

1 STOCK FOOTAGE, N.Y.E. FIREWORKS - NIGHT 108. 00.01 (2029) 1
Fireworks, fireworks, announcing the year 2029.

CUT TO:

2 INT. BBC NEWS STUDIO - NIGHT 109. 00.01 (2029) 2
BBC NEWSREADER to CAMERA. Graphic b/g: Lord Reith.

BBC NEWSREADER

As 2029 begins, the charter for the
British Broadcasting Corporation
has been withdrawn. After 102
years, we're closing down. Thank
you, good night, and good luck.

LIGHTS DIM in the studio, and then ALL LIGHTS GO OUT. The
entire News Floor blinks into DARKNESS.

CUT TO:

2A INT. ITN NEWS - NIGHT 110. 22.05 (2029) 2A
ITN NEWSREADER to CAMERA. GRAPHIC B/G: Vivienne Rook.

ITN NEWSREADER

And after the first Press Briefing
of 2029, a journalist has been
banned from Downing Street after
challenging the Prime Minister -

CUT TO:

3 INT. PRESS BRIEFING ROOM - DAY 110. 11.00 (2029) 3
ALREADY SHOT. VIVIENNE ROOK at a podium; with a No.10 Crest.

LULU SARO-WIWA standing. She's 25, earnest, dogged. Every
question and answer is a JUMP CUT:

LULU

- it's said that Russia has been
funding the Four Star Party -

VIV ROOK

Fake news! Every time!

LULU

- reports of sexual harassment
within Four Star Headquarters -

VIV ROOK

Pack of lies!

LULU
- it's heavily implied that the
voting was rigged -

VIV ROOK
You are the enemy of the people!

LULU
Mrs Rook, there are questions about
your Income Tax Returns -

VIV ROOK
This is why journalism is dying!

CUT TO:

4 INT. MEDIA 24 NEWS STUDIO - NIGHT 111. 22.05 (2029) 4

MEDIA 24 NEWSREADER to CAMERA. GRAPHIC B/G: monkeys.

MEDIA 24 NEWSREADER
Mrs Rook has also devoted a million
pounds to the fight against Monkey
Flu. The epidemic continues to
rage, with an estimated 1,200 dead.

CUT TO:

5 EXT. ERSTWHILE SITE 4 - DAY 112. 16.00 (2029) 5

VICTIMS OF MONKEY FLU. Two MEN coughing. A WOMAN bent
double. TIGHT on them, as they step off an ARMY TRUCK, with
other new INMATES, all REFUGEES. GUARDS WITH SURGICAL MASKS.
They're being herded along by the guards, like cattle.

WIDER. Somewhere in the Midlands. The Erstwhile Site built
out of old, converted demountable buildings with ROWS OF
NISSAN HUTS. WIRE-FENCED, cut off from the world.

By the WIRE-FENCE GATES: a WATCHTOWER, the image of a
concentration camp. The GUARDS wear functional L#5 uniforms,
armed with batons.

The new arrivals witnessed by...

CUT TO:

6 INT. VIKTOR'S HUT - DAY 112. 16.01 (2029) 6

VIKTOR. At a NISSAN HUT WINDOW, watching the new arrivals.

Then, a scruffy 10 y/o UKRAINIAN BOY at the far end:

BOY
Viktor? Khtos' kazhe, shcho vin
tebe znaye.

IE, 'Someone says he knows you.' Viktor turns, WIDER ON THE
HUT: packed with BUNK BEDS. Piles of CLOTHES, old HOLDALLS,
a mess; no military discipline to this place, it's squalid.

VIKTOR
Khto tse? Podyvys'...

Viktor walks to the far end, leaves the boy inside, exits.

CUT TO:

6A EXT. VIKTOR'S HUT - DAY 12. 16.02 (2029) 6A

VIKTOR steps out of the back door, on a row of Nissan huts.
A distance away, waiting: DEBO PEPPLÉ, 30, Nigerian.

VIKTOR
Oh my God, Debo!

DEBO
Viktor - !

Debo's all smiles, steps forward -

VIKTOR
No no no, stay there, don't come
close! Have you got the sickness?
Have you got a cold, or a cough?
Have you got a temperature?

DEBO
I'm fine, look at me.

VIKTOR
Really though. We've got kids in
here. We can't risk infection.
Swear to me you're not sick.

DEBO
On my father's life, I'm clean.

Viktor smiles, opens his arms, Debo comes forward, big hug.

VIKTOR
It's been years.

DEBO
Three Bridges. Long time. I saw
Old Josef, he said you were here.
(closer, secretive)
But hey. I've got something,
Viktor. I smuggled it in.

And carefully, he reveals: a MOBILE PHONE.

DEBO (CONT'D)
Ten year battery. It still works.
We can get a message out.

CUT TO:

7 INT. VIKTOR'S HUT - DAY 112. 16.05 (2029) 7

VIKTOR pulls out a CARDBOARD BOX from under the BUNK.
Stacked full of OLD MOBILE PHONES. Showing DEBO:

VIKTOR
Everybody smuggles in a phone.
They think it's so clever. But we
can't get a signal, we're blocked,
no 6G, nothing, d'you see..?

Leading Debo to the WINDOW.

Their POV: EXT, THE WATCHTOWER outside.

VIKTOR (CONT'D)
That's like a Blink signal. But on
a massive scale. They've got a
transmitter up there, covering the
site with a two kilometre
circumference. Stops all phone
lines and wifi and mercury links.
We're offline, permanently.

As they go back to sit on the bunks:

VIKTOR (CONT'D)
So they seal us off. Then they
bring in the infection. And let it
spread. I think it's very British,
killing with influenza.

DEBO
So what do we do?

Viktor shrugs, sits back. With a phone, lost in thought.

VIKTOR
Even if we could phone. We don't
learn numbers any more, I wouldn't
know how to call them. My family.

DEBO
Your family reported you to the
police!

VIKTOR

No, not Ukraine, I've got family here now. Remember, we first met, I told you about him? Daniel.

DEBO

Can't he get you out?

VIKTOR

(sad smile)

He would. If he could. He'd try anything.

CUT TO:

8 INT. CAR/EXT. MURIEL'S STREET - DAY 113. 13.31 (2029) 8

Driving along. EDITH on her MOBILE, FRAN at the wheel.

EDITH

His name's Viktor Goraya. Yeah, I know, there's a hundred Viktor Gorayas, it's like John Smith, he's Viktor Rostik Goraya, he was moved, but then there's no record of where he was moved to - what the hell?!

Seeing, as they turn into Muriel's -

A 'FOR SALE' SIGN at the gate to the driveway.

EDITH (CONT'D)

For sale? Since when?!

CUT TO:

8A EXT. MURIEL'S HOUSE - DAY 113. 13.32 (2029) 8A

Moments later, ALREADY PARKED, EDITH & FRAN getting out of the CAR. STEPHEN arrived minutes ago, in ELAINE'S Mini, now getting a CAKE BOX out of the car. Edith calling across:

EDITH

Did you see? For sale? Says who? How long's that been there?

STEPHEN

God knows. No one told me.

ELAINE

Be fair. It is a bit of a mansion. And we could all do with the money.

EDITH

She's not dead, it's her money, not yours. Don't go buying a yacht.

No one likes Elaine. Stephen's holding up his cake:

STEPHEN

This is a new one. Gooseberry and
coconut sponge.

EDITH

That just sounds ridiculous. Gran!

As she heads in -

CUT TO:

9 INT. MURIEL'S HOUSE, HALL - DAY 113. 13.33 (2029) 9

EDITH entering, MURIEL coming down the hall, FRAN following.

STEPHEN & ELAINE deep b/g exterior, heading in. Muriel
clipped, brisk; she's in a mood, building to sc.14.

EDITH

For sale though, really? Don't you
think we should talk about it?

MURIEL

I thought property was theft, in
your book -
(a few feet away)
Have you got a cold? Or a cough?

EDITH

No, I'm fine, we're both good.
(little hug and kiss)
You're never going to leave this
place, is Bethany in?

MURIEL

She's in her room, she never comes
out these days.
(Edith heading upstairs)
Tell her she can't skip dinner.
Ruby's got a surprise, God help us.

CUT TO:

10 INT. BETHANY'S ROOM - DAY 113. 13.35 (2029) 10

BETHANY at her COMPUTER, holding her hands out to control it,
concentrating, as EDITH walks in, not knocking but saying:

EDITH

Knock knock. Why d'you never phone
me back? Did you get my messages?

A kiss hello, but Bethany's withdrawn, nervous. She's scared
by what she discovered about Stephen, and is trying to hide.

EDITH (CONT'D)

Hold on. Too many stairs.

(sits, uses inhaler)

I told Fran. It's asthma. She doesn't need to know.

(puts inhaler away)

As far as I can work out, Viktor got moved, no record of where he's gone. And that means they've taken him to an Erstwhile Site.

BETHANY

I'm sorry. I've got too much work, I really can't help you any more.

EDITH

But we know what those sites are like, Beth. I thought, if you could do a search for him, then -

BETHANY

Honestly. I'm sorry. But I can't.

EDITH

This is Viktor we're talking about.

BETHANY

Yeah, but you never think about me.

(holds up her hands)

This technology. Is a privilege. And you made me break the law. If I get caught, they'll strip me of this. Literally. They will pull the wires out of my body.

EDITH

Can they do that?

BETHANY

The government owns this stuff, it owns me. And if they cut me off... I'll go back to being just Bethany.

EDITH

Nothing wrong with Bethany. I think she's great.

BETHANY

How would you know? Where were you till I was 18? You only came home because you're sick.

(heading out)

Dinnertime.

She goes, fast, leaving Edith behind. Puzzled.

CUT TO:

11 EXT. MURIEL'S HOUSE - DAY 113. 13.45 (2029) 11

Clatter and roar, ROSIE'S FOOD TRUCK arrives. JONJO driving, ROSIE in the passenger seat; she saw the sign in the street.

ROSIE

For sale! Whose stupid idea is that? This is our inheritance!

CUT TO:

12 INT. MURIEL'S HOUSE, HALL - DAY 113. 13.47 (2029) 12

ROSIE & JONJO coming through the FRONT DOOR, with LEE & LINCOLN. MURIEL at the far, kitchen-end of the hall.

ROSIE

I'm warning you, Gran, you can forget selling this place, it's not happening. Cos much as I love you, you're not living with me!

JONJO

I'll buy it, Mu. Two hundred quid, final offer. All right, two fifty!

MURIEL

Now promise me, you lot, no colds or flu or runny noses?

But Lincoln just runs down the hall for a hug.

MURIEL (CONT'D)

Oh, well, that's me murdered.

(to Lincoln)

I've got a mission for you.

Taking Lincoln through to the kitchen.

CUT TO:

13 INT. MURIEL'S HOUSE, KITCHEN - DAY 113. 13.48 (2029) 13

MURIEL leading LINCOLN to a cupboard. In the b/g, RUBY is cooking Sunday lunch, happy, experimenting.

