

THE SLACKFI PROJECT

by

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OVER BLACK:

The faint sound of a guinea pig squeaking gradually grows louder...

More and more guinea pigs join in until it becomes a cacophony of shrill, high pitched squeaking. It's disturbing and unsettling. The squeaking builds in intensity and volume. It's deafening, and strangely chilling...

And then suddenly, it stops. An eerie silence.

CUT TO:

1

INT. COFFEE SHOP - DAY

1

MONTAGE: A series of beautiful images show a venti skinny caramel macchiatto being made...

Coffee beans pour into a grinder...

A blast of mechanical noise as the beans are ground to a powder...

Hot water gurgles through the coffee into a cup...

A blast of steam heats a jug of milk...

In contrast to the beautiful images, JOSH (early-twenties, handsome) wears a blank, bored expression as he pours the hot milk into the cup and tops it up with froth. He places the cup on the counter, announcing its arrival with a distinct lack of enthusiasm...

JOSH

Venti skinny caramel macchiatto.

An attractive PROFESSIONAL WOMAN (mid-thirties) reacts with frustration...

PROFESSIONAL WOMAN

I ordered a tall...

JOSH greets the complaint with indifference...

JOSH

So that's a bonus. Twenty fluid ounces for the price of twelve.
We have a winner.

PROFESSIONAL WOMAN

I don't like these big cups.
They're too big...

JOSH
(with real venom)
*I hate big cups. They're so
voluminous...*

The PROFESSIONAL WOMAN isn't amused...

PROFESSIONAL WOMAN
What? Is that meant to be funny?

JOSH
(dead pan)
No.

JOSH and the PROFESSIONAL WOMAN trade stares for a long beat. JOSH gives no indication that he is about to correct the mistake any time soon. The PROFESSIONAL WOMAN snaps, grabs the coffee and heads over to a table...

PROFESSIONAL WOMAN
Prick.

JOSH absorbs the insult. His colleague ED (early-twenties) has witnessed the exchange...

ED
I see you're starting with the
petty, vindictiveness early
today. It's very attractive.

JOSH can't even be bothered to react to the remark...

MONTAGE: Beautiful images of coffee making, cut with JOSH's blank, bored expression as he calls out the orders...

JOSH
Grande skinny latte.

JOSH
Short soy Americano with extra
foam.

JOSH
Tall, decaf, skinny cappuccino...

JOSH's words trail off as he sees ZOE (early-twenties, beautiful, tanned) standing at the counter...

ZOE
Hi.

JOSH is stunned to see her...

JOSH
What're you doing here? You're
back?

(MORE)

JOSH(cont'd)

Aren't you supposed to be doing something with lepers in Peru...?

ZOE

The lepers will have to take care of themselves. *I got a job!* A research post. It's a proper job.

JOSH

That's great...

ZOE

How are you? You look...you look the same...

JOSH nods, gestures to ZOE...

JOSH

You have a tan...

ZOE

I do. You noticed...

JOSH stares at ZOE intensely. A real sense of heartache...

JOSH

It's so great to see you.

ZOE looks a little uncomfortable as she takes this in. She sees ED, just standing there, glaring at her....

ZOE

Hi Ed.

ED gives a begrudging acknowledgement, making no secret of his ill-feeling toward ZOE. She looks back at JOSH...

ZOE

How's Mr Tibbs...?

JOSH

He's got really fat. I got him one of those little wheels...

(mimes frantic running
with his hands)

Never even goes near it. He's a lazy bastard.

ZOE gives an affectionate smile...

ZOE

Say 'hi' from me. I miss him.

It sounds like ZOE's saying she misses JOSH. An awkward beat. JOSH grabs the chocolate shaker and a stencil...

JOSH

Chocolate...?

ZOE
Yes please.

JOSH sprinkles chocolate through the stencil onto the Cappuccino. A stylised shot as the cocoa powder falls through the air, creating a heart shape on the white foam.

JOSH and ZOE stare at the heart, then at each other. JOSH is flustered...

JOSH
It's the new slogan...

JOSH points upwards. A sign above his head reads 'Love coffee, love life'...

JOSH
'Love coffee, love *caffeine*'...

ZOE makes to go...

ZOE
You've got customers waiting...

JOSH
Yeah, well they can all *fuck off*.

The remark strikes an odd cord with ZOE, and JOSH immediately regrets making it...

ZOE
I've got some calls to make,
so...

JOSH grabs a loyalty card and quickly stamps it nine times - manically going back and forth between the card and the ink pad with the stamp. JOSH smoothly offers ZOE the loyalty card...

JOSH
The next one's free. It's on me.

ZOE nods, smiles faintly...

ZOE
Thanks.

ZOE heads over to a table. JOSH stares at her intensely. ED takes in his plaintive look...

ED
(mock profound)
De-nial isn't just a river in
Egypt.

JOSH snaps to, looks at ED, doesn't follow...

JOSH

What...?

ED

De-nial isn't just a river in Egypt.

JOSH

What're you talking about...?

ED

The Nile. The river. In Egypt. Fucking pyramids! Sounds like denial. Which is what you have a severe case of if you think she's back here because she still loves you.

JOSH reacts, defensive...

JOSH

Like you know how she feels. You hate her. I didn't go chasing after her. *She* came to see *me*.

ED throws an open bag of coffee at JOSH, showering him.
JOSH reacts, annoyed...

JOSH

You dick...

ED

You're up to your nut sack in coffee. You need to wake the fuck up and start smelling it. That's another analogy.

JOSH

I've got a degree in English Literature. I do know what an analogy is.

ED

Do you...?
(sticking a finger in
JOSH's face)
If you let her shit all over you again, I will beat the crap out of you. *I will hurt you.*

ED walks off. JOSH takes this in, then looks over at ZOE. She talks on the phone, smiling. The sunlight streaming in through the window casts an almost angelic glow around her...

CUT TO:

2 INT. COFFEE SHOP (TOILET) - DAY 2

JOSH sits on the closed toilet lid, staring into space, really troubled by the encounter with Zoe. We stay with JOSH for a long, mournful beat.

ED (O.C.)

Josh...?

JOSH reacts, looks at the door, uncomfortable, hesitates, then...

JOSH

Yeah...?

CUT TO:

3 INT. COFFEE SHOP (CORRIDOR) - DAY 3

ED's outside the toilet door...

ED

Are you okay? You've been in there a really long time...

CUT TO:

4 INT. COFFEE SHOP (TOILET) - DAY 4

JOSH attempts to conceal his emotional turmoil...

JOSH

I am having a monumental crap. It is epic. This is a once in a lifetime dump.

(putting on a comedy

Italian accent)

How you say, 'A fucking massive shiiiiitttt!'

CUT TO:

5 INT. COFFEE SHOP (CORRIDOR) - DAY 5

ED looks awkward, then looks round. We now see ZOE is standing there, looking very uncomfortable at what she just heard. ED looks back at the toilet door...

ED

(light, cheery)

Zoe's here.

CUT TO:

6 INT. COFFEE SHOP (TOILET) - DAY 6

JOSH is beyond mortified. We stay with him for a beat as he wishes the earth would swallow him up...

CUT TO:

7 INT. COFFEE SHOP (CORRIDOR) - DAY 7

ZOE and ED stand there. ED attempts to relieve the awkwardness...

ED

He's lying. He's so uptight, he
has to go back to his mum's house
to crap.

ZOE's disturbed by this revelation...

CUT TO:

8 INT. COFFEE SHOP (TOILET) - DAY 8

JOSH reacts with open mouthed horror to this. He knows he has to get out there before ED says anything else. He unlocks the door and throws it open...

CUT TO:

9 INT. COFFEE SHOP (CORRIDOR) - DAY 9

...which takes ED and ZOE by surprise...

JOSH

(to ZOE)

Hi.

An awkward beat. ED heads off, glaring at JOSH and sticking a warning finger in his face as he goes. ZOE fixes JOSH with a sympathetic look...

ZOE

I should've called. Just turning
up here like this...I didn't mean
to freak you out.

JOSH

You didn't. Who's freaking
out...?

ZOE

You locked yourself in the
toilet.

JOSH thinks on his feet...

JOSH
I was taking drugs...That's some
good shit...

ZOE isn't sure what to make of the bad lie. She fixes JOSH
with a heartfelt look...

ZOE
I know I was a bitch. I needed to
move on, for me. I didn't know
how to tell you, not after last
time. I messed up. I know I hurt
you. I'm sorry.

JOSH can't conceal his hurt...

ZOE
I really want us to be friends.
Can we do that...?

JOSH nods, puts on a brave face...

JOSH
Sure. Friends...

ZOE smiles, tentatively puts her arms around JOSH. He
closes his eyes as he sinks into the embrace, becomes lost
in the moment - sniffs ZOE's neck. This means a huge amount
to JOSH. Whereas ZOE looks uncomfortable, even a little
disdainful. She pats JOSH on the back, a release signal,
then pulls away, smiles...

ZOE
We should hang out. I'll call
you.

JOSH
Me too...you...I'll call you. Or
you call me. Whatever happens
first.

ZOE
We'll catch up, soon.

JOSH nods, smiles - awkward. ZOE heads off down the
corridor. JOSH stares after her with a sense of longing...

CUT TO:

DIANNE (early-forties, very attractive) is meticulously
tidying a cupboard. The radio's on:

RADIO PRESENTER (V.O.)
 ...Devlin Pharmaceutical's share
 price has risen sharply on
 rumours that the company is on
 the verge of a major breakthrough
 in developing artificial
 intelligence. Animal welfare
 charities continue to criticise
 the company for using guinea pigs
 in their research...
 (continues in
 background)

JOSH enters, dumps his bag...

DIANNE
 I hear Zoe's home...

JOSH
 (perturbed)
 How did you know...?

DIANNE
 I bumped into her mum at the
 supermarket. She told me Zoe's
 got a job. A proper job.

JOSH pulls a face...

JOSH
 Depends what you mean by
proper...

DIANNE
 She's doing research for a multi-
 national drug company. They're
 sponsoring her to do a PhD.

JOSH can't really argue with that. He's keen to change the
 subject...

JOSH
 What're you doing...?

DIANNE
 I'm cleaning out all the
 cupboards.

To JOSH, this activity doesn't compute...

JOSH
 Why...?

To DIANNE, this question doesn't compute...

DIANNE
Don't ask silly questions. Go and
see Mr Tibbs. He still won't eat
anything. I think he's sick.

CUT TO:

11 INT. JOSH'S HOUSE (GARAGE) - DAY

11

The light's off. In the darkness, the faint sound of a guinea pig squeaking gradually grows louder. Harsh strip lighting comes on, revealing MR TIBBS (a fat guinea pig) in a cage.

JOSH crosses over, squats, looks MR TIBBS in the eye. Beat.

JOSH
Zoe's back. She says 'hi'.

On MR TIBBS as he takes this in. JOSH suddenly feels ridiculous for confiding in MR TIBBS...

JOSH
Why am I telling you?

JOSH looks at the little bowl of feed...

JOSH
What's up?...Maybe if you did
some exercise you might be
hungry. Have a little spin in the
wheel.

MR TIBBS stares back at JOSH. He appears lacklustre. JOSH is concerned...

JOSH
Well my fat little friend, I
think we might need to take you
to the vets.

MR TIBBS gives a particularly shrill squeak. JOSH frowns as he takes it in, unsure what to make of it. JOSH heads out, switching off the light as he goes. MR TIBBS gives some shrill, unsettling squeaks from the darkness...

CUT TO:

12 INT. JOSH'S BEDROOM - EVENING

12

ON COMPUTER MONITOR: A web based, multi-player computer game in the style of 'Resident Evil'. Two characters 'Monkey Face' and 'Apollo' make their way through a futuristic laboratory, killing various infected creatures as they go.

Monkey Face and Apollo duck out of sight of an advancing horde of infected creatures. Monkey Face sneaks into a side passage to avoid being seen. He turns to see Apollo hasn't followed. Apollo fixes him with a poignant look, then simply stands and advances on the horde of infected creatures, guns blazing...

JOSH, who's controlling 'Monkey Face', reacts with horror to this move...

JOSH
What're you doing? No!

Monkey Face bursts back into the laboratory. Apollo's surrounded, fighting for his life. A creature jumps on Apollo and rips him apart, splattering Monkey Face in blood...

JOSH
Apollo!

Monkey Face takes the creature out with a head shot, but then finds himself under attack. He sprays the creatures with automatic gunfire, puts up a heroic fight, but he's eventually overwhelmed and ripped apart. The health indicator at the side of the screen flat-lines, emitting a continuous note.

JOSH stares at the screen, shocked by the death of his game character. He suddenly stands and marches over to the window...

CUT TO:

13 EXT. JOSH/ROB'S HOUSE - EVENING

13

JOSH and ROB (early-twenties, bed-hair, blood-shot eyes), who lives in the house next door, open their bedroom windows simultaneously. JOSH fixes ROB with a glare...

JOSH
You killed us you dick! We're
dead, man!

ROB's unconcerned, sparks up a spliff which he smokes through the following...

ROB
I'm done gaming.

JOSH struggles to accept this...

JOSH
What're you talking about? We're
a team...

(MORE)

JOSH(cont'd)
(gesturing between them)
Monkey Face and Apollo...

ROB looks thoughtful...

ROB
You ever think there's more to
life than jerking off, playing
computer games and getting fucked
up on a cocktail of chemical
substances?

JOSH
Probably, but what has that got
to do with anything...?

ROB
I've been talking to this guy...

JOSH
What guy...?

ROB
A guy I met on-line.

JOSH
So now you're being groomed by a
paedophile. Make sure you get a
big handful of sweets *before he*
rapes you.

JOSH sees ROB's arm moving as he shakes something. JOSH
reacts, disturbed...

JOSH
Are you having a piss...?

ROB produces an old coke bottle that he just pissed in and
pours it out of the window...

JOSH
Beautiful...

ROB passes JOSH the joint. JOSH takes a drag. They stare
out of their windows for a contemplative beat.

ROB
I heard Zoe's back.

JOSH nods, thoughtful...

ROB
You gonna let her shit all over
you this time...?

JOSH reacts, frustrated by the presumption...

CUT TO:

14 INT. JOSH'S BEDROOM - NIGHT 14

On an iPad: a photograph of ZOE on her Facebook page...

JOSH stares at it intensely. He picks up his phone, thinks about calling Zoe, but he can't bring himself to do it. He throws his phone across the room. It hits a glass, knocking it to the floor, smashing it, compounding JOSH's frustration.

CUT TO:

15 EXT. JOSH'S HOUSE - NIGHT 15

A classic genre shot as the camera moves in on the house. A sense of an approaching, ominous presence...

CUT TO:

16 INT. JOSH'S HOUSE (GARAGE) - NIGHT 16

From the darkness, MR TIBBS gives some shrill, high pitched squeaks, as though sensing danger...

CUT TO:

17 INT. JOSH'S HOUSE (KITCHEN) - NIGHT 17

BARNEY the cat sleeps soundly in his basket. The stairs creek mysteriously...

CUT TO:

18 INT. JOSH'S BEDROOM - NIGHT 18

Faint light seeps in through the curtains. Open on JOSH, mouth hanging open, fast asleep - looking gormless. We hear two voices, one male, one female. They talk in serious, hushed whispers...

WOLF (O.C.)
So this is him.

TIGER (O.C.)
We found him.

WOLF (O.C.)
The future of all mankind rests
in his hands.

On JOSH for a gormless beat. A hand enters the shot and slaps JOSH hard around the face.

JOSH wakes up, startled - takes a moment to come to his senses. He's stunned and scared to see two figures looming over his bed. He scrabbles around, switches on the bedside light, illuminating WOLF (late-twenties, handsome) and TIGER (mid-twenties, beautiful). They behave like heroic characters from a genre film - cool, sexy, dangerous and very intense.

JOSH goes to call out. WOLF clamps a hand over JOSH's mouth and holds an automatic pistol to his own lips, indicating for JOSH to be quiet...

WOLF
Sssshhhh...

JOSH is terrified into silence...

WOLF
If I take my hand away, are you
going to scream like some
terrified little girl?

JOSH shakes his head, wide-eyed, scared. WOLF removes his hand from JOSH's mouth...

TIGER
(friendly)
Hi.

JOSH
Take whatever you want and just
go...

WOLF
We're not here to steal from you.
We're not going to hurt you...

WOLF makes a show of holstering his gun to reassure JOSH...

WOLF
You need to listen carefully. We
have something very important to
tell you.

JOSH
Who are you...?

TIGER
I'm Tiger. He's Wolf.

JOSH looks between TIGER and WOLF, bemused by their names...

TIGER
We're from the future. The year
two-thousand and forty-eight.

JOSH really isn't sure what to make of this...

JOSH
You're from the future...?

WOLF
One possible future.
(fixing JOSH with a
poignant look)
Do you believe in fate...?

JOSH isn't sure what to say, tries to appease them...

JOSH
Yes. No. *Maybe*...?

WOLF
We're here because you know
something. What you know, you
can't explain. But you feel it.
You've felt it your entire life.
That there's something wrong with
the world. You don't know what it
is, but it's there. Like a
splinter in your mind, driving
you mad. Do you know what I'm
talking about?

JOSH
Not really. No.

WOLF
You know there has to be more to
life than working in some shitty
dead-end job. Your parents, your
teachers, your friends, your
girlfriends, they have made you
feel worthless. They are wrong.
You're special. You're more
important than they could
possibly understand.

JOSH is being strangely drawn in. It strikes a cord with
how he feels about his life right now. TIGER fixes JOSH
with a highly charged look...

