



KENNETH BRANAGH

THE HERETIC

BY ADAM SCOTT

PART ONE INNOCENCE

WITH

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CAREY MULLIGAN

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FADE IN:

INT. TRAIN CARRIAGE -- NIGHT

A second-class carriage -- seats upholstered in ancient faded fabric, battered plastic tables covered in circular coffee stains. The place is deserted.

Camera slowly drifts through the empty seats...

INSERT: a GIRL is drowning.

Continuing to drift toward the back of the carriage...

INSERT: Dark and fast, sounds muted, cut together quickly but we can see just enough to make the image out -- the girl struggles, thrashes. LONG DARK HAIR obscures her face from view...

Further toward the back...

INSERT: The dull gleam of ancient metal -- the girl is bound with HEAVY CHAINS...

Almost to the back, where we see that one chair is in fact occupied by a MAN in his late forties, head resting on the window, eyes half closed...

INSERT: Quick shots -- the girl THRASHES, desperately trying to get free, but the chains are too heavy and too tight, pulling her toward the bottom. The girl SCREAMS, the sound muffled, her last BUBBLES OF AIR exploding from her mouth...

The train RATTLES over a set of points. The man's eyes SNAP OPEN as he jolts out of it, breathing hard, trying to comprehend what he's just seen.

We get our first good look at him; late forties, blond hair, three days worth of stubble on his chin. Deep, intelligent eyes -- but right now he looks seriously unnerved.

This is TOBIAS BLACKWOOD.

He looks up at the window. RAIN HAMMERS against the glass. A PING on the tannoy:

TANNOY (O.S.)

Ladies and gentlemen we are currently approaching Kingby-Upon-Wharfe station, which is the end of the line. I repeat, this service will terminate at Kingby-upon-Wharfe.

(MORE)

(CONTINUED)

CONTINUED:

TANNOY (O.S.) (CONT'D)
 On behalf of all the staff I would
 like to thank you for travelling
 with First Direct...

Tobias looks back out of the window. ORANGE SODIUM LIGHTS are visible as the station approaches.

EXT. RAILWAY STATION PLATFORM -- NIGHT

The train rattles to a halt. The doors hiss open and a very few passengers get out. Tobias emerges from the end carriage, a holdall over his shoulders and pulling a wheeled suitcase behind him.

He looks up at the British Rail sign: KINGBY-UPON-WHARFE.

A slight look of apprehension from Tobias. Then he squares his shoulders and makes his way toward the exit.

EXT. RAILWAY STATION -- NIGHT

Rain is HAMMERING DOWN. Tobias emerges into it, pulling up the hood of his jacket as he goes. He crosses the road, feet splashing into the puddles.

PULL BACK to reveal the sign he was following, marking the TOWN CENTRE.

EXT. TOWN CENTRE -- NIGHT

Tobias emerges from the side-street into the main body of the town. He pauses to get his look at the place: it's a quaint-looking English market town, a big market square with a clock tower/war memorial at the centre of the whole thing. A few pubs are still open, but all the small shops have long since closed for the night.

The main road is like a river as the rain hammers down. WIND HOWLS all around.

Behind his hood, Tobias' eyes catch sight of the one source of light in the square -- coming from the window of an all-night cafe.

Huge relief on the face of Tobias. He crosses the road, heading for the cafe.

INT. ALL-NIGHT CAFE -- NIGHT

Quite smart, scrubbed wooden tables and chairs, a glass counter containing cakes, pastries and sandwiches. A few tables occupied by truck-drivers or smartly-dressed young men and women, all of whom wear SECURITY PASSES around their necks.

(CONTINUED)

CONTINUED:

Tobias enters just in time to see the woman behind the counter (CATHERINE, 50s) hand over a cup of tea in a styrofoam cup to a YOUNG MAN in his mid-twenties with curly hair.

CATHERINE

There you go, Larry.

YOUNG MAN/LARRY

Thanks, Mrs Smith.

The man (LARRY COVINGTON) lifts the lid off his tea and takes an experimental sip before turning and heading out, almost colliding with Tobias in the process.

LARRY

Sorry mate.

TOBIAS

It's okay.

Larry slides past Tobias and his luggage and exits the cafe. Tobias practically collapses into a chair. He looks up to see Catherine smiling at him.

CATHERINE

Now there's a weary traveller if ever I saw one.

TOBIAS

You'd be right.

CATHERINE

And I ask myself; what would a man as weary as you look want more on a rotten night like this than a hot cup of tea?

TOBIAS

(grateful smile)

You're a life-saver.

Catherine grins as she pours a large mug. Tobias shrugs off his wet coat, looks up in time to see her put the mug down in front of him.

CATHERINE

That's a pound.

TOBIAS

Thanks.

He pulls some change from his pocket. She gives him a welcoming smile.

CATHERINE

First time I've seen you here.

(CONTINUED)

CONTINUED:

TOBIAS
Just got off the train.

CATHERINE
From Leeds? Late one.

TOBIAS
Only one I could get.
(beat)
Actually, you might be able to help me -- I'm looking for somewhere to stay, is there a B&B that'll still be taking guests at this time of night?

Pause for a moment as Catherine considers. Then:

CATHERINE
I've got a flat to let upstairs - you could take that if you like?

Tobias looks up in surprise, which then turns into amazement and relief.

INT. FLAT OVER CAFE -- NIGHT

Catherine enters and switches the lights on, showing Tobias in. It's a pretty basic bedsit -- bed, sofa, TV, small kitchenette.

CATHERINE
(pointing)
Bathroom's through there. It's not aired or anything--

TOBIAS
It's somewhere I can get my head down. Perfect. Thanks.

CATHERINE
(smiles)
Settle up your account at the end of the week. I'll let you get bedded in.

TOBIAS
Thank you. I really appreciate this.

Catherine smiles again.

CATHERINE
I didn't get your--

TOBIAS
Tobias. Tobias Blackwood.

(CONTINUED)

CONTINUED:

CATHERINE
Catherine Smith.

They shake hands.

CATHERINE (CONT'D)
Well. Goodnight.

TOBIAS
Goodnight.

Catherine exits with another smile. Tobias watches the door, listening as her steps retreat down the stairs ... then he very deliberately crosses the room and locks the door.

He casts his eyes around the room, taking in the small place. A shrug; it'll do. He places his case on the bed, opens it up. Takes out a pile of clothes.

Something catches his eye at the bottom of the case: a black shirt, with a single square of white visible at the front of the collar.

A priest's tunic.

ON TOBIAS as he looks at the tunic. A dark expression in his eyes.

CUT TO:

EXT. MULTIPLEX CINEMA -- NIGHT

Rain continues to hammer down. Patrons run across the road from the car park to the doors. The Vue Cinemas sign shines brightly in the darkness.

DANNI SMITH stands in the doorway out of the rain, phone in hand. She's 23, pretty with long dark brown hair, something just a bit wicked about her. Eyes scanning the area. Waiting for someone.

A vaguely worried look crosses her face.

PATRICK (O.S.)
Danni?

She looks up as PATRICK KENDREW approaches, carrying popcorn and a large Coke. Patrick's the same age as Danni, tall, round glasses, well meaning if a touch nerdy.

PATRICK (CONT'D)
Nothing?

Danni shakes her head.

(CONTINUED)

CONTINUED:

DANNI
They should have been here by
now.

PATRICK
Yeah.
(beat)
Well, it's going to be kicking
off any minute, we can't--

DANNI
Five more minutes won't hurt.

At that moment Danni's phone beeps. She looks at the screen - voice message received. She dials a number.

PATRICK
Is that them?

Danni shushes him with a wave of the hand as she puts the phone to her ear. A female voice (KATIE COVINGTON) answers:

KATIE (O.S.)
Hey Danni, it's Katie. Listen,
don't worry about us, me and
Stephen aren't coming, we're going
to the pub instead, he wasn't up
for it and besides, we figured
you and Patrick could do with
some alone time. Don't do anything
we wouldn't, see you at work
tomorrow.

There's some laughter on the other end as Katie hangs up. Danni grins, shakes her head as she pockets the mobile.

PATRICK
What? What is it?

DANNI
Thought we had to hurry up?

PATRICK
We do, but--

DANNI
Come on then.

Patrick grins as she playfully spins him around and they head inside. As they're walking away.

PATRICK
Want some popcorn?

(CONTINUED)

CONTINUED:

DANNI
Why would I want to eat the
contents of a pencil-sharpener?

PATRICK
Because it's yummy.

DANNI
You are such a...

Their voices fade out as they vanish around a corner.

CUT TO:

EXT. ALL-NIGHT CAFE -- NIGHT

The rain is still hammering down.

TILT UP to an upstairs window, where a light burns. Tobias leans out, in shirtsleeves, smoking a cigarette.

