

B B C
THREE
WRECK

SERIES 2
EPISODE 4

"DISPOSABLE"

Written by

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1 Stephen Street
London
W1T 1AL

1 **INT. LOBBY - OFFICE - VELORUM HQ - DAY**

CU ON a smiling Owen Devereaux. PULL BACK to REVEAL it is a magazine cover. Beaker is waiting in a reception area, gazing at the cover. He's dressed smartly. His arm is in a sling. He looks uncomfortable. A Receptionist calls to him (O.S) and he puts the magazine down and stands.

1A **INT. ELEVATOR - DAY**

Beaker ascends in an elevator. Nervous. Ping! The doors open and a Secretary steps inside, followed by Owen Devereaux! He blanks Beaker, but Beaker knows exactly who he is and double takes him - fucking hell.

Owen looks to him. Beaker nods, smiling awkwardly...

BEAKER
...yalright'.

Owen just stares.

Ping! Owen heads out of the elevator.

OWEN (O.S)
Who the hell was that?

Beaker swallows. That has done nothing for his nerves.

1B **INT. CONSTRUCTION OFFICE - VELORUM HQ - DAY**

Beaker enters out into a half-constructed floor of a the high-rise office. Empty. Cold. Not what he was expecting. Thomas Devereaux is waiting for him at the far side in front of the window. He wears a high-vis.

Beaker spots The Creep, cross-legged on the floor in the corner, playing a game on a smashed iPad (mask on). Beaker frowns - *what the fuck*. Beaker walks to him, head held high.

BEAKER
Mr Devereaux.

THOMAS
Tom.

BEAKER
Tom. I'm glad you asked to see me.
I -- I wanted to clear the air.
Tell you my side of things. Try to -
-

Thomas holds up two colour swatches --

TOM
Aqua marine or duck egg blue?

BEAKER

Err..that one.

THOMAS

Hmm. How many more sides are there?
A billion dollar vessel hijacked.
100 million in guest compensation.
And, oh yes, loss of life. My Dad
wants the Sacramentum incident put
to bed. And as his acting COO, I
have the unenviable task of un-
screwing **your** mess. At least **you**
had the decency to take a bullet.

BEAKER

Arrow.

THOMAS

Goes without saying, you won't be
going near a ship anytime soon. I
can make sure you don't even go
within ten meters of so much as a
park bloody pedalo.

And then Thomas hands a manilla file over to him --

THOMAS (CONT'D)

Unless you clean up after yourself.

Beaker looks inside the file. There is a photo of Jamie and
Vivian taken covertly across a street.

THOMAS (CONT'D)

They need to go. We bought most off
to buy time - won't see you coming.

Beaker looks through photos of Sophia, Gloria, Olly etc.

THOMAS (CONT'D)

Don't worry about the law, just
keep it tidy. And you'll have help.

He looks back to The Creep.

THOMAS (CONT'D)

Now, and I mean this with all due
disrespect, you're not good for
much, Beaker, are you. Feral,
aren't you, really. However, I was
made aware of your military record.
Why they discharged you from Kabul.

BEAKER

I was only having a laugh.

THOMAS

Seems you are good for **one** thing.
(beat)

(MORE)

THOMAS (CONT'D)

It's looking like I might not just be *acting* COO for much longer, I'm moving in, and with that will come more sway. I'll make sure you're looked after.

BEAKER

And if I can't do it?

Thomas whistles, as if it to a trained dog. The Creep stands and turns to them. The Creep snaps his iPad in half.

BEAKER (CONT'D)

When do I start?

Beaker looks back to the photo of Jamie and Vivian in the folder. PUSH IN ON the picture.

ACT ONE

2 OMITTED

3 **INT. COUNTRY LANE - THE GANG'S VW VAN - DAY**

Rosie, Cormac, Sophia, Lauren and Ben are sat waiting in the van on a country lane, between fields. Cormac has a big map stretched out in front of him. Rosie is sitting next to him.

ROSIE

I hope they'll be alright.

SOPHIA

(yawning; disinterested)
Who?

ROSIE

Jamie and Vivian!

Sophia looks out of the window --

SOPHIA

We're lost.

CORMAC

We're not lost. And you're more than welcome to drive, Sophia!

SOPHIA

I only know automatic.

ROSIE

Course you do.

SOPHIA

Excuse me?

ROSIE

Are you actually ever going to contribute?

SOPHIA

I contribute. I've contributed a lot actually, thanks.

ROSIE

How?

SOPHIA

I...err, I got us the petrol on the way here.

ROSIE

Petrol? No you didn't. Jamie did. But you went in with him and got his club-card points.

SOPHIA

Why are you coming for me?

ROSIE

Cos' you're doing my head in.

LAUREN

Guys. We're all tired and --

ROSIE (CONT'D)

She's a pain in the dick.

SOPHIA

You'd know.

Silence as Sophia realizes what she just said.

CORMAC

Okay. Let's cool it down.

SOPHIA

I -- I didn't mean like...

ROSIE

I'll say one thing, Sophia, yeah. Everyone knows you're as disposable as *that* was. So wind your neck in, before I wind it in for you.

Sophia pouts and looks out of the window.

ROSIE (CONT'D)

I need a minute.

Rosie gets out of the van.

CORMAC

Rosie?

Cormac looks back at Sophia --

CORMAC (CONT'D)

Nice.

Cormac heads after Rosie.

Ben whispers to Lauren --

BEN

Have I missed something?

LAUREN

Rosie's trans.

Sophia sighs and strops out of the van.

BEN

Oh. Cool.

(realizing the gaffe)

Oh.

4

EXT. PORCH - CABIN - SAME TIME - DAY

Jamie and Vivian are back at the cabin. They are sat on the steps leading to the porch. Vivian worried. Jamie distracted.

VIVIAN

I hope they're alright.

JAMIE

We need to get back to that chapel.

VIVIAN

They'll be safe now. And that Ben seems alright.

JAMIE

You should have seen it in there. I need to find that SD card before he does.

VIVIAN

Who?

JAMIE

Him. The guy at the chapel. I've seen him a few times. Whatever this is, I think he's in deep.

VIVIAN

And what you saw in there. The -- the mask...

(knowing wishful thinking)

What if it was a treatment?

JAMIE

It wasn't a treatment. It was wax, burnt on to his skin.

VIVIAN
(extreme wishful thinking)
Could have been a chemical peel?

JAMIE
It wasn't a treatment, Vivian!

Jamie lifts his top up. He has scratch marks on his upper body below his neck. Red marks where the figure clawed him.

BILLY
Okay shirt-lifter.

Billy arrives at the foot of the steps. He looks to Jamie with top lifted up. Jamie quickly pulls his top back down.

VIVIAN
What do *you* want?

