

1 **INT. SCHOOL CORRIDOR - DAY, SOMETIME IN 2001**

1

A single, perfect chicken egg sits on the corridor floor.

Fingers reach forward, gently pick it up. The fingers belong to a SCHOOLGIRL(11), spectacled. She studies the egg closely.

A chicken clucks by her head. She jumps. The chicken is spray-painted with the number 39. She looks at the chicken. The chicken looks at her. And then an army of chickens, each numbered between 1-40, flap madly around the corner, pursued by teachers, pupils, all heading straight for her -

2 **INT. HEADTEACHER'S CORRIDOR - DAY, SOMETIME IN 2001**

2

The SCHOOLGIRL sits on a chair, a blanket round her shoulders, rocking back and forth and staring into the abyss. From behind the door of the headteacher's office:

MRS KENNEDY (O.S.)

What in G-d's name is wrong with you?!

3 **INT. MRS KENNEDY'S OFFICE - DAY, SOMETIME IN 2001**

3

DAN (13), beside his mother GINA (39), is sitting before the desk of an outraged MRS KENNEDY(47). Tie askew, wide-eyed with indignation, he is vehemently protesting his innocence.

DAN

On my life, Miss -

MRS KENNEDY

Do you think it's *funny*?

DAN

(Beat - he does)
But it wasn't [me] -
(To GINA, earnestly)
Mum, I *didn't*.

GINA, still wearing her coat, shakes her head, weary, resigned. She doesn't believe him. DAN turns back, desperate.

DAN (CONT'D)

Miss -

MRS KENNEDY

No I'm sorry, Daniel, we've been here too many times, I have no choice but to -

There's a sharp knock at the door, then DAN's father, STEVE (39) strides into the room, resplendent in his army medic's uniform. He takes the empty chair next to DAN, who's flooded with confidence by his sheer presence.

STEVE

(Coolly)
What's he done?

MRS KENNEDY

Your son, Dr Price, has released forty chickens onto the school premises. One of which is still unaccounted for.

STEVE

Dan has?

MRS KENNEDY

Yes.

STEVE

(Beat, looks at DAN, then)
How? Where's he going to get forty chickens? How's he going to transport them? He's thirteen, he doesn't drive.

DAN gestures - 'That's what I've been trying to tell you.'

MRS KENNEDY

Dan does have a history of -

STEVE

You have no idea who did it, and you're trying to pin it on my son. I will not let that stand.

MRS KENNEDY comes and sits behind her desk.

MRS KENNEDY

(Reasonable)
Dr Price. This is not the first time we have met under these circumstances. Daniel has flooded /

NB: At every /, MRS KENNEDY is seen wearing a different outfit, the seasons changing out the window behind her, to indicate conversations taking place over months and years.

MRS KENNEDY (CONT'D)

Blown up / eaten every single / vomited everywhere / slept with both / entombed / deleted without trace, and after two and a half years we *still* haven't located Chicken 17, yet every time you say -

STEVE now (41), medals on his uniform, is looking over at DAN now (15), holding his son's gaze.

STEVE

I believe him.

MRS KENNEDY sighs, sits back in her chair, defeated. DAN looks across at his dad in awe. Hero.

4

INT. MRS KENNEDY'S OFFICE - DAY, SOMETIME IN 2003

4

DAN (15) opens the door. GINA is sitting in her regular seat. MRS KENNEDY looks sombre.

MRS KENNEDY

Have a seat, Daniel.

DAN

(Sitting down)

Right look I know I say this every time, but on my life, Miss -

MRS KENNEDY squeezes his shoulder reassuringly, holds it until he falls silent, then leaves the room, shutting the door softly behind her. DAN looks round at GINA, confused.

DAN (CONT'D)

Mum?

GINA's face crumples, as she struggles to hold back tears.

DAN (CONT'D)

(A little boy's voice)

Mum?

But he knows.

5

INT. BAR - NIGHT, THE PRESENT DAY

5

DAN (32) is sitting at a bar, cocktails on the counter in front, AMY (29) beside him, hanging off his every word.

DAN

They were taking heavy fire. One guy, he was in a bad way. They couldn't move him, so Dad went back to treat him there.

(He takes a drink, then speaks quickly)

Stray mortar, direct hit, didn't feel a thing.

AMY

(Her hand on his knee)

My G-d.

He nods, pauses, as if weighing up whether to say something.

DAN

I've never told anyone this, but...

(He turns to her, holds both her hands)

(MORE)

DAN (CONT'D)

I didn't cry, y'know, I just. I held my mum. I had to. I knew. It was up to me now. I had to take responsibility. And. I had to live. And love. Every moment. As if it was my last.

He holds her gaze. She puts her hand on his face.

6

INT. AMY'S BEDROOM - NIGHT

6

DAN is shagging AMY from behind. He looks over and sees a photograph of AMY and her husband on her bedside table. They look so happy together. DAN looks guilty. He slows, then -

DAN

Could you...?

AMY looks round, sees that he's indicating the photo.

AMY

Oh. Yeah.

She knocks everything off the bedside table. DAN speeds up.

7

INT. AMY'S KITCHEN - DAY

7

DAN opens a cupboard. He spots a box of cereal, takes it out and begins to eat it out the box. Then he freezes, mid-bite.

He's seen a child's beaker on the sideboard. He looks towards the fridge - there are crayon drawings of a mummy and a daddy and a little girl holding hands outside a house. He looks down at the cereal box in his hands - 'Snacky Snacks! For Kids Who love Snacks!' Oh Christ.

He hears AMY coming downstairs and puts the box away. She comes in the kitchen, smiling coquettishly. He smiles back.

AMY

So I've been thinking -

DAN

So have I. As well. Actually. I just...

AMY

What's wrong?

DAN

It just - it all seems a bit soon.

AMY

(Beat, confused)
I thought your Dad died fifteen years ago.

DAN

Nono. For you. I mean, I couldn't, y'know, wouldn't want to break up a family.

AMY

But I told you, we're getting -

DAN

I know, I know, but, y'know. And. Because you never know, do you, and if I know anything, it's...you do not know what life's going to bring
(He lets this sink in)
So all I'm saying is...think. Really think. Okay? And then call me. If you still want.

AMY nods slowly. He kisses her, then grabs his jacket and heads towards the door. He holds it open, looks back, smiles.

DAN (CONT'D)

There's an old Hebrew word. L'hitraot. It means 'see you later'. Not goodbye.

AMY smiles. DAN is half out the door when -

AMY

Wait, I don't have your [number] -

DAN

Bye!

And he slams the door shut behind him.

8

INT. GP'S CONSULTATION ROOM - DAY

8

DAN opening the door of the GP consultation room.

DAN

Hi!

MICHAEL (34), receding hairline, buttoned up, stands to greet him, gives DAN an awkward hug.

MICHAEL

Hey. Good to see you. How was your weekend?

DAN

Good, yeah. Met a girl. Had some Snacky Snacks. That's a cereal, not - how's Kate?

MICHAEL

She's well.

An awkward pause. DAN indicates MICHAEL's computer screen.

DAN

And how am I?

MICHAEL

How are you feeling?

DAN

Uh, well, still a bit crampy, but y'know. Fine.

MICHAEL

We got the tests results back.

DAN

Am I human?

MICHAEL

You have cancer, Daniel.

A nervous, inappropriate tic of a smile flickers on DAN's lips and then falls away. MICHAEL carries on talking, but there's no sound - DAN can't take anything in. Then -

DAN

Are you joking?

MICHAEL

No I'm not jo-

DAN

Because it's not funny, Michael. Or nice. Or -

MICHAEL

Dan. I'm not joking, I'm sorry, I'm really not.

A pause. They look at each other. DAN points to a photograph of KATE on MICHAEL's desk.

DAN

Is this because I -

MICHAEL

It's not because you slept with Kate.

DAN searches MICHAEL's face.

DAN

You're not joking.

MICHAEL

No.

DAN

(Exhaling sharply)

Fuck.

He puts his head in his hands. MICHAEL looks at the photo on his desk, then back to DAN, head bowed. Slowly, MICHAEL reaches forward, and puts a comforting hand on DAN's knee.

MICHAEL

Would you like to come for dinner?

DAN

I think that would be weird.

9

EXT. GP SURGERY - DAY

9

The automatic doors slide open and DAN steps outside. He's holding a Macmillan leaflet. He looks at it numbly. He pulls out his phone, finds a contact, finger hovering. He dials.

MYSTERY WOMAN (O.S.)

You shouldn't be calling.

DAN

I know, I know, I just...I've had some news. Actually. And it's not -

MYSTERY WOMAN (O.S.)

Is your mum okay?

DAN

Er, yeah. Um. Yeah. It's me.

(Beat)

It's cancer. Actually. Bowel. So not a cool cancer. And not much they can do. Which is...annoying.

There's a long silence at the other end of the phone.

MYSTERY WOMAN (O.S.)

Dan, I'm so -

DAN

Yeah, it's not great, is it.

A long silence. He sits on a wall.

DAN (CONT'D)

(Sincere)

But. It's also - I think it's a chance, y'know. To put things right. Cos I love you, I do, and I haven't seen you for months, and...I just want to say I'm sorry. And you don't have to say, or do anything, you just have to hear it and know it and that's enough.

MYSTERY WOMAN (O.S.)

Oh, Dan. Thank you. I do know that.

DAN

(Nodding, then)
 Could I come round for a bit,
 maybe. I'm not far. Could really
 use some...company.

MYSTERY WOMAN (O.S.)

Have you told your mum?

DAN

(Beat)
 It doesn't have to mean anything -

MYSTERY WOMAN (O.S.)

I'm going to go.

DAN

Yeah. No. Absolutely. Just remember
 what I said, yeah? Just know it.