RUBY

Won't be long! It's like a big chestnut risotto. But it's made out of agitated bacteria, they've got a footprint of zero.

MURIEL

Doesn't that sound tasty?

(to Lincoln)

Now, you can reach in, can you see?

(MORE)

MURIEL (CONT'D)

Back of the cupboard. The old Signor device. Can you reach it?

He's digging in, pulls out the old SIGNOR DEVICE.

MURIEL (CONT'D)

Good boy. Hold on...

Muriel slotting a BATTERY into Signor, CELESTE passing.

MURIEL (CONT'D)

Oh Celeste, sweetheart, did we put out the wine glasses?

It's like the hundredth task, Celeste fed up.

CELESTE

No, right, fine, I'm on it, never mind. How many, what are we? 12?

MURIEL

Twelve, with ten adults.

RUBY

I hope that includes me.

MURIEL

Yes, you can booze with the rest of us. It might be the best way to experience an agitated chestnut.

CELESTE

What are you doing with Signor?

MURIEL

Bringing it back to life.

CELESTE

But you don't need it any more. The signal's in the air now, it's in the wires, it's in the walls, you can speak out loud anywhere.

MURIEL

I like having something to look at. I'm not talking to the walls like Shirley Valentine. And I bet that reference is lost on you lot.

SIGNOR VOICE

Shirley Valentine, a 1986 play, written by Willy Russell.

MURIEL

You see? My little friend.

CUT TO:

14 INT. MURIEL'S HOUSE, DINING ROOM - DAY 113. 14.00 (2029) 14

MURIEL, STEPHEN, EDITH, ROSIE, CELESTE, BETHANY, RUBY, FRAN, JONJO, ELAINE, LEE & LINCOLN round the table. SIGNOR centre. All eating risotto & salad; it's not bad. Bethany withdrawn.

RUBY

It's going to save the world, it's called electric food, cos they get water, and zap it to produce hydrogen, which feeds bacteria, which produces this. A brand new foodstuff. It's never been alive.

STEPHEN

So why does it taste of chestnuts?

RUBY

Oh, that's chestnut flavouring.

STEPHEN

Which is made of..?

RUBY

Chestnuts.

They all laugh, even Ruby.

ROSIE

What's the point then?!

RUBY

All right, it's a work in progress!

EDITH

I bet Viktor's eating worse.

STEPHEN

Oh do we have to? Every time?

Stephen's good humour, gone. Bethany watching him.

EDITH

Well he's family. And we don't know where he is.

STEPHEN

I just think. Maybe. Viktor doesn't want to hear from us. Because we're *not* family, are we?

EDITH/ROSIE/RUBY/JONJO

Yes we are!/Come on, Stephen!/You can't say that!/Bit harsh.

STEPHEN

There wasn't actually a wedding. Technically, we're not related.

BETHANY

Well you're not married to Elaine,
shall we ask her to leave?

Pause. Blink. Strange, for Bethany, to be so rude. But Muriel takes over. That dark mood of hers focusing.

MURIEL

The point is. We need to keep
paying that lawyer, to find Viktor.
And that's going to cost, why d'you
think I'm selling the house?

STEPHEN

God knows, I'm trying, I give you
as much as I can. Be fair. I'm
working seven days a week.

MURIEL

And you're working for a right
little sod. He was a swine when
you were in school and he hasn't
changed a bit. Woody! He even
named himself after an erection.

ROSIE

Gran!

MURIEL

Well he did. And he's right. He's
a cock.

JONJO

Oh we're going for it today!

MURIEL

Yes we are. And you two! Let's be
honest, you're never going to make
money out of that van, are you?

ROSIE

We're trying.

JONJO

We're being zoned out of existence.

FRAN

They're closing the food banks,
have you seen? People have stopped
donating. I mean, that's the end.

MURIEL

It's been tough, this century.
Tougher than I ever thought.
Signor? How many days have passed
since December the 31st, 1999?

SIGNOR VOICE

10,636.

MURIEL

10,000 days. Blink of an eye.
10,000 days ago, I was here. In
this house. Your mother was in the
kitchen. I thought: there we are,
we've done it. Nice little world.
Well done, the west, we've made it,
we survived. What an idiot. What
a stupid little idiot I was. I
couldn't see all the clowns and
monsters heading our way. Tumbling
over each other. Grinning. Dear
God, what a carnival, that's all it
took, 10,000 days. More wine.

She goes to the side, gets MORE RED WINE & WHITE WINE, puts a
bottle at each end of the table, during:

MURIEL (CONT'D)

But it proves my point. We all
need money. The house is going up
for sale. I can get myself a nice
little place, and you can divide
the rest between the four of you.

The room freezes, a little.

EDITH

Um. Gran. There's only three of
us, now.

STEPHEN

There's no Daniel. Remember?

ROSIE

He's gone. Danny's gone.

MURIEL

I know. And I meant the four of
you.

In passing, she gives Celeste a kiss on the top of her head.

Completely unexpected. Celeste so moved. Tearful. Ruby
takes her hand. Edith & Rosie delighted, Stephen too, Elaine
feels second best. All this as Muriel returns to her chair:

MURIEL (CONT'D)

And I won't get that much, God
knows, we're still in a slump. But
this place has been losing money
for decades. It's a relic. So
this particular relic is saying:
let's move on.

ROSIE
Well it's very kind of you.

CELESTE
Yes it is.

Muriel's back in her chair, supreme, the family before her.
Selling the house is killing her so she's aiming at everyone.

MURIEL
Perhaps. But it doesn't alter the
fact. It's all your fault.

STEPHEN
...what is?

MURIEL
Everything.

ROSIE
Who?

MURIEL
All of you.

STEPHEN
What d'you mean?

MURIEL
The banks. The government. The
recession. America. Mrs Rook.
Every single thing that's gone
wrong, it's your fault.

EDITH
...okay.

ROSIE
What have I done wrong?! Where's
this come from?

STEPHEN
God knows, I get blamed for an
awful lot, but how am I to blame
for the entire world?

MURIEL
Because we are. Every single one
of us. We can sit here, all day,
every day, blaming other people, we
blame the economy, and Europe, and
the opposition, and the weather,
and then we blame these vast
sweeping tides of history like
they're out of our control. Like
we're so helpless and tiny and
small. But it's still our fault,
and d'you know why?

(MORE)

MURIEL (CONT'D)

It's that one pound t-shirt. A t-shirt that costs one pound. We can't resist it. Every single one of us, we see a t-shirt that costs one pound, and we think, oh that's a bargain, I'll have that. And we buy it. Not for best. Heaven forfend. But a nice little t-shirt for the winter, to wear underneath, that'll do. So the shopkeeper gets five miserable pence for that t-shirt. And some little peasant in a field gets paid nought point nought one pence, and we think that's fine. All of us. We hand over that quid and buy into that system, for life. I saw it all going wrong, on the day it began. In supermarkets. When they replaced the women at the till with automated checkouts.

ROSIE

No, that's not our fault, I hate those things, I always have.

FRAN

I can't stand them.

ELAINE

They drive me mad.

MURIEL

But you didn't do anything, did you? 20 years ago, when they first popped up, did you walk out? Did you write letters of complaint? Did you go and shop elsewhere? No, you huffed and puffed but you put up with it. Now all the women are gone. And we let it happen.

ROSIE

No, but I still think we're not -

MURIEL

(stronger, overrides her)
- and I think we *do* like the checkouts! We *want* them. Because that means we can stroll right through, and pick up our shopping, and we don't have to look that woman in the eye. The one who's paid less than us. She's gone. We got rid of her. Sacked! Well done. So yes, it's our fault, this is the world that we built. Congratulations. Cheers, all!

And much of this... On BETHANY.

CUT TO:

15 INT. MURIEL'S HOUSE, STAIRS - DAY 113. 15.30 (2029) 15

BETHANY runs upstairs. Upset, close to tears.

Stops on the LANDING, speaks into her HAND-WARE.

BETHANY

Dial Edith.

It rings, she holds her hand to HAND-PHONE, and then click -

BETHANY (CONT'D)

It's my fault.

CUT TO:

16 EXT. MURIEL'S HOUSE - DAY 113. 15.31 (2029) 16

EDITH & FRAN getting into the CAR, Edith on her MOBILE.

EDITH

What d'you mean? Are you all
right? We're just leaving, we're
outside, where are you?

She looks round. BETHANY in a first-floor window.

BETHANY

It's Viktor. I know where he is.
They took him to one of the camps.

EDITH

What? Hold on. How d'you know?

BETHANY

It was *dad!* It was him. He's the
one who did it.

Edith looks round. STEPHEN and ELAINE getting into their CAR
- niggling at each other, 'No one likes me,' 'Yes they do.'

BETHANY (CONT'D)

The company. That dad works for.
They manage the Erstwhile Sites.

EDITH

No, but I asked him, he said no -

BETHANY

He was lying. I saw him online.
He got Viktor transferred. He did
it on purpose. He sent him there.

Edith furious, gets out, about to charge across to Stephen -

BETHANY (CONT'D)
No don't don't don't, I broke the
law, they'd strip me. They'd take
it away, I'd be nothing.

Edith halted. Dumbfounded.

Stephen and Elaine drive past her, Stephen in the passenger
seat. He gives her a little wave. The voice in her ear:

BETHANY (CONT'D)
He's my father. You can't tell him
I was there, please don't. Please.

Edith open-mouthed, watching Stephen drive away.

CUT TO:

17 EXT. ELAINE'S BEDSIT - DAY 113. 16.30 (2029) 17

SAME DAY. STEPHEN and ELAINE get out of the CAR. Sniping.

ELAINE
All I'm saying is. If you could
take my side. Just for once.

STEPHEN
It's not about sides.

ELAINE
Oh, so what happens? When I say,
let's go and see *my* family? No,
all of a sudden you're too busy!

CUT TO:

18 INT. ELAINE'S BEDSIT - NIGHT 113. 19.30 (2029) 18

ELAINE sits eating a dull salad & boiled egg. STEPHEN sits
apart, sullen, tapping into his MOBILE. Tension building.

ELAINE
You're working all hours, I get
that, okay. And he's a bastard to
work for, I get that too. But you
volunteer, Stephen. You volunteer
for more work. You could be here,
with me, but I think you choose to
come home late. Don't you?

JUMP CUT. ONE HOUR LATER. Full-volume stand-up ROW!

STEPHEN
I am *trying!!*

ELAINE

- no, cos every time you save more
than 20 quid, it goes straight to
your bloody family -

STEPHEN

I've got 2 kids, what am I
supposed to do? I can't
leave them without any money!

ELAINE (CONT'D)

- I try to save, all I want
is somewhere nice to live,
but you just don't care!

JUMP CUT. 20 MINUTES LATER. SUDDEN SILENCE. Stephen
shoving his things into TWO HOLDALLS. Bang, bang, bang,
furious. Elaine standing back, watching, livid.