INT. FLAT OVER CAFE -- NIGHT

Tobias takes a long drag. Lets his eyes drift around the town centre, taking the place in. Then he stubs out the cigarette and backs into the room, closing the window behind him.

He sits down on the bed. Takes off his boots -- big Timberland walking boots. Then lies back on his bed.

CUT TO a top-down view, looking straight down at Tobias as he lies on the bed. Staring up at the ceiling.

SLOWLY PUSH IN on his face as--

INSERT: The same scenes as before - the girl drowning, bound in heavy chains, battling and struggling but unable to escape. We still can't see her face, hidden from view by her hair.

Tobias REACTS to this. His expression deeply troubled.

CUT TO:

INT. LIVING ROOM -- NIGHT

The front room of a house. The place is a tip, in semi darkness - we PAN ACROSS discarded takeaway wrappers and pizza boxes, eventually revealing stacks of ancient, yellowing NEWSPAPERS, all stacked in haphazard piles. Certain articles are RINGED in red pen.

PAN ACROSS to reveal a MAN on the floor; SIMON WILLS, 40s, grey hair, skinny, twitchy.

(CONTINUED)

CONTINUED:

And he's curled in a semi-foetal position, trembling badly, like a junkie in need of a fix.

PUSH IN on his face as--

INSERT: The long hair of the girl, hiding his face from view--

SIMON

...no...

INSERT: Her hands battle against the chains...

Simon brings his hands over his head...

SIMON (CONT'D)

...no, please...

INSERT: The girl SCREAMS--

And Simon curls up into a ball, trembling even harder than before.

SIMON (CONT'D)

(screaming)

LEAVE ME ALONE!!!

PULL BACK from the sight of him, alone and trembling amidst the mess.

CUT TO:

INT. FLAT OVER CAFE -- NIGHT

Tobias sits on the edge of the bed, hands clasped in front of him. His face screwed up, almost agonised.

INSERT: The same shots as before, the girl drowning...

INSERT: A different shot -- a girl turns to face him, smiling. And we recognise her. It's Danni.

DANNI

You're a strange one, Tobias
Blackwood.

BACK TO SCENE

as Tobias' head comes up. That same, almost anguished look in his face.

TOBIAS

(quiet)

Why...?

EXT. RIVER BANK -- NIGHT

CLOSE on the wheel of a car. FOOTSTEPS come from OS as someone gets into the car. We hear a door slam. Then the car starts and drives off.

REVEAL the murky blackness of the river beyond, as the rain hammers down into it.

HOLD on this image for several long moments before we

FADE TO BLACK:

FADE IN:

INT. SMITH HOUSE - DANNI'S ROOM -- MORNING

Finding Danni in bed, wide awake, staring at the ceiling.

She glances sideways at the alarm clock. 6.59am.

Pause.

Then it ticks over to 7 and the alarm starts blaring. Danni reaches out and slaps it off.

Her phone's on the bedside table beside the clock. Danni hauls herself into a sitting position, picks up her glasses from the nightstand and pops them on before turning on the phone.

One new message, from Patrick: *Had gr8 time sweet dreams x.*

A small smile from Danni as she knocks it off. Then she puts the phone down and hauls herself out of bed.

INT. SMITH HOUSE - BATHROOM -- MORNING

Danni getting ready, brushing her teeth.

JUMP CUT: Danni pops her contact lenses in.

INT. SMITH HOUSE - DANNI'S ROOM -- MORNING

She gets dressed, a smart blouse and trousers. Picks up a security pass and drapes it around her neck. It shows her face and name. We recognise the design as the same as those worn by the guys in the cafe the previous night.

She glances at herself in the mirror, messes with her hair for a moment--

--and just for a second she sees something in the mirror behind her; the DARK SHADOW of a man!

(CONTINUED)

CONTINUED:

Danni jumps, whirls -- but there's nobody there. The room's deserted.

She stands still for a few long moments, getting her breathing under control -- a serious fright. Then:

CATHERINE (O.S.)
(from downstairs)
Danni!

Danni shakes her head -- get a grip.

DANNI
Coming mum.

INT. SMITH HOUSE - KITCHEN -- MORNING

The chaos of a family breakfast. Mum Catherine (who we recognise from the cafe the night before) makes bacon in the pan; dad PHILLIP (40s) is sat at the table, cup of tea in hand, along with little brother CARL (about 12). We've come in mid-conversation:

CATHERINE
--said that already and I'm still
none the wiser--

PHILLIP
You asked, I told--

CATHERINE
And it still didn't make any sense.

PHILLIP
All that's different is that I'm
looking after more garages now
and they're paying me more money
to do it, how is that difficult
to understand--?

CATHERINE
If you explain it like you did--

Danni enters in the middle of it all, mid argument.

DANNI
Morning.

PHILLIP
Morning Danni.

CATHERINE
Don't ask him about his new job
unless you want the pants bored
off you.

(CONTINUED)

CONTINUED:

PHILLIP

Traitor.
 (sees Danni's look)
 You okay?

DANNI

Fine, why?

PHILLIP

You look like an explosion in a
 chalk factory.

Carl laughs at this. Danni ignores him, pours a bowl of cereal.

DANNI

I'm fine.
 (off his look)
 Really.

CATHERINE

So come on, how was the date with
 Patrick?

Carl sniggers--

DANNI

Shut it, rat-boy. And it wasn't
 a date.

PHILLIP

Oh, I see--

CATHERINE

(rolls her eyes)
 Is Katie coming to pick you up?

DANNI

Not that I've heard of, so if
 there's a lift in the offing--

CATHERINE

I thought you'd never ask.

EXT. CASTLE CLOSE -- MORNING

CLOSE on a street sign: "Castle Close".

TILT UP to reveal a cul-de-sac of detached suburban houses.
 A nice neighbourhood. And the rain has finally stopped.

CUT TO Catherine and Danni as they get into Catherine's
 car.

(CONTINUED)

CONTINUED:

CATHERINE

It'll have to be quick, Janice called in sick this morning so I've got to open the cafe myself.

INT. CATHERINE'S CAR -- MORNING

Danni dumps her bag on the back seat before climbing in to join her mother in the front.

DANNI

Why do you bother with her, you know she's about as reliable as a stopped clock.

CATHERINE

Because she's prepared to come in at stupid o'clock most mornings, that's why, despite the fact that she's a nutter.

A laugh between mother and daughter. Catherine catches sight of something across the road:

CATHERINE (CONT'D)

And speaking of nutters...

Danni looks up. Across the road, a man is emerging from his house.

It's Simon.

And in seconds he's marching off up and down the street, pointing and gesticulating wildly, as though having an argument with something only he can see. Catherine shakes her head.

CATHERINE (CONT'D)

Lunatic, that one.

DANNI

It's not his fault, he's schizophrenic or something.

CATHERINE

Then he should be taking his medication, and don't argue with me, you know I'm right, that's what Charlie told me the last time I had to chuck him out of the cafe--

DANNI

I thought you had to be quick.

CATHERINE

Would you prefer to walk?

(CONTINUED)

CONTINUED:

DANNI

Mum...

Catherine grins as she starts the car.

EXT. CASTLE CLOSE -- MORNING

As the car pulls out into the street.

CUT TO:

EXT. CALL CENTRE -- MORNING

The car pulls to a halt in the car park.

PULL BACK to reveal the gigantic bulk of the call centre, an ugly building on several storeys that is the principle source of employment for a large chunk of Kingby's population. Lines of people are already streaming inside.

Danni hops out of the car, grabs her bag from the back seat.

DANNI

Thanks mum.

Catherine waves as she drives off. Danni scans the car park, looking for something. When she doesn't find it she shrugs and heads inside.

INT. CALL CENTRE - STAIRWELL -- MORNING

Danni joins the throng heading up the stairs to the various offices. She nods hello to several people she recognises.

INT. CALL CENTRE - ONLINE BANKING DESK -- MORNING

Danni swipes herself in with her security pass, enters and nods to the duty manager who ticks her off his list. The office is pretty basic - several circular carousels staffed by callers, all wearing headset telephones.

Danni's eyes fall on one carousel by the window; a sign over the monitor reads 'KATIE COVINGTON'. The seat is empty.

Danni frowns. Odd.

NIX (O.S.)

Hey Danni.

Danni looks up as STEPHEN 'NIX' NIXON walks past, a good-looking Asian lad in his early twenties.

(CONTINUED)

CONTINUED:

DANNI

Hi Nix. Any sign of Katie this morning?

NIX

(turns to face her, shrugs)

Got me.

DANNI

Why? She didn't turn in?

NIX

Stood me up last night, too.

Surprise from Danni.

DANNI

Thought you were going for a drink--

NIX

Yeah, so did I. We're going to be having words later, she left me stood in the Crown all night like a mug.

He moves off to his desk. Danni looks surprised again. She hovers for a second before--

PATRICK (O.S.)