MYSTERY WOMAN (O.S.)

I will. I do. Tell your mum.

DAN

(Beat)
 Mike's going to be at work for ages-

MICHAEL is standing at his surgery window peeking through the blinds. When he clocks that DAN has seen him, he jerks back. DAN hears the double beep of KATE hanging up.

DAN (CONT'D)

Kate?

DAN looks down at the phone. He sighs. He scrolls through his contacts. His finger hovers over 'Mum'.

10

EXT. PARK - DAY

10

DAN is sitting at a picnic table, picking at some hard skin on his thumb, his discomfort evident. He takes a deep breath.

DAN

Okay, so, thing is, here's the
 thing, and I don't want you to -
 basically, I've...I've got
 (He breaks down, then
 pulls himself together)
 I'm sorry, it's cancer, and we're
 talking months, and I just - it's a
 shock. I just found out. But it's
 my new reality. And I have to live
 in it.

We see that DAN is talking, not to his mother, but a rather perplexed fourteen year old girl - AYESHA. She's wearing the same school uniform that DAN wore.

AYESHA

(Beat)

So do yer want one eighth or two?

DAN

Still an eighth -

AYESHA fishes a Berocca tube out of her school bag.

DAN (CONT'D)

-but I was hoping, wondering maybe-

AYESHA

No discounts.

DAN

No discounts, cool, so that's twenty yeah?

AYESHA

Fifty seven.

DAN

Fi-what?

AYESHA

Well yer'll be closin yer tab.

DAN

I'm not dying today!

AYESHA

I'm closin yer tab.

DAN

(Pulling out his wallet)
Mother[fucker]-
(He hands over sixty)
You got change?

AYESHA

(Snatching the money)
S'alright. Interest, int'it.
(Gets up from the table)
Get well soon, yeah?

DAN

See you in hell, Ayesha.

DAN lets himself into the house. He's slightly stoned. On hearing the door, GINA (57) emerges out of a side room.

GINA

Did you come home last night?

DAN

Yeah. Just went out early.

GINA

(Kissing him on the cheek)
Funny how you only go out early
after a night out.

DAN

Funny boy, me.

GINA

(Bustling to the kitchen)
I'm making an omelette, want one?

DAN follows GINA, shrugging an affirmative. Passing a cabinet, he sees a photo of a uniformed STEVE, almost hidden at the back. He takes the photo out and looks at it fondly.

GINA (CONT'D)

Mind setting the table?

DAN replaces the photo, this time on the sideboard, then opens a drawer underneath, and retrieves the cutlery.

GINA (CONT'D)

(Lightly)
Oh and pop that picture back to its
home while you're at it.

DAN

Kinda like it there.

GINA

Okay.

DAN starts to set the table. GINA busies herself cooking.

DAN

It's a good photo that. Don't know
why it's at the back.

GINA

It's where it lives.

DAN

Yeah, but I'm saying. Aren't I. I
don't know why it lives there.

(Beat, aggravated)

Why do you always - this is my
house just as much as yours. And
shacking up with the first boring
bloke you meet, doesn't make Dad
stop existing for me.

(MORE)

DAN (CONT'D)

(Beat)
No offence, Clive.

We see CLIVE, DAN's step-father, sitting in an armchair doing a sudoku. He pops down his pen and gets out of his chair.

CLIVE

Time for my afternoon walk, I think

DAN

Cos if I'm not here to honour his memory, who the hell will.

He glares at her. GINA is very still, the omelette forgotten.

GINA

Honour his memory? That's what you think you do?

DAN

Damn sight more than you.

CLIVE (O.S.)

(Calling from the hallway)
We're out of oat milk. So I'll get.

GINA

By doing what, Dan?
(Scoffing)
Your house - a house is made of cooking and cleaning and laundry and bills. You do none of those things. It's not your house. You just live in it. And that's it, that's all you do, you live in a house, that's your *entire* life. Is that how you honour his memory? Are you having cheese on this?

DAN

(Chastened)
No.

GINA

No to honouring his memory or no to cheese?

DAN

Both.

He sits at the table, puts his head in his hands. She comes and sits with him, rubs the back of his neck.

DAN (CONT'D)

Ever since he died, Mum, it's like...I want to do the right thing, I always know what it is...
(Shakes his head)

(MORE)

DAN (CONT'D)

But, Mum, I want to be better,
y'know, change, I'm going to -

GINA bursts out laughing.

DAN (CONT'D)

What, I am!

GINA

(Affectionate)
Yeah.

DAN

I've got reasons now.

GINA

You shouldn't need a reason.
(Beat)
Is she pregnant?

DAN

No one's pregnant. But. There is
something. I've had some news. And -

His phone vibrates on the table next to him. His eyes can't help flicking towards it. It's LUCY on Tinder - "DTF if you are." GINA is looking at him expectantly. DAN keeps going.

DAN (CONT'D)

- I don't think there's a good way
to say it so I'm just going to say
it and then it's said and then -

His phone vibrates again. LUCY - "Going out in 30 if you
wanna cum now." This time, DAN picks up the phone.

DAN (CONT'D)

- but actually, this is, sorry,
this is actually quite important,
so...can we chat later? Love you.

He gets up from the table, kisses her on the top of the head.

GINA

What about your omelette?

He slams the door on his way out.

12

EXT. DAN'S STREET - DAY

12

DAN hurries down his path, texting as he goes, then pockets his phone, walking quickly along the pavement. But the spring in his step has gone.

He slows, then doubles back, walking homeward, then turns again, back towards the hook-up, then stops, at a loss. He closes his eyes, lets the sun play on his face, feels calmer.

DAN

(To himself, softly)

Okay.

He begins to walk slowly home, feeling better. And then he changes his mind *again*, spins, runs into the road -

DAN (CONT'D)

In half an hour.

The car hits him at fifty.

We slow to an incremental pace, feel every bone as DAN rolls up the bonnet, the windscreen, up over the roof, blood and glass dancing round him, as the car passes underneath.

And then, at the point gravity should kick in, pulling a battered and broken DAN back to earth, somehow, impossibly, *he keeps going up*, higher than any impact could have sent him, and then higher still, at speed, DAN shooting skyward -

13

INT. NOT MRS KENNEDY'S OFFICE - DAY (SORT OF)

13

DAN is sitting on a chair in front of NOT MRS KENNEDY at her desk. Everything is as we left it fifteen years ago, except the light bulbs shine that little bit brighter, and the sun is so bright we can't see anything beyond the window.

DAN gasps for breath, as if coming up for air. He feels his face, his body, looks down at his hands, all unharmed.

DAN

I'm alive!

NOT MRS KENNEDY

No you're not.

DAN

Fuck.

END OF PART ONE

14

EXT. NOT MRS KENNEDY'S OFFICE - DAY (SORT OF)

14

We're surrounded by light, flying forward, zooming in on a pinprick of matter, which expands to form the rectangle of NOT MRS KENNEDY's office window, and DAN looking out.

15

INT. NOT MRS KENNEDY'S OFFICE - DAY (SORT OF)

15

DAN

(Talking half to himself)

I thought there'd be angels...or a bright light...guess this is a bright light.

(MORE)

DAN (CONT'D)

(A long beat)

Actually I thought there'd be nothing.

NOT MRS KENNEDY, still seated, watches DAN with interest, as he returns to his seat, and looks her square in the eye.

DAN (CONT'D)

Is this hell?

NOT MRS KENNEDY

It's a crossing point.

DAN

For hell.

NOT MRS KENNEDY

For heaven.

(Frowning, going to her keyboard)

You expected hell?

DAN

(Quickly)

Nah, no, I mean, y'know, you live a good life, be kind, eat well...recycle...get what you deserve. I guess. Wasn't exactly expecting Mrs Kennedy though. But you're not Mrs Kennedy are you?

NOT MRS KENNEDY hovers over her keyboard a moment longer, then seems satisfied. She stands grandly.

NOT MRS KENNEDY

I am not. Everything you see before you is simply your memory giving form to what your mind cannot fathom. See us in our true splendour, and it would shatter.

DAN

(Beat)

And that's...worse than Mrs Kennedy, is it?

NOT MRS KENNEDY

You do not find this form a comfort?

DAN

I'd be up for seeing the mind shattering.

NOT MRS KENNEDY

Well then. If your mind cannot ease your passage to the other side, we will bring you someone who will.

She waves her arm. There's a glare of bright light behind the frosted glass of her door. DAN looks round, shielding his eyes. He can just make out a shadow moving towards him, which coalesces into a person. His breath catches in his throat.

DAN

I think I know why here.

He stands as the door opens, ready to greet his dad...

GRAN

Hiya, love!

DAN

Who the hell are -

A plump older woman he doesn't recognise bustles in, throws her arms around him and we -

16 **INT. GRAN'S SITTING ROOM - FLASHBACK**

16

- flash to DAN (3), sitting on a sofa next to GRAN, who leans across him, smothering his alarmed face in an enormous bosom -

17 **INT. NOT MRS KENNEDY'S OFFICE - DAY (SORT OF)**

17

DAN pulls back from the embrace, looking at GRAN, incredulous

DAN

Gran?!

GRAN smiles at NOT MRS KENNEDY who smiles back, beneficently.

DAN (CONT'D)

But I never knew you. I want my Dad.

(Beat, stubbornly)

I'm not going without my Dad.

GRAN

He'll be on the other side, love.

DAN ignores her, looking at NOT MRS KENNEDY. She looks like she's about to argue, then sighs and goes to her computer.

NOT MRS KENNEDY

Name? Date of passage?

DAN

Steven. Price. Died 15th May 2003.

NOT MRS KENNEDY taps the keyboard then frowns. She taps again, then looks over at DAN, who senses something is wrong.

DAN (CONT'D)

What?