BILLY
Pippa's called a meeting.

VIVIAN
Good for Pippa.

JAMIE
We'll be there.

Billy looks between them, mistrusting, but also totally over it. He rolls his eyes and leaves.

VIVIAN
Aw. He's delightful.

JAMIE
Don't piss them off. We're on thin ice. We need to just pretend to fall in line whilst we keep looking for the prisoners.

VIVIAN
Wouldn't worry. I think "O group" are probably busy reassessing their organizational structure.

5 OMITTED

6 **EXT. THE GANG'S VAN - COUNTRY LANE - DAY**

The gang are still parked in the country lane. Sophia isn't there. Cormac and Rosie are leaning against the van. Lauren and Ben are sat on the grass, laughing at something --

BEN
You know what's mad. I've never actually been to the UK.
(MORE)

BEN (CONT'D)

I've been with work, on the ships,
loads of times, but I never got
off.

LAUREN

You're not missing much.

BEN

I've got a cousin in Peck-ham?

LAUREN

Peckham.

BEN

That's what I said.

LAUREN

You said Peck-ham.

BEN

Peckham.

LAUREN

Peckham.

BEN

Peckham.

Cormac looks to a distant Rosie next to him --

CORMAC

Hey. You okay?

He pulls her into a hug and kisses her. She smiles. And then
he ruins it--

CORMAC (CONT'D)

That girl pisses like a racehorse!
Lauren, can you go tell Madam to
scooch her cooch.

ANGLE ON Cormac's wing-mirror as a Figure rushes quickly past
the back of the van.

7

EXT. FIELD - COUNTRY LANE - CONTINUOUS - DAY

Lauren heads into the field to the right of the van, towards
a large oak tree --

LAUREN

Sophia?

REVEAL Sophia isn't peeing, she's crying behind the tree.

LAUREN (CONT'D)

Are you --

SOPHIA (O.S)

I'm fine.

LAUREN (CONT'D)

You don't have to be. None of this
is "fine".

SOPHIA

Easy for you to say.

Sophia steps out from behind the tree, wiping her eyes.

SOPHIA (CONT'D)

You've all got each other. Ben's
already more part of the group than
I've ever been. He's fit by the
way, well done.

LAUREN

Thanks?

SOPHIA

Rosie was right. I am disposable.

LAUREN

(unconvincing)

No.

SOPHIA

Oh my god. Can you at least try and
sound convincing. You're going to
long me off soon as we get back. My
friends were all slaughtered right
in front of me. I have nobody. I'm
going home to nobody.

Rosie joins them, folding her arms.

LAUREN

Please don't kill each other.

Lauren heads back to the van.

Sophia folds her arms back at Rosie.

Lauren gets back to the van --

LAUREN (CONT'D)

Give them a minute. They just need
to thrash it --

She rounds the van and sees Cormac tensed up --

LAUREN (CONT'D)

-- out...

And then she spots Beaker behind Ben with a huge blade
pressed to his throat!

BEAKER

Mmm. Do you think they'll let me watch?

Lauren goes to run at him --

LAUREN

NO!

BEAKER

Easy, Sweetheart!

Beaker tightens his grip.

BEAKER (CONT'D)

Where's the others? Where's Walsh?

CORMAC

How did you find us?

BEAKER

The Baby sends his love. Thought you'd given us the right mess-about didn't you, aye.

BEN

I don't kn--

BEAKER (CONT'D)

Put a cock in it you, I don't even know who you are. I'll ask again. Where's Walsh? Is he at this festival?

Their silence is the confirmation he needs.

LAUREN

Please don't hurt him.

BEAKER

Not so hard without your crossbow, are you, aye. Did you think I'd forgotten that.

Ben suddenly GRASPS Beaker's arm, wrestling the knife away, and BITES him!

IN THE FIELD

ROSIE

We haven't got time for this.

SOPHIA

Can I just say --

SOUND of Lauren SCREAMING interrupts them. They look to the van. Creep EMERGES behind Sophia. Rosie spots him --

ROSIE

LOOK OUT!!

Sophia spins, freezes, looking up at Creep who brandishes a blade. Time stands still. The Creep STABS at her and Rosie PULLS Sophia away JUST IN TIME, snapping Sophia out of it!

AT THE VAN

Cormac pulls Ben to safety, standing defensively in front of him and Lauren. Beaker and Cormac square off.

Sophia and Rosie run back to the van. The Creep follows them.

BEAKER
COME ON THEN! LET'S HAVE IT!

Beaker SWIPES again at Cormac, backing him against the van. He has him pinned when Ben JUMPS him from behind, trying to help.

Beaker struggles with Ben hanging off him and THROWS him off. Beaker SPINS and STABS --

He RAMS the knife deep into Ben's abdomen!

LAUREN
NOOOO!!!

Cormac PUNCHES Beaker HARD in the face, sending him flying.

CORMAC
RUN! MOVE!! GO!!

They all rush into the next field and SPRINT to the other side. Beaker and Creep appear on the horizon. Beaker bombs after them but Creep walks at a menacing pace.

OTHER SIDE OF FIELD

A Farmer 50's, is fixing a fence by the side of the road. The radio plays in his battered pickup truck. A Slovenian radio show. He wipes his brow as he works --

ROSIE (O.S)
HELP!!!

The Farmer stops.

ROSIE (O.S) (CONT'D)
HELP! PLEASE!!

He stands up --

The gang rush out of the field over to him. Cormac and Lauren are holding on to Ben who is clutching at his wound.

LAUREN
Please, you've got to help us!

He looks to Ben, eyes wide --

FARMER
VSTOPI! VSTOPI!

He rushes for the pickup.

As Beaker and Creep tear out of the field, the pickup SPEEDS away. Our gang are all in the back bed of the pickup (except for Sophia who is in with the driver).

Beaker tries to chase the truck. He RUNS after them, arms pumping. The gang look back at him. Lauren is holding Ben in her arms, distraught. Beaker slows, watching them go with a cold stare...

8 OMITTED

9 OMITTED

10 **INT. THE MILL - DAY**

Pippa and Karen are in the Mill. Billy enters, flustered.

BILLY
Maggie's stuff's gone. Pippa...

PIPPA
Save it, Billy.

BILLY
I swear I didn't know she'd put something in his water.

Pippa isn't buying it. Expressionless.

KAREN
Should we go and look for her?

Pippa thinks. Torn.

PIPPA
Forget her. I'll deal with her later. We've got shit to do.

KAREN
Aye, you're right. We can't let her hold us up --

Jamie and Vivian enter behind them.

KAREN (CONT'D)
-- and we've extra pairs of hands to take her place.
(to Viv and Jamie)
We need to set up. Devereaux gets here tomorrow. Jamie back up Billy The Kid. Vivian go with Pippa.

