

THE GUIDING MAN
(SECOND DRAFT)

By

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Based On A True Story

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EXT. FIELD - DAY

TWO YOUNG BOYS, eight years old, run through a field on a bright sunny day.

They're having a sword fight using two sticks from the surrounding woods. They climb over a fence and carry on making clashing noises when their sticks strike each other.

One of them rams the stick into the space between the arm and the waist and the 'victim' goes down very theatrically.

DAVID

Oh no! You got me!

MICHAEL

Michael the barbarian lives to fight another day!

He hoists the stick up triumphantly, then he helps David up.

DAVID

Good game. Listen I gotta go I think my dinner's gonna be done soon.

MICHAEL

Are you coming out after?

DAVID

I don't know, I still have to do a bit of packing. Dad's getting pretty mad that I haven't really helped.

MICHAEL

I can't believe you're moving.

DAVID

We're brothers, we'll always stay in touch.

MICHAEL

I don't like your parents. Why couldn't they adopt both of us?

DAVID

I dunno. I think they just wanted one. Hey lets make a pact.

MICHAEL

What is it?

(CONTINUED)

DAVID

We'll make our way back here at
some point in our lives.

MICHAEL

Deal.

They shake on it.

FLASH CUT:

INT. CAR - NIGHT

Rain is pelting off the windscreen. A woman screams at the driver. The driver is having a heart attack at the wheel.

David is sitting in the back seat. He's petrified.

The woman tries to take control of the wheel but then headlights fill the car with a strong white light.

The loud horn deafens them.

CUT TO BLACK

SUPERIMPOSE WHITE WRITING: 22 YEARS LATER.

INT. CAR - NIGHT

Michael, now 30, is driving his car back from work. He works as a taxi driver and can't wait to get out and stretch his legs. The street lights pave the way for him. It's been a long day and he can't wait to see his wife. He's clearly tired and isn't listening to the radio.

He stops at traffic lights and the red lights his face up.

INT. DINING ROOM - LATER

JESSICA, 30 and wife of Michael is feeding their baby daughter, Anna.

Michael enters and kisses them both hello.

MICHAEL

Do we have any paracetamol?

JESSICA

Sure I'll get you some. Another headache?

(CONTINUED)

Michael nods and rubs the back of his neck.

They both get to eating as we slowly pull away and the screen gets reduced to a small square. The sound gets fainter. It fades into a television screen.

FADE TO: A TELEVISION

INT. LIVING ROOM - MUCH LATER

There's a film playing on the television and we pull out to see Michael and Jessica now laying with each other on the sofa watching the film.

They don't look like they're paying much attention to the film and are visibly tired.

JESSICA

I need to sleep. Anna's had me doing laps on the ceiling. You can stay and watch the rest.

MICHAEL

I'll come up too.

They get up and Michael winces. Jessica notices.

JESSICA

What's wrong, did you pull your back?

MICHAEL

I must've. I'm finding bruises and cuts in the most random places and I don't know where I'm getting them from.

JESSICA

Let me look.

MICHAEL

No. It's nothing. Just an ache.

Jessica rolls her eyes and shrugs.

JESSICA

Okay well don't go moaning about it in the morning. I tried to help.

She goes to pull the curtains shut but notices something outside.

(CONTINUED)

JESSICA

My God Michael, what the hell happened to the car?!

MICHAEL

Oh it's completely my fault. I didn't see the...other driver pulling...out and he clipped me. He was fine. There wasn't any hassle.

JESSICA

What's Richard said about it? Is it coming out of our money? We can't afford it.

MICHAEL

Hey it's all been sorted. Richard's fine with it. He said something about it being easy to buff out.

JESSICA

Just check your payslip at the end of the week, okay? Anna's growing like a weed. There's not a lot of clothes left that fit her.

MICHAEL

When have I ever kept something from you? Everything is fine.

INT. BEDROOM - LATER

Jessica is rubbing hand moisturizer on herself and then brushes her hair in the mirror. Michael walks past her and gets into bed. She finishes up then joins him.

He lifts his arm up and she rests her head on his chest.

Michael turns the light out next to him and they both go to sleep.

FADE TO: -

Later on in the night, Jessica rolls off Michael and faces the other side of the bed. Michael's heartbeat is heard and then it stops. A flash of light from outside brightens the room and Michael is looking out of the window. Beyond the window to nothingness. He's dead. Rain begins to pelt off the window.

EXT. OTHER REALM - FIELD - NIGHT

A grandfather clock is ticking and it's growing louder and echoes. It's sitting in the middle of a field. There's a fence surrounding a section of it.

Michael approaches it and a figure walks from behind it. A naked woman. It's Jessica - he thinks. Only except she hasn't got any eyes. Her mouth opens and black slime trickles out between her teeth. She speaks but her voice is someone else's.

JESSICA

I can make you see some very
unpleasant things.

Michael steps closer to her as she takes a pendulum and slams it to the bottom of the clock-face.

Michael looks down and sees the bottom of the pendulum has a shovel and it begins swinging right and left - cutting into the ground.

JESSICA

The clock is ticking.

CUT TO:

INT. BEDROOM - NIGHT

Michael's heart begins beating again and he twitches and blinks several times. He looks at Jessica and then the alarm clock. He was dead for 15 minutes.

He lets out a long sigh.

INT. DINING ROOM - DAY

Michael is sitting on the patio chair. He's smoking a cigarette and has a cup of coffee next to him. He is narrowly looking at the spot where the clock stood in his dream.

Jessica walks up behind him wearing a dressing gown and with Anna in her arms.

He doesn't turn around but he knows she's there.

MICHAEL

I didn't wanna wake you.

(CONTINUED)

JESSICA

It's fine. I slept like a log. Like someone else I know.

Michael turns around to Anna and goes to kiss her but Jessica turns away.

MICHAEL

What gives?

JESSICA

I don't want our daughter to smell of cigarettes. Is that a crime?

MICHAEL

No.

He kisses Jessica instead and she pulls a jokingly disgusted face. Michael turns away and looks back at the garden.

MICHAEL

I got a text from Rich. I have to take some people to the airport this morning.

JESSICA

When will you be back?

MICHAEL

I don't know. There's probably going to be traffic so I can't give you a time. I'll message you when I'm on my way back.

He gets up and walks to where the clock was and digs the heel of his shoe into the ground.

JESSICA

What are you doing?

MICHAEL

Sure dried up quickly out here. I could've sworn it was raining.

JESSICA

I didn't hear anything.

Michael tips the rest of his coffee on the grass and puts out his cigarette. Jessica hands him chewing gum and he grudgingly takes it. He chews on it and breathes in and out quickly then kisses them both goodbye.

(CONTINUED)

MICHAEL

I'll call you when I get a chance.

JESSICA

I'll be here.

EXT. CITY SCAPE - DAY

Michael's taxi is amongst the rest of the cars on the road.
Traffic jams etc.

Michael sits patiently listening to classic rock music.

Eventually the road clears way and he's able to move on a
bit further.

He pulls up to the hotel where two people with suitcases are
waiting for it.

MICHAEL

Mr. and Mrs Villiers?

MR. VILLIERS

That's us. Thank you driver.

He gets out and helps with the bags.

INT. LIVING ROOM - SAME TIME

Jessica is playing with Anna whilst a baby show is on the
TV. The door goes and she gets up with Anna and goes to open
it. An elderly man is there. It's RAYMOND HOOPER - Jessica's
great uncle. She greets him and they go and sit in the
living room.

RAYMOND

How are you?

JESSICA

I'm fine. We're both fine.

RAYMOND

You don't have to lie to me.

JESSICA

You got me. I'm just feeling
like...what's the phrase...I have
cabin fever.

(CONTINUED)

RAYMOND

But you can go out, surely.

JESSICA

I can but I mean. I haven't been out with the girls since Anna was born and Michael and I have been craving time together.

RAYMOND

Will Michael not babysit if you go out with your friends?

JESSICA

He'd love to but he's always on call. He wants to bring back as much money as he can get to help with Anna.

RAYMOND

Victoria and I are more than happy to help out.

JESSICA

I really appreciate that but she's not a fan of anybody that isn't Michael or myself.

RAYMOND

She's acting perfectly happy with me now.

Anna laughs at Raymond.

JESSICA

I guess you're right.

INT. MICHAEL'S TAXI

He's sucking on a lolly pop and bopping his head to the music. His phone starts ringing and he presses his earpiece.

MICHAEL

Hello.

JESSICA

(on phone)

Hey how's your day going?

MICHAEL

Hey honey everything's great. Are you two okay? What's up?

INT. LIVING ROOM - SAME TIME

JESSICA

Everything's just fine. I have my Uncle here and he said if you and I want to go out into the town then he can babysit.

MICHAEL

(on phone)

Anna okay with that?

JESSICA

She's laughing at him. She enjoys his company.

MICHAEL

(on phone)

Wow. That's a bonus. Okay that's great. We'll go out tonight then.

JESSICA

Cool. I'll pick something out.

MICHAEL

(on phone)

I'm actually on my way to get four more people for the airport then Rich said to call it a day.

JESSICA

So I'll see you soon?

MICHAEL

(on phone)

Hour, hour and a half.

They say goodbye and hang up.

Jessica turns to Ray.

JESSICA

We may have to take you up on your offer.

RAYMOND

I'm happy to help.

INT. MICHAEL'S TAXI - LATER

Michael has finished his run to the airport and is near the depot to sign out. He begins to have a pain in his head. He unbuttons his top and winds the window down.

He turns into the depot.

INT. TAXI DEPOT

He turns the car into a parking spot and slumps down in his chair. He's dead.

EXT. OTHER REALM - FIELD - NIGHT

The ghoul that's masquerading as Jessica twirls majestically around the clock. The shovel/pendulum continues to dig deeper. Michael approaches her and she turns to him smiles.

He hears footsteps coming from the other side of his fence. They're gradually getting closer.

JESSICA

He's coming.

INT. TAXI DEPOT

Somebody comes to the drivers side and calls out to Michael.

It's RICHARD his boss and best friend.

RICHARD

Hey Mike, wake up.

Michael jumps back and breathes erratically. He looks stunned and turns to Richard who jumped back.

RICHARD (CONT'D)

Jesus, you almost gave me a heart attack.

MICHAEL

How long was I out?

RICHARD

You pulled in five - ten minutes ago. Are you okay?

(CONTINUED)

MICHAEL
I don't know. I feel funny.

RICHARD
You're soaked.

MICHAEL
I need to get home.

RICHARD
I'll give you a ride. Leave your car here and I'll bring you in tomorrow. Do you want me to take you to the hospital?

MICHAEL
No just my house.

EXT. HOUSE - DAY

They pull up to the house and Richard shuts the engine off.

RICHARD
You've hardly said a word this whole trip.

MICHAEL
My head's just been occupied is all.

RICHARD
I'm not going to lie, Mike. You haven't been yourself lately.