CUT TO:

18A INT. ELAINE'S BEDSIT, HALLWAY - NIGHT 113. 20.30 (2029) 18A

STEPHEN leaves the bedsit with his TWO HOLDALLS - a glimpse
of ELAINE behind him, as she swings the door shut, SLAM!

CUT TO:

19 INT. STEPHEN'S B&B - NIGHT 113. 22.00 (2029) 19

THE TWO HOLDALLS are slung onto a SINGLE BED.

STEPHEN looks round. Tiny room. Brown. A bed, a chair, a
sink. He opens the wardrobe. Wire coat hangers, rattling.

He turns on the tap. Turns it off again.

JUMP CUT. Stephen curled up on the bed, crying. Hiding
himself, even though there's no one to see.

CUT TO:

20 INT. DODGY PUB - DAY 114. 15.00 (2029) 20

A few days later. A charmless old boozier, untouched by the
21st century. Quiet, very few people. STEPHEN sitting with
a pint. Tucked away in a corner, hating being here.

A LAD approaches, 28, rough, Mancunian.

LAD

Steve, yeah?

STEPHEN

Um. Yes. Hi.

LAD sits. He's carrying a PLASTIC BAG.

LAD

Transfer?

Scared, looking round, Stephen lifts up his MOBILE. Touches an APP. Ping! Lad's mobile says £600. About to go:

LAD (CONT'D)
Cheers, mate.

STEPHEN
But is that the proper case?

LAD
I said so, didn't I?

STEPHEN
I need to get it through a metal detector.

LAD
Better trust me, then.

And the lad just saunters off. Stephen left with the bag.

CUT TO:

21 INT. STEPHEN'S B&B - NIGHT 114. 19.00 (2029) 21

SAME NIGHT. STEPHEN sits on the bed. Takes a CASE out of the PLASTIC BAG. A small, heavy case, matt brown plastic.

He opens it.

There's a GUN inside. A revolver.

He closes it, and puts the case inside his BRIEFCASE.

CUT TO:

22 INT. STACKMAN BUILDING, FOYER - DAY 115. 07.30 (2029) 22

The BRIEFCASE. Carried by STEPHEN. Towards SECURITY.

Stephen lays his briefcase down flat, a GUARD runs his MOBILE over the surface of it, using it as a metal detector. Beep, all fine. Good. Stephen heads for the lifts. *

CUT TO:

23 INT. WOODY'S OFFICES - DAY 115. 07.35 (2029) 23

STEPHEN at his desk. It's early, he's first in.

Looking round, nervous, he takes the CASE from his BRIEFCASE. Opens a DRAWER in his DESK. Puts the case in, slams it shut.

JUMP CUT. TWO HOURS LATER. Stephen at his desk. The office busy, STAFF at work. WOODY in his glass-walled office, with two MATES. Woody mimes fucking someone. Burst of laughter.

Stephen watching Woody. Calm. His thumb tapping on top of his desk. On top of that drawer.

CUT TO:

24

INT. CITY CENTRE CAFE - DAY 116. 13.30 (2029)

24

A plain, simple place, egg & chips & tea, to save money. STEPHEN sits with CELESTE. Both delicate with each other, kind. A glimpse of the old relationship. But with scars.

CELESTE

I almost feel sorry for Elaine. I should take her out for a drink. You walked out on both of us, we could have a good old chat, I bet.

STEPHEN

No. Sorry, but. I left Elaine, but I didn't exactly leave you. As I remember it. You threw me out.

CELESTE

What a night that was.

STEPHEN

Long time ago.

CELESTE

Years, now.

STEPHEN

Just before Danny.

Pause.

CELESTE

So guess what happened to me? Same old story. The academy found software costing £200 which replaces me, for life. There is no such thing as an accountant any more. We've joined that list of jobs that don't exist, along with travel agents and referees. So I was wondering. Is there any chance of work at yours?

STEPHEN

Oh. Well. It's a bit specialist. A lot of our stuff is ring-fenced.

CELESTE

I'll do anything. Stephen, I'll mop the floors.

STEPHEN

Oh don't say that.

CELESTE

But I will. I need work.

STEPHEN

I don't know. Woody's in charge, not me, and, well, he's a bastard, but... There might be something.

CELESTE

Honestly. Anything.

(more cautious)

It could be nice. We could do this more often. The two of us.

STEPHEN

We used to go to much better places than this, remember?

CELESTE

Yeah, but I don't miss that. Not really.

(pause)

I miss you.

And it hums, in the air. An intimacy.

STEPHEN

I suppose... We cover a lot of inner-city housing. And we're always having trouble with benefits because what's the one place that still hasn't got the right software? The NHS. So there's a lot of chasing claims.

CELESTE

I could do that.

STEPHEN

It's pretty menial stuff.

CELESTE

I don't care. Ruby's starting that course and Bethany's got upgrades every month, we need the money. I'm sorry to ask like this, but could you try? Seriously?

STEPHEN

Course I will. I'll do anything for you.

Nice smile between them.

CUT TO:

25 INT. FRAN'S KITCHEN - NIGHT 116. 22.00 (2029) 25

CELESTE pulls up a chair. No smile. Hard, determined, now.

CELESTE

It worked. I got him, he did exactly what I said. I'm in.

REVEAL: a conspiracy. EDITH, CELESTE, BETHANY and FRAN with YVONNE BUKHARI and 25 y/o AHMED; he's wiry, tough, a bit sneering. BEERS, PIZZA. Tension between Edith & Celeste.

EDITH

I bet he loved it. He thinks he's winning you back, the bastard.

CELESTE

No, don't be like that, I've told you. I'm not doing this to get your brother. I'm doing this to save him. If you can get Viktor out, fine, you can do whatever you want with these Erstwhile Camps.

(at Ahmed, wary of him)

Just don't involve me. I'm not part of that, okay?

AHMED

My sister's in there. So all you have to do. Is get out of my way.

CELESTE

I need a couple of days.

(to Bethany)

If you can teach me their systems. Then I can get in there and remove your dad's name from the evidence.

FRAN

Sis, you haffi do whey you haffi do!

CELESTE

But me ana mus! Me coon jus left him suh.

EDITH

Yeah, but for all we know, he's already sent Viktor to his death.

YVONNE

I don't get it, I've met Stephen, he's nice, he's just...

(MORE)

YVONNE (CONT'D)

I'm not being rude, but he's just ordinary. Why would he do that to Viktor?

CELESTE

He blames him. For Daniel.

EDITH

That's ridiculous.

CELESTE

No, but he *really* blames him. He's got stuck on it. Profoundly.

CUT TO:

26 INT. CITY CENTRE CAFE - DAY 116. 14.00 (2029) 26

FLASHBACK, Sc.24 CONTINUED. STEPHEN and CELESTE. And he's talking, as always, about Daniel. Quiet, but obsessed.

STEPHEN

...I kept thinking, how could he drown? Wearing a lifejacket? How can you actually drown? But there are these videos. They're awful.

CELESTE

Oh, Stephen, don't -

STEPHEN

- no, but I've got to, I've got to, I've got to. I've got to. Cos they show you. You float, but you swallow a little bit of seawater. And a tiny bit of that goes into your lungs. Then it happens again. Then it happens again. And then there's a wave and you swallow some more. So it's not fast. It's not quick. You hope these things are peaceful, but they're not. He drowned, really, really slowly.

CUT TO:

27 INT. FRAN'S KITCHEN - NIGHT 116. 22.02 (2029) 27

Silence. All having heard Stephen's story, from Celeste.

CELESTE

Cos he's that man, isn't he? That nice man. Walking round. Smiling. Suit and tie. Everything's fine. But underneath. It's killing him.

Edith goes to get beers, conceding that Stephen needs help.

EDITH

Okay.

YVONNE

(to Bethany)

But if you can get online, with all your tech... Can't you help Viktor, right here and now?

BETHANY

All I can do is read their files.
Dad's company works on a quantum
network. The whole thing is
completely encrypted.

CELESTE

It means she can't touch anything
without being seen.

BETHANY

I could try -

CELESTE

No. Absolutely not. Cos your
technology is owned by the
government. And if they can trace
you, we've seen what they do, they
disappear people. You are not
taking that risk, never.

(to the others)

I'm going inside. As staff. God
help me. I'm going to clean up
Stephen's name, and get out.

FRAN

Thing is. If a bunch of landlords
are on a quantum network, that's
Home Office security. So this
thing goes all the way up to
Vivienne Rook. And if we can get
inside, we can make it public.

YVONNE

But how d'you do that? Stories
about the camps go online for one
second, next second, gone. The
Four Star Party scrubs it clean.

EDITH

That's why we've got Ahmed.

AHMED

Give me the date. And I'm in.

EDITH

(to Yvonne)

And to do that. We need you.

YVONNE

Right. Good. Yes! Happy to help.
Whatever it is. Absolutely.

(pause)

It's not dangerous is it?

CUT TO:

28 INT. DETENTION CENTRE, INTERVIEW ROOM - DAY 117. 10.15 (2028)

YVONNE sits with a client, a 25 y/o INDIAN WOMAN, AALIA. Yvonne nervous, quiet, even though they're unaccompanied. She can't help glancing up. A CCTV CAMERA staring down.

YVONNE

I'm not supposed to do this officially, but I know for a fact, you're being moved. To a different site. And I need you to do this.

(gets out a blank, white envelope)

When you get there. Find a man called Viktor Goraya. This is for him, get it to Viktor Goraya, okay?

CUT TO:

29 EXT. ERSTWHILE SITE 4 - DAY 118. 16.01 (2029) 29

AALIA with a HOLDALL, stepping off an ARMY TRUCK.

THE TRUCK'S inside the compound. GUARDS saying 'Out you get, fast as you can, come on.' AALIA with OTHERS, looks round, a bit dazed. The building. The fences. The WATCHTOWER.

CUT TO:

30 EXT. VIKTOR'S HUT - DAY 118. 17.00 (2029) 30

AALIA standing outside the NISSAN HUT. VIKTOR standing in the back doorway. She holds out the WHITE ENVELOPE.

AALIA

Turns out, we've got the same solicitor. Yvonne Bukhari.

VIKTOR takes it, fascinated.

CUT TO:

30A INT. BETHANY'S BEDROOM - NIGHT 118. 21.00 (2029) 30A

CELESTE with BETHANY, both at a LAPTOP. Close, intimate, Bethany guiding Celeste's hands, like an adult teaching a child the piano; Bethany the adult. Which Celeste loves.

On SCREEN: QUANTUM NETWORK. The screen looks like RIPPLING WATER. Instead of icons and apps, there are SMALL BUBBLES.

BETHANY

D'you see? You need all these things to chime.

(MORE)

BETHANY (CONT'D)
We call it chiming. Everything
inside your pool just... chimes.

A ROW OF BUBBLES lights up, chimes with a soft CHORD.

CELESTE
Oh my God, it works.

BETHANY
I told you.

CELESTE
I get it.
(turns to Bethany)
I understand now. What you see in
it.