TIGER
You're the one...

JOSH is flattered at receiving such an adoring look from
such a beautiful girl...

JOSH
If you say so...

WOLF

Forget everything that you have
been told and that you think you
know. Are you ready to start
living...?

JOSH is swept along, answers instinctively...

JOSH

Yes...Fuck yes...

WOLF and TIGER give faint, satisfied smiles. It seems they
have their man. But then WOLF looks grave...

WOLF

In three months time, six billion
people will die...

JOSH reacts, shocked...

JOSH

What? What people...?

WOLF

A flu virus will wipe the human
race from the face of the planet.
Only you can stop that from
happening.

JOSH struggles to accept this, stares at WOLF and TIGER,
who stare back at him. Beat.

JOSH

You're shitting me, right?

TIGER shakes her head, deadly serious...

TIGER

It's you. You can stop it. You're
the frigging saviour of mankind.
You're *the one* Apollo.

This pulls JOSH up short...

JOSH

What? No. I'm not Apollo...

WOLF and TIGER are thrown...

JOSH

I'm Monkey Face. Apollo lives
next door.

WOLF and TIGER take this in...

WOLF

What number house is this...?

JOSH
Fifteen.

TIGER
(to WOLF)
Seventeen. Apollo lives at number
seventeen.

WOLF realises their mistake, fixes JOSH with a look...

WOLF
Then forget everything I just
told you. *Wrong guy.*

JOSH can't let it go that easily...

JOSH
What? What d'you mean forget
it...?

TIGER
We're after the guy next door.

JOSH
So now you're telling me he's *the*
one...?

WOLF
Looks that way.

JOSH
Seriously? Some days he doesn't
even get out of bed. I'm pretty
certain the saviour of mankind
doesn't piss in an old coke
bottle.

Undeterred, WOLF eyes the partition wall...

WOLF
Is this Apollo's bedroom on the
other side of this wall?

JOSH nods, confused as to where this is headed...

WOLF
(to TIGER)
We'll shoot our way through...

WOLF and TIGER draw two pistols each and point them at the
wall...

JOSH
What!? No you won't! You're not
shooting anything! You're gonna
wake my mum up!

WOLF and TIGER take this in. Fair enough. They holster their guns, then make to leave. JOSH is baffled...

JOSH
So that's it...?

TIGER fixes JOSH with a pitiful look...

TIGER
You're not the guy we thought you were.

JOSH feels strangely snubbed...

JOSH
You don't even know me. Coming in here, waking me up, telling me *I'm the one*, then telling me I'm not *the one*. *Fuck you*.

WOLF suddenly draws his gun and sticks it in JOSH's face. JOSH is terrified into silence...

WOLF
(threatening)
You tell your mum from me - put a house number on the front door.

JOSH nods, intimidated...

JOSH
Okay. I'll tell her. We'll get right on it.

WOLF accepts this, then holsters his gun and follows TIGER out, closing the door behind him. JOSH sits there for a long beat, struggling to process what just happened, and completely unsure what he should do about it...

CUT TO:

19

INT. JOSH'S HOUSE (UPSTAIRS LANDING) - NIGHT

19

The door to Josh's room opens. JOSH peers out cautiously. The landing's deserted. Tension as JOSH creeps over to the stairs. He peers over the banisters, down the stairs. No sign of Wolf and Tiger. It seems they've gone.

DIANNE (O.C.)
Josh...?

JOSH jumps out of his skin, spins round to see DIANNE standing there, sleepy-eyed, tousled hair, wearing a very sexy camisole...

DIANNE

Who were you talking to...?

JOSH really isn't sure how to handle this, instinctively lies, not wanting to involve his mum...

JOSH

No one. Just go back to bed.

DIANNE's confused. JOSH takes in what she's wearing and is disturbed by it. DIANNE sees this and looks uncomfortable...

JOSH

What? Go. There's nothing to see here...Go on...Go...

DIANNE eyes JOSH curiously as she heads back into her bedroom, closing the door behind her. JOSH hesitates, then peers downstairs. All is quiet. It seems they really have gone.

CUT TO:

20

INT. JOSH'S BEDROOM - NIGHT

20

JOSH enters, closing the door behind him. He hesitates, then hears faint, muffled voices coming through the adjoining wall from Rob's room. The muffled talking continues a moment, then stops. Silence.

JOSH crosses over to the wall and listens. Silence. But then he hears a sound from outside.

JOSH crosses to the window and peers out through the curtains. He's stunned to see WOLF, TIGER and ROB hurrying up to a car that's parked up on the street. As they go to get in the car, TIGER looks up and sees JOSH peering out. Their eyes lock for a second, then JOSH steps out of sight behind the curtains.

JOSH lingers behind the curtains. He isn't even sure why he's hiding. The sound of an engine firing and a screech of tyres as the car pulls away...

JOSH peers out to see the car speeding off down the street. It disappears from view. JOSH stares after it, taking a long moment to process what just happened...

CUT TO:

21 EXT. JOSH'S HOUSE - DAY 21
Establishing. A new day.

CUT TO:

22 INT. JOSH'S BEDROOM - DAY 22
Resting on the bedside table, the alarm on Josh's phone goes off. A cheery, upbeat ringtone. Lying in bed, JOSH stirs, groans, reaches out without opening his eyes. His hand searches for his phone, eventually finds it, presses some buttons and finally switches the alarm off.

JOSH's hand withdraws and he starts to slip back to sleep. But then he suddenly recalls the strange events of last night. His eyes snap open.

CUT TO BLACK:

23 INT. JOSH'S HOUSE (BATHROOM) - DAY 23
JOSH holds his phone at his ear as he pisses. He gets through to voice-mail...

JOSH
It's me. What's the story with those two crazies showing up in my bedroom last night? Did you go somewhere with them? Like - what the fuck?...Anyway. Call me.

JOSH ends the call. He finishes peeing and shakes himself.

CUT TO:

24 EXT. JOSH'S HOUSE - DAY 24
JOSH pulls the front door (which has no house number on it) shut behind him. As he heads off, he looks up at Rob's bedroom. The curtains are closed. JOSH frowns as he takes this in. He puts in his ear-phones as he walks on...

CUT TO:

25 INT. COFFEE SHOP - DAY 25
A blast of mechanical noise as a blender crushes some ice. JOSH and ED each make an elaborate iced drink through the following...

JOSH

Then I see Rob heading off
somewhere with them. It's four in
the morning. Now he's not
answering his phone.

ED realises he's confused...

ED

Rob...? Is he the guy with the
fit sister, or the fat sister...?

JOSH

Both. One's fit, one's fat.

ED shakes his head...

ED

How does that happen? The same
genes. Life is *fucking* cruel.

JOSH

Don't you think it's weird, these
two crazies turning up in my
room, telling me they're from the
future...?

ED

It's totally insane.

JOSH and ED contemplate the insanity of it for a moment,
but then find they don't really have anything else to say
on the subject. They hesitate, then head off in different
directions with their iced drinks...

JOSH walks across the coffee shop, carrying the iced drink.
He sees the headline on the front cover of the newspaper
that a MALE CUSTOMER is reading: 'Flu pandemic could kill
billions'. Given what he was told last night, JOSH finds
this unsettling. He stops and stares at the headline. The
MALE CUSTOMER sees JOSH standing there with the drink...

MALE CUSTOMER

Is that for me?

JOSH

No.

JOSH wanders off...

CUT TO:

JOSH smokes a cigarette as he holds his phone to his ear,
gets through to voice mail, leaves a message...

JOSH

Hey Zoe. It's me. I was just calling to see how it's going, see when you wanted to hang out, you said you wanted to, so...All right. Call me.

JOSH ends the call, looks at his phone a moment, then sees ED standing there, eyeing him with contempt...

ED

Jesus. Have some self-respect.

JOSH

She said she wanted to hang out.

ED

What? Maybe if she gets really bored, drunk, and lonely, she'll let you scratch the itch in her knickers.

(sniffing JOSH)

You stink of shit, and desperation.

JOSH

I do not stink of shit...

ED

She doesn't call you in months. She shows up here. 'We should hang out'. Fuck off. She uses you to make her feel good about herself.

JOSH

Maybe she's changed. Doing stuff with lepers and that. It changes people...

ED

Does it? Your leper fella. He wouldn't take this shit. A leper knows when he's being fucked.

JOSH

I had no idea you were such an authority on lepers. I did not know that about you.

ED

Wake up, man! Just because you love her, doesn't mean she isn't a nasty, selfish bitch.

JOSH knows that's true, and it hurts. He wants to escape, stubs out his cigarette...

JOSH
I'm going for lunch.

ED
You mean you're going home...
(putting on a comedy
Italian accent)
*...for a fucking massive
shiiiiitttt!*

JOSH heads off, frustrated. ED calls after him...

ED
(light, friendly)
We should go for a drink after
work. Sink a few beers. Nail some
cheap skanks. My treat.

JOSH walks away, inserting his ear-phones and selecting a music track on his phone. ED stands there, lights up a cigarette, smokes, looks round, bored...

CUT TO:

27

EXT. STREET - DAY

27

The song on JOSH's phone provides the sound-track as he walks down the busy high street, eating a baguette. He passes PEOPLE going about their daily business, talking on phones, eating lunch - everyday stuff. JOSH looks downcast, lost in troubled thought - the sound-track emphasising the emotion...

But as he walks on, JOSH sees something. ROB, WOLF and TIGER are striding purposefully down the other side of the street. Cool, purposeful, focused, detached - they appear at odds with the mundane lives all around them...

JOSH stares, hesitates, unsure whether to call out, but then decides he should...

JOSH
Rob!...Rob!

ROB doesn't hear. JOSH starts to head across the street...

JOSH
Rob!
(feeling silly shouting
it out)
Wolf!

WOLF, TIGER and ROB now look round and see JOSH approaching. Their expressions change. WOLF and TIGER draw two pistols each and seemingly point them at JOSH...

JOSH freezes, terrified. WOLF and TIGER open fire, a volley of shots...

The camera follows the path of a bullet as it shoots toward JOSH. He instinctively flinches, turns away. The bullet rips through his baguette, spraying his face with Brie and avocado...

As JOSH turns, he sees four MEN IN SUITS, dark glasses and ear-pieces on the other side of the street drawing their guns. This is who WOLF and TIGER are firing at. The MEN IN SUITS return fire...

JOSH drops to the ground. PEOPLE scatter and take cover as a gun battle erupts...

We see the gun battle from JOSH's POV, the music playing on his headphones drowning out the sound...

Lying on the ground, JOSH is horrified to see a jeep coming toward him. He doesn't have time to move, winces - expecting to be hit. The jeep screeches to a stop over JOSH, the high clearance meaning he doesn't get hit. JOSH opens his eyes, takes in his good fortune. Bullets smash the jeeps windows, causing glass to rain down...

JOSH crawls out from under the jeep and takes shelter behind it. The DRIVER gets out and flees. JOSH sees WOLF and TIGER exchanging fire with the MEN IN SUITS.

But then JOSH is stunned to see ROB, a short distance away, sheltering behind a car, holding two automatic pistols. JOSH watches with amazement as ROB springs up from behind the car and fires a volley of shots...

ROB ducks back down behind the car. ROB now sees JOSH staring in amazement. A huge grin spreads across ROB's face. He's never felt so alive. But just at that moment, a bullet rips through the back of ROB's skull and explodes out through his grin. JOSH recoils as he's showered in blood and teeth. A tooth impales itself in JOSH's cheek.

JOSH stares with abject horror as ROB falls face down on the ground. He sees TIGER react, horrified - her lips move as she shouts...

TIGER

No.....!

JOSH watches as TIGER hurries over to ROB. She's horrified by his injuries, cradles ROB in his arms, utterly distraught...

JOSH is struggling to believe what he's seeing. TIGER sees JOSH, fixes him with a desperate look as tears run down her cheeks.

JOSH finds himself strangely moved by TIGER's emotion. The track JOSH is listening to ends. JOSH hears a moment of chaos, screams, shouts and gun-fire...

But then a stirring, high energy, upbeat track kicks in, once again drowning out all other sound. The change in track stirs a change in emotion and attitude in JOSH. He watches WOLF struggling to hold the MEN IN SUITS at bay. They're pinned down. As JOSH takes in their desperate situation, he starts to psyche himself up...

The soundtrack ends as we join TIGER, cradling ROB, utterly distraught...

TIGER

You can't die! You're the one.
You can't die...

WOLF ducks down to re-load. WOLF and TIGER share a desperate look. WOLF peers out. The MEN IN SUITS are closing in. They're surrounded...

There's a roar of an engine. The jeep screeches up beside them. The passenger-side door gets thrown open. JOSH looks at them from the driver's-seat, still wearing his headphones...

JOSH

Get in!

CUT TO:

28

INT. JEEP - DAY

28

The sound-track kicks back in as we join JOSH inside the jeep...

WOLF and TIGER return fire as they haul ROB's limp body into the back seat of the jeep...

WOLF

Go!

JOSH floors the accelerator. The jeeps roars away, bullets hitting it. JOSH realises WOLF is shouting at him, but he can't hear what he's saying. JOSH rips the headphones out, ending the soundtrack...

JOSH is suddenly confronted with the sound of what's happening - the engine roaring, bullets flying, WOLF returning fire, TIGER screaming and sobbing, and suddenly it seems all the more scary and intense...

TIGER

Don't you fucking die!

WOLF climbs into the front seat...

WOLF
Go left! Left!

JOSH pulls on the wheel. They take a left turn, clipping a car...

JOSH
(instinctively, to the
DRIVER of the other
car)
Oh shit! Sorry!
(to WOLF)
Who are those guys...?

WOLF
Replicants...
(off a confused look
from JOSH)
Artificial intelligence inside a
human body.

JOSH
What do they want...?

WOLF
They were sent from the future to
stop us!

JOSH's mind swims, starting to believe that the far-fetched story he was told last night is true. WOLF turns and fires out of the back of the jeep, deafening JOSH...

JOSH
That is really fucking loud!

CUT TO:

29 EXT. BACK STREET - DAY

29

The jeep speeds down a back street and turns into a derelict warehouse...

CUT TO:

30 INT. DERELICT WAREHOUSE - DAY

30

The jeep speeds through the warehouse and skids to a halt...

CUT TO:

31 INT. JEEP - DAY

31

JOSH sits there, hands gripping the steering wheel. He takes a long moment to get over the shock of what just happened. JOSH turns to see TIGER, distraught, cradling ROB in the back-seat, gently rocking him back and forth...

JOSH
How is he...?

TIGER fixes JOSH with a blank look, blood staining her face...

TIGER
He's dead.

JOSH is stunned and horrified. WOLF struggles to accept this, gets out of the jeep. TIGER plants a soft tender kiss on ROB's forehead, gently lays his body on the back seat then gets out of the jeep.

JOSH now gets a proper look at the bloody, disfigured mess that was once ROB's face. JOSH recoils at the sight, dry wretches for a long beat, but isn't actually sick.

CUT TO:

32 INT. DERELICT WAREHOUSE - DAY

32

WOLF and TIGER stand there, devastated, reeling - struggling to accept Rob's death and what it means. JOSH takes a moment to process the enormity of events...

JOSH
This is actually happening, isn't it? You're for real. Billions of people are going to die...
(suddenly panicked)
Oh Jesus. What's going to happen to my mum?

WOLF fixes JOSH with a chilling look...

WOLF
At first, she'll feel like she's getting a cold. But then her muscles will start to ache. Soon they're aching so bad she can't move. Fluid starts to back up in her lungs. Every breath feels like it's her last. You'll try and get help, but the hospitals are piled full of bodies. There's no doctors. No nurses.
(MORE)

WOLF(cont'd)

All you can do is hold her hand
while she drowns in her own flem.
Then you toss her in a mass
grave, with the bodies of all
your friends, neighbours and
everyone you ever knew.

JOSH is appalled by this description of future events...

JOSH

You're going to stop it, right?
That's why you're here...

TIGER

Apollo's dead. It's over. We
lost.

WOLF snaps, violently and repeatedly kicks the jeep...

WOLF

Fuck! Fuck! Fuuuuuuck!

JOSH

There must be something you can
do. You travelled through time.
Fix it.

TIGER

You don't get it, do you? Apollo
was *the one*. He was going to
change the future.

JOSH

What was so special about him...?

TIGER

He delivers sandwiches.

JOSH is thrown, not the answer he was expecting...

JOSH

Sandwiches...?

WOLF pulls a dirty tarpaulin off a vehicle to reveal a van
with 'A little slice of heaven' and a sandwich graphic on
the side...

WOLF

He delivers sandwiches to Devlin
Pharmaceuticals. The flu virus
escapes from their laboratory.
That's how it starts.

JOSH takes this in. It's starting to make more sense.

TIGER

We were going to rig the van with
semtex and fertiliser.

(MORE)

TIGER(cont'd)

Apollo drives it into the carpark
under the labs.

WOLF

The virus gets incinerated. The
epidemic never happens. A new
future.

JOSH

Why doesn't one of you drive it
in there...?

WOLF

There are replicants everywhere.
They know our faces. If they lock
down the building. No one's
getting inside.

JOSH takes a moment to psyche himself up, then rises to the
occasion...

JOSH

I'll do it. I'll drive the van.

WOLF and TIGER react dubiously to the offer...

TIGER

You...?

WOLF

Who are you again? What d'you do?

JOSH isn't entirely sure how to describe himself...

JOSH

I'm a barrista...

TIGER

(dismissive)

We're not looking for legal
advice.