MICHAEL
Tell me about it.

RICHARD
Lets just say that I'm not your boss. Let's say its you and me back in high school. What's up?

MICHAEL
Richard, I'd tell you if I knew.

RICHARD
Okay well now I am your boss. Will you be in work tomorrow? If not I'll find cover.

(CONTINUED)

MICHAEL

Of course, I can't afford not to.
With Jess not working, this is the
only income we have.

RICHARD

Okay buddy. If you wanna meet up
for a drink later let me know.

Michael gets out the car and walks in his house.

INT. HOUSE

Jessica greets Michael and brings him to the living room.
She's wearing her bra and underwear.

She picks up a blue dress and a red one and holds them in
front of her. Michael stands there and looks at them both.

JESSICA

Well?

MICHAEL

Blue one.

Smiling, she drops the red dress.

MICHAEL (CONT'D)

What's the occasion?

JESSICA

For tonight.

Michael stares blankly at her

JESSICA (CONT'D)

We're going out. You said earlier.
Don't you remember?

MICHAEL

Oh of course I forgot. I'm sorry
but I don't really feel like
heading out anywhere.

JESSICA

Please tell me you're joking. I
mean, we need this. You and I. We
need time to ourselves. What's the
matter with you?

(CONTINUED)

MICHAEL

I think I'm coming down with something.

Jessica begins putting her jeans back on. Michael can see that she had been looking forward to go out and wishes he could make things better.

MICHAEL (CONT'D)

Leave the dress out. Text Kim, text all of the girls and just go out and let your hair down.

JESSICA

It's fine I -

MICHAEL

No it's not fine. I'll watch Anna. You deserve to get out of the house and breathe. Go. I'm not asking you.

Jessica smiles timidly.

JESSICA

Thanks Mike. I - I really appreciate it, just wish you came too.

MICHAEL

Another day but not tonight.

JESSICA

Okay. I'll go and message them.

She leaves Michael in the room.

INT. LIVING ROOM - LATER

Michael is on the floor with Anna and Jessica comes down looking really beautiful. Michael stands up speechless.

MICHAEL

Wow you look beautiful.

JESSICA

Thank you.

She looks at Anna.

(CONTINUED)

JESSICA (CONT'D)

Not as beautiful as this little princess.

The front door opens and Jessica's best friend KIMBERLEY walks into the room and greets them. She walks over to Anna and tickles her stomach.

KIMBERLEY

How's my little Goddaughter doing?

JESSICA

She's doing just fine.

She hands her to Michael.

JESSICA

You got her? Good. Well I'll be back so quickly you wouldn't even know I went.

MICHAEL

You have a great night.

The girls go to the front door. Happy and laughing.

JESSICA

I love you.

The door closes and Michael looks at Anna.

MICHAEL

Let's get some food in you.

INT. ANNA'S BEDROOM - MUCH LATER

Anna is fast asleep in her cot. Michael sets the baby monitor up and leaves the room.

INT. LIVING ROOM

Michael sits down on the couch and turns the TV volume down. He then looks at his phone to see if he's had any messages but is relieved to see he hasn't. No news is good news.

He flinches suddenly and looks at his arm. A bruise begins to appear.

His vision flashes between the living room and the area he goes to when he dies.

EXT. OTHER REALM - FIELD - NIGHT

Jessica hits him with a stick of wood repeatedly.

INT. LIVING ROOM

He flinches again and then passes out and 'dies'. His faint heartbeat stops altogether.

EXT. OTHER REALM - FIELD - NIGHT

Jessica stands over him and drools some of the black stuff onto him.

JESSICA

You're showing weakness. He likes that. You'll be easy for him to take.

MICHAEL

What are you talking about?

Jessica cackles and moves slowly around him.

A loud bang is heard from the other side of the fence. Michael sits up and looks.

JESSICA

He's getting closer.

MICHAEL

Who is?

A noise is heard from the other side this time sounding like a knife is scratching slowly across a china plate.

JESSICA

David.

She says his name almost like a whisper.

INT. LIVING ROOM

Michael is on the couch when his heart begins to beat again. He opens his eyes wide to see Jessica slowly bouncing a crying Anna in her arms. She's looking at him angrily.

MICHAEL

What happened?

(CONTINUED)

JESSICA

What happened? Next door tried knocking on the door to see if you're alive because Anna was crying and it didn't sound as if anybody was seeing to her. I tried to call you twice but you couldn't answer.

MICHAEL

My phone's on silent.

JESSICA

It was the house phone I tried. Clearly napping is your priority right now. The monitor is right next to your head. What's the matter with you?

MICHAEL

It's nothing I must've just gone into a deep sleep.

JESSICA

Probably knocked yourself out with a couple of pills, right?

MICHAEL

No it's not like that I don't know what it is.

Anna smoothly calms down and falls back asleep.

JESSICA

For God's sake, Michael. I don't ask for a lot, just one night. Kim told me that Richard found you sleeping in your car. What's that about?

MICHAEL

I felt faint and -

JESSICA

In front of the wheel? Oh fuck Michael. Do you expect me not to worry now?

MICHAEL

It was in the depot, it's fine.

(CONTINUED)

JESSICA

Oh sure you were in the depot today
but what if tomorrow you choose to
'feel faint' on the highway or on
the railroad tracks?

MICHAEL

It's not like that, Jess. I'm fine.

She takes Anna out of the room and goes upstairs to go to bed.

Michael stands in the living room, confused.

INT. BEDROOM - LATER

Jessica is rolled to the side whilst Michael sits up looking outside.

MICHAEL

I'm sorry I ruined your night.

Jessica keeps her eyes shut and showing him her back.

JESSICA

It's fine. I assume you'll be up
all night.

MICHAEL

Why?

JESSICA

Clearly you've caught up with your
sleep.

Michael ignores the remark.

MICHAEL

Are the girls pissed that you had
to go?

JESSICA

They understood. Don't forget some
of them don't have boyfriends or
husbands and think all men are
incapable of the simplest of
things.

MICHAEL

Do they ever wonder why they're
single?

Jessica smirks at the remark.

(CONTINUED)

JESSICA

I'm the only one out of them that has a child so they backed off when I told them that although it's the best job in the world, it's tough as hell too.

She reaches up and turns the lamp on.

JESSICA (CONT'D)

I'm worried, Michael. What is wrong with you?

MICHAEL

I'm alright.

JESSICA

No you're not. All these thoughts going round in my head I mean, Do you suffer from narcolepsy or something?

MICHAEL

No, nothing like that. I mean I've been having a recurring dream but it's nothing.

JESSICA

Tell me what the dream is.

MICHAEL

You're in it but it's not you. It's something masquerading as you. But I don't know what. You have no eyes and your teeth are filed so sharp - the black liquid - the noises. It's strange.

JESSICA

Why don't you see a psychiatrist? I'll come with you. Maybe you're subconsciously worried about fatherhood?

MICHAEL

No, Anna's not there. This place is different. A clock is in a field and when it swings left and right it digs a grave. Like my time is running out.

Jessica is clearly worried.

(CONTINUED)

JESSICA
I'm getting some water. Do you want
some?

MICHAEL
Sure.

She leaves the room.

INT. BATHROOM

Jessica drops a tablet into the glass on water and stirs it.
She closes the cabinet and looks into the mirror.

INT. BEDROOM

She hands Michael the drink, who downs it in one, turns the
light out and then gets back into bed and they cuddle.

FADE TO:

INT. BEDROOM - LATER

Michael is snoring and Jessica lifts her head to see. She
get's out of bed and goes downstairs.

INT. DINING ROOM

Jessica turns on the computer and searches for something.

She picks her phone up and dials a number. The other end
picks up.

JESSICA
Hello, My name is Jessica Langham
I'm sorry to disturb you at such a
late time but I need to make an
appointment.

INT. BEDROOM - MORNING

Michael wakes up to see Jessica sitting at the end of the
bed putting her socks on.

MICHAEL
Morning. You going somewhere?

(CONTINUED)

JESSICA

Yes. With you.

MICHAEL

Where are we going?

JESSICA

Before I tell you, I need you to know that I did this because I'm concerned.

MICHAEL

About what?

JESSICA

I've made an appointment with a psychiatrist called Doctor Lovenstein. It's about your dreams.

MICHAEL

Oh Jess I don't know.

JESSICA

You need to talk to a professional about this.

MICHAEL

I'm not going to get my head examined.

INT. DOCTOR LOVELSTEIN'S OFFICE - DAY

Michael sat nervously in front of Doctor Lovenstein, A man in his late 40's. A bit scruffy looking but very bright. His awards and certificates have replaced the wallpaper.

DR. LOVELSTEIN

You can start whenever you're comfortable.

MICHAEL

Thank you. I've never done anything like this so I'm finding it hard to word it all.

DR. LOVELSTEIN

It's usually something that manifests in the back of the mind that triggers your sleep. Maybe we should start from the beginning.

EXT. PARK - DAY

Jessica sits on a park bench with Anna in a pram. She slowly rocks the pram back and forth and looks around at the other people there. Happy ones. In a way she envies them. She want's what they have.

An old man walks past Jessica and tips his hat to her.

JESSICA

Morning.

INT. DOCTOR LOVELSTEIN'S OFFICE

Michael seems to be more comfortable talking to him now.

MICHAEL

I can't tell you anything about my Mum and Dad because I didn't know them. I'm adopted. I have a brother but he's been in a sanitarium for most of his life. I'm not allowed to see him.

DR. LOVELSTEIN

Why's that?

MICHAEL

He tried burning our house down with only myself inside. Officials say if he was to see me, he'd try to kill me.

DR. LOVELSTEIN

Does that bother you? That you can't see your own flesh and blood?

MICHAEL

Why would I want to see him? The guy's nuts - he wants me dead.

DR. LOVELSTEIN

Did you ever think it would be helpful to perhaps ask him why he resents you?

MICHAEL

He's told me plenty of times. He blames me for our parents giving us up for adoption.

(CONTINUED)

DR. LOVELSTEIN
He's your twin?

MICHAEL
Yeah.

Michael begins to feel low since he's admitted the fact.

MICHAEL (CONT'D)
They say there's always an evil
twin. Sure. There's evil then
there's him.

Dr. Lovelstein writes something down on his pad.

INT. RECEPTION OF DOCTOR LOVELSTEIN

Jessica is sitting with Anna in the waiting room.

The door opens and Michael steps out with Dr. Lovelstein.

They shake hands and Dr. Lovelstein hands Michael a card.

DR. LOVELSTEIN
If there's any more episodes then
please don't hesitate.

Michael thanks him and walks with his family to the outside.

INT. CAR - DAY

Jessica is driving and Michael is looking out the passenger window. They haven't spoken in a while.

JESSICA
So are you just going to ignore me?

MICHAEL
No. What's up?

JESSICA
What happened with the doc?

MICHAEL
I just told him what I told you
this morning.

Jessica waits for more out of him but Michael doesn't look her way.

(CONTINUED)

JESSICA

Did he prescribe medication? Did he call you a nut job? Are you safe to work? Anything like that?

MICHAEL

We...we just talked.

Jessica makes a tight turn into a lay by and stops the car. She grabs his shoulder to turn him around.

JESSICA

We are a family, Michael. We don't keep secrets. If this thing affects you, it affects us.

MICHAEL

I know.

JESSICA

It doesn't seem you do. What if this spell of narcolepsy is hereditary? Anna could get it. Did you think about that?

Michael seems a bit ashamed of himself now.

MICHAEL

It's not hereditary - She won't get it. I care about this family more than myself and I'm not saying what happened in there because nothing happened in there.

Jessica forces the car back into gear and pulls out of the lay by. Michael sees she's angry but doesn't realize how much it hurts her that he's keeping something from her.

EXT. HOUSE - DAY

Jessica pulls up to the house and Richard is there waiting by his car. He waves to them as she pulls up.

He sees Michael looking morose in the passenger side and goes up to his door to open it.

RICHARD

Hey guys, how'd everything go?

JESSICA

Your guess is as good as mine, what's up?

(CONTINUED)

RICHARD

Kim wants me to pick up some books
she said you had.

MICHAEL

I'll get them.

Michael turns to the house. He's hiding his expression of
nauseousness. His face is pale and sweaty.

JESSICA

They're by the stove.

He waves his hand to show he heard her.

Jessica takes Anna's car seat out and Richard helps her.

JESSICA

How is she, hungover?

RICHARD

A little bit yeah but she's okay.
Are you?

JESSICA

I'm fine.

They've known each other for decades and he can see she's
clearly not.

RICHARD

No you're not. I can tell. What's
up?

JESSICA

Things just...they're not right
between us. They haven't been for a
while. Since we had Anna, he just
seems stand offish. You know?

RICHARD

There's been no change to him at
work or anything strange. Well not
since yesterday. I've got a great
offer coming up for him though.

JESSICA

What, another driving job?

RICHARD

School prom is right around the
corner. They've asked for us to
drive the limos.

(CONTINUED)

JESSICA

Do you think he's able to do that with all these black outs? No.

RICHARD

He told me everything's fine -

JESSICA

Well he hasn't told me anything. Not one fucking thing. What if it's an early sign of a tumor? Oh my God why didn't I think of that?

RICHARD

Don't beat yourself up about it, Jess. Book him in the hospital.

Jessica starts to tear up. Richard puts his hand on her shoulder.

RICHARD (CONT'D)

Besides he's always been the drama queen. You get yourself worked up over it, turns out it's nothing, then you'll look the goof.

Jessica nods. Tears rolling down her cheeks. She brushes them away with her good arm.

JESSICA

Where is he? He probably can't find them.

She gets to the door and looks inside.

JESSICA (CONT'D)

Richard, he's collapsed.

Richard comes running in behind her.

INT. HALLWAY

Michael is on the floor facing down.

RICHARD

I'll get him some water.

Jessica sits next to Michael and looks at his eyes. They're open. She feels for a pulse.

(CONTINUED)

JESSICA
Richard! Oh my God.

EXT. OTHER REALM - FIELD - NIGHT

Michael sees the grandfather clock swinging and digging.
'Jessica' wanders from around the clock and the banging from the other side of the fence is getting louder.

JESSICA
Soon. Michael. Soon.

MICHAEL
What is? Answer me!

She just giggles and carries on walking.

Michael then runs to the fence surrounding the edge of the field and pulls himself up on it to look over it.

There's nothing there but the banging is still heard.

He drops down and runs to 'Jessica'

MICHAEL
Who are you? You're not my wife!
You're not Jessica. Who are you?!

JESSICA
(Normal voice)
I'm Jessica Langham. I used to be
Jessica Elston. Then I met Michael
Langham. I'm mother to Anna Langham
and I used to work at -

MICHAEL
Shut up!

She giggles again.

A white flash blinds Michael and a deep, creepy voice slithers out Michael's name.

INT. HALLWAY - MICHAEL P.O.V

He can't hear. It's like hes underwater.

He's looking up to Jessica's face - red, scared, and wet.
She's clutching a tattered tissue and Richard is just as scared. He has his arm over her shoulders.

(CONTINUED)

He's also looking up at two other people. One - a skinny, bald man dressed in green overalls and the other a young blonde lady, again, in green overalls. They look surprised and confused.

His hearing comes back and he hears a mixture of noises. Crying is the clearest. He then hears his own breathing.

INT. HALLWAY

Michael sits up and they hold him back down.

MALE PARAMEDIC
Sir, you need to stay calm.

MICHAEL
Stay calm? I'm fine.

MALE PARAMEDIC
He's in shock.

MICHAEL
No I'm not. I feel fine.

The paramedics look at each other and then Jessica.

FEMALE PARAMEDIC
We're going to have to take you to hospital. You need to be looked at.

MICHAEL
Listen, I've got more people looking at me than I need right now. I'm just embarrassed about the whole thing. Let's just forget I fell over.

MALE PARAMEDIC
Sir, you NEED to come to the hospital with us.

JESSICA
Michael, go.

Michael gets up and heads to the door with them.

Jessica walks with them and then stops and looks at Richard.

JESSICA
Can you watch Anna?

RICHARD
Sure, no problem.

Jessica seems drained. She's holding it together - just.

INT. HOSPITAL WAITING ROOM - LATER

Jessica is sitting on a bench. She stares blankly at her hands, which are holding on to her knee caps.

The waiting room isn't overly full. A few people are sitting reading lifestyle magazines.

A door opens and a short man wearing a white coat and a stethoscope peers out. Jessica captures his eyes and he motions for her to come into his office.

INT. DOCTOR'S OFFICE.

She sits down at the big brown desk and waits for him to walk around his desk. There's a bar on the top that reads DOCTOR ANTON KNAPP.

DOCTOR KNAPP
Hello Jessica. How are you?

JESSICA
To tell you the truth, I've never been so scared in my life.

He brings out a big brown envelope and opens it.

DOCTOR KNAPP
You've held up really well, so very brave. But you don't have to worry anymore. These are your husband's results from the scan.

He takes the papers out and passes them to Jessica.

DOCTOR KNAPP
There's nothing there. He has no medical history at all. He's one of the very few people I've come across in my life as being completely healthy. Albeit the smoking, of course.

Jessica looks at the papers.

(CONTINUED)

JESSICA

What caused it all to happen?

DOCTOR KNAPP

That's out of my hands. Perhaps a traumatic memory entered his mind? There are people in this world that have things such as seizures once, twice maybe three times but then never have them again. A complete one off.

JESSICA

So he's okay?

DOCTOR KNAPP

Nothing at all to worry about.

INT. HOSPITAL WAITING ROOM

Jessica walks out and slowly closes the door.

Kimberley runs to her.

KIMBERLEY

I got here as fast as I could. How is everything?

JESSICA

There's nothing wrong.

She begins to tear up and then leans into Kim's open arms to let it all out.

The two of them stand there in the waiting room. The sound of Jessica's cries are muffled by Kim's coat.

FADE OUT

FADE IN:

INT. KIMBERLEY'S CAR - NIGHT

It's silence in the car. No radio is playing.

Kimberley is driving and concentrating on the road ahead whilst Jessica sniffs up her remaining tears from her cheeks.

Michael is slumped next to the open window. He's dazed from the drugs given to him.

INT. LIVING ROOM - NIGHT

Jessica takes the baby from Richard and thanks him for watching her. Michael sits down and Richard checks on him. Kimberley takes Jessica and Anna upstairs.

FADE TO

INT. LIVING ROOM - MUCH LATER

Michael is still sitting there and looks at his watch. The drugs seemed to have worn off and he feels more awake. He goes upstairs but stops when he hears a noise (chair move) in the kitchen. He comes back down and goes in to see Jessica slouched at the breakfast table.

INT. KITCHEN

He slowly slips in the room and gently closes the door.

She's slowly stirring her coffee with a spoon and is staring into nothingness.

He puts his hand on her shoulder and she nudges it off. He retreats slightly and moves to in front of her. He takes a seat.

She stops stirring and places both of her hands around the cup. His hands wrap around them. Her eyes don't move.

MICHAEL

I'm...I'm sorry.

Jessica continues to stare. This time her eyes slowly meet his. Her expression doesn't change.

MICHAEL (CONT'D)

I didn't know I'd black out. I
guess next time I should make sure
I land on carpet.

He tries to get a laugh out of her but she just stares blankly at him.

MICHAEL (CONT'D)

Come on, Jess. I'm sorry -

JESSICA

You didn't black out.

(CONTINUED)

MICHAEL

What?

JESSICA

You didn't black out, Michael. You died.

MICHAEL

Yeah but I'm back, right?

JESSICA

Please stop. Stop trying to make light of the situation and stop trying to cheer me up. This is serious.

Michael takes his hands off hers and leans back in the chair.

MICHAEL

I didn't die, that's ridiculous.

JESSICA

You didn't have a pulse. Richard tried to find it, I tried to find it, the medics tried to find it but it wasn't there because you were dead.

MICHAEL

(long pause)

For how long?

Jessica shrugs.

JESSICA

About twenty minutes. Paramedics got here about ten minutes after.

MICHAEL

Did they announce my death?

JESSICA

No.

MICHAEL

Why not?

JESSICA

Because you spoke.

Michael stands up and leans against the counter - clearly distraught.

(CONTINUED)

MICHAEL

What did I say?

JESSICA

I don't know. I couldn't make it out but your heart began beating soon after.

Michael rubs his face with his hands.

JESSICA

So all of those times you blacked out, you actually died.

MICHAEL

I don't know. I don't even think that's possible is it?

JESSICA

Before tonight it wasn't. A lot of Doctor's are baffled. They've waved it off as a seizure as this is very unlikely to happen to anyone.

Michael goes in to hug Jessica.

MICHAEL

Maybe that's all it was.

Jessica leans away and stands up.

JESSICA

Don't you dare think of me as an idiot! Do you not think I know the difference between being alive and being dead?! I don't think I've ever been so scared in my life, Michael. Right now, I need some space.

She leaves the room and we hear her footsteps leading upstairs. Michael is confused in the kitchen.

INT. LIVING ROOM - MUCH LATER

It's starting to get lighter outside.

Michael is under a blanket on the couch. He's not sleeping. He hears the sound of descending footsteps coming down the stairs and pretends to be asleep.

He hears Jessica struggle to find her coat and then he hears her leave. The door closes quietly.

(CONTINUED)

He gets up and peers out of the window to see her getting in the car and backing out of the drive.

He gets his phone and calls her number. The ring tone goes off in her handbag beside him. He hangs up.