BETHANY
At last. You have a go, come on.
Cos you need to chime with dad's
name, to remove him from the
evidence. So move your pool to
incorporate Stephen Lyons.

CELESTE
Okay...

And Celeste types three keys, S, L, alt.

But zup! A harsh little zup! noise, and one bubble SHRINKS
to a HARD, RED DOT.

CELESTE (CONT'D)
That's not good, yeah?

BETHANY
You just set off an alarm.

CELESTE
Well I'd better not do that, then.

BETHANY
Seriously, mum. Are you going to
be ready for this?

CELESTE
Start again. Show me. Right from
the start.

Both grim, determined, working together.

CUT TO:

Inside WOODY'S glass-partitioned office. WOODY with STEPHEN,
grinning, his smile always on the lookout for trouble.

WOODY

Good news is, it's working.
They're talking about more
Erstwhile Sites, right across the
north. Which suits me fine. D'you
remember that McAllister bloke?
He bolloxed it, lost the contract.
The tosser. More work for us.

STEPHEN

I'd better get back to it, then.

He walks back through to his OFFICE AREA, but Woody follows.

WOODY

I was going to say. Nice work on recruitment. Is that for my birthday or can I have her now?

Looking at: CELESTE. She's in a separate GLASSED-OFF AREA, more of a secretarial pool. Her first day.

STEPHEN

Very funny.

Reaching Stephen's desk, but Woody stands over him, taunting. Nearby LADS at desks, Woody's MATES, all listening, grinning.

WOODY

Her surname's still Bisme-Lyons, but you got divorced, didn't you? So why's she call herself Lyons? That's yours. She stole it, mate.

STEPHEN

Well. It's, um. She likes it. It's the surname of our children.

WOODY

She takes your name, she takes your money, the bitch. So you don't mind, then? If I have a go. If I have a little pop. Open up her rusting doors. Mrs Bisme-Lyons.

STEPHEN

I really need to work.

WOODY

You can tell me. What she likes. Better still, what she doesn't.

And Woody LICKS the side of Stephen's face, a big, wet lick. Stephen flinches, the mates ROAR with laughter, CLAP, WHOOP!

CUT TO CELESTE'S DESK. Laughter muted through glass. From her POV, it looks like horseplay, Stephen and his colleagues.

Her screen makes that distinctive little noise, *zup!*

A P.A., 22, leaning over Celeste, showing her the system.

ON SCREEN: THE QUANTUM NETWORK. RIPPLING WATER and BUBBLES.

CELESTE

Oh, sorry, was that my fault?

Nervous, she track-pads the cursor to a bubble, but again, it goes *zup!* And the bubble shrinks to a small, hard RED DOT.

CELESTE (CONT'D)
Sorry. I'm still new to this
quantum stuff. Give me time.

CUT TO:

32 EXT. COUNTRY LANE - NIGHT 120. 21.00 (2029) 32

EDITH on her MOBILE. SHOT TIGHT, location UNCLEAR at first.

EDITH
No, but we can't give you any more
time, I warned you. That's it,
we're going ahead, tonight, I told
you, we're not waiting for anyone.

CUT TO:

33 INT. MURIEL'S HOUSE, HALL - NIGHT 120. 21.01 (2029) 33

CELESTE on her MOBILE, panicked, grabs COAT & KEYS, fast -

CELESTE
But I haven't got rid of his name
yet, it's not that simple, I'll
have to go back -

INTERCUT with EDITH, sc.32, on her mobile.

EDITH
Well. Good luck. But Stephen's
not my priority now, there are more
important things than him. Bye.

Hangs up. Call to MURIEL, who's in the KITCHEN DOOR.

CELESTE
Sorry! I won't have tea. It's the
new job. I've got to go.

MURIEL
What was that, about Stephen?

CELESTE
No. Just... nothing. Bye!

And Celeste rushes off. A moment on Muriel. Suspicious.

CUT TO:

34 EXT. COUNTRY LANE - NIGHT 120. 21.02 (2029) 34

WIDER NOW, revealing: off the beaten track, so they can't be seen. A busy little site, AHMED with his MATES and TWO CARS, and centre, a BIG LORRY used for FOOD TRANSPORTATION. EDITH heading for the lorry, AHMED handing her an iPad.

AHMED

You've got an hour till anyone clocks you're not legit, okay?

EDITH

Thanks, are you ready?

AHMED

Mate. I am so ready for this.

Edith gets in, passenger side, FRAN at the wheel. Grim.

FRAN

D'you know the most stupid thing you can do? Fall in love with a Lyons. You've been getting me into trouble, ever since we met.

EDITH

Last time. I promise.

Edith breathes her inhaler. Fran watching.

FRAN

If we get out of this alive. Then I'm gonna start looking after you. Cos I'm not an idiot, I know something's wrong. Okay?

EDITH

Yeah.

No smiles. Both scared. Fran guns the engine.

The lorry rumbles off, into action.

CUT TO:

35 EXT. ROSIE'S ESTATE, TARMAC - NIGHT 120. 21.05 (2029) 35

An open tarmac area near the FLATS. ROSIE with two LADS from the estate, LOFTY and BRIGHOUSE, both 21, cheeky Manc fellas. They're looking around the FOOD TRUCK.

ROSIE

Look. Okay. I'm being absolutely honest, now. I bought it for 20,000, but then I refurbished it, I retooled the whole thing, so if I want 20K now, that's a bargain.

LOFTY

Big Jim says 10K, maximum.

ROSIE

And you can tell Big Jim to sod
off, that's not a fair price!

LOFTY

He says, you can't get a licence to
sell food, you can't get the zones.

ROSIE

No. Little bit of red tape, that's all. Where is he anyway, Big Jim?

LOFTY

Thursday night, he dines out.

ROSIE

Oh does he? Very nice. Even Bigger Jim. But I'm stuck, cos Jonjo's got a job with that courier firm, so he's in Crewe half the week, and he's the only one who can drive it. I can't, cos my legs don't reach, d'you see? I need an automatic, and they don't do the gearbox for this model. So it's useless for me - oh -

(her mobile rings: Lee)

Not now, darling, I'm busy...

(pause)

They did what?!

And she's suddenly whizzing off -

LOFTY

Oy! I'm authorised to go to 11!

ROSIE

Sorry! Wait there! Emergency!

On Rosie, moving fast, through the night. Scared.

CUT TO:

36

EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.10 (2029)

36

MAIN GATES. EDITH and FRAN in the BIG LORRY. Fran handing over the iPad to the GUARD. As he checks it:

FRAN

Where do we go? I'm new. Not done this site before.

GUARD

Head straight up, to the kitchen. Green double doors.

And they drive forward. Into the camp.

They look round as they drive, trying not to stare, seeing...

A LINE OF FLU VICTIMS, coughing, bedraggled, sick, being herded along to an OUT-BUILDING by GUARDS WITH BATONS.

Edith grim, staring out. Looking for Viktor.

CUT TO THE NISSAN HUTS. Seen from OUTSIDE, the window to VIKTOR'S HUT. VIKTOR staring out.

His POV: Edith's LORRY, good distance away, as he was told.

He turns, goes, fast -

CUT TO:

37 INT. VIKTOR'S HUT - NIGHT 120. 21.11 (2029) 37

VIKTOR grabs two BIG PLASTIC SACKS OF REFUSE, heads out -

CUT TO:

38 EXT. VIKTOR'S HUT - NIGHT 120. 21.12 (2029) 38

VIKTOR heads out with his PLASTIC SACKS. A GUARD on duty, sitting on a crate, CIGARETTE and BEER.

VIKTOR
Bins, mate.

The guard doesn't give a toss, Viktor hurries off.

CUT TO:

39 EXT. ERSTWHILE CAMP 4, YARD - NIGHT 120. 21.13 (2029) 39

THE WHITE LORRY has backed up to the DOORS to the KITCHEN. FRAN opening up the back. The van stacked up with PALLETS OF TINNED FOOD, BOTTLED WATER and SACKS OF SPUDS. GUARD #2 and two KITCHEN LADS heading out to help.

FRAN
There you go, boys! I'd like to be a refugee, eating all this.

GUARD #2
You're kidding. This is for us! Not them. They get the scraps.

Fran glances at EDITH, helps to carry the pallets inside. Edith with the iPad, as though working, but looking round.

CUT TO way across the yard, as far away as possible. VIKTOR. Hiding behind BIG, METAL INDUSTRIAL BINS.

Viktor's POV: the lorry, and Edith. But she can't see him.

Viktor amazed. He hasn't seen her for so long.

CUT TO:

40 INT. WOODY'S OFFICES - NIGHT 120. 21.14 (2029) 40

DARKNESS. CELESTE arrives. Fast as she can. Clicks on her DESK LAMP. A pool of light. She gets to work.

ON SCREEN, the LIQUID DISPLAY opens up. She starts to type. But she gets it wrong, a BUBBLE SHRINKS to a RED DOT, *zup!*

Celeste: Argh! She's new to this, out of her depth, hasn't had time to learn the system. Tries again, but ouch, *zup!*

CUT TO:

41 INT. STEPHEN'S B&B - NIGHT 120. 21.14 (2029) 41

STEPHEN sitting on his bed, eating a SHOP-BOUGHT SANDWICH.

But he hears that same *zup!* noise. An ALERT, on his MOBILE.

His screen shows the LIQUID DISPLAY. *Unauthorised access.*

Stephen RUNS!

CUT TO:

42 EXT. ROSIE'S ESTATE, GATES - NIGHT 120. 21.15 (2029) 42

ROSIE zipping along, fast, angry.

Approaching: THE GATES, LOCKED with a CROWD on Rosie's side, 50 or so RESIDENTS. Other side of the wire-fence, SECURITY GUARDS, led by a tall, chippy Scouser, 35.

The crowd's restless, MUMS, DADS and FRIENDS. Far behind the guards, on the street: LEE and two MATES, CLIFF and ZEDDY.

ROSIE

What's going on?

CLIFF'S DAD

You try telling them, Rosie, they've locked the gates.

(to the guard)

That's her son over there, Lee.

ROSIE

But the gates don't close till 10!

HEAD OF SECURITY

That's tough, cos there was a shooting at the Farmer's Arms, the rules say, we lock up immediately.

ROSIE

How long for? Till when?

HEAD OF SECURITY
You know the rules, 6am.

ROSIE
You're staying locked all night?!

CLIFF'S DAD
He's 12 years old, my lad's 12, you
can't leave him out overnight!

HEAD OF SECURITY
That'll teach him for nicking our
stuff, won't it? We know it's him!

ROSIE
But you can't do that!
(to the crowd)
Can they? Are we gonna let them?

Crowd angry, 'No way!' 'Open the gate!'

ROSIE (CONT'D)
D'you see? Open the gates!

More yells, 'Open the gates!'

HEAD OF SECURITY
Yeah, well how you gonna make me?

ROSIE
We'll tear the bloody fence down!

HEAD OF SECURITY
Go on then. Let's see it!

Rosie glaring, but... backs down.

ROSIE
You bastard.