JOSH

No. A *barrista*. I make coffee...

WOLF

You're the fucking tea boy...?

JOSH

Excuse me?...Making a really good
cup of coffee - it's a skill.

WOLF

The world's best and brightest
minds, they all work in coffee
shops.

JOSH
Maybe they do...
 (realising that's
 ridiculous)
 What's your point...?

WOLF
 That weak-arse shit you serve -
 that isn't even real coffee. It's
 all milk. It's a comfort drink.
 It's like sucking on your mummy's
 tit.

JOSH
 Right. It's exactly like that, if
 your mum's tits serve a choice of
 six freshly ground Arabica coffee
 beans with a wide variety of
 flavoured syrups...

WOLF draws his gun and sticks it in JOSH's face. JOSH is
 instantly terrified, cowers away...

TIGER
 Wolf...

A tense beat. JOSH holds his nerve...

JOSH
 (to WOLF)
 You want to talk tits and coffee,
 or d'you want to save the human
 race?

WOLF hesitates, then lowers his gun. WOLF stares back at
 JOSH...

WOLF
 If you do this, there's no going
 back. Your old life. It's over.
 This isn't something you can fix
 by dragging your dick over your
 iPad.

JOSH
 I generally use my finger. That's
 just me...Whatever works...

WOLF stares, isn't amused, then looks at TIGER...

WOLF
 (to TIGER)
 I need to set up this deal to buy
 the semtex.

TIGER
Be careful. They'll be looking
for us now.

JOSH takes in the affectionate look between WOLF and TIGER and grows curious about the nature of their relationship. WOLF heads off...

WOLF
You and the tea boy stay here.

JOSH pulls a face, annoyed by the description...

JOSH
Again with the tea boy thing...

JOSH sees TIGER eyeing him curiously. She indicates her face...

TIGER
You've got something...

JOSH wipes his face, identifies various lumps...

JOSH
It's a baguette. Brie and
avocado...
(wincing as he pulls it
from his cheek, then
reacting, horrified as
he sees what it is)
...and teeth...

Appalled, JOSH drops the tooth...

An epic, slow motion shot as the tooth falls through the air and lands on the floor, bouncing in the dust...

CUT TO:

33 EXT. DERELICT WAREHOUSE (ROOF) - NIGHT

33

The city lights stretch into the distance. TIGER stares out over the city. JOSH walks up, hesitates, then...

JOSH
Are you okay...?

TIGER can't even begin to answer that question, but she's grateful that JOSH asked. JOSH takes out a packet of cigarettes, offers one to TIGER. She shakes her head. JOSH lights up, looks out at the city...

JOSH
What's the future like...?

TIGER
 (staring out,
 thoughtful)
 It's exactly like this...except
 everyone's dead.

JOSH takes in this, chilled by the thought. TIGER has a faraway look in her eyes as she talks...

TIGER
 The few of us who survived the
 virus, we were rounded up by the
 replicants. They put us to work
 in labour camps, disposing of the
 bodies.

JOSH
 How d'you tell - if someone's a
 replicant...?

TIGER
 You need to cut into their skull.
 They'll have a micro-chip...
 (gently touching the
 side of JOSH's head
 with her finger)
 ...right here.

JOSH takes this in. It feels strangely intimate, TIGER touching him like this. Their eyes meet. TIGER withdraws her hand. JOSH eyes TIGER curiously, then...

JOSH
 You and Wolf, are you...?
 (insinuating with a
 look)

TIGER
 You want to know if we're
 fucking...?

JOSH
 I wasn't going to put it quite
 like that...

TIGER moves in on JOSH, gets in his face...

TIGER
 D'you think about me fucking
 him...?

JOSH
 (bemused)
 No. That would be weird...

TIGER searches JOSH eyes, up close, intimate. An intense beat. JOSH feels uncomfortable...

TIGER
What d'you think's going to
happen between us...?

JOSH
I don't know. Nothing.
Something...? You're from the
future. You tell me.

TIGER holds the look for a poignant beat, then...

TIGER
We need to go.

TIGER turns away and walks across the roof. JOSH stares
after her, confused as to what to make of the exchange...

CUT TO:

34 EXT. CLUB - NIGHT

34

An industrial building that's been converted into a club.
The thud of loud music comes from within. WOLF, TIGER and
JOSH stride past the long queue of achingly cool YOUNG
PEOPLE who are waiting to get into the club.

WOLF, TIGER and JOSH walk up to the BOUNCER at the head of
queue. He acknowledges WOLF and TIGER and stands aside to
let them pass. JOSH sees ANNABEL (mid-twenties, beautiful)
at the front of the queue, eying him curiously. JOSH gets a
buzz, feels very cool as he heads inside...

CUT TO:

35 INT. CLUB - NIGHT

35

Flashing lights. Loud music. Screens show images - clips
from the news, black and white films and natural history
programmes. WOLF, TIGER and JOSH look out over the club,
taking in the scene. JOSH looks pained, experiencing some
discomfort. TIGER sees it...

TIGER
Are you all right...?

JOSH
(awkward)
I'm just gonna...

JOSH gestures toward the toilets, then heads off...

CUT TO:

36 INT. CLUB (TOILETS) - NIGHT

36

Open on a row of toilet cubicles...

JOSH stands there, staring at them. He's desperate for a shit. He reacts with frustration. He just can't bring himself to use the cubicles. He walks out...

CUT TO:

37 INT. CLUB - NIGHT

37

WOLF and TIGER scan the club. JOSH rejoins them. TIGER stares at him, making him feel uncomfortable...

JOSH
There's a queue. I can wait.

WOLF spots TONY (early-thirties, hard) talking to some GIRLS...

WOLF
(to JOSH)
Stay here.

WOLF and TIGER head off...

JOSH
Where are you going...?

WOLF and TIGER don't answer. JOSH is annoyed at being ignored. JOSH looks round. He takes in all the PEOPLE enjoying themselves. Knowing what he now knows about the future, he feels strangely detached from it. But then JOSH sees ANNABEL standing there, staring at him...

ANNABEL
You should buy me a drink.

JOSH
Right. Okay. You're very direct.
What would you like?

ANNABEL
A bottle of Champagne.

JOSH
(taken aback)
A whole bottle? You must be
thirsty. Do they have
champagne...?

WOLF appears. He hardens as he takes in what's going on between JOSH and ANNABEL. WOLF holds ANNABEL's eye...

WOLF
(to ANNABEL)
Fuck off.

JOSH is taken aback by WOLF's aggression. ANNABEL sneers, gives WOLF the finger as she heads off...

JOSH
Why d'you do that? I think she liked me...

WOLF
You jeopardise our mission for a little sniff of clunge...?

JOSH disapproves of the terminology...

JOSH
You know, you really shouldn't talk about women like that. It's very offensive.

WOLF pokes a finger in JOSH's chest...

WOLF
Don't let any of these beautiful little bitches pussy whip you.

JOSH
Another defamatory reference to female genitalia. Lovely. Is that how you talk to your mum? *'Mum you whore! Get your dirty snatch in here and make my tea you ugly twot!'*

WOLF stares with contempt, then simply walks away. JOSH is frustrated...

JOSH
Am I supposed to follow you this time?

WOLF walks on, ignoring JOSH. JOSH follows...

CUT TO:

38

INT. CLUB (BACK ROOM) - NIGHT

38

The dull thud of music comes from the club. WOLF, TIGER and JOSH are escorted in by TONY. MARCUS (early-forties, intimidating) sits at a desk. BILLY (steely) keeps a watchful eye on proceedings. It's all very intimidating. WOLF and TIGER aren't remotely phased, but JOSH can't conceal how nervous he is.

MARCUS
(to TONY)
These the people...?

TONY nods...

JOSH
Hi.

Everyone looks at JOSH, who squirms. Moving on...

MARCUS
(to WOLF)
So what are you looking to blow
up?

WOLF
A building.

MARCUS
This building. Is anyone going to
be in it...?

WOLF
No one who matters to you.

JOSH doesn't like the sound of that. MARCUS accepts it, nods to the BILLY. BILLY reaches into a cupboard, takes out a heavy holdall and throws it to WOLF, who catches it.

WOLF looks inside the holdall. It contains blocks of semtex, timers and detonators...

MARCUS
There's some timers and
detonators and other shit in
there. Let's call it fifty K.

WOLF takes this in...

WOLF
Fifty, huh?...I was thinking, you
let me take this, and you and
everyone you love gets to live.

The tension ratchets up as MARCUS takes this in. JOSH looks nervous as hell. MARCUS holds WOLF's eye...

MARCUS
Is that a threat...?

WOLF shakes his head...

WOLF
It's a historical fact.

Tension as WOLF and MARCUS trade stares for a long beat...

MARCUS
(to BILLY)
Shoot this prick.

BILLY, WOLF, TIGER and TONY all draw their guns simultaneously. BILLY aims at WOLF. WOLF aims at MARCUS. TONY aims at TIGER. TIGER draws two guns, aims one at TONY and one at BILLY. JOSH stands there, frozen, terrified, eyes darting between everyone. MARCUS fixes WOLF with an incredibly hard stare...

MARCUS
You put your guns down, and I'll think about not killing your parents and your entire family.

WOLF
My parents haven't even been born yet.

MARCUS
Is that right? I guess that makes you some kind of biological fucking miracle.

WOLF and MARCUS trade stares. Unbearable tension. JOSH's phone starts to ring, interrupting the moment...

WOLF
(without looking at JOSH)
Who is that?

JOSH takes out his phone, looks at the caller ID: 'Zoe'. JOSH reacts, frustrated - bad timing...

JOSH
It's my ex-girlfriend...

TIGER takes in the mention of an ex-girlfriend with interest...

MARCUS
(to JOSH)
I'm gonna find her, and I'm gonna cut her tits off.

JOSH is taken aback, but he's desperate to talk to ZOE...

JOSH
Okay. But can I just tell her I'll call her back...?

MARCUS
(to WOLF)
You got ten seconds to put your guns down.

MARCUS checks his phone, looks at the clock counting down.
JOSH quietly answers his phone...

JOSH
(low)
Hello. Zoe...?

JOSH reacts with frustration. She's hung up...

MARCUS
Five...Four...Three...Two...

WOLF raises his gun, fires - takes out the light, plunging the room into darkness. Shots ring out, muzzle flashes temporarily lighting up a chaotic scene as everyone ducks for cover. BILLY screams from the darkness as he gets shot in the leg...

CUT TO:

39

INT. CLUB - NIGHT

39

WOLF, TIGER and JOSH burst through a door. JOSH is wired, adrenaline pumping. WOLF, TIGER and JOSH head across the packed dance floor, disappearing into the CROWD. Moments later, TONY and MARCUS burst through the door. They look round, eyes scanning. TONY talks into a walkie-talkie.

Tension as WOLF, TIGER and JOSH push through the CROWD. JOSH's eyes dart round anxiously, disorientated by the sea of FACES, the loud music, the flashing lights and the fast cut images on the screens...

WOLF sees several BOUNCERS heading toward them, pressing their fingers to ear-pieces. WOLF looks round, sees TONY and MARCUS approaching from the other side of the dance floor. WOLF changes direction, barges through the CROWD...

The DJ whips the CROWD into a frenzy as the dance track builds to a crescendo...

JOSH gets jostled as the CROWD go wild, jumping as one. JOSH loses WOLF and TIGER in the scrum. JOSH looks round, disorientated, eyes searching...

TIGER realises they've lost JOSH, signals WOLF. They split up and head off, searching for JOSH...

TIGER sees MARCUS approaching and ducks out of sight. Tension as TIGER looks at the feet all around her. She sees MARCUS' feet heading off...

MARCUS looks round, catches a glimpse of JOSH, heads straight for him, pushing through the CROWD...

JOSH looks round, increasingly anxious and disorientated - FACES, flashing lights, images...

On screen, images of a lion closing in on its prey...

JOSH stands on the spot, looking round. Suddenly he sees MARCUS approaching, levelling a gun at him. JOSH freezes, terrified - time seems to slow. But as MARCUS fires, a GIRL knocks his arm...

The DJ beckons to the crowd, whipping them up. The stray bullet hits him in the chest. He falls onto the turntable and light console, activating the strobe lighting and knocking the needle to the end of the record with a loud scratch. The needle jumps continuously in its groove, creating an anxiety inducing heartbeat like sound - duh, dum, duh, dum, duh, dum...

The CROWD think it's a deliberate track change, moving their bodies to the new beat. The strobe lighting makes their movements appear jerky and robotic...

JOSH makes a run for it, stumbling through the CROWD as the lights strobe and the record jumps - duh, dum, duh, dum, duh, dum...

JOSH stops, looks round, disorientated. MARCUS looms out of the CROWD and sticks his gun into JOSH...

MARCUS

You're dead...

All JOSH can do is stare, eyes wide with terror. Suddenly WOLF lunges from the CROWD, grabs MARCUS' gun hand and head-butts him. MARCUS loses his balance, falls, WOLF landing on top of him. MARCUS and WOLF struggle on the floor...

As the lights strobe, JOSH sees WOLF clamp his mouth on MARCUS' nose. JOSH stares, horrified, as WOLF shakes his head violently as he bites MARCUS' nose off...

WOLF pulls away, leaving MARCUS screaming, his face a bloody mess. WOLF locks eyes with JOSH. He spits MARCUS' nose out. JOSH stares, shocked, as the lights strobe and the record jumps - duh, dum, duh, dum, duh, dum...

TIGER grabs JOSH, bundles him toward a fire exit. JOSH sees ANNABEL staring, shocked, having witnessed WOLF biting MARCUS' nose off. JOSH instinctively gives ANNABEL a smile and a friendly wave...

CUT TO:

40 EXT. CLUB - NIGHT 40

JOSH, TIGER and WOLF burst out of a fire exit and run up to the sandwich van. JOSH is freaking out...

JOSH
You bit his fucking nose off!

CUT TO:

41 INT. VAN - NIGHT 41

WOLF hops into the driver's seat. JOSH shuffles across into the middle. TIGER gets in behind him and slams the door. WOLF and TIGER quickly fasten their seat-belts. JOSH struggles to buckle his seat-belt. It won't fasten...

JOSH
My seat-belt won't do up.

WOLF reacts with contempt, then fires the engine and pulls away...

CUT TO:

42 INT. VAN - NIGHT 42

WOLF, JOSH and TIGER travel in silence. JOSH looks thoughtful...

JOSH
So how does this virus get released...?

WOLF
It started with the pigs...

JOSH
The police...?

TIGER
Guinea pigs.

JOSH isn't sure what to make of this revelation...

JOSH
As in the little furry rodents...?

WOLF
(with real venom)
Mother fuckers.

JOSH is surprised by the degree of venom WOLF feels toward guinea pigs...

WOLF
Artificial Intelligence...

JOSH responds with a curious look...

JOSH
What about it...?

WOLF
Two weeks from now, Devlin Pharmaceuticals implants the first AI chip in a guinea pig. It starts to learn at a geometric rate.

JOSH
(dubious)
A guinea pig? Really...?

WOLF
On the 2nd of October they implant the same chip in a human being. They create the first replicant. Two weeks after that, the virus gets out. People start dying. The scientists realised the replicant was immune to the virus. So they start using people who were dying from the virus to create more. They thought it was the answer. They thought the replicants would help us fight the virus...The replicants were just waiting until we were too weak to fight back, and then they turned on us.

JOSH is struggling to take it all in...

JOSH
Just run through that one more time...

WOLF
Don't you see...? It was the replicants. They released the virus. They created the conditions so they could take over the planet. While you were all busy with your iPhones and your Face-bollocks, the world got fucked in the arse.

JOSH takes this in. A thoughtful beat, then...

JOSH
 (a casual admission)
 I've got a guinea pig.

WOLF slams on the brakes. JOSH gets thrown into the dashboard. He pulls himself up, takes a moment to recover...

JOSH
 Jesus! What the fuck! You knew I
 wasn't wearing a seat-belt!

JOSH sees WOLF and TIGER fixing him with hard stares...

TIGER
 You've got a pig...?

JOSH nods...

WOLF
 Where is it...?

JOSH
 Where d'you think it is? It's not
 out bowling. It's at home.

TIGER
 Did it know Apollo...?

JOSH
 It's a guinea pig...

WOLF
 Did it know him!?

JOSH
 I guess. As much as a guinea pig
 can really know anyone...
 (amused, reminiscing)
 Actually, me and Rob used to do
 this thing where we'd drive Mr
 Tibbs around in this little
 electric car. We made him do
 jumps and everything. It was
 hilarious...

WOLF and TIGER stare at JOSH. They clearly don't share that sentiment. JOSH feels silly...

JOSH
 We were very stoned.

WOLF
 (to TIGER)
 It could be a sentinel.
 (off a confused look
 from JOSH)
 (MORE)

WOLF(cont'd)

Chipped pigs are used to gather intelligence.

(with increasing venom)

Staring out from their little cages. Acting all cute, and innocent. Running round in those little fucking wheels...

JOSH

It's a guinea pig...

WOLF

It's proof, of what happens in the future. The replicants won't let it be found. They'll kill anyone who gets in their way.

JOSH takes in the implications and is suddenly fearful...

JOSH

Mum...

CUT TO:

43 EXT. JOSH'S HOUSE - NIGHT

43

The lights are on inside the house.

A little way down the street, with the headlights off, the sandwich van rolls to a stop.

CUT TO:

44 INT. VAN - NIGHT

44

WOLF, JOSH and TIGER look out at the house...

WOLF

(to JOSH)

Wait here.

JOSH

I'm coming with you.