NOT MRS KENNEDY

He is...not here.

DAN

So where is he then?

NOT MRS KENNEDY

We only have records of those who have passed over, Daniel.

A beat, while this sinks in.

DAN

No you're wrong, you're - Dad died. 15th May 2003, there was gunfire and a mortar and...and a *funeral*. He died, he - the computer's broken

NOT MRS KENNEDY

It is not broken. More to the point, it's not a computer. That is your mind perceiving my communion with the Infinite Oneness of Being. I am not wrong.

DAN

(Beat)
Dad's...alive?

A moment of silence, then -

GRAN

(Brightly)
Well isn't that lovely. Come on.

She grabs DANIEL's arm, trying to usher him out the office.

18

INT. HEADTEACHER'S CORRIDOR - DAY (SORT OF)

18

At the end of the corridor, we see the source of the light. Behind a pair of double doors, it's blinding. GRAN is half guiding, half pushing DAN towards it. He tries to wrest himself free, but she has a near superhuman grip on him.

DAN

Wait, Gran - Christ, you're strong.
(Calling back)
Mrs Kennedy, please! I need to know about my Dad!

NOT MRS KENNEDY is standing benevolently at her office door.

NOT MRS KENNEDY

Daniel. This is right. And good.
You have to pass over.

DAN

But I don't want to!

GRAN

Time moves differently on our side. Your Dad'll be dead before you know it. Isn't that a lovely thought?

DAN

Oh my G-d, this is why Mum left home at 16.

NOT MRS KENNEDY

Your subconscious chose a memory of your school for a reason, Daniel. Perhaps...it understood the need to listen.

They're almost at the doors, light shining on DANIEL's face.

DAN

Yeah alright maybe but also the thing with me and school, yeah, *I was very fucking good at getting out of it.*

He jerks to the side, and punches the fire alarm. At the bell, doors to adjacent classrooms open and NOT PUPILS spill out. DAN seizes on the commotion, pulling himself free.

DAN (CONT'D)

Sorry, Gran!

DAN gives her a shove, pushing her through the double doors and into the light. Both GRAN and the light vanish, and all that's left beyond is ordinary school corridor. DAN hesitates for a split-second, and then sprints down it.

NOT MRS KENNEDY

Daniel, there's nowhere to - what are you...?

He disappears round a corner. The weirdly impassive NOT PUPILS look to an exasperated NOT MRS KENNEDY.

NOT MRS KENNEDY (CONT'D)

Well, go and get him!

The NOT PUPILS turn and chase after DAN.

Light streams in through the floor-to-ceiling windows. NOT PUPILS are eating lunch at rows of long cafeteria tables. They look up as DAN bursts in followed by a stream of other NOT PUPILS, and then the diners begin to pursue him too.

DAN dodges and weaves, finds his way blocked, clambers onto a table, kicks a tray of food at someone's face, then grabs another tray, using it to batter away hands trying to pull him down.

NOT MRS KENNEDY

Stop!!

The NOT PUPILS and DAN freeze, tray in mid-swing, the only movement a single meatball rolling down the table, which drops onto the floor at NOT MRS KENNEDY's feet.

NOT MRS KENNEDY (CONT'D)

Please. Listen to me. This is not important.

DAN

Not - are you - how is it not important that my Dad is *alive*!

NOT MRS KENNEDY

(Gently)

Because you are not. And you have to let it go.

DAN looks bereft.

DAN

But he's my Dad.

And DAN suddenly realises that through the glare of the outside light, he can just about make out tarmac, the outline of cars, the school playing field. He steels himself.

DAN (CONT'D)

And he wouldn't let me go.

He sprints the length of the table, then launches himself at the window. NOT PUPILS and NOT MRS KENNEDY watch, open-mouthed, as DAN connects in slow-motion with the glass...

...which doesn't shatter. DAN falls in a heap on the floor. He opens his eyes. NOT MRS KENNEDY is standing over him.

NOT MRS KENNEDY

Daniel -

DAN

Nope.

He staggers to his feet and sees, in the kitchen, the dinner lady MRS FITZPATRICK (65), taking rubbish out a door marked 'Exit.' DAN runs the length of the room, reaching the door as MRS FITZPATRICK returns. She stands aside to let him pass.

21 **EXT. SCHOOL GROUNDS - DAY (SORT OF)**

21

DAN bursts out into bright light. As his eyes adjust, he sees the tall, iron school gates slowly swing shut at the end of the driveway. Frantic, desperate, he whirls round, then spots a school coach, idling in the car park. He runs towards it.

Inexplicably, NOT MRS KENNEDY is standing in the car park.

NOT MRS KENNEDY

This isn't going to work.

He ignores her, and boards the coach.

22 **INT. SCHOOL COACH - DAY (SORT OF)**

22

As NOT PUPILS converge on the vehicle, DAN sticks it in gear, driving through a hedge to reach the driveway. He accelerates towards the gates, NOT PUPILS trailing in his wake.

He grins wildly, the coach speeding up towards freedom, then at the last moment, he realises with alarm what he's actually doing, throwing up his arms to protect himself, as the coach rams the gates, bursting out into...

23 **INT. SCHOOL COACH - NIGHT (SORT OF)**

23

...nothing. DAN slowly lowers his arm. He's still on the coach. And then he looks out, with awe and dread, because outside every window is a black and silent emptiness.

Metal creaks and groans. The coach is floating, drifting through the void. Suddenly there's a volley of gunshots. DAN ducks, then risks a glance out the window, baffled to see a DESPERATE MAN float past in a hot air balloon, firing a rifle wildly into the void.

DESPERATE MAN

I'm not ready! I'm not ready!

He floats away. DAN watches him go, then from behind him comes a slurping sound. DAN whirls round. NOT MRS KENNEDY is sitting halfway down the coach, eating a bowl of soup.

NOT MRS KENNEDY

Do you suppose a neutron star may ever love a bowl of soup?

DAN

What the f - who the hell was that?

NOT MRS KENNEDY

Another whose unfinished business will not allow them to pass over. You did not answer my question.

DAN

Because it was *fucking mental*.

NOT MRS KENNEDY

The answer is it doesn't matter. They operate on entirely different scales, frames of reference, plains of existence. What is love when you can never be together.

DAN

I better not be the bowl of soup in this analogy.

NOT MRS KENNEDY

We love your world. We sense its pain. But on our own we can do nothing. Which is why we need you.

DAN

(Weary)

I just want to find my Dad.

NOT MRS KENNEDY

Exactly. And that desire...it's like a magnet, pulling you home.

She places the spoon on the floor of the aisle. It slowly begins to slide towards DAN, who realises the bus is tilting.

DAN

Is that - are you - wait. You're saying I can go back? To find him?

NOT MRS KENNEDY

It is the means of travel, Daniel, not the purpose.

NOT MRS KENNEDY moves down the bus. As she passes the windows, the void is replaced by an incomprehensible blur of billions of people, snatches of speech, laughs, cries, shouts. Overwhelmed, DAN hits the deck. She seems unperturbed

NOT MRS KENNEDY (CONT'D)

Your world is mostly soup to us, infinite pathways branching off from every single moment of every single life. But every now and then we glimpse a person, a moment -

The ghostly blur of AYESHA passes through the bus walls, pausing a moment, before being swept out the other side.

NOT MRS KENNEDY (CONT'D)

- so seismic, a choice of such importance, that what they do will determine whether they rise -

DAN

(Baffled)
Ayesha...?

The cries intensify, overwhelming all other sounds. DAN holds his hands over his ears, screwing his eyes tightly shut.

NOT MRS KENNEDY (CONT'D)

- or fall forever.

The cries suddenly stop. DAN opens his eyes. The multitude has vanished; the void has returned. He gets to his feet.

DAN

That was Ayesha. My supplier.

(Beat, covering)

Of...stationery. Like. Protractors.

NOT MRS KENNEDY

Her crossroads is approaching. A moment that will define her and everyone around her. And all we know for sure...is it intersects with you. You are the only one who can help her.

DAN

...Uh...huh.

(Beat)

But this involves me going back.

NOT MRS KENNEDY

To help her.

DAN

Yeahyeahyeahyeahyeah. Yeah. Got you. So what happens now then? Click my heels? No place like home?

NOT MRS KENNEDY

Hold your father in your mind.

DAN

(Closing his eyes)

Half right -

SNAP TO:

24 **INT. STEVE'S CAR - FLASHBACK, DAY, 2001**

24

DAN, 13 and STEVE, 39, share a smug, wordless smile. Then STEVE leans over and ruffles his hair. And as he leans, the car lurches with him -

25 **INT. SCHOOL COACH - NIGHT (SORT OF)**

25

NOT MRS KENNEDY is pulling a seatbelt round herself. The coach is pivoting alarmingly. DAN tumbles down the coach.

NOT MRS KENNEDY

Oh. Sorry. We're crashing.

DAN grabs a pole and holds on for dear life as the bus plummets, picking up speeds, hurtling towards a dot of light.

26

EXT. DAN'S STREET - DAY

26

DAN sits bolt upright in his own body. He's in the middle of the road, the exact spot where he died. He looks at his hands, feels his face. NOT MRS KENNEDY stands in front of him

DAN

I'm alive.

NOT MRS KENNEDY

No you're not.

At that moment, DAN turns to see a car heading right towards him, his head level with the grill.

DAN

Fuuuu-

It drives straight through him. He's incorporeal.

DAN (CONT'D)

-uuuuuck. I'm a ghost.

NOT MRS KENNEDY

Only Ayesha will be able to see you. And only you can see me.

He gets to his feet, brushing himself down, and looks at the road. There's no evidence that there ever was a crash.

DAN

Where's - is this the same day?

NOT MRS KENNEDY

Time moves differently on our plain. Ten, maybe twelve days, have passed since you passed.