INT. CAR

Jessica puts the radio on and it's a 'Simon and Garfunkel' track she likes. She turns it up and tries to forget the problem she fell upon the night before.

It doesn't work. The tears stream down her face and she pulls over to scream bloody murder. (INAUDIBLE)

INT. LIVING ROOM - DAY

Michael is sitting with Anna and Richard.

RICHARD

I need to know if you're in on this or not. Has your passing out thing finished?

MICHAEL

I think so, maybe. When is it?

RICHARD

Tomorrow. I've got Paul, Sam, Tom, James and myself out there but I need one more person.

MICHAEL

Can't Hollie do it?

RICHARD

She's in the office if I'm out. Come on, man, you know that. It's decent money and Jessica doesn't have to know. We don't pick 'em up we just drop 'em off. It'll be nice and quick.

MICHAEL

We could do with the money, I mean until Jess goes back to work. Okay I'll do it. Don't mention a word to Jess.

(CONTINUED)

RICHARD
You're a lifesaver.

MICHAEL
Rich, how can you trust me?

RICHARD
What do you mean?

MICHAEL
How do you know I won't collapse at
the wheel and do damage to others?

RICHARD
You're a man of your word, Mike.
You say your illness has quit, I
believe you.

MICHAEL
I said maybe.

RICHARD
You can't live your life around a
probability. Take chances.

MICHAEL
You're right. I won't let you down.

RICHARD
Well remember who'll deal with you
if you do let me down. It won't be
me. It'll be Jess.

Michael slowly nods.

RICHARD (CONT'D)
When do you reckon she'll be back?

MICHAEL
Soon. She said she needed space.
Probably went to her Uncles.

INT. DINER - DAY

It's pretty busy in the diner. Waitresses and waiters are taking orders, dropping food off to tables and then there's a lonely woman sitting at the bar with a glass of wine in front of her. It's Jessica.

She moves her finger around the top of the glass in a circular motion.

(CONTINUED)

She looks up to see Kimberley, almost out of breath, squeezing herself through various people in a hope to reach her.

KIMBERLEY

Hey, have you been here long?

Jessica shakes her head.

Kimberley puts her handbag down and sits on a stool. She notices the wine glass in Jessica's grip.

KIMBERLEY

Already?

JESSICA

I haven't touched a drop.

KIMBERLEY

Then why is it there?

JESSICA

I guess I'm testing myself.
Resisting the urge. I haven't had a drop in thirteen months.

KIMBERLEY

That's really good. I'm happy for you. We all are.

Jessica hasn't taken her eyes from the glass.

KIMBERLEY (CONT'D)

Just don't go back there.

JESSICA

Do you really think I would? I swore on Anna's life that I would never drink. Look at me now. I'm on the verge of breaking my little girls heart.

She shoves the glass aside without spilling any.

JESSICA (CONT'D)

Not now though.

KIMBERLEY

How's Michael?

JESSICA

I told him I needed some space.

(scoffs)

(MORE)

(CONTINUED)

JESSICA (cont'd)
How cruel can I be?

KIMBERLEY
What do you mean?

JESSICA
He's been having these episodes dealing with death and I've been self loathing and falling into a pit of ignorance and silence.

KIMBERLEY
It's your way of handling it. People deal with things very differently. When my Granddad died, I finished school, and everyday for a month, I'd lock myself in my bedroom.

JESSICA
But Michael's not dead. I'm not dealing with his death. It's something else. I feel responsible.

KIMBERLEY
What? Why?

JESSICA
Because it's all been about me. He was so supportive through the pregnancy. I shouldn't be asking for space. If anything he needs my help.

KIMBERLEY
You're right. He does need your help. He doesn't need someone who hates herself to be there for him, though.

Jessica nods slowly and then gets up.

JESSICA
I should speak to him. Are you following?

KIMBERLEY
Sure, I'll drive behind.

They pick up their bags and Kimberley leaves money on the side for the wine.

INT. HOUSE

Jessica walks in with Kimberley behind. Richard and Michael look back to see them there.

MICHAEL

Hi.

Jessica runs to him and hugs him. Kimberley motions for Richard to give them some privacy.

They leave them hugging on the couch.

INT. KITCHEN

Jessica makes Michael a drink and sits it in front of him and then sits down.

JESSICA

Okay, where do I begin?

MICHAEL

You don't have to talk.

JESSICA

No but I want to. I feel it's necessary.

MICHAEL

It's me that should do the talking.

JESSICA

Please, Michael. I shouldn't have been the way I was to you. This is a problem that affects both of us and I turned it all around onto you.

MICHAEL

Well, before you continue, I've been thinking about what to do.

JESSICA

What?

MICHAEL

I was thinking whether this black out thing is hereditary and the only person who'd know that is David.

(CONTINUED)

JESSICA

You can't be wanting to go and see him are you?

MICHAEL

I may have to. I want to know what it all meant. Does he suffer with the condition? Can it be treated?

JESSICA

You know what he's like though.

MICHAEL

He won't do shit if there's security in the room.

JESSICA

When are you planning to see him?

MICHAEL

Today, if possible.

JESSICA

I'll come with you.

MICHAEL

I think it's best if I go myself.

JESSICA

You can go in yourself. But I'm driving.

CUT TO:

INT. LIVING ROOM

Michael picks the phone up and calls a number from out of an opened book. Jessica watches on.

EXT. GARRETT LODGE MENTAL INSTITUTION

An average sized building, clean, and surrounded by a fence is isolated on the side of a straight road.

Michael and Jessica's car pulls up outside and stops.

INT. CAR

JESSICA
Please be careful.

MICHAEL
Don't worry I've required orderlies
to meet with me.

He kisses her and exits the car. She pulls away from the road and into a car park.

INT. GARRETT LODGE INSTITUTION

A long, white corridor has been filled with four imposing figures, Michael and three broad, strong orderlies.

They walk him down the corridor and he can't help but look into each window on the doors on his left and right as he passes them.

ORDERLY #1
You're his first visitor for three years. It's a shame, though. He can't help being the way he is.

MICHAEL
I'm sure he's been fine.

ORDERLY #1
Oh sure, we look after him. Someone of his nature has to be taken care of almost on an hourly basis.

MICHAEL
An hourly basis?

They stop at a door and then one of them unlocks it and opens it. Two orderlies go into the room and then Michael follows with the third orderly behind him.

INT. WHITE ROOM

There's a table and two chairs in the middle. A light shines over the table but illuminates the whole room.

One of the orderlies disappears behind a wall.

A buzzer is heard and a chunk of metal is scraped to unlock a door around a corner.

(CONTINUED)

ORDERLY #1
Any trouble, we're here.

Michael nods and takes a seat at the table.

EXT. GARRETT LODGE MENTAL INSTITUTION

Jessica looks worryingly out of the window.

INT. WHITE ROOM

A thin man stands in front of Michael. He takes a seat.

Michael looks him over and then back at his face.

MICHAEL
Hi David.

David is a spitting image of Michael, a bit thinner, but their likeness is uncanny.

He sits with his gaze fixed upon Michael.

David is clean shaven, hair slicked back and wearing pure white overalls.

DAVID
Hello.

He manages a smile but it is done in a creepy way.

MICHAEL
How have you been -

DAVID
Fine.

Michael is taken back by David's calmness.

MICHAEL
Jessica sends her love.

DAVID
Tell her thank you.

MICHAEL
I should tell you, you're an uncle.

An innocent, non creepy smile appears on David's face. He's genuinely happy about that fact.

(CONTINUED)

DAVID
Congratulations.

The smile vanishes.

DAVID (CONT'D)
Is that all?

MICHAEL
No. I have to find out something
from you.

DAVID
What?

MICHAEL
Lately I've been experiencing these
black outs. Well they're not really
black outs it's...it's like I die.

DAVID
Odd.

MICHAEL
Yeah...odd. Have you experienced
anything like it? Is it in our
genes or something?

DAVID
No.

MICHAEL
No?

DAVID
That's right.

MICHAEL
I just wanted to try and find out.
Wondered if you had the same thing
or if it's just me.

DAVID
It's just you.

Michael pauses and narrows his eyes at David.

DAVID
Can I go now?

The orderlies start to make their way to him but Michael
stops them.

(CONTINUED)

MICHAEL

No. No you can't. Did Mom have it?
Did Dad?

DAVID

Sure.

MICHAEL

You're not helping me!

ORDERLY #1

Sir, you need to keep calm or
you'll be removed.

MICHAEL

Sorry, sorry I...I'd just like to
get some answers.

ORDERLY #1

Just lower your voice.

DAVID

I don't know the answers to any of
your questions dear brother. I,
like you, am just as confused.

David holds his hands up to show his innocence and Michael looks at the state of his arms. Cut, bruised, stitched, scarred.

MICHAEL

What happened to you?

DAVID

I've tried jumping the fence a few
times.

The creepy smile appears again on his face. He starts to giggle now.

Michael tries to think about what he meant.

MICHAEL

You tried escaping this place?

DAVID

Yes...this place.

Michael looks on at David.

MICHAEL

I'm ready to go.

Three orderlies take David out into the other room whilst the other one took Michael out of the room.

INT. GARRETT LODGE INSTITUTION HALLWAY

MICHAEL

Getting out of this place seems like breaking into Fort Knox. Did he really try and escape?

ORDERLY #1

No. He didn't try and escape. He tried taking his own life. Took a handful of syringes and sliced them down his -

MICHAEL

When was this?

ORDERLY #1

Over the last month or so. He's tried it a number of times. He doesn't bring any harm to others, just himself.

MICHAEL

Okay, thanks for everything back there.

ORDERLY #1

Sure thing. I hope that helps you.

EXT. GARRETT LODGE MENTAL INSTITUTION

Jessica turns to see Michael jogging towards her.

She starts the engine and he gets in.

INT. CAR

JESSICA

Did you find anything out?

MICHAEL

No. Not a thing.

JESSICA

Was he co-operative?

(CONTINUED)

MICHAEL

Yeah. He answered my questions, he hasn't been having any seizures or anything but he's been trying to kill himself.

JESSICA

Oh my God.

MICHAEL

His arms were covered in cuts.

They begin driving off.

INT. DINING ROOM - LATER

Michael is sitting at the table rubbing his temples with his eyes closed.

FLASH CUT

EXT. OTHER REALM - FIELD - NIGHT

'Jessica' sexually paces around the ticking grandfather clock. The pendulum swings to and fro, sending the shovel deeper and deeper.

FLASH CUT

INT. DINING ROOM

MICHAEL

(to himself)

It's gotta mean something.

He gets up and goes to the kitchen.

INT. KITCHEN

Jessica is feeding Anna at her highchair and then turns to Michael.

JESSICA

Another headache?

MICHAEL

No. I'm fine. I was just thinking of going back to David.

(CONTINUED)

JESSICA

Why?

MICHAEL

He's hiding something. I have to get it out of him.