WOLF

You're too important to the mission. It's safer if I go alone.

JOSH

No way am I letting you go in there on your own. You'll freak her out...

WOLF fixes JOSH with a poignant look...

WOLF
How much d'you love your mum?

JOSH isn't exactly sure how to answer that...

JOSH
You know...A normal amount...

WOLF continues to stare. JOSH becomes increasingly defensive...

JOSH
There's nothing weird going on
...She looks good for her age. So
what?...You're worse than the
kids at school...*I'm not fucking
my mum!*

WOLF takes this in, doesn't look convinced...

WOLF
Stay here. I'll make sure she's
safe.

JOSH is persuaded to stay. WOLF opens the door, gets out, silently closing the door behind him. JOSH watches anxiously as WOLF moves stealthily toward the house. JOSH's anxiety increases as WOLF draws a pistol and screws a silencer onto it...

CUT TO:

45 INT. JOSH'S HOUSE (KITCHEN) - NIGHT

45

Meat sizzles in a frying pan...

DIANNE is cooking, consulting a recipe book on a stand. She turns to grab the salt cellar, sees something and freezes, staring, terrified. WOLF stands there, puts his finger to his lips, indicating DIANNE to be silent...

WOLF
(low/urgent)
Where d'you keep the pig...?
(DIANNE's too scared to
answer)
The guinea pig. Where is it...?

DIANNE points to the internal door leading to the garage. DIANNE looks on, terrified, as WOLF creeps over to the door. Tension as WOLF listens at the door. Silence. WOLF suddenly steps back and kicks the door open...

CUT TO:

46 INT. JOSH'S HOUSE (GARAGE) - NIGHT 46

The door flies open. WOLF sees the cage, illuminated by the light from the kitchen, fires a quick succession of silenced shots at it. WOLF pauses. He now sees the cage is empty.

CUT TO:

47 INT. JOSH'S HOUSE (KITCHEN) - NIGHT 47

WOLF turns on an even more terrified DIANNE...

WOLF

Where is it!? Where's the pig?

DIANNE

He's...He's at the vets. I forgot. He's at the vets. I'm sorry. Don't hurt me. Please...

WOLF fixes DIANNE with a hard, intimidating stare...

CUT TO:

48 INT. VAN - NIGHT 48

JOSH grows increasingly anxious as he and TIGER wait in the van. JOSH's phone beeps as it receives a text message. JOSH opens the message. It's from Zoe: 'where are you?'. JOSH hesitates, isn't sure how to answer. TIGER eyes JOSH curiously...

TIGER

Is that your girlfriend...?

JOSH

Ex-girlfriend.

A faint, almost subliminal scream. JOSH reacts, alarmed, looks toward the house, isn't sure he even heard it...

JOSH

What was that...?

TIGER

What...?

JOSH

I thought I heard something. What's he doing in there...?

TIGER

He's doing what needs to be done.

JOSH doesn't like the sound of that. He suddenly scrabbles across to the driver's side door...

TIGER
Don't! It's not safe!

JOSH throws the door open, gets out and runs toward the house. TIGER goes after him...

CUT TO:

49

INT. JOSH'S HOUSE (KITCHEN) - NIGHT

49

JOSH bursts through the door and is greeted by a horrific sight...

DIANNE is gagged and tied to a chair, WOLF's sitting on her lap, straddling her. DIANNE's screaming through the gag as WOLF finishes cutting into the side of her head with a flick knife. Blood runs down DIANNE's face. WOLF fixes JOSH with a reassuring look...

WOLF
It's okay. She's not chipped.

WOLF climbs off DIANNE's lap, leaving her sobbing hysterically. JOSH is utterly appalled...

JOSH
Mum...? Oh Jesus...
(to WOLF)
What did you do you crazy
bastard!?
(to DIANNE)
Mum...? Mum. Are you okay?

All DIANNE can do is sob as she fixes JOSH with a desperate look...

JOSH
She's bleeding...Oh God. I'm
sorry. I'm sorry...

TIGER appears in the doorway...

WOLF
(to TIGER)
The mum's clean.

JOSH reacts, outraged...

JOSH
You cut into her head...?

WOLF

We had to be sure.

(to TIGER)

She says the pigs at the vets. I believe her.

TIGER

That's good news.

JOSH

How is any of this good? *That's my mum...*

WOLF

A sentinel would never allow itself to be taken to the vets. It couldn't risk being discovered.

JOSH

Oh. So it's just a guinea pig.
Like I told you it was!

JOSH pulls the gag out of DIANNE's mouth...

JOSH

Mum...? Say something...

DIANNE

Who are these people...?

JOSH isn't sure how to describe WOLF and TIGER...

JOSH

They're friends...

DIANNE reacts, appalled that friends of her sons could have done this to her...

JOSH

Not exactly friends...It's complicated. There's things happening...They're going to happen, in the future - bad things, terrible, terrible things. I have to stop them from happening.

To DIANNE, JOSH sounds completely insane...

TIGER spots movement behind the long curtains covering the french doors that lead to the garden. TIGER points as she draws her gun, which also has a silencer on it...

WOLF also draws his gun, levels it on the curtains. Silence. Tension as everyone stares at the curtains. More movement. TIGER and WOLF fire a volley of shots.

BARNEY the cat gives a terrified shriek as it darts out from behind the curtains. BARNEY runs across the kitchen, down the hallway and out the open front door...

JOSH
You nearly shot my cat you dicks!

DIANNE
What is going on...?

JOSH grabs a tea towel and presses it to the wound on DIANNE's head...

JOSH
I'll explain everything...

As JOSH pulls the tea-towel away, a lump of hair and skin pulls away with it. JOSH reacts, disgusted and appalled...

JOSH
Jesus...
(to WOLF)
You scalped her...
(to DIANNE)
It's okay. I'll call an ambulance.

WOLF
No ambulances.

JOSH
What...?

WOLF
Not until we complete the mission. We can't risk it.

JOSH
We can't just leave her here like this. She's bleeding...

TIGER
If we fail, she dies. Everyone dies.

JOSH takes this in, daunted...

DIANNE
Josh...What's she talking about?
Untie me. Josh...?

JOSH is torn, comes to a decision, fixes DIANNE with a poignant look...

JOSH
I have to do this. I have to stop it. I'm sorry.

JOSH starts to re-insert the gag in DIANNE's mouth. She's horrified, struggles...

DIANNE
Josh! No...!

CUT TO:

50 INT. JOSH'S HOUSE (HALLWAY) - NIGHT 50

JOSH emerges into the hallway, closing the door behind him. WOLF and TIGER can see that he's traumatised by the thought of what he's just done...

TIGER
One day, she'll thank you for it.

JOSH
Somehow I really doubt that...Can we just go?

They head for the front door. JOSH sees something, stops - stares at the toilet in the downstairs bathroom. He suddenly remembers that he really needs to shit, but feels awkward about admitting it...

JOSH
I'll catch you up.

WOLF and TIGER eye JOSH suspiciously...

WOLF
What are you doing...?

JOSH
I just need to use the toilet...
(off disbelieving looks)
I'll be two seconds...

CUT TO:

51 INT. JOSH'S HOUSE (DOWNSTAIRS TOILET) - NIGHT 51

JOSH sinks onto the toilet and finally relaxes. As he sits there, he shakes his head, disbelieving at what he's got himself into...

CUT TO:

52 INT. VAN - NIGHT 52

JOSH gets in. WOLF and TIGER fix him with stares...

WOLF

What the fuck were you doing in there...?

TIGER

You were in there ages? Is there something wrong with your bowels?

JOSH is very uncomfortable...

JOSH

No...D'you want to talk about what I was doing in the toilet, or d'you want to break into this laboratory and blow it up...?

WOLF regards JOSH suspiciously, then fires the engine. JOSH is relieved to have changed the subject. As they pull away, the horror of what just happened returns to JOSH...

JOSH

You cut into her head. *That's my mum...*

CUT TO:

53 EXT. ROAD - NIGHT

53

The van pulls over at the side of the road. WOLF and TIGER get out.

CUT TO:

54 INT. VAN - NIGHT

54

JOSH shuffles over to the driver's seat. Standing by the open driver's side window, WOLF fixes JOSH with a serious look...

WOLF

Are you sure you know what you're doing?

JOSH

Not really, no. On account of never having done anything like this in my life.

(off a stare from WOLF)

Yes. Okay.

WOLF

It's all on you now. The future of humanity rests in your soft little hands.

WOLF heads round to the rear doors. JOSH is daunted by the responsibility, but annoyed by how it was expressed...

JOSH
(to himself)
I have not got little hands. *Mr Big Hands...*

JOSH psyches himself up, then pulls away...

CUT TO:

55 EXT. DEVLIN PHARMACEUTICALS (SECURITY GATE) - NIGHT 55

A tough looking SECURITY GUARD is in a booth, manning the gate...

CUT TO:

56 INT. VAN - NIGHT 56

JOSH struggles to control his fear as he approaches the security gate...

JOSH
(under his breath)
Oh shit. Shit. Shit. Shit...

CUT TO:

57 EXT. DEVLIN PHARMACEUTICALS (SECURITY GATE) - NIGHT 57

JOSH smiles at the SECURITY GUARD through the window...

JOSH
Hi.
(pointing backwards)
Sandwiches...Got a shit load of sandwiches...

The SECURITY GUARD regards JOSH suspiciously...

SECURITY GUARD
Where's the usual guy...?

JOSH is put on the spot...

JOSH
He...He died...

SECURITY GUARD
How...?

JOSH thinks on his feet...

JOSH
He had his spleen ripped out in
an industrial cleaning accident.

The SECURITY GUARD's shocked...

SECURITY GUARD
Fuck...

JOSH
That's what he said...It was more
like...
(mimicking, in pain)
'Fuuuuuuuuuuuck!'...And then he
died, *horribly*.

The SECURITY GUARD stares, disturbed. JOSH struggles to
conceal his anxiety. He sees the SECURITY GUARD's hand
slowly reaching out to press a button. JOSH fears he's been
rumbled. Anxiety rises inside him...

But then there's a mechanical whirring as the gates begin
to open. JOSH can't entirely conceal his relief. The
SECURITY GUARD nods, signally JOSH to move on. JOSH pulls
away...

CUT TO:

58 INT. VAN - NIGHT 58

JOSH breathes a huge sigh of relief, taking a moment to
recover from the ordeal...

CUT TO:

59 EXT. DEVLIN PHARMACEUTICALS - NIGHT 59

The van makes a turn, heads down a ramp that leads into an
underground car-park directly beneath the building...

CUT TO:

60 INT. DEVLIN PHARMACEUTICALS (UNDERGROUND CAR-PARK) - NIGHT 60

The van parks up. JOSH gets out. He glances round anxiously
as he walks round to the back of the van. He has a final
look round then opens the rear doors, fixes WOLF and TIGER
with a serious look...

JOSH
We're in.

WOLF and TIGER get out of the van. As WOLF looks round the car-park, he becomes lost in thought, has a far away look in his eyes, as though recalling memories of being here before. JOSH watches WOLF, curious as to what he's doing...

TIGER

Wolf...

WOLF snaps to, focuses...

WOLF

(to JOSH)

Keep watch while we rig the van.

WOLF draws his gun, spins it round and holds it out to JOSH, handle first. JOSH is daunted...

JOSH

I'm not shooting anyone.

WOLF

Don't pussy out on us. Just having a pair of balls doesn't make you a man.

JOSH

It's a pretty strong indication.

WOLF holds JOSH's eye as he suddenly grabs JOSH's hand, then forces the gun into it...

WOLF

Try not to shoot yourself in the face.

JOSH looks at the gun in his hand, takes in the seriousness of the moment...

CUT TO:

61

EXT. DEVLIN PHARMACEUTICALS (SECURITY GATE) - NIGHT

61

The SECURITY GUARD looks round as the headlights of an approaching vehicle light up the booth. His expression changes as he sees something troubling. An identical sandwich van pulls up at the gate. A FRIENDLY GUY smiles from the driver's seat...

FRIENDLY GUY

Sandwiches...

The SECURITY GUARD looks toward the laboratory building as the alarming implications sink in...

CUT TO:

62 INT. DEVLIN PHARMACEUTICALS (UNDERGROUND CAR-PARK) - NIGHT 62

JOSH struggles to suppress his anxiety as he watches the entrance to the car-park and the lift. His eyes dart nervously between the two...

JOSH sees something, reacts, worried. He walks toward the lift, stares, wide-eyed. The lift's on the move, the floor indicator counting down from the eighth floor...

JOSH looks over toward the van across the car-park, but WOLF and TIGER are out of sight, inside the van, rigging the explosives. JOSH is on his own.

JOSH looks back at the floor indicator as it continues to count down. At each floor, JOSH desperately hopes the lift will stop, but it keeps heading downward...

JOSH looks at the gun in his hand, then over at the van - still no sign of WOLF and TIGER...

The lift is at the ground floor, and is still heading downward...

JOSH raises the gun, his hand shaking as he points it at the lift doors. He can't actually believe he's doing this. The tension rises as we cut between JOSH pointing the gun, his hand trembling and the lift doors...

The indicator shows the lift has arrived at the car-park...

On JOSH, terrified...

Ping! The lift doors open, to reveal WALENTYNA (Polish cleaner, early-forties). She emerges from the lift, pushing a cleaning trolley. JOSH gives a war cry as he immediately steps out from beside the doors and pistol whips her. WALENTYNA falls to the ground, face up, unconscious. JOSH is horrified by what he's done...

JOSH
Oh Jesus!...I'm sorry. I am
really sorry.
(peering down at
WALENTYNA)
Are you okay...?

WOLF and TIGER appear on the scene, they take in WALENTYNA lying on the ground, seem unconcerned. WOLF holds up a detonator...

WOLF
The van's rigged. Let's go.

JOSH gestures to WALENTYNA...

JOSH
What about her?

WOLF
Collateral damage.

JOSH is outraged...

JOSH
She's not collateral damage!
She's...
(reading her name badge,
but struggling to
pronounce it)
...Walen...Walent...Walenty...
She's a cleaner. Probably a damn
good one. There's people in the
building.

WOLF
They knew the risks when they
decided to come into work.

JOSH
No they didn't. Trust me. They
aren't expecting to get blown up,
not for minimum wage. We need to
evacuate the building.

TIGER
It's too risky.

JOSH
I will not be responsible for the
deaths of numerous Eastern
European cleaners.

WOLF
We do not jeopardise the mission.
Not for anyone.

JOSH steps back, points the gun at WOLF...

JOSH
Yeah? Well I say different, and
I'm the one holding the gun...

Quick as lightening, WOLF grabs JOSH's wrist twists it, and
easily disarms him, leaving JOSH frustrated and nursing a
painful wrist...

JOSH
Jesus...

WOLF
Let's go. Move out.

JOSH can't accept what they're about to do. He sees a fire alarm button. WOLF follows his gaze, realises what JOSH is about to do. Too late. JOSH runs for it. WOLF tries to stop him, but he can't get there in time. JOSH slams the button down. The fire alarm sounds. WOLF fixes JOSH with a hard stare...

WOLF
You have just risked the entire
human population to save a few
Eastern European cleaners.

JOSH
Sue me.

WOLF looks on the verge of hitting JOSH, but then walks away. JOSH stares after him...

CUT TO:

63 EXT. DEVLIN PHARMACEUTICALS - NIGHT

63

EASTERN EUROPEAN CLEANERS are evacuating the building through the front entrance. They walk over to an assembly point a safe distance from the building. They discover WALENTYNA slumped over the cleaning trolley and react hysterically in various Eastern European languages...

JOSH, WOLF and TIGER watch from a distance. JOSH looks satisfied that he has saved their lives...

WOLF
(to TIGER)
You get the fence. I'll lock down
the car-park.

JOSH
What do I...?

WOLF
Stay here. Hold this.

WOLF hands JOSH the detonator. WOLF and TIGER head off. JOSH looks at the detonator, daunted by the responsibility that now rests with him...

CUT TO:

64 EXT. DEVLIN PHARMACEUTICALS (PERIMETER FENCE) - NIGHT

64

TIGER approaches the fence. She squats down and starts to cut through the fence with a pair of wire cutters.

She hears a sound behind her and looks round. Tension as she scans the darkness, but there's seemingly no one there...

CUT TO:

65 EXT. DEVLIN PHARMACEUTICALS - NIGHT

65

WOLF breaks open a control box beside the entrance to the underground car-park. He pulls a lever. A gate starts to lower over the entrance. As WOLF turns to leave, he's confronted by several armed POLICE OFFICERS...

POLICE OFFICERS
Armed police! Put your hands on
your head! Get down on the
ground! Down! Do it!

CUT TO:

66 EXT. DEVLIN PHARMACEUTICALS - NIGHT

66

JOSH waits anxiously. A tense beat. JOSH sees TIGER sprinting toward him...

TIGER
Blow the building!

TIGER's brought down by several POLICE OFFICERS. Before JOSH has a chance to react, POLICE OFFICERS armed with tasers, bean-bag guns and semi-automatic rifles emerge from various locations, surrounding him...

POLICE OFFICERS
Armed police! Drop it! Put it
down!

JOSH freezes, terrified. TIGER fixes him with a desperate look as she struggles on the ground...

TIGER
Blow the building! Do it!

JOSH has no idea what to do. His finger hovers over the trigger on the detonator. He looks round, his mind spinning as everyone shouts at him...

POLICE OFFICERS
Put it down! Drop it!

TIGER
Do it!

JOSH snaps...

JOSH
Stop shouting at me!