BILLY

That house has cameras all over. If we want to sneak the main man out, we need *access* to the house's CCTV, we can replay old footage in place of live action. We need to intercept the signal at the *multiplexer*.

He throws a USB stick to Pippa.

KAREN

One of the Security fuck-knuckles has a wee throb on for yours truly. I'll distract him with Mary Kate and Ashley whilst you stick that oojah in the moxy downstairs.

BILLY

Server room. You'll need a keycard from reception.

KAREN

We get one go at this. Get caught, you're on your own.

Jamie and Vivian look to each other - *gulp*.

KAREN (CONT'D)

Don't look so worried. You wanted to stay, didn't you? Okay. Karen's got to go put a face on. Move out.

11 **EXT. THE MILL - DAY**

Vivian and Jamie walk away from the The Mill, hushed --

VIVIAN

Sorry, but how's *she* back giving us orders? You sure we can trust her? And Maggie? Don't love her being MIA.

Billy and Pippa exit behind them.

JAMIE

I'll try to get away from him. Find the guy from the chapel. If there's anybody who knows where those prisoners are - it'll be him.

VIVIAN

I'll check out the house. See if I can find a way to the island.

Pippa catches up to them.

VIVIAN (CONT'D)

Where's your mate? Somewhere got a sale on rohypnol?

PIPPA

I got Maggie wrong. I'll make sure she answers for what she did.

(gentle)

I'm sorry, Jamie.

Jamie nods. A momentary ceasefire? And then she toughens --

PIPPA (CONT'D)

(Walking off)

Do what Billy tells you.

JAMIE

I'll see you back at the cabin.

Vivian goes to leave.

JAMIE (CONT'D)

Vivian.

(off her look)

Thank you. For staying with me.

She nods and heads after Pippa. Jamie looks to Billy who's waiting for him.

BILLY

Come on then.

Billy heads off. Jamie mimics him --

JAMIE

Come on then.

Jamie follows him.

12 **EXT. FARMYARD - SAME TIME - DAY**

The Pickup has parked in front of a two-storey cottage on a farmyard. The Farmer holds the front door to his cottage open for them. The gang all hurry in. Lauren is holding onto Ben.

FARMER

Pridi notri! Hitro! Hitro! Come!

13 **INT. LIVING ROOM - COTTAGE - CONTINUOUS - DAY**

The gang rush into the living room of a cosy cottage. Lauren sets Ben down on a sofa. He winces in AGONY! It's chaos --

LAUREN

We need an ambulance! Hospital!

FARMER

Bolnišnice ni. Daleč smo stran.

LAUREN

I don't understand. Hospital?

FARMER (CONT'D)

No hospital. Dve uri.
Poklical bom.

CORMAC

Poklical bom.

LAUREN (CONT'D)

Poklical bom?

The Farmer picks up a landline phone and dials.

CORMAC (CONT'D)

Hospital. Ambulance? Okay. Yes!

LAUREN

You're gonna be okay. We're safe.
You're safe now.

Ben splutters.

14 **INT. KITCHEN - COTTAGE - SAME TIME - DAY**

Sophia is in the kitchen. She looks out of the window as Cormac and Rosie rush in --

SOPHIA

(ominous, haunted)

They're going to find us. We can't
stay here.

CORMAC

This is a farm. He's a farmer.

SOPHIA

So?

CORMAC

So what do farmers have?

SOPHIA

Questionable gene pools?

Cormac frowns.

CORMAC

No. Guns.

SOPHIA

A gun won't stop them. We should
take that truck. Get as far away
as we can.

CORMAC

Ben needs --

SOPHIA (CONT'D)

Ben isn't going to make it.
But we might.

Rosie shakes her head, grabs two tea towels and exits. Cormac looks at Sophia.

SOPHIA (CONT'D)
We stay here, we die.

He swallows, and heads out.

Sophia looks out of the window...

END OF ACT ONE

ACT TWO

15 **EXT. FESTIVAL SITE - DAY**

Jamie and Billy head through camp. Billy wants nothing to do with Jamie and is power walking ahead.

JAMIE
Where are we going?

BILLY
We need to find a spot close enough
to the house with decent signal.

Jamie struggles to keep up with him. Jamie FREEZES. Joseph's heading their way! He slips into the spa tent, hiding behind a vacant massage table --

BILLY (CONT'D)
What are you doing?

Joseph walks right by them. Jamie rises up, steps out of the tent and watches him go. Billy looks to Joseph walking off.

BILLY (CONT'D)
Who's that?

JAMIE
No-one.

BILLY
Really? Well, can you gawk and
walk, please?

They hurry off. Behind them a masseuse slaps a guests back with a branch of leaves.

16 **EXT. MAIN HOUSE - SAME TIME - DAY**

Pippa and Vivian walk up the gravel drive to the house. She hands Vivian an Exodum lanyard, and uses her radio --

PIPPA

We're good to go. Over.

(to Vivian)

We're in and out. I find the server
and you watch my six.

VIVIAN

Someone's been spending too much
time with Karen.

PIPPA

I mean it. No messing about. We're
going in there for one thing only.

17

INT. ECO PORTALOO - CONTINUOUS - DAY

Jamie and Billy are squished inside a portaloo. Billy is sat
with his laptop. Jamie is standing. He smiles down awkwardly.

BILLY

Radio?

Billy takes a radio from him. He clearly doesn't like Jamie,
or maybe he does and he's just treating him mean?

BILLY (CONT'D)

Location secured. Over.

JAMIE

So.

BILLY

Please don't. Make conversation.
It's bad enough I'm babysitting,
but I draw the line at small talk
of any kind.

Long beat.

JAMIE

Well. So --

Billy sighs. For fucks sake.

JAMIE (CONT'D)

-- you weren't to know but I'm
actually cripplingly claustrophobic
and I know my contribution is --

BILLY

Just go.

JAMIE

Really?

Please.

BILLY (CONT'D)

Billy looks to his laptop. Jamie, almost a little put out,
shuffles out of the portaloo. Billy sighs, shakes his head.

18

INT. RECEPTION - MAIN HOUSE - DAY

Pippa and Vivian hurry through the reception. A Receptionist, 20's, is being chatted up by Tristan.

VIVIAN

Yay. That guy. Is he in on this?

PIPPA

No.

VIVIAN

Look at him. He really thinks he's hot shit on toast, doesn't he?

TRISTAN

You've not been to Berlin? What! WHAT! We have to go. I'll take you.

PIPPA

Don't move.

Pippa takes a breath. Turns on the charm and heads to the Reception. Vivian looks to the grand staircase leading upstairs. It's roped off with a gold PRIVATE sign. Hmm.