Danni.

She looks up to see Patrick's head poking out from behind a monitor. He smiles and waves. She smiles back before heading over to join him at the carousel.

CUT TO:

EXT. HILLSIDE -- DAY

WIDE SHOT, panning across a rolling hillside just outside the town, looking down over the river. The town itself is visible in the distance, looking like a picture postcard.

TOBIAS

sits on an old camping stool in front of an EASEL, armed with a palette and brushes. He's painting the landscape, working with even, clear brush strokes.

The painting's only half-finished, most of the canvas being white, but we can see that Tobias has some skill with the brush.

We PUSH IN on his face as he keeps working, a look of rapt concentration on his face. HOLD on this for a moment.

(CONTINUED)

CONTINUED:

And then...

INSERT: Another flash -- the drowning girl, bound in heavy chains, screaming in terror--

BACK TO SCENE

as Tobias SMEARS red paint across the canvas, knocking his pot of water over where it falls into the grass--

TOBIAS

Dammit!

He looks from the ruined canvas to the palette to the upturned water on the ground.

TOBIAS (CONT'D)

(quieter)

Damn...

He puts down his instruments, stands up and regards the canvas. Annoyance mixed with worry.

Then he stops, spotting something on the canvas. His smear of red has marked the picture of the river.

And it looks for all the world like a BLOOD STAIN.

Tobias leans in closer to get a better look -- what the hell--?

A CHILD'S SCREAM rips through the quiet air, making Tobias jump.

He looks around, desperate, for the source of the scream, his eyes coming to rest on

TWO YOUNG BOYS

stood at the very bank of the river. And at their feet we see an ugly-looking BLACK MASS washed up on the shore.

ON TOBIAS

as he stares in horror. Knowing that something has gone very wrong here.

TOBIAS (CONT'D)

No...

HOLD on his face for several long moments before we

CUT TO:

EXT. CALL CENTRE -- DAY

Just as busy as ever. To establish.

INT. CALL CENTRE - CAFETERIA -- DAY

Danni's at the front of the queue, paying for her lunch - a hot sandwich and a salad.

SERVER

Four-fifty.

DANNI

Thanks.

She pays for the food, picks up her tray and takes a seat. She pulls out her mobile, checks the screen; no new messages.

PATRICK (O.S.)

You know you can't get a signal down here.

She looks up as Patrick takes a seat beside her, armed with soup and a roll.

DANNI

Suppose.

PATRICK

So what was that last call all about?

(off Danni's look)

That bloke you were arguing with?

DANNI

Oh, him...

(rolls her eyes)

I think I'm going to have to tell him that Cardiff's call centre was attacked by a dragon or something. It's the only explanation I can think of for them being this useless.

PATRICK

(laughs, old news)

Right...

DANNI

(sighs)

I need another job.

PATRICK

Why? What's wrong with this one?

Danni glances sideways at him -- he's paying no attention, attacking his soup.

DANNI

Suppose.

(CONTINUED)

CONTINUED:

PATRICK
 Anyway, how bad was that film
 last night?

DANNI
 (rolls her eyes)
 Next time, I'm choosing.

PATRICK
 So you're happy for there to be a
 next time, then?

Too late - Danni realises she's walked straight into it.
 She looks him in the eye.

DANNI
 Patrick...

NIX (O.S.)
 Hey guys.

Nix drops down at the table beside them.

DANNI
 (glad of the
 distraction)
 Hey.

NIX
 So, did you hear about Cardiff?

DANNI
 I know...

As they keep talking, Patrick's eyes fall on Danni.
 Disappointment clearly visible there.

INT. CALL CENTRE - STAIRWELL -- DAY

Finding Danni among the crowds on the stairs, heading
 upstairs back to the office. She's looking distracted,
 not watching where she's going, and she nearly collides
 with someone coming the other way--

DANNI
 Sorry.

The guy shrugs and moves off. Danni starts climbing the
 stairs again--

--and all the lights in the building GO OUT.

The place is plunged into immediate darkness. There's a
 SCREAM from down below and some swearing. Then lights
 break out among the darkness as everyone flashes their
 mobile phones, Danni among them. She looks around, what
 the hell--?

(CONTINUED)

CONTINUED:

The fire alarm begins to BLARE.

SUPERVISOR (O.S.)
 Alright, everyone out to the car
 park, come on, hurry up -- you, I
 saw that--

Everyone turns and heads back downstairs, Danni among them, caught in the tide. Someone BUMPS into her and she drops her phone--

DANNI
 Hey!

But the person keeps going. Danni scrabbles about on the floor, eventually grabbing the phone. She heads downstairs after everyone else, descending several flights until she spots an open door. She moves through it--

INT. CALL CENTRE BASEMENT -- DAY

--and emerges out into the basement of the call centre.

She stops, looking around -- the place is deserted, full of ancient machinery, dusty computers, boxes and sacks of god-knows-what in all directions. It's empty and eerily quiet.

DANNI
 Right...

She turns back to the door, but just as she's about to exit the door SLAMS SHUT on the spring, LOCKING with a clunk. Danni looks around in panic, realises there's no door handle on this side.

DANNI (CONT'D)
 Great.
 (hammers on the
 door)
 OY! Can anyone hear me? Anyone
 there?
 (nothing)
 Anyone?
 (hammers again)
 Hey!

CRASH! -- from somewhere deep inside the basement, something has hit the ground. Danni whirls, looking out across the dimly-lit room.

DANNI (CONT'D)
 Hello?
 (beat)
 Is anyone there?

(CONTINUED)

CONTINUED:

Nothing. Silence for a moment. Danni rolls her eyes, turns back to the door--

--and stops dead at the sight of movement. She looks up to see

A DARK FIGURE

moving out of the shadows at the other end of the basement. We get the impression of a tall man, dressed in dark clothes with a hood pulled over his head, hiding his face from view.

And for lack of a better term, this spectral figure will simply be referred to as THE DARK MAN.

He moves out of the shadows, turns bodily and looks directly at Danni.

Danni looks into the darkened face. And she looks absolutely terrified.

DANNI (CONT'D)

...No...

CUT TO:

EXT. TOWN CENTRE -- DAY

The usual hustle and bustle of the town centre. The market is in full swing, TRADERS working their stalls.

In the midst of it all: SIMON, walking fast and still pointing at nothing, yelling nonsense into the air. Everyone gives him a wide berth.

Then we PUSH IN HARD on his face as--

INSERT: the hooded face of the Dark Man...

BACK TO SCENE

as Simon RECOILS as though slapped. Terror in his face.

SIMON

Oh no...

His hands to to his head and he whirls on the spot -- everyone looks at him, freaked out--

SIMON (CONT'D)

Oh no no no no NO!

And he stares around, wild-eyed. Terror in every line of his face.

CUT TO:

INT. CALL CENTRE BASEMENT -- DAY

Danni looks on at the spectral figure of the dark man.
Freaked out in the extreme.

Silence for a long moment. The two of them just stand
and regard each other, the Dark Man not moving. Something
terrifying in his stillness.

Finally:

DANNI

Who are you?

No answer. The Dark Man doesn't move.

DANNI (CONT'D)

(almost a shriek)

I said who are you?!

Silence. Hold for a moment.

And then the Dark Man takes a step towards her.

A PRIMAL FEAR comes over Danni's face. She can't move,
rooted to the spot in terror. Her eyes can't look anywhere
else, they're fixed on the empty face of the Dark Man.

He keeps walking toward her.

DANNI (CONT'D)

Please...

He keeps moving, heading right toward her -- his figure
seems to fill her whole field of vision -- Danni brings
up her arms around her face, huddled in a terrified crouch--

--and then the lights suddenly SNAP BACK ON. Light floods
the room. Danni looks back up; the Dark Man has gone.

She suddenly realises she has tears running down her face.
She wipes her eyes, looks back to where the Dark Man was
stood. What the hell was that--?

PATRICK (O.S.)

Danni?

The door opens and Patrick enters, looking worried--

PATRICK (CONT'D)

Oh thank God, Johnny said he'd
seen you come in here--

(sees the look on
her face)

Are you okay? You look like you've
seen--

(CONTINUED)

CONTINUED:

DANNI

I'm fine.

PATRICK

You're sure?

Pause. Danni takes a moment, pulls herself together.

DANNI

Yeah, I'm fine.

But Patrick clearly doesn't believe it any more than she does.

PATRICK

Come on.

Danni takes one last look over her shoulder -- but the Dark Man has gone, no sign he was ever there.

She turns back and lets Patrick lead her back. Patrick's eyes sweep over the room, looking for whatever freaked her out, before he follows her and the door slams shut behind them.

CUT TO:

EXT. RIVER BANK -- DAY

A UNIFORMED COP puts up blue and white police tape, cordoning off the area. As he exits frame we see the area, and the place is now a crime scene.