The OFFICER IN CHARGE signals everyone to stop shouting...

OFFICER IN CHARGE
Listen to me. No one has to get
hurt. It's over. Just put it
down.

JOSH responds with a desperate look, eyes flicking between the trigger, the POLICE OFFICERS and TIGER, who gives him a look, pleading - a POLICE OFFICER has clamped a hand over her mouth...

Unbearable tension as JOSH is paralysed by fear and indecision, his finger hovering over the trigger...

JOSH's phone starts to ring, making him jump. The POLICE OFFICERS respond to the movement with a barrage of beanbags and tasers. JOSH goes down, his body convulsing from the electric shocks as beanbags thud into him...

JOSH falls to the ground, the detonator falling out of his hand onto the ground...

TIGER's horrified, struggles to break free...

JOSH lies on the ground, eyes closed - face contorted. His body gives a final little convulsion, then lies perfectly still. White bile dribbles from his mouth. He looks dead. Go out on this shocking image.

CUT TO:

67 INT. POLICE STATION (OBSERVATION ROOM) - DAY 67

The door opens. DI BLAKE (sharp suit) enters, carrying a file. DS HARRIS (sharp suit) is looking at something. DI BLAKE follows his stare...

DI BLAKE
Is this the guy...?

DS HARRIS nods. On the other side of a two way mirror, we now see JOSH is sitting at a table in an interview room...

CUT TO:

68 INT. POLICE STATION (INTERVIEW ROOM) - DAY 68

JOSH winces as he feels his bruised chest, from where the beanbags hit him. The door opens. DI BLAKE enters, closing the door behind him.

JOSH tenses as DI BLAKE takes a seat on the other side of the table. DI BLAKE opens the file, takes out two photographs and slides them across to JOSH.

JOSH looks at the photographs. They are mugshots of Tiger and Wolf...

DI BLAKE
I believe you know them.

JOSH nods, indicates the photographs in turn...

JOSH
Tiger and Wolf.

DI BLAKE shakes his head, also indicates the photographs in turn...

DI BLAKE
Denise Brown and Brian Ward.

JOSH frowns as he takes this in, unsure what to make of it...

DI BLAKE
Doesn't sound quite so
futuristic, does it?

JOSH
If it's true...?

DI BLAKE
These are copies of their birth
certificates...

DI BLAKE slides them across the table. JOSH studies them, looks troubled, but isn't about to concede anything...

DI BLAKE
The building that you were going
to blow up. Did Brian tell you
that he used to work there?

JOSH frowns, shakes his head...

JOSH
He worked there...?

DI BLAKE
He was a data input clerk.
(mimes typing)

JOSH is increasingly unsettled...

DI BLAKE

One day, he just snaps. He walks out of his little cubicle and takes the lift to the fourth floor. He walks into the lab where they keep all the guinea pigs and gets busy with a meat cleaver.

DI BLAKE slides several crime scene photographs across the table. JOSH is appalled by the scenes of carnage - stomach churning images of slaughtered guinea pigs...

DI BLAKE

He was sectioned under the Mental Health Act and remanded to Downside Psychiatric Unit, which is where he met Denise. She's a paranoid schizophrenic.

JOSH struggles to accept what he's hearing...

DI BLAKE

You see, what Brian does is, he targets vulnerable, impressionable, bored young people with chronically low self-esteem and he spins them this incredible story that he's cobbled together from films like The Matrix and The Terminator franchise. He tells them he's from the future, and the world's going to end, and only they can stop it from happening. And he persuades these vulnerable, impressionable, bored young people with chronically low self-esteem to do all kinds of crazy shit, like blowing up buildings. Does any of that sound familiar to you...?

It sounds very familiar and deeply troubling, but JOSH is determined to save face...

JOSH

Which part...?

DI BLAKE

You got sucked into a delusional fantasy concocted by two total fucking nutters, or whatever it is we're supposed to call "the mentals" these days.

JOSH fights back...

JOSH

All right. If all that's true,
who were the men in suits? They
were shooting at us. They tried
to kill us...

DI BLAKE

You mean, suits like this...
(indicating his own
suit)

JOSH frowns as he gets an inkling of where this is
headed...

DI BLAKE

They were police officers
attempting to apprehend two
heavily armed, and very dangerous
fugitives. When they were fired
upon, they returned fire.

JOSH thinks he's spotted a hole in this story...

JOSH

Then why didn't they identify
themselves as police officers?
Answer that.

DI BLAKE refers to a statement...

DI BLAKE

According to several witnesses,
you were wearing earphones during
the shoot-out. They did identify
themselves as police officers,
you just didn't hear them.

The truth strikes JOSH, leaving him stunned. He tries to
think of another argument to prove his point, but fails to
do so. JOSH stares blankly.

DI BLAKE

Now if you want to walk out of
here with just a caution, I would
suggest that you say that these
armed, dangerous, mentally
unstable fugitives coerced you
into going along with their plan.

JOSH finds himself strangely reluctant to agree to that...

DI BLAKE

Say it...Say it.

JOSH reluctantly complies...

JOSH
I was coerced...

DI BLAKE takes this in...

DI BLAKE
Okay. So I guess the question is.
Exactly what kind of fucking
idiot are you?

Right now, JOSH feels like a total fucking idiot...

CUT TO:

69 INT. POLICE STATION (CORRIDOR) - DAY

69

The door to the interview room opens. JOSH emerges. He sees DIANNE sitting there, waiting for him. She has a bandage covering where Wolf cut into her head. DIANNE fixes JOSH with a desperately worried look. They trade troubled stares. JOSH feels deeply ashamed.

CUT TO:

70 INT. JOSH'S BEDROOM - DAY

70

A clip from 'The Matrix' plays on an iPad screen, during which MORPHEUS addresses NEO...

MORPHEUS
Let me tell you why you're here.
You're here because you know
something. What you know you
can't explain. But you feel it.
You've felt it your entire life.
That there's something wrong with
the world. You don't know what it
is, but it's there. Like a
splinter in your mind, driving
you mad. It is this feeling that
has brought you to me. Do you
know what I'm talking about?

JOSH watches the clip, appalled that what DI Blake told him is seemingly true.

CUT TO:

71 INT. JOSH'S HOUSE (GARAGE) - DAY 71

MR TIBBS stares out through the bars of his cage. JOSH stares back at him. JOSH cringes, disbelieving. It all seems so ridiculous now.

CUT TO:

72 EXT. STREET - DAY 72

Open on a missing poster featuring a photograph of Barney the cat. Listening to music through his headphones, JOSH looks downbeat as finishes sticking the poster on the side of a phone-box.

CUT TO:

73 INT. COFFEE SHOP - DAY 73

On ED, incredulous and amused...

ED

You unbelievable cock.

JOSH looks very uncomfortable...

JOSH

They were very convincing. There was guns, and shooting, and loud music. It was like I was in a movie. I just went with it...

ED

This is hilarious. It's genius. I am going to tell everyone...

JOSH

(pained)

Don't. C'mon...

ED

Hey. I need this. My life is shit. One of the small crumbs of consolation is that your life is infinitely more shit. If it wasn't for that, I'd probably kill myself.

JOSH

I'm so glad I give you a reason to live.

JOSH and ED continue to make some drinks. ED's intrigued...

ED
What was it like getting shot...?

JOSH
It bloody hurts. I've still got
the bruises.

ED
They should have a gun that fires
those massive beanbags.

JOSH
Because that's really practical.

Beat.

ED
(casual)
Zoe was in here yesterday...

JOSH reacts, intrigued...

JOSH
What? What did she want? Did she
say anything...?

ED
She was all crying and shit.
Saying how sorry she was for what
she did. She said she wants to
get back together with you.

JOSH is both stunned and excited...

JOSH
Seriously...?

ED
(deadpan)
No.

ED walks off, leaving JOSH feeling ridiculous and
frustrated.

CUT TO:

74

INT. COFFEE SHOP - DAY

74

MONTAGE: Beautiful images of coffee making, inter-cut with
JOSH's bored, blank expression...

CUT TO:

75 INT. JOSH'S BEDROOM - NIGHT 75

On Josh's phone, lying on his bedside cabinet. It lights up as it starts to ring and vibrate. JOSH grabs it, checks the caller ID, reacts, excited - answers the phone...

JOSH

Hi.

CUT TO:

76 INT. ZOE'S BEDROOM - NIGHT 76

ZOE's lying on the bed, pouring a large glass of white wine, holding her phone to her ear, looking seductive...

ZOE

I'm bored.

CUT TO:

77 INT. ZOE'S BEDROOM - DAY 77

Sunlight streams in through the windows...

JOSH wakes up, comes to his senses, sees something. ZOE's bent over, in her underwear, pulling on work trousers. JOSH smiles softly as he watches her...

JOSH

Hey.

ZOE looks round, locks eyes with JOSH. She looks troubled, hesitates...

ZOE

I had a really good time last night, but this was a mistake.

JOSH is appalled, can't accept that...

JOSH

No. Don't. Don't do this again. I won't let you...

ZOE

(pained)

Josh...

JOSH

Don't do this...

ZOE

I'm sorry.

JOSH looks crushed...

CUT TO:

78 INT. COFFEE SHOP - DAY

78

JOSH stares, distraught - hating himself. ED looks on, feels for him...

ED
It's like de-ja-fuck-you.

As JOSH wallows in self-pity, a blueberry muffin comes into shot, ED's finger stuck in the base of it. He uses it as a finger puppet...

ED
(high pitched puppet voice)
Fuck the nasty bitch. I hope you gave her VD.

This fails to raise JOSH's spirits, but he's grateful for the attempt. ED tosses a letter over to JOSH, continues to use the blueberry muffin as a finger puppet...

ED
(high pitched puppet voice)
This came from head office.

JOSH
What is it?

ED
(high pitched puppet voice)
The boss men want us to use less coffee and more milk.

This strikes a cord as JOSH remembers what WOLF said...

JOSH
(to himself)
Like sucking on your mum's tit.

ED reacts, curious, reverts to his normal voice...

ED
Is your mum seeing anyone at the moment?
(off an appalled look from JOSH)
Think about it.

CUT TO:

79 INT. COFFEE SHOP - DAY 79

MONTAGE: Beautiful images of coffee making, inter-cut with JOSH's bored, blank expression...

CUT TO:

80 INT. COFFEE SHOP (LOCKER ROOM) - DAY 80

JOSH is wearing black trousers, white shirt and a black tie. He looks at his reflection in the mirror. ED wanders in, stops in his tracks as he sees what JOSH is wearing and reacts angrily...

ED

You better not have a fucking job interview? *Have you got a fucking job interview?*

JOSH shakes his head...

JOSH

It's Rob's funeral.

ED takes this in, relieved...

ED

Right. Good.

(a thought occurs)

Will his sister be there? The fit one...

JOSH reacts with disdain...

JOSH

I'd imagine they'll both be there fit and fat - grieving for their dead brother.

JOSH heads out. ED calls after him...

ED

If the moment feels right, see if you can get her number.

CUT TO:

81 EXT. STREET - DAY 81

JOSH walks, lost in troubled thought. His phone starts to ring. He takes it out, checks the caller ID, doesn't recognise the number, answers it...

JOSH
Hello...?

CUT TO:

82 INT. PSYCHIATRIC UNIT (OFFICE) - DAY 82

TIGER's hiding under the desk, using the office phone. She keeps her voice low as she speaks...

TIGER
It's me...

CUT TO:

83 EXT. STREET - DAY 83

JOSH
(excited)
Zoe...?

CUT TO:

84 INT. PSYCHIATRIC UNIT (OFFICE) - DAY 84

TIGER
It's Tiger.

CUT TO:

85 EXT. STREET - DAY 85

JOSH is caught out, isn't sure how to respond...

JOSH
What d'you want?

CUT TO:

86 INT. PSYCHIATRIC UNIT (OFFICE) - DAY 86

TIGER reacts with alarm as she hears voices approaching...

TIGER
You have to help us. You have to
get us out of here.

CUT TO:

87 INT. STREET - DAY 87

JOSH looks pained...

JOSH

They told me everything. I know
who you are. You're Denise and
Brian...

CUT TO:

88 INT. PSYCHIATRIC UNIT (OFFICE) - DAY 88

TIGER

That's just our cover story. We
had to set up false identities...

The sound of someone rattling the door handle...

MALE NURSE (O.C.)

Denise? Open the door.

TIGER

They're coming for me. You have
to stop it. You have to stop the
virus getting out.

CUT TO:

89 EXT. STREET - DAY 89

JOSH

There is no virus. There's no
virus. There's no replicants.
You're not from future. You're...
you're just a pair of random
mentals. You're crazy.

CUT TO:

90 INT. PSYCHIATRIC UNIT (OFFICE) - DAY 90

TIGER looks crushed by this description. Curled up under
the desk, she suddenly looks incredibly vulnerable. The
sound of the door being kicked open...

CUT TO:

91 EXT. STREET - DAY 91

JOSH is unsettled by the lack of a response, and feels bad
for what he said...

JOSH
Tiger...?

A scream comes through the phone, followed by sounds of a struggle...

TIGER (V.O.)
(faint, scared, from
JOSH's phone)
Please. No...Don't. No...

JOSH reacts, worried...

JOSH
Tiger...?

The line goes dead. JOSH looks at his phone. He's concerned, but has no idea what to do about it.

CUT TO:

92

INT. CHURCH - DAY

92

Open on a coffin at the front of the church. A framed photograph of Rob, smiling, rests on the coffin. A PRIEST stands beside it, addressing the MOURNERS...

PRIEST
Robert was an exceptionally
talented, gifted and hard-working
young man. He was full of energy
and enthusiasm, and achieved so
much in his short life.

Sitting in a pew, JOSH struggles to recognise this description of Rob...

PRIEST
Robert will be sadly missed by
everyone who knew him. Robert's
family felt he would have wanted
us to remember him by playing one
of his favourite songs.

The PRIEST gives a nod. A bizarrely inappropriate nihilistic rap song kicks in, full of references to "ho's", "bitches" and "niggas". The PRIEST and the MOURNERS grow increasingly awkward as the song plays for a long beat.

JOSH looks over at Rob's FAT SISTER and his extremely beautiful FIT SISTER, consoling each other through their tears. JOSH eyes them curiously, wondering how on earth they could come from the same gene pool...

CUT TO:

93 INT. VETS (RECEPTION) - DAY

93

Open on a guinea pig gnawing the bars of a cage. JOSH stares at the guinea pig. A cute little GIRL holds the cage as her MUM pays the bill at the reception desk. They head out. JOSH approaches the reception desk...

JOSH
I need to pay a bill.

RECEPTIONIST
What's the name of your pet...?

JOSH
Mr Tibbs.

The RECEPTIONIST checks the computer system, draws a blank...

RECEPTIONIST
We don't appear to have any pets
registered under that name.
What's your surname?

JOSH
Ferguson.

The RECEPTIONIST checks the computer system, and again draws a blank...

RECEPTIONIST
We don't have any pets under
Ferguson...

JOSH
He's a guinea pig...A little fat,
black and white fella...

The RECEPTIONIST shakes her head, still unable to find any trace of Mr Tibbs on the system...

RECEPTIONIST
There's nothing on the system...

JOSH
He was treated here. Tuesday,
last week. You kept him in
overnight. Can you check again?

The RECEPTIONIST checks again, but still draws a blank...

RECEPTIONIST
According to our records, Mr
Tibbs has never seen a vet.

JOSH's mind spins. He suddenly turns and hurries out, leaving the RECEPTIONIST bewildered...

CUT TO:

94 EXT. VETS - DAY

94

JOSH urgently retrieves a number, makes a call, waits impatiently for an answer...

JOSH
C'mon. Answer...
(getting through)
Mum? It's me. Did you take Mr
Tibbs to the vets last week?

CUT TO:

95 EXT. STREET - DAY

95

DIANNE is jogging as she talks on the phone...

DIANNE
I didn't take him. A man from the
vets came to the house and
collected him. He said you called
them.

CUT TO:

96 EXT. VETS - DAY

96

JOSH is stunned by this revelation...

JOSH
I didn't call them. What did this
guy look like?

CUT TO:

97 EXT. STREET - DAY

97

DIANNE
He had blonde hair, and a really
nice smile. He said it was a new
service.

CUT TO:

98 EXT. VETS - DAY 98

JOSH
But you collected Mr Tibbs from
the vets, right...?

CUT TO:

99 EXT. STREET - DAY 99

DIANNE
No. I thought you did...?

CUT TO:

100 EXT. VETS - DAY 100

JOSH
No...
(a worrying thought
strikes)
So how did he get home...?

CUT TO:

101 EXT. STREET - DAY 101

DIANNE stops jogging...

DIANNE
Is something wrong? What did the
vet say was wrong with him?

CUT TO:

102 EXT. VETS - DAY 102

JOSH
(having an epiphany)
He's never seen a vet.

CUT TO:

103 EXT. STREET - DAY 103

DIANNE's concerned...

DIANNE
Josh...?

But Josh has hung up. DIANNE hesitates, then turns and jogs back the way she came...

CUT TO:

104 INT. JOSH'S HOUSE (GARAGE) - DAY

104

The door flies open. The strip lights come on, to reveal Mr Tibb's cage is empty. JOSH stares, stunned to see the cage door is open. The wheel squeaks as it spins mysteriously.

JOSH is spooked. He looks round the garage. There's no sign of Mr Tibbs. A faint sound comes from a pile of boxes covered by a dust sheet. JOSH reacts, stares. Another faint scratching sound.