JESSICA

You tried today. If he's not going to say anything to you today why would he say it another day?

MICHAEL

I'll get answers.

Jessica bins the empty jar of baby food and wipes Anna up.

JESSICA

I was hoping we could go and see Raymond tomorrow anyway.

MICHAEL

You can take Anna, I'll get Rich to give me a ride in.

JESSICA

It's the prom. He'll be busy.

MICHAEL

I'll go before the prom.

JESSICA

Ask if it's okay with him first before you make an appointment with David.

Michael picks the phone up.

MICHAEL

Could you pass me the address book?

She hands it to him and he begins to dial.

Jessica takes Anna out of the room and Michael presses down on the disconnect button and waits for them to fully leave the room.

INT. BEDROOM - NIGHT

They're both fast asleep and there isn't a peep of a problem. No sound whatsoever.

FADE TO

EXT. HOUSE - NIGHT

Two people are walking down the street and one is stumbling. It's Michael and Jessica some years back. Jessica is wearing a Santa hat and she's drunk and starts to twirl around the lamp post. She stumbles and Michael is there to grab her.

She looks into his eyes.

JESSICA

My hero.

MICHAEL

I don't think you're capable of putting one foot in front of the other.

JESSICA

I am too.

MICHAEL

Prove it.

She tries but again stumbles.

Michael picks her up and carries her up the driveway.

He places her down and she laughs.

JESSICA

Thank you very much for that.

MICHAEL

That's alright. Are you going to be fine tonight? Is there somebody who can make sure you won't -

JESSICA

It's fine I've got my big brother staying with me.

Michael nods.

(CONTINUED)

MICHAEL

Right well, thanks for a great night.

JESSICA

Thanks for not leaving me on my own.

MICHAEL

Why would I?

JESSICA

Well I guess it's no secret that I can't handle my alcohol.

MICHAEL

No I think the whole town knows that now.

She laughs.

MICHAEL (CONT'D)

I'll call you tomorrow.

JESSICA

Yeah you have my number.

He kisses her on the cheek.

When he opens his eyes he sees that he didn't kiss Jessica.

He kissed 'Jessica'.

'She' glares at him and then smiles through those filed teeth. Black goo comes oozing out between them.

She opens her mouth wide and a low groaning noise fills the air. Black goo runs down her chest and makes a fork shape between and around her breasts.

CUT TO:

INT. BEDROOM - DAY

Michael reaches across to silence the buzzing alarm clock. He looks across to Jessica's side of the bed but the space is empty.

He gets up and leaves the room

INT. LIVING ROOM

Jessica is loading Anna into a pram and turns to see Michael.

JESSICA

I didn't mean to wake you. I was just going to take Anna to Rays.

MICHAEL

I thought you were doing that later?

JESSICA

I was but I figured I'd do it earlier so I'd be back in time to take you back to the institution.

MICHAEL

Oh don't worry about that, I thought I said Richard is taking me.

JESSICA

You didn't but okay.

Jessica waits for Michael to bring up how he slept.

JESSICA (CONT'D)

Did you sleep through the night?

MICHAEL

Yeah. No black out or anything.

JESSICA

Good. So maybe it's all stopped now?

MICHAEL

I think so.

She puts a jacket on and kisses him on the cheek. She felt cold. Almost empty and standoffish.

JESSICA

If I'm not back before you go I'll see you tonight?

MICHAEL

Should be finished by six.

(CONTINUED)

JESSICA
Really dig into his mind, okay?

MICHAEL
I will.

She takes the pram and leaves the house. Michael watches them leave.

CUT TO:

BLACK SCREEN

JESSICA
I've never had a dream like it before. It was....surreal.

INT. RAYMOND'S HOUSE

Jessica is sitting on the sofa in Ray's living room. She's slouched over and hugging her kneecaps.

Ray's sitting opposite her and is listening to every word she says.

RAYMOND
It could be your fears about Michael that's playing part in it.

JESSICA
Maybe...I don't know. I've had nightmares before but...it was like a fond memory of mine was invaded by something...something else.

RAYMOND
Listen, you're just worried.

He leans closer to her.

RAYMOND (CONT'D)
Everybody worries about things and death is one of them. You have to prepare yourself for the inevitable - it's going to happen - and you also have to reassure yourself that everything's going to be okay. Everybody has to think of those but when you have think of them both at the same time, you could do some serious damage and be lost...forever.

(CONTINUED)

Jessica looks to a sleeping Anna.

RAYMOND (CONT'D)

Michael's condition is cleared. He hasn't blacked out since he's been to the hospital has he?

JESSICA

No.

RAYMOND

They saw it, fixed it and told you nothing because that's all that's left; nothing.

Jessica looks deep into his eyes and hers begin to fill.

RAYMOND (CONT'D)

Michael's fine.

INT. TAXI DEPOT

Michael arrives there with Richard and there are three other people there: James, Tom, Paul and Sam. They're all wearing white shirts, black ties and black trousers. They all clear the way for the car to park.

Richard and Michael get out wearing the same things.

Richard tells them where the limousines are and gives them the keys.

RICHARD

The directions to the pick up points are in the glove box. When you've parked up, get your asses back here and we'll go to the bar.

MICHAEL

Not me.

Richard, surprised, turns to him.

RICHARD

Why not?

MICHAEL

I'm just taking it easy for a while is all.

Richard guides Michael to the side.

(CONTINUED)

RICHARD

Please don't tell me you're having second thoughts on this.

MICHAEL

I'm not it's -

RICHARD

I know you're situation and all I mean...you're like the brother I never had.

MICHAEL

You do have a brother though.

RICHARD

He's an asshole. But that's beside the point. Do you feel any weirdness at all?

MICHAEL

No. I've been fine since the hospital.

RICHARD

Okay alright that's good. That's what I wanna hear. You've got my channel already logged on so if you're feeling like death...

MICHAEL

I got it.

He brings him back to rest of the group.

INT. RAYMOND'S HOUSE

Jessica is laying on Ray's couch as he sits in his armchair.

It looks like she's a patient on a psychiatrists couch.

Anna is fast asleep in her basket.

JESSICA

I hope he's getting all he can get.

RAYMOND

Is Mike's birth parents still alive?

(CONTINUED)

JESSICA

He doesn't know. I don't think he wants to know who they are.

RAYMOND

It's understandable.

JESSICA

All I know is that they weren't very nice people. But luckily he was passed onto a lovely couple.

RAYMOND

It's a shame about what happened to David's parents. How old was he?

JESSICA

Eight. I think that's what sent him on his route of depression. It's what got him where he stays now.

RAYMOND

Depression did that to him?

JESSICA

No. But it didn't help. He tried to take out a few students with a compass. He was bullied. Michael told me they used to write letters to each other. To stay in touch and be brothers till the end.

RAYMOND

They wrote to each other?

JESSICA

That's right. But then when David got sent to the sanitarium they just stopped writing. He had neat handwriting and he was so smart. If nothing happened to his parents I'm sure he'd been a doctor.

Jessica sits up and begins to get her things.

JESSICA (CONT'D)

I should get going. I wanna be there for him when he gets there.

Ray helps her get her things together and walks her to the door.

(CONTINUED)

RAYMOND

If there's anything you need at
all...you know where I am.

JESSICA

Of course.

She kisses him on the cheek and leaves.

Ray closes the door and takes out his handkerchief.

It's got small spots of dried blood staining it. He coughs
into it to reveal a fresh spot of blood on it. He puts it
back in his pocket and sits back in his chair.

INT. LIMO

Michael drives up to the small group of teens in their prom
suits and dresses. They look all very radiant and happy.

The limo is a nice, shiny, white colour and they're all
looking forward to watch the TV inside it or use the
fridges.

Michael was happy for them. His prom night went swell as
he'd gone with the love of his life Jessica.

He gets out and opens the back door for them.

MICHAEL

So whose up for the prom?

The guys whoop and the girls scream with excitement as they
all fill into the back.

They 'ooh' and 'aah' at the fact that they feel like
celebrities.

Michael gets back into the drivers seat and starts to drive
them to the night they'll never forget.

INT. HOUSE

The house phone is flashing meaning it has an unheard
message.

In the background, Jessica comes in the front door and sets
the buggy aside. She takes her jacket off and calls for
Michael.

Nobody answers.

(CONTINUED)

She spots the flashing phone and walks over to it and presses the button.

'Beep'

Jessica picks up some letters and listens to the message whilst flipping through them.

DELORES

(message)

Good afternoon, Mr. Langham. My name's Delores Holder and I am the receptionist here at the Garrett Lodge Institute. I'm very sorry to have to be the one to tell you but your brother, Mister David Banning, was found dead in his room.

Jessica drops some of the letters and then covers her mouth in shock.

DELORES

(on phone)

We'd like for you to come in so we can ask you some questions. I'm sorry to ask as it's such a tragic time. Thank you for your cooperation.

'Beep'.

Jessica grabs the phone and hits redial.

The other end picks up.

JESSICA

Hello, this is Jessica Langham and I've just heard the message.

The LADY on the other end isn't Delores but somebody else.

LADY

(on phone)

Oh ma'am I'm so sorry to hear that.

JESSICA

Thank you, my husband should be there already.

There's some shuffling on the other end of the line.

(CONTINUED)

LADY

No, sorry ma'am we don't have any record of your husband being here today.

JESSICA

Well that's not right. He might be on his way.

LADY

When he gets here I can let you know if you'd like.

JESSICA

Yes please. Thank you.

Jessica hangs up and can't manage to piece together what has happened.

EXT. LIMO

The limo has just pulled onto the highway and joins the rest of the flow of traffic.

INT. LIMO

Michael checks on the kids and then winds the back window up. They're having a blast and think it's cool they're there.

The boys talk about how cool it would be to stick their upper halves through the open sunroof and scream for joy.

Michael looked at the other people in the cars next to him tried to see if there was any celebrities in the limo but the windows were too black. Seeing it made Michael smirk.

The smirk soon faded when the giddy feeling came back. His breath becomes short.

He looks frantically for a way to pull out but no other car was giving him the space to. He undoes his top button and brings his tie down a bit.

EXT. LIMO

The limo begins to swerve left and right. The others cars couldn't care less about the safety of the people on there and blare their horns.

INT. LIMO

Michael blinks hard.

MICHAEL

Come on! Come on! Let me pull out!

The worried cries from the kids in the back become more louder with every swerve which turns more violent with every turn.

Michael looks to the right and sees a free spot and takes it before somebody else does. He goes too far and scrapes the front of the limo on the side of the cement wall dividing the road.

He pulls back the other way to stop the sparks from flying.

He looks back to his left to see a passenger sitting next to him.

It's wearing white overalls and wearing a mask. A skull mask.

It turns to him.

Michael recognizes the build and the scars on his arms.

MICHAEL

David?

DAVID

HIYA MICHAEL!