UNIFORMED POLICE OFFICERS patrol the area, SCENE OF CRIME OFFICERS (SOCOS) in white plastic suits perform a fingertip search of the area. There's an ambulance present, and a couple of POLICE DOG HANDLERS are moving about.

A white plastic evidence tent has been erected, covering the spot where the black mass was found.

A slightly battered FORD FIESTA pulls up and two men emerge; DETECTIVE INSPECTOR RONNIE GARBER, accompanied by DETECTIVE SERGEANT JACK ARMITAGE.

RONNIE; 50s, craggy faced, London accent, a dirty twinkle in the eye. A geezer with a warrant card.

JACK; late 20s, a youthful dynamo in love with his job and authority. He grins at the sight of the pathologist, DR GATES, waiting at the tent.

JACK

Why is it always you, Gates?

(CONTINUED)

CONTINUED:

DR GATES

Told you before, Jack - God hates me.

RONNIE

Let's have a shifty, then.

DR GATES

Be my guest

They head inside the tent.

INT. EVIDENCE TENT -- DAY

The black mass is covered by a sheet. A crime scene photographer snaps a few pictures.

RONNIE

Give us a moment please lads?

The photographer nods and exits as Gates crouches down beside the sheet.

DR GATES

I'll warn you in advance, it's not pretty.

He yanks back the sheet. Immediately it's obvious that this is a girl's body, dark hair plastered to her face.

DR GATES (CONT'D)

Raped, beaten up, looks like the drowning was what did for her. Dead about eighteen hours, I'd guess.

He reaches down, carefully scraping the hair back from her face. And Jack's eyes go wide as he sees it--

JACK

Oh god...

His hands go to his stomach and he immediately rushes out of the tent. Ronnie and Gates exchange a look.

EXT. RIVER BANK -- DAY

Jack rushes to the grass verge and throws up, dropping into an awkward crouch.

Ronnie emerges from the tent, spots Jack crouched off to one side. He gives the younger man a moment to pull himself together before moving over to join him.

RONNIE

Jack? You alright?

(CONTINUED)

CONTINUED:

Jack gets back to his feet, white as a sheet and shaky.

JACK
Yeah, I'm...

His eyes drift back to the tent. Ronnie sees his look, intuits:

RONNIE
You know her?

Jack's eyes remain fixed on the tent.

JACK
Yeah, I know her.
(looks to Ronnie)
I used to go to school with her.

EXT. BRIDGE -- DAY

A high angle, looking down on the crime scene from some distance away.

REVERSE ANGLE

to reveal Tobias stood there, hands on the railings, looking down at the scene.

His expression incredibly troubled.

Then something catches his eye -- in the line of trees, back from the shore, a MAN stands in the shadows. A man in black, with a hood pulled over his head.

The Dark Man.

And it turns and seems to look right at Tobias.

ON TOBIAS as he reacts to this -- he's creeped out in the extreme.

The Dark Man watches for a few long moments before he very deliberately turns and walks away into the trees.

CUT BACK TO Tobias as he shakes his head, trying loose the creeped-out feeling. What the hell was that?

CUT TO:

EXT. CALL CENTRE -- EVENING

Night is beginning to fall. The crowds are now heading out of the call centre as the night shift takes over.

Among the crowds: Danni, bag slung over her shoulder, making her way out.

(CONTINUED)

CONTINUED:

She looks better than she did earlier, but her face shows she's still rattled from earlier.

Rain is beginning to drizzle down. Danni looks up at the sky: great.

PATRICK (O.S.)

Danni.

She looks up. Across the car park, Patrick is getting into his car, a shiny-looking red Mini with white go-faster stripes.

PATRICK (CONT'D)

Want a lift?

Gratitude radiates from Danni.

EXT. TOWN STREETS -- EVENING

As Patrick's Mini cruises through the streets.

PATRICK (prelap)

Are you sure you're alright?

INT. PATRICK'S MINI -- EVENING

Danni glances sideways at Patrick, manages a weak smile.

DANNI

Yeah, I'm fine.

PATRICK

Are you sure?

DANNI

Positive. I've told you, it was dark, the alarm was going off, I'm sure it was just--

PATRICK

--your mind playing tricks on you?

(grins)

What you need is something to take your mind off things. Tell you what, there's a band on at the Engine Shed tonight, some acoustic thing, bit of miserable folk music's just what you need to take your mind JESUS!!!

And he SLAMS THE BRAKES ON--!

EXT. TOWN STREETS -- EVENING

The mini SKIDS to a halt--

INT. PATRICK'S MINI -- EVENING

As the car judders to a stop, Danni and Patrick look up to see

SIMON

stood right in the middle of the road, unmoving, staring right at them!

From behind, car horns start blaring but Simon takes no notice.

DANNI

Bloody hell--

PATRICK

You okay?

DANNI

I think so--

PATRICK

(to Simon)

OY! What do you think you're--

Simon marches around to Danni's side of the car, yanks the door open.

DANNI

Hey, what the--?!

SIMON

Listen to me, you're in danger,
your soul is in danger--

PATRICK

Piss off out of it, mate!

Simon grabs Danni's arm.

SIMON

(eyes on Danni,
intense)

You know, don't you? You've seen
him.

DANNI

Let go of me!

SIMON

You've seen him, haven't you?

(MORE)

(CONTINUED)

CONTINUED:

SIMON (CONT'D)
 (right in her face)
You've seen the Dark Man!

And this stops Danni in her tracks. She looks up at Simon, sees the seriousness in his eyes, the lucidity. He believes everything he's saying.

PATRICK
 Danni!

The shout brings Danni back and she yanks her arm out of Simon's grasp. Patrick hits the gas.

EXT. TOWN STREETS -- EVENING

The mini PEELS off, the door slamming, the speed of the exit throwing Simon off his feet and dropping him to the pavement beside the road.

His eyes fix on the retreating car. Worry etched deep in his eyes.

INT. PATRICK'S MINI -- EVENING

Patrick looks back over his shoulder to where Simon is sat.

PATRICK
 Lunatic, I've always said so,
 bloody lunatic, are you okay?

DANNI
 Yeah, I'm fine.

PATRICK
 You don't look it, I should take
 you to the police, you need to--

DANNI
 (snaps)
 I said I'm fine, alright?!

The shout surprises Patrick. Danni regrets it immediately, gives him an apologetic look.

DANNI (CONT'D)
 (quiet)
 I'm sorry.

PATRICK
 It's okay.
 (beat)
 What do you want to do?

(CONTINUED)

CONTINUED:

DANNI
Can you drop me somewhere?

CUT TO:

EXT. ALL-NIGHT CAFE -- NIGHT

Danni stands on the pavement, waves to Patrick as the mini drives off. Then she turns and heads inside the cafe.

INT. ALL-NIGHT CAFE -- NIGHT

Danni enters. Again, the place is about half-full with truckers and call centre workers. She approaches the counter where HELEN (30s, glasses) smiles up at her.

HELEN
Hi Danni.

DANNI
Hey. Is my mum in?

HELEN
Nipped home for something, she'll be back in a bit.

DANNI
Thanks, I'll wait for her.

HELEN
Will a hot chocolate make you feel better?

DANNI
(smiles)
You read my mind.

HELEN
Take a seat, I'll bring it over.

DANNI
Thanks.

She sits down at a table, takes out her phone. Still no messages. A frown.

TOBIAS (O.S.)
You look like you've seen a ghost.

Danni looks up to see Tobias sat at a table next to hers, tucking into some dinner.

DANNI
You're the second one to say that to me today.

(CONTINUED)

CONTINUED:

He laughs and shakes her hand.

 TOBIAS
Tobias Blackwood.

 DANNI
So do you just paint for the fun
of it, or--

 TOBIAS
I always paint for the fun of it.
The best thing about this job is
that occasionally people pay you
to paint something for the fun of
it.

Danni laughs.

 DANNI
And this time?

 TOBIAS
Both. The tourism board wants
some paintings of the area for
postcards.

 DANNI
Who'd want to send a postcard
from here?

 TOBIAS
I don't know, you've got yourself
quite a beautiful little town
here.
 (sees the look on
 her face)
You don't think so?

 DANNI
I suppose some of the magic's
worn off.

 TOBIAS
You've lived here a long time?

 DANNI
My whole life.
 (sighs)
Sometimes it feels like I'll never
leave.

 TOBIAS
Do you want to?

That surprises Danni. She gives him a look and Tobias
smiles again.

(CONTINUED)

CONTINUED:

JACK

Danni?

DANNI

Jack Armitage, as I live and breathe.

And she rushes over to him, giving him a huge hug. Stood to one side, Ronnie looks amused.

Danni finally breaks the hug, looking Jack up and down.