JOSH isn't sure how to handle this. He sees something, reaches out, grabs a vicious looking claw hammer. Tension as JOSH cautiously approaches the boxes, hammer at the ready...

JOSH peers at the dust sheet. There's a sudden movement. Startled, JOSH panics, lashes out with the hammer, repeatedly hitting the boxes...

BARNEY the cat lets out a terrified shriek as it flies out from under the dust sheet and runs for the door. JOSH is horrified...

JOSH
Oh Jesus...!

JOSH hurries after BARNEY...

JOSH
Barney! I'm sorry!

JOSH exits into the kitchen...

JOSH (O.C.)
Barney!

We stay in the garage for an eerie beat. The door to the kitchen slowly closes, to reveal DAVE (late-twenties, blond hair) hiding behind it, his hand clamped tightly over MR TIBBS' mouth. MR TIBBS lets out a few muffled squeaks. DAVE fixes MR TIBBS with a stare...

DAVE
(soft, but creepy)
Ssshhh...

CUT TO:

105 EXT. JOSH'S HOUSE (BACK GARDEN) - DAY 105

JOSH searches the far end of the garden. He's still holding the hammer. He calls out...

JOSH
Barney! I'm not going to hurt
you. I promise...Barney!

There's no sign of Barney. JOSH reacts with frustration...

CUT TO:

106 INT. JOSH'S HOUSE (KITCHEN) - DAY 106

JOSH enters, still holding the hammer. He looks at the door to the garage as his thoughts once again turn to Mr Tibbs. Above his head, the floorboards creek. JOSH looks up, spooked. More creaking. Someone's walking about upstairs.

CUT TO:

107 INT. JOSH'S HOUSE (HALLWAY) - DAY 107

JOSH peers up the stairs, listens. The shower's running. JOSH's heart is racing. Tension as he slowly creeps up the stairs, hammer at the ready...

CUT TO:

108 INT. JOSH'S HOUSE (UPSTAIRS LANDING) - DAY 108

On the bathroom door, the sound of the shower running inside. Tension as JOSH moves stealthily along the landing toward it - tense, alert, ready to strike with the hammer. JOSH stops, listens at the bathroom door...

CUT TO:

109 INT. JOSH'S HOUSE (BATHROOM) - DAY 109

The door opens silently. JOSH creeps in. He sees the shower curtain is drawn across, the shower running behind it...

Tension as JOSH approaches the shower. He draws back the hammer, ready to strike. He psyches himself up, then throws back the shower curtain, to reveal a startled DIANNE soaping her tits and genitalia. She stares back at JOSH, who is seemingly about to strike her with the hammer...

Mortified, JOSH yanks the shower curtain back across, and takes a moment to process the sheer horror of the moment...

DIANNE (O.C.)
 (scared, from behind the
 shower curtain)
 Josh...?

JOSH is reeling, aghast...

DIANNE (O.C.)
 What are you doing...?

JOSH can't even begin to explain that...

DIANNE (O.C.)
 Josh. You're scaring me.

The sound of a door slamming downstairs. JOSH reacts, looks toward the door...

CUT TO:

110 EXT. JOSH'S HOUSE - DAY

110

JOSH throws the front door open to see DAVE about to get into a black Mercedes. DAVE and JOSH lock eyes. Then JOSH sees that DAVE's holding MR TIBBS...

JOSH runs, wielding the hammer. DAVE throws MR TIBBS into the car, gets in, slams the door...

JOSH sprints toward the Mercedes. It screeches away. JOSH throws the hammer. It hits the rear window, cracking it...

The Mercedes speeds down the street, leaving JOSH standing in the middle of the road, reeling, suddenly once again believing that everything that Wolf and Tiger told him is true...

CUT TO:

111 INT. JOSH'S HOUSE (KITCHEN) - NIGHT

111

JOSH and DIANNE eat dinner, sitting on opposite sides of the table. The only sound is the occasional scrape of cutlery on their plates. Given what happened earlier, they can't bring themselves to look at each other. A long, excruciating beat through which JOSH grows increasingly uncomfortable and wound up. He finally snaps, slamming his cutlery down on the table, which startles and scares DIANNE. JOSH fixes DIANNE with a manic stare...

JOSH
 I'm only going to say this one
 more time. I thought there was an
 intruder in the house.

DIANNE nods, but is clearly intimidated. JOSH is frustrated, doesn't know what else to say. They continue eating, cutlery scraping on their plates...

CUT TO:

112 INT. JOSH'S BEDROOM - NIGHT TO DAY 112

MONTAGE: cutting between various websites and JOSH's intense expression as he looks at articles on Devlin Pharmaceuticals, their research into artificial intelligence and flu vaccines, alarmist predictions about how many people could die in a flu pandemic and video clips of scientific experiments being conducted on guinea pigs. Finally, we end up on Zoe's Facebook page. A photograph shows Zoe with her arms around a handsome guy, kissing his cheek. JOSH reels as he takes this in...

An internal TRANSITION SHOT as the camera pans round the room. Night turns to day. Sunlight floods in through the windows...

The camera finds JOSH staring at his reflection in the mirror. He regards himself with a new-found purpose...

CUT TO:

113 INT. JOSH'S HOUSE (UPSTAIRS LANDING) - DAY 113

JOSH emerges from his bedroom. A HANDYMAN is fitting a lock on the bathroom door. He gives JOSH a nod. JOSH looks very uncomfortable at the reminder of the events of yesterday...

CUT TO:

114 INT. JOSH'S HOUSE (KITCHEN) - DAY 114

JOSH enters. DIANNE's waiting for the kettle to boil. She instinctively pulls her sexy silk kimono tightly closed to cover her chest. JOSH takes this in, but chooses to ignore it. He pulls on his jacket. DIANNE chooses her moment carefully, fixes JOSH with a look of concern...

DIANNE

I think you should talk to someone.

JOSH takes this in, non-committal...

DIANNE

I spoke to Doctor Jones. He's arranged for you to see a psychiatrist.

JOSH fixes DIANNE with a sincere look...

JOSH
Mum. I'm not a mental. You have a
good day.

With that, JOSH walks out, leaving DIANNE increasingly
worried about him...

CUT TO:

115 INT. PSYCHIATRIC UNIT (RECEPTION) - DAY

115

JOSH enters and walks up to reception...

JOSH
Hi. I need to see Denise Brown
and Brian Ward. They're patients
here.

The efficient RECEPTIONIST checks the computer...

RECEPTIONIST
Are you family...?

JOSH
(unconvincing)
Yes.

The RECEPTIONIST fixes JOSH with a dubious look...

RECEPTIONIST
So you're related to both of
them...?

JOSH realises his mistake...

JOSH
Okay. I'm clearly lying. I really
need to see them...

RECEPTIONIST
I'm afraid neither of them is
currently allowed visitors.

JOSH
Please. I have to see them. It's
a matter of life and death. Lots
of death...

RECEPTIONIST
I'm sorry, but you can't see
them. Excuse me...

As the RECEPTIONIST turns away, JOSH grabs her arm, fixes
her with a desperate look...

JOSH

If you don't let me see them, you
are going to be responsible for
the deaths of six billion people.
You seem like a really nice,
efficient lady. I'm sure you
don't want that.

The RECEPTIONIST hardens, fixing JOSH with a stare...

RECEPTIONIST

Keep it up, and you'll be seeing
them when you're sectioned to the
unit yourself.

The RECEPTIONIST snatches her arm away and heads off. The
sense of an idea forming as JOSH takes in what she just
said...

CUT TO:

116 INT. COFFEE SHOP - DAY

116

We watch PEOPLE passing by outside, going about their
everyday business...

JOSH stares out at the PEOPLE passing. He suddenly feels
like he holds their fate in his hands. Standing beside him,
ED's pouring a tube of sugar into his mouth. JOSH looks at
ED, takes in what he's doing, then...

JOSH

If you had to get yourself
admitted to a psychiatric
hospital, what would you do?

ED gives it a moments thought as he crunches the sugar in
his mouth, then...

ED

(casual)

I'd kill a prostitute and
mutilate her genitals.

ED wanders off, leaving JOSH disturbed by the suggestion.
JOSH thinks a moment, then takes out his phone, makes a
call, waits for an answer...

JOSH

Mum. It's me. You know what you
said about seeing this
psychiatrist. I think it might be
a good idea.

CUT TO:

117 INT. HOSPITAL (WAITING ROOM) - DAY

117

JOSH sits there, anxiously staring at the door to the consulting room. A plaque on the door reads 'Doctor T. Phillips'. JOSH battles his nerves. DANNY (mid-twenties) enters, grabs a magazine, then takes a seat two along from JOSH.

DANNY casually flicks through the magazine. JOSH shoots a glance at him, catches his eye. DANNY detects JOSH's nerves...

DANNY
First time...?

JOSH
Yeah.

DANNY
So are you...?
(twirling a finger
beside his head)

JOSH
(instinctively)
No...

DANNY responds with a curious look. JOSH realises his mistake, looks uncomfortable. The door to the consulting room opens. DOCTOR PHILLIPS (early-forties) appears in the doorway...

DOCTOR PHILLIPS
Josh. Would you like to come
in...?

JOSH hesitates, daunted, then stands and heads over, disappears inside, closing the door behind him.

CUT TO:

118 INT. HOSPITAL (CONSULTING ROOM) - DAY

118

JOSH sits in a chair across the desk from DOCTOR PHILLIPS...

DOCTOR PHILLIPS
So, why don't we start by you
telling me how you're feeling.

JOSH stares back at DOCTOR PHILLIPS, psyches himself up, then stands and starts to undo his trousers. DOCTOR PHILLIPS reacts apprehensively...

DOCTOR PHILLIPS
What're you doing Josh...?

CUT TO:

119 INT. HOSPITAL (WAITING ROOM) - DAY 119

DANNY sits there, casually flicking through the magazine. Beat. An alarm sounds. DANNY looks up, wondering what's going on. Two MALE NURSES rush in and hurry into the consulting room. Through the open door, we hear JOSH making some very strange, manic grunting noises...

DOCTOR PHILLIPS (O.C.)
Restrain him! We need to sedate him! Hold his arms!
(reacting with disgust)
Jesus! You sick fuck!

The door slams. DANNY stares, curious as to what's happening in the consulting room...

CUT TO:

120 INT. PSYCHIATRIC UNIT (JOSH'S ROOM) - NIGHT 120

JOSH enters, carrying a neatly folded white towel and a robe, with a pair of slippers resting on top of it. He looks round the small, sparsely furnished room, takes in the bars on the window. The door closes behind him. JOSH turns, hears the door being locked. JOSH experiences a sudden moment of panic at what he's done, feels himself starting to hyperventilate, tries to calm himself down...

JOSH
Breathe...Breathe...You're all right. It's all good...
(realising it isn't 'all good')
This is insane...

JOSH sits on the edge of the bed, takes a long moment to compose himself...

CUT TO:

121 INT. PSYCHIATRIC UNIT (DAY ROOM) - DAY 121

PATIENTS take part in various activities - cards, reading table tennis. JOSH walks through the day room, taking in the scene. JOSH frowns as he looks round. There's no sign of Tiger or Wolf.

CUT TO:

122 INT. PSYCHIATRIC UNIT (CORRIDOR) - DAY

122

JOSH peers through the glass panel in a door. The corridor appears deserted. JOSH pushes through the door and heads off down the corridor, tense, alert, peering through doors leading off the corridor as he passes...

JOSH rounds the corner, ducks back out of sight as a NURSE emerges from a room. The NURSE disappears into an adjoining room. JOSH creeps round the corner, looks into the room and sees something troubling...

JOSH

Tiger...

CUT TO:

123 INT. PSYCHIATRIC UNIT (TIGER'S ROOM) - DAY

123

TIGER is strapped to the bed. She is extremely heavily medicated, barely conscious, eyes rolling around in their sockets. She's disorientated and confused. JOSH approaches the bed, extremely disturbed to see TIGER like this...

JOSH

Oh Jesus. What did they do to you...?

TIGER peers at JOSH, confused...

JOSH

It's me...Josh...Monkey Face...

A flicker of recognition crosses TIGER's face...

TIGER

(dribbling, struggling
to speak, tongue tied)
...funky...ace...

JOSH fixes TIGER with a poignant look...

JOSH

I'm sorry. I should've believed you. Everything you told me. It's all true. I know you're not crazy.

Strapped to the bed, mumbling and dribbling, TIGER actually looks crazy as hell right now. JOSH becomes increasingly aware of this contradiction as TIGER continues to mumble and dribble...

JOSH
This probably isn't a good
time...

CUT TO:

124 INT. PSYCHIATRIC UNIT (DAY ROOM) - DAY

124

Visiting time. PATIENTS and their RELATIVES talk in hushed whispers around the room. DIANNE and JOSH sit together in some comfortable chairs. DIANNE is struggling to conceal how disturbed and upset she is to find herself visiting her son in a psychiatric unit...

DIANNE
What's the food like...?

JOSH
It's horrible, but you know. Some
of these guys eat their own shit.
I guess they have a pretty low
benchmark.

DIANNE isn't sure how to respond, changes the subject,
trying to keep it light...

DIANNE
Zoe says 'hi'. She wants you to
know that she's thinking about
you.

JOSH is appalled...

JOSH
You told her - you told her I was
in here...?

DIANNE
I told her Mum...

JOSH
Oh. Thank you. *Jesus*. Why would
you do that? What is wrong with
you...?

DIANNE's fearful of upsetting JOSH. He eyes a NURSE as she
passes, biding his time until she's out of earshot...

JOSH
(low)
I'm not insane.

DIANNE
I know. Of course you aren't.

JOSH

No. You don't understand. I faked being insane to get admitted. I'm not crazy.

DIANNE struggles to accept this...

DIANNE

Doctor Phillips - he said you...
(lowering her voice)
...*masturbated* in his office. He says you threw semen in his face...

JOSH

I was doing a Mental Miggs...
(off a blank look from DIANNE)
Silence of the Lambs. Mental Miggs...

JOSH mimes frantically masturbating for a beat, then mimes throwing the semen from his hand...

JOSH

Jodie Foster...

DIANNE's very disturbed...

DIANNE

Why would you do that...?

JOSH

Because six billion people are going to die...

DIANNE

(pained)
Josh...

JOSH

You're going to drown in your own flem before they toss your body in a mass grave. *You're all going to die.*

DIANNE's appalled, but tries to be positive, reaches out to lay a comforting hand on JOSH's knee...

DIANNE

They're going to help you.

JOSH

I'm not the one who needs help. It's me who has to help you. Stop touching my knee like that!
(loudly)
(MORE)

JOSH(cont'd)
I'm the frigging saviour of
mankind!

DIANNE stares back at JOSH with a mixture of pity and concern. MIKE (late-twenties, patient) interrupts the moment, leans in...

MIKE
I'm the frigging saviour of
mankind!

JOSH reacts with frustration, realising this isn't helping his case...

JOSH
Ignore him. He's mental.

Right now, DIANNE has the same opinion of her son...

CUT TO:

125 INT. PSYCHIATRIC UNIT (TOILETS) - DAY 125

Open on a row of cubicles...

JOSH stands there, staring at them. He's desperate for a shit. He psyches himself up and heads into a cubicle...

INSIDE A CUBICLE:

JOSH sits on the toilet, trying to get himself relaxed enough to shit, which he finds far from easy. He takes a few controlled breaths, feels himself starting to relax, reacts with relief...

CUT TO THE ADJACENT CUBICLE:

WOLF is sitting on the closed toilet lid...

WOLF
I underestimated you Monkey Face.

CUT TO JOSH'S CUBICLE:

JOSH reacts, appalled. The moment's broken. There's no way he can even think about shitting knowing WOLF is in the next cubicle...

CUT TO:

126 INT. PSYCHIATRIC UNIT (CANTEEN) - DAY 126

JOSH and WOLF move along the counter, selecting their lunch. JOSH has something on his mind...

JOSH

You know what you said to me -
all that stuff about the splinter
in my mind - it's from The
Matrix, isn't it?

WOLF nods, unashamed...

WOLF

We found DVDs in the ruins of
your civilisation. The Matrix,
and The Terminator franchise.
They showed us what was possible.
They taught us that the future
isn't set in stone. 'There is no
fate, but what we make for
ourselves'.

JOSH isn't sure what to make of this...

JOSH

Right. So the whole, grand plan
to save mankind was hatched after
you watched a few DVDs...?

WOLF nods as he selects some desert...

WOLF

Those DVDs gave us hope in man's
darkest hour.

WOLF heads off, leaving JOSH with renewed doubts...

WOLF and JOSH join TIGER at a table. TIGER looks round to
check no one's paying them any attention, then...

TIGER

(to JOSH)

So what's the plan? How does you
getting yourself admitted help us
get out of here?

JOSH hesitates as he suddenly sees a huge hole in his
thinking, but he isn't about to admit that...

JOSH

I obviously wanted you guys to
know, *that I know*, that you're
not crazy.

WOLF

We already know that.

JOSH

Right...

(turning defensive)

Hey. I'm new to all this stuff.

(MORE)

JOSH(cont'd)
 You don't know what I had to do
 to get in here.

TIGER
 What did you do...?

JOSH looks very uncomfortable...

JOSH
 I don't want to talk about it.

WOLF glances round, then...

WOLF
 Neither of us has been taking our
 medication for weeks.

JOSH is troubled by this revelation, feeding his concerns
 about their mental health...

JOSH
 Right. Is that a good idea...?

WOLF
 We use our medication to drug the
 staff and bust out of here. We
 just need to find a way to get it
 into their drinks.

JOSH looks thoughtful as he takes this in...