DAN

Time travelling ghosts. Fancy. Well listen, Not Mrs Kennedy, thanks for the ride and all, and I guess, y'know, technically, you cured my cancer, which I'm super grateful about, but I think this is probably where we part ways.

NOT MRS KENNEDY

What about Ayesha?

DAN

(Backing away)

Yeah, y'know, definitely. But, I mean, I don't have, like, a ghost phone, and don't know where she lives, so...

He shrugs impotently. At that moment, AYESHA hurtles past at full sprint, school bag bouncing on her back. A few moments pass, and then the thuggish KITCHENER (42), TERRY (41) and CARL (29), sprint past in hot pursuit.

NOT MRS KENNEDY raises her eyebrows. DAN looks sheepish then -

DAN (CONT'D)

I mean she's gone now, though, so...

NOT MRS KENNEDY

You have a sacred duty.

DAN

I do. I'm a son.

He turns and walks towards his house.

NOT MRS KENNEDY

Daniel, even after death, your fate is not sealed. The choices you make now will determine whether you return to heaven or fall to hell.

DAN

Be on my best behaviour, got it.

NOT MRS KENNEDY

You are risking your immortal soul!

At this DAN stops, at the exact same spot he was so indecisive previously about the Tinder date. He weighs it up.

DAN

It'll be fine for half an hour.

27

EXT. GINA'S HOUSE - DAY

27

DAN walks up the path and stops at the front door, unsure whether to ring the bell or knock. He decides on the latter. His hand goes right through the door.

DAN

Whoa.

He takes a deep breath, then phases through the door into his hallway.

28 **INT. GINA'S HALLWAY - DAY**

28

CLIVE is fucking GINA up against the front door.

DAN realises what is happening as he's half-phased inside his mum and step-dad. Traumatized, he stumbles further into the hallway, trying to cover his eyes with his hands...only to discover he can't, as his fingers have faded completely away.

He looks aghast at his hands, then aghast at CLIVE at GINA. Caught between two competing ordeals, he stumbles around in blind panic, and ends up falling through the wall -

29 **EXT. GINA'S HOUSE - DAY**

29

- into a flowerbed. NOT MRS KENNEDY is staggering towards him across the grass. She's transparent. DAN looks up in panic.

DAN

What's happening??

NOT MRS KENNEDY

(Breathless)

I cannot sustain this form for much longer. You are anchored to Ayesha, and I am anchored to you, so -

She disappears. DAN staggers to his feet, looking for her.

DAN

Mrs Kennedy! Mrs Kennedy!

He whirls round and around, but she's gone. And then he looks at his hands - or tries to, because they've faded away too.

30 **EXT. DAN'S STREET - DAY**

30

A moment of peace as a MOTHER pushes a pram down the tree-lined street, and then DAN bursts through his garden hedge (and the mother) racing off after AYESHA.

He gets to end of the street, twists one way, then the other, suddenly realising with wild relief that his arms begin to reform when he's pointing to the left fork. He sprints down it, holding out his arms in front of him like a divining rod.

31 **EXT. TOWN SQUARE - DAY**

31

DAN comes to a stop in the town square. Shoppers are milling about. DAN's hands have reformed to the knuckle. He spins round like a human compass: they're pointing towards an alley

As he heads towards it, KITCHENER, TERRY and CARL phase through him from the side, clearly still searching for AYESHA

32 **EXT. TOWN SQUARE SIDE STREET - DAY**

32

DAN heads into the alleyway, looking down at his fingers as the last of his nails reform - and suddenly comes across AYESHA, crouched behind a bin.

DAN
(Delighted)
Ayesha!

AYESHA
The *fuck*.

She scrambles backwards, knocking over the bin behind her, a commotion which attracts the attention of TERRY.

DAN
Oh, no, it's fine, I'm not with them, they can't even see -

AYESHA bolts, just as TERRY is peering down the alleyway.

TERRY
Here!

DAN
- oh shit.

He races after AYESHA, TERRY in pursuit.

33 **EXT. BRIDGE - DAY**

33

AYESHA sprints over a cobbled bridge, DAN just behind. Some way back, KITCHENER, TERRY and CARL are also giving chase.

AYESHA
(Shouting back to DAN)
Fuck yer followin' me for?!

34 **EXT. ALLEYWAY - DAY**

34

AYESHA and DAN round a corner and come to a halt, their way blocked by a tall wooden fence. AYESHA hammers on it with frustration, then grabs a discarded metal rod and brandishes it at DAN, who backs off, holding his hands up in surrender.

AYESHA
Give us a leg up!

DAN
I can't.

AYESHA
Yer fucking can!

DAN

No I really can't.

DAN backs off so much, he phases through the fence. On the other side is a steep embankment, leading down to a fast-flowing river below. He phases back through the fence.

AYESHA

Fuck the fuck off.

DAN

I know!

CARL (O.S.)

(From round the corner)
She went down here.

AYESHA

(Hearing them)
Fuck.

She takes her bag off her shoulder and -

DAN

Oh no I wouldn't -

- throws it over the fence.

DAN (CONT'D)

- so you should probably know
there's a river on the other side.

AYESHA

What?!

The three men round the corner. They have her trapped. AYESHA wields the metal rod fearlessly. KITCHENER approaches slowly.

KITCHENER

Come on. Like I taught you.
(He mimes hitting)
Lead with the shoulder.

He stands in front of her, daring her to hit him. Defiantly, without breaking eye contact, AYESHA drops the metal rod.

KITCHENER (CONT'D)

Now. You've got something that
doesn't belong to you.

AYESHA

Er, yeah, yer fuckin gave me them
baggies.

KITCHENER

I'm not talking about the weed,
Ayesha.

TERRY

(Snarling, coming forward)
Gimme my three grand, you little
shit!

DAN

You stole *three grand*?

KITCHENER

(Holding TERRY back)
I'm going to need that back.

AYESHA

Don't have it. Stashed it.

TERRY

She's lying. Was in her bag. She
threw it over that fence.

AYESHA

(Brazen)
There's a river on the other side
yer fuckin moron. You think I threw
a bag with three grand and six
hundred quid's worth of weed into a
fuckin river. I'm not fuckin *you*.

She stares them down. KITCHENER nods at CARL who hauls
himself up, looking over the top of the fence. He drops down.

CARL

River, yeah. No bag.

KITCHENER

Right then. Take us to where you've
stashed the bag, and then Terry can
buy us all an ice cream.

They step aside to allow her to pass, TERRY seething, but
controlled. DAN gawps, out of ideas. AYESHA doesn't move.
There's the merest flicker of uncertainty on her face, and
then she masters it.

AYESHA

No.

KITCHENER

(Hint of threat)
Sorry?

AYESHA

That int what's gonna happen. I'm
gonna keep that three, I'm gonna do
the deal I was plannin, and then
tomorrow I'm gonna give yer five.

TERRY

What deal?

AYESHA

My fuckin deal. Take it or leave it

TERRY looks at her, then looks to KITCHENER for guidance. KITCHENER shrugs, amused - 'up to you'. TERRY squares up to her. AYESHA stares him down. TERRY blinks first.

TERRY

Five grand?

AYESHA

Which is more than three. Even yer not that stupid.

TERRY puts his head very close. AYESHA doesn't blink.

TERRY

Not a penny less.

He rejoins KITCHENER and CARL.

KITCHENER

That was exciting.

(To AYESHA)

I like you, Ayesha. I think you're smashing. A real hoot. But Terry doesn't. And if you don't get him his money, he will fuck you up, okay? Do you want a lift to school?

AYESHA

Go fuck yerself, Kitchener.

KITCHENER

Walking then. Good exercise. Grand.

He nods to TERRY and CARL, and they head round the corner. DAN exhales sharply.

DAN

Fuck me, I was holding my [breath]- is that - do ghosts -?

AYESHA punches him square in the mouth. It connects. DAN staggers back and sits down on the ground, stunned.

AYESHA

Yer a shit fuckin ghost.

She storms off. DAN watches her incredulous, holding his jaw.

DAN

You hit me.

AYESHA is walking into school, late, DAN at her shoulder.

DAN

You can hit me.

AYESHA

Quit fuckin hauntin me.

DAN

(To himself)

Cos that makes sense doesn't it, if you're anchoring me, further away the more I fade, closer I am, the more, like, real. Maybe if I touch you, I can touch -

AYESHA

Touch me?

DAN

Not like that.

AYESHA

Not fuckin touchin me, yer fuckin paedo.

DAN

I'm not a paedophile.

AYESHA

Fuckin ghost paedo.

DAN

Stop saying that!

AYESHA

Yer in a fuckin school.

AYESHA runs up the steps. DAN looks around. She's got a point

36

INT. SCHOOL CORRIDOR - DAY

36

AYESHA, scowling, marches down the corridor. MRS KENNEDY (65) is coming the other way.

MRS KENNEDY

Have you just arrived, Ayesha?

AYESHA

Nope.

DAN

Wow, you aged much better in my imagination.

MRS KENNEDY

Because I will check.

AYESHA's scowl intensifies. She keeps walking, ignoring MRS KENNEDY. DAN struggles to keep up.

DAN

Soooo basically I'm meant to help you with this thing.

AYESHA

What thing?

DAN

Good question, don't know, only that it's big and it's a thing.

AYESHA

Don't want no help.

DAN

Suits me. See, I'm looking for my Dad. Um. When I was alive I thought he was dead, but now I'm dead, it turns out he's alive.

AYESHA

Well fuck off and find him then.

DAN

Yeah, but no one can see me, can they, apart from you. Can't touch anything. Makes finding him a bit difficult. So I was thinking, if you're down, maybe I can help you do this deal thing and then you can-

AYESHA

(Turning, fierce)
There is no deal.