HEAD OF SECURITY
That's my name.

Rosie turns, to Cliff's dad.

ROSIE
What do we do?

CLIFF'S DAD
I'll have to phone Gillian, she's
outside the fence, she'll have to
take him in for the night.

ROSIE
But Jonjo's in Crewe, he's on a
job. What am I supposed to do?!

CLIFF'S DAD

You've got a family of 57, you'll
be all right, what about the rest
of us?

(on his phone)

Gill, can you do us a favour..?

Rosie left alone.

She gets out her MOBILE, flicks to the name: Edith.

But then...

She looks up, at the fence. Lee, so far beyond it.

Then, she looks at the guards. The Head of Security glances
at her, turns to his mates. He makes a hand-on-head gesture,
corresponding to Rosie's height, and she can hear him mutter:

HEAD OF SECURITY

While you're down there.

Their laughter.

And she's very calm, now. Clicks the MOBILE to Muriel.

Scene CONT., INTERCUT with SC.43.

CUT TO:

43 INT. MURIEL'S HOUSE, KITCHEN - NIGHT 120. 21.18 (2029) 43

MURIEL alone, just finishing the washing up.

SIGNOR VOICE

Phonecall, Rosie Lyons.

MURIEL

Oh, well, yes! Hello there!

INTERCUT WITH SC.42, Rosie. Calm, quiet.

ROSIE

Gran. I just wanted to let you
know. That thing you said. About
everything being our fault.

MURIEL

What about it? Are you okay?

ROSIE

I'm fine. And I'm phoning to say,
you're right. What happens next.
Is absolutely my fault. Thank you.

CUT TO:

44 EXT. ERSTWHILE CAMP 4, YARD - NIGHT 120. 21.20 (2029) 44

The LORRY is now empty.

FRAN

Right that's your lot. Don't eat
it all at once. Cheers, lads.

GUARD #2 and KITCHEN LADS heading inside, Fran going back to
the lorry, getting in as EDITH gets in the passenger side.

EDITH

No sign of him. We don't even know
if he's still alive.

FRAN

What do we do? We can't stay.

EDITH

I don't know. Just... drive.

And the lorry pulls away from the kitchen doors.

And a great distance away, VIKTOR breaks cover!

He runs all the way across the yard -

In the lorry -

EDITH (CONT'D)

There he is!

But Guard #2's turned round, seen them, yells across -

GUARD #2

No no no you don't - hey - !

Lorry slowing, Viktor runs towards it -

Edith opens her door -

The lorry stopping as Viktor throws himself in -

VIKTOR

Oh my God, you did it!

EDITH

Come on, come on, come on -

FRAN

Are you in?!

EDITH

That's it! Go!

She slams her door.

The lorry accelerates -

Guard #2 running after them, yelling ahead -

GUARD #2
Stop them! Stop them!!

Fran determined, accelerates, but -

GUARDS run in front of the lorry, bright in the headlights -

Fran can't hit them, spins the wheel -

The lorry turns, fast -

Guards running, one alongside, trying to grab the driver's door and open it - but the lorry keeps going, too fast -

Fran has to drive round in a CIRCLE - back the way she came, but now she's built up her nerve - DRIVES AT THE SOLDIERS - !

They scatter! The lorry drives past -

- she's heading for the GATES - a good distance away -

Fran ACCELERATES!

Edith, Fran, Viktor, all packed into the cab, excited, but -

SIX GUARDS RUN OUT in front of them, between them and the gates. Armed. SUB-MACHINE GUNS.

And now they've got military precision. The guards holding their position. A line of guns. Aimed at them.

And Fran... can't.

The lorry BRAKES.

Damn.

The guards stay fixed in position. In a line. Aiming. Still a good distance between them and the lorry.

GUARD #2 bangs on the passenger door, tries to open it.

GUARD #2 (CONT'D)
Out you get, come on. You're not gonna get very far, are you?

Edith getting her MOBILE OUT. Fran does the same. Passes a MOBILE to Viktor. They hold them up, filming. Calling out:

EDITH
We're filming you! All of this.
We're recording it.

VIKTOR
Signals don't work.

EDITH

(ignores him, to Guard #2)
Every second of this, mate! I've got your face. Every single one of you. We know what goes on in here.

GUARD #2

Make your nice little film, then. Good luck getting it out.

And they're trapped in the cab, as Guard #2 goes to the line of armed guards, all of them illuminated at the edge of the HEADLIGHTS. A GUARD CAPTAIN arriving at the line.

FRAN

What are they doing?

Guard #2 and Guard Captain arguing. Pointing at the lorry.

VIKTOR

We should surrender.

EDITH

No way!

VIKTOR

Edith. There's a story. The site in the north. Three men stole a truck. Tried to break out. They shot them. They killed them. No one cares. They'll shoot us dead.

Edith, Fran, Viktor: trapped.

CUT TO:

45 EXT. ROSIE'S ESTATE, GATES - NIGHT 120. 21.23 (2029) 45

HORN sounds! THE HEAD OF SECURITY turns round to see...

With a rumble and grind, HEADLIGHTS BLAZING, ROSIE'S BIG FOOD TRUCK clanks to a HALT, 50 ft away on the estate side of the fence. CROWD and CLIFF'S DAD turning to look.

HEAD OF SECURITY

What the hell..?

At the wheel: ROSIE. And LINCOLN.

Cliff's dad running up to the truck.

CLIFF'S DAD

Rosie! I thought you couldn't drive that thing?!

ROSIE

I need legs. I've got legs.

She opens the DRIVER'S DOOR.

Lincoln's between Rosie's legs, at the wheel; she's in the driver's seat, Lincoln standing in front of her. She's got the wheel & gear stick, with Lincoln's feet on the pedals.

ROSIE (CONT'D)

Cos I know you lot. Lincoln walks past, you sit there all day long, going, is that a boy or is that a girl? Well, I can tell you what Lincoln is.

(guns the ignition)

Absolutely brilliant.

(to Lincoln)

Left foot clutch.

LINCOLN

Got it!

Lincoln does so, she changes gear, to first. Revving.

Cliff's dad realising, backing away, calls to the CROWD:

CLIFF'S DAD

Get back, all of you! Get back!

And he's clearing all the CROWD to the side.

The Head of Security yells out:

HEAD OF SECURITY

You wouldn't dare!

In the cabin, Rosie's fixed, like steel. Quiet, to Lincoln:

ROSIE

D'you remember your Uncle Danny?

LINCOLN

Yeah.

ROSIE

He crossed an ocean.

And she SOUNDS THE HORN!

ROSIE (CONT'D)

Left foot up, right foot down!

Lincoln presses his RIGHT FOOT down on the ACCELERATOR.

The truck ROARS FORWARD, TOP-SPEED.

Head of Security can't believe it. His men scatter back -

LEE, ZEDDY and CLIFF watching, CHEERING!

CLIFF'S DAD, CROWD stand to the sides, loving it, ALL WHIPPING OUT MOBILE PHONES, fast, FILMING THIS.

- the Head of Security bottles it! - runs to the side -

And the truck SMASHES THROUGH THE GATES!

The gates go flying! CHEERS! YELLS!

Rosie races through, and BRAKES!

She gives Lincoln the biggest hug.

CROWD GOES CRAZY, runs through the gates, filming it all - heading for the truck. Lee runs to his mum. Rosie opens the driver's door so Lee hangs off it, cheering to the crowd!

Even the guards are laughing. Two of them clapping! Only the Head of Security's pissed off. But Rosie yells at him.

ROSIE (CONT'D)

Go on then! Arrest me! On camera!
A woman and her two little kids,
you're gonna look pathetic!

CROWD starts chanting, Ro-sie, Ro-sie, Ro-sie!

She's framed in the open driver's door with Lee and Lincoln. Being filmed on dozens of phones. Her finest hour.

CUT TO:

46

EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.25 (2029)

46

NISSAN HUTS, seen from outside: FACES in the WINDOWS. INMATES, scared, DEBO PEPPE & AALIA among them, their POV:

YARD: THE LORRY. And the LINE of ARMED GUARDS.

CAB: EDITH, FRAN, and VIKTOR scared, as...

VIKTOR

They're going to burn us.

THEIR POV: GUARDS arriving beside the line of guns carrying METAL PETROL TANKS. Putting them on the ground. GUARD CAPTAIN shouting orders. All looking at the lorry.

VIKTOR (CONT'D)

I'm sorry I got you into this.

But Edith is so calm.

EDITH

Thing is, Viktor. Much as I love you. You're not that important.

VIKTOR
...what d'you mean?

EDITH
We didn't just come here to save
you. We came here to start a war.

And she gives Fran the nod.

Fran - phew, at last! - puts her hand on the INDICATOR.

EXT, THE LORRY'S HEADLIGHTS FLASH THREE TIMES.

CUT TO:

47 EXT. HALF-MILE OUTSIDE ERSTWHILE 4 - NIGHT 120. 21.26 (2029) 47

BINOCULARS: the HEADLIGHTS FLASHING, half a mile away.

AHMED lowers his binoculars.

It's a PATCH OF SCRUBLAND, Ahmed and his LITTLE GANG parked,
making their base here. Ahmed turns to his MATE.

AHMED
She's all yours.

The mate kneeling, facing the Erstwhile Camp in the distance.
Holding an RPG-7 GRENADE LAUNCHER.

He FIRES!

CUT TO:

48 EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.27 (2029) 48

THE WATCHTOWER EXPLODES!!

HUGE FIREBALL!

The entire tower shatters into debris and flames!

LORRY: EDITH, FRAN & VIKTOR duck!

NISSAN HUTS: INMATES at the windows shrink back, woah!

CUT TO:

49 EXT. HALF-MILE OUTSIDE ERSTWHILE 4 - NIGHT 120. 21.27 (2029) 49

AHMED and his MATE, yes! THE GANG yells, blood lust!

CUT TO:

50 EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.27 (2029) 50

FLAKES OF FIRE & SPARKS still tumbling down.

GUARD CAPTAIN'S priority: get that PETROL out of the way!
Move, move, move - GUARDS grabbing the cans, running -

LORRY: *Ping! Ping! Ping!* EDITH, FRAN and VIKTOR all look
at their MOBILES, because -

EDITH
We've got a signal.

CUT TO:

51 INT. VIKTOR'S HUT - NIGHT 120. 21.28 (2029) 51

WINDOW filled with INMATES & AALIA - DEBO gets an idea -
- slides the BOX OF MOBILES out from under Viktor's bed -
JUMP CUT, DEBO giving a MOBILE to EVERYONE, fast -

DEBO
Ten year battery! Still works!

A WOMAN with a SMALL CRATE OF MOBILES - they've all been
storing them - giving them out to EVERYONE, fast fast fast -
Ping!, ping!, ping!, INMATES delighted, phones activating -

CUT TO:

52 EXT. ERSTWHILE CAMP 4, NISSAN HUTS - NIGHT 120. 21.29 (2029) 52

DEBO, AALIA & INMATES run out, MOBILES in hand, whooping!
PEOPLE with PHONES running out of ALL THE HUTS. They're
still fenced in, but run up to the FENCES, grinning.