DANNI (CONT'D)

When did you get back? Have you been promoted?

JACK

What? Oh, yeah, Detective Sergeant.

DANNI

Congratulations--

She breaks off at the look on his face. Something horribly conflicted in his eyes.

DANNI (CONT'D)

Jack? Jack, what is it?

Pause. Jack doesn't know what to do. He glances at Ronnie, who shrugs: no help there. Finally he looks back at Danni. Sadness in his face.

JACK

...it's Katie.

And in this moment, against all reason, Danni just knows. And she backs off in horror, nearly tripping over a chair, her hands going to her mouth--

DANNI

No, no, you can't...

She sees the honest expression in Jack's face.

JACK

I'm so sorry.

And Danni collapses into a chair, shell-shocked. Unable to take it in. Jack looks mortified. He glances at Ronnie again, who gives him a sympathetic look.

CUT TO Tobias, sat nearby, watching the whole spectacle. And he realises what's happened.

DISSOLVE TO:

INT. FLAT OVER CAFE -- NIGHT

Finding Tobias sat on his bed, in shirt sleeves, watching the small portable television. It's a local news station.

NEWSREADER (O.S.)

Good evening. West Yorkshire Police today confirmed that the body found in the River Wharfe this afternoon is that of a local girl missing since last night.

Tobias looks angry.

NEWSREADER (O.S.) (CONT'D)

She has been identified as Katie Alice Covington...

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

Finding Danni sitting on the floor, legs drawn up to her chest, her expression numb and blank. Her eyes are red from crying.

NEWSREADER (O.S.)

...from Kingby. Although suicide has not been ruled out, detectives investigating this case have confirmed that they are treating this situation as a murder enquiry.

The door opens and Catherine enters. Danni turns the red eyes toward her mother.

A moment. Then Catherine sits down on the floor beside Danni, draws her daughter in for a long, comforting hug.

INT. FLAT OVER CAFE -- NIGHT

Back with Tobias, eyes still on the screen, expression still angry.

NEWSREADER (O.S.)

Detective Inspector Ronald Garber, in charge of the investigation, this evening appealed for any witnesses to come forward.

INT. LIVING ROOM -- NIGHT

Simon sits in an armchair, his eyes fixed on the screen of his own TV, which now shows Ronnie at the press conference.

Simon looks even more jittery than usual.

(CONTINUED)

CONTINUED:

RONNIE (O.S.)

What we are attempting to do right now is piece together an accurate timeline of Katie's last twenty four hours, and at this time we are appealing for anyone who may have seen her to come forward with any information you might have.

INT. FLAT OVER CAFE -- NIGHT

Tobias watches, listening very carefully as Ronnie continues.

RONNIE (O.S.)

No matter how insignificant you might think it is, please, call the number at the bottom of the screen. Any information you can give us will help--

CLICK -- Tobias switches off the TV. He sits in silence for a long moment.

TOBIAS

(quiet)
Dammit...

He glances around the flat. Several local newspapers litter the place.

QUICK FLASHES of the articles: all of them showing the story of Katie's murder.

CUT BACK TO Tobias, sat in his bed. Anger in every line of his face.

TOBIAS (CONT'D)

Why...?

INSERT: The same flashes as before, of the girl drowning -- only this time the dark hair parts just long enough for us To see her face. And we recognise Katie immediately.

BACK TO SCENE

as Tobias jumps to his feet and begins pacing the room, angry, trying to work some of it out. His eyes fall on one paper: a smiling photograph of Katie.

TOBIAS (CONT'D)

What does it all mean?!

INT. LIVING ROOM -- NIGHT

Where Simon's in the middle of one of his episodes -- he's pacing around wildly, kicking over piles of newspapers, pointing and gesticulating--

INSERT: The same images of Katie drowning--

BACK TO SCENE

as Simon falls to the ground, hands shaking, tears running down his face.

SIMON

No no no, I won't do it! I won't do it!

Something moves OS. Simon looks up, terror washing over his face.

REVERSE ANGLE

to reveal someone stood in the corner of the room.

The hooded figure of THE DARK MAN.

Watching Simon intently.

SIMON (CONT'D)

(yelling)

LEAVE ME ALONE!

SMASH CUT TO:

EXT. TOWN CENTRE -- NIGHT

Later.

Danni is wandering the streets, her eyes still red, looking as though she's walking aimlessly. But then something catches her eye -- the light burning in the window of the cafe.

She heads inside.

INT. ALL-NIGHT CAFE -- NIGHT

Patrick looks up from his table as the door opens and Danni enters. He stands, his expression devastated.

PATRICK

Danni...

She crosses straight over to him and hugs him. It lasts several long moments. Finally she pulls away.

(CONTINUED)

CONTINUED:

PATRICK (CONT'D)

Are you alright?
(quickly)
Wait, forget it, stupid question.

DANNI

Thanks.

She sits down at the table. Glancing around we can see that the place is full, mostly with call centre workers identifiable by their security passes. That same grim look on all their faces. Everyone's devastated.

PATRICK

They actually closed the centre down for the night. Can you imagine?

DANNI

Cardiff won't be happy.

PATRICK

Then Cardiff can get off their collective arse and do some work for a change.

There's a general murmuring of agreement among the workers, and Danni actually smiles.

DANNI

That would help, yes.

She glances around, searching the faces, looking for one in particular.

DANNI (CONT'D)

Anyone seen Nix?

Shrugs and shaking heads all around. Danni glances at Patrick, who shrugs.

PATRICK

He said he'd be here.

ON THE SOUNDTRACK: a fist HAMMERING on a door.

CUT TO:

INT. NIX'S FLAT -- NIGHT

Nix -- red eyed and slightly shaky on his feet -- opens the door to see--

NIX

(surprised)
Jack?

(CONTINUED)

CONTINUED:

And it is indeed Jack stood in the hallway, flanked by two uniformed cops.

JACK

Hi Nix.

He glances through the door. Sees the half-bottle of Bells on the floor by the sofa.

JACK (CONT'D)

You alright, mate?

NIX

Not really - what is it?

JACK

We need to ask you a few questions--
(off his look)
--purely routine, it's about Katie.

Nix glances at the piece of paper in Jack's hand.

NIX

You've got a search warrant?

JACK

It's standard procedure in a case like this, nothing personal. You know we have to--

NIX

Yes, yes, of course. Of course. Sorry, I'm--

JACK

Perfectly understandable, it's fine. We'll be in and out in five minutes.

NIX

Sure, come in, I'll just--

And he SLAMS the door on Jack's face, locking it and shoving the chain in place!

INT. HALLWAY -- NIGHT

As Jack hammers on the door.

JACK

Nix?

(beat)

Nix, open the door!

INT. NIX'S FLAT -- NIGHT

Nix grabs up his jacket, glances around wildly. His eye falls on the window.

INT. HALLWAY -- NIGHT

Jack continues to hammer on the door.

JACK

Nix?!

He looks to the officers.

JACK (CONT'D)

Get it open.

The two coppers start KICKING at the door.

INT. NIX'S FLAT -- NIGHT

As the door begins to splinter, Nix opens the window. He glances out -- sees the red and white awning of the butcher's shop downstairs right below him.

INT. HALLWAY -- NIGHT

CRASH! CRASH! The coppers keep kicking the door as Jack stands back, his expression grim.

EXT. BUTCHER'S SHOP -- NIGHT

Nix lowers himself out of the window, sliding down the awning. He hits the ground with a thump.

He gets to his feet -- WINCING in pain as he tries to put weight onto one foot. He hurries off, limping at speed.

INT. NIX'S FLAT -- NIGHT

CRASH! The door opens, slamming on chain. Another KICK and the chain comes off too, and Jack comes charging in with the two coppers behind him.

JACK

Nix! Nix, this isn't--
(spots something)

Shit!

He's spotted the open window. Jack rushes over to it, glances down into the street, but there's no sign of Nix in either direction.

(CONTINUED)

CONTINUED:

JACK (CONT'D)
Bollocks.

CUT TO:

INT. POLICE STATION CORRIDORS -- NIGHT

Ronnie makes his way up the hall when his phone rings.
He answers:

RONNIE
Jack?

JACK (O.S.)
Nix did a runner.

INTERCUT:

INT. NIX'S FLAT -- NIGHT

Where Jack's pacing, angry as hell.

RONNIE
What did he say?

JACK
He didn't say anything, he freaked
when he saw the search warrant
and did a runner.

Pause. Ronnie considers.

RONNIE
Well that doesn't look good, does
it?

Jack looks reluctant, but:

JACK
No.
(beat)
No, it doesn't.

CUT TO:

EXT. BUS STATION -- NIGHT

Where a bus moves out, the destination plate reading:
LEEDS.

INT. BUS -- NIGHT

Just about empty, save for Nix sat on one of the very
back seats.