TRISTAN

Claire. Jocasta's never been to Berlin!

PIPPA

What. Oh my god. No way.

TRISTAN

Wait. So you've never been to Berghain! Oh my days. I lived there for like three weeks. Berlin. Not Berghain, although may as well have been living in there, I was in there so much. No, that is actually insane that you've not been though.

Pippa swipes the keycard and heads off.

TRISTAN (CONT'D)

Wow. Sorry. I just -- you've got beautiful eyes.

19

INT. SECURITY ROOM - SAME TIME - DAY

A guard, Dmitry, 40's, is diligently watching CCTV. There is a knock at the door. He opens to -- Karen. She has a cleaning trolley. She wears makeup and has hair down. She smiles --

KAREN

Dmitry.

DMITRY

Karen.

20 **INT. BASEMENT - DAY**

Pippa and Vivian hurry along a basement corridor.

21 **INT. SECURITY ROOM - DAY**

Karen wipes down the CCTV desk with a duster. She glances up at the monitors, looking for Pippa and Vivian.

KAREN

You are a mucky pup, aren't you.

She cleans in front of him, blocking his view. He's enjoying watching her. Slimy. Pippa and Vivian appear on-screen. Karen pretends to notice a locked rifle cabinet across the room -

KAREN (CONT'D)

What's in there?

She goes over and gazes in at the rifles.

DMITRY

My children.

Behind them on one of the CCTV screens, Pippa and Vivian are moving through the basement corridor. They stop at a door...

22 **INT. BASEMENT - DAY**

Pippa uses the stolen keycard to enter the server room, and Vivian waits by the door. Pippa looks for the right machine.

23 **INT. SECURITY ROOM - DAY**

Dmitry is showing Karen one of the rifles. Flirting hard.

KAREN

Bears? Really? Oh my. Have you ever seen one?

DMITRY

Nothing I couldn't handle.

24 **INT. SERVER ROOM - BASEMENT - DAY**

Pippa inserts her USB into one of the servers. Vivian peers down the corridor. SOUND of a door opening. Pippa holds her radio, waiting for the all clear...

PIPPA
Come on, Billy.

25 **INT. SECURITY ROOM - DAY**

Karen is now holding a hunting rifle. Dmitry is showing her how to aim. She's playing dumb.

KAREN
My goodness. It's so heavy!

Karen turns the rifle on him and darkens. He FREEZES. Tense beat, and then she laughs! He laughs too. She stops laughing. Darkening. He stops. And then she grins again - fucking with him. He laughs nervously and takes the gun back. She looks to the monitor behind him. Pippa and Vivian are still in the server room.

26 **INT. SERVER ROOM - DAY**

Pippa looks between the flash-drive and Vivian, sweating!

PIPPA
(using radio)
Billy? Talk to me.

27 **INT. PORTALOO - SAME TIME - DAY**

The CCTV feed opens on Billy's laptop. He uses his radio --

BILLY
Alright. You're good to go.

28 **INT. RECEPTION - DAY**

Pippa and Vivian hurry back into reception.

Tristan is sat up on the reception desk, cross-legged, still chatting up the Receptionist.

TRISTAN
I've always been ethically non-monogamous. Like since I was 13. Poly or whatever. I don't like labels, you know? I'm just not into that relationship anarchy. I'm a lover. I love all people.

The girls gun it for the door, but Tristan calls to Pippa --

TRISTAN (CONT'D)
Claire Bear!?

PIPPA

I'll see you outside.

Vivian nods, and Pippa heads over to him. Vivian makes like she is going to leave and then slips away, over the rope and upstairs into the PRIVATE area.

TRISTAN

One of the guests wants to know how much magnesium's in our water?

29 **INT. STAIRCASE - UPSTAIRS LANDING - DAY**

Vivian creeps along the landing, looking over her shoulder. She tries one of the doors - locked. She keeps on skulking...

30 **INT. BEDROOM - UPSTAIRS - CONTINUOUS - DAY**

Vivian enters a bedroom. Minimalist to the point of barren. A desk by the window. Vivian goes to the desk, glancing back to the door, guarded. She looks through papers before opening up drawers. She reads some Exodum documents...

PIPPA (O.S)

What do you think you're doing.

Vivian JUMPS! Pippa has snuck in behind her.

PIPPA (CONT'D)

Put those back.

Pippa reaches for the documents but Vivian moves them away and backs up into the desk. Face to face. Pippa takes them back from her.

SOUND of somebody approaching the room.

They look to the door, panicked. Pippa puts the papers back in the drawer.

The door swings open and --

Devon enters. She pauses and looks around the **empty** room.

REVEAL: The girls are laid underneath the four poster bed.

Devon turns on music -- whale song. She goes to the desk and takes out a packet of cigarettes. She puts one in her mouth. She lights it, takes a hungry drag. There is a KNOCK at the door and Devon quickly fans the smoke and goes to dispose of the cigarette --

JEAN (O.S)

It's Jean.

Devon relaxes, smoking freely.

DEVON

Come in.

Jean enters.

DEVON (CONT'D)

I want to go over tomorrow.

JEAN

(weary)

Again?

DEVON

Yes, again.

31 **EXT. PICNIC AREA - SAME TIME - DAY**

Joseph is sat at a long, busy picnic table, eating a salad, reading a book. Jamie is at the same table, watching. Jamie steals glances at him - curious about him. Joseph looks over and Jamie quickly looks away...

JOSEPH

(not looking up)

Surprisingly good, considering the worthiness.

Jamie looks around - is he talking to him?! And then Joseph looks up with a smile. Jamie smiles back, uneasy. He tries opening his bottle of beer on the edge of the table. Joseph watches him struggle.

JOSEPH (CONT'D)

Didn't catch your name earlier.

JAMIE

Didn't drop it.

Joseph holds out his hand. Jamie gives him the bottle. Joseph opens it on the edge of the table. Slick.

JAMIE (CONT'D)

Olly.

He hands the beer back --

JOSEPH

Joseph.

Steven, Jared and a Young Woman walk by. They're wearing speedos with flowing kimonos. An Exodum Staff member follows with a tray full of drinks, struggling to keep up, spilling.

JARED

Do you know how long we've been fucking waiting?

Jamie looks to them with utter disdain.

JOSEPH
If looks could kill.

JAMIE
None of this is real.

JOSEPH
No argument from me.

JAMIE
You're a psychiatrist?

JOSEPH
Devon contractually obligated me to use the term 'human optimizer'.

JAMIE
Have you always optimized rich knob-heads trying to find themselves?

JOSEPH
Not always. I spent some time in prison.
(off his look)
Forensic psychiatry. Assessing if somebody was going to re-offend. Served my time, decided to give the "rich knob-heads" a go. Beautiful people with unique struggles. This "finding yourself" thing is bullshit by the way. The self isn't something to find; it's something you create. Transformative action shapes us more than introspection.

