, keeping such a power hidden.

JOSHUA

You're wrong.

CROWLEY

Am I. Think of all the people it could've helped.

CROWLEY

(to Emily)

It could've saved your Grandad all that unnecessary suffering.

He pulls apart his robe to show the surgically dressed stab wound inflicted by Emily. Emily moves away from Joshua.

JOSHUA

I had no idea.

CROWLEY

Ignorance is bliss.

One of the followers notices a shadowy figure has appeared. More appear from the darkness. Alison stands at the front of the group closely followed by John.

Crowley is in a state of disbelief. His followers look to their leader who drops the orb in fright and runs away.

The Shadows attack and the Hooded Followers fight in vain.

103.

Emily is shoved into a wall and is knocked unconscious. Joshua scrambles for the orb as it gets kicked from one place to the other (homage to Indiana Jones and the Temple of Doom).

The corridor begins to shake as a LARGER SHADOW appears. Emily wakes. Alison and the other Shadows stand back as a GROTESQUE ELISABETH arrives.

Emily spots the orb and takes it. She stands and moves next to Joshua. A Follower runs at Elisabeth who envelops her in a cloud of swirling dust separating flesh from bones in seconds until a pile of meat slops to the ground.

Emily uses the orb as a weapon against the shadows, obliterating each one with pulses of light, only for them to appear again from the shadows of the corridor.

Emily turns back and is now face to face with Elisabeth. Elisabeth grabs Emily's face and with a DAGGER-LIKE RIGHT HAND THUMBNAIL stabs into her left eye popping it out. Emily SCREAMS in pain.

Elisabeth slashes at Emily's neck with her left hand fingernails. Emily upper cuts her with the orb in her fist which scatters her to dust. The Hooded Followers seeing their opportunity all run.

Nicola and Daniel run to Emily to protect her not knowing that Jennet has taken over. Joshua tries to stop them. Emily snaps at them.

EMILY

Back off.

They step back. The other shadows have regrouped and are closing in on Emily. She takes the orb and inserts it into her empty eye socket. The wounds on her neck heal in seconds.

Emily looks at the Shadows approaching and a laser-like pulse of light emits from her left eye - scattering each shadow one by one.

Joshua, Nicola and Daniel all crouch down against the corridor wall. Joshua holds his hand against his thigh and takes out his phone. Jessica and Thomas appear ON SCREEN.

JESSICA

What the hell is going on?



THOMAS

The building is lighting up like a Christmas Tree.

JOSHUA

You wouldn't believe me if I told you.

JESSICA

Well lucky for you the Cavalry have arrived.

Scott's TASK FORCE appear and the HEAD OF SECURITY (30) lifts Emily on her back facing the ceiling where she can't hit anyone with her light pulses. Scott catches up to his task force.

SCOTT

Joshua.

JOSHUA

Dad. What do we do?

SCOTT

I have no idea.

Crowley reluctantly appears in the corridor surrounded in a red glow. The source appears to be the RED ORB WALKING STICK held by James. The shadows move closer headed up by Alison and John.

JOSHUA

James?

JAMES

Relax sir.

James removes his mobile phone from behind the orb showing that his phone's camera light was making it glow.

JAMES

I've no idea how you work this thing.

Crowley looks annoyed that he's been fooled. James cracks him on the head with the stick knocking him out cold. The corridor shakes again as the Grotesque Elisabeth appears from the darkness enraged.

She charges down the corridor toward them. Head of Security drops Emily and stands ready to fight.

JOSHUA

I know. In between.

He checks his pockets and pulls out the sucker dart. He runs toward Emily and using the sucker dart plucks the orb from her eye socket.

EMILY

NO!

Scott grabs Emily and restrains her as she struggles.

JOSHUA

James, the stick.

James throws the walking stick to Joshua, who throws it on to ALISON. Head of Security begins to charge at the Grotesque Elisabeth but falls when Scott sticks his leg out. Scott's grip on Emily releases who stands facing the charging Elisabeth.

EMILY

Mummy's going to tear your girlfriend to shreds.

JOSHUA

Alison, now. Emily push her out.

From either side of Emily, Joshua and Alison hold each orb and concentrate. The orbs begin to glow intensely. Simultaneously the Grotesque Elisabeth lunges as Jennet's spirit rises from Emily's body.

Scott drags Emily against the corridor wall. The Grotesque Elisabeth PRIMAL SCREAMS as she smashes into Jennet's spirit pushing her further down the dark corridor and into the shadows.