CUT TO:

127 INT. PSYCHIATRIC UNIT (CORRIDOR) - DAY 127

JOSH walks down the corridor. As he passes an open door, he
 sees something and stops in his tracks. There's a coffee
 machine in the staff room. Sunlight falls on it - casting
 an almost heavenly glow over it. JOSH stares - the sense of
 a plan forming.

CUT TO:

128 INT. PSYCHIATRIC UNIT (WOLF'S ROOM) - DAY 128

JOSH appears in the open doorway, excited by the sense of a
 plan coming together...

JOSH
 Wolf...?

JOSH sees that Wolf isn't there, but then he sees
 something, reacts, curious. 'no fate' has been carved into
 the wall in spidery letters.

Then JOSH sees something else. A shelf full of DVDs. JOSH's eyes travel over the titles - The Matrix Trilogy, The Terminator franchise, Twelve Monkeys, Back to the Future...

JOSH is troubled by the reminder of what DI Blake told him. We now see DAVE, standing in the doorway behind JOSH. JOSH is oblivious as he takes The Matrix DVD from the shelf and looks at the back cover...

DAVE suddenly walks purposefully toward JOSH, holding a clear plastic bag taught in his hands. DAVE thrusts the bag over JOSH's head and tightens it around his neck, pulling JOSH off balance. JOSH struggles frantically, his face contorted inside the bag...

JOSH's POV through the bag. DAVE squeaks manically and bares his teeth like a rodent...

JOSH is fighting for breath, sucking the bag into his mouth. JOSH claws at DAVE's hands, but it's no good...

DAVE squeaks as he repeatedly slams JOSH's face into the 'no fate' graffiti on the wall, as though ramming the point home. JOSH stares at the words - 'no fate' - as his face travels toward them, and then smashes into them. Inspired, JOSH summons all his inner strength, swings his feet up, pushes hard against the wall. DAVE staggers backwards, trips, falls...

JOSH lands on DAVE. DAVE loses his grip on the bag. JOSH pulls away, rips the bag off his head as he struggles to his feet, gasping for air. DAVE scrabbles to his feet. They trade stares.

DAVE squeaks and bares his teeth at JOSH, but then he hears voices approaching down the corridor. DAVE flees out the door. JOSH wobbles on his feet, supports himself as he takes a moment to recover...

CUT TO:

129

INT. PSYCHIATRIC UNIT (WOLF'S BEDROOM) - DAY

129

JOSH takes a painful breath. WOLF and TIGER look on in concern. JOSH's painful breaths will punctuate the scene...

JOSH

It was the same guy who was at my house. Blonde hair. *He squeaked at me.*

WOLF and TIGER react, swapping a meaningful look. JOSH catches it...

JOSH

What...?

WOLF

They know you're a threat to them now.

JOSH

I nearly died...

WOLF

Everyone dies. Not everyone lives.

JOSH swallows painfully, then reacts angrily...

JOSH

That sounds like a line from a film poster. If you want people to take you seriously, don't say that kind of shit.

JOSH and WOLF trade stares...

TIGER

We need to get out of here. He won't stop until you're dead.

JOSH swallows painfully, then...

JOSH

Lucky for me, you, and the rest of humanity, I've got a plan.

CUT TO:

130 INT. PSYCHIATRIC UNIT (STAFF ROOM) - DAY 130

MONTAGE: Beautiful images of coffee making inter-cut with JOSH's expression, but in contrast to earlier, he now looks determined and focused. He has a purpose. Finally, JOSH snaps open lots, and lots, and lots of plastic capsules and pours the powder into the coffees...

CUT TO:

131 INT. PSYCHIATRIC UNIT (NURSES STATION) - DAY 131

Open on JOSH, standing in the doorway, carrying a tray with three coffees on it. He flashes his most charming smile...

JOSH

Morning ladies...

Closest to the door, NEIL (long hair, male nurse) turns round to reveal he is in fact a man, taking JOSH by surprise...

JOSH
...and man...It's the hair...

NEIL responds with a hard stare, making JOSH uncomfortable.

KAREN and SUSIE (early-thirties, attractive, nurses), react with enthusiasm to the arrival of their coffees...

KAREN
(to JOSH)
You're a complete star.

SUSIE
I so need this. I'm on suicide
watch until midnight.

JOSH
(going for the joke)
You'd have to be mad to work
here...

The gag is met with disapproving stares...

KAREN
Josh. That's not funny.

JOSH squirms...

JOSH
Sorry.
(to NEIL)
Chocolate...?

NEIL
You know how us chicks love a bit
of chocolate.

JOSH forces a smile as he sprinkles chocolate on the cappuccino. JOSH sees KAREN raising her coffee to her lips...

CLOSE-UP on KAREN's lips as she tastes the coffee. She smacks her lips, reacting to the taste. Something's wrong...

On JOSH as he sees this. KAREN frowns, turns to JOSH, who is struggling to control his nerves...

KAREN
Has this got sugar in it...?

JOSH is relieved, shakes his head - takes out a tube of sugar and hands it to KAREN, who responds with a warm smile...

KAREN

Thanks.

CUT TO:

132 INT. PSYCHIATRIC UNIT (DAY ROOM) - DAY 132

JOSH emerges from the nurses station. He passes WOLF and TIGER, gives them a nod. WOLF and TIGER look over at KAREN, NEIL and SUSIE drinking their coffees...

CUT TO:

133 INT. PSYCHIATRIC UNIT (TOILETS) - DAY 133

Open on a row of cubicles. The door of the middle cubicle is shut. Inside, the toilet flushes. The door opens. JOSH emerges, letting out a deep breath. He crosses to the sink, rests his hands on it, takes a moment to recover from the huge shit he just had. He looks proudly at himself in the mirror. The sense he is growing as a person.

CUT TO:

134 INT. PSYCHIATRIC UNIT (TIGER'S ROOM) - DAY 134

JOSH enters, sees TIGER...

JOSH

Hey.

But then JOSH sees that TIGER has her hand inside her top, feeling her breast. JOSH reacts, shocked - covers his eyes...

JOSH

Sorry. I'll uh...
(making to leave)
You're busy...

TIGER fixes JOSH with an anxious look...

TIGER

I think I found a lump...

JOSH is taken aback, isn't sure how to respond. TIGER grabs JOSH's hand and shoves it into her top, underneath her bra. JOSH is shocked as TIGER guides his hand, feeling her breast...

JOSH

Okay...

TIGER
What's that? There...

JOSH
(tentative)
A nipple...?

TIGER
Below the nipple. There...

JOSH feels around...

JOSH
I don't feel anything...

TIGER
Are you sure?

JOSH is uncertain...

JOSH
I don't know. I'm not a tit
doctor.

TIGER takes this in. They trade stares. JOSH feels
uncomfortable that his hand is still on TIGER's breast...

JOSH
Am I done...?

TIGER nods. JOSH withdraws his hand, watches TIGER as she
buttons her top. He has something on his mind...

JOSH
If we do this. We stop the virus
getting out. What happens when
it's over...?

TIGER
I get to go home.

JOSH looks sad at the thought. TIGER fixes JOSH with a
poignant look...

TIGER
Don't.

JOSH
What...?

TIGER
If I fuck you, six billion people
could die.

JOSH tries to make light of it...

JOSH
 No pressure then...How many
 people die if I make second base?
 'Cause I already...
 (vaguely gesturing to
 TIGER's breast)

TIGER fixes JOSH with a piercing, troubled look of mixed emotions, through which JOSH becomes increasingly uncomfortable, until he finally has to ask...

JOSH
 What...?

TIGER
 (hurting)
 I can't do this.

TIGER walks out, leaving JOSH confused, staring after her, strangely moved by the moment...

CUT TO:

135 INT. PSYCHIATRIC UNIT (DAY ROOM) - NIGHT 135

SUSIE's staring intensely at a box of cakes. Suddenly, she grabs one and tries to shove it into her mouth in one go. She ends up smearing cake over her face. Looking on, JOSH takes this in, he turns to find NEIL up close, in his personal space...

NEIL
 (whispering)
 I can fly like a bird...

NEIL raises a table tennis bat, then slowly runs his tongue up it, giving it a long, slow lick. JOSH takes this in, disturbed, then hurries over to WOLF and TIGER, who are also taking in the scene...

JOSH
 They're flipping out...

WOLF
 Let's go.

WOLF, TIGER and JOSH hurry over to the nurses station...

CUT TO:

136 INT. PSYCHIATRIC UNIT (NURSES STATION) - NIGHT 136

JOSH appears in the doorway and stops in his tracks as he sees a disturbing sight.

KAREN's sitting on the floor, hugging her knees, sobbing uncontrollably. She grips a set of keys in her hands. WOLF and TIGER keep watch...

WOLF
(to JOSH)
Get the keys.

JOSH crosses over, really uncertain how to deal with KAREN. KAREN sees JOSH approaching and reacts with fear, pressing herself into the corner...

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

JOSH squats and attempts to gently pry the keys out of KAREN's hands...

JOSH
Give me the keys.

KAREN hugs the keys to her body...

KAREN
These are my keys...

JOSH becomes increasingly forceful as he tries to pry the keys out of KAREN's hands...

JOSH
Just give me the keys. C'mon...

At the door, WOLF sees something...

WOLF
Someone's coming. Get the keys.

JOSH
She won't give them to me.

WOLF
Hit her.

JOSH
I don't hit women.

JOSH and KAREN wrestle over the keys, the struggle becoming increasingly desperate and physical...

JOSH
Give me the keys!

KAREN
No! My keys!

WOLF
Hit her!

KAREN
My keys! My keys! My keys!

JOSH
Let go!

WOLF
Hit her!

KAREN
My keys!

JOSH
Just give me the fucking keys!

WOLF
HIT HER!

JOSH lashes out, slaps KAREN hard round the face a couple of times. She breaks down, sobs, holds out the keys. JOSH feels terrible, takes the keys...

JOSH
Thank you.

JOSH stands to leave. KAREN grabs one of his ankles, fixes him with a terrified look...

KAREN
They're going to eat my face...

JOSH drags KAREN across the floor as she clings onto his ankle. He tries to shake her off...

JOSH
Let go! Get off!

WOLF
We need to go, now!

KAREN
Help me. Please...

JOSH aggressively kicks KAREN away...

JOSH
Fuck off!

KAREN releases JOSH's ankle. He hurries out, leaving her lying on the floor, sobbing...

CUT TO:

137 EXT. PSYCHIATRIC UNIT - NIGHT

137

The alarm is sounding. A door flies open as JOSH, TIGER and WOLF burst out. They run up to a car. WOLF opens the boot, fishes inside a holdall and starts pulling out pistols, clips of ammunition and mobile phones...

JOSH

Where did all that come from?

WOLF

We stashed it on our last break-out. Let's go.

CUT TO:

138 INT. CAR - NIGHT

138

JOSH, TIGER and WOLF get in, slamming their doors - WOLF's at the wheel, JOSH is in the passenger seat, TIGER's in the back. WOLF fires the engine. BANG!!! JOSH, WOLF and TIGER shriek and recoil from the massive impact as NEIL lands on the bonnet, his face smashing through the windscreen. A beat as JOSH, WOLF and TIGER take a moment to recover from the shock. JOSH peers at NEIL's bloody face...

JOSH

Are you all right...?

NEIL opens his eyes, fixing JOSH with a weak look...

NEIL

I can fly like a bird.

JOSH grimaces. The evidence would suggest otherwise. WOLF suddenly floors the accelerator. The car shoots backwards. JOSH is outraged...

JOSH

There's a male nurse on the bonnet!

WOLF spins the car round, throwing NEIL off the bonnet. WOLF shoots a look at JOSH...

WOLF

Is there...?

WOLF slams the car into gear and speeds off. JOSH is disbelieving...

JOSH
You know. For someone who's so
intent on saving mankind, you
have a very casual attitude to
preserving human life.

CUT TO:

139 EXT. PSYCHIATRIC UNIT - NIGHT 139

The car speeds away, leaving NEIL lying on the ground, even weaker than he was before, cheeping like a little bird...

NEIL
Tweet, tweet...

CUT TO:

140 INT. CAR - NIGHT 140

A classic genre shot of the headlights illuminating the broken white line in the middle of the road. JOSH and WOLF stare out poignantly...

WOLF
'The future. Always so clear to
me had become like a black
highway at night.'

JOSH shoots WOLF a curious look...

WOLF
Sarah Connor. Terminator Two.
Judgement Day.

JOSH looks thoughtful as he takes this in. He stares out at the broken white line as they travel down the road. Suddenly, the headlights illuminate the security gates outside the Devlin Pharmaceutical building. JOSH's expression registers shock. He braces himself as he realises the car's headed straight toward the gates at high speed...

CUT TO:

141 INT. DEVLIN PHARMACEUTICALS (RECEPTION) - NIGHT 141

A SECURITY GUARD at reception reacts to a flashing light on the control panel, but before he can do anything, the car drives through the plate glass entrance. The SECURITY GUARD ducks as glass showers the reception desk...

We stay with the SECURITY GUARD, sheltering behind the desk. Silence. He cautiously stands.

He's stunned to see the car parked up at reception. He peers inside. It's apparently empty.

The SECURITY GUARD senses a presence, looks round, sees WOLF, TIGER and JOSH standing there. Before the SECURITY GUARD can react, WOLF pistol whips him, knocking him to the floor. JOSH is again troubled by the casual violence...

JOSH
I'm down with the whole black
highway at night thing, but can
we just try and hurt as few
people as possible, as little as
possible? Work with me on this.

WOLF ignores JOSH...

WOLF
(to TIGER)
Take his pass and tie him up.

CUT TO:

142 INT. DEVLIN PHARMACEUTICALS (LIFT) - NIGHT 142

WOLF, JOSH and TIGER enter. WOLF presses a button for the fourth floor. The doors close.

CUT TO:

143 INT. DEVLIN PHARMACEUTICALS (ANIMAL LAB) - NIGHT 143

The lights are off. It's pitch black. The faint sound of a guinea pig squeaking gradually grows louder...

More and more guinea pigs join in until it becomes a cacophony of shrill, high pitched squeaking. It's disturbing and unsettling. The squeaking builds in intensity and volume...

Suddenly strip lighting comes on, travelling down the length of the room, revealing dozens of guinea pigs in cages. Some of them have electrodes running from their heads to equipment which monitors heart rate, pulse and brain function...

Standing by the door, WOLF, JOSH and TIGER take in the scene. JOSH is disturbed by the sight, walks forward - sees a guinea pig which is wired up. He looks at the monitor. As the guinea pig stares at JOSH, the monitor shows its brain function increasing...

WOLF and TIGER's expressions harden in anger as they take in the scene. They look at each other and share a little nod...

Bang! JOSH recoils as a bullet takes out the guinea pig he was staring at. The graphs on the monitor flat-line as it emits a continuous note.

JOSH looks round to see WOLF and TIGER, their pistols drawn...

A high energy track kicks in. We go into SLOW MOTION as WOLF and TIGER move through the lab, shooting the guinea pigs as they go. We stay on WOLF and TIGER and their balletic, stylish shooting, rather than the actual slaughter...

Bullets explode from their guns. Empty cartridges fall artfully to the floor, tinkling on impact...

TIGER runs, dives through the air, firing, lands on her hands, springs off them onto a bench and walks along it, firing downwards at the guinea pigs in the cages...

WOLF runs up the side of a wall, catches a cage with a powerful kick, sends it flying through the air. WOLF blasts it out of the sky with a volley of shots, as you might a clay pigeon...

On JOSH, frozen, looking on in horror...

On a terrified guinea pig in a cage, squeak. WOLF fires backwards, under his arm. Bang!

Standing on the bench, TIGER lets out a final volley of shots, then stops firing. She surveys the carnage...

WOLF hears a squeak, spins to see a guinea pig in a cage, the sole survivor, levels both guns at it, pulls the triggers. Two clicks. The guns are empty.

The guinea pig stares, seemingly reprieved...

WOLF draws a grenade, flicks out the pin, opens the cage, poised to drop the grenade...

WOLF
(passionate, Portuguese)
São você pronto para morrê-lo mau
bastardo.

WOLF drops the grenade and closes the cage...

WOLF
Fire in the hole!

WOLF, JOSH and TIGER take cover...

As the guinea pig stares at the grenade, a monitor shows its brain functions going wild. Beep, beep, beep, beep, beep, beep, beeeeeeeep. BOOM! The grenade explodes.

WOLF, JOSH and TIGER stand. It takes a moment for the smoke to clear. JOSH takes in the carnage, then...

JOSH
Was that really necessary?

CUT TO:

144 INT. DEVLIN PHARMACEUTICALS (VACCINE LAB) - NIGHT 144

The alarm is sounding. A couple of shots shatter the glass panel separating this lab from the animal lab. WOLF, JOSH and TIGER enter.

WOLF looks round, sees a secure storage unit...

WOLF
There.

On the storage unit. There are rows of test tubes inside. A sign warns that the contents of the unit are hazardous - 'Biological Materials'. WOLF, JOSH and TIGER stare in at the test tubes...

JOSH
Is that it...?

WOLF nods, poignant, then snaps into action...

WOLF
Open up the gas taps. We'll
incinerate it.

MONTAGE: On multiple gas taps as they're opened. High pressure gas hisses out...

WOLF places his phone on a work bench beside a gas tap...

WOLF
We wait until enough gas has
built up, then we make the call.

TIGER sees something...

TIGER
Wolf!

WOLF looks round, sees a guinea pig approaching the storage unit. WOLF fires instinctively...