DAN

But you said -

AYESHA

(Carrying on walking)
Yeah, I said. I say a lot of things

DAN

So...what, you've got to find five grand in 24 hours? And you've just thrown three in a river.

AYESHA

I'm handlin it.

Two SIXTH FORM BOYS are coming the other way. They're both about a foot taller than AYESHA. They sneer as they pass.

SIXTH FORM BOY 1

Talking to yourself, povo?

SIXTH FORM BOY 2 snickers. AYESHA whirls around.

AYESHA

(Marching up to them)

Oi.

They turn but before they have a chance to reply, AYESHA has punched SIXTH FORM BOY 1 hard in the solar plexus. As he doubles over, she shoves him up against the lockers.

AYESHA (CONT'D)

Gimme all yer fuckin money!

SIXTH FORM BOY 1

I'm not -

She knees him in the balls. He doubles over and she pushes him up against the wall again. SIXTH FORM BOY 2 backs off.

AYESHA

Won't ask nice again.

He fumbles in his pocket. She grabs his wallet, fishes out a tenner and throws the wallet at his face. She fixes SIXTH FORM BOY 2 with a glare...and his wallet lands at her feet.

AYESHA (CONT'D)

Not povo now am I.

She stalks away. DAN looks on, stunned. She calls back.

AYESHA (CONT'D)

See? Handlin it.

END OF PART TWO

37

INT. SCHOOL KITCHEN - DAY

37

AYESHA is sitting on a countertop, periodically eating chips out of a metal container. MRS FITZPATRICK is chopping vegetables on the counter next to her, oblivious to DAN, who is looking at AYESHA with renewed unease.

DAN

That was an assault. That was an actual proper assault. You could go to prison.

MRS FITZPATRICK

Shouldn't you be in lessons, Ayesha.

DAN

And I don't want you going to prison, because then I'll be in fucking prison.

AYESHA

(Ignoring him)
I should, yes, but I don't have my bag today, Mrs Fitzpatrick. Also I'm being haunted by a ghost.

DAN

Or indeed a mental asylum.

MRS FITZPATRICK

That's nice, dear.

AYESHA

Say, Mrs F, couldn't borrow us a fiver, could yer. Gotta get like, stuff and that. For me Mum. Bit short.

(Beat)

Hate to ask.

It's clear she does. MRS FITZPATRICK looks at her closely.

MRS FITZPATRICK

If you're in any trouble, Ayesha -

AYESHA

Not in trouble. Just bit skint.

A beat, then MRS FITZPATRICK nods, and fishes into a pocket in her apron for a five pound note. AYESHA takes it, but MRS FITZPATRICK holds onto one end.

MRS FITZPATRICK

You can always talk to me, Ayesha. Any time you like.

DAN watches, waiting to see what she'll do.

DAN

You could...say something.

AYESHA

I know.

It's unclear whether she's talking to DAN or MRS FITZPATRICK. MRS FITZPATRICK lets go of the money.

AYESHA (CONT'D)

Better get to lessons, han't I?

(Jumping off the counter)

Thanks for the chips. And, y'know.

MRS FITZPATRICK watches as AYESHA walks away. DAN falls into step with her.

DAN

Only another four thousand nine hundred and eighty five to go now.

AYESHA

(Snarling)

Yer got any better ideas?

DAN

Do actually.

38

EXT. DAN'S STREET - DAY

38

AYESHA and DAN are standing looking at DAN's house.

AYESHA

Rob yer?

DAN

(Pointed)

No. I'm going to give you money
that belongs to me.

(Beat)

That you'll have to break in to get

AYESHA

What's in it for yer?

DAN

There's boxes of my Dad's stuff in
my room. Might hold some clue as to
where he is. You can have a rummage

AYESHA

(Shrugging, beginning to
cross the road)

Whatever.

DAN

Hey! Not yet. Idiot. It's broad
daylight. Have to wait til they've
gone to bed.

AYESHA

Well I got tea waitin, han't I.
What yer gonna do til then?

He looks at her expectantly. She realises.

AYESHA (CONT'D)

Oh fuckin hell.

39

EXT. AYESHA'S HOUSE - EVENING

39

AYESHA opens a gate, and leads DAN through an immaculately
tidy yard. She lives on a row of terraced back-to-backs. DAN
looks round dubiously. AYESHA pauses on the doorstep, key out

DAN

All - [good]?

AYESHA

(Opening the door, annoyed
he's seen her pause)
Just don't touch nothin.

DAN

(Following her, mumbling)
Can't.

40

INT. AYESHA'S HALLWAY/ KITCHEN - EVENING

40

The hallway is dim, tidy, wallpaper peeling, a damp patch on the ceiling. AYESHA is clearly embarrassed, much to DAN's own embarrassment, but before either of them can speak, AYESHA's mother, KAREN, comes downstairs, seeming a bit edgy, frazzled

KAREN

Hiya, love. Good day?

AYESHA

S'ok.

KAREN

(Heads into the kitchen)
Yeah? Tea's ready. Made your favourite.

AYESHA

Yer done hoops!

KAREN

Your other favourite.

AYESHA

Burger pasta!

KAREN

I made chicken. Sandwiches. Like you like. Microwave's gone, and oven's still bust so might be sandwiches for...- but you like 'em don't you.

AYESHA

Love sandwiches.

KAREN

Wanted to make up for Sunday, didn't I.

AYESHA

Yer din't have nothin to make up.

KAREN

Yes, I did. I've got to go to work, but John'll be home in a couple, okay?

AYESHA

(Mouth full)

These are great, Mum.

KAREN smiles, strokes her hair.

KAREN

You'll be a good girl, won't you?

AYESHA nods, takes another big bite. DAN looks guilty.

42

EXT. GINA'S HOUSE - NIGHT

42

DAN eyes the security light and signals to AYESHA to keep to the perimeter of the front garden. She joins him by the door.

DAN

Okay. Key's under the flower pot.
I'll check they're in bed, then you
let yourself in. Got it?

AYESHA

Mate, I've let myself in a fuckin
house before.

DAN

Right then.

He stands, looking at the door. A beat, then he tentatively puts his ear to the door, listening at the wood.

AYESHA

What yer listenin for?

DAN

(Bit too quick)
Nothing.

He exhales sharply, and then goes to step forward. At the last moment, AYESHA grabs his hand. DAN faceplants the door.

DAN (CONT'D)

Ow. Fuck.
(Looks at her incredulous)
What you do that for?

AYESHA

(Grinning)
Test yer theory. Don't even think
about touchin *me*, ghost paedo.

43

INT. DAN'S BEDROOM - NIGHT

43

DAN stands guard at the door, while AYESHA, mobile in mouth, torch on, pulls a cardboard box out of his wardrobe, and begins to root around inside.

DAN

You're looking for a photo of four men.

AYESHA

(Pulling out medals)
What are these?

DAN

Medals. *Photo.*

AYESHA

(Flicking through photos)
Four men standing by a tank?

DAN

Show me?

He comes over to have a look. She holds the photo within easy reach, but with the back to him. He tries to take it, but his hand goes right through it. She makes no effort to help him.

AYESHA

Cash.

DAN

(Through gritted teeth)
Drawer.

AYESHA smiles sweetly and puts the photo down on the carpet, so DAN can see. She goes over to his bedside table.

AYESHA

Why yer want that photo anyways?

DAN

It's his old unit. They were with him when he died. Or not. They might know something.

Four nicknames have been written under the photo - 'Alpha, Standbright, Hump-treasure and Other Pete'. DAN pulls a face.

DAN (CONT'D)

(To himself)
Damn. Nicknames. That's - NOT that drawer.

AYESHA freezes by the bed, about to open the top drawer.

AYESHA

Why?

DAN

Just...other drawer.

AYESHA opens the bottom one. She holds up a few banknotes.

AYESHA

Eighty quid? That *it*?

DAN

Er yes, maybe because, unlike you, I'm not a fucking drug dealer, I don't just keep cash lying around.

AYESHA

We had a deal.

DAN

Which I've kept to.

A door opens at the end of the hallway. It's GINA. DAN puts a finger to his lips. AYESHA hides her phone and dives down by the side of the bed...but instead of going into DAN's room, GINA heads downstairs.

DAN begins to follow. AYESHA throws up her arms - 'what am I meant to do?' But DAN's already gone.

44

INT. GINA'S KITCHEN - NIGHT

44

The living room is in darkness. GINA is sitting at the kitchen table. DAN hovers by the door, watching his mum. She just seems to be sitting, so he is about to turn and go, when suddenly GINA's phone lights up. She snatches it up.

GINA

I didn't think you'd call.

(Pause. She listens. Wipes her eye violently)

Funeral's tomorrow at 11. Blakely Cemetery. I know we haven't spoken in so many years, but...you loved him. And he would want you to be there. I...want you to be there.

DAN's barely breathing. He steps further into the room. At that moment, there's the sound of the front door shutting. DAN looks round and GINA looks up, but the house is silent.

GINA (CONT'D)

Sorry. No. Hearing things.

DAN looks down at his fingers. The top of his middle finger is beginning to fade away. He grimaces in frustration, and runs after AYESHA.

45

INT. AYESHA'S KITCHEN - NIGHT

45

DAN comes through the kitchen door first.

DAN

Oh come *on*. I can't go if you don't-

He freezes. KITCHENER is sitting at the kitchen table, eating a plate of chicken sandwiches.

DAN (CONT'D)

Kitchener's here, Ayesha, run!

AYESHA walks past DAN, completely non-plussed.

AYESHA

(To KITCHENER)

Alright.

KITCHENER

(Mouth full of food)

These are good.

AYESHA opens the fridge. DAN looks at her incredulously.