(CONTINUED)

CONTINUED:

He's breathing hard, hands shaking. He looks down at his mobile phone in his hands, and hurriedly switches it off, shoving it deep into his pockets.

A moment while he tries to control his breathing. He glances around wildly, his expression panicked, trying to get a grip.

Thinking what the hell do I do now?

EXT. TOWN STREETS -- NIGHT

As the bus drives out of town, vanishing into the darkness.

DISSOLVE TO:

EXT. BRIDGE -- MORNING

Starting on the dark waters of the river before CRANING UP to reveal the cordoned-off crime scene is still in effect. A team of POLICE DIVERS are dredging the river, looking for any clues to be found.

DANNI

stands on the bridge, the exact same spot Tobias occupied the previous day, watching their efforts. Her eyes are still red, her face is pale and it's clear she got no sleep the previous night.

One of the SOCOs places something into a plastic evidence bag. Danni suddenly can't look. She turns away, wipes her eyes.

Then she spots something. An easel, set up on the hillside. Tobias sits there, hard at work.

EXT. HILLSIDE -- DAY

Where Tobias is working away, concentrating completely on the image. He takes his brush away for a moment to consider--

DANNI (O.S.)

That's good.

Tobias looks up to see Danni stood behind him. He hadn't noticed her.

TOBIAS

Danni.

DANNI

Sorry, I didn't want to startle you.

(MORE)

(CONTINUED)

CONTINUED:

DANNI (CONT'D)

(grins)
And I waited until you'd taken
your brush away before I spoke.

TOBIAS

(smiles)
Thanks for being considerate.

DANNI

No problem.
(beat)
Mind if I join you for a bit?

TOBIAS

No, please.

Danni smiles as she sits down on the grass beside him.
She looks down at the crime scene again.

TOBIAS (CONT'D)

Are you--

DANNI

No offence, but if one more person
asks me if I'm alright then I'm
going to scream.

TOBIAS

(smiles)
Sorry.

Silence for a long moment. Tobias pulls a thermos from
his bag, pours tea into the cup. He hands it to Danni,
who takes it, surprised but grateful.

DANNI

Thanks.

Pause.

TOBIAS

That detective from yesterday,
you knew him?

DANNI

Jack, yeah. We went to school
together - all of us did, me,
Jack, Nix, Patrick ... Katie...

Emotions in her face again, which she gets a hold of.

DANNI (CONT'D)

Jack was the smart one. Got a
proper job and got out.

(CONTINUED)

CONTINUED:

TOBIAS

You keep talking about wanting to get out.

DANNI

After all of this, wouldn't you?

Silence for a long moment.

TOBIAS

I wasn't always an artist, you know.

Danni looks up in surprise. Tobias is staring at the canvas, his expression fixed, sadness in his eyes.

TOBIAS (CONT'D)

In my previous line of work, death was something I came across all the time.

DANNI

You were a Doctor?

TOBIAS

(laughs)

No, actually.

(looks at her)

There's nothing anyone can say that's going to stop it hurting, Danni. Nothing. So I won't try. What I will say is that the best thing you can do is to get on with your life--

DANNI

And forget her?

TOBIAS

(shakes his head)

You'll never forget her.

(beat)

But what you can do is to honour her memory by living your life, not giving in to the darkness. Otherwise ... what's left?

DANNI

You sound like you're speaking from experience.

TOBIAS

I am. Long, long, long and bitter experience.

Danni smiles slightly. Pause for a moment.

(CONTINUED)

CONTINUED:

DANNI
It's peaceful up here.

TOBIAS
(quiet)
Yes, it is.

DANNI
I don't think I ever realised.

WIDE SHOT

taking the two of them in from some distance away as Tobias starts painting again. HOLD on this image for a long moment.

CUT TO:

EXT. TOWN CENTRE -- DAY

The market square is just as busy as ever, the town going about it's business.

DROP OFF ON Tobias as he makes his way through the crowds, canvas under his arm, heading back to his flat.

SIMON (O.S.)
You!

Tobias looks up to see Simon on the other side of the road, pointing right at him. Tobias glances over his shoulder but there's nobody there--

SIMON (CONT'D)
Yes, you!

He crosses the road, heading right for Tobias, who's uncomfortably aware of everyone in the area suddenly giving him a wide berth as Simon zeros in on him.

TOBIAS
I think you've got the wrong person, my friend--

SIMON
No. You.

TOBIAS
Look--

SIMON
You've seen him too, haven't you?

TOBIAS
What on Earth are you--

(CONTINUED)

CONTINUED:

SIMON

The Dark Man.

And that stops Tobias in his tracks. He gives Simon a hard look.

TOBIAS

What do you mean?

SIMON

I can tell by looking at you.
You've seen him, haven't you? I
can tell by looking at you. You've
seen him, haven't you?

Tobias doesn't answer, and Simon takes that as an affirmative. He smiles.

SIMON (CONT'D)

See? Told you?

TOBIAS

What do you know?

SIMON

It's about her. You know that
though, right, of course you know
it's about her.

TOBIAS

Her who?

Simon gives him a hard look.

SIMON

Her, who else? Danni.

Tobias is now looking incredibly worried.

SIMON (CONT'D)

You knew that. Didn't you?

(beat)

Didn't you?!

TOBIAS

...yes.

Simon smiles.

SIMON

What's this?

He moves his hand past Tobias' ear, then brings it back -- there's a piece of paper in his hand. Magic. He holds it out, and after a moment of indecision Tobias takes it. Simon smiles again.

(CONTINUED)

CONTINUED:

SIMON (CONT'D)

Be seeing you.

TOBIAS

Wait--

But it's too late, Simon has already moved off at speed. Tobias watches him go with a troubled expression.

ANOTHER ANGLE

from the other side of the street. Watching Tobias and Simon.

JACK

has emerged from a sandwich shop, lunch in hand. Watching Tobias with a frown. After a moment Tobias walks off. Jack watches him go for a moment before he crosses over to where Ronnie's car is parked.

INT. RONNIE'S CAR -- NIGHT

Jack gets in to find Ronnie typing an email on his BlackBerry. He looks up as a sandwich is dropped into his lap.

RONNIE

Little star, you are.
(sees Jack's look)
What's wrong?

Jack points over to where Tobias makes his way off up the street.

JACK

We need to check that guy out.

Ronnie angles his head for a better look.

CUT TO:

EXT. CASTLE CLOSE -- DAY

Taking in the whole of the estate from a low angle.

PULL BACK to reveal someone stood on the pavement looking into the street.

TOBIAS

stands there, his eyes fixed on the door of Simon's house. He looks down at the piece of paper -- it's the same address.

(CONTINUED)

CONTINUED:

A moment, his expression clearly saying 'what the hell am I doing here'? Then he makes his mind up and crosses the road, heading for the door.

INT. LIVING ROOM -- DAY

Through the open door we can see the front door swing open at Tobias' touch -- neither closed nor locked. Tobias stands on the doorstep, looking inside.

TOBIAS

Hello?

No answer. Tobias is on the point of retreating -- then something catches his eye inside. He crosses the threshold, making his way toward

A PILE OF NEWSPAPERS

stacked by one of the chairs. Something is ringed in red pen -- a story about Katie's murder.

Then Tobias notices something else; every paper has a story in it, ringed in red pen. There hundreds of them, in all directions. Tobias looks through them, fascinated--

SIMON (O.S.)

I saw them all.

The voice is quiet but it makes Tobias jump. He looks up to see Simon sat in the corner on the floor, looking straight at him. His eyes are clear, his manner calm. This is the sanest we've seen him so far.

TOBIAS

Before they happened?

Simon nods.

SIMON

I thought I was going insane.
Then I started reading about them.
Things I'd seen in my head were
coming true, all the time.

TOBIAS

How long has it been?

SIMON

Two years. Long enough.
(beat)
Two years since the first time I
saw him.

Tobias gives him an uncertain look.

(CONTINUED)

INT. CALL CENTRE - CORRIDOR -- DAY

Danni and Jack are cloistered together in the corridor, talking in low tones.

JACK

On the job. More to the point,
what're you doing here?

DANNI

(re: bag)

Getting my stuff. Me, Patrick, a
couple of others, we've got
compassionate leave for a few
days.

JACK

That was good of them.

DANNI

Nobby had to move heaven and earth
to get it. He wanted to shut the
centre down for a few days
actually, but management wouldn't
let them. The prospect of Cardiff
office actually having to do some
work terrified the life out of
them.

Jack laughs at this.

JACK

I remember from last time.

DANNI

Yeah.

(grins)

So why haven't you called? Since
last time?

Jack looks awkward.

DANNI (CONT'D)

Let me guess? You've been busy?

JACK

This isn't like a normal job, you
know, there's no such thing as
office hours or--

DANNI

Jack - I know.

Jack grins as he realises she was winding him up.