Both orbs fade. Alison drops the walking stick onto the floor. She turns to Joshua and smiles, then reaches out her hand towards the white orb. Joshua gladly surrenders the orb and Alison steps back with it. She holds it over the red orb and smashes it down destroying the red orb.

From out of the shadows Elisabeth appears as the young mother she once was; dragging Jennet with her. The other shadows surround them holding on to Jennet. John, Billy and Alison wave at Joshua and Emily.

Alison holds the white orb up and it burns brightly until they all disappear. The white orb drops to the ground

inactive.

Emily is hurt sat up against the wall.

JOSHUA

The orb.

Joshua takes the white orb and holds it over Emily's face. She closes her eyes as the orb glows. When she opens them again her left eye has returned.

EMILY

Thanks.

The Head of Security grabs Joshua and stands him up.

JOSHUA

Hey.

HEAD OF SECURITY

(to Scott)

I could've taken her.

Scott slaps him on the back.

SCOTT

I know you could've big guy.

A scream from Michael's room makes them all jump.

JOSHUA

Oh yeah, Michael.

EXT. HOSPITAL - NIGHT

The media circus has erupted again outside. POLICE CARS and FIRE-ENGINES are everywhere.

EXT. CEMETERY - DAY

Joshua, Emily, Scott and Jennifer are being passed by well-wishers. in the background Jessica, Thomas, Sophie, Jack and James hang back respectfully. Henry approaches shakes Scott's hand.

HENRY

I can only apologise again for my apprentice.

SCOTT

Thanks Henry.

HENRY

To think that he and his followers  
were capable of kidnap and murder.

SCOTT

The ones that haven't been locked up  
are under-going psychiatric  
evaluation.

JOSHUA

It wasn't your fault Henry, some men  
have a twisted view of the world.  
They'll believe and convince others  
that their cause is right, whatever  
the cost.

HENRY

You're wiser than your years.

HENRY

(to Scott)

He's going to do great things.

SCOTT

With your guidance I hope.

HENRY

My... guidance?

JOSHUA

Who knows more about the occult than  
you, now that my Grandfather's gone.

HENRY

I'll be happy to help where I can.

JOSHUA

You'll have access to all my  
Grandfather's notes and the company  
archives.

Henry's legs start to wobble.

HENRY

So you'll be following in your  
grandfather's footsteps.

JOSHUA

I look forward to learning about his  
adventures, but I'll still be looking  
for a place within the family

business.

JENNIFER

Does everyone know to follow us to the wake.

SCOTT

Let's go and make sure.

They both walk away. Scott reaches for Jennifer's hand, but she pulls it away.

JACK

Ouch, sick burn.

SOPHIE

Shut up Jack.

James hands Joshua his Grandfather's walking stick which now has the white orb on top.

JAMES

We all think it's best that you look after it.

SOPHIE

I'm sorry, aren't we forgetting that James here was helping the other side?

JAMES

The old man knew my views on the company. I had no loyalty to anyone but him - and Josh.

JOSHUA

He played a dangerous game.

JAMES

(to Sophie)

I am sorry you were put in danger. Listen I owe you a coffee, come on.

James walks off and hints at Jessica, Thomas, Sophie and Jack to follow.

JOSHUA

(awkwardly)

You know, Jennet kissed me.

EMILY

Oh.

109.

JOSHUA

And with everything my Dad's put my Mum through... I didn't kiss back.

EMILY

You know I remember everything that happened while Jennet was in control of me.

JOSHUA

Er, oh yeah.

EMILY

It's just a bit fuzzy.

Joshua kisses Emily. Emily kisses back.

JOSHUA

Is that clearer.

EMILY

Ah huh.

Emily looks down at the orb.

EMILY (CONT.)

So what are you going to do with it?

JOSHUA

I have to use it to heal people.

EMILY

You mean those who can afford it?

JOSHUA

No, I mean everyone.

EMILY

And how will you decide who you help first?

JOSHUA

I know.

He looks down at the orb.

MATCH CUT TO

INT. LOTTERY MACHINE - DAY

A lottery ball rolling out of a draw machine with the number

110.

12 on it.

INT. DISGRUNTLED VIEWER'S LIVING ROOM - DAY

WE PULL BACK TO SHOW A TV SCREEN.

At the bottom of the screen listed in a graphic are the numbers: 10, 09, 20, 08, 16, 12.

DISGRUNTLED VIEWER  
Bullshit! It's a fix!

The disgruntled viewer launches the TV remote at the TV fragmenting the image and causing the colours to abstract.

FADE TO BLACK

THE END