CUT TO:

53 EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.30 (2029) 53

EDITH, FRAN and VIKTOR getting out of the LORRY. Holding
their MOBILES up. Like weapons. Filming.

FACING THEM, guards in chaos. Most have run to get rid of
the petrol. All GUNS have been LOWERED, as *ping!, ping!,
ping!*, the guards' MOBILES go online. They get their phones
out, realising they're fucked, even the GUARD CAPTAIN.

Behind them, INMATES, DEBO & AALIA, all packed in along the
FENCES, 60% of them with MOBILES, holding them up to film,
SCREENS OF LIGHT in the dark, through the wire fencing.

Edith calls out. And behind her, the RUINS OF THE WATCHTOWER are still BURNING. She's FRAMED AGAINST FLAMES.

EDITH

This is a record. Of Erstwhile
Camp 4. Run by Vivienne Rook and
the British Government.

Only GUARD #2's still trying to fight, furious, yells:

GUARD #2

D'you think anyone cares? About
this lot? Who's watching you?

EDITH

Everyone.

CUT TO:

54 INT. BETHANY'S MANCHESTER OFFICE - NIGHT 120. 21.31 (2029) 54

BETHANY

Everyone.

And she holds up her HANDS, PALMS OPEN.

On her SCREEN: zoom, zoom, zoom, IMAGES of Edith pop up, a cascade of images: Erstwhile 4, FIRE, INMATES with their PHONES. Footage from all the mobiles (see Sc.62 below). Bethany delighted; like the conductor of an orchestra, she pulls up one CENTRAL IMAGE, Edith against flames.

BETHANY (CONT'D)

Send.

And the CAMERA TRACKS ALONG from her DESK.

The office is FULL. ALL of Bethany's CO-WORKERS are at their desks. All HANDS IMPLANTED with Ki Ni Naru tech.

And solemnly, staring ahead, all the workers lift up their hands, open-palms, like a religious rite, to control their screens, ALL UNITED, sending Edith's Sc.62 into the world.

CUT TO:

55 INT. MANCHESTER PUB - NIGHT 120. 21.32 (2029) 55

5/65 PUB. ON THE CROWD: PUNTERS, 80% MEN, including WOODY, all looking up, CHEERING the OOV football on TV - suddenly -

The cheering STOPS. ALL REACT: what the hell?!

ON SCREEN: blink, fizz, shash, and -

FOOTAGE of Edith, Sc.62, appears!

PUNTERS YELL! Shout at the LANDLORD to switch back over!

CUT TO:

56 INT. YVONNE'S HOUSE - NIGHT 120. 21.32 (2029) 56

Little terraced house, YVONNE and husband STAN watching the OOV FOOTBALL, two KIDS staring into their phones, but then -
Blink, fizz, Sc.62 APPEARS ON SCREEN.

Yvonne delighted! She yells! Stamps her feet!

CUT TO:

57 INT. MURIEL'S HOUSE, KITCHEN - NIGHT 120. 21.32 (2029) 57

MURIEL sitting with her usual night-time WHISKY, when, *ping!*, *ping!*, like Google alerts. She looks round.

A WALL-SCREEN has blinked on: Edith, Sc.62.

A nearby LAPTOP, has blinked on: Fran, Sc.62.

She gets out her MOBILE: Good God! It's Viktor! Sc.62!

CUT TO:

58 INT. WOODY'S OFFICES - NIGHT 120. 21.32 (2029) 58

CELESTE at the COMPUTER. *Ping!*, an alert, she clicks on a BUBBLE, it opens to reveal: Sc.62, Edith.

But Celeste thinks, oh no, oh God, oh shit. Works faster.

CUT TO:

59 INT. BETHANY'S MANCHESTER OFFICE - NIGHT 120. 21.33 (2029) 59

BETHANY JOYOUS, as Sc.62 IMAGES rise & fall under her hands.

Her BOSS, BILLY FITZ, runs in, furious.

BILLY FITZ

What the hell is going on?!
Bethany? What are you doing?

BETHANY

You don't own us any more. We're
declaring independence.

And then, she's grinning as her hands lift up an image...

Sc.63 (below). Rosie on camera!

Bethany smiles. Sends Rosie out into the world.

CUT TO:

60 EXT. LAY-BY - NIGHT 120. 21.34 (2029) 60

JONJO in a CHIPPER COURIER VAN, stopped for COFFEE & BURGER.
Already watching Sc.62 on his MOBILE - Sc.63 pops up! Rosie!

JONJO

Oh my God! No way!

He jiggles in his seat, spills his coffee, ow!, overjoyed!

CUT TO:

61 INT. MURIEL'S HOUSE, KITCHEN - NIGHT 120. 21.35 (2029) 61

RUBY's now there, laughing, delighted!

RUBY

It's on every channel!

MURIEL looks one way: WALL-SCREEN, Edith in Sc.62.

Other way: the LAPTOP, Rosie in Sc.63.

Her family. Muriel raises her WHISKY in a toast.

MURIEL

Good girls.

And this is the material playing out across all screens:

CUT TO:

62 EXT. ERSTWHILE CAMP 4 - NIGHT 120. 21.30 (2029) 62

FOOTAGE being captured by MANY MOBILES, the IMAGES filming,
DOZENS OF ANGLES on the same thing. USED for Sc.54-66.

EDITH stands against the FLAMES.

EDITH

This site. Is a death camp. The
Four Star Party funded these sites.
And profited from their
construction. Vivienne Rook did
this. A policy of murder.

SIMULTANEOUSLY, FRAN pointing her MOBILE at the INMATES,
including DEBO & AALIA, all still packed in behind the
FENCES, as they, in turn, film her.

FRAN

These people. Are refugees. And
asylum seekers. Kept here. With
no rights. No health care. And
they have been left to die.

SIMULTANEOUSLY, VIKTOR turning his MOBILE on the GUARDS. And
they flinch away, turn, hide, some RUNNING AWAY.

VIKTOR

These guards. Are your sons and
daughters. Your brothers and
sisters. Your friends. They work
here. They imprisoned us. They
let us die. Look at them. Look at
their faces. Recognise them?

CUT TO:

63 EXT. ROSIE'S ESTATE - NIGHT 120. 20.25 (2029) 63

FOOTAGE OF ROSIE with LINCOLN and LEE, being captured by MANY
MOBILES in the CHEERING CROWD. USED for Sc.59-64.

ROSIE

They lock us in at night! You've
got no idea, out there, they lock
us in and fence us off! Well not
any more! Are you with me?!

CUT TO:

64 INT. MANCHESTER PUB - NIGHT 120. 21.35 (2029) 64

PHONES going *ping, ping, ping!* Everyone receiving Sc.62 &
63. All wondering, what the hell. But one customer knows...

WOODY. Looking round. Every phone. All of them. Looks up.

Edith on the big TV. The footage now repeating her Sc.53
speech, with the words 'Erstwhile 4'. Woody's site. Fuck.

He runs!

CUT TO:

65 EXT. MANCHESTER PUB - NIGHT 120. 21.36 (2029) 65

WOODY running to his CAR, on his MOBILE -

WOODY

Is that your sister? Is that your
fucking sister, did you set me up?!

CUT TO:

66 EXT. STACKMAN BUILDING - NIGHT 120. 21.37 (2029) 66

STEPHEN RUNNING madly towards the building, MOBILE in hand.
FX: looming above, FOOTAGE of Sc.62, EDITH, wrapped around
the corner of a SKYSCRAPER, New York-newsfeed style.

STEPHEN
I didn't know. I swear. But
they've found the Erstwhile Sites.

INTERCUT with Sc.65, Woody running through the streets.

WOODY
I know! It's everywhere!

STEPHEN
I'm here. At the office. Right
now. I can fix this!

CUT TO:

67 INT. WOODY'S OFFICES - NIGHT 120. 21.40 (2029) 67

CELESTE in her POOL OF LIGHT. But she's nervous, clumsy -
Zup! Zup! Zup! BUBBLES become RED DOTS, the system closing
down around her, and then she realises...

STEPHEN. Walking towards her. And seeing Celeste, he's
understanding so many things. Wild, wired, a weird smile.
But Celeste hopelessly pretends this is all normal.

STEPHEN
Right. So. Of course. I
should've realised. You know,
don't you? Who was it? Edith?

CELESTE
I was just working late.

STEPHEN
Do the girls know?

CELESTE
I just, had a bit of work, and this
quantum network is new, so I
thought I'd do a bit of extra time -

STEPHEN
Celeste!!

Silence.

Then he gathers himself. And Celeste is honest now, raw.

CELESTE

Stephen. I'm trying to help you.

(he laughs)

No. I can take your name. Off the documents. Or I thought I could.

(more desperate)

But I can't. I can't hall whey mi a try han mi carn dowit. Can you help me? We could do it together. Please.

STEPHEN

Do what?

CELESTE

Take your name off. The evidence. So no one would know. We've still got time, if we do it now.

He sounds a little interested...

STEPHEN

What were you trying to get into?

CELESTE

There's that chain. With your name. The Lyons Erstwhile 4.

He laughs again. Like it's ridiculous. Sauntering into his OFFICE AREA, almost as though drunk. Heading for his desk.

For that drawer.

STEPHEN

Well you'll never get into that. I compiled it myself. It's got everything in there. Everything we did. Great big long list.

CELESTE

We can scrub it clean.

STEPHEN

Since when were you such an expert?

(realises)

Oh my God, Bethany. Bethany Bethany, Bethany, did you tell her?

CELESTE

No.

STEPHEN

She knows, she knows, she knows.

Oh my God, you told her.

(suddenly)

Elaine! She's got a new bloke, did I tell you? Mike. From work. Didn't take long.

(MORE)

STEPHEN (CONT'D)
(in the drawer)
D'you know what gets me?
(MORE)

STEPHEN (CONT'D)

D'you know what really, really gets me? This cost such a lot of money. It's not like I've got cash to spare, is it? The Man Who Lost A Million Quid. I had to buy this -

And he gets out the GUN.

CELESTE

Oh Jesus.

And she's terrified.

She holds her forehead. And her heart. She imagines he will shoot her through the forehead, or the heart. She steps back, terrified, hand on her forehead, hand on her heart. He stares at her, holding the gun loosely, as though casual.

STEPHEN

You can scrub that file all you like. But you'd still know. I sent people to their deaths, and you knew, all this time, did we sit having coffee and Sunday lunch and..? All those things I said, oh my God, you were playing me -

And he's so horrified, he BELLOWS. Like an animal.

Then silence.

Trying to take control:

CELESTE

Stephen. Please. Don't.

But it's like the bellow cleared his head. He's puzzled.

STEPHEN

Don't what?

CELESTE

Hurt me.

STEPHEN

What?

CELESTE

Don't hurt me.

STEPHEN

What?

CELESTE

Please.

STEPHEN

I don't... What are you saying?

CELESTE

Please don't hurt me. Think of the girls.

He looks at the gun. Incredulous.

STEPHEN

Oh my God, this isn't for you! Oh my God. Did you think this was for you?

(pause)

This is for me.

CELESTE

What..?

STEPHEN

I came here, to send the file. To the police. That's why I made it, I always thought, I'd send it. And then. Use this.

(the gun)

Every day. That was the plan. But I'm such a coward.

And sudden deep breath, he holds the gun to his head.

Hold the moment.

The terror.

But then he lowers it, exhausted.

STEPHEN (CONT'D)

No.

CELESTE

No.

STEPHEN

Sorry.

CELESTE

Put it down. Sweetheart, I want you to put it down, then you and me... We can just, sit, and... I promise. We'll find a way out.

STEPHEN

That would be nice.

And then she's stronger:

CELESTE

Put it down first. I won't allow this, any more. Put it down.

And he nods. Puts the gun down on a desk.

Celeste breathes.

Then, the ping of the LIFT, and suddenly -

WOODY is storming in. BLAZING WITH ANGER. RAGING!

WOODY

You little fuck. Was it the two of you? Did you do this, with your little fucking bitch? Let me tell you, you bastard, I am so gonna fuck with you -

Stephen picks up the gun, shoots WOODY THROUGH THE THIGH.

Woody on the floor!

Gasping. Shuddering! Clutching his leg. Can't believe it!

Celeste horrified. Stephen actually quite happy.

STEPHEN

Well, that worked.

And he drops the gun into a bin.

WOODY

You bastard! You bastard!

STEPHEN

Yeah.

(to Celeste)

You'd better go. And get help. I've got a file to send. Okay?

She's simply had enough. She turns, runs.

And she's gone.

It's so empty without her. Woody on the floor, gasping. And Stephen calmly goes to sit at his desk.

Taps a key. Whoosh. File sent.

WIDE SHOT. Stephen Lyons sits there in the ruins of his life. His boss gasping on the floor. The skyscrapers and cranes of Manchester in the windows behind him. He is, finally... well, maybe not happy. But free.

CUT TO:

68

EXT. ERSTWHILE SITE 4 - NIGHT 120. 23.59 (2029)

68

WIDE SHOT. It's all over here, too. The site deserted.

EDITH and FRAN centre, looking round. Still a few FLAMES.

Edith takes a puff on her INHALER, turns to see the REVERSE: outside the GATES, AHMED'S MATES putting the last INMATES on ARMY TRUCKS, which drive off. Ahmed happy, hugging his SISTER. Inside the fence, a good way off, VIKTOR with DEBO PEPPE and AALIA. Swapping war stories. Burst of laughter.

But Edith feels very remote. Looks away.

Another gasp of her INHALER.

But it's not working any more.

EDITH
I wonder...

FRAN
What?

EDITH
What happens next.

And unexpectedly... that NOISE coming in. The noise of PRESSURE. The feel of RAMPING-UP, rising, building, slowly. At the same time, like she knew this was coming - her work's done, she can surrender now - Edith sinks to the floor.

TOP SHOT. Edith sprawled on the tarmac. Unconscious.

Fran kneels, calling her name, Viktor runs over. And over this shot, PULLING UP, OUT, HIGHER, and SLAM INTO MUSIC, like Muse, 'Uprising,' driving onwards, fast, pushing forward, forward, forward through time - and the picture goes RIP - !

CUT TO:

69 INT. BBC NEWS STUDIO - NIGHT 121. 22.00 (2029) 69

BBC NEWSREADER to CAMERA. Big smile! GRAPHIC B/G: Viv Rook.

BBC NEWSREADER
Welcome back to the BBC! And in Downing Street today: Vivienne Rook has become the first British Prime Minister to be arrested in office.

CUT TO:

70 EXT. DOWNING STREET - DAY 121. 10.00 (2029) 70

ALREADY SHOT. ADR NEWSREADER CONT., listing VIVIENNE ROOK's crimes as she's escorted to a POLICE CAR, in HANDCUFFS.

A CROWD, OOV, baying! As she gets into the POLICE CAR... A glint in her eye. A tear, at last? Like Thatcher.

CUT TO:

71 STOCK FOOTAGE, N.Y.E. - NIGHT 122. 00.01 (2030) 71

Fireworks, fireworks, it's 2030!

The RIP-SCENES getting FASTER now -

CUT TO:

72 INT. MEDIA 24 NEWS STUDIO - NIGHT 123. 22.30 (2030) 72

MEDIA 24 NEWSREADER to CAMERA. GRAPHIC b/g: a pile of rubble.

MEDIA 24 NEWSREADER
News from Italy! The Leaning Tower
of Pisa has finally fallen down.

CUT TO:

73 EXT. MURIEL'S GARDEN - DAY 124. 14.00 (2030) 73

CONFETTI! A ROSE BOWER. ROSIE and JONJO have got married!

NO REVERSE, just them, joy and laughter.

CUT TO:

74 STOCK FOOTAGE, N.Y.E. - NIGHT 125. 00.01 (2031) 74

Fireworks fireworks, it's 2031!

CUT TO:

75 INT. MURIEL'S HOUSE - DAY 126. 10.00 (2031) 75

ROSIE & JONJO handing a two-week old BABY to MURIEL.

ROSIE
There you go. Little Danny.

CUT TO:

76 STOCK FOOTAGE, N.Y.E. - NIGHT 127. 00.01 (2032) 76

Fireworks fireworks, it's 2032!

But then the picture FREEZES. VOICE:

DR MOSS
Hold on, hold on, go back a bit.

The PICTURE REWINDS, fast, fireworks, a cat, Viv, back to...

Sc.68, Edith on the floor.

CUT TO:

77 INT. KI NI NARU CENTRAL - NIGHT 128. 23.00 (2034) 77

EDITH sits on a GURNEY.

EDITH

Sorry, was I going too fast?

It's a windowless WHITE ROOM. In JAPAN, the year 2034. This is the future as designed by Apple; white, stylish, simple. Although it's medical equipment, Edith's gurney is black and chrome, very Bauhaus. 20 ft away from her, Dr MOSS and her ASSISTANT, RIKU TANAKA sit at a deep blue curved desk. Behind them, the deep blue curve forms a wall of SCREENS. Medical information, biorhythms, X-rays, scrolling.

Dr MOSS is 60; she's English, smart, clever, wry. RIKU is Japanese, male, 22, bright, smiling. Both wear WHITE LAB COATS. They have CONTROLS in front of them, TOUCH-SCREENS.

Edith calm. She looks well. Happy at last.

DR MOSS

My fault, we started accelerating.
Bit too much adrenalin.
(operates control)
So. Where were we?

RIKU

Five years ago, 2029.
(to Edith)
How you brought down Vivienne Rook.

EDITH

Hah. Is that what it sounded like?
It wasn't us. We did our bit, but
so did lots of people. There was a
riot at the Scottish camp, the same
night. And 50 refugees escaped
from Erstwhile 3, and got their
stories published in Germany. The
whole thing was collapsing, we
just... gave it a push.

DR MOSS

All the same. Not a bad result.
Mrs Rook got 27 years.

EDITH

Well. Maybe. But you know what my
Gran says? Wait for the next one.
If you get rid of one monster, it
means the next one is waking up
inside its cave.

And on CU Edith, closing her eyes to remember -

CUT TO:

78 INT. TV STUDIO - DAY 121. 13.00 (2030) 78

CU NORTHERN MP, against a pink daytime backdrop. He's old-fashioned, tweed and bow-tie. He is calculatedly funny.

NORTHERN MP

Well how would I know? I'm just an ignoramus, me, what do I know about politics? I'm nowt but a fool!

He laughs, wa-ha-ha! His bow-tie SPINS! OOV audience ROARS!

CUT TO:

79 INT. MURIEL'S HOUSE, STUDY - DAY 121. 13.00 (2030) 79

MURIEL and LINCOLN watching Sc.78 on TV. A warning:

MURIEL

Beware those men. The jokers and the tricksters and the clowns. They will laugh us into hell.

CUT TO:

80 INT. KI NI NARU CENTRAL - NIGHT 128. 23.02 (2034) 80

EDITH opens her eyes, smiling. These FLASHBACKS are actual memories, now. And behind her, out of focus for now: BUBBLES in BLUE WATER, behind GLASS. Bubbles rising with the memory.

At the desk, Dr MOSS and RIKU at the controls, focused, making tiny adjustments on the TOUCH SCREENS.

DR MOSS

Did we get that?

RIKU

Yup. Can't have enough Muriel.

BETHANY

My dad helped, though. He was part of it, bringing down Mrs Rook.

And there's BETHANY, 5 years older and wiser. Happier too. Sits to the left of Dr Moss's desk, in a Bauhaus-type CHAIR.

BETHANY (CONT'D)

Cos he'd kept that file. The camps, the inmates, everything.

(MORE)

BETHANY (CONT'D)

Huge part of the evidence. That's how he got his sentence down.

EDITH

Yeah, but Beth, there were 500 whistleblowers, he was just one tiny little bit of it.

BETHANY

Okay. I like my version.

EDITH

(to Moss & Riku)

I keep telling her, there's nothing special about our family. We just lived through it, that's all. Like anyone. Like everyone.

RIKU

So what happened to Stephen?

BETHANY

Still went to prison. Three years, because of the gun. But he used the time inside to teach himself Spanish. That's what he does now. Lives in Barcelona. Teaches English to Spanish kids.

RIKU

He didn't get back together with..?

BETHANY

No.

DR MOSS

(to Edith)

Did you ever forgive him?

EDITH

Yeah. I got very ill, Christmas '31, we thought it was the end.

And she closes her eyes, remembering:

CUT TO:

81 INT. MURIEL'S HOUSE, RECEPTION ROOM - DAY 125. 14.00 (2031)81

The Reception Room, the space to the left of the front door, has become a downstairs bedroom for EDITH. A HOSPITAL BED. She's on a DRIP. CHRISTMAS DECORATIONS. EDITH in bed, FRAN by her side, MURIEL standing, almost on duty, to greet...

STEPHEN is led in. In plain prison clothes, jumper & jeans, TWO PRISON GUARDS either side of him. He's been allowed out to see his dying sister. Shame-faced. Is he welcome?

And Edith smiles. Come here.

He goes to her, and they hug.

JUMP CUT. Stephen at the bedside. Everyone else has cleared away. Edith holds his hand. And he's crying, helpless; it's not about Edith, it's about him, he's sorry, he's so sorry.

And she's smiling, kind, it's okay, it's okay, it's okay.

CUT TO:

82

INT. KI NI NARU CENTRAL - NIGHT 128. 23.05 (2034)

82

EDITH opens her eyes. Upset, blinks it away. Behind her, those out-of-focus BUBBLES stronger now, more intense.

EDITH

Did you get that?

DR MOSS and RIKU at their CONTROLS.

DR MOSS

Yeah. That was strong.

RIKU

We're getting everything. They're beginning to think the system can store an infinite amount.

EDITH

I like the way you don't actually know!

DR MOSS

It's brand new, all of this.
It's still an experiment.

WIDER on EDITH, or a NEW ANGLE, to REVEAL...

The BACK OF EDITH'S HEAD is CABLED UP. A BIG PORT in her skull. Not shaved, the hair parted to allow for it. The PORT has CABLES running out, like dreadlocks, leading to...

Behind Edith, two sleek, TANKS OF DEEP BLUE WATER. Metal surround, glass front. 18" wide, 6ft tall. Bubbles rising

(NB, Moss & Riku record Edith's thoughts but their screens don't show the scene being remembered, it's not that literal; they measure spikes of brain activity, rates of download.)

BETHANY

(to Dr Moss)

When I was a kid, I wanted nothing more than to be downloaded. I dreamed of this. Putting my consciousness into the machine.

(MORE)

BETHANY (CONT'D)

Now Auntie Edith's going first.

(to Edith)

Coded on to molecules of water.

You'll be a brand new form of life.

DR MOSS

If it works.

EDITH

It'll work. According to the doctors, this is the day I die. But I'm going to escape.

DR MOSS

We can't know for sure. We can download your memories. As information. Whether the consciousness survives..? If you still exist as Edith, inside there... we just don't know.

EDITH

I've got to live on. Cos I want to see. The next 10 years, the next hundred, the next thousand, I want to know where we're going.

RIKU

Into the shelters, if we don't fix the weather.

EDITH

Exactly. I want to find out! And I've still got things to do.

DR MOSS

Like what?

EDITH

Vivienne Rook. I haven't finished with her. Cos you've heard the stories? That she got away.

DR MOSS

That's just online chatter.

EDITH

No, but they never did find out. Who was behind her. Who paid for the whole thing. And it's said, they stole her away. That woman? In prison? It's not her.

CUT TO:

83 INT. PRISON CORRIDOR - DAY 123. 12.30 (2030) 83

Long, echoing corridor. At the FAR END: TWO FEMALE PRISON GUARDS. Escorting a BLONDE WOMAN, late 50s, prison clothes.

CAMERA hand-held. Covert filming, grabbing this illegally.

And the woman turns to look back, CAMERA ZOOMS IN -

It is NOT Vivienne Rook.

CUT TO:

84 INT. KI NI NARU CENTRAL - NIGHT 128. 23.07 (2034) 84

EDITH

She got away. They took her.
Somewhere in the world. And
wherever she is. I will find her.

CUT TO:

85 INT. LONG, PLAIN CORRIDOR - NIGHT 129. 00.00 (2034) 85

ALREADY SHOT. Long red corridor. VIVIENNE ROOK is TRAPPED. Like a horror film: no doors, no escape.

CAMERA is a MOVING POV, Edith's POV, on high - bodiless, malicious, racing down the corridor, hunting Vivienne Rook.

VIV runs for her life.

ALL INTERCUT WITH Edith, Sc.86:

CUT TO:

86 INT. KI NI NARU CENTRAL - NIGHT 128. 23.08 (2034) 86

EDITH

I'll enter that machine and I will
become a spirit. An imp. A
sprite. I will fly across the
oceans and hunt her down, and then -

ALREADY SHOT, Sc.85, Viv Rook SCREAMS.

HARD CUT back to Edith. The BUBBLES going crazy.

DR MOSS and RIKU hard at work, a bit worried.

DR MOSS

Okay. Calm down. We're crossing
from memory into imagination.

EDITH

No. It just hasn't happened yet.

And the bubbles subside, Dr Moss and Riku relax a bit.

DR MOSS

And, we're back. That's it.
We're into the final stage now.

BETHANY

I'd better go.

EDITH

What time is it, back at home?

And the CAMERA TRACKS ROUND Bethany a little, REVEALING:

FX: she's a HOLOGRAM on a 6ft PANE OF GLASS. That's why she hasn't moved from her position. The camera revealing the glint of glass, the flatness of her image - just like her old Filter from Ep.1, but now it's all of her. (NB, FX only on specific shots as noted; otherwise use real, practical shots of Bethany actually inside Ki Ni Naru Central.)

BETHANY

You're nine hours ahead, it's just gone two o'clock in the afternoon here. Sunday dinner. You timed it perfectly. Just like the old days.
(to Dr Moss)

We never did sell the house. Gran kept inviting buyers in. And then chasing them away. We managed, we scrimped and saved and kept it on, over the years. The old place just sat there and waited. For today.

CUT TO:

87 INT. BETHANY'S ROOM - DAY 128. 14.10 (2034)

87

The *real* BETHANY sits in a Bauhaus-type chair.

IN FRONT OF HER: a HOLOGRAM CAMERA on a tripod, a small, simple BOX, shining with a BRIGHT POINT OF LIGHT, more like a projector. Behind Bethany: a WHITE PANEL, like in a photographer's studio, so her image blends into Ki Ni Naru.

Behind the camera: a SMALL SCREEN showing Edith in Ki Ni Naru Central, from the POV of where Hologram Bethany is.

And to Bethany's side, a SECOND CAMERA, with a SMALL SCREEN showing Dr Moss and Riku; when Bethany addresses them in the clinic, she is, in her bedroom, turning to this second lens.

BETHANY

And now everyone's come home.
Dad's flown in from Spain. Rosie
and the kids. It's like they've...

(MORE)

BETHANY (CONT'D)
I was going to say, like they've
come to say goodbye. But it's not.
They've come to say hello.

CUT TO:

88 INT. KI NI NARU CENTRAL - NIGHT 128. 23.11 (2034) 88
BETHANY in her chair, facing EDITH, DR MOSS & RIKU.

EDITH
I'll be there, don't worry. I'm
coming to find you.

DR MOSS
We can't promise anything.

EDITH
I can. Cos Fran's there. Waiting
for me. Isn't she?

BETHANY
She's downstairs.

EDITH
Tell her. I'm on my way.

RIKU
We're scaling down. Sorry, but
life signs will start to fail in
about five minutes.

BETHANY
(upset)
I can't watch.

EDITH
That's okay. Go home.

BETHANY
I'll see you. On the other side.

FX: She waves, blink, HOLOGRAM SHIMMERS, and Bethany is GONE.

CUT TO:

89 INT. BETHANY'S ROOM - DAY 128. 14.12 (2034) 89
BLINK, the HOLOGRAM CAMERA'S LIGHT dies.
BETHANY sits there for a second. Wipes away tears.
Deep breath. Things to do. She hurries out.

CUT TO:

90 INT. MURIEL'S HOUSE, STAIRS - DAY 128. 14.13 (2034) 90

MUSIC, now, to the end of the episode, binding them all together (eg, The Leftovers, Track 9, Dona Nobis Pacem 2).

BETHANY hurries down, passes a beautiful 15 y/o CHINESE GIRL.

BETHANY

Hey Lincoln, come on, we're ready.

Quick kiss hello, and LINCOLN follows her down -

CUT TO:

91 INT. MURIEL'S HALL & RECEPTION ROOM - DAY 128. 14.14 (2034) 91

BETHANY, followed by 15 Y/O LINCOLN, comes down the stairs. And there they all are, waiting in the HALL & RECEPTION ROOM:

THE LYONS FAMILY. The Lyons-Bisme-Aleefs. MURIEL and STEPHEN, CELESTE, FRAN, VIKTOR, RUBY and ROSIE & JONJO with a 20 y/o LEE, and 3 y/o DANNY. All with drinks in hand. Smiling but tense; it's a strange day. A day like no other. All dressed daytime-smart. Looking nice. For Edith.

All eyes on Bethany. She's so much older, she's in charge now, as she makes her way through, a kiss for Celeste, kiss for Stephen, kiss for Viktor, kiss for Muriel, saying:

BETHANY

It's okay. She's all right. She's on her way, I hope, I don't know, they can't promise anything. Oh my God. I hope, I hope, I hope.

Reaching Fran. Who's crying, gently.

FRAN

Is it going to work?

BETHANY

I don't know. Come on. Everyone.

And they start to go through.

CUT TO:

92 INT. KI NI NARU CENTRAL - NIGHT 128. 23.25 (2034) 92

EDITH now lying down on the Bauhaus-gurney; it has a SLOT at the HEAD, like a hole in a masseur's table, so the CABLES AND PORT in the back of Edith's head hang down, cables running to the WATER TANKS. The sound of the machine rising, that same sound of pressure; the sound was the machine, all this time.

EDITH stares up. Now, at the end, she is filling with joy.

DR MOSS

You okay?

EDITH

I think so.

RIKU

Good luck.

DR MOSS

We're not supposed to commit ourselves. But I'd like to say. It's been a privilege.

EDITH

Oh, hasn't it? All of it. Every last second.

CUT TO:

93 INT. MURIEL'S HOUSE, LIVING ROOM - DAY 128. 14.26 (2034) 93

ALL SIT on the settees and chairs, gathered like an informal family portrait; BETHANY, STEPHEN, CELESTE, ROSIE, VIKTOR, FRAN, JONJO, RUBY, 15 Y/O LINCOLN, while 20 Y/O LEE & little DANNY sit back at the edge of the room, to watch.

MURIEL puts her old SIGNOR DEVICE on the coffee table.

CUT TO:

94 INT. KI NI NARU CENTRAL - NIGHT 128. 23.28 (2034) 94

EDITH lying flat, staring up. So happy. MUSIC rising.

EDITH

You're wrong, you know. You're absolutely wrong.

DR MOSS

In what way?

EDITH

Everything you've stored. All the downloads. Those bits of me that you've copied on to water, you've got no idea what they really are.

Sounds of the machine rising, rising. And she's blissful.

EDITH (CONT'D)

I'm not a piece of code. I'm not information. All these memories, they're not just facts, they're so much more than that. They're my family. And my lover.

(MORE)

EDITH (CONT'D)

They're my mum, and my brother who
died years ago. They're love.
That's what I'm becoming now.
Love. I am love.

CUT TO:

95 INT. MURIEL'S HOUSE, LIVING ROOM - DAY 128. 14.30 (2034) 95

MURIEL now sitting CENTRE of the family. And they all wait.

MURIEL waits.

FRAN waits.

BETHANY waits.

STEPHEN waits.

CELESTE waits.

VIKTOR waits.

RUBY waits.

ROSIE waits, and JONJO waits, and LINCOLN waits. Rosie is holding an old, unframed, creased PHOTO OF DANIEL.

No tears. Not yet. All holding the moment.

Bethany's HAND-IMPLANTS give a small chime. Confirming:

BETHANY

She's gone.

And the whole room holds its breath. Looks at Muriel. As arranged. Even Muriel is uncertain. But ready.

MURIEL

Good afternoon, Signor.

SIGNOR VOICE

Good afternoon.

The same old voice. Is it? Or is it more neutral? More feminine? All staring at Signor. Hold their breath. Then:

MURIEL

Edith? Is that you?

They wait, and wait...

And...

THE END.