JAMIE
Transformative action?

JOSEPH
Living to learn, so that we can learn to live.

JAMIE
Right...What are you actually doing with them then? The guests.

A beat of hesitation from Joseph. Has Jamie gone too far too soon? He looks away, trying to keep it feeling casual.

JOSEPH
A select group of "changemakers" are paying an extortionate amount of money for a special experience ... which happens to include a one on one session with yours truly.

JAMIE
On the island?

JOSEPH
What are you doing here, Olly?
Apart from interrogating me.

Long standoffish beat.

JOSEPH (CONT'D)
You know what? Pretence is getting
us absolutely nowhere. I think I
have something you want.

Jamie tenses.

JOSEPH (CONT'D)
Not here.

He pushes his book over to Jamie and stands.

JOSEPH (CONT'D)
Meet me back at the Chapel.

Joseph heads off. Jamie looks to the book. *The Captive Mind*.
He opens it - his SD card is hidden inside. He looks up in
disbelief and watches Joseph walk away...

32 **INT. BEDROOM - UPSTAIRS - DAY**

Devon sits on the edge of the bed, smoking. Jean is stood,
swiping on an e-tablet. We see Pippa and Vivian, covering
their mouths under the bed.

JEAN (O.S)
-- then it's sunset sound baths
followed by light refreshments.

DEVON
Dad only drinks wine from his own
vineyard. And no Chardonnay. Never
Chardonnay. Mum used to drink it.

Jean coughs slightly. Devon looks at her, ciggy in hand.

JEAN
Sorry, Devon, my asthma.

Devon rolls her eyes.

JEAN (CONT'D)
So, then in the evening we'll have
an island tour and we can show him
the change-maker package.

Vivian's eyes flare.

DEVON

Make sure to pick one of the girls.
Dad likes watching the girls, gross
I know. But I want to put on a good
show. This needs to be tickety-
fucking-flawless.

Jean stifles a yawn.

DEVON (CONT'D)

Keeping you up!?

JEAN

(pathetic; smiling)
No. I just -- I haven't slept.
(beat)
In three days. Ha.

DEVON

And? Tidy up in here. It's a state.

ANGLE to show the room is ridiculously sparse and spotless.

Devon swishes out. Jean looks to the bed. Did she hear them!?
She looks back to the door, and then to the bed again. She
goes right up to the bed...

OUT ON Vivian and Pippa tensed.

33 **INT. LIVING ROOM - COTTAGE - DAY**

Lauren and Ben are alone in the living room. She is holding
him. He's really pale now. Breathing shallow. Lauren fights
tears. She's trying to keep it together.

BEN

(weezy)
Will you promise me something.
If I don't make it out of this.

LAUREN

Please don't say that. You are. We
all are.

BEN

Listen. It's important. Please. At
home. My room. My bedside table.
There's a...

LAUREN

What!?

BEN

There's a --

He mutters something.

LAUREN

I know. I know you did.

BEN

She was a nice person. I never
thought I'd ever meet anyone again.

He looks at her.

BEN (CONT'D)

And I was really looking forward to
seeing Peck-Ham.

34 **INT. BASEMENT - COTTAGE - SAME TIME - DAY**

Cormac and Rosie follow the Farmer down into a dark basement.
He is using a torch. Rosie looks to a large, red metal door
in the corner.

ROSIE

Where does that go?

PUSH IN ON the door...

The Farmer isn't listening. He goes to a rifle cabinet and
unlocks it with a key chain attached to his belt.

CORMAC

Hey, what's your name, man? Your
name? What --

FARMER

Drago.

CORMAC

Drago. No way!? The Siberian Bull.

The Farmer stares. Doesn't understand.

CORMAC (CONT'D)

Ivan Drago. From Rocky. No?

Drago takes a shotgun from the cabinet and a box of shells.

CORMAC (CONT'D)

Now that's what I'm talking about.

35 OMITTED

36 **INT. KITCHEN - COTTAGE - DAY**

Sophia passes through the cottage. She looks to framed photos
on a window ledge. Photos of the Farmer and family. She picks
up one of the frames. CU ON the photo. It's Drago the Farmer
on a hunt with Owen Deveraux.

Terror stabs at her! She looks up as the Farmer returns with Rosie and Cormac. She puts the picture down. She watches The Farmer as he looks out of the window. He catches Sophia's eye and she looks away.

CORMAC

Drago? Where's this ambulance?

SOPHIA

Cormac?

LAUREN (O.S)

CORMAC!!

He hurries out. Drago, holding the shotgun, glances to Sophia who smiles nervously. He just stares, gripping the gun...

37

INT. LIVING ROOM - COTTAGE - DAY

Ben splutters. Delirious. Maybe a little high. Cormac runs in and looks to them.

LAUREN

(to Cormac)

Do something! Call again!

Cormac and the Farmer go to the phone in the background. The Farmer places his shotgun down. Ben looks to Lauren:

BEN

Hey, look at me.

He smiles.

BEN (CONT'D)

Hi.

LAUREN

(through tears)

Hi.

BEN

I'm glad I got to meet you.

LAUREN

I'm not sure I'd have got through the last six months without you.

BEN

I need to know you'll be okay, Lauren. Promise me you will.

She swallows. Half-nods.

BEN (CONT'D)

Promise me! Don't let them win. Don't let them get away with this.

Sophia stands in the doorway. She looks to the shotgun placed against the wall whilst Drago is on the phone--

DRAGO

Zdravo! Potrebujemo rešilca.

Sophia suddenly GRABS the shotgun and points it at him!!

SOPHIA!!

ROSIE

CORMAC
WHAT ARE YOU --

Drago drops the phone and staggers back! Holds up his hands.

SOPHIA
HE'S WITH THEM!!

DRAGO
PROSIM! PROSIM!

LAUREN
Sophia!!

SOPHIA
There's photos of them together.
The Devereaux family and him!

CORMAC
How do --

DRAGO
Please. Please.

Cormac looks back at the terrified Farmer. Unsure.

DRAGO (CONT'D)
Prosim ne.

CORMAC (CONT'D)
Just give me the gun.

BEN
(wheezy, quiet)
Lauren?

CORMAC
Sophia...

SOPHIA
He understands!

Cormac takes the gun from her.

CORMAC
Hey. Can you understand us?

DRAGO
No.

CORMAC
See! Wait. What?

SOPHIA
I TOLD YOU!

Drago's face changes. Darkening. He lowers his hands.

DRAGO
(creepy, slowly)
You're all going to die.

Lauren looks to Ben, he's gazing at her lovingly.

LAUREN

Ben?