We go into SLOW MOTION as we travel with the bullet. It misses the guinea pig, hits the storage unit, smashes the glass and shatters the test tubes...

WOLF, TIGER and JOSH react with horror...

WOLF

Move!

CUT TO:

145 INT. DEVLIN PHARMACEUTICALS (CORRIDOR) - DAY 145

JOSH, WOLF and TIGER sprint down the corridor. JOSH is in the lead, glances behind him, runs straight into a clear perspex door. BANG! He goes down, stunned from the impact.

TIGER and WOLF run up. TIGER swipes the card and opens the door. WOLF drags a dazed JOSH through the door. TIGER presses a button to close the door. WOLF drops JOSH, causing him to hit his head on the floor. WOLF goes to work on a control panel beside the door...

JOSH starts to recover, climbing to his feet...

JOSH

Did we just release the virus...?

WOLF

We can seal off the labs. The virus will be contained. It will give us enough time for the gas to build up.

TIGER sees something...

TIGER

Shit.

WOLF and JOSH look round to see a FIGURE in a lab coat running toward the door. But then JOSH is stunned and horrified to see it's ZOE...

JOSH

Zoe...

ZOE runs up to the door, and is stunned to see JOSH on the other side of it. It's soundproof. We see her lips move, but can't hear her as she questions what JOSH is doing here. JOSH can't even begin to answer that.

TIGER

(to JOSH)

You know her...?

JOSH

She's my ex-girlfriend...

ZOE swipes her card to open the door, but it won't work. ZOE tries it again, but the door still doesn't open...

JOSH
(to WOLF)
Open the door.

WOLF
We can't. The virus is airborne.
She could be infected.

ZOE's banging on the door, demanding that JOSH open it...

JOSH
(to WOLF)
Open the fucking door!

WOLF
If we let her out, we all die.
Everyone dies.

JOSH
You don't know that. Maybe she's
all right. She might not be
infected.

WOLF
Are you really willing to risk
all of humanity for her...?

JOSH looks at ZOE, who's pleading with him to open the door. JOSH is torn, doesn't know what to do...

WOLF
You think she'd do that for you?

JOSH isn't sure...

TIGER
Who ended it, you or her...?

JOSH looks pained at the memory. WOLF reads the look...

WOLF
She crapped all over you, didn't
she?

JOSH
What does it matter who did the
crapping? I won't let her die. I
still love her.

TIGER looks hurt as she takes this in...

TIGER
Why...?

That's a hard question for JOSH to answer. He looks at ZOE sadly...

JOSH
I don't know...I don't know how
to stop loving her.

JOSH struggles to process what he's feeling...

WOLF
If the virus gets out, she's dead
either way, and so are you, and
so is your mum, and six billion
other people...
(indicating ZOE)
...all to save this piece of
snatch.

JOSH
(wincing at the
terminology, appalled)
Jesus...

WOLF
If she's really that special -
she's that amazing - maybe we
should open the door.

JOSH considers this question as he looks at ZOE. She's desperately pleading, fearing for her life. JOSH knows what he must do, but he's pained at the thought of it. He fixes ZOE with a devastated look as he prepares to explain...

CUT TO ZOE'S SIDE OF THE DOOR: JOSH's lips move as he gives a heartfelt explanation of what he has to do. ZOE looks confused, can't hear a word of it.

CUT TO JOSH'S SIDE OF THE DOOR: ZOE's lips move as she desperately pleads with JOSH to open the door. JOSH looks confused, can't hear a word of it. JOSH realises that he has to end the 'silent' exchange...

JOSH
Okay. I have to go now.

JOSH misreads ZOE's pleading, responds to what he thinks is a declaration of love. JOSH places his hand on the perspex, mirroring the position of ZOE's hand...

JOSH
I love you too.

CUT TO ZOE'S SIDE OF THE DOOR:

ZOE
Open the fucking door you useless
prick!

JOSH fixes ZOE with a desperately troubled look as he turns and walks away.

ZOE reacts with horror and disbelief as she realises JOSH is abandoning her. She hammers on the door with both fists...

ZOE

No! Where are you going? Open the door! Josh! Open the door! You crazy fuck! Josh...!

CUT TO:

146 INT. DEVLIN PHARMACEUTICALS (CORRIDOR) - NIGHT 146

WOLF, JOSH and TIGER emerge through a door...

WOLF

We need to get clear before we blow the lab.

WOLF sees that JOSH is staring back through the doors, traumatised at the thought of abandoning ZOE. WOLF looks at JOSH with a new-found respect...

WOLF

You did what had to be done.

WOLF cups his balls, gripping them in a symbolic gesture of manhood. JOSH is strangely moved by the respect. JOSH and WOLF share a moment. BANG! BANG! BANG! A quick succession of shots. The bullets strike WOLF, who goes down...

JOSH and TIGER recoil, startled, then see DAVE advancing down the corridor, his gun levelled...

TIGER

Wolf!

TIGER returns fire. DAVE ducks into a doorway. TIGER's guns click. They're empty...

DAVE steps out and fires. Bullets smack into the wall, just missing TIGER and JOSH. WOLF fixes them with a desperate, weak look...

WOLF

Go...Blow the lab...Go...

TIGER freezes, unable to leave WOLF. JOSH sees DAVE advancing. He grabs TIGER and pulls her through a door. She fixes WOLF, who's staring at her weakly with a desperate look as she resists leaving him...

TIGER

No! Wolf! No...!

CUT TO:

147 INT. DEVLIN PHARMACEUTICALS (CANTEEN) - NIGHT 147

The lights are off. JOSH struggles to get TIGER through the door...

TIGER
We can't leave him!

JOSH
We have to. We have to blow the
lab. C'mon.

As much as it pains her, TIGER realises JOSH is right. They run through the canteen...

CUT TO:

148 INT. DEVLIN PHARMACEUTICALS (CORRIDOR) - NIGHT 148

DAVE walks purposefully down the corridor, squeaking and bearing his teeth...

WOLF's crawling away from him, dragging himself along, inch by inch, leaving a trail of smeared blood. WOLF weakens as the life drains out of him. He can't crawl any further. WOLF rolls over onto his back. DAVE shows no emotion as he looks down at him. He points his gun at WOLF's face. For the first time, we see WOLF's fear. He pleads for his life...

WOLF
Don't...

CUT TO:

149 INT. DEVLIN PHARMACEUTICALS (CANTEEN/KITCHEN) - NIGHT 149

Bang! JOSH and TIGER stop in their tracks as they hear the shot ring out. They know it means WOLF is dead, and that hits them hard. As they stare toward the door at the other end of the canteen, it starts to open. JOSH and TIGER duck out of sight behind the serving counter.

TIGER peers out. DAVE appears in the doorway, silhouetted against the light from the corridor. A chilling, high pitched squeak echoes around the canteen. TIGER fixes JOSH with a look as she holds out her phone. They talk in low, urgent whispers...

TIGER
I'll buy you some time. Get
clear, then blow the lab.

JOSH
I'm not leaving you.

TIGER presses the phone into JOSH's hand...

TIGER
Don't let it all be for nothing.
We owe Wolf that. Go. Go.

JOSH is torn, fixes TIGER with an emotional look, then scurries through the kitchen, keeping low. The strip lights come on. TIGER grimaces. Shit. She looks round, sees some kitchen knives...

DAVE walks swiftly through the seating area toward the kitchen...

JOSH reaches the door at the end of the kitchen. Tries the handle. It's locked...

JOSH
(low)
Shit.

DAVE enters the kitchen, sees JOSH, advances, gun levelled. JOSH freezes, terrified...

TIGER (O.C.)
Hey.

DAVE looks round to see TIGER standing there. She throws a knife. DAVE dodges it, fires. TIGER dives for cover behind a counter. DAVE continues firing. Click. His gun's empty.

TIGER emerges from the behind the counter, holding a saucepan in either hand. DAVE selects two saucepans from a wrack. They square up, ready for combat.

TIGER attacks. TIGER and DAVE exchange fast-paced blows - a martial arts style fight, with saucepans. The clanging of the pans adding an almost musical soundtrack...

JOSH looks on. TIGER's getting beaten back, fending off blows. JOSH picks his moment, launches himself at DAVE. DAVE barely pauses his assault on TIGER to smash JOSH in the face with one of the saucepans. JOSH recoils, stunned, bends double, clutching his nose. We stay with JOSH as the sound of clanging saucepans continues nearby...

DAVE and TIGER lock saucepans, face to face. TIGER head-butts DAVE. DAVE's momentarily stunned. TIGER seizes the moment, drops the saucepans and lunges for a knife that's in a tray of assorted cutlery. DAVE grabs her. They lose their balance and fall to the floor, taking the tray of cutlery with them...

JOSH is still recovering from the blow to the face...

TIGER and DAVE struggle. DAVE pins TIGER, clamps his hands around her throat, strangling her. TIGER sees the knife lying among the cutlery on the floor. She reaches for it, straining. Her hand's centimetres from the knife, feeling for it...

TIGER's struggling to breath. Her hand gropes for the knife. TIGER feels her hand grab something metallic. She plunges what she assumes is the knife into DAVE. They both pause, DAVE expecting to feel pain. But he feels nothing. They both look down and see that TIGER is in fact holding a desert spoon. Both TIGER and DAVE take a moment to process the mix up. TIGER reacts first. She rams the spoon in DAVE's eye and twists it viciously...

DAVE screams, releases TIGER, clutching his eye, staggers to his feet...

TIGER sees something, dives, lands, rolls, grabs a heavy cast iron frying pan as she springs back onto her feet and immediately throws it at DAVE, who's still clutching his eye...

We go into SLOW MOTION as we follow the frying pan as it spins through the air toward DAVE's head...

With lightening reactions, DAVE snatches the frying pan out of mid air and throws it straight back at TIGER...

We follow the frying pan at full speed as it spins through the air. It catches TIGER with a vicious glancing blow on the forehead. She goes down, stunned...

JOSH finally recovers, only to see DAVE advancing on him, blood seeping from his eye. DAVE grabs JOSH and slams him face down on a counter. JOSH loses his grip on the phone. It clatters across the floor. JOSH is appalled...

DAVE squeaks as he puts his arm round JOSH's neck and starts to squeeze. Pinned, face down on the counter, JOSH flails helplessly. He makes a horrible gurgling sound as DAVE crushes his windpipe. JOSH looks round desperately. He sees a coffee machine beside his head...

A loud clang. DAVE looks round to see TIGER staggering through the kitchen toward them. Blood pours from a nasty wound on the side of her forehead. TIGER's legs are like jelly. She zigzags wildly, crashing into pot stands, sending pots clattering across the floor. She staggers, falls, collapses, flails around helplessly on the floor, desperate to help JOSH, but unable to do so...

DAVE looks round as his full attention returns to strangling JOSH. He reacts with surprise as he finds himself staring straight into the coffee machine's steam nozzle, inches from his face. JOSH turns the dial.

Steam blasts into DAVE's face. DAVE squeals as he recoils, scolded, clutching his face, releasing JOSH...

DAVE staggers backwards, takes a moment to recover. He opens his eyes. JOSH hits him square in the face with a rolling pin, shattering his nose. DAVE goes down. JOSH stands over him, gives him a savage beating, hitting him again and again...

JOSH

What? You not squeaking now?
Squeak piggy, squeak!

JOSH squeaks as he delivers a few final blows. He stops, then gives DAVE a final whack for good measure. He's momentarily shocked by what he's done.

As JOSH looks down at DAVE, he's suddenly curious. He has to know the truth. JOSH grabs a kitchen knife and a sharpening stick. JOSH strokes the knife up and down the sharpening stick a few times, then squats over DAVE, grabs him by his hair and cuts into the side of his forehead...

JOSH dry wretches as he cuts into flesh. He psyches himself up then peels the skin back. JOSH reacts, stunned. DAVE has a micro-processor in his skull. JOSH is struck by the moment. The conclusive proof he has been looking for. He's over-come with relief...

JOSH

Thank fuck for that.

JOSH looks round and sees TIGER standing there, weak and bloody. They trade a poignant look.

CUT TO:

150 EXT. DEVLIN PHARMACEUTICALS - NIGHT 150

Standing a short distance away, JOSH and TIGER stare at the building. TIGER gives JOSH a nod. JOSH dials the preset number on the phone...

CUT TO:

151 INT. DEVLIN PHARMACEUTICALS (VACCINE LAB) - NIGHT 151

Gas hisses out of the taps. Lying on the counter, the mobile phone lights up as it starts to ring and vibrate - an ironically upbeat pop song ringtone...

CUT TO:

152 EXT. DEVLIN PHARMACEUTICALS - NIGHT

152

A huge explosion rips through the fourth floor of the building. A wall of fire bursts through the windows...

JOSH and TIGER take it in. It's a bitter sweet moment for JOSH...

JOSH
I just killed my ex-girlfriend...

TIGER
You just saved six billion people.

JOSH takes some comfort in this. TIGER fixes him with an emotional look...

TIGER
It's you. It was always you.
You're the one. I have always loved you.

JOSH can't accept that...

JOSH
How can you say that? You don't know me. We've stared at each other a few times, and I felt your tit. That isn't love. You can't love me. You don't. The world doesn't work like that...

TIGER impulsively kisses JOSH. A soft, tender kiss. They pull back and search each others eyes. JOSH goes with his feelings, accepting TIGER's declaration...

JOSH
Okay.

The moment is interrupted by approaching footsteps behind them...

POLICE OFFICERS (O.C.)
Armed police! Put your hands on your head! Down! Down on the ground!
(etc)

JOSH and TIGER continue looking at each other...

JOSH
I have to tell you something...

TIGER
What...?

JOSH

Those beanbags. They really hurt.

JOSH reaches out, takes hold of TIGER's hand. They share a soft smile, then turn to face the POLICE OFFICERS together. JOSH fixes the multitude of POLICE OFFICERS with a defiant look...

JOSH

Fuck you.

The POLICE OFFICERS fire a barrage of beanbags and tasers...

CUT TO:

153 INT. COFFEE SHOP - DAY

153

We watch PEOPLE passing by outside, going about their everyday business. A sense of the world continuing as normal...

At the counter, ED stares at the front page of a newspaper with utter disbelief. It features photographs of Josh, Wolf and Tiger, under a headline that reads 'Psychiatric Patients Cause Explosion at Laboratory'.

ED struggles to take it in. He folds the paper and turns to make a cup of coffee. As he operates the coffee machine, he wears a blank, bored expression. After a moment, he shoots an envious look at Josh's photograph in the folded newspaper...

CUT TO:

154 INT. PSYCHIATRIC UNIT (OFFICE) - DAY

154

Open on JOSH, sitting on a chair. He looks calm, confident, purposeful and composed. DI BLAKE and DOCTOR PHILLIPS look back at him...

DI BLAKE

It seems Denise somehow managed to escape from the back of the police van that was transferring her back to the unit. She's missing.

JOSH gives a bitter sweet smile as he takes this in...

DI BLAKE

D'you have any idea where she might be...?

JOSH nods...

JOSH
She's gone home.

DI BLAKE
And where's that...?

JOSH
The year two thousand and forty
eight.

DI BLAKE's sceptical...

DOCTOR PHILLIPS
Josh. This is very serious.
Brian's dead...

JOSH fixes DOCTOR PHILLIPS with a poignant look...

JOSH
Everyone dies. Not everyone
lives.

DI BLAKE gets in JOSH's face, menacing...

DI BLAKE
Listen to me you crazy little
shit. I'll make you tell me where
she is.

DOCTOR PHILLIPS fixes DI BLAKE with a disapproving look. DI
BLAKE backs off, frustrated...

JOSH
(to DI BLAKE)
You should be out there catching
the guy who killed Wolf. You
catch him, and I can prove
everything I'm telling you is
true.

DI BLAKE opens a file on the desk, and slides a photograph
across to JOSH...

DI BLAKE
You mean this guy...?

JOSH is surprised to see it's a head shot of Dave...

DI BLAKE
We've already caught him.

JOSH is surprised by this revelation...

DOCTOR PHILLIPS
His name's Dave Watson. He's a
day patient in the unit.

JOSH frowns, unsettled...

JOSH
Here? In this unit...?

DOCTOR PHILLIPS nods...

DOCTOR PHILLIPS
It appears Brian drew him into
his fantasy, exactly like he did
with you.

JOSH can't accept that...

JOSH
No. He's a replicant. He's
chipped. I saw it. You have to
cut into his skull...

DI BLAKE
Because we're really allowed to
do that.

JOSH
Cut into his skull, right here.
You'll find a micro-chip. A
processor...

DOCTOR PHILLIPS
Josh. He's as much a victim in
all this as you are.

JOSH
I'm not a victim. I saved you. I
saved all of you. If it wasn't
for me, you'd be drowning in your
own flem...

DI BLAKE and DOCTOR PHILLIPS look dubious. JOSH gives up
trying to convince them...

JOSH
I know what I did. *I know* what
happened. That's good enough for
me.

JOSH stands to leave...

DOCTOR PHILLIPS
Where are you going...?

JOSH
It's over.

DOCTOR PHILLIPS
I'm afraid we can't let you
leave. You've been sectioned
under the Mental Health Act.

JOSH gives a little shake of the head, not wanting to
believe that's true...

CUT TO:

155 INT. PSYCHIATRIC UNIT (CORRIDOR) - DAY 155

JOSH struggles with four MALE NURSES as he's bundled out
the door...

JOSH
Cut into his head! He's chipped!
He's the mind of a guinea pig
inside a human body! Cut into his
fucking head!

The MALE NURSES pin JOