

An Urban Ghost Story
Shooting Script
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LIVING SPIRIT PICTURES '97 LIMITED

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When formatted in the standard Hollywood manner on A4 paper,
this screenplay is 95 pages long.

Slug line code - (21) denotes previous scene number (NS)
denotes new scene (SS) denotes scene that is now split

Story Days Code - (FB) Flashbacks, (SD1) Story Day 1

LOUD Pumping Rave Music.

1 EXT. CITY STREETS - NIGHT (1) (FB) 1

The CAMERA glides through the city streets at high speed - street lights elongate into long colourful streaks, intermixing and merging as the CAMERA increases speed and the music grows louder into a CLIMAX - FLASH TO WHITE and the MUSIC cuts dead - BLACKNESS and SILENCE

2 DARK TUNNEL (2) (FB) 2

A glimmer of light appears at the end of a tunnel - peaceful and serene - the sound of WIND RUSTLING - the glimmer becomes a brilliant white light gradually moving toward the camera - suddenly, with a violent SCREECHING OF BREATH, the camera pulls back into the black at high speed...

3 EXT. ROADSIDE - NIGHT (3) (FB) 3

...the CAMERA pulls out of a gasping mouth - CPR thrusts the twelve year old body of LIZZIE up into the air. She lies on wet tarmac, blue flashing lights of the emergency services to the left, the red flickering from flames to the right - wispy smoke drifts over her face - PARAMEDICS quickly work on her body, bringing her back to life. Gouts of blood cover her throat and forehead. Everything slows down as we see LIZZIE'S unblinking and distant tear filled eyes.

LIZZIE VO
That was the day I died -

4 EXT. URBAN CITY SKYLINE - NIGHT (4) (N1) 4

GLASGOW - AN URBAN SKYLINE at NIGHT - cooling towers, high rise blocks - wind swept and rain drenched desolation. Timelapse - the moon arcs across the sky. We pull back from a window on the 14th floor of a tower block to see...

5 INT. CORRIDOR - NIGHT (5) (SD1) 5

LIZZIE (SLOW MOTION) - stood at the end of a DARK CORRIDOR wearing just her nightie. She is smoking a cigarette and looking out through the window.

LIZZIE VO
The psychiatrists all said that the
light was a hallucination from the

(Continued)

LIZZIE VO (CONT'D)
drugs and lack of oxygen to my
brain...

CUT TO - CAMERA TRACKS with LIZZIE as she walks - there are sounds echoing through the corridors - wind, rain, groans, distant wails - this is not a pleasant place - LIZZIE walks cautiously, keeping her head low and glancing from side to side - quickly, her bare feet step around rubbish, broken bottles and the rags that litter the floor - she passes a DRUNK MAN urinating against the wall.

LIZZIE approaches a door and opens it - there is a loud metallic yet distant thud behind her - startled, she spins round, looking into the gloom - we see how intense her glare is, how deeply sunken her eyes have become - she looks like a teenager already in mid life crisis - there is nothing in the CORRIDOR - she closes the door - we see the words FLAT 13b

6 INT. BEDROOM - NIGHT (7) (SD1) 6

LIZZIE closes the door behind her carefully and sits on her bed - she feeds her goldfish that swims in a small round bowl on her bedside table. She lies back on her bed, staring at the ceiling - we hear the sound of SCREECHING TYRES, a girls scream, then the sound of a CAR CRASH - she closes her eyes

LIZZIE VO
they told me that 184 seconds was a
long time to be dead and that my brain
was just trying to make sense of it
all ...but none of that explained what
was happening, what I had brought back
with me...

SCRATCHING - LIZZIE'S eyes snap open and she looks round the room - she sees a bed in which ALEX, her five year old younger brother sleeps - the SCRATCHING NOISE happens again - but much louder.

7 INT. KATES BEDROOM - NIGHT (8) (SD1) 7

A large double bed fills the room - a figure lies sprawled out on the bed - ALONE - KATE FISHER - a young woman of perhaps twenty eight. Her eyes open to see LIZZIE standing beside the bed

8 INT. BEDROOM - NIGHT (9) (SD1) 8

KATE pushes the door open - it hits a chest of drawers that is stood a foot or so away from the wall - KATE pushes past easily and enters followed by LIZZIE.

KATE
What's going on LIZZIE?

KATE hears ALEX crying - he huddles in the corner of the room on his bed, his sheets are on the floor - KATE goes over to him

KATE
ALEX - what's wrong love?

ALEX
My sheets keep being pulled off

ALEX reaches out, wrapping his arms around KATE'S neck - KATE lifts him up, comforting him.

LIZZIE
There's that scratching in the walls again

They all stand listening for a long time - KATE becomes disheartened

KATE
If you play this game again LIZZIE,
I'll give you what for...

KATE walks out giving LIZZIE a glare. The door closes as ALEX'S wails fade. LIZZIE sits in the gloom - ALONE - silence - she looks at the CHEST OF DRAWERS.

9 INT. SCHOOL OFFICE - DAY (10) (SD2) DAY 2 9

LIZZIE sits in an office, painted pictures on the wall. It's light and airy. Across from her sits HELEN, a social worker with a pile of notes

HELEN
Are you still having nightmares
LIZZIE?

LIZZIE doesn't answer but plays with the ZIPPER of her jacket.

10 INT. SCHOOL CORRIDOR/STAIRWELL - DAY (11) (SD2) 10

LIZZIE walks down the corridor - school kids brush past her as they rush to their next class - the doors close - left alone, LIZZIE looks left and right, then exits

11 EXT. TWIN TOWERS - DAY (12) (SD2) 11
The ominous TOWER BLOCK.

12 INT. KERRIE'S FLAT - DAY (13) (SD2) 12
CLOSE UP OF LIZZIE'S TOES as she paints them - she eats junk food and switches the TV with the remote which is just inches away (plays music video which pumps out sound). The FLAT is a mess, mainly filled with LARGE SOFAS, piles of clothing and junk. The wall is half painted in a failed attempt to redecorate. KERRIE, a young woman of SIXTEEN, walks in with a young baby - the BABY is crying - KERRIE is punkish, her ears crammed with EARINGS - LIZZIE has clearly copied her appearance to some degree

KERRIE

Turn that fucking din down

LIZZIE turns it down as KERRIE comforts her BABY - she sits down opposite and begins breast feeding the child.

KERRIE

Ouch! You fucking little bastard - watch it!

(to LIZZIE)

three fucking months old and all he wants to do is suck tities - and in twenty years time, it's still all he'll want to fucking do

(laughs)

Like my new earring?

KERRIE shows LIZZIE a new earring that goes through the top of her ear - LIZZIE gets up close for a better look - it has a clear crystal in it

KERRIE

It's made from quartz that has been personally empowered by Uri Geller - it's full of psychic power, you know, Mr Spoon Bender? Got it down the market.

Do you want the other?

LIZZIE grins as KERRIE takes out the earring from her other ear and gives it to her

LIZZIE

Thanks -

KERRIE

Shouldn't you be at school?

(Continued)

Cont...

LIZZIE

Yeah - but it's MUSIC, then GEOGRAPHY,
and you know what Hitler's like

KERRIE groans in recognition

KERRIE

(putting on voice)
If you don't pull your socks up young
lady...

KERRIE AND LIZZIE

(in unison)
you'll be in detention 'till you're
ninety

They both laugh

KERRIE

If your MUM finds out you're bunking
off again, she'll kill you - she still
head-banging with you?

LIZZIE

I wish I had a flat of my own, like
you

KERRIE finishes breast feeding and starts to wind the baby
quickly then bounce him up and down on her knee.

KERRIE

Great isn't it? No-one telling you
what to do, when to get up, when to go
to bed - wait till your sixteen
LIZZIE, then get yourself pregnant,
tell the social you can't live with
your mum anymore, and they'll have to
find you a flat - *and* they'll give you
sixty quid a week too - it's the law -
that's what I did - best thing that
happened to me was little JACK

KERRIE kisses the baby's forehead -

CUT TO - inside the COT - KERRIE picks up the bottle of pills
from the cot and places the giggling BABY in - LIZZIE and
KERRIE lean over grinning at JACK who looks up sleepily at them
- KERRIE flicks a switch and a revolving, illuminated toy plays
a tune in the background whilst dancing colours and lights
adorn the faces of the watching girls

KERRIE

He's no bother - see he's already off
- little sweetheart

(Continued)

Cont...

KERRIE stands, throws on a LEATHER JACKET and heads for the door

KERRIE

Come on - just got to nip out to the chemist

LIZZIE

Shouldn't you take him?

KERRIE

No - he's just been fed, he'll sleep for two hours solid - and if I wake him now, he'll ball all afternoon - it's best for him - Come on

13 INT. KERRIE'S TOWER BLOCK CORRIDOR - DAY (14) (SS) (SD2) 13

LIZZIE stands in the open doorway, KERRIE mumbling as she searches for her keys - LIZZIE looks down the corridor at the end door.

14 INT. KERRIE'S TOWER BLOCK CORRIDOR - DAY (SS) (FB) 14

SILENT FLASHBACK (grainy and shaky like Super 8) - THREE POLICE OFFICERS have knocked on a door - a WOMAN, MRS MILLER answers, then becomes hysterical as they talk to her - she falls to her knees weeping.

15 INT. KERRIE'S TOWER BLOCK CORRIDOR - DAY (14) (SS) (SD2) 15

The sound of KERRIE'S door cuts through, LIZZIE looking back at KERRIE who is now locking her door, all three heavy locks (the door is painted green with BRIGHT YELLOW FLOWERS) - LIZZIE looks back down the corridor, the memory gone

KERRIE

I heard that they are moving out - said this place reminds them of what happened - I don't think they can afford to move though - come on

KERRIE leaves, walking down the stairwell with LIZZIE in tow

16 EXT. CHEMIST - DAY (15) (SD2) 16

KERRIE walks into the CHEMIST SHOP

17 EXT. PLAY GROUND / ESTATE - DAY (16) (SD2)

17

LIZZIE sits on a swing - she is looking across the PLAYGROUND at WREATHS OF DEAD FLOWERS rustling in the wind -

SILENT FLASHBACK - the WREATHS have gone, replaced by the BURNT OUT HUSK OF A CAR, smashed at the front. Workmen are winching it into the back of a dumper truck with a large crane - the wreck drops into the truck with a silent crash - KERRIE sits down on the swing next to LIZZIE

KERRIE

Can you remember it?

LIZZIE

No - I don't remember anything - I just get these flashes - doctors say I'll remember eventually though
(pause)
anything could make it happen - like a trigger he says

KERRIE

Doctors are all full of shite
(pause)
It wasn't your fault LIZZIE, KEVIN was a shit head, everyone knew he'd end up like that. You're lucky he didn't kill you too

18 INT. LIZZIE'S BEDROOM. DAY (17) (SD2)

18

GEORGE, a man in his early fifties, is crouched on the floor with a spirit level. KATE stands above.

GEORGE

She says it's been moving by itself?

KATE

Yes - it couldn't be subsidence could it? You know, because of them knocking down the other block?

GEORGE

I wouldn't have thought so

KATE

She says there's noises too - like scratching

(Continued)

Cont...

GEORGE

Noises? are you sure she's not mucking about again?

KATE

I don't know GEORGE - she's telling me all sorts of things right now - god, I hope she hasn't started lying again...

GEORGE gets up from the floor - he struggles moving the chest back into position - KATE glances at her watch

KATE

And where the hell is she?

19 INT. KERRIES FLAT - DAY (18) (SD2) 19

A bottle of BRIGHT YELLOW pills is scattered on the table - KERRIE sits on the end of her SOFA in a trance like state, the cigarette between her fingers almost burning her flesh.

LITTLE JACK is screaming his head off - LIZZIE holds him and is walking round the flat trying to comfort him. LIZZIE looks at her watch nervously

LIZZIE

KERRIE! KERRIE I've got to go! I'm late - KERRIE!!!

KERRIE snaps back into consciousness -

KERRIE

(groggy)

Yeah - OK - LIZZIE, give him to me - I'll see you later...

LIZZIE leans over and gives JACK to KERRIE - instantly his wails die back. LIZZIE pauses considering whether she should go - then leaves, shutting the door.

20 INT. KERRIE'S TOWER BLOCK CORRIDOR / LIFT - DAY (19) (SD2) 20

LIZZIE presses the button for UP on the lift - she waits - the sounds from the corridor echoing - the wind whistling - suddenly, with a deep growl, the lift doors open - LIZZIE gets inside and the doors shut

21 INT. LIVING ROOM / HALLWAY - DAY (20) (SD2) 21

The front door opens and LIZZIE walks in - she sees GEORGE - LIZZIE makes straight for her room.

KATE

And where do you think you've been
till this time, school finished hours
ago - well?

LIZZIE walks past them, through her doorway and slams it shut

KATE

Sorry about her GEORGE

GEORGE

No problem -
(producing piece of paper)
anyway, about this months payment?

KATE

Yeah, sure GEORGE

KATE starts searching her bag - ALEX sits in front of the TV surrounded by toys - GEORGE hovers in the doorway, watching the attractive figure of KATE as she looks.

GEORGE

If you can't afford it...
(pause)
You know...?

KATE completely ignores his comments - she instantly ushers him to the doorway

KATE

Sorry GEORGE, I can't find my purse -
I'll send LIZZIE down with it later -
OK GEORGE? Thanks

Before GEORGE can object, he's already out in the hallway - KATE smiles at him as she closes the door. KATE turns back into the room, looking at the mess she has just made

22 INT. LIZZIES BEDROOM - DAY (21) (SS) (SD2) 22

LIZZIE lies sprawled on her bed, her arms outstretched - she's staring at the ceiling - she hears the front door close - she gets up, presses play on her GHETTO BLASTER and starts to rummage through her bag - she pulls out a magazine, then notices something else - she pulls out a PURSE - from her expression we can see she didn't expect to find it there - she opens it up to look inside just as her door opens and KATE steps in

(Continued)

Cont...

KATE

LIZZIE, have you seen my p...

KATE sees her purse in LIZZIE'S hand - LIZZIE looks guilty as hell. KATE snatches it

KATE

You thieving little cow! You've been downstairs with that girl again haven't you? You're taking drugs again aren't you?

Claustrophobic, LIZZIE gets up and walks past KATE...

23 INT. FLAT HALLWAY / BATHROOM - DAY (SS) (SD2) 23

LIZZIE walks through to the BATHROOM - KATE follows on her heels

LIZZIE

No I'm not! I didn't steal your bloody money! Leave me alone!

LIZZIE slams the door, then locks it. KATE is left standing in the middle of the HALL - she takes in a long breath -

24 INT. BATHROOM - DAY (22) (SD3) DAY 3 24

LIZZIE sits in the bathtub, hunched up, awkward with a serious frown - STEAM rises slowly - RAVE music pours from her GHETTO BLASTER. She turns on the hot water tap - water splutters out. She quickly turns it off. A LOUD GROANING NOISE runs up from the taps along the pipes across the ceiling above - It's as though the building is crying out in pain. LIZZIE looks hard at the end of the bath - her POV on a RAZOR -

25 INT. FLAT HALLWAY - DAY (23) (SD3) 25

CU knocking on the door. KATE, dressed smartly, stands at the bathroom door.

KATE

LIZZIE - what's taking you so long?

Silence - then the sound of a lock being turned and the door opens. LIZZIE stands uncomfortably in a smart dark blue dress - her hair falling into her face. She frowns. KATE pushes her hair back behind her ears

(Continued)

Cont...

KATE

You look lovely - if only JEFF could
see you now -

(KATE turns and walks away)

Come on then or we'll be late

LIZZIE is left standing in the BATHROOM DOORWAY

26 INT. TAXI - DAY (NS) (SD3) 26

LIZZIE and KATE sit in the back of a TAXI. Silent.

27 INT. CORONERS COURT - DAY (24) (SD3) 27

It's a small court with a CORONER and CLERK. LIZZIE is flanked
by KATE (with ALEX on knee) and HELEN (SOCIAL WORKER). Tight on
LIZZIE who is focused on the CORONER. HELEN leans close to
LIZZIE and reassures her

HELEN

It'll be all right love - don't worry

The CORONER speaks up, catching everyone's attention.

CORONER

(examining notes)

I understand the fact that the
deceased was a good friend of yours...
and that his father has withdrawn the
vehicle theft charges

The CORONER looks over into the COURTROOM at a MR & MRS MILLER,
eyes red rimmed - MRS MILLER holds tightly onto the MR MILLER

CORONER

This inquest has yet again shown us
that tragic events such as these could
so easily be avoided. Ecstasy is a
drug that kills young people time and
again.

(to LIZZIE)

As for you Elizabeth, I have spoken to
the social services - they will
continue monitoring your progress - if
your mother can't control you then the
courts will. However, it is the
feeling of myself and the other
magistrates that whilst you did, by
your own admission, take illegal
drugs, you were a passenger in the car

(Continued)

CORONER (CONT'D)

and therefore not liable for the death
of Kevin Michael Miller.

CUT TO KATE - RELIEF. But LIZZIE still has a furrowed forehead - she looks over into the COURT ROOM where MR & MRS MILLER hug each other, MRS MILLER sobbing. The whole world seems to slow down...

CORONER

Death by misadventure

The CORONERS hammer slowly arcs down, then hits the WOODEN BLOCK - but instead of a wooden sound, it is the VIOLENT IMPACT OF THE CAR CRASH

28 EXT. CAR CRASH SITE / FLASHBACK - NIGHT (25) (FB) 28

FAST & FURIOUS - LIZZIE, covered in blood, crawls along the ground - she turns to look over her shoulder to see the car burning - the flames start to get higher. SUDDENLY a boy's face appears at the window (wearing a distinctive BLUE STRIPED T-SHIRT). He pounds to be let out as the fire burns - WIDE EYED AND IN A PANIC he opens his mouth letting out a long silent scream...

29 INT. LIZZIE'S ROOM - NIGHT (26) (SD3) 29

Rain pounds the windows - the room is dimly lit by the city's night lights. LIZZIE lies staring at the ceiling again - then she hears the sound of scratching in the room - LIZZIE follows the sound as it moves up the wall. LIZZIE glances over at ALEX who is still asleep - his covers are on the floor.

Suddenly there is a tugging at her covers - she holds on, but whatever is pulling is strong - they are yanked away

30 INT. LIZZIE'S ROOM - MOMENTS LATER (27) (SD3) 30

A weary eyed KATE enters the bedroom followed by LIZZIE. KATE sees ALEX sitting huddled up on his bed crying - the CHEST OF DRAWERS stand in the middle of the room. KATE moves toward ALEX, picking up his sheets

ALEX

I'm scared Mummy

KATE

Ssh - there's nothing to be scared about, LIZZIE is just playing a silly game and it's not very funny is it?

(Continued)

KATE (CONT'D)

For Christ's sake LIZZIE, it's 3 o'clock - and I'm too tired for this

LIZZIE

I'm not doing anything

KATE struggles as she shifts the CHEST back against the wall.

ALEX

Mummy I want to sleep with you

KATE moves toward ALEX once more and tucks him in

KATE

Ssh - you go to sleep now

LIZZIE

(whispering urgently)

MUM!

KATE has had enough and starts to turn

KATE

That's just about...

Turning, KATE stops dead mid sentence - the CHEST OF DRAWERS stand right behind her again - LIZZIE is sat further back in the room on her bed. KATE looks shocked. She looks up at LIZZIE - everyone is open mouthed

31 INT. KATES BEDROOM - MORNING (29) (NS) (SD4) DAY 4 31

KATE sits on the end of her bed talking on the phone quietly so the kids can't hear.

KATE

no... she's still making up stories and stealing - and now there's the latest tricks

(pauses considering what to say)

She's, it must be LIZZIE, she's playing all kinds of pranks - moving furniture and pulling Alex's bed covers off - and she says she keeps hearing things

(pause)

No - not voices - don't worry - scratching, like rats in the walls - this can't all be because of the accident can it?

The doorbell rings - KATE glances over her shoulder

(Continued)

Cont...

KATE

Yeah, thanks, I'll have to go HELEN,
someone's at the door. Bye.

KATE hangs up and exits

32 INT. FLAT HALLWAY/ LIVING ROOM - DAY (31) (SD4) 32

KATE walks out of her bedroom. LIZZIE sits in her school uniform watching TV, ALEX on the floor, a backpack on his back ready to leave.

KATE goes to the door. Suddenly she is pushed back as THREE MEN (TWO HENCHMEN and the LOAN SHARK) force their way in. The last, a small, young man in an expensive suite, is the LOAN SHARK. He walks into the room and pauses as HENCHMAN #1 turns off the TV. No-one says anything.

KATE goes over to the sofa where ALEX sits terrified. She hugs him. LIZZIE has stood up instinctively. She looks the LOAN SHARK in the eye.

LOAN SHARK

Get over there

The LOAN SHARK points at KATE but LIZZIE is defiant

LOAN SHARK

(calmly)

You deaf? you fucking little slut

HENCHMAN #1 grabs LIZZIE by the arm and starts to pull her to the sofa toward KATE

KATE

Don't hurt her

KATE moves toward LIZZIE

LOAN SHARK

(to Kate, loud and ferocious)

YOU! Fucking leave off and sit down

(to LIZZIE)

And you - sit down!

KATE takes LIZZIE'S hand and pulls her down to the sofa. The LOAN SHARK turns and stands with his back to them all, blowing his nose - his flu ridden head hurts

(Continued)

Cont...

LOAN SHARK
Any more in the flat?

CU on KATE - terrified - shaking her head. The LOAN SHARK turns round - looking KATE right in the eye

LOAN SHARK
(sniffing)
Hmm?

KATE
No

He looks over at a shelf with several picture framed PHOTOS

LOAN SHARK
What about hubby?

KATE
He's... he's away

The LOAN SHARK looks at the photos - picks up the first which is of a very young KATE and a MAN -

LOAN SHARK
I see - this handsome young man is the
little bitches dad?
(Points to LIZZIE)
He fucked off when she was born
though?

KATE doesn't respond -

LOAN SHARK
(realising from KATES lack of
response)
Fucker, before she was born

KATE cannot help but react by comforting LIZZIE who is visibly hurt by the comment

LOAN SHARK
Well done mate -

He drops the picture frame, smashing the glass - he takes the next picture which is a family group with KATE, a young LIZZIE, a baby ALEX and a good looking BLACK MAN

LOAN SHARK
Next comes WINSTON here - chocolate
drops dad - huh?
(Points to ALEX)
When did he fuck off then?

(Continued)

Cont...

KATE

His name is JEFF and he's coming back

LOAN SHARK

When will you learn you silly fucking bitch - he's never coming back - gone for fucking good

He drops the frame to the floor - it smashes.

HENCHMAN #2 comes out of the BEDROOM shaking his head negatively. The LOAN SHARK turns to KATE

LOAN SHARK

Where is it!!! My Dad's not a fucking charity - where's his money!

KATE

I've got it in my purse -

KATE starts to search her bag for her purse, but she can't find it - she starts to panic

KATE

I had the money in my purse - I can't find it - LIZZIE?

LIZZIE clearly doesn't know where it is - she is terrified

KATE

I swear I had it -

The LOAN SHARK grabs KATE'S bag and turns it upside down, the contents spilling to the floor - no purse. He pauses for a second, thinking, then turns to HENCHMAN #1

LOAN SHARK

(thinks)

Chuck the little bitch off the balcony

HENCHMAN #1 grabs LIZZIE by the scruff of the neck and drags her, screaming and writhing, across the room to the BALCONY DOOR. KATE starts to panic. She tries to get to LIZZIE but the LOAN SHARK slaps her hard across the face -

KATE

(sobbing)

Please don't - Please don't - I had it - I'll pay it back - anything - you can have anything - Please

HENCHMAN #1 moves over to the BALCONY DOOR and starts to open it.

(Continued)

Cont...

LOAN SHARK

Where's my dad's fucking money or she goes out the fucking window!

HENCHMAN #2 appears with a book -

HENCHMAN #2

Got her family credit book

The LOAN SHARK takes it, and thinks - LIZZIE close to the open BALCONY DOOR, held in limbo

LOAN SHARK

Show me your hands

(KATE is terrified)

Show them me!

(KATE extends her hands)

Take off the wedding ring - fuckers never coming back anyhow

Shaking, KATE takes off the ring and passes it to the LOAN SHARK. He turns round and gives the MAN a nod. He drops LIZZIE to the floor.

LOAN SHARK

I'll be back - and don't even think about not having the fucking money

LIZZIE gets up and looks the LOAN SHARK right in the eye. The LOAN SHARK sees she is defiant - he goes over to her

LOAN SHARK

What you looking at you fucking little slut?

LIZZIE doesn't answer, but continues to stare. The LOAN SHARK raises his hand to slap LIZZIE but KATE rushes over snatching her and protecting her from the impact

KATE

No! Please, she doesn't know...

The LOAN SHARK waits a moment, then doesn't hit - KATE is holding LIZZIE and ALEX tight. The LOAN SHARK, mumbling, turns and leaves, pausing only to snort his nose clear and adjust his suit. He slams the door. KATE kisses them both sobbing.

KATE

It's OK - I'm sorry, I'm so sorry

LIZZIE looks up and sees KATE's purse on the kitchen table

33 INT. LIZZIES BEDROOM - NIGHT (32) (SD4) 33

LIZZIE lies on the floor slowly picking the shattered glass from the photo of her father. She looks at it hard, then digs underneath her bed and pulls out a cigar box - she opens it up - it's filled with little personal bits and bobs, reminders of holidays, postcards etc. LIZZIE places the picture underneath some other pictures - on the top is a PHOTO of a little girl (LIZZIE) and a boy wearing party hats - they are grinning, each holding up a bag with a goldfish in it. LIZZIE looks up at the GOLDFISH in the bowl on the other side of the room. A vibration in the water ripples.

34 INT. KITCHEN - NIGHT (33) (SD4) 34

LIZZIE enters, takes a glass, opens the fridge and pours some milk. As she drinks she feels a droplet of water drip on her face - she wipes it away - another one drops. She looks up to the ceiling searching for the source of the drip but sees nothing.

Looking down at the floor below she notices that she is standing in a small pool of water

She hears drips and drops - sees the splashes in the water but can't see where they are coming from - it's as though several water pipes have started to leak all at once - KATE appears

LIZZIE

There's something leaking from the ceiling MUM - but I can't see where

KATE sees the puddle on the floor and hears the dripping - she takes some newspapers and starts to put them down to soak up the water

KATE

Are you sure you haven't spilt something love?

LIZZIE

I'm not lying

KATE

I never said you were

They both look at the ceiling - confused - the water is still dripping, but they can't find from where. Abruptly, the drips stop - KATE continues mopping up - LIZZIE helps

LIZZIE

Why can't we move from here Mum - there must be nicer places to live?

(Continued)

Cont...

KATE

I wish we could

LIZZIE

Then why can't we?

KATE

We can't just pack our bags and walk out - where would we go?

LIZZIE

We could live with GRAN and GRANDAD in London?

KATE

It's more complicated than that - you wouldn't understand

KATE closes the fridge door and steps back into a pool of water once more - she looks up to the ceiling but sees nothing

KATE

Where the hell is this water coming from?

LIZZIE

(angry)

You don't have to treat me like a child! We can move you know, JEFF's never coming back, he doesn't love us!

KATE is flustered - she takes her cigarette packet, but it's empty - she's looking for a way to get out of this conversation. She stands, grabs her jacket and makes for the door

KATE

I'm going to the shop - do you want anything?

LIZZIE shakes her head - KATE leaves.

35 INT. TOWER BLOCK HALLWAY - NIGHT (SS) (SD4) 35

LIZZIE watches her MUM through the fisheye hole in the door. KATE walks down the hall and is gone.

36 INT. FLAT HALLWAY / LIVING ROOM - NIGHT (SS) (SD4) 36

LIZZIE climbs down from the chair she stood on in order to peer through the hole, and drags it through to the LIVING ROOM.

37 INT. SHOP - NIGHT (34) (SD4) 37

KATE takes a carton of milk off the shelf. She walks up to the counter putting everything down - and sees the newspaper headline and photo - UFO SIGHTING - she picks it up

38 INT. KITCHEN / LIVING ROOM - NIGHT (35) (SD4) 38

LIZZIE walks into the LIVING ROOM - low angle shot from KITCHEN as we see the puddle of water on the floor has returned.

39 INT. LIVING ROOM - NIGHT (36) (SD4) 39

LIZZIE sits down on the sofa, switching on the TV, then flicks quickly finding MTV. She watches the MUSIC VIDEO - LIZZIE senses something - she turns the volume down, straining to hear - SILENCE but for the wind howling outside.

The she hears it - a distant banging gradually becoming louder and louder - sounding like it's coming from the water pipes, then inside the walls. The noise gets louder and louder - LIZZIE stands, looking round as it comes closer, banging along the outside of the flat wall (in the CORRIDOR) - ALEX appears behind her, rubbing his eyes

ALEX
What is it? I'm scared

40 INT. FLAT HALLWAY - NIGHT (NS) (SD4) 40

LIZZIE goes to the front door pulls up a chair and peers through the view-hole at the empty corridor - no-one, nothing - suddenly the BANGING slams the door - LIZZIE falls from the chair, landing by a terrified ALEX - BANGING - then it STOPS - silence - LIZZIE'S heart is in her mouth - she is absolutely silent.

Then a shuffling outside the door - like the sound of people listening at the door - LIZZIE and ALEX, frozen, stare at the front door -

THE shuffling moves to the walls, as though someone is running their hands along the walls - ALEX and LIZZIE hold onto each other tightly - LIZZIE stares at the lock - she's forgotten to put on the chain - she's about to move toward it when... BANGING on the front door, but this time much more violent - panicked, LIZZIE runs with ALEX to the BATHROOM -

41 INT. BATHROOM - NIGHT (37) (SD4) 41

LIZZIE and ALEX run in - LIZZIE slams the door shut - ALEX stands in the middle of the room screaming - LIZZIE grabs a chair and jams it up against the door, effectively locking it - she hits the light switch, grabs ALEX and scrambles under the table - SILENCE -

LIZZIE tries to keep ALEX quiet - she looks under the crack of the door from where light streams - then shadows move - LIZZIE'S eyes widen in fear as the door handle moves - then BANGING again, the door shuddering - it's too much - LIZZIE and ALEX both begin to scream as the door violently shakes -

Suddenly, the light switches on - LIZZIE opens her eyes to see KATE as she leans down and peers under the table

KATE
What the hell are you doing?

42 INT. LIVING ROOM - NIGHT (38) (SD4) 42

Several POLICE OFFICERS mill around - making notes - examining. KATE is being interviewed by PC GOODWIN with LIZZIE and ALEX sat on a sofa in the background - the camera tracks past KATE and PC GOODWIN

PC GOODWIN (OS)
...and your children were alone
without a baby-sitter?

KATE
I had to go down to the shop

PC GOODWIN (OS)
(looking at his notes)
For cigarettes I understand... Do you
have any drugs in the house?

KATE groans to herself as the CAMERA follows through to LIZZIE who sits holding a steaming mug - her view is fixed and withdrawn. ALEX sits by her side. As the camera moves in on LIZZIE we see the legs of numerous people passing through shot. One stops and kneels down - LIZZIE looks up to see a WPC who smiles at her

WPC TOMKINS
Hiya LIZZIE - I've got to ask you some
questions - could you describe the
intruder to me?
(LIZZIE shakes her head No)
Was it too dark?

(Continued)

Cont...

LIZZIE

No, the lights were on

WPC TOMKINS

The light was on but you didn't see him? Did he wear a mask over his face?

LIZZIE shakes her head

LIZZIE

You can't see It

WPC TOMKINS

What?

LIZZIE

It

There is a pause as WPC TOMKINS waits

WPC TOMKINS

I need a little more than 'It' LIZZIE

ALEX

It's a ghost

WPC TOMKINS pauses a moment

WPC TOMKINS

A ghost - I see - and did you both see the ghost?

ALEX

It's invisible.

WPC TOMKINS looks from ALEX to LIZZIE who is looking her right in the eye

WPC TOMKINS

Invisible, I see

LIZZIE looks as two people enter, one a MAN (GRANT) in his late thirties with short cropped hair and earring, the other is HELEN the social worker. WPC TOMKINS smiles at the kids, gets up and goes to talk to GRANT and HELEN. They chat quietly and glance over as KATE sits down with ALEX and LIZZIE, making sure they are OK. LIZZIE and KATE watch.

LIZZIE

(quietly)
Why's she here mum?

(Continued)

Cont...

KATE

(quietly)
I don't know love

HELEN approaches and sits in the ARMCHAIR opposite KATE and LIZZIE - GRANT wanders around the LIVING ROOM, closely watched by LIZZIE

HELEN

Sounds like you've had quite an adventure this evening - Now, KATE - you know about the court order - and I just want you to remember that we are not the enemy - we are here to protect everyone
(pointing to bruise on face)
That looks nasty - do you mind if I ask how you got it?

KATE

I walked into a cupboard door

HELEN

I see - any men in your life at the moment KATE?

KATE

No...

ANGLE ON LIZZIE as she watches GRANT looking at VIDEOS on a shelf - he has pulled out a HORROR movie - GRANT sees LIZZIE, smiles and puts the tapes back on the shelf. LIZZIE watches as GRANT makes notes in a little black book. GRANT walks over and sits next to HELEN. HELEN turns to LIZZIE

HELEN

I don't quite know what to make of this evenings escapades LIZZIE - the POLICE tell me you think you saw a ghost? Now I don't know what really happened, ghost or no ghost, but if this happens again KATE, I'm going to have to take LIZZIE to the hospital for a drugs and alcohol screening

KATE

She's not on anything - I swear - are you love?

LIZZIE slowly shakes her head no -

(Continued)

Cont...

HELEN

We're going to have to put LIZZIE and
ALEX back on the 'at risk' register
KATE -

KATE

(disheartened)
Why, we've been doing OK?

a MOBILE PHONE rings and HELEN digs it out of her bag -

HELEN

(on phone)
...hi yes - I know, I'm sorry... just
put it in the oven... thirty minutes
or so - sure - I'll get it on my way
back - red or white - OK

LIZZIE and KATE wait in limbo whilst HELEN deals with her
social life.

GRANT

It's just procedure - don't worry -
it's late and you all look tired -
we'll set up a meeting in a week or
so, to make sure you're all OK

HELEN hangs up - she smiles and readies to leave

HELEN

Just remember KATE, we're here to help
- we're on YOUR side

43 INT. TOWER BLOCK CORRIDOR - NIGHT (39) (SD4) 43

KATE stands in the doorway as HELEN, GRANT and the POLICE
leave. NEIGHBOURS peer out to see what's happening. Defiantly,
KATE slams the door

44 INT. KATES BEDROOM - NIGHT (40) (SD4) 44

KATE is getting undressed in the gloom. Suddenly she hears a
banging and knocking on the wall - angry, KATE gets up and
heads out of her room.

45 INT. LIZZIES BEDROOM - NIGHT (41) (SD4) 45

KATE opens the door and switches the light on - she sees LIZZIE
and ALEX holding each other whilst sat upright on LIZZIE'S bed

(Continued)

Cont...

- they are terrified - ALEX'S bed is upturned, the sheets splayed across the floor. The CHEST OF DRAWERS is jammed against the door - KATE opens the door just enough to get inside

KATE

Out now! Come on!

Everyone moves as quickly as they can to leave - KATE pushes the door even wider knocking the CHEST OF DRAWERS on which SPIKE the GOLDFISH sits in his bowl - the bowl rocks, then topples - KATE reaches out, but it's too late, the bowl topples off, shattering on the floor.

46 INT. HOUSING OFFICE CORRIDOR - DAY (42) (SD5) DAY 5 46

KATE, ALEX and LIZZIE walk down a corridor carrying suitcases. SPIKE the goldfish is now housed in a PICKLED ONION JAR with a wire handle

ALEX

LIZZIE - why has a ghost decided to live in our flat?

LIZZIE

I don't know

LIZZIE looks up at KATE who seems to be far away in thought

LIZZIE

Mum - why can't we stay with Gran and Grandad?

KATE

I've already said no

47 INT. HOUSING OFFICE - DAY (43) (SD5) 47

KATE sits with LIZZIE and ALEX. In front is a CIVIL SERVANT

CIVIL SERVANT

I'm sorry, but there's nothing we can do, have you tried the DSS?

KATE is weary - she starts to loose it

KATE

Yes I've tried the DSS, waited for three hours to be told there's nothing they can do - AND the housing office,

(Continued)

KATE (CONT'D)

AND the council, AND the police!

LIZZIE starts to tug at her mums sleeve

LIZZIE

Come on mum - they don't believe us

KATE

What the hell am I supposed to do - my kids are terrified - I'm terrified!

CIVIL SERVANT

I'm sorry MRS FISHER, but unless you have a real problem there's nothing we can do

KATE

(taken aback)

A real problem!? What's it going to take to get you people to believe me?

LIZZIE

MUM! Come on!

KATE gets up, still astonished - they leave. As they go through the door, LIZZIE turns and gives the finger to the CIVIL SERVANT (mouthing fuck you) - it makes her feel better - she disappears through the double doors.

48 EXT. GLASGOW POST NEWSPAPER OFFICES - DAY (45) (SD5) 48

A huge and rambling 1960's architectural nightmare with the red logo of the POST blazoned across the top.

49 INT. GLASGOW POST OPEN PLAN OFFICE - DAY (46) (SD5) 49

KATE walks into a large open plan but scruffy office. It's empty and it's a mess, littered with junk, books, magazines, newspapers, yesterdays breakfast. A telephone rings continuously off on a desk to one side. At the far end of the office is a large sofa on which lies a sleeping man - JOHN FOX - young, athletic and in need of a shave. KATE, LIZZIE and ALEX stand above him - KATE looks to the side to see a desk with computer and the Newspaper's UFO picture, blown up and framed.

ALEX

Is he dead?

A noise is heard - a subtle fart. LIZZIE and ALEX cannot help but giggle - JOHN stirs. Embarrassed, KATE fakes a cough and JOHN awakes. He sees ALEX staring down at him smiling

(Continued)

Cont...

ALEX
You're funny

JOHN
(sleepily confused)
Excuse me?

Seeing KATE behind ALEX, JOHN drags himself up - KATE pulls ALEX and LIZZIE back to give him space - and to give them space from him. KATE is ready to shuffle her family out of the door

KATE
We were told we would find you here
but we can come back later...

JOHN
No - sorry - stay - sit down

KATE steps in, awkwardly sitting down with LIZZIE as JOHN stretches, cracking his neck - he goes to a coffee machine which is empty - he looks in the coffee bag - it's empty too - exasperated, he fishes yesterdays coffee filter out of the bin and starts to brew up before sitting down.

JOHN
So how can I help you?

KATE
(blunt)
Are you the journalist who took that
photo of the UFO?

JOHN
Yes - why?

KATE
We need help - we're being terrorised
by some kind of ghost

JOHN looks at her, unsure of what to say

50 EXT. TWIN TOWERS - DAY (47) (SD5) 50

JOHN'S car pulls up to the camera. KATE, JOHN, LIZZIE and ALEX sit in it. They all look up at TWIN TOWERS

KATE
I've lived there since just before
LIZZIE was born and I've never had any
problems like this before

JOHN puts a mini tape recorder on the dash - KATE is surprised

(Continued)

Cont...

JOHN

You don't mind me taping this?

KATE

(embarrassed)

No - er - I don't know what it is, but
it's invisible

JOHN, who still isn't really with it, gets a cigarette out and is about to put it in his mouth when he realises he already has one lit - he offers one up to KATE - she shakes her head no

LIZZIE

And it's strong too, and smells bad,
and it gets cold when it's around -
sometimes

JOHN

And you've all seen it?

KATE

I told you it's invisible

LIZZIE senses that FOX isn't taking any of this seriously

KATE

Yes - the last couple of nights have
been bad -

JOHN

Why not go to the police, or the
social services? Why come to me?

KATE cuts JOHN a sardonic look

KATE

I tried everywhere else
(long pause)
and I guessed you wouldn't think I was
mad

JOHN

Why's that?

KATE produces the newspaper from her bag - it's the one she bought earlier with the photo of the UFO on the front

KATE

Well - you've seen aliens haven't you?

51 DELETED SCENE 51

52 INT. LIVING ROOM - DAY (SS) (SD5) 52

Everyone enters - light spills from the HALLWAY - it's dark as the curtains are still drawn. Making the best of it, KATE walks in and opens the curtains letting daylight in. She shudders.

KATE

God it's cold -

KATE goes over to the wall and switches the thermostat on - the heating makes a low rumble - everyone glances at everyone else

KATE

(making the best of it)
Right, I'll make some tea

She heads for the KITCHEN and disappears, leaving JOHN with LIZZIE and ALEX. JOHN strides about the room, getting a sense of where he is

JOHN

So what happened LIZZIE?

LIZZIE

(distrusting and cautious)
First it was just this scratching in the ceiling - MUM thought it was us mucking about - then the water pipes made noises, and water kept appearing on the kitchen floor. Then it kept pulling my bed sheets off, and then there was the chest of drawers

JOHN

Drawers?

53 INT. LIZZIE'S BEDROOM - DAY (49) (SD5) 53

We see the CHEST OF DRAWERS in the middle of the room - JOHN and LIZZIE stood in the doorway.

LIZZIE

We keep it in the middle of the room - if you don't, it'll move itself back

JOHN gets his camera out

JOHN

Could you just go and stand next to it love?

(Continued)

Cont...

LIZZIE stands next to the DRAWERS and looks up SNAP! - JOHN has already taken a picture - he winds his camera on - LIZZIE has a serious expression - JOHN continues snapping, the flash blinding her

JOHN

Come on love - you're scared - give it a bit of realism, as though we've not set it up for the photos

LIZZIE

But you have set it up

He fires off a few more shots, speaking as he does

JOHN

Yeah I know but the readers don't know that -

JOHN's flash goes wrong. He pauses, fiddling with it

LIZZIE

This is stupid - it's going to make me look a fucking idiot at school

At that very same moment, KATE appears with a tray with a teapot and cups. KATE spots the CAMERA

KATE

Elisabeth, watch your mouth! Oh, I didn't realise you would take photos

JOHN attempts to cover his tracks

JOHN

Yeah, I need them or it's no good as a story

KATE nods accepting - LIZZIE gets up and storms out, brushing past JOHN and knocking him. She goes to the BATHROOM and slams the door. KATE watches for a moment.

KATE

It's the only room in this damn place where she can have any privacy.

54 INT. LIVING ROOM - EVENING (50) (SD5)

54

RAVE MUSIC THUMPS in LIZZIE'S ears as she listens to her WALKMAN and watches JOHN who sits in a chair writing notes as he chats to KATE (POV) - JOHN starts to get up and pack his camera - KATE is clearly trying to get him to stay (we don't hear over the music). JOHN gets up and walks toward the exit

(Continued)

Cont...

JOHN
(glancing at watch)
I've got everything I need - I really
should be getting going

KATE
(quiet and desperate)
You can't go -
(convincing him to stay)
something might happen -

ANGLE ON - LIZZIE watches intently as they talk - RAVE music
pumping in her ears - LONG PAUSE -

Without warning a GLASS is hurled and smashes on the wall with
a loud crash - right by JOHN's head - KATE and JOHN duck for
cover - then slowly get back up again. JOHN looks round to see
LIZZIE looking over her shoulder at the far end of the room
from where the glass might have come. LIZZIE has pulled off her
headset.

JOHN
Did you throw that?

LIZZIE doesn't answer and puts her headset on again, staring
him in the eye -

KATE
I told you something would happen
(awkward beat)
Why don't you stay, you could crash on
the sofa - I'll cook you dinner -
please -

JOHN takes another look at the wall where the glass smashed

55 INT. LIVING ROOM - EVENING (51) (SD5)

55

CLOSE UP - a salt cellar is knocked over, spilling salt

LIZZIE
That's seven years bad luck

JOHN and LIZZIE are alone at the table eating. JOHN takes a
pinch of the salt, tosses it over his shoulder, and smiles at
LIZZIE.

JOHN
Not any more

LIZZIE isn't impressed. She glares at JOHN as she slowly and
methodically chews her food. It's uncomfortable for JOHN.

(Continued)

Cont...

The sound of a flushing loo - KATE appears with ALEX who rushes back to the table to continue his conversation.

ALEX
Were they like the ones in
INDEPENDENCE DAY?

JOHN
(smiling awkwardly)
I didn't see them, only their... their
ship

LIZZIE
Are you married?

JOHN glances over to LIZZIE who has butted in, but ALEX continues

ALEX
So they didn't take you off and do any
experiments on your body like they do
to people in America

JOHN
No -

LIZZIE
Do you have any children?

JOHN
(to LIZZIE)
No

LIZZIE
(butting in again)
Are you divorced?

JOHN
(to LIZZIE)
No, I'm not married... or divorced...
and, no, I don't have kids

KATE
You were lucky you had your camera
with you

JOHN
Comes with the job

LIZZIE mumbles something under her breath. JOHN hears but doesn't know what she said - he glances over at her - she is playing with her food - distant -

(Continued)

Cont...

ALEX

Have you ever seen a ghost like the one that's living with us?

JOHN

(with gleam in eye and to kids)
No - but I've heard of a real story about three builders who murdered another builder and buried him in the cement of a tower block, just like this one - They did it for money, and they would have got away with it too but, one by one, the three murderers started to die in bizarre accidents - the last one gave himself up and confessed 'cos he thought there was a curse and he wanted it lifted. But the next day, they took his breakfast to his cell and found him hanging by his bedsheets

ALEX listens in awe - KATE grins at the silly story

ALEX

Is that true?

LIZZIE

(sharply)
Of course it isn't

JOHN

I don't think it's true either, but it didn't stop them from writing a book about it and making a fortune

KATE

Maybe that's what I should do - I could do with the money.

KATE laughs, ALEX smiles, JOHN smiles - a brief eye contact between JOHN and KATE. LIZZIE spots it. KATE abruptly gets up and collects the plates

KATE

(avoiding eye line)
Excuse me

JOHN watches her as she goes to the kitchen, wondering what he said to provoke this abrupt reaction.

LIZZIE

(staring hard at JOHN)
You probably remind her of my DAD

A long awkward moment. ALEX notices the silence and looks from

(Continued)

Cont...

JOHN to LIZZIE. JOHN looks down and picks up a spoon - it's bent out of shape. He looks up at LIZZIE - she turns away, switching on the TV with the remote and watching from the table.

56 INT. LIVING ROOM - NIGHT (52) (SD5) 56

SLOW TRACK THROUGH FLAT - pools of light illuminate the FLAT. JOHN is sprawled on the sofa, a book in his chest, he has fallen asleep with the light on. The TV is showing late night cable quietly. The camera continues to track into...

57 INT. LIZZIE'S BEDROOM - NIGHT (53) (SD5) 57

...and in on LIZZIE'S FACE - her eyes are moving rapidly from one side to the other beneath her eyelids.

58 INT. LIVING ROOM / HALLWAY - NIGHT (54) (SD5) 58

JOHN's eyes open - he sensed something, but quickly dismisses it. Wearily he gets up pulling on his jeans and enters the TOILET. He leaves the door open and pees into the loo.

He flushes and stretches - he turns round to see LIZZIE stood in the LIVING ROOM staring in at him, then up at the ceiling.

Above him, the water pipes start to groan. JOHN looks up. He then smells something bad - he looks down at the loo - the water is iron stained with brown floating bits - it smells bad - and it's filling up to the brim

JOHN

Shit -

He watches helpless, the pipes clanging - then banging on the walls begins - JOHN walks into the LIVING ROOM - KATE appears in her night dress, holding ALEX - LIZZIE goes to her side and the three of them HUG - the BANGING CONTINUES

JOHN

I think you've got problems with your water pipes

58B - JOHN follows the tapping and groaning of pipes along the ceiling to the FRONT DOOR - a silent beat. He presses his ear to the door - THEN BANGING on the door - vicious and loud. EVERYONE recoils. A pause, then he moves to the door and goes for the handle.

(Continued)

Cont...

KATE

(shouting)

No - don't let it in!

JOHN pauses for a moment, then grasps the handle and begins to turn it - the banging stops abruptly - he pauses, then opens the door and peers out into...

59 INT. TOWER BLOCK CORRIDOR - NIGHT (SS) (SD5) 59

JOHN hears kids running away up the stairs

JOHN

(to self)

Just kids

JOHN closes the door.

60 INT. FLAT HALLWAY - NIGHT (SS) (SD5) DAY 6 60

JOHN

(to KATE)

It was kids - just kids

61 INT. LIVING ROOM - MORNING (55) (SD6) 61

LIZZIE sits in an armchair watching JOHN sleep. She is still in her nightie and she's enjoying an early morning fag. Leaning forward she searches the pockets of his jacket, taking his wallet. She examines it's contents, removing £10 - JOHN stirs - LIZZIE quickly replaces the wallet and pockets the cash.

JOHN awakes to see LIZZIE - he sits up - very tired - he picks up his watch, then flicks it with his finger - he stares at the half dressed girl sat opposite staring back at him

JOHN

How long have you been sitting there?

LIZZIE doesn't answer but blows out smoke as though she's been smoking for ten years. JOHN sits up and looks around groggily

JOHN

Got a spare?

LIZZIE, rather than pass, tosses him a cigarette that lands on the sofa. He lights up.

(Continued)

Cont...

JOHN

You shouldn't be smoking at your age -

LIZZIE

You're not my Dad

JOHN

(nodding)

That's true...

(JOHN wants to get up)

do you want to give me some privacy?

LIZZIE looks away slightly and puts her headphones on. JOHN gives her a long hard look - frustrated - he gets up awkwardly as he is naked - he pulls on his jeans. LIZZIE stands her ground trying not to bat an eyelid.

JOHN

My watch has stopped - what time is it?

LIZZIE

Our clocks don't work - they've all stopped working since the ghost came

JOHN nods as though this was a fully understandable explanation

LIZZIE

(gloating and showing watch)

But mine works because it's digital

JOHN

I'm gonna have to go - perhaps you could thank your mum for me

LIZZIE just stares. JOHN pauses, waiting for some kind of friendly response from LIZZIE, but none comes. He doesn't waste any more time on her and turns to leave. LIZZIE tries to avoid looking at him, but can't resist watching him go. LIZZIE switches on MTV -

62 INT. CAR - DAY (56) (SD6)

62

JOHN gets in his car - it's early morning and he's tired. He picks up his mobile phone and dials as he rewinds his camera and takes the film out.

JOHN

It's John - yeah - it's a fake - the family are trying to jump the housing queue - yeah, or some other social security scam - you've got a single mum trying to bring up two kids with

(Continued)

JOHN (CONT'D)

no money ...the girl, LIZZIE, she's the one who was in that ecstasy car crash a couple of months back. She's obviously the one faking it and her mum is falling for it. Got her mates to bang on walls, chucking things around the room when no-one's looking. I think we could get two, maybe three big pieces out of it then expose it all as a hoax - get another front page out of it then - It's a good story - thanks - see you later

JOHN hangs up and drives away.

63 INT. SCHOOL CORRIDOR - DAY (57) (SD6) 63

The sound of the school bell - (SLOW MOTION) LIZZIE walks down the crowded corridor looking from left to right - her head bowed - her forehead furrowed

64 EXT. ROADSIDE BY NEWSAGENTS - DAY (58) (SD6) 64

LIZZIE walks past the newsagents by TWIN TOWERS. She stops dead in her tracks as she sees the NEWSPAPER BOARD - it reads HELL IN HAUNTED HOUSE - she glances around - mothers with kids glance up at her whilst reading the newspaper - no-one says anything.

65 EXT. GRAFFITI WALL - DAY (59) (SD6) 65

LIZZIE is walking down the road reading the NEWSPAPER. The headline reads MY LIVING HELL IN HAUNTED HOUSE - there's a photo of HER stood next to the CHEST OF DRAWERS. She reads the words quickly - transfixed and aghast. From behind three girls appear.

KELLY

She thinks she's important she does

SIOBHAN

Oi! Do you think you're important!?

LIZZIE does her best to ignore them. She folds the newspaper and puts it in her bag then starts to walk faster, but her limp slows her up.

SIOBHAN

See, she thinks she too important to talk to us - why don't you talk to us

(Continued)

SIOBHAN (CONT'D)
you fucking stupid little cow?

The three girls catch up and stand on either side of her

MORAG
Is it your boyfriend that's come back
to haunt you?

KELLY starts to push LIZZIE

LIZZIE
Get off

KELLY
It speaks

The three girls continue their verbal assault - LIZZIE backs away, covering her ears and closing her eyes - silence - but we see the girls shouting and yelling.

KERRIE appears with BABY JACK, parks the pram and starts to yell at the other girls who retreat. LIZZIE continues in her withdrawn state until KERRIE physically takes her arm, the sound returning

KERRIE
LIZZIE? You OK? LIZZIE? LIZZIE?

LIZZIE'S eyes snap into focus - she looks sheepish and withdrawn. She nods.

66 EXT. ROADSIDE BY GAS WORKS - DAY (60) (SD6)

66

LIZZIE and KERRIE walk along with LITTLE JACK -

KERRIE
...I just want him to have a proper
upbringing - you know, give him what I
never had - you know, that's why I
want him christened

LIZZIE
Do you go to church?

KERRIE
Me? Fuck no. But he should. I told the
MINISTER my situation and he didn't
give me any shite - he's all right
(pause)
why were those girls fucking you up?

LIZZIE
(shrugs)
Dunno

67 EXT. CHURCH DOORS - DAY (61) (SD6) 67

LIZZIE and KERRIE turn a corner and approach a CHURCH, walking up into it's overgrown grounds. A man is cutting branches off a tree with a CHAINSAW - he looks like a labourer with his dirty vest and tattooed arms - he spots them and smiles as he removes his goggles

68 INT. CHURCH - DAY (62) (SD6) 68

The labourer walks down the aisle, his boots chinking, the CHAINSAW turning over - he turns it off. He disappears out of the back.

LIZZIE walks into the church, looking in awe at all the religious icons, the stained glass windows through which light pours, the ancient stone carvings - KERRIE has dumped her PRAM and has carried LITTLE JACK to the front of the CHURCH - she enters the VESTRY, calling back to LIZZIE

KERRIE

Come on then

LIZZIE follows quickly

69 INT. CHURCH VESTRY - DAY (63) (SD6) 69

LIZZIE enters - KERRIE is waiting - the labourer is now wiping his face with a towel next to a washbasin - he's wearing a white vest and a dog collar - LIZZIE is surprised as he is THE MINISTER. He walks over to KERRIE

MINISTER

Hello there LITTLE JACK - I thought maybe his father might be able to come too?

KERRIE

Like I said last time, there's a little problem with that

LIZZIE mills about - she spots a large ornate BIBLE that is beautifully illustrated with sixteenth century paintings. She starts to flick - she finds an ornate painting of a red Devil tempting Jesus in the arid wastes - she examines it closely

MINISTER

I see -

(TO JACK)

Hello young man - nice to see you again

(sniffs)

(Continued)

MINISTER (CONT'D)

I think he needs a change

The MINISTER passes JACK to KERRIE -

KERRIE

Oh for fucks sake, I only changed him
an hour ago -

(realising what she said)

Sorry, didn't mean to swear - force of
habit

KERRIE starts to change LITTLE JACKS nappy - LIZZIE points to
the tattoos on the MINISTERS arms

LIZZIE

I didn't think MINISTERS were allowed
to have things like that

MINISTER

You can talk LIZZIE -
(pointing to multiple pierced
ears)
it is LIZZIE isn't it?

Instantly LIZZIE becomes cautious

LIZZIE

How do you know who I am?

MINISTER

I came to visit you in the hospital on
my weekly round - it's what... three
months now? You probably don't
remember - are you better now?

LIZZIE

Still got a limp -
(pointing to tattoo)
When did you have it done?

MINISTER

A long time ago - a different lifetime

LIZZIE points to the painting of the DEVIL -

LIZZIE

Is that what the DEVIL looks like -
does he really have horns?

MINISTER

I don't know LIZZIE - I've not had the
misfortune to meet him -

(Continued)

Cont...

LIZZIE

So if God exists, why doesn't he kill the devil? Where did the Devil come from?

LIZZIE flicks through the BIBLE, looking at the ornate etchings

MINISTER

The story goes that when God made man he gave him a soul - and some of the angels in heaven were jealous - Lucifer was a special angel, and he wasn't happy at all.. he thought he was as good as God and tried to take God's place - he began a revolt in Heaven, a civil war. He didn't win and God cast him out and into Hell, along with a third of the angels who sided with him.

LIZZIE

If I did something wrong, would I go to Hell?

MINISTER

I can't judge anyone LIZZIE, but I'm sure you'll be fine if you just ask God for forgiveness.

70 EXT. TWIN TOWERS / ROAD - DAY (65) (SD6)

70

Flashes of lightening and thunder - heavy skies and drizzle - JOHN pulls up in his car and gets out - he notices two large VANS parked with men carrying out ELECTRICAL EQUIPMENT. There is a buzz of activity. Neighbours watch. Kids hang around asking questions. He walks past and into the building

71 INT. LIVING ROOM - DAY (66) (SD6)

71

Close up of a TV screen - grainy black and white footage of a girl, connected by wires on her forehead to a large machine - she is concentrating on levitating a pair of scissors.

KATE is stood next to a man in his late forties - academic looking - this is QUINN. In the background, the bustle of people setting up equipment can be seen

QUINN

I received this tape last week - recently declassified material from Russia. It proves that like the CIA, the KGB were also interested in

(Continued)

QUINN (CONT'D)

developing psychokenesis for defence purposes...

KATE

Are you saying that LIZZIE is controlling it?

QUINN

No, but I would suggest that she is the focus, the epicentre of activity. We have all the hallmarks of a classic poltergeist - pubescent subject, female, recently traumatised, oppressive environment...

KATE is clearly taken aback by QUINN'S blunt approach - and he clearly misreads her reaction

QUINN

It's a completely natural phenomenon KATE. Academically we don't as yet fully understand or acknowledge it - you can rest assured KATE, this is not caused by any ghost or demon. In most cases it dies over time - the Rosenheims in Germany lasted six months - Cricklewood was longer, just over twelve months

KATE

Twelve months?
(cutting a glance)
Can you cure it?

QUINN shrugs

72 INT. TOWER BLOCK CORRIDOR - DAY (67) (SD6)

72

JOHN climbs the stairs to the top and approaches the front door to the FLAT - he's about to go in when he notices LIZZIE sat on the steps at the other end of the corridor (leading up to the next floor). She's sat in shadow, silently smoking. JOHN walks over and sits beside her

JOHN

You OK? Why are you sat out here?

LIZZIE

Why do you think?

JOHN glances over his shoulder through the door - the flat is filled with kit and people

(Continued)

Cont...

LIZZIE

Anyway - what do you care?

LIZZIE thrusts the newspaper into JOHN's hand and puts her WALKMAN headphones on, turning up the volume. JOHN looks at the newspaper for a moment, then looks at LIZZIE who ignores him. He gets up and goes into the flat.

73 INT. LIVING ROOM - DAY (68) (SD6) 73

KATE is being passed boxes and asked where they should be put - she directs the STUDENTS to different parts of the flat - the SOFA is lifted up behind her - it's all a lot more than she expected.

KATE follows through to the BATHROOM.

74 INT. BATHROOM - DAY (69) (SD6) 74

A STUDENT is setting up a camera in the BATHROOM - KATE steps in

KATE

I don't think so - not in here

75 INT. LIVING ROOM - DAY (70) (SD6) 75

JOHN enters the flat - ALEX sees him and his face lights up. He rushes to greet him, grabbing his hand - JOHN is surprised - QUINN appears from behind and walks past JOHN, almost ignoring him - JOHN is getting more uncomfortable as ALEX hangs onto his legs and swings around

QUINN

You are the newspaper man who called me?