(no response)

Ben! BEN!! NO! NO, NO!! Don't leave me! Please! I need you.

They all look over. Drago takes his chance and backs out. He pulls the living room door shut on them and heads outside.

38 **EXT. COTTAGE - FARMYARD - DAY - CONTINUOUS**

Drago runs away from the cottage and goes to open his truck door, but Beaker steps out in front of him.

39 **INT. LIVING ROOM - COTTAGE - DAY - CONTINUOUS**

Cormac stands at the window --

CORMAC

They're here!

40 **EXT. COTTAGE - FARMYARD - DAY - CONTINUOUS**

The Creep steps out in front of Drago too. Drago is suddenly relaxed. He smiles warmly. He speaks perfect English --

FARMER

Martin? Is that you?

Beaker looks between them?

BEAKER

Who's Martin?

The Creep stares.

WHOOSH! He STABS Drago in the stomach! Drago looks down, shocked, and back up at Creep in painful confusion!

Cormac opens the front door --

CORMAC

Hey! Fuck-head. Come get it!

He fires at them! Beaker takes cover but Creep doesn't move (fearless). Cormac hurries back inside, SLAMMING the door.

41 **INT. LIVING ROOM - COTTAGE - CONTINUOUS - DAY**

Lauren barely registers the chaos. She just holds Ben in her arms. Completely devastated.

CORMAC
GET AWAY FROM THE WINDOWS!

42 **EXT. CHAPEL - AFTERNOON**

Jamie is back at the chapel. The door is ajar. He looks over his shoulder before heading inside...

43 **INT. CHAPEL - CONTINUOUS - DAY**

Jamie enters the empty chapel. He walks down the aisle. He looks to the screened off area. Is somebody still behind there? He creeps over...

He looks behind the screens. Nobody there. Joseph steps out behind him. Jamie spins!!

JOSEPH
I was starting to think you weren't coming.

Joseph hurries over and locks the front door. He turns back to Jamie with a smile --

JOSEPH (CONT'D)
Tea?

A few minutes later. Joseph is sat. Jamie is stood. Joseph eats a biscuit --

JOSEPH (CONT'D)
My partner hid these in my bag. He rightfully suspected there wouldn't be a carb in sight.
(gesturing to chair)
Please.

Jamie has no intention of sitting. He looks nervously back to the front door.

JOSEPH (CONT'D)
We have to be careful. That this morning - not careful.

Jamie holds firm. Guarded.

JOSEPH (CONT'D)
We clearly both have questions. So, why don't you go first?

JAMIE
What are you doing here?

JOSEPH
Already told you. Devon's foundation gave me a grant.
(MORE)

JOSEPH (CONT'D)

All I have to do is come out here
three times a year.

Jamie points to the screened off area --

JAMIE

What's that about...?

JOSEPH

This is where they get them ready
for the "experience". The people
you're looking for. And then they
take them to the island. They call
it the Change-maker package.

(beat)

Are they why you're here?

Jamie folds his arms. Not trusting.

JOSEPH (CONT'D)

I'll take that as a yes.

JAMIE

I'm here with a team. A group.

Jamie looks over to the surgical area...

JAMIE (CONT'D)

So, the person I saw in here. He
was a prisoner...

JOSEPH

Sedated. Although apparently not
enough.

JAMIE

Where is he now?

Joseph looks away. Guilty. Jamie grits and snaps at him --

JAMIE (CONT'D)

What is this!?

JOSEPH

This?

JAMIE

Why are you helping me?

JOSEPH

Who says I'm helping?

(beat)

Who's Olly? That's obviously not
your name. Is *he* why you're here.

JAMIE

What do you care!

JOSEPH

I'm not going to stand in the way of whatever you're doing. I might be of use, but you're clearly a man on the edge. Reckless. You followed me here, alone, no questions asked.

JAMIE

Who says I'm alone?

JOSEPH

I care because if I'm about to risk everything, I need to know you're not about to crack on me. I need to trust you.

JAMIE

(pfft)

You need to trust *me*?

JOSEPH

I work for Devon Devereaux. I'm her therapist. She's disclosed things that...well, let's just say I've got a job for life. She thinks she owns me. And I need out.

JAMIE

Do you expect me to believe that?

SOUND of a door SLAMMING in the depths of the chapel.

JAMIE (CONT'D)

What was that...

Joseph stands.

JOSEPH

Someone's coming!

JAMIE

What!

JOSEPH

There's an entrance in the basement. A tunnel from the house.

SOUND of footsteps moving closer.

JOSEPH (CONT'D)

Hide!

They look around - nothing close to hide behind (confession box too far). Joseph looks to the surgical area. He ushers Jamie over, and behind the curtain. He taps the bed --

JOSEPH (CONT'D)

Get on there.

JAMIE
What? No.

JOSEPH (CONT'D)
Quickly.

Jamie reluctantly sits on the bed. Joseph pulls a sheet over him, and plonks a plastic mould (without wax inside) over his face. Jamie lays back...

DEVON (O.S)
I have had the longest day.

Joseph spins around. Devon is behind him at the back of the chapel. She grins and holds up a bottle of wine.

DEVON (CONT'D)
I need a little wine and a moan.

Joseph smiles.

ANGLE OVER Jamie's face. Nervous eyes darting under the mask.

END OF ACT TWO

ACT THREE

44 **INT. BEDROOM - MAIN HOUSE - EVENING**

Pippa and Vivian are still under the bed. They whisper to each other. SOUND of snoring above...

PIPPA
This is exactly what I didn't want.

REVEAL Jean is asleep on top of the bed. That's what Jean was eyeing up before.

VIVIAN
Did you hear that? It's definitely happening on the island.

PIPPA
(sigh)
I see why you're friends with him.

PIPPA (CONT'D)
You and him. You just don't know when to leave it, do you. We knew it was happening out there. I could have told you that.

Vivian looks at her - what!

PIPPA (CONT'D)
They aren't why we're here.

Jean stops snoring. They pause. Jean snores again.

PIPPA (CONT'D)

I came here to get the truth. A confession. Something nobody will be able to look away from.

(sigh)

We need to get out of here now.

Pippa rolls out from under the bed. Vivian crawls out after her. Pippa FREEZES...Jean is staring right at her. Caught! But *hang on...*

VIVIAN

She's asleep.

PIPPA

What?

VIVIAN

Look.

Vivian waves at Jean.

Jean snores.

She's sleeping with her eyes open. Pippa gently opens the door. It creaks. They peer back at Jean. Still snoring. Eyes wide. Pippa opens the door enough to slip out, and pulls Vivian out after her.

45 **EXT. MAIN HOUSE - EVENING**

Pippa and Vivian rush away from the house.

VIVIAN

I need to find Jamie.