JACK

You always knew me too well.

(CONTINUED)

CONTINUED:

DANNI
So why didn't you tell me you
were back in town?

JACK
Because I'm not.
(off her look)
Well, not technically anyway, got
seconded to West Yorkshire police
when half the relief went down
with swine flu.

DANNI
Nice.

JACK
Yeah, not really.

DANNI
So you wish you weren't here?

A smile from Jack.

JACK
I didn't say that.
(beat)
I am glad to be back. I just
don't like the fact that ... this
is my first case.

Danni gives him a sympathetic look.

DANNI
I can imagine.
(smiles)
You'll do fine, Jack. You always
do.

JACK
I always did when you were watching
my back.
(grins)
So, you and Patrick, never saw
that one coming.

DANNI
(quickly)
Oh, no no no, it's not like that.

JACK
Really?

DANNI
Really.

Jack smiles, looking pleased, and a moment later Danni
returns it.

(CONTINUED)

CONTINUED:

JACK
Look, I've got to--

DANNI
It's okay. Don't let me keep
you.

Jack nods and turns to head off.

DANNI (CONT'D)
Jack?
(he turns back to
her)
Catch the bastard who did this,
will you?

A deadly serious look from Jack.

JACK
I will. I promise.

CUT TO:

EXT. TOWN CENTRE -- EVENING

As the sun begins to set across the town.

ANGLE ON

a 24-hour convenience store on the corner.

INT. CONVENIENCE STORE -- EVENING

Tobias waits in line, basket of groceries in his hand.
The checkout guy, PETE (20s, cropped hair and a bored
expression) looks up at him.

PETE
Next.

Tobias hands over his groceries. Pete scans them through
without much enthusiasm.

PETE (CONT'D)
Nine seventy-eight.

Tobias hands over a tenner. Pete gives him his change.

PETE (CONT'D)
(monotone)
Missing you already.

Which stops Tobias in his tracks slightly - did he really
just say that? He makes a show of loitering around the
newspaper stand as Pete serves the next customer, and
sure enough:

(CONTINUED)

CONTINUED:

PETE (CONT'D)
 (monotone)
 Missing you already.

Tobias smiles slightly and heads out.

The customer moves off, leaving Pete by himself. Looking bored. He turns the page of his magazine.

PUSH IN HARD on his face as--

INSERT: The hooded face of the Dark Man.

BACK TO SCENE

as Pete comes out of it. The bored look gone from his face completely.

PETE (CONT'D)
 (quiet)
 I understand.

He moves off the checkout and heads out.

CLOSE on his eyes ... where we see TINY SPECS OF WHITE LIGHT glittering in his irises.

CUT TO:

EXT. ALL-NIGHT CAFE -- NIGHT

Tobias makes his way past the front door of the cafe, then turns down the alley by the side of the building, still carrying his groceries.

EXT. ALLEY OUTSIDE CAFE -- NIGHT

Tobias approaches the small door of the flat. He's fumbling for his keys when--

RONNIE (O.S.)
 Mr Blackwood?

Tobias turns in surprise. Ronnie is approaching him.

RONNIE (CONT'D)
 Tobias Blackwood?

Tobias covers his concern.

TOBIAS
 That's right.

(CONTINUED)

CONTINUED:

RONNIE
 (showing ID)
 DI Garber, West Yorkshire Police.
 I was wondering if I could ask
 you a few questions?

TOBIAS
 Of course. Do you want to come
 up? There's a cup of tea in the
 offing.

RONNIE
 (smiles)
 I wouldn't say no.

Tobias grins as he turns to unlock the door.

TOBIAS
 Out of curiosity, inspector, how
 did you know my name?

RONNIE
 Eh? Oh, Mrs Smith in the cafe
 gave it to me, she said--

Ronnie's face suddenly contorts in horror, all the air
 forced from his lungs. BLOOD dribbles from his mouth.
 Tobias looks up in horror as Ronnie keels over, hitting
 the deck--

--REVEAL PETE stood behind him, holding a KITCHEN KNIFE.
 In the darkness, the white spots in his eyes are clearly
 visible.

PETE
 (monotone)
 Missing you already.

And he charges. Tobias brings his hands up, grabbing
 Pete's wrists, trying to hold his hands at bay.

TOBIAS
 Help! HELP!

EXT. ALL-NIGHT CAFE -- NIGHT

Jack emerges from the front door, a takeaway cuppa in
 hand. He opens the lid when--

TOBIAS (O.S.)
 HELP!

The urgent shout gets Jack's attention. He drops the cup
 and charges around the corner.

EXT. ALLEY OUTSIDE CAFE -- NIGHT

Jack rounds the corner -- and stops in horror at the sight in front of him.

JACK
Sweet mother of Jesus...

He barely has time to take in Ronnie's prone form on the ground before he spots Pete and Tobias fighting on the ground.

JACK (CONT'D)
Hey!

He charges forward, grabbing Pete and hauling him off Tobias.

JACK (CONT'D)
What the hell do you think you're--

And he stops dead in horror, seeing the white lights in Pete's eyes. What the hell--?

TOBIAS
Look out!

Jack barely has time to leap out of the way before Pete lashes out with the knife in a wide swipe--

PETE
(manic)
MISSING YOU ALREADY!

Tobias rugby-tackles Pete, sending him sprawling into a pile of bin bags. The knife bounces on the cobbles and out of his hand--

Pete HEADBUTTS Tobias, sending the man off him. As Tobias recoils, Pete scrambles back to his feet, grabbing the knife again--

PETE (CONT'D)
MISSING! YOU! ALL! READY!

Tobias struggles into a sitting position, dazed. Pete advances on him--

Jack rushes forward, grabbing Pete's wrists and holding him at bay. The two men grapple for a moment, their eyes locking--

JACK
Stand still! Stand still, do what you're told!

Pete takes no notice. He lunges forward--

(CONTINUED)

CONTINUED:

Jack twists out of the way, SHOVING OUT with all his strength. Pete goes flying back out of the alley--

CRASH! He collides with a car coming the other way! Pete is knocked to the ground with a horrible crunch, hitting the deck and not moving.

Tobias and Jack exchange a look.

JACK (CONT'D)
Are you--?

TOBIAS
I'm fine.

JACK
Ronnie!

He rushes over to Ronnie's side. The older man lies very still on the ground.

JACK (CONT'D)
Oh no, oh God no...

There's blood everywhere. Jack pulls out his mobile, dials quickly.

JACK (CONT'D)
I need an ambulance and I mean right now, a police officer has been injured!

PULL BACK from Jack and Tobias, crouched over Ronnie's prone form.

DISSOLVE TO:

EXT. HOSPITAL -- NIGHT

CLOSE on a sign for LEEDS GENERAL INFIRMARY before CRANING UP to reveal the huge bulk of the hospital.

INT. HOSPITAL CORRIDOR -- NIGHT

Tobias and Jack sit side by side on plastic chairs, waiting. Silence for several long moments.

JACK
What the hell was that?

Tobias opens his mouth to answer--

NURSE 1 (O.S.)
DS Armitage?

(CONTINUED)

CONTINUED:

Jack gets to his feet as the NURSE approaches. She leads him off down the corridor.

Hold on Tobias for a moment. Pause. Then he gets to his feet and heads off in a different direction.

INT. HOSPITAL ROOM -- NIGHT

Tobias comes around the door to find Pete laid up in bed. His leg is broken and in traction, as is one arm, and his head is bandaged, but he's still alive. He looks up as Tobias enters, tries to back off--

TOBIAS

It's okay, I'm not going to hurt you.

The tone of voice seems to convince Pete. Tobias pulls up a chair and sits down beside him.

TOBIAS (CONT'D)

What's your name, son?

PETE

...Pete. Peter Joseph Colton.

TOBIAS

Hello Pete.

(beat)

Can you remember anything about what happened?

PETE

(shakes his head)

I've been trying, but ... last thing's you buying your stuff. After that it goes black, til I wake up here.

Tobias nods, understanding.

TOBIAS

Thought so. Thanks.

He gets up, moves toward the door.

PETE

What's going to happen now?

Tobias turns back to face him. Pete's expression is frightened as all hell.

TOBIAS

(sadly)

I don't know. I'm sorry.

(CONTINUED)

CONTINUED:

He turns and walks out. Hold on Pete for a moment as he contemplates what that means, looking really worried.

INT. HOSPITAL CORRIDOR -- NIGHT

Tobias emerges into the corridor. Something catches his eye; up at the other end, Jack stands talking with the nurse.

And Jack looks absolutely devastated, reeling around. He drops down into a chair, his expression utterly defeated.

On Tobias as he looks in Jack's direction with sympathetic eyes. And he knows Ronnie is dead.

EXT. HOSPITAL -- NIGHT

Later. The automatic doors open and Jack emerges. He looks devastated, holding himself together with a real effort.