KITCHENER (CONT'D)

Terry's going to meet you in the morning. 1030 sharp. Usual place.

(Beat)

I can make it afternoon if -

AYESHA

Mornin's fine.

KITCHENER

You all sorted then?

AYESHA

(Heading out the room)

I'm handlin it.

KITCHENER

Hey.

AYESHA turns. KITCHENER indicates with the bread knife she should sit. The blade looks very sharp. AYESHA comes back to the table, sits down sullenly.

KITCHENER (CONT'D)

I can't protect you if you mess this up. That'll break your mum's heart. And then she'll break mine.

AYESHA says nothing.

KITCHENER (CONT'D)

So. You've got about six hundred quids worth of weed. Whatever you sell in school, consider that an advance, you pay me back as and -

AYESHA gets up from the table.

KITCHENER (CONT'D)

- I'm just trying to help.

AYESHA

Yer want to help, Kitchener, yer fuck off out our lives.

KITCHENER

I'm not leaving your mum with you.

AYESHA stares at him, quietly furious, then storms out.

KITCHENER (CONT'D)

Go to your room, etcetera.

DAN watches, baffled, then follows AYESHA up the stairs.

46

INT. AYESHA'S BEDROOM - NIGHT

46

AYESHA is in pyjamas, counting money on her bed. DAN stands by the door.

DAN

So what, he's like what, like your step-dad?

AYESHA

Not talkin about it.

DAN

That's fucked up.

AYESHA

That's talkin about it.

She stuffs the money under her pillow.

DAN

At least think about the funeral.

AYESHA

I'm goin to sleep.

She turns over, so she has her back to him.

AYESHA (CONT'D)

And yer not fuckin sleepin in here, ghost paedo.

DAN shakes his head, then phases out through the door.

47

INT. AYESHA'S LANDING - NIGHT

47

DAN stands for a moment on the landing, then sits down on the floor, aiming to put his back up against the wall. He falls back, so the upper half of his body is in AYESHA's room.

AYESHA (O.S.)

Fuck. Off.

DAN (O.S.)

Sorry.

He sits back up again, then lies down on the carpet, curled up in the foetal position. He sighs heavily.

DAN (CONT'D)

(Closing his eyes)

Long day.

48 **INT. AYESHA'S LANDING - DAY**

48

As before. DAN's eyes snap open. AYESHA is standing at the bathroom door. He sits up, looks at her, hopeful. She slams the bathroom door.

49 **INT./EXT. AYESHA'S KITCHEN / AYESHA'S HOUSE - DAY**

49

As DAN hovers behind her, AYESHA looks at a bowl of porridge in the stationary microwave, jabs buttons, slams the side, then remembers it's broken, sighs and grabs her coat.

DAN

I'm telling you -

AYESHA walks out the front door, shutting it in DAN's face. He phases through after her without breaking stride.

DAN (CONT'D)

-my Dad's gonna be there.

Meetin Terry.

DAN

Ooh yeah, cos that's going to go well. What's your big plan this time, offer him seven grand tomorrow?

AYESHA ignores him.

DAN (CONT'D)

Y'see, I know your type, I am your type, you're a bullshit merchant, Ayesha. Except you're worse than that, you are quite possibly the only thing that could be worse than that in your situation: you, kid, are a crap bullshit merchant -

AYESHA

(Rounding on him)

And yer gonna help me are yer? Like Kitchener? Like social? Like every fuckin adult on this fuckin planet?

(MORE)

AYESHA (CONT'D)

Cos I been helped a lot of fuckin times, mate, and this is where I fuckin am, right fuckin now. So go on then what's different this time?

DAN

Er, difference is, *mate*, I've got a fucking microwave.

A stunned beat, then for the first time, AYESHA grins.

50

EXT. CEMETERY - DAY

50

AYESHA and DAN approach the chapel through the graves. AYESHA is lugging a microwave, tins of spaghetti hoops balanced on top. DAN eyes the tins sulkily.

DAN

Don't remember that being the deal.

Up ahead, TERRY is skulking by the side of the chapel. AYESHA has a flicker of nerves, but quickly masks it.

DAN (CONT'D)

Stay close to the chapel, okay?
Like we agreed.

AYESHA

Not a fuckin child.

DAN

That's...quite literally what you are.

She scowls, and stalks off towards TERRY. DAN veers off towards the chapel. The door is ajar. He hesitates, then pushes it open. The chapel is half-full.

DAN (CONT'D)

Oh come - is this it?

51

EXT. CHAPEL - DAY

51

AYESHA approaches TERRY, who stalks towards her, scowling.

TERRY

Fuck is that?

AYESHA

(Putting it down)
Me dinner.

TERRY

Fucking weird kid you. And this is fucking creepy and all. Do not change venue again.

(MORE)

TERRY (CONT'D)

(Beat, impatient)

Well come on.

AYESHA hesitates, then thrusts her hand into her pocket... and brings out STEVE's medals. She's stolen them. AYESHA hands them over to TERRY, who looks at them, incredulous.

52

INT. CHAPEL - DAY

52

DAN walks backwards down the aisle, scanning the faces for STEVE. A FUNERAL CELEBRANT is at the front.

FUNERAL CELEBRANT

We are gathered here today, to mourn the passing of Daniel, the beloved son of Gina, and his late father Steve, step-son of Clive -

DAN spots KATE crying softly, sitting next to a more solemn MICHAEL.

DAN

(Tenderly)

I'm sorry, Kate.

(Beat, about MICHAEL)

You could be a bit more sad.

FUNERAL CELEBRANT (CONT'D)

- and very dear friend to many, taken from us far too soon.

DAN sees a tearful GINA turn and smile gratefully at someone near the back. DAN whirls round, following her gaze, but GINA is just smiling at CLAIRE (50s). STEVE is nowhere to be seen.

DAN (CONT'D)

Come on Dad, where are you?

53

EXT. CHAPEL - DAY

53

Furious, TERRY is advancing on AYESHA, who's backing away.

TERRY

Give me my money, Ayesha.

AYESHA

It's there. Five grand. Never said it would be cash.

TERRY

This a joke? This your deal?

AYESHA

It's what it's worth. Take it or leave it.

TERRY pulls out a knife.

TERRY

Think this time I'm gonna -

AYESHA punches him in the balls, and makes a run for it.
TERRY puffs out his cheeks in pain, and staggers after her.

54

INT. CHAPEL - DAY

54

FUNERAL CELEBRANT

Before the readings, if anyone
would like to say a few words -

AYESHA bursts through the door, and stops in the centre of
the chapel. Everyone turns around. TERRY comes to a halt just
inside the door. He can do nothing in front of witnesses.

DAN

Oh no.

AYESHA

Here for Dan's funeral, int'it.

DAN

Oh no.

FUNERAL CELEBRANT

Well do come in, I was just
inviting people to speak.

AYESHA

(Looks round at TERRY,
then back to CELEBRANT)
I'd like to speak.

DAN

Oh fuck.

AYESHA walks down the aisle. In one of the rows, DAN's FRIEND
leans over to the person sitting next to him:

DAN'S FRIEND

Tenner says illegitimate offspring.

DAN

(To AYESHA)
What do you think you're doing?!

AYESHA

Terry pulled a knife.

DAN looks up, sees a smug TERRY take a seat, fold his arms -
he knows he just has to bide his time. TERRY smiles at AYESHA
- off you go then. AYESHA stands at the podium.

DAN

Alright, so, okay, we'll figure
that out in a minute. Just don't
say anything controversial and
maybe we can -

AYESHA

(Pointing at TERRY)
That bloke robbed Dan's house this
mornin!

GINA

What?!

DAN

Oh good.

Everyone turns to look at TERRY.

AYESHA

He nicked his Dad's medals, he's
got 'em in his pocket!

DAN

(To AYESHA)
You stole the medals?!

TERRY rises, makes a move towards the door, but A MOURNER
blocks his way. As he goes for the knife, ANOTHER MOURNER
grabs him from behind, wrestling TERRY to the ground. The
knife falls from his grasp, is kicked away. So do the medals.

MICHAEL

Oh my G-d.
(Dials 999)
Police.

TERRY

She's lying! Little bitch owed me.
She gave me them medals, *she* must
have nicked them.

Everyone looks back at AYESHA, awaiting an explanation.

AYESHA

I'd never do that. Dan was...he was

She desperately trying to think of something. She suddenly
realises she's looking at the St Bart's crest on her blazer.

AYESHA (CONT'D)

...me school mentor.

DAN

Oh. No. That's probably -

CLIVE

There is no way on G-d's green
earth Dan would be let within five
hundred metres of that school.

AYESHA

Well he was. He was brilliant. He'd
help me with, er...

DAN

Ooh. Maths. I won the Maths Challenge three times.

AYESHA

Maths. Was a right whizz. He won the Maths Challenge three times.

CLIVE

(Confused, to GINA)
He...did do that.

AYESHA

And all the kids loved him, cos he'd tell stories, y'know, from when he was at school.

DAN

Like the time I ordered Mr Robinson a Thai Bride.

AYESHA

(To DAN, shocked)
Yer ordered Mr Robinson a Thai Bride?
(Covering)
Is what I said when he told me.

GINA

Oh dear G-d, he did.

DAN

But...all the teachers thought he was quite the inspiration.

AYESHA

All the teachers who remembered him thought him proper inspirational-

And DAN, seeing his friends and family listening attentively, realises he can give his own eulogy.

DAN

Because losing his Dad at a young age, it changed Dan.

AYESHA (CONT'D)

Losing his Dad changed Dan.

DAN (CONT'D)

It meant he didn't always do the right thing, didn't always make the right choice.

AYESHA (CONT'D)

He din't always do the right thing, din't always make the right choice.

DAN (CONT'D)

But he never stopped wanting the best for everyone.

AYESHA (CONT'D)

But he always wanted the best for all of yer.

DAN (CONT'D)

He wanted Mr Robinson to find love.

AYESHA (CONT'D)

He wanted Mr Robinson to find love.

DAN (CONT'D)
He loved his Mum.

AYESHA (CONT'D)
He loved his Mum.

DAN (CONT'D)
He loved his friends.
(Looking at KATE)
Sometimes a little too well.

AYESHA (CONT'D)
He loved his friends,
sometimes a little too well.

GINA sniffs back tears. KATE wipes an eye. MICHAEL's lip twitches. And DAN suddenly sees a truth for the first time.

DAN (CONT'D)
He loved being alive.

AYESHA (CONT'D)
He loved life.

A pause, while everyone absorbs this, then -

MICHAEL
(Exploding)
He loved himself!

KATE
Michael!

MICHAEL
No, but I'm sorry, but that is *bollocks*. There is no way anyone at St Bart's would say any of that. Mr Robinson had to take leave due to stress. And to learn to cook Thai food. And Dan didn't win the Maths Challenge three times, he cheated three times. All the teachers knew.
(Beat)
Steve dying didn't change Dan. It just gave him an excuse to carry on the same old way.

People look at the ground in embarrassment. No one disagrees.

AYESHA
(Desperate)
C'mon, Gina. Yer know yer son.

AYESHA looks at GINA hopeful, expectant...

55

INT. CEMETARY - DAY

55

AYESHA sits in the back of a police car, the window half-open. DAN stands outside, hands shoved moodily in pockets.

DAN
Told you you were a crap bullshit merchant.

AYESHA
Least I'm not a crap person.
Could've told me they all hated yer

DAN

They don't hate me. They just don't understand me.

AYESHA

Least yer Dad wan't here to see 'em 'not understand yer', eh?

Across the way, police officers attempt to manhandle a handcuffed, resistant TERRY into the back of another car.

DAN

He'll be out soon. There's no evidence. You're gonna have a problem there.

TERRY breaks free just enough to kick a police officer and headbutt another, before being wrestled to the ground.

DAN (CONT'D)

Problem solved.

DAN catches sight of GINA, embracing CLAIRE, the woman from the chapel. He watches quizzically.

DAN (CONT'D)

Who is that?

But two POLICEMEN get into AYESHA's car, and DAN grinds his teeth, knowing he has to stick with her. He goes for the door handle, forgetting for a moment that he can't touch it.

DAN (CONT'D)

(To AYESHA)

How the hell do I sit in a car?

CUT TO:

AYESHA and DAN are sitting in the back of the police car, holding hands. The police car begins to drive away.

DAN (CONT'D)

Don't say it.

END PART THREE

56

INT. MRS KENNEDY'S OFFICE - DAY

56

A defiant AYESHA and a frazzled, nervous KAREN are sitting in front of a grave-faced MRS KENNEDY. DAN stands behind them.

MRS KENNEDY

As the medals have been returned, there's no evidence of forced entry, and Ayesha
(clearly not believing)
continues to protest her innocence -

AYESHA

I am innocent!

KAREN

Ayesha.

MRS KENNEDY

- Mrs Price has declined to press charges.

KAREN

(Relieved)

Good. That's good.

MRS KENNEDY

However. Given the severity of Ayesha's behaviour over the past couple of years, the repeated and prolonged truancy, the lies, the assault on a sixth former this week-

AYESHA

The little grass!

MRS KENNEDY

We have no choice, but to insist on a permanent exclusion.

KAREN

No! You can't!

DAN

Oh come on!

MRS KENNEDY

Ayesha, we will work with the local authority to find you the very best school we can, but we do think a change of -

AYESHA smacks a stationery holder off the desk.

KAREN

Ayesha!

AYESHA looks at MRS KENNEDY defiantly.

MRS KENNEDY

- a change of environment will have a really beneficial -

AYESHA picks up MRS KENNEDY's mug and hurls it at the ground. This time KAREN is silent. AYESHA eyes MRS KENNEDY defiantly.

MRS KENNEDY (CONT'D)

I'll show you out.

57

INT. SCHOOL CORRIDOR - DAY

57

MRS KENNEDY is escorting KAREN and AYESHA out. AYESHA suddenly breaks off, and runs down an adjacent corridor.

MRS KENNEDY

(Angry, stern)

Ayesha, this...

She tails off when she realises what AYESHA is doing: hugging MRS FITZPATRICK tightly. Wordlessly, AYESHA breaks away, then marches past KAREN and MRS KENNEDY and slams open the door.

MRS FITZPATRICK looks down. In her hand is a five pound note.

KAREN and MRS KENNEDY follow AYESHA outside. DAN is following them too, when suddenly -

MRS FITZPATRICK

Good luck on your journey, dear.

DAN looks round, puzzled. It's almost as if MRS FITZPATRICK is looking right at him, but then DAN moves to the side and MRS FITZPATRICK doesn't acknowledge. DAN shakes his head - he must have been imagining it. He follows the others outside.

MRS FITZPATRICK smiles.

58

INT. KAREN'S CAR - DAY

58

AYESHA and KAREN are in the front. Neither of them are speaking. DAN, sitting in the back, his hand resting on AYESHA's shoulder, is yammering away to no one in particular.

DAN

- cos actually, y'know, if holding onto you makes me corporeal, what about food? Maybe I can eat. If I want to eat. Do I want to eat? Would food like...disappear?

KAREN is glowering. AYESHA glances across at her nervously. DAN chunters on.

KAREN

(Quiet)

You know you work and you sacrifice and you give and you give and you give and for what? For this?

DAN

Maybe you'd like, see it digest.

AYESHA

(Soft)

Mum -

KAREN lashes out, striking AYESHA with the back of her hand. DAN gasps. AYESHA holds her face, shrinking into her seat.

DAN

What -

KAREN

(To AYESHA)

Shut up. Just shut up. You think I don't want to cry?! You think you don't make me want to cry every day of your worthless life. Pathetic, snivelling, stupid - SHUT UP.

The car swerves alarmingly. AYESHA goes quiet.

KAREN (CONT'D)

I could crash this car and kill you and no one would care. People would be pleased. They'd be -

She hits her twice more. DAN covers his mouth in horror.

KAREN (CONT'D)

Look what you make me do! Look what you make me do!

(To herself)

Kill us both. Make the world a better place.

(To AYESHA)

You're going to apologise to Mrs Price aren't you? Aren't you?

AYESHA, curled up in a ball, just nods.

KAREN (CONT'D)

Good girl.

They drive on in silence. DAN can feel AYESHA trembling under his hand. He squeezes her shoulder.

59

EXT. GINA'S HOUSE - DAY

59

DAN stands with AYESHA on the doorstep. KAREN is glaring at her from her car. Reluctantly, AYESHA rings the bell. Satisfied, KAREN drives away. AYESHA is expressionless.

DAN

Look -

GINA answers the door. She looks at AYESHA coldly. AYESHA can't meet her gaze, looks down at her feet.

AYESHA

Came to say sorry.
 (She waits for a response,
 but gets none)
 So I'll go then.

She begins to walk down the path.

GINA

Lost a good customer. Haven't you.

AYESHA stops, turns slowly.

GINA (CONT'D)

Yeah. Thought I recognised you.
 Wasn't very careful, our Dan.

AYESHA

Yer...din't say nothin.

GINA

Hard to find the words, I think.
 'Sorry for the interruption, Dan's
 14 year old dealer has come to pay
 her respects. That's ma boy!'

DAN

Really, Mum. Bit of weed. You'll
 slam me for anything won't you?

AYESHA

(Beat, uncertainly)
 Just a bit of weed.

GINA

Oh I know. I used to find them, now
 and again, the little bags. Just a
 bit of weed in the sock drawer. Not
 the weed that upset me so much as
 the sock drawer. He cared enough to
 hide them, but not quite enough to
 care if I found them. Very Dan,
 that. Cared enough to feel bad. Not
 quite enough not to do it. But
 still. Just a bit of weed.

DAN bows his head. GINA fights back angry tears.

GINA (CONT'D)

Didn't think he'd trade his Dad's
 medals for it though.

AYESHA

(She can't bear it)
 No, yer got it wrong, he -

DAN shakes his head.

AYESHA (CONT'D)

But -

DAN

She made up her mind a long time ago.

(Cold)

And y'know what, so did I.

AYESHA looks back at GINA.

AYESHA

He loved his Dad.

GINA

So he kept telling me.

She goes to shut the front door. As she does so, DAN catches sight of CLAIRE seated at the kitchen table. AYESHA stands, looking at the closed door for a moment, then turns to go. She looks round, realising DAN isn't with her.

AYESHA

Dan?

60

INT. GINA'S KITCHEN - DAY

60

GINA shuffles back into the kitchen, followed by DAN, who's looking intently at CLAIRE. GINA sits down at the kitchen table, where CLAIRE is already nursing a cup of tea.

GINA

That was Dan's dealer.

CLAIRE

From yesterday? G-d I miss the suburbs.

GINA

Apparently Dan loved Steve very much.

CLAIRE

Well didn't we all. Right up until we found out he was screwing around on us.

DAN

What?

GINA

Please. I was the one married to him, Claire. I think you'll find he was screwing around on me with you.

CLAIRE

I defer.

GINA smiles grimly and they chink mugs. Shellshocked, DAN goes to sit down, falling through the chair and disappearing out of sight. He scrambles to his feet.

DAN

What the *hell*?

CLAIRE

Why did you call me, Gina? I never really knew Dan.

GINA looks down into her tea, struggling to find the words.

GINA

Did you know Dan was an accomplished DJ?

CLAIRE

No.

DAN

Er, no.