EXT. LIMO

Michael comes off the cement wall and rams into the side of a ramp sending the Limo up in the air and crashing on it's roof.

The screams from the kids come to a sickening halt when the roof meets the road.

It screeches to a halt and the cars surrounding it move out of the way and some people get out to check on the people inside.

FADE TO

BLACK SCREEN

THEN:

EXTREME CLOSE UP: MICHAEL'S EYE OPENING UP

Michael breathes heavily.

EXT. OTHER REALM - FIELD - NIGHT

Michael looks around the field. There's an eerie feeling about it. More so than usual.

'Jessica' stands next to the clock and faces Michael. Her face is emotionless.

MICHAEL

I'm dead now aren't I. The limo did it, am I right?

He sees the pendulum still swinging.

MICHAEL (CONT'D)

But my time's not up yet. Is 'he' coming? Huh, is 'he' going to show his face this time?

David walks out of the shadows.

DAVID

'He' is right here.

MICHAEL

David?

David turns to the fence.

DAVID

I got over the fence today.

He grins, almost crazy.

MICHAEL

What are you talking about?

DAVID

Does this place look familiar?

Michael tries to remember.

(CONTINUED)

DAVID (CONT'D)

You and I used to play in this field when we were kids. When we were happy. We made a promise that some day we will make our way back here. Well here we are.

MICHAEL

The scars.

DAVID

My war scars. The war with myself. I tried to get over this fence but they kept pulling me back. I knew you were here, though.

MICHAEL

How?

DAVID

The twin link.

MICHAEL

What are you talking about?

DAVID

This is purgatory. My purgatory. I need your soul to get me to the afterlife. Whenever I cut my wrists a part of you died. That's what brought you here; to wait for me but something kept pulling us back. I created this whole place and every time I tried to jump this very fence I'd add a little thing to it. Whether it be Jessica or the clock that's digging your grave as we speak.

David points to the far end of the field.

DAVID (CONT'D)

But that long pathway leads to death for the dead. It's the place I've been longing to be for twenty two years but in order for me to get to it I need you. But you have this invisible rope pulling you back to the dreary existence known as reality. Believe me, Michael, that rope is gonna get cut.

(CONTINUED)

MICHAEL

You have to wait till I'm an old man cause I have no plans to drop down now.

DAVID

You can't do this to me. We're brothers.

MICHAEL

Look I'm sorry but I have a wife and a little girl. Okay, I'm not the one who fucked his life up and went nuts.

David's expression is emotionless like 'Jessica's'.

DAVID

That's a very bold statement, Michael. What makes you think I can't sit next to Jessica and make her crash her car?

MICHAEL

If you go near her -

DAVID

What are you gonna do Michael? I'm dead now. I'm a spirit. You're still alive...but you won't be for long.

Michael clenches his fists and dives for him but goes straight through him and knocks into 'Jessica' who vanishes in a puff of smoke.

DAVID (CONT'D)

Look what you did. You took out the time keeper.

He laughs.

DAVID (CONT'D)

I put the image here to get you to stay. Make you think she was real but too much of my bad thoughts went into her. She did have some nice things to say when she slipped into Jessica's dream last night.

MICHAEL

What?

(CONTINUED)

DAVID

If she can do it, I can.

(smiling)

Goodbye, Michael. I'll see you soon.

MICHAEL

No!

FLASH CUT TO:

EXT. LIMO

Sirens fill the air. Everything is upside down. Girls crying.

Michael sits up and looks around at the numerous paramedics, police officers and firemen surrounding him. He gets to his feet but falls back to the limo. He steadies himself.

He looks to his side to see the prom kids crawling out of the limo window. They shoot him an angry glare. The girls eyes are puffy from crying and their clothes are ruined.

INT. LIVING ROOM

Jessica paces around the living room and her phone rings. She answers it too quickly for it to ring twice.

JESSICA

Michael?

KIMBERLEY

(on phone)

Oh my God, Jess, turn on the TV channel seven.

Jessica flips on the TV station and sees the carnage on the highway.

On the T.V a young reporter is standing in front of the upturned limo.

SIMON MORSE

(on TV)

" the driver is refusing medical attention and is currently being given a breathalyzer by the police. The parents of the children are on their way to pick them up. It's a sad night for the prom goers."

(CONTINUED)

JESSICA
Who is the driver, Kim?

KIMBERLEY
(on phone)
It's Michael. Jessica I'm so sorry.

She goes ghostly white and finds the courage to stand. But her legs feel like toothpicks at the minute.

KIMBERLEY (CONT'D)
(on phone)
Hello? Jess are you still there?

JESSICA
I'm here.

Her voice begins to tremble. Not from crying but from anger. Michael is seen getting into an ambulance.

EXT. HOSPITAL - LATER

Jessica is sitting on the bench outside the main entrance.

Michael walks through the sliding doors and wipes his eyes. He sees Jessica sitting on the bench and is pained that she obviously saw where he actually went.

He cautiously approaches her.

MICHAEL
Hi.

She doesn't take her eyes off the car park.

JESSICA
Hello.

He puts his hand on her shoulder

She jumps to her feet, faces Michael, flushed with emotion, tears at last streaming down her cheeks...

She slaps him across the face and then balls her hands into fists and attacks his chest.

JESSICA (CONT'D)
You fucking liar. I fucking hate you! You could've died!

(CONTINUED)

Michael tries to avoid making eye contact with people passing them. He tries to put his arms around her to comfort her but she throws them off.

JESSICA (CONT'D)

Don't try and comfort me you fucking prick. I cannot believe you! I cannot believe you!

MICHAEL

Hey it's okay!

JESSICA

It is not! You're so stupid. Fuck us! Think about yourself you selfish prick!

She starts to walk off but he takes her, not forcibly, by the arm. She pulls away.

JESSICA (CONT'D)

Don't you touch me. You don't ever get to touch me anymore!

Her voice is near broken. She has never been so angry before. She gets back into the car, shaking.

Michael gets the door open and sits in next to her.

MICHAEL

I'm sorry I lied to you.

JESSICA

Shut up.

MICHAEL

No. I won't.

JESSICA

Just shut up!

MICHAEL

You're acting crazy.

JESSICA

Right okay I'm the crazy one.

She starts the engine up and drives off home.

EXT. HOUSE

At the front door Michael goes to enter first but Jessica pushes in front of him.

INT. FRONT ROOM

MICHAEL

So, are we going to talk about this?

JESSICA

I don't want to talk to you. You never consider anybody else's feelings other than yourself.

MICHAEL

That's not true.

JESSICA

Then why haven't you asked where Anna is? Could I have left her here whilst I picked you up?

Michael, defeated, shrugs.

MICHAEL

I assume you took her to Kim and Richards?

JESSICA

My Uncles. I took her to my Uncles.

MICHAEL

Well I'm sorry.

JESSICA

Your apologies and promises all mean nothing to me now.

MICHAEL

Okay I fucked up -

JESSICA

Oh you did more than that. You've put an enormous strain over this roof. I don't even think I can trust you anymore. Trust is ninety nine percent of a marriage. If I don't have trust in you then what's the point?

(CONTINUED)

MICHAEL

Goddammit Jess, you can trust me.

JESSICA

I'm gonna need to sleep on that.

She walks to his side and up the stairs but Michael grasps her ankle.

MICHAEL

Fuck will you just stay here and talk?!

She kicks it out of his grip and walks down towards him. She slaps him in the face and goes to hit him again but he grabs her hand and shoves her down onto the stairs. She looks up at him and then rips his trousers down whilst pulling him on top of her.

He takes her top and bra off and rubs her breasts violently.

He pulls her leg up and she wraps them around his back.

She masturbates him and then puts it inside her.

They thrust hard against the steps and she rolls him over. They continue thrusting until they climax.

After that they just sit on the steps and catch breath.

FADE TO:

INT. LIVING ROOM - LATER

They're sitting on separate couches. Jessica has her legs up on the coffee table and Michael is slouched down smoking a cigarette. They're wearing the same clothes as earlier.

MICHAEL

I shouldn't smoke these. They'll kill me.

He smirks and waits for Jessica to laugh but she doesn't crack a smile.

MICHAEL (CONT'D)

You're still mad aren't you?

JESSICA

No. I just think I'm passes caring. You don't listen to reason. You just listen to what you want to

(MORE)

(CONTINUED)

JESSICA (cont'd)
hear. You didn't even go to the
Institution.

MICHAEL
I know.

JESSICA
So I don't know if this is the best
time to tell you this but your
brother -

MICHAEL
I know. He's dead.

Jessica sits up and looks at him seriously.

JESSICA
I'm sorry. How did you find out?

MICHAEL
He told me.

JESSICA
What do you mean he told you?

MICHAEL
I 'died' in the limo. There's a
place I go to when I die. It's the
place I described to you with the
clock in the field.

JESSICA
That digs your grave, I remember.

MICHAEL
Well it turns out that is
purgatory. But it's David's
purgatory. He created a place from
his memory that would be a sort of
waiting place until we're together.

JESSICA
What happens when you're together?

MICHAEL
That's when I die. He mentioned
something about a twin link. An
invisible rope tied around us. He
can't go on his own, he needs his
twin. He needs me. Now, he's just a
ghost that waits. He wants to go to
the other side and not be in

(MORE)

(CONTINUED)

MICHAEL (cont'd)
between. He'll take me out but I
don't know when. He's a ghost, how
do I prepare myself for it?

Jessica puts her head in her hands.

JESSICA
Okay I have to tell you something.

MICHAEL
What?

JESSICA
Last night, I had a dream. It was a
memory actually. When you walked me
home from the work Christmas party?

MICHAEL
I remember.

JESSICA
Well this time something else
happened. I became the thing you
described in that world. I had no
eyes, I drooled black slime and...I
killed you.

MICHAEL
David told me she got into your
dream. I went to attack him but
went through him and knocked into
her and she vaporized.

JESSICA
You're a good artist. Could you
draw this other place?

INT. DINING ROOM

A pencil finishes off the picture depicting the other realm.

JESSICA
Oh my God.

He points at a part of drawing.

MICHAEL
See that bit there? He said beyond
that is the death for the dead.

(CONTINUED)

JESSICA

What does it mean?

MICHAEL

The great beyond. Heaven, hell
paradise, whatever it is it's
there. He can't get onto the path
unless I'm with him. I've never
heard of any twin link before.

JESSICA

Why don't you see Dr. Lovelstein
again. Would he know?

MICHAEL

I'm not getting anyone else
involved. This between us and him.

INT. KITCHEN - DAY

Jessica is eating toast and Michael is drinking coffee.
Richard walks in in disbelief.

RICHARD

What the fuck, Mike?

MICHAEL

What?

RICHARD

You were in the clear?

MICHAEL

I thought I was -

RICHARD

You thought you were? Well let me
tell you something, you weren't.
You know how I know? The upturned
limousine on the highway. The
parents of the prom kids wanna sue
us.