He looks up to see Tobias sat on a low wall nearby. Silence for a moment. Then Jack crosses over to him, angry.

JACK

What the bloody hell is going on here?

CUT TO:

EXT. CASTLE CLOSE -- NIGHT

Rain is starting to drizzle down.

Patrick's red Mini rounds the corner and pulls to a halt in front of Danni's house.

INT. PATRICK'S MINI -- NIGHT

Patrick stops the car, glances at Danni in the passenger seat. She smiles at him.

DANNI

Thanks for that.

PATRICK

No problem.

DANNI

Are you okay?

PATRICK

You know me, I'm invincible.
(MORE)

(CONTINUED)

CONTINUED:

PATRICK (CONT'D)

(she laughs)

Besides, I can't be going to pieces, can I? Not when everyone else is.

Danni smiles at that.

DANNI

You've been great.

PATRICK

See? That's what I'm here for.

Pause. Then Patrick leans in for a kiss. He gets very close, but then Danni pulls away.

DANNI

Patrick--

PATRICK

What? I thought--

DANNI

I know, but ... I can't. Not right now, not after--

PATRICK

(nods grimly)

It's because Jack's back, isn't it? Is that what it's about?

And this is too much for Danni. She rounds on him, angry as hell:

DANNI

What this is about is that you want something from me that I can't give you, Patrick, and in case you had forgotten this is one day after my best friend was murdered, so I'm sorry, but you're wasting your time.

PATRICK

Danni--

DANNI

I thought you were better than that.

And she gets out of the car and slams the door behind her.

EXT. CASTLE CLOSE -- NIGHT

Patrick winds the window down as Danni stalks up to the house.

PATRICK

Danni...

But she doesn't turn around, just enters the house. HOLD on Patrick for several long moments, his expression changing to one of utter devastation.

CUT TO:

EXT. BACK STREETS -- NIGHT

A grotty-looking set of back streets on the outskirts of a major city. Over this, CAPTION:

Harehills, North Leeds

A gang of ASIAN LADS in a beat-up FORD FIESTA whizz past camera, yelling and whooping. As they exit frame we REVEAL NIX, crouched in the shadows of a dilapidated tenement building.

He's cold, wet and shivering. He yanks at the wooden boards covering the back door, giving it all his strength - eventually one of them breaks and he's able to create an opening. Glancing around to see nobody's watching, he makes his way inside.

INT. TENEMENT BUILDING -- NIGHT

It's dark and decrepit, full of broken furniture, bricks and rubble. As though a construction effort had been abandoned mid-job.

Nix moves over to the corner, crouches down, wrapping his arms around himself.

PUSH IN SLOWLY on his face, and we see the genuine fear in his eyes.

He's scared shitless.

CUT TO:

EXT. ALL-NIGHT CAFE -- NIGHT

Where we see a light burning in the flat.

INT. FLAT OVER CAFE -- NIGHT

Tobias' case is open on the bed. Jack looks down at the shirt and collar in surprise.

JACK
You're a priest?

TOBIAS
I was. Once.

Tobias sits in the armchair, his expression contemplative.

TOBIAS (CONT'D)
Now I'm not so sure.

He looks Jack in the eye. His expression deadly serious.

TOBIAS (CONT'D)
It started about six weeks ago.

JACK
You started seeing things?

TOBIAS
I thought I was going mad...

He smiles slightly, remembering Simon's words.

TOBIAS (CONT'D)
Then the visions started coming true.

CUT TO:

INT. LIVING ROOM -- NIGHT

Paper is flying in all directions.

Simon, at the centre of the mess, is clearly in the middle of a gigantic episode. His eyes look insane, filled with some mad purpose. He's sifting through the stacks of newspapers at speed, sending the pages flying everywhere.

He grabs one page -- HIGHLIGHTS it with a green marker pen -- then tosses it aside, grabs another one, does the same, tosses it aside, grabs another one--

In this moment he looks genuinely insane.

CUT TO:

INT. FLAT OVER CAFE -- NIGHT

As before. Tobias looks Jack in the eye.

(CONTINUED)

CONTINUED:

JACK
Yeah, and--

TOBIAS
Jack, listen to me.

He crosses the room, crouches down to bring himself to eye level with Jack.

TOBIAS (CONT'D)
You saw what we're facing. You know there's something here. And I believe that for good or ill, Danni is the key to this whole thing. She's in terrible danger, both her life and her soul.
(beat)
We have to help her.
(beat)
Will you help me?

CUT TO:

INT. LIVING ROOM -- NIGHT

As before, Simon in the middle of his episode. He grabs for another paper--

INSERT: The hooded face of the Dark Man!

BACK TO SCENE

and Simon SHRIEKS in terror. Finally it all becomes too much -- he HURLS the papers OUT OF FRAME, his eyes INTENSE--

SIMON
No! No more! I won't do it!

CUT TO:

INT. FLAT OVER CAFE -- NIGHT

Jack looks Tobias in the eye. A long moment while he considers. Finally:

JACK
You think we're facing...

He drifts off, then points one finger downward. His meaning clear. Tobias nods.

JACK (CONT'D)
Terrific.

TOBIAS
Jack--

(CONTINUED)

CONTINUED:

JACK

I don't know whether I believe in all of this or not ... but there's something here. That's clear.

(beat)

And if Danni's in danger, I want to protect her.

Tobias looks hugely relieved. He stands again.

TOBIAS

Thank you.

JACK

Don't thank me yet. I'm a long way from being convinced.

TOBIAS

You will be. By the time you've seen the Dark Man ... you will be.

And Jack looks seriously freaked out by that.

CUT TO:

INT. STAIRS -- NIGHT

As Simon charges up the stairs of his house, still as mad as ever--

SIMON

I won't I won't I won't I won't I
WON'T!

He rushes into--

INT. BEDROOM -- NIGHT

--Where he opens the window, sticks his head out. The back yard lays out before him.

He looks back over his shoulder. The Dark Man is stood right behind him.

THE DARK MAN

Jump.

Simon doesn't even think twice -- his face full of sheer terror he scrambles onto the window-sill--

EXT. SIMON'S HOUSE -- NIGHT

As Simon LAUNCHES himself out of the window, SCREAMING all the way down.

(CONTINUED)

CONTINUED:

He falls out of frame. There's a horrible CRUNCH from OS.

CUT TO:

INT. SMITH HOUSE - DANNI'S ROOM -- NIGHT

Where Danni sits on her bed, aimlessly flicking through TV channels. Looking for anything to distract her.

Finally she gives up, switches the TV off and chucks the remote across the room in frustration.

Something catches her eye - a framed photograph on the desk. Her an Katie on holiday, all smiles.

A sad smile from Danni.

PUSH IN HARD on Danni's face as--

INSERT: The same images that have been haunting Tobias from the beginning -- Katie drowning, bound in chairs, screaming in terror--

BACK TO SCENE

as Danni snaps out of it, breathing hard, shaking.

She looks around in horror. What the hell was that?

CUT TO:

EXT. KENDREW HOUSE -- NIGHT

Patrick's mini pulls to a halt in front of the house -- a nice-looking detached place. Patrick gets out of the car and heads up to the door. His expression still utterly dejected.

INT. KENDREW HOUSE - HALLWAY -- NIGHT

Patrick enters, closes the door. The house is dark, save for the flickering blue light of the television in the front room. Through the open door he sees the backs of his parent's heads as they sit on the sofa.

PATRICK

Hey guys.

No answer, and Patrick heads upstairs without waiting for one.

INT. KENDREW HOUSE - LIVING ROOM -- NIGHT

The television's on, showing a DIY show.

(CONTINUED)

CONTINUED:

Camera slowly circles around, revealing Patrick's mother and father sat on the sofa...

...and they're DEAD. Their faces contorted in horror, eyes open and staring, sprawled in place in front of the TV like some grotesque waxwork. Their faces are pasty and there's the buzzing of flies in the air. They've clearly been dead for some time.

INT. KENDREW HOUSE - PATRICK'S ROOM -- NIGHT

Patrick closes the door, sits down on his bed, hands clasped together in front of him. As if praying.

SLOWLY PUSH IN on his face as--

INSERT: Katie drowning in the river, screaming in terror...

Still moving in...

INSERT: The basement of the call centre - Danni's frightened face...

Closer still...

INSERT: Tobias and Jack fighting with Pete, Pete's eyes glowing...

Right in close to his face now...

And just for a second there's a FLASH that fills the screen ... and for that second Patrick's whole shape changes, becoming a figure in black with a hood over his face.

The Dark Man.

And Patrick smiles. WHITE SPOTS dancing malevolantly in his eyes.

And off this look we

BLACK OUT:

THE HERETIC

TO BE CONTINUED

BACK ROOM
PRODUCTIONS