JOHN

Yes - pleased to meet you

JOHN extends his hand to shake but QUINN doesn't take it. He continues to fiddle with electrical equipment. JOHN, a little put out, walks into the flat.

76 INT. COUNCIL FLAT / HALLWAY / BEDROOM - NIGHT (71) (SD6) 76

The camera tracks through... THE SCIENTIST'S VIGIL. The monitors are running, the equipment working. Six or so people

(Continued)

Cont...

sit about in pools of light, some with headphones, others reading - the flat is quiet, save for the distant hum of equipment - beeps and chirps, clicks and clunks - sedate - relaxing

In the silence, KATE's voice cuts through, reading a fairy-tale to ALEX who is in his bed. Distant and echoed - reminiscent of your own mother telling a story as you lapse into sleep.

JOHN looks up from his notepad, listening to the story.

The camera continues through the room until we see KATE reading to ALEX

77 INT. BATHROOM - NIGHT (72) (SD6)

77

LIZZIE sits cross legged on the floor, a small mirror in front of her - she has a large safety pin, an ice cube and is about to pierce her ear at the top (to match KERRIES). She dabs her ear with TCP as she listens to her MUM's story. LIZZIE punctures her ear with the safety pin, droplets of blood drip to the floor onto the newspaper headlines about the FLAT.

LIZZIE continues - water slowly starts to seep across the bathroom floor, soaking the newspaper - the blood spreading.

LIZZIE becomes aware that water is dripping again - she stops dead - she is wet - she begins to shake with fear, her eyes are wide and terrified - she looks round at the bathtub behind her, the shower curtain is drawn across - water is spilling over the edge of the bath and soaking the floor - she can hear the sounds of water coming from the tub, as though someone is in it and moving about - suddenly, there is a gentle wind that blows the hair near LIZZIE's ear - her earrings jangle in the silent, brief gust - LIZZIE stares terrified...

78 INT. BEDROOM / KITCHEN - MORNING (76) (SD7)

78

LIZZIE lies awake in bed, watching her GOLDFISH swim around. Voices cut through from the BREAKFAST TABLE chit chat - they are quiet though, not wanting to disturb her and unaware that she is listening.

SMART

She could have made it up - we didn't record anything - electro magnetic or static... and she knew that the bathroom is the only place without a camera

(Continued)

Cont...

QUINN

Did you see her face? No - she's not lying

KATE appears in the doorway - she sits on LIZZIE's bed next to her

KATE

Come on sweetheart - it'll be over some time - everything comes to an end - look it's 8.30, you'll be late for school...

79 INT. EMPTY SCHOOL CLASSROOM - DAY (77) (SD7)

79

LIZZIE sits alone in a corner. She looks bad, her eyes sunken - she flicks through books on demons and ghosts - there are pictures of demons from the middle ages through to modern images - vivid and terrifying. A TEACHER appears in the doorway and walks in.

TEACHER

Hello LIZZIE - is everything OK?

LIZZIE

Uhu

The TEACHER sits opposite, looking down at the books, sifting through them. He sees one at the bottom, a small yellow paperback called 'Satanic Rites And How To Protect Yourself'

TEACHER

This wasn't in the school library was it?

LIZZIE

No, I bought it at a book-shop in town

The BELL rings - LIZZIE quickly gathers all her books together

TEACHER

LIZZIE, is everything all right at home?

LIZZIE

Yes - I've got to go

The TEACHER watches LIZZIE leave.

- 80 INT. CLASSROOM - DAY (78) (SD7) 80
- LIZZIE is sat at the back of the class. She looks out of the window - the classroom is on the second storey of the building and she can see down into the staff carpark - she sees HELEN talking to the TEACHER - they shake hands - HELEN gets into a car and drives off.
- 81 EXT. TWIN TOWERS - DAY (81) (SD7) 81
- JOHN pulls up outside the towers and gets out of his car. It's raining - he wraps himself up before running into the entrance
- 82 INT. LIZZIE'S BEDROOM - DAY (79) (SD7) 82
- LIZZIE, still in her school uniform, watches a WOMAN (MRS ASH) sat on the end of her bed. The WOMAN is crying and loudly humming a hymn as she rocks back and forth - she looks up at LIZZIE, her make-up smeared - she smiles.
- 83 INT. TOWER BLOCK CORRIDOR - DAY (NS) (SD7) 83
- JOHN knocks on the door. It opens to reveal MRS MILLER
- JOHN
Hello - MRS MILLER?
- MRS MILLER
Yes?
- JOHN
Can I ask you a few questions about
LIZZIE and KEVIN - and the accident?
- MRS MILLER gives him a hard stare - then closes the door.
- JOHN pauses a second, turns and walks down the corridor.
- 84 INT. MRS MILLERS FLAT - DAY (SD7) 84
- MRS MILLER goes to her armchair and sits down next to MR MILLER. The room is spartan, almost dead. A clock ticks loudly in the background.
- MR MILLER (OS)
Who was that love?
- MRS MILLER
No-one
- MRS MILLER takes off her glasses and puts them next to a FISH BOWL with GOLDFISH.

85 INT. LIVING ROOM - DAY (80) (SD7)

85

MR and MRS ASH are sat on the sofa, MRS ASH wiping her nose. LIZZIE and KATE sit opposite. QUINN and SMART hover around in the background, listening but not looking like they are listening. JOHN appears from around the corner and sits in shadows with his camera and tape recorder.

MRS ASH

There are three entities in your home.

KATE and LIZZIE look anxious

MRS ASH

Don't worry, most places are the home for entities not of this dimension - they are usually just people who have died but don't realise it, or don't want to pass over - so they just hang about - I have already convinced one of the entities to leave - he was lost and I have directed him onward - he's no longer here and I suspect he won't come back. The second is the one making all the noises and moving things around - it's a man who - isn't very smart - he's mentally subnormal

KATE

Can you get it... him to leave?

MR ASH

Are you married?

KATE

Yes - No - he's been gone for quite a while - why?

MRS ASH

You are going to need his support

There is a pause

LIZZIE

(bluntly)

He's gone and he's never coming back

MR ASH

What about parents, brothers, sisters?

KATE

No -

MR ASH

Have you ever tried the Ouija Board?

(Continued)

Cont...

KATE

When I was a kid sure, but not since.
You haven't have you LIZZIE?

LIZZIE shakes her head NO

MR ASH

Do you have any books on the occult or
witchcraft?

KATE

No

MR ASH

Have you ever been involved in a
satanic cult?

KATE

What? No, of course not

MR ASH

Performed any ceremonies? Rituals? Any
ritualistic sexual persuasions?
Sadism? Masochism?

KATE

(becoming offended)
No!

MR ASH

Taken drugs?

KATE

Not since I was...
(confused)
No - look, I don't see how this
relevant!

MRS ASH cuts into the inquisition

MRS ASH

Listen to me - it's very relevant - we
have to know everything if we are to
help

MR ASH

And LIZZIE?
(directed at LIZZIE)
Have you taken drugs?

LIZZIE remains silent

(Continued)

Cont...

KATE

She's had a few problems, she did get mixed up with the wrong kind of people but she's OK now

MR ASH

Experienced any physical trauma?

LIZZIE involuntarily holds the scar on her throat

KATE

There was a car accident - a good friend of LIZZIE'S was killed -

Again, the ASHES look at one another as if they know something no-one else does.

MRS ASH

How serious were her injuries?

LIZZIE

(cutting in)

I was dead for over three minutes

There is a long pause - LIZZIE senses where the conversation is going, as do the ASHES - But KATE is still in the woods

KATE

(exasperated)

Yes, but what has any of this got to do with what's happening here?

MR ASH

It's likely that during LIZZIE'S accident, her spiritual aura was breached - and that's when the third entity gained entry

KATE

The third entity - what the hell is the third entity?!

MRS ASH

The third entity is a demon

There is a long pause - KATE doesn't know whether to laugh, cry, or throw them out

MR ASH

Listen to me very carefully, there are 4 identified and documented stages of demonic manifestation. From what we have been told, I would suggest we have already passed through the first - INFESTATION - bangings, rappings,

(Continued)

MR ASH (CONT'D)

noises - we are currently in the second, OPPRESSION - the entity will try and force a rift in the family, create an atmosphere of distrust and hate, intensify the night terror to increase the stress, possibly even manifest itself with scratches or bites. The third stage lies ahead - POSSESSION - the entity will attempt to take over the host body - we are not there yet. So you see, time is of the essence.

A pause -

LIZZIE

What's the fourth stage?

MR & MRS ASH look solemn

MR ASH

...physical death

86 INT. TOWER BLOCK CORRIDOR - DAY (82) (SD7)

86

JOHN stands in the corridor about to make a call from his mobile when QUINN and SMART exit from KATES door. JOHN doesn't dial and pockets the phone. QUINN Is a mixture of frustration and anger.

QUINN

JOHN - these people will interfere with the environment we've been monitoring - you've got to let me do my job - please?

JOHN

How can they interfere? As far as I am concerned, if they think they can help KATE, then I think we should let them have a crack

QUINN

It'll make a better story too, won't it?

JOHN

What can KATE loose? If they are whackos, then she gets a good story to tell in five years time, if not, they

(Continued)

JOHN (CONT'D)
could really help her...

QUINN puts on his jacket

QUINN
I told you when you first contacted me
that I would not tolerate this kind of
farce...
(gesturing into flat)
I'll be back when they are gone!

QUINN and SMART walk off down the corridor and enter the lift.
JOHN watches until they are gone, checks he is not being
watched, then dials his mobile - as he waits for it to be
answered, he becomes aware of how cold it is in the HALLWAY -
distant echoed noises and groans make it even more oppressive -
for a moment he is concerned - the call is answered

JOHN
(quietly)
Yeah - it's JOHN, look I need you to
hold the cover for THURSDAYS edition -
this thing is just getting better and
better - they're going to hold a
seance tonight to try and cast the
demon out (pause) yes, that's right,
demon (pause) no, the couple we got
are straight out of Scooby Doo - it's
gonna make a terrific story (pause &
laughs) Yeah, who cares! All right,
bye

JOHN hangs up, looks down the dark, dank corridor and quickly
makes for the flat

87 INT. LIVING ROOM - NIGHT (84) (SD7)

87

MR ASH closes the curtains. They are preparing a TABLE as KATE,
LIZZIE and JOHN watch

MRS ASH
It's not like in the films, it only
needs FRANK and myself -

Three PURPLE lights come on around the table

MR ASH
The spirits - they like purple.

MRS ASH places a large painting of a SCOTTISH CELT by the
table.

(Continued)

Cont...

MRS ASH
This is DOUGAL, he is my spiritual
guide - he'll be...
(to OS)
I'm sorry?

MRS ASH starts to talk off to the side of the room - she begins
to breathe deeply and rock to and fro

MRS ASH
No, you silly man - no I won't sing -
there are people present -
(to LIZZIE)
he likes me to sing to him - I think
it relaxes his nerves - he was killed
in an ambush you see - he's terribly
paranoid - what? - I said you're
paranoid - watch your mouth -
(to LIZZIE)
You can't hear him can you?

LIZZIE shakes her head NO

MRS ASH
Good -
(to DOUGAL)
I won't entertain you if you use that
kind of language DOUGAL, you hear me?
Thank you

LIZZIE watches - she can't help but grin.

MRS ASH
Yes - I know he left - is he happier?
I'm glad - who is that with you -
(PAUSE - OMINOUSLY)
Oh - it's him
(to LIZZIE)
Come here LIZZIE

LIZZIE gets up and goes over, taking MRS ASH'S extended hand -

MRS ASH
The nasty man is in here with us and
DOUGAL - he wants to do you harm, but
we won't let him - you mustn't be
afraid - there are many planes of
existence LIZZIE, many of which are
HELL - the nasty man wants you to go
to one of these levels of HELL with
him - but you won't go will you
LIZZIE?
(To room)

(Continued)

MRS ASH (CONT'D)

SHE WON'T GO!

MRS ASH rocks the table back and forth violently -

MRS ASH

See - he is angry

MR ASH

(to KATE and JOHN)

It's rare that we get any physical reaction like that

KATE is becoming more of a disbeliever. JOHN raises his camera and snaps off a few shots

MRS ASH

I can see lights flashing - darkness -
a smell -

(sniffing)

a bad smell -

(pause)

LIZZIE hold onto me, I can feel you, I can sense you here -

MRS ASH'S face suddenly changes to that of shock

MRS ASH

Dear God, I have never seen this before - I see flames, I feel hot - burning - it is one of the levels of hell - LIZZIE'S DEMON is showing it to me

MRS ASH breaks out into a HYMN - MR ASH looks over concerned

MR ASH

She is worried, she only sings this hymn when she is worried

KATE looks concerned as LIZZIE is looking progressively frightened. SUDDENLY, MRS ASH gasps out in shock, clawing at her throat

MRS ASH

HELP ME - FLAMES - FIRE - I'M IN HELL
- LIZZIE, I see you in here too

LIZZIE becomes very frightened and tries to let go of MRS ASH, but can't. FOX fires off a shot, the flash illuminating the seance - it's like a wake up call for KATE

KATE

OK - that's enough - I've seen enough

MRS ASH is rocking to and fro, breathing hard -

(Continued)

Cont...

MRS ASH
(almost screaming)
LIZZIE, you are in HELL - you're
damned!!!

LIZZIE - terrified, struggles to free herself

KATE
I said that's enough!

KATE storms over and switches the light on - MRS ASH continues rocking - LIZZIE is wide eyed and frightened - KATE grabs MRS ASH'S hand and forces her grip to let go - She releases LIZZIE - LIZZIE falls back onto the floor and crawls backward and away. Suddenly - MRS ASH stops and comes back to reality as though nothing had happened. KATE is angry, but contains it.

88 INT. FLAT HALLWAY - NIGHT (85) (SD7)

88

KATE is doing her best to politely throw the ASHES out - she passes them their coats

KATE
Thank you, but I think we will sort
this out ourselves.

MR ASH
BERYL can only interpret the images
she receives

MR ASH is forced to put on his coat - LIZZIE marches past the ASHES and KATE, opening the door and running out -

KATE
LIZZIE! Where are you going?

LIZZIE
Out!

KATE
LIZZIE - Love...?

But LIZZIE is gone - KATE takes a deep exasperated breath - KATE isn't taking much notice of the ASHES

MRS ASH
I must come back to help you

KATE
Yes, of course - if anything else
happens, I will call you

KATE pushes them out and closes the door.

89 INT. TOWER BLOCK CORRIDOR - NIGHT (NS) (SD7) 89

FOX stands by the lift with the ASHES. He's writing a cheque.

MRS ASH

It's just for our expenses of course

FOX rips off the cheque and gives it to them. They disappear into the LIFT. FOX rubs his head, he's tired. Suddenly he spins round, looking down the corridor - he felt a presence, but there's nothing there save for the sound of wind and distant groans from the tenants.

90 INT. KERRIES TOWER BLOCK CORRIDOR - NIGHT (86) (SD7) 90

LIZZIE walks down the dark corridor - noises and wind make it frightening - there is a low rumble and clanging, like some great mechanical beast in the basement - LIZZIE approaches KERRIES door (with the YELLOW FLOWERS printed on it) - before she can knock it opens - GEORGE stepping out - he's surprised and a little embarrassed to meet her.

GEORGE

Oh - hello LIZZIE

LIZZIE doesn't say anything - GEORGE scuttles away as LIZZIE enters

91 INT. KERRIES FLAT - NIGHT (SS) (SD7) 91

LIZZIE enters to see KERRIE tying her hair back up -

LIZZIE

(cautious)

Hiya - it's me

KERRIE sees her and is also surprised - she walks over, shutting the door behind her

LIZZIE

What was GEORGE doing here?

KERRIE

Collecting the rent

92 INT. KERRIES FLAT - NIGHT (87) (SD7) 92

LIZZIE is sat with KERRIE on the floor - they are both smoking - the room is dark, lit by candles - LITTLE JACK sleeps in a

(Continued)

Cont...

CARRY CHAIR by KERRIE's side. KERRIE is rocking slowly back and forth

LIZZIE

...I just wish it would all stop, you know, go back to how it was - no-one understands what's happening, what it's like for me

KERRIE

I understand you LIZZIE - you're like my little sister you know - I love you - you could stop here tonight if you like -

LIZZIE looks up and smiles

LIZZIE

I wish mum was more like you -

KERRIE smiles - then passes her a piece of crumpled paper

LIZZIE

What' this?

KERRIE

It's my prescription - fucker at the chemist said he knew my face and that I'd bought the prescription - said he wouldn't give it me - I was wondering if you'd help me out LIZZIE, you know, you could pick it up for me from a different chemists

LIZZIE looks unsure

KERRIE

Come on LIZZIE, you've got to help me out - little sister - I'd do the same for you

93 INT. CHEMIST - NIGHT (88) (SD7)

93

LIZZIE walks up to the counter and passes the prescription over to the SHOP KEEPER -

LIZZIE

It's for me mum, she's signed it on the back like she's supposed to

The SHOP KEEPER looks at LIZZIE - then examines the prescription - LIZZIE glances over her shoulder at KERRIE who

(Continued)

Cont...

is stood looking at sunglasses in a rack - they exchange confident smiles.

SHOP KEEPER

Can't help - you'll have to get your mum to come in - it's rather a large prescription

LIZZIE

She can't - she's very ill

SHOP KEEPER

I'll just call the doctor to check it's correct...

LIZZIE doesn't have an answer - THE SHOPKEEPER picks up the phone and starts to dial - KERRIE appears out of nowhere wearing a pair of SUNGLASSES complete with price tag. Under one arm is LITTLE JACK and in her other hand is a GUN - she points it at the SHOP KEEPER. LIZZIE steps back, shocked -

KERRIE

Put the phone down and get her the fucking prescription, or I'll blow your fucking head right off

The SHOP KEEPER puts the phone down and starts to put tablets from a large bottle into a small bottle

KERRIE

Wait - forget the prescription, give me the whole fucking bottle -

KERRIE moves around the counter and grabs the whole bottle from the man -

KERRIE

You breathe a word of this and I'll fuckin' execute your entire family in front of you - one by one, kids first - think about it - you fuckin' got it?

The SHOP KEEPER nods - KERRIE backs off, LIZZIE following - KERRIE grabs a second set of sunglasses as they exit the shop

94 INT. LIFT - NIGHT (89) (SD7)

94

The lift doors open - KERRIE and LIZZIE pile in, excited and pumped with adrenaline

KERRIE

(passing extra sunglasses)
There you go -

(Continued)

Cont...

LIZZIE

Where did you get the gun?

KERRIE pulls the gun from her bag

KERRIE

What fucking gun - it's a water pistol
- silly fucker had it for sale in his
own shop

Relieved, LIZZIE puts the sunglasses on. LIZZIE grabs the
plastic gun, looking closely

LIZZIE

Oh yeah -

She laughs, then pretends to shoot KERRIE with it several times
- SUDDENLY the doors open to reveal the HALLWAY -

95 INT. KERRIES TOWER BLOCK COR. / OPEN LIFT - NIGHT (SS) (SD7) 95

KATE is stood at the end, knocking on KERRIES door. KERRIE
snatches the gun from LIZZIE and bags it with the bottle of
drugs as KATE looks round to see them - stood to attention with
their sunglasses they look guilty as hell

KATE

I thought I told you about coming down
here - and where did you get the
sunglasses?

LIZZIE

KERRIE bought them for me

KATE gives her a knowing look - KERRIE and LIZZIE get out of
the lift and walk to the door of her flat where KATE stands

KATE

Come on, we're going back upstairs

LIZZIE

I'm going to stop here tonight with
KERRIE

KERRIE

She'd be no bother to me MRS FISHER

KATE

You're coming upstairs with me right
now LIZZIE - you hear me?

(Continued)

Cont...

KERRIE

Or else?

STANDOFF - no-one gives for an age - then LIZZIE breaks, looks up at KERRIE, then KATE

LIZZIE

I'd best go - I'll see you in a day or two?

KATE

(to LIZZIE)

Go on - down the hall

LIZZIE walks off down the hall, waiting by the stairwell - KATE walks up to KERRIE and quietly speaks -

KATE

I'd appreciate it if you wouldn't see LIZZIE anymore - we've got a lot of problems upstairs - and... I'd just appreciate it - OK?

KERRIE

Don't you tell me what I can and cannot do? Don't think I don't know what you think of me - just some fucking slag - well I've got news for you, I'm no different to you...

KATE turns and starts to walk off - she doesn't want to listen

KERRIE

(Shouting)

Got pregnant at sixteen and left home didn't you? Just like me, just twelve fucking years ago that's all - you and me, we're the same - you hear me?

But KATE and LIZZIE have disappeared up the stairwell

96 INT. KATES BEDROOM - NIGHT (90) (SD7) 96

KATE sits on her bed ready for sleep - but she's kept awake thinking - she looks down at her inner arm, long track like scars that have long since healed.

97 INT. NEWSPAPER OFFICE - NIGHT (92) (SD7) 97

It's late. JOHN sits at his PC. He scans a photo which appears onscreen. It is the picture of LIZZIE from the seance. He zooms in on the photo and starts to paint with the airbrush tool.

98 INT. SCHOOLROOM - DAY (93) (SD8) 98

The distant tones of a teacher reading echo as LIZZIE sits, her head on her desk - asleep. She leans on the demonology book from the library. The camera moves over it - there is an elaborate painting depicting the nine levels of HELL as proposed by DANTE. We can hear the distant screams of the people in the pictures, bringing them to life...

The camera tracks in on a particularly gruesome image of a DEMON - we hear a much louder scream - then the heavy footsteps and breath of a creature chasing...

CUT TO - LIZZIE, wide eyed, stood by the flaming car - she sees

CLOSE on SHARP DEMONIC TEETH GNASHING

The sound of the chase continues as the class of kids work - oblivious as LIZZIE is sat at the back of the room - the camera tracks in on her - her eyes moving back and forth in REM - the sounds of LIZZIE screaming, burning, crashing and banging and the heavy footsteps of the demon as it chases her, it's roar, it's deep breath... growing in intensity until it climaxes... the camera is tight on LIZZIE'S face.

Suddenly, LIZZIE awakes from her dream screaming hysterically - the classroom turn round shocked by her outburst - her desk is banging up and down like an earthquake after tremor - it stops. LIZZIE looks round at her classmates who all stare dumbfounded.

She gets up and runs out, pursued by the concerned TEACHER.

99 INT. SCHOOL CORRIDOR - DAY (94) (SD8) 99

LIZZIE rushes down the corridor into the bathroom...

100 INT. SCHOOL BATHROOM - DAY (95) (SD8) 100

LIZZIE rushes to the mirror and moves her shirt to see a dark bruise - then hesitantly she lifts up her skirt to see large bruises - like BITE MARKS on her leg.

She looks around, then dashes into the end cubicle, locking the door behind her. She sits on the loo, thinking hard - what can she do? Suddenly, there is a heavy pounding on the cubicle door - it sounds like someone is trying to break it down - the lock rattles violently

CUT TO - close up of the TEACHER'S hand gently tapping on the other side of the door - the CARETAKER at her side.

(Continued)

Cont...

TEACHER

LIZZIE, are you all right? Open this door now. LIZZIE? LIZZIE!

CUT TO - inside, LIZZIE looks round for a way out

CUT TO - the door bursts open - THE CARETAKER and the TEACHER stand in the doorway - LIZZIE is gone. They both look up at the window at the top, the metal arm swinging... The TEACHER climbs up and looks through the window to see LIZZIE running across the playground toward the CITY in the distance

101 EXT. TWIN TOWERS ROOF - DAY (97) (SD8) 101

LIZZIE stands still, her hands gripping the railings, her hair blowing in the wind. She's stood at the top of TWIN TOWERS looking down at the ground below - it looks like 100 miles down.

102 INT. KERRIES FLAT - DAY (99) (SD8) 102

The room is illuminated by hundreds of candles. LIZZIE and KERRIE lie in the centre of the room, LIZZIE looking at the ceiling - relaxed and calm.

LIZZIE

I couldn't do it KERRIE - in case there IS a hell and I'm going there -
(pause)

When I died I saw a light - a bright light, like a tunnel - I think I was supposed to have gone into that light and not come back - I think something has come back for me - I can't see it, but I know it's there - behind me in the shadows at night - always just out of sight

KERRIE

- you need to relax LIZZIE - sometimes life is just fucked up and you need a break - you know, a vacation from life

LIZZIE looks round - she does look utterly exhausted. KERRIE opens up a small pill bottle and pours them into her hand - she takes three. She offers LIZZIE the bottle - LIZZIE doesn't take it -

(Continued)

Cont...

KERRIE

Come on LIZZIE, it's just what you need, take the edge off the day - make time pass quicker...

KERRIE takes one of the tablets out and passes it to LIZZIE - hesitantly, LIZZIE takes it and examines it closely - it's bright red with the a picture of a grinning devil with pitchfork and tail - LIZZIE looks over to KERRIE who is now slowly rocking backward and forward, waiting for LIZZIE to take it - LIZZIE puts the pill in her mouth

KERRIE

That's my girl - it'll all be better soon

KERRIE lies back, her eyes rolling back into her head. LIZZIE lies back, looking at the ceiling - she opens her hand to reveal the tablet - she looks at it again, then relaxes - LIZZIE closes her eyes

103 INT. KERRIES FLAT - NIGHT (102) (SD8) 103

LIZZIE wakes to hear JACK crying. The FLAT is now darkened, half the candles burnt out - KERRIE lies sprawled opposite. LIZZIE gets up and walks over to KERRIE

LIZZIE

KERRIE, wake up, LITTLE JACK'S hungry, he needs feeding

LIZZIE looks closely at KERRIE - her lips are blue, her eyes rolled back, a thick pool of vomit on the sofa next to her mouth - KERRIE twitches every few seconds.

104 DELETED SCENE 104

105 INT. KERRIES TOWER BLOCK CORRIDOR - EVENING (NS) (SD8) 105

LIZZIE and KATE stand in the corridor as KERRIE is wheeled out on a stretcher by two AMBULANCE MEN. LIZZIE looks round at the small gathering of people, some peering out from doors. KATE and LIZZIE leave.

106 INT. LIZZIE'S BEDROOM - NIGHT (104) (SD8) 106

LIZZIE lies on her bed, curled in a ball. Tight on LIZZIE'S face. Her eyes are distant - she reaches up to rub her face, and smears blood across her cheek - she looks at her hands - there is blood on them.

107 INT. BATHROOM - NIGHT (105) (SD8)

107

LIZZIE sits in the tub, hunched up. In front of her sits a large pickled onion jar with the GOLDFISH swimming around. KATE washes her with the shower head and dries her off.

LIZZIE

I can have babies now can't I?

KATE

(taken aback)

Well yes I suppose so - but don't go trying - not yet

KATE thinks

KATE

I guess you're a young woman now

KATE starts to rinse her hair

LIZZIE

Will KERRIE die?

KATE

I don't know love

LIZZIE

Whatever I do or touch - it just goes bad - maybe you and ALEX should leave me now whilst you still can

KATE

Don't be daft - you haven't hurt anyone - it's not your fault, things like this happen - it's not fair I know, but you haven't done anything wrong

KATE leans forward kissing LIZZIE on the forehead - LIZZIE moves away.

108 INT. LIVING ROOM - DAY (106) (SD9)

108

CLOSE up of a TV monitor - the chest of DRAWERS and LIZZIE writhing in bed - the tape glitches - and comes back to reveal KATE rushing in to LIZZIE'S side - the tape pauses

SMART

There - you see, the DRAWERS have moved - she could have easily pushed them

(Continued)

Cont...

QUINN

- but she couldn't make the tape drop
out?

There is a knock on the hallway wall to announce a presence -
QUINN turns around to see HELEN, the SOCIAL WORKER stood in the
archway

109 INT. LIVING ROOM - DAY (SS) (SD9)

109

LIZZIE walks out of the loo and sits herself down in front of a
STUDENT who continues testing her psychic powers with ZENNER
CARDS - LIZZIE is not too interested - then she hears a voice
cut through the hubbub - she looks up to see HELEN talking to
KATE - as the STUDENT continues the tests, LIZZIE focuses on
the conversation.

HELEN

...what do you mean - helping LIZZIE?
What department of the university did
you say?

KATE

Parapsychology

A student walks past carrying some LARGE PIECE OF KIT

STUDENT

(straining under weight)
Neuro surgery actually - we're in
research

HELEN

KATE - I am concerned - this will only
make things worse for LIZZIE - it's
building back the walls we've been
trying to break down

Frustrated, HELEN takes KATE into the KITCHEN so they can have
some privacy... LIZZIE looks at the student

LIZZIE

If anyone asks, I've gone for a fag

The STUDENT looks surprised as LIZZIE gets up and walks out of
the front door.

110 INT. KITCHEN - DAY (107) (SD9)

110

HELEN

(quietly)
KATE - LIZZIE's a minor - I'm required

(Continued)

HELEN (CONT'D)

by law to care for her - she's already
on the 'At Risk' register

KATE

At risk from who? She's my daughter
and I will do what I think is best

HELEN paces - JOHN enters with a mug of coffee for KATE. HELEN
doesn't return JOHN's welcome smile, instead raising a
newspaper that was under her arm and looks to KATE

HELEN

And I suppose you've read the next
chapter in this soap opera? I just
bought this on the way over -

KATE looks at the front page of the newspaper - from KATE'S
expression, we can see that she hasn't read it

HELEN

(picking out words)
... neurotic... string of lovers...
accused of lying... in league with the
devil

JOHN winces - KATE looks at him

JOHN

You've read it completely out of
context - that's not what it means

HELEN

(to KATE)
Can't you see how he's exploiting you?
(to JOHN)
Do you realise what you're doing to
LIZZIE by printing this - she's
suffering from severe guilt - she
feels that she should have died with
her friend - she believes it was her
fault - and this is confirming her
irrational notion that some evil
spirit or demon is coming for her

JOHN

Maybe there is a demon coming for her

HELEN

My God! The only demon LIZZIE comes
into regular contact with is her own
survivors guilt from watching her
friend die!

111 INT. TOWER BLOCK CORRIDOR - DAY (108) (SD9)

111

JOHN and HELEN exit KATE's flat, moving to the lift and
pressing the button. The LIFT doors open and HELEN steps in...

HELEN

I know why you're doing this

JOHN

They came to me - how do you know that there isn't something else at work here?

The CAMERA cranes past HELEN and JOHN and up the stairs to LIZZIE who sits in shadows - she listens to the distant argument.

HELEN (OS)

Please - you could be destroying a young girls life and sending her mother back off the deep end again
(restrained)

KATE isn't without her own problems either - I'll hold you personally responsible

The sound of lift doors closing. The sound of FOOTSTEPS as JOHN appears behind LIZZIE. He sees her and is surprised - he sits down by her side.

JOHN

Did you hear all that?

LIZZIE doesn't answer.

LIZZIE

KEVIN lived in the flat down at the end of the hall - every Monday night mum used to cook his dinner after school, and every Friday night I used to go to his mums for dinner - now she won't even talk to me

JOHN

It wasn't your fault LIZZIE - if anything, it was his - it was his dads car and he wasn't old enough to drive - I know what kind of boy he was - it was stupid

This doesn't make LIZZIE feel any better

112 INT. LIZZIES BEDROOM - NIGHT (109) (SD9)

112

LIZZIE sits on the end of her bed, electrodes stuck to her head and arms. She is leaning over, her head resting on a table, looking into the pickle jar in which the GOLDFISH swims. She dips her fingers into the water.

LIZZIE

Hello SPIKE I'm LIZZIE
(counts to three to herself)
Hello SPIKE I'm LIZZIE
(counts to three to herself)
Hello SPIKE I'm LIZZIE
(counts to three to herself)
I wish I was like you SPIKE

QUINN appears and sits on the bed by LIZZIE - she tries to ignore him. KATE appears in the doorway.

QUINN

It's not true you know, GOLDFISH can remember more than three seconds

LIZZIE

Then he doesn't forget when he swims around?

QUINN

I'm afraid not - LIZZIE, we need to continue the tests
(beat)
but this time we need to tie your arms and feet so that you can't do anything yourself

LIZZIE

Why! I'm not lying!

QUINN

No-one's saying that - It's just that you might be doing it without knowing

LIZZIE

No MUM - I don't want to sleep - I don't want to

KATE, still unsure, looks to QUINN for support

QUINN

We understand that LIZZIE, but we have to do this

LIZZIE is frightened - she recognises that the adults have made a decision

(Continued)

Cont...

LIZZIE

No MUM - I don't want to -

KATE looks to QUINN for reassurance, then back to LIZZIE

KATE

It'll be all right - I promise you

113 INT. LIVING ROOM - NIGHT (110) (SD9)

113

We are looking at a TV monitor on the SCIENTISTS console - the image is coming from a HIGH ANGLE VIDEO CAMERA in the corner of LIZZIE'S bedroom - LIZZIE lies on the bed, KATE sat by her side, two other people are setting up equipment - one moving the camera - SMART sits with a headset on

SMART

To the LEFT - LEFT - and focus

The image sharpens

114 INT. LIZZIES BEDROOM - NIGHT (111) (SD9)

114

LIZZIE lies awake her hands and feet have been tied with white cloth. She is afraid - KATE sits by her side

KATE

I'm going to be ten feet away all the time - the door will be unlocked and I can see you all the time on the camera - you need me - you just shout out - we have to do this lovey - we have to stop this happening

KATE moves the hair from LIZZIE'S eyes and KISSES her on the forehead - but LIZZIE moves away so she cannot kiss her

KATE gets up and leaves - CLOSE ON LIZZIE'S EYES wide open - she looks at the CHEST of DRAWERS up against the wall - LONG mix to - eyes slightly closed - LONG mix eyes fully closed

115 INT. LIVING ROOM - NIGHT (112) (SD9)

115

The ECG charts are running, Video recording, thermal sensors tuning in. KATE sits watching the monitor of LIZZIE asleep. The ECG flickers - SMART notices it. LIZZIE'S heart rate flutters

SMART

OK - she's entering REM

116 INT. LIZZIE'S ROOM. NIGHT/ DREAM (113) (SD9) 116

LIZZIE is asleep - her eyes moving back and forth. We hear the sound of the car crash - FLASHES OF KEVIN at the window - flames - screams - the explosion - LIZZIE'S awakes, coughing groggily...

117 INT. LIVING ROOM. NIGHT (114) (SD9) 117

Scientists monitoring - the needles drop back down to normal - the video image shows LIZZIE - groggy, she slumps back down.

SMART

(quietly)
...that looked rough

He turns round to KATE - she's not smiling

SMART

Just a nightmare - all perfectly normal

Everyone settles back down to what they were doing - reading, monitoring. SMART looks back at the monitor, LIZZIE has already fallen back into a deep sleep.

118 INT. KITCHEN - NIGHT (115) (SD10) 118

KATE sits at a table, the NEWSPAPER laid out in front of her, a bottle of wine half empty. JOHN appears and sheepishly sits down

JOHN

If you read it out of context, I suppose it doesn't sound too good

KATE

That's true

JOHN

It's my job though -
(pause)
Why haven't you told me where to go?

KATE

(surprised)
Because you were the only person who believed us

119 INT. LIZZIE'S ROOM. NIGHT/ DREAM (116) (SD9) 119

LIZZIE'S eyes begin to REM again - CUT TO - The needle on the EEG begins to jerk - CUT TO - LIZZIE, slowly, her expression begins to change - anxiety - she moans - she breathes deeply - she is having a dream

120 INT. LIVING ROOM. NIGHT (117) (SD9) 120

Everyone is watching the monitors - numbers rapidly flicker up on a screen

SMART

She's beginning to dream again - and from the numbers here, it's going to be bumpy

ON THE MONITOR - LIZZIE begins to squirm and fight in her sleep - her leg breaks free of the tie and lashes out, knocking the VIDEO CAMERA over - it lands on the floor - autofocusing on the back wall and legs of the beds - KATE gets up - QUINN grabs her arm

QUINN

KATE - wait - let it play out - don't wake her - we need the data

The needles calm down - LIZZIE'S grunts seem to fade -

SMART

She's dropping back out of REM, into normal sleep -

KATE relaxes back down

QUINN

We'll reset the camera once she's settled - she's fine - just another dream

SMART looks at one of his gauges

SMART

Her temperature is dropping quite considerably

We see a COMPUTER GAUGE, the needle dropping slowly but steadily. KATE looks to QUINN - what is it?

SMART

Her pulse rate is dropping too -

SMART is cut off by a strange noise from the MONITOR - everyone looks up at the TV screen -

(Continued)

Cont...

QUINN

What was that?

SMART turns the VOLUME right up - everyone stares and waits

SUDDENLY, there is a LOUD shrieking gurgle like noise - QUINN Looks round to where KATE was sat, but she is gone - KATE is fighting with the DOOR to LIZZIE'S room - she pushes hard, it opens slightly -

121 INT. LIZZIE'S ROOM. NIGHT/ DREAM (118) (SD9) 121

The CHEST OF DRAWERS are JAMMED UP AGAINST THE DOOR

KATE fights and gets the door open, falling into the room - KATE looks up to see LIZZIE'S face - contorted and in pain, her eyes rolling back - she's hanging four feet above the ground by a bed sheet tied around her neck - her arms are splayed out in the rough form of a crucifix - she's blue in the face - her toes twitch

Like a BOLT - KATE is at her side, lifting her up

KATE

It's alright sweetheart - I'm here,
I'm here

JOHN enters and is stunned at what he sees. INSTINCTIVELY, he raises his camera and takes a few shots, the flashes illuminating the fight to cut LIZZIE down - a beat - he considers his previous action - he moves forward to help -

122 INT. LIVING ROOM (TV SCREEN) - NIGHT (120) (SD9) 122

The TV glitches back into life - the camera is put upright - the scientists and JOHN cut LIZZIE down.

123 INT. CONSULTING ROOM - NIGHT (121) (SD9) 123

CU of an eye - a doctor shines a light into LIZZIE'S eye. He looks at her throat - the DOCTOR looks round at the other end of the room - HELEN is stood there - she smiles at LIZZIE - LIZZIE looks away

124 INT. HOSPITAL CORRIDOR (122) (SD9) 124

JOHN fiddles with his camera uncomfortably as KATE sits nearby, anxiously waiting. JOHN looks down at ALEX who is drawing on a pad on the floor.

JOHN
What are you drawing?

ALEX
It's the Boogie man

JOHN
The Boogie man?
(a beat)
ALEX, there's no such thing as the
Boogie man

ALEX
Yes there is

JOHN
No, it's just a character that's been
made up to scare kids

ALEX
He lives in our flat

JOHN looks up at KATE...

125 DELETED SCENE 125

126 INT. DOCTORS OFFICE - NIGHT (124) (SD9) 126

HELEN is on the phone whilst looking at a pin board with photos of LIZZIE - rope burned wrists, rope burned ankles, rope burned throat, bites on her thigh...

HELEN
I don't know - yes it could be - no I
don't think so -

The DOCTOR comes in with some X-RAYS - He puts them up on his illuminated screen - the DOCTOR shakes his head NO

HELEN
No - there are no fractures or breaks
- yes - it could easily be self
inflicted - OK -

She hangs up

127 INT. CONSULTING ROOM - NIGHT (125) (SD9) 127

LIZZIE sits on the bed alone - she gets up and cautiously opens the door

128 INT. HOSPITAL CORRIDOR - NIGHT (SS) (SD9) 128

LIZZIE pokes her head out of the doorway, cautiously looking down the corridor either way - she exits as she throws on a cardigan

129 INT. WARD - NIGHT (126) (SD9) 129

KERRIE lies in a bed - tubes coming from her nose. The background chirps and beeps of hospital equipment is relaxing - KERRIE looks asleep. LIZZIE stands looking at the foot of the bed - she is very upset - LIZZIE goes over and takes KERRIE'S hand. KERRIE'S eyes flicker and she wakes.

KERRIE

(very hoarse)
Hiya little sister -

LIZZIE

Hiya - how are you?

KERRIE

I feel like fucking shite - had tubes down my throat - why didn't you come in visiting hours?

LIZZIE

Couldn't - where's LITTLE JACK?

KERRIE becomes tearful

KERRIE

They're going to take him away from me - unless I get my shit together - SOCIAL have told me this is my last warning

KERRIE reaches out and takes LIZZIE'S hand

KERRIE

You saved my life little sister -

KERRIE begins to get very emotional

KERRIE

You're going to be my inspiration
LIZZIE - I'm going to straighten out - stop taking all the shit - I'm going

(Continued)

KERRIE (CONT'D)
to be released in a few days - LITTLE
JACK is too important to me...

In the background, KATE appears - she has been listening to what is said.

130 INT. CAR (MOVING) - DAWN (127) (SD10) 130

As JOHN drives the family home, he looks in the mirror to see LIZZIE trance-like in the back - she looks out of the window, watching shapes go by through droplets of rain.

ALEX is restless, playing with things - he finds JOHN'S BRIEFCASE and clicks the locks open - the car goes over a bump and the case falls to the floor beneath ALEX - LIZZIE looks down and sees the brown folder with photos poking out - she picks them up and looks at them, confused. The first is a photo of the seance with LIZZIE in the middle. Behind her is stood the wispy phantom of a little girl - it looks extremely convincing and is quite frightening. LIZZIE looks at the next picture, it's exactly the same but with no phantom. LIZZIE looks up at JOHN.

131 EXT. ROADSIDE - DAWN (128) (SD10) 131

The car pulls over quickly and halts - KATE jumps out, followed by LIZZIE and ALEX - she goes straight to the boot, pulling her bags out. JOHN gets out and goes over

JOHN

It's not what...

KATE

(cutting off)

Don't you fucking dare! You HAVE been using us! If people find out about these fakes

(shakes pictures)

they'll think we made it all up -

(realising)

You never believed any of it did you?

JOHN

(defensive)

What did you expect? You came to a newspaper

KATE

I came to you for help

JOHN doesn't answer - KATE grabs the kids' arms and marches off into the night

(Continued)

Cont...

JOHN
(shouting after)
Come on KATE, it was just a story

KATE doesn't look back - LIZZIE looks round at JOHN as he is left alone

132 INT. LIVING ROOM - DAY (129) (SD10) 132

KATE and family open the door - their POV - The flat is a mess, strewn with equipment, sleeping scientists, others eating breakfast and drinking coffee. More scientists have arrived.

KATE clambers into her flat. QUINN approaches - he's clearly very tired and fights yawns - but he's excited

QUINN
KATE - we've made a breakthrough -
come, let me show you

He leads KATE and LIZZIE into...

133 INT. LIZZIE'S BEDROOM - DAY (130) (SD10) 133

...to see a large gaping hole in the wall by LIZZIE'S BED - inside there is a huge metal box, it's cover now taken off to expose a mass of electrical circuits and power breakers. Scientists bustle around, ignoring LIZZIE, KATE and ALEX.

QUINN
It's one of the junction boxes that powers the whole building - there's a steel service door on the other side - but this side, it wasn't shielded KATE, so LIZZIE has been bathed by electromagnetic energy when she sleeps

KATE isn't paying too much attention - she's fazed by the fact that the wall has been ripped apart

KATE
How much is it going to cost to get the wall put back?

LIZZIE goes up and looks into the hole curiously

QUINN
KATE, no you're missing the point - weak electromagnetism can stimulate the brain to cause hallucinatory

(Continued)

QUINN (CONT'D)

effects -

LIZZIE turns round and speaks - her voice hoarse

LIZZIE

I wasn't hallucinating

Now more sceptical than ever

KATE

Why didn't it happen before then?
LIZZIE has been in this room for
twelve years...

KATE has lost focus and starting to crack

KATE

Look - what the hell do you think I am
going to do about the wall?! Who is
going to pay for all the food you've
been eating? If the council finds out
about this, you know what'll happen?

QUINN

KATE - what is important now is that
we continue the experiments - we need
to get LIZZIE back in here

Long pause as KATE cuts him a hard stare - QUINN sees clearly
that KATE has had enough and his suggestion was not a good idea
-

QUINN

Maybe we should leave you for a while?

KATE

(calming)

Yes - maybe you should

QUINN speaks to some STUDENTS quietly as KATE holds her head in
her hands.

QUINN

We'll leave DANNY here to look after
all the kit - and see you tomorrow?

KATE nods as DANNY, a large and burly SCIENTIST steps forward
and smiles. QUINN and the others begin to leave.

134 INT. BATHROOM - DAY (131) (SD10)

134

The BATHTUB is being filled with cold water - LIZZIE sits on
the side with SPIKE - the pipes groan above - she glances up
but ignores them - The BATHTUB fills - LIZZIE puts her feet in,
then lowers SPIKE in his JAR into the tub - SPIKE swims out -
LIZZIE smiles as he swims around the tub.