MICHAEL

Rich, I'm sorry I thought I had
control over it.

RICHARD

Yeah I'm sorry too but I gotta
suspend your license till the cops
are done probing your file.

(CONTINUED)

MICHAEL

That's fine I completely understand.

Richard looks at Jessica awkwardly.

RICHARD

Jess, can I speak to Mike?

JESSICA

Go ahead he's right there.

RICHARD

Privately.

JESSICA

No. We don't keep secrets here. What you say to him, you say to me.

Richard nods in understanding.

RICHARD

Mike, I was starting to think, when you come back to work do you wanna do office instead of driving?

MICHAEL

I don't know. I guess I'll give you guys a bad rep if I stay there.

RICHARD

Well now don't go talking like that. Don't think about throwing the towel in yet. Just think it over. The offer's there.

MICHAEL

Alright. I'll think it over.

RICHARD

Just don't be surprised when you come back that people ain't gonna be friendly to you for a bit...jobs in jeopardy and all...

MICHAEL

I get it.

Richard waves bye to Jessica and leaves.

Jessica turns to Michael and waits for a response.

(CONTINUED)

JESSICA
Well?

MICHAEL
What?

JESSICA
When were you going to tell me
about you not going back?

MICHAEL
I just thought of it. Spur of the
moment.

JESSICA
Sitting at a desk is far less risky
if you're going to black out than
it is if you're behind a wheel.

MICHAEL
Stop saying black out. I die.

Jessica puts her plate in the sink and walks out of the
room.

JESSICA
(quietly)
Because we all like to be reminded
of that.

As she walks off there's a knock on the door. Jessica looks
through the window and sees -

EXT. HOUSE

A NEWS REPORTER and his CAMERAMAN standing at the door. It
is the same News Reporter from the Limo accident.

Michael comes up behind her.

MICHAEL
Oh great.

Jessica opens the door.

JESSICA
Yes?

NEWS REPORTER
Hello ma'am, My name's Simon Morse
and I'm from Good Morning U.S.

Michael stands beside her.

(CONTINUED)

MICHAEL

We know where you're from.

SIMON MORSE

Alrighty, well I'm here to see if you'd like a bit more publicity. I'm a huge fan of all the weird and wonderful and so I jumped at the chance to do this. Is there any objections?

MICHAEL

The weird and wonderful?

SIMON

Yeah.

MICHAEL

What's weird and wonderful about me?

SIMON

You survived a car crash and left it without even a scratch.

MICHAEL

So?

SIMON

I'm just asking what happened behind the wheel.

MICHAEL

Nothing happened, I - I lost control of the wheel, a fucking cement block stuck out further than it should and I went over it. Next question.

SIMON

So how come you left without injury but two of the passengers in your car - kids - received whip lash?

MICHAEL

I don't know. What, are you trying to say I planned it? Or I was drunk? I wasn't drunk I haven't had a drink in years.

SIMON

Okay, can we leave some of this for when the cameras rolling?

(CONTINUED)

MICHAEL

This guy's a joke.

Jessica rubs his shoulder.

MICHAEL (CONT'D)

Answer me this, Simon, are you making me out to be the bad guy? That the parent's of those kids are watching and are plotting some revenge?

SIMON

I'm not making you out to be anything but a miracle. You had no headaches or bruises and I was there - I saw the state of the roof of that vehicle.

MICHAEL

Okay. Okay I know what to say. Roll the camera.

SIMON MORSE

Sure, you bet. Are we good?

The cameraman gives him a thumbs up.

SIMON MORSE

I'm here at 7 Beeding Crescent where I have next to me a remarkable person. Mister Michael Langham was at the wheel of the limo yesterday at four forty six in the pm.

He gets closer to Michael and so does the cameraman.

SIMON (CONT'D)

Mr. Langham what happened?

MICHAEL

My mind is a bit hazy of the whole event but the cement block stuck out and I just didn't see it.

SIMON

Onlookers said they saw the limo swerving from side to side moments before the crash, your comments.

Michael is taken aback by the comment.

(CONTINUED)

MICHAEL

Hey now I told you before I haven't had a drink in years.

He looks into the camera.

MICHAEL (CONT'D)

Don't listen to anything he has to say, I don't drink, I don't do drugs. I'm sorry if I ruined the kids prom, I'm sorry for putting their lives in danger but I can tell you this: I have seen death and looked him square in the eyes. I'm here to tell the tale. I died in the limo. How do I know? I've died more than once. This is a real thing.

Jessica looks at Michael with shock. Although she feels proud that he's got it out there.

Simon is unsure of what to ask next.

SIMON

So...would you have proof?

MICHAEL

Ask my wife, ask my boss.

SIMON

Anybody else?

MICHAEL

This is the first time I've spoken of it. If you don't believe me, I don't care. What you've gotta realize is I'm as normal as the next person but if anybody out there is scared...I can help.

SIMON

Help with what?

MICHAEL

People are scared of death. You really shouldn't be. I can tell you all about it. Calm your nerves. I'm putting the word out now, find me on social networks I'm on all of them.

Simon turns awkwardly towards the camera.

(CONTINUED)

SIMON

Well there you have it viewers.
Find him on social media and he
will help. I'm Simon Morse.

He waits for a few seconds and then mimics and 'cut throat'
gesture to the cameraman.

SIMON (CONT'D)

That was interesting, were you
being serious?

MICHAEL

One hundred percent.

SIMON

Wow. You should look after
yourself. God blessed you with a
great gift.

Michael feels anger rising up inside him. He can't stop
himself now.

MICHAEL

"Blessed me"? Do you wanna know
what God did for me? He threw me
into another realm where I'm forced
to wonder where my time ends! When
I wake up, I pray that Jessica is
still with me and she hasn't grown
old without me. I pray that our
daughter doesn't get this gift -
the gift of constantly disappearing
into purgatory - gift? It's a
disease he gave me!... Oh yeah
God's been a real sport to me.

Simon looks ashamed and gets everything wrapped up.

SIMON MORSE (CONT'D)

Well.... I'll leave you two alone.
Let's go.

They walk down the driveway as Michael and Jessica look at
them. Michael puts his arm round Jessica's shoulders.

FADE TO

INT. BATHROOM - NIGHT

Michael is brushing his teeth before bed. He's checking himself out in the mirror in front of him as he does it.

INT. BEDROOM

Jessica is getting ready for bed.

INT. BATHROOM

Michael finishes his teeth and then places his brush back into the cabinet. When he closes it his reflection seems different. He looks closer and the reflection just stares back at him.

The reflection then picks up a shaving razor from the mirrors side and makes a small slit on his cheek as Michael watches on.

The reflection doesn't seem responsive and shows an evil glare towards Michael. He's grinning, closed mouthed, at him.

He takes the razor and starts to shave off part of a cheek.

Michael recoils in fright as he sees his image pick at the flesh. He puts the razor down and then picks at his face with his fingers.

One of his fingers hang off his eye socket whilst the rest of his hand grabs by his upper lip. The reflection doesn't have any co-ordination and seems to grab at whatever it wants to.

It starts tearing and ripping the skin from the face, chunks fall into the sink, blood splats on the other side of the mirror. Not red blood - BLACK blood.

Michael starts to feel sick and shuts his eyes tight to make it go away. He opens them to see the image's face just looking at him from the mirror. It's face is unrecognizable. Michael stands closer to the mirror and then grimaces by the sight of it.

The reflection then slowly raises it's arms and takes the face off WHOLE as if it's a mask. When he lowers his arms, Michael isn't surprised by who it is. David.

(CONTINUED)

DAVID

That was very clever earlier.

MICHAEL

(whispering threateningly)

You got my message then. Good.

DAVID

So you're not afraid of death yet
you won't succumb to it?

MICHAEL

I won't succumb to you. I'm not
going to die for you.

DAVID

We'll see. Oh by the way; give this
to your wife.

He pulls in a reflection of a female and hangs her down and
kisses her passionately. When he lifts her back up Michael
can see it's Jessica. She giggles evil-y.

INT. BEDROOM

Jessica is laying on the bed reading her book.

SMASH. Glass hits the floor.

She looks up, disturbed from her book, and comes running to
the bathroom.

INT. BATHROOM

Michael stands with his hands on either sides of the sink
with blood dripping from his knuckles.

JESSICA

What happened, are you alright?

MICHAEL

I'm fine.

He sees she's barefoot.

MICHAEL

Watch where you stand. I'll clear
it up.

He leaves the room and Jessica looks at the remains of the mirror. It looks like a spider's web. The impact zone was smack in the middle. She looks from the middle and her face is etched out in all of the cracks.

INT. LIVING ROOM - DAY

Michael caresses his knuckles, now bandaged up.

Jessica is on the laptop next to him.

JESSICA
You have a fan.

MICHAEL
Who is it?

JESSICA
It's from an anonymous person.
They've sent you an e-mail.

MICHAEL
What's it say? Read it out.

JESSICA
"Dear Mister Langham. I saw you on the news yesterday and was amazed by your gift. Can you really help people? If you can then I'm in dire need of help. I've been diagnosed with cancer for about four months now and I haven't told anybody about it. Doctor's say I'm hanging on by a thread and would probably not live through the week. I won't lie to you, I'm terrified of dying. I live in your town and would be grateful if you could come to see me. I hope to hear from you soon." Wow. What should I say back?

MICHAEL
What do you think I should do?

JESSICA
Michael, this person is crying out for help, I think you should go to them.

MICHAEL
I don't know what to say. It was all in the moment.

(CONTINUED)

JESSICA

Well, it's not something you've made up, why don't you just tell them how you feel before you go.

MICHAEL

It's hard. I don't have cancer. I can't relate to it. When I die, I just go like a form of narcolepsy. But cancer, I can only make it up for him.

JESSICA

Do that then.

MICHAEL

(hesitant)

Okay, email them back asking where they live and are they available today.

Jessica types up the message and sends it. A notification tone lets them know the message has been sent.

JESSICA

Now I guess we wait and see.

The notification tone makes them turn their heads.

JESSICA (CONT'D)

They must've been waiting for it.

MICHAEL

What's it say?

JESSICA

It's the address...

Jessica thinks about something for a second and then looks like she's trying to figure out a large math sum.

JESSICA (CONT'D)

That's Rays address.

She jumps up and grabs the phone and dials furiously.

RAYMOND

I thought you'd call now.

JESSICA

Ray, what is it?

(CONTINUED)

RAYMOND

I want Michael to come and talk to me.

Jessica begins to tear up but she's doesn't let him hear her.

JESSICA

Why didn't you tell me? We could've got it covered.

RAYMOND

I asked and they said due to my age it was risky. They then said I could have treatment with the possibility of dying or I can live out my numbered days.

Tears stream down her cheeks.

JESSICA

We're on our way.

She hangs up and turns to Michael.