GINA

Neither did I. But his old boss from the Red Lion was raving about him yesterday, raving, honestly you would have thought Dan was on decks at the Hacienda. Turns out he did a playlist once for board games night
(Smiles, beat)
Everyone says such nice things at funerals, don't they, tell such...lovely stories.

CLAIRE smiles sadly, nods, understands. GINA collects herself

GINA (CONT'D)

Not sure Michael read the script.

CLAIRE

Sounded like Dan did a little more that cheat him out of a maths prize

GINA

Hmm.

CLAIRE

Took after his Dad then.

GINA

Not that he knew.

DAN

(Furious)
Cos you never told me!

GINA

I never told him. Steve ran back into that building and died a hero and that was fine, and he died a hero to Dan, and that was good. Wasn't for me to take that away.

DAN

(Beat, gentler)
You never told me.

61 **INT. STEVE'S CAR - FLASHBACK, DAY, 2001**

61

A proud DAN is sitting in the passenger seat, next to STEVE.

DAN

The secret...is that there never was a chicken 17. They find 16, they find 18, but they're looking for 17 forever.

And the moment we've seen before: DAN and STEVE sharing a smug, wordless smile, STEVE leaning over, ruffling his hair.

62 **INT. GINA'S KITCHEN - DAY**

62

As before. DAN stands by the table. All the anger, all the fight has gone out of him.

GINA

It's not easy living with a ghost.

DAN

S'okay, Mum. You can let us go now.

He leans down, and approximates a kiss on her cheek, then straightens up and moves slowly towards the front door. He looks back, once, then phases through. A beat, and then GINA absent-mindedly touches her cheek where he kissed her.

GINA

(Suddenly)
Where the hell is the microwave?

63 **EXT. STREET NEAR AYESHA'S HOUSE - DAY**

63

A gleeful AYESHA and a moody DAN are walking to her house.

AYESHA

Dirty dog!

DAN

It's not funny.

AYESHA

Bit funny though, int'it. 'Oh me Dad's amazin, oh me Dad's shit hot'. Turns out he's just shit.

DAN

Not shit. Not perfect, clearly, but still my Dad. And a good one. Just another question to ask when I find him. And, y'know. Might be a reason

AYESHA

Er, yes, a great big hard-on.

DAN

What the hell is wrong with you?

AYESHA

Got a plan then?

DAN

Well Mum still thinks he died in Afghanistan. So that's a dead end.

AYESHA

(Pulling out the photo)
Got this.

DAN

Oh nicked that as well, did you? Not that it's any help, just nicknames, I'm never going to be able to -

AYESHA

Found one.

We see AYESHA has her phone out. She's busy scrolling.

DAN

What?

AYESHA

Googled them. Standbright's a company down south. Make lamps. And look who's a director...

She shows DAN the phone. He's a little older than in DAN's photo, but unmistakably the same.

DAN

Fancy a roadtrip?

AYESHA

Fuck that.

DAN

But I'm anchored to you.

AYESHA

Yer problem, not mine.

DAN

(Beat)

Might not wanna go home for a bit.

AYESHA

Be fine. S'always fine. She just gets - I get her so mad, y'see, and then she calms down, and it's okay.

She talks quickly, nodding along, as if reassuring herself.

AYESHA (CONT'D)

S'why I nicked the money. She works so hard and she's always dead stressed and Kitchener's a fuckin joke, y'know, don't fuckin provide, cos if he did, me and me Mum could live in a big house like you and we'd be so happy, it'd be -

She pauses. So does DAN. Ahead of them, floating on the breeze, incongruous against the grimy backdrop, is a pink silk scarf. It floats through DAN, and moves on.

AYESHA (CONT'D)

That's mine.

A beat, and then she starts to run. She rounds the corner, and freezes, anguished, horrified, as KAREN dumps more of her stuff in the yard and heads back inside. The yard is littered with AYESHA's possessions. She runs in the house after KAREN.

64

INT. AYESHA'S HOUSE - DAY

64

She bursts in as KAREN carries armfuls of clothes downstairs.

AYESHA

Mum, whatya doin?! Mum, stop!

KAREN ignores her, dumping the clothes in the yard, and heads back into the house. AYESHA, crying, tries to stop her.

AYESHA (CONT'D)

Please!

KAREN

(Shrugging her off)

Don't you touch me!

KAREN raises her hand to strike. AYESHA recoils, shrinking back against the wall - when KITCHENER grabs KAREN's wrist.

She wrests free, tries to pummel at him, KITCHENER restraining her, AYESHA inconsolable, as the door swings in the wind and DAN stands on the threshold, frozen, helpless.

KAREN (CONT'D)
Get off me, get off!

KITCHENER
(So gentle)
Baby. Baby.

AYESHA
Mum...

KITCHENER
(To AYESHA)
Just for a few days, okay?

KAREN
(Screaming)
Forever. Get -

KAREN breaks free, goes for a knife on the countertop. KITCHENER slams his hand down on top of hers, holding it in place. KAREN strains, then, exhausted, goes limp in his arms and begins to sob. He holds her close.

KITCHENER
(To KAREN, soothing)
It's okay. It's okay.
(To AYESHA)
It's okay.

Dazed, AYESHA stumbles towards the door. From KITCHENER's POV, she loses her balance, beginning to faint, before righting herself from a seemingly impossible angle, then staggers outside. KITCHENER thinks he must be seeing things.

DAN, of course, has caught her.

65

EXT. PARK - EVENING

65

The park's on a hill overlooking the town. AYESHA sits on a swing, her phone pressed to her ear. DAN waits. She hangs up.

AYESHA
Kitchener's not pickin up. Prob
lookin after Mum.

She looks down, swing drifting, feet brushing the ground.

AYESHA (CONT'D)
Don't want yer thinkin bad about
her.

DAN doesn't say anything.

AYESHA (CONT'D)
See she made sandwiches?

DAN

Yeah. They looked good.

AYESHA

They were dead good. Dead nice.

(Beat)

I can stay at a hostel for a few days. It's fine. It's always fine.

(Another beat)

She's got it dead hard. Like yer wouldn't believe. Bit like yer Dad, in't she? Cos he loves yer, but he's not perfect.

She lapses into silence. DAN chews his lip. He just can't help himself.

DAN

There's something I haven't told you. About why I came back. It's all about you, Ayesha.

AYESHA

Fuck yer on about?

DAN

Reason why I'm anchored to you. Reason why only you can see me.

(Wavers, but presses on)

You're meant to help me find my Dad. You're the only one who understands. It might...it might even be why your mum is the way she is.

AYESHA

What, yer reckon?

DAN

(Guiltily)

I don't know. I actually don't know that. But, y'know. I mean. Maybe. I mean, it's possible, isn't it.

AYESHA

Yeah.

DAN

(To her, but justifying it to himself)

And you can't go home can you? Cos it would only be for a few days. I mean, if you think about it, it works pretty damn perfectly.

AYESHA

(Nodding)

So we gotta find yer Dad?

DAN

Yeah, I think...I think we do,
yeah. We got a deal?

A beat, then she jumps off the swing and walks past him.

AYESHA

Somethin we gotta do first.

EXT. AYESHA'S HOUSE - EVENING

AYESHA places the microwave gently down on the front step, then places a can of spaghetti hoops down on top. The yard has been cleared, leaving no trace of the fight. She pauses, looking at it for a moment, then goes to ring the doorbell. DAN grabs her hand, stopping her, smiling reassuringly.

AYESHA

Few days?

DAN

Few days.

AYESHA withdraws her hand, then goes into her pocket and pulls out one of STEVE's medals.

AYESHA

This is yours by the way.

DAN

Please stop nicking my things. Why do you still have that?

AYESHA

Wa'nt gonna give em all to Terry.
Not stupid. Might have *actually*
been worth somethin.

She holds it up to his chest, as if pinning it on him.

AYESHA (CONT'D)

Suits yer.

She grins, then puts it in her pocket and heads out the yard. DAN looks embarrassed, as if worried this might be more true than he would want it to be. He takes one last look at the house, its curtains drawn, then sighs and heads after AYESHA.

KITCHENER is sitting at the bar, nursing a beer. 'TERRY' is sitting next to him, glowering. KITCHENER speaks first.

KITCHENER

I'm sorry how it went down. If I'd known she was going to pull a stunt like that, I'd never have let her meet you.

(Beat - 'TERRY' glowers)

You'll get the money you were promised. With interest. But she's to be left alone, understand?

(Pleasant facade slipping)

Terry, I need you to fucking understand.

TERRY

You're dead.

KITCHENER

(Beat)

I'm going to need you to take that back, mate.

TERRY

No. I'm going to need you to really think, John.

(Turns to look at him)

Because you are.

'TERRY' holds KITCHENER's gaze. And something in his manner, suddenly makes KITCHENER think this is NOT TERRY.

CUT TO:

The briefest flash of AYESHA's kitchen, KITCHENER holding KAREN in his arms, when suddenly she makes another grab at the knife on the counter and -

CUT TO:

KITCHENER lurches back off the stool, eyes wide in panic. He sees every punter in the place is still, and looking at him.

KITCHENER

Oh Karen. Oh baby, no.

NOT TERRY

(Gesturing around, casual)

This is a crossing point. Something familiar.

KITCHENER

(Under his breath)

Oh hell.

NOT TERRY

Oh. So you know already. If you finish up we can get going.

KITCHENER becomes aware of a squeaking sound, like an unoiled wheel. He turns slowly. Something is moving towards him behind the sequin curtain that shields backstage. He's overwhelmed by a sense of dread.

A dinner trolley bursts through the curtain, pushed by MRS FITZPATRICK. She smiles at KITCHENER benignly.

MRS FITZPATRICK

But before you do, dear, there is someone I'd very much like you to haunt.

END OF EPISODE