135 INT. NEWSPAPER OFFICES - DAY (134) (SD10) 135

JOHN sits in front of his PC looking at the faked phantom picture. He looks up at his UFO photo on the wall. He takes his keys and unlocks the bottom drawer of his desk - in it sits a small plastic UFO - the same one from his photo. JOHN looks at it for a moment, then up at the phantom photo on the screen. In a fit of rage, he smashes the UFO photo, then stands, rips the PC from the table and throws it to the floor.

Colleagues look round, astounded. JOHN takes his heavy jacket, throws it on and walks out.

136 INT. TOWER BLOCK STAIRWAYS - NIGHT (135) (SD10) 136

The LOAN SHARK and his TWO HENCHMEN are coming up the stairs - two teenage boys are sat in the shadows, spaced out - syringes on the floor

LOAN SHARK

Oi! Wake Up!

They don't move - the LOAN SHARK continues up

LOAN SHARK

Fucking scum - used to be a nice place
this before the fucked up druggies
moved in - fucking shame

137 INT. LIVING ROOM - NIGHT (136) (SD10) 137

DANNY sits on the sofa, his nose bloody - we can hear KATE and ALEX both screaming - the LOAN SHARK is stood in the middle of the room, KATE at his feet. HENCHMAN #1 is unlocking and opening the BALCONY DOOR whilst holding ALEX who is writhing and screaming. HENCHMAN #2 holds LIZZIE

KATE

Please - Please don't, I'll get you
the money somehow

KATE doesn't know what to do - LIZZIE breaks free and grabs ALEX, biting the hand of HENCHMAN #1 - he drops ALEX who is crying - LIZZIE stands her ground, breathing hard

LIZZIE

Leave him alone...

LOAN SHARK

(genuine surprise)
You want to take his fucking place
then love?

(Continued)

Cont...

LIZZIE

(trembling)
I'm not scared of you

KATE is dumbfounded

KATE

LIZZIE, be quiet!

LOAN SHARK

Chuck her off the balcony!

The HENCHMAN #2 moves to grab LIZZIE, but LIZZIE fights free - instead, she moves over to the BALCONY DOOR herself - she opens it and steps out onto the BALCONY, then climbs up and sits leaning back over the drop

KATE

LIZZIE! What are you doing!

Everyone moves forward to stop LIZZIE

KATE

LIZZIE, come back in here!

The LOAN SHARK moves forward

LIZZIE

(to LOAN SHARK)
Leave me alone or I'll jump! I will, I mean it, it's the best thing for everyone if I do...

LOAN SHARK

You don't want to do that love - we'll all get in trouble

JOHN (OS)

LIZZIE!

Everyone looks round to see JOHN stood in the doorway. He marches into the room and straight over to the BALCONY

JOHN

Come on LIZZIE, you're scaring your MUM - that's not fair

He reaches out for her - LIZZIE looks him in the eye - there is a pause -

JOHN

I'm sorry LIZZIE - I'll never lie to you again

(Continued)

Cont...

LIZZIE lets go the very same moment JOHN grabs her, stopping her backward fall, LIZZIE limply allows herself to be caught. JOHN hauls her back in and puts her down on the floor. KATE hugs LIZZIE.

KATE

What are you doing!

LOAN SHARK

Fucking bitch is out her tiny mind

JOHN turns to face the LOAN SHARK - he reaches inside his coat pocket and retrieves a cheque book

JOHN

KATE, how much do you owe him?

(KATE doesn't answer)

You can owe me - how much?

KATE

Four hundred

LOAN SHARK

Six hundred and twenty after interest

JOHN cuts him a glance - then writes the cheque. He passes the cheque to the LOAN SHARK

JOHN

She's square OK - I don't want to see your face around here again

The LOAN SHARK'S face tightens - stood next to JOHN, we see how short he is

LOAN SHARK

Don't you fucking dare tell me what I can do you piece of shite

JOHN

Hard work is it, picking on women and kids - you've got your money - now piss off

The LOAN SHARK stands in JOHN'S face breathing hard - JOHN holds his ground - the two lock for a moment, then the LOAN SHARK backs off, giving his boys the nod

LOAN SHARK

You'd better watch your back

He leaves, slamming the door behind him - JOHN turns to KATE who is hugging LIZZIE and ALEX

(Continued)

Cont...

JOHN

You OK?

KATE, just about composed, nods to JOHN

JOHN

KATE - I'm sorry...

138 INT. KATES ROOM - MORNING (NS) (SD11)

138

KATE wakes - there is a peace to her face - she leans up, stretching. She looks round to see the face of JOHN, still asleep in her bed.

She climbs out of bed, wrapping herself in a bathrobe and saunters to the door, opening it. She looks out into the LIVING ROOM -

139 INT. LIVING ROOM - MORNING (NS) (SD11)

139

It's filled with more scientists than before. LIZZIE is again hooked up to a machine, electrodes on her forehead - she looks terrible, almost like she's on drugs. ALEX is still asleep on the sofa, wrapped in a duvet. QUINN has a microphone connected to his shirt and he is talking to a camcorder that is being operated by a student

QUINN

(not aware of KATE)

...and the subject has displayed a complete lack of control over any RSPK - the EKG and encephalograph confirm this...

(spotting KATE)

Yes, the subjects parent - Katherine Fisher - single - multiple partners...

(QUINN waves KATE over)

She is Caucasian, aged...

QUINN looks at KATE as though she should answer

KATE is speechless - still half dressed

KATE

What the hell are you doing?

QUINN

I'm documenting the experiments - for my paper - it's standard practice

(Continued)

Cont...

KATE

I don't give a shit what is standard practice!

Everyone waits - it's clear KATE is very angry - she's thinking hard - FOX appears in the doorway, buttoning up his shirt.

KATE

You don't give a shit do you - you really don't - none of you - I want MY life back, and I want my FAMILY'S lives back - shit -that's what my life is. I'm an ex-junkie living in a shit flat, with shit neighbours, in a shit town. I don't know how the fuck I've come through it alive, I really don't. What scares me most through is that LIZZIE is me in ten years time. LIZZIE keeps asking me if we can move and I keep telling her no, it's too this, it's too that - you know what? - I can't think of a fucking single reason to stay.

Without warning, KATE grabs a chair and smashes it into the floor

KATE

Get the hell out of my flat!

KATE continues to smash the remnants of the chair on the floor. LIZZIE is upset by the violent display. Then she hears it - the pounding - a violent banging on the walls - everyone looks round to find the source of the banging... KATE looks up, incensed - she looks round the room at the walls for the source of the banging

KATE

What do you want from us? Because whatever it is, you can't FUCKING HAVE IT - LEAVE US ALONE -

The BANGING continues - LIZZIE covers her ears and starts to moan - she can't cope - she gets up and runs to the BATHROOM, slamming it behind her...

140 INT. BATHROOM - DAY (NS) (SD11)

140

LIZZIE crouches on the bathroom floor, covering her ears

LIZZIE

Go away - leave me alone, leave me alone!

The banging continues, muffled by the bathroom door.

141 INT. LIVING ROOM - DAY (NS) (SD11) 141

The BANGING again - everyone waits - a creak, a groan - the sound of splintering wood and a huge CRASH - the FRONT DOOR has been pried off it's hinges and NINE POLICE officers enter. The first holds up a piece of paper in KATES face then HELEN steps in

HELEN

KATHERINE FISHER, I am hereby placing
you under arrest for suspicion of
child abuse

KATE

What?

HELEN

I have a warrant that entitles us to
search the premises

A plain clothed POLICE WOMAN moves in for ALEX. GRANT follows in from the corridor.

HELEN

Your children are to be taken into
protective custody

Pandemonium - the POLICE clearly didn't expect so many people - everyone starts to shout - JOHN already complaining about civil rights. KATE fights to get to ALEX, punching a POLICEMAN in the face - he wasn't expecting it, but she is instantly jumped upon by three others - she is restrained, writhing, fighting, spitting, screaming.

142 INT. LIZZIES BED ROOM - DAY (NS) (SD11) 142

POLICE pull a writhing ALEX from under a bed - kicking and flailing -

143 INT. BATHROOM - DAY (NS) (SD11) 143

LIZZIE is terrified - BANGING on the door starts - she looks round for a way out -

FLASHES OF LIGHT

144 INT. FLAT HALLWAY - DAY (NS) (SD11) 144

HELEN knocking on the door

HELEN

LIZZIE? You have to open the door!

- 145 INT. BATHROOM - DAY (NS) (SD11) 145
LIZZIE can only hear the banging.
FLASHES - images of car headlights, the sound of screeching
tyres
She looks round at the window, opens it and awkwardly begins to
climb out...
- 146 EXT. TOWERBLOCK - DAY (NS) (SD11) 146
LIZZIE climbs out of the window. It's a long drop - she looks
round and reaches out for the PIGEON MESH that covers the
balconies...
- 147 INT. FLAT HALLWAY - DAY (NS) (SD11) 147
HELEN looks round at a POLICEMAN and nods - he produces a RAM
and forces the lock on the door -
- 148 INT. BATHROOM - DAY (NS) (SD11) 148
The lock splinters and the door swings open - the BATHROOM is
empty
- 149 INT. LIVING ROOM - DAY (NS) (SD11) 149
A POLICEMAN looks round and sees LIZZIE reaching out for the
PIGEON MESH - she grasps it and swings her body out - the
POLICEMAN realises she has climbed out of the window and is
holding onto the MESH on the outside of the building

POLICEMAN
Bloody Hell!

He dashes to the BALCONY and opens the door -
- 150 EXT. BALCONY / TOWER - DAY (NS) (SD11) 150
LIZZIE looks up to see the POLICEMAN - she instinctively moves
- the mesh gives way, coming away from the wall - her body
tumbles down a floor - the mesh jams - LIZZIE is left swinging
in the wind - she holds on tightly -

The BALCONY above quickly fills with people - KATE amongst them

(Continued)

Cont...

- the raid no longer the focus.

FLASHES OF LIGHT -

LIZZIE looks round for a way out - she is close to another balcony but cannot reach. She tries but it's too far. The pins holding the mesh are loosening... One gives way, the mesh jolts down - LIZZIE cries out...

LIZZIE now hangs in space - her fingers wrapped around the mesh - it's silent save for the light breeze -

FLASH OF LIGHT - NIGHT TIME - Street lights pass by at high speed - we're in a car - hands fidget with tablets in a plastic bag - we see LIZZIE take one and wash it down with a gulp from a VODKA bottle - laughing, she looks over to her friend KEVIN - we pull wider - SHE IS DRIVING THE CAR - she swerves, she's not a good driver, but they both laugh - headlights come directly at her -

LIZZIE hangs in the wind - her eyes filling with tears

NIGHTTIME - The sound of screeching tyres and a crash - the CAR hits the wall and LIZZIE is flung violently through the window - she bounces off the wall, onto the bonnet, then onto the floor...

FLASHES OF LIGHT - LIZZIE continues to hold on, her face now streaked with tears.

NIGHTTIME - PETROL trickles from the fractured tank - KEVIN awakens, blood pouring down his forehead - he tries to open the door but it is jammed - LIZZIE is crawling away from the CAR - a spark - LIZZIE pauses as she hears the petrol ignite - KEVIN sees the flames and quickly clambers to the drivers side, trying to open the door - but it is also jammed - flames lick upward - KEVIN pounds on the windows - he lets out a long silent scream

LIZZIE

(by CAR and on holding onto mesh)

KEVIN!!!

THE CAR EXPLODES

LIZZIE

(wailing uncontrollably)

No! No!!!

The MESH gives way again - this time jolting LIZZIE severely - she is terrified and openly crying - she tries to reach for the BALCONY again...

A HAND extends from the balcony - LIZZIE looks up to see MRS

(Continued)

Cont...

MILLER - LIZZIE hesitates - she looks down at the drop, then up at MRS MILLER

MRS MILLER

LIZZIE - take my hand love

LIZZIE starts to cry

LIZZIE

It was my fault - I killed KEVIN - I killed him

MRS MILLER leans out again

MRS MILLER

LIZZIE - LIZZIE - it's OK - take my hand...

LIZZIE

No - you don't understand - I was driving the car!

LIZZIE wails uncontrollably - MRS MILLER pauses for a moment - then reaches out again -

MRS MILLER

LIZZIE - it's all right - take my hand - it's all right

LIZZIE reaches out and MRS MILLER hauls LIZZIE back over the balcony

151 EXT. MRS MILLERS BALCONY - DAY (NS) (SD11)

151

LIZZIE collapses onto the floor, wailing and crying. She hugs MRS MILLER

LIZZIE

I'm sorry, I'm so sorry, it was my fault - I killed KEVIN - I didn't know, I couldn't remember - I'm sorry!

MRS MILLER, tears rolling down her cheeks, caresses LIZZIE'S head. LIZZIE cries and cries - the tears of a little girl...

LIZZIE looks up at the shelves in MRS MILLERS flat - she sees the framed photo of LIZZIE, KEVIN and the FISH.

FADE OUT

152 INT. LIVING ROOM / HALLWAY - DAY (159) (SD12) 152

KATE, LIZZIE and ALEX stand in the middle of the room with suitcases. LIZZIE wears a BLUE DRESS - there is a lightness to her face we have not seen before - they look around the flat - it's a mess, holes in the walls, furniture upturned.

KATE and ALEX walk out of the door. LIZZIE waits a moment, looks round then follows, closing the door.

153 INT. KERRIES FLAT - DAY (160) (SD12) 153

KERRIE lies asleep on her SOFA - LIZZIE approaches her and tries to wake her, but she is barely capable of coming back to consciousness -

LIZZIE

KERRIE - wake up - it's me - LIZZIE

KERRIE

LIZZIE?

LIZZIE

I'm leaving KERRIE - I'm going!

No response - LIZZIE looks up at the empty cot - the BABY gone - then back to KERRIE

LIZZIE

Goodbye KERRIE

KERRIE

(tailing off)

Shut the door on your way out...

LIZZIE leaves

154 EXT. TWIN TOWERS - DAY (SD12) 154

KATE, LIZZIE, ALEX and JOHN walk out of the building to JOHN's car. LIZZIE stops, looking up at the grey concrete block.

LIZZIE (VO)

No-one could ever explain what was in the flat - why it was there, what it wanted, why it started... or why it stopped

She turns and gets into the car. They drive away leaving TWIN TOWERS behind them.

155 INT. CAR - DAY (SD12)

155

LIZZIE sits in the passenger seat. SPIKE, now with KEVINS GOLDFISH, still in the jar rests on her knee - the sun shining on her face. LIZZIE puts on the SUNGLASSES KERRIE gave her. A slight smile breaks on her face as she looks out of the window.

156 INT. FISH TANK - DAY (SD12)

156

A huge fish tank - filled with water, green plants, rocks and a plastic rocking skeleton. A hand bobs into the water with the PICKLED ONION JAR with the two GOLDFISH - SPIKE and KEVIN'S GOLDFISH swim out into the tank and around.

ROLL CREDITS - THE END