Vivian goes to hurry off, but Pippa grabs her by the arm --

PIPPA

Just stop! Please! For one second!

(softer)

I know you think you're doing the right thing. Trying to find those people. But you risked so much back there. There's a way bigger picture here that Jamie will never see, and I'm begging *you* to try.

She turns and heads away. Vivian watches her go.

46 **INT. LIVING ROOM - COTTAGE - EVENING**

Cormac holds the shotgun and uses the landline phone. Lauren places a blanket over Ben's body on the sofa. Tearful. Cormac SLAMS the phone down and looks to her --

CORMAC

It's not even working.

SOUND of running footsteps outside the house.

A figure (Beaker) rushes past in a flash.

Cormac revolves with the shotgun, aiming it at the window.
They listen --

Silence.

Then there is one LOUD KNOCK at the front door. He JUMPS! And then there is banging over and over. And then it stops...

47 **INT. KITCHEN - COTTAGE - EVENING**

Rosie and Sophia have barricaded the back door. Rosie holds a knife, peering out. Sophia holds herself. SOUND of fingers tapping on the window and then a knife scraping on the glass.

48 **INT. LIVING ROOM - EVENING**

Cormac looks to Ben's body underneath the blanket. Lauren is still holding his hand.

CORMAC

Lauren? I'm so sorry.

The power CUTS OUT.

49 **INT. KITCHEN - EVENING**

Rosie and Sophia look up at the light flickering off.

SOPHIA

Rosie. If we're all about to be skinned alive. I need something on the record.

ROSIE

Not now, Sophia.

SOPHIA

I don't like you.

Rosie looks at her - WTF.

SOPHIA (CONT'D)

But I don't like many people. And for what it's worth, I genuinely didn't mean for that to come out the way it did earlier.

ROSIE

Forget it.

SOPHIA

I swear I genuinely didn't even think about what I was saying. I have a trans cousin. Well, step cousin. We're really close. I let her buy my old hair extensions.

(beat)

I'm sorry. I am. And I don't like you because I envy you. A lot.

Rosie looks back at her.

SOPHIA (CONT'D)

You're one of the strongest people I know. I mean, you can hit a high E flat in a double pirouette. It's disgusting. And you could have left me behind earlier. But you didn't. Not sure I'd have done the same.

ROSIE

Sometimes we should keep things to ourselves, babe.

SOPHIA

I don't know your story, but I'm sure it hasn't been easy. And that honestly makes you all the more annoying.

Beat.

ROSIE

(softening; smile)

It's a triple pirouette.

SMASH!! SOUND of a window breaking upstairs.

They look up and then back to each other - here we go!

50 OMITTED

51 **INT. THE MILL - EVENING**

Vivian moves through the empty mill - the wind shakes the walls. She leans against a table, waiting, something catches her eye on the floor (off screen). She bends and picks up a dirty silver necklace (Maggie's). Vivian frowns.

PIPPA (O.S.)

Where is he?

Vivian jumps and looks to the door. Pippa enters, about to question her, when the door opens at the other end of the mill, Karen blazes in.

KAREN

Ladies. Mission accomplished. Job well done. Look what can be achieved when we work together.

PIPPA

Maggie shown her face?

KAREN

No, not yet. She's probably off dying her emo fringe.

Karen clocks the necklace in Vivian's hand. Pippa follows her gaze to the necklace. Karen tries to act aloof.

KAREN (CONT'D)

We're better off without her. I've sent Billy to --

Pippa snatches the necklace from Vivian. She recognizes it straight away.

PIPPA

Where did you find this? It's Maggie's.

CU ON pendant - an O engraved on it. Covered in dried blood. She looks to Karen, gritted --

PIPPA (CONT'D)

What did you do...?

OUT ON Karen hardening. Busted.

52 **INT. LIVING ROOM - COTTAGE - EVENING**

Cormac and Lauren stare up at the ceiling. Cormac puts a finger to his lips. SOUND of footsteps creaking above.

CORMAC

(whispered)

We need to go.

He takes her hand. She pulls away, looking to Ben, but Cormac pulls her with him through into the hall. She halts again and looks back to the room...really doesn't want to leave Ben.

53 **INT. KITCHEN - COTTAGE - EVENING**

Rosie and Sophia, on a knife-edge, follow sounds with their eyes as they echo around them. Until...

CRASH!

SOUND of KICKING at the barricaded back door behind them...

SOPHIA

Go!

The door flies open!

Rosie and Sophia flee into the hallway...

53A **INT. HALLWAY (BASE OF STAIRS) - EVENING**

Where they turn straight into... Lauren and Cormac!

CORMAC

THEY'RE INSIDE!

A Figure STAGGERS into the room from the kitchen, right behind Rosie and Sophia.

Cormac raises the gun...

CORMAC (CONT'D)

MOVE!

Rosie and Sophia duck just in time.

Already dying Drago holds his hands up, but it's too late.

Cormac fires -- BOOM! The bullet hits Drago and he SPLATS into the wall. If he wasn't dead before, he is now. The gang stare OPEN-MOUTHED --

CORMAC (CONT'D)

SHIT...I! AM! SO! SORRY!

(looking to others)

He was...he was a bad guy, right?

SOPHIA

He was basically dead already...

ROSIE

Keys!

Rosie runs over, pulling on Drago's key chain and tosses the set of keys to Cormac. As she does, a hand SMASHES through the FRONT DOOR on the other end of the hall! It's the Creep! His hand scrambles for the inside lock. They all back up towards the stairs...

SOUND OF FOOTSTEPS above them... they stop dead... Beaker emerges at the top of the stairs. He's in no rush. He's toying with them...

BEAKER

Nice place. Bit of a fixer upper.

ROSIE
Cellar. GO! GO!!

They run with Beaker right behind them. They sprint down the hall into the cellar door.

Cormac's last and SLAMS the door, locking it just as Beaker HAMMERS his hands against it.

54 **INT. BASEMENT - COTTAGE - EVENING**

The gang go down the basement stairs. Rosie turns on the light. Cormac runs over to the rifle cabinet. He opens it with Drago's key, takes out a box of shells. He drops them all over.

Rosie goes to the red metal door in the corner.

SOPHIA
What is that?

Rosie moves some boxes, unblocking the door, and takes the keys from Cormac --

ROSIE
Cormac. Keys?

She tries to fit one of the key set into the lock.

Cormac loads the gun.

BOOM! BOOM! BOOM! Creep is POUNDING (OFFSCREEN) at the door to the cellar. Sophia looks up, wide-eyed...

Click! Rosie has found the right key. She tries to pull the heavy door open. It won't budge. It's made of heavy steel. Lauren tries to help, but it's not much use.

ROSIE (CONT'D)
Cormac!

Cormac jumps in to help with the door, handing the shotgun to Sophia. Cormac, Lauren and Rosie pull at the door. Straining. It scrapes halfway open. The three of them peer into a long, darkened tunnel. It looks endless.

LAUREN
Where does it go!?

Gulp.

55 **INT. CHAPEL - SAME TIME - EVENING**

ANGLE OVER Jamie still laid on the surgical trolley. His eyes are wide open, listening...

DEVON

And my Dad gets here some time tomorrow. I honestly picked the worst time to be intermittent fasting.

Joseph glances over to Jamie, and then back to Devon.

DEVON (CONT'D)

I'm feeling the presh. All eyes on me, you know. Lot of people willing me to fail. Especially my brother. And no that isn't paranoia. I sent a message in the family group chat and I've been left on read for like two hours.

Joseph looks over to Jamie again. Just a quick glance, but Devon looks behind her to see what's got his attention.

DEVON (CONT'D)

You're distracted tonight.

She leans forward, intense. Eye-fucking him. He shifts, uneasy. Smiling politely, but ever so slightly uncomfortable.

JOSEPH

How are things with your brother?

DEVON

Tom hates me. I hate him. It's how it's always been. I told you about when we spent summers here. One year, he locked me in this place overnight. I must have only been ten. He swore it was the Gatekeeper who lived out at the cottage. My Dad had the man strapped to that altar and flogged.

She touches Joseph's leg, running her hand down his thigh.

JOSEPH

Devon. I'm tired.

She tilts her head and continues up his thigh.

DEVON

Don't you want to make me feel better. I could really do with a pick me up.

ANGLE OVER Jamie - he's frowning under the mask, and turns ever so slightly to look at them --

Devon leans in close and Joseph remains still.

DEVON (CONT'D)

So. Pick. Me. Up.

He stares back at her, muted. Unreadable. She smirks.

OUT ON Jamie, eyes wide.

56 **INT. BASEMENT - COTTAGE - EVENING**

Cormac, Lauren and Rosie finish pulling the red door open enough to fit through. Sophia points the gun --

BOOM! SOUND of the door down to the cellar finally BURSTING OPEN. Creep and Beaker STORM down the stairs, as soon as they step into the basement --

BEAKER

PUT THE BOOM-STICK DOWN, FLOWER.

Cormac tries to take the gun from Sophia --

SOPHIA

Go, Cormac!! They won't shut that without you.

He looks at her. Not sure what to do - she's right. Rosie reaches for the gun. Sophia resists again --

SOPHIA (CONT'D)

You need to stay together. They need you!

ROSIE

NO! We're not leaving you!

Cormac ushers Rosie and Lauren into the tunnel, and begins pulling the door shut. Heaving!

ROSIE (CONT'D)

NO!

SOPHIA

It's okay.

Sophia backs up, aiming the shotgun, looking in at them as they shut the door.

SOPHIA (CONT'D)

It's okay.

Beaker and The Creep step out from behind the pillars, and Sophia steps forward, guarding the door...

The Creep picks up a rusty pitchfork from the wall.

Beaker holds his hand out.

BEAKER

Here. Let me have this one.

SOPHIA

Finally decided to pick on someone
your own size.

He takes the pitchfork and glares at Sophia. Beaker lowers, toying with her, moving from side to side like a warrior, pitchfork pointed...

Sophia tracks him with the shotgun...

SOPHIA (CONT'D)

FUCKKKK! YOUUUUUU!!

She shoots! BANG!

Beaker throws himself out of the way.

Rosie's too upset to help pull the door shut, and Cormac has to put in extra effort. Straining. ROARING!!! The door shuts and Lauren locks it with the key.

Sophia backs up to the door again.

OTHER SIDE OF DOOR --

Rosie cries as Cormac pulls her away from the door.

ROSIE

NO!

BASEMENT --

Beaker steps out in front of Sophia...

BEAKER

Oh, Barbie. That was very touching,
that was.

She fires again.

Click. Empty.

BEAKER (CONT'D)

Aren't you big and brave, eh?

She fires again.

Click.

Fuck!

BEAKER (CONT'D)

Always wanted to give you a good
forking.

Sophia wields the shotgun, holding it at the butt.

SOPHIA

Come on then. Get it over with. You
needle-dicked parasite.

BEAKER

Aye, not nice, no need for names.

She swings at him. He steps back --

BEAKER (CONT'D)

Easy. Easy.

SOPHIA

Fuck y--

She goes to swing again and --

Beaker STABS her with the pitchfork.

Her eyes widen!!

ANGLE FROM the other side of the tunnel door as she is pinned
against it. And then back to the room as Beaker pulls back
with Sophia attached to the end of the fork. Blood pours. She
gazes back at him, eyes wide. Beaker is absorbed as he drives
her into a wooden pillar.

57 **INT. TUNNEL - SAME TIME - EVENING**

Inside the tunnel, Cormac DRAGS Rosie away. She's SCREAMING
and SHOUTING!

CORMAC

GO! KEEP MOVING!

Cormac turns on a flickering torch to guide their way. The
tunnel seems to stretch out in front of them for miles.

58 **INT. CHAPEL - EVENING**

ANGLE OVER Jamie, confused under the mask. SOUND of Devon and
Joseph moaning OFFSCREEN. Jamie peers over to the altar at
the front of the chapel --

CU ON Joseph kissing Devon's neck.

PULL FOCUS BACK TO Jamie as he lays back down, forced to
listen to them - what is going on? Is this what Joseph meant
about being owned!?

59 **INT. BASEMENT - COTTAGE - EVENING**

WIDE ON Sophia, attached to wooden ballast via the pitchfork. She hangs, limp, head propped back. Gazing at us INTO CAMERA.

Beaker watches her bleed out. Satisfied.

BEAKER
(dark; eerily calm)
Get after them.

He goes to the door and pulls at it. No getting through it.

BEAKER (CONT'D)
(to Creep)
Wait here you.

He runs out of the basement.

ANGLE ON Sophia one last time...

60 OMITTED

60A **EXT. FARMYARD - EVENING**

Beaker exits the cottage, running past the pickup truck, door still open. He hurries to his Mustang at the end of the drive and pops open the boot.

ANGLE ON Beaker (we don't see inside the boot at first) as he takes out a heavy looking crowbar.

SOUND of muffled, raspy cries. REVEAL: Olly is in the boot. Tied up and gagged. He looks out at Beaker, squinting, petrified! He tries to SCREAM for help under the gag, and writhes around.

Beaker points the crowbar at him --

BEAKER
SHUT IT, MARY! You'll get your
turn soon.

Beaker SLAMS the boot shut and storm off.

HOLD ON the closed boot for a long beat.

END OF EPISODE 4