JESSICA

He's asked for you. Just tell him what you have to.

He gets up and hugs her.

INT. DOORWAY

Michael comes down the stairs as Jessica gets her coat on.

JESSICA

Where did you go?

MICHAEL

I had to grab something. Let's go.

INT. RAYMOND'S HOUSE

Ray is sitting in the armchair in the living room with Jessica. His eyes are closed. He opens them slowly and looks at her who is sitting opposite him. He looks at her as if he doesn't know her. Then he does.

RAYMOND

Jessica.

(CONTINUED)

JESSICA
I let myself in.

RAYMOND
My goodness. You've grown into such
a beautiful woman.

Jessica tries to hold the tears back.

RAYMOND (CONT'D)
You've always been beautiful.
You've got your Mother's eyes.

Jessica smiles and a few tears drop.

JESSICA
I've brought Michael to talk to you
like you requested.

RAYMOND
Yes I've asked for him didn't I.

JESSICA
You did. I told him to wait whilst
I got you awake. Just so I
could...make sure you're okay.

Raymond slowly nods.

RAYMOND
Thank you. How is he?

JESSICA
He's fine. He's just helping you
today with what you want to hear.
I'll go and get him.

She stands up and goes to the door. She smiles and waves him
in.

Michael comes in. Raymond isn't looking.

MICHAEL
Hello sir.

RAYMOND
Please sit down.

Jessica stands by the door and watches Michael sit down,
looking uneasy.

RAYMOND (CONT'D)

Jessica, can you go and sit with my wife please? Make sure she's fine.

JESSICA

Of course.

Before she leaves, she gives Michael a little smile to make sure he's okay.

RAYMOND

Work your magic. Tell me what dying is like.

Michael pauses for a moment. He's being held back by fear of the unknown. Exactly what death is.

RAYMOND (CONT'D)

Is it like a roller coaster? I used to love riding them of course it's been twenty years since I've ridden one.

MICHAEL

Well, it all happens so quickly. The buildup is like the way up on a roller coaster but then instead of going along the loops, you get.... you get...

RAYMOND

What?

MICHAEL

I don't know.

Raymond finally looks at him. This time he seems to have more life in him than ever.

RAYMOND

That's what it should be like. Not knowing.

MICHAEL

I'm sorry.

RAYMOND

Don't be. You've told me enough. I'm dying, Michael. I'm dying in a way that you aren't. Death comes in many ways, shapes and forms. It COULD be like a roller coaster. It COULD be like going to sleep. Or it

(MORE)

(CONTINUED)

RAYMOND (cont'd)
COULD be the most uplifting
experience you'll ever have.

MICHAEL
It could probably come to you in a
way where you don't feel it.

RAYMOND
Exactly. Nobody knows. Knowing what
death is like is the same as
putting ketchup on a roast
dinner...it just doesn't add up. It
should be left as a mystery. It's
life's biggest mystery. It's ironic
isn't it.

MICHAEL
What is?

MR. HOOPER
Life's biggest mystery hasn't got
anything to do with life at all.

Michael thinks about it for a minute and then smiles.

MICHAEL
You're right.

RAYMOND
Michael I'd like to thank you for
being honest with me. When you
leave here take good care of your
wife. She's a great girl.

MICHAEL
I will.

Michael stands beside Raymond. He digs in his pocket for
something and then brings out a small folded up piece of
paper.

Raymond looks at it cautiously.

RAYMOND
That's not the last rites is it?

Michael smiles.

MICHAEL
No. Thisthis is something
else.

(CONTINUED)

He unfolds it and it reveals a photograph of the field he and David used to play in.

RAYMOND

What's this?

MICHAEL

I need for you to do me a favour. When you die you'll go to a place and then you have to walk to the light. The place you go to is the last piece of memory you have. If you love roller coasters then you'll probably ride one into the light.

RAYMOND

What do you mean?

Michael kneels down.

MICHAEL

Keep hold of this picture. Memorize it. I need you to stay there and wait for me. You have to know this area.

RAYMOND

I know where this field is it's about thirty minutes down the road.

MICHAEL

Remember it well?

RAYMOND

Yes.

MICHAEL

Keep thinking about it. I need your help.

RAYMOND

I'm halfway there already.

He stands back up and shakes hands with Ray. He feels the frailness of him.

RAYMOND

I'll see you soon.

MICHAEL

Thank you, sir.

(CONTINUED)

Michael walks by the door and looks back at Raymond. He doesn't turn around but he simply lifts his hand up, weakly, to say goodbye. Michael smiles and leaves the room.

FADE TO

INT. LIVING ROOM - MUCH LATER

Jessica is wondering around the living room worried to death about Raymond.

JESSICA

Somebody should be with him. His helper shouldn't have gone home. I'm going to call an ambulance.

MICHAEL

You go. Go and stay the night.

Jessica pauses and thinks about it.

MICHAEL (CONT'D)

At least you'll be there if anything happens.

JESSICA

You're right. I'll get Anna and we'll all stay there.

MICHAEL

I can't.

JESSICA

Why not.

MICHAEL

You don't need me there. He's your family. It would mean more to him if it was just you.

JESSICA

He's your family too.

MICHAEL

Okay if we both die how will you react?

JESSICA

You'll come back?

(CONTINUED)

MICHAEL

Will I?

JESSICA

What do you mean?

MICHAEL

What if David does away with me and
drags my ass up the path to the
next world?

Jessica is stumped for words.

MICHAEL (CONT'D)

Just go. I'll be fine. I'll be here
if you need me.

She walks out of the room to get Anna and the car keys.

INT. DOORWAY

She carries Anna in one arm and her handbag in the other.

JESSICA

I might see you tomorrow or soon.

MICHAEL

Okay.

They kiss and as they stop Michael pulls her in closer for a longer, passionate kiss. It could be their last one. He's going to war and can't make any promises that he will come back.

She looks at him and then makes her way to the car.

Michael waves goodbye and then closes and locks the door.

INT. KITCHEN

CLOSE UP: CUTLERY DRAWER

It gets pulled open to reveal numerous sharp implements. A hand - Michael - grasps around a pair of scissors.

INT. LIVING ROOM

Michael places the scissors in his pocket and sits on the floor.

MICHAEL

Come on you son of a bitch I'm ready for you. Do your worst.

Nothing.

TAP DRIPPING in the kitchen. CLOCK TICKING from his watch. No other noises. No cars driving past. Empty.

Suddenly, Michael tenses up and strains heavily. Something is around his neck. It's leaving purple marks around his throat. He starts having convulsions and his eyes are rolling back inside his skull.

EXT. OTHER REALM - FIELD - NIGHT

David looks down on him. He's dragging him across the field to the pathway.

Michael regains conscience in the other realm and tries to hang on to something; anything.

He can't believe how much strength David has considering he was a lot slimmer than Michael.

Michael fumbles around his pockets hoping that the scissors made their way too. They did.

He reaches in and pulls them out and cuts the rope. It sends David to fall forward. He looks back and sees Michael and the scissors standing there ready for battle.

David runs and lunges at Michael who raises the scissors up but to no avail. His arm just goes through David like air. David tackles Michael to the ground and punches his face. It hurts.

DAVID

YOU CAN'T TOUCH ME! I'M DEAD.
YOU'RE HAVING AN OUT OF BODY
EXPERIENCE!

David lets him up.

MICHAEL

Come on!

He eggs him on to come and try to take him on.

EXT. HOUSE - DRIVEWAY

Jessica gets out of the car and goes to open the door but it's locked. She bangs on the door but nobody comes to it. She walks around to the living room window to see Michael on the floor holding a pair of scissors. She SCREAMS and bangs as loud as she can on the window.

EXT. OTHER REALM - FIELD - NIGHT

Michael is bleeding from his nose and is on all fours. David is towering over him holding a two by four. He brings it down HARD onto Michael's back and it knocks the wind out of him and brings him to the floor.

DAVID

You can do this the easy way and we just walk on down there or we can carry on doing it the hard way.

EXT. HOUSE - NIGHT

Jessica goes around to the back of the house to try the door but it's locked. She sees Michael shake every now and again.

JESSICA

HOLD ON!

EXT. OTHER REALM - FIELD - NIGHT

Michael crawls along to near the top of the pathway.

David leans the stick over his shoulder and slowly walks behind Michael.

DAVID

That's it. Keep going.

Michael slows down and coughs up and spits out a chunk of blood.

David whacks him again.

MICHAEL

Is that all ya got? Fucking wimp.

David's expression goes from smiling to pure hatred.

(CONTINUED)

DAVID

Get up.

Michael turns over and he's smiling. Blood staining his teeth.

MICHAEL

Make me.

DAVID

Isn't it funny. When we were kids you were the one to drive a sword through me and leave me to die in the field.

MICHAEL

We were kid's you just said it yourself. We were playing around.

DAVID

Times have changed and the tables have turned.

He raises the two by four in the air and brings it down forcefully onto Michael's chest.

Pain bleeds around his heart. Michael coughs and winces at the pain.

David does it again.

Michael lifts up the scissors.

MICHAEL

It's time I cut this twin link.

He cuts at where David's umbilical cord would've been.

David starts shouting out in pain.

DAVID

WHAT HAVE YOU DONE!

He raises the plank of wood up higher but this time it is grabbed by someone behind David.

Michael looks - it's Ray.

Ray throws the wood away and takes David by the arm.

RAYMOND

It's time to go now.

(CONTINUED)

David lets out an agonizing scream as Michael witnesses that they've both reached the end of the path.

Light begins to pour onto them as they look up. It's like a giant spotlight is on them. David begins to vaporize and then eventually disappears.

Raymond turns to Michael and holds his hand up.

MICHAEL

Thank you.

Raymond smiles then closes his eyes as he vaporizes into thin air.

Jessica's voice begins to enter his head.

JESSICA

(echo)

Michael. Come back.

INT. LIVING ROOM

Jessica is thumping Michael's chest.

Suddenly Michael sits up, gasping for breath. The injuries he sustained in the other realm have come into this world. He spits up some blood and looks around at where he is. Jessica is shocked and happy he's back and the two embrace.

MICHAEL

It's over. He's gone. Thanks to Ray.

JESSICA

Oh Mike.

MICHAEL

It's over.

EXT. CEMETERY - DAY

It's raining heavily down on Michael.

He stands in front of the grave of David Banning holding a flower.

He lays it down and stands for a moment.

In the car behind him sits Jessica in the drivers seat.

INT. CAR

The rain is SLAMMING onto the windscreen as the wipers are moving frantically.

She looks at Michael for a moment and then turns the rear view mirror to look at Anna in the backseat. She's sitting perfectly still and asleep. Almost too still.

Jessica turns around and looks closer at Anna.

She starts to get the feeling that 'Lavery Syndrome' has been passed on to Anna - who then flinches in her sleep and settles down again.

Relief floods through Jessica.

BLACK SCREEN

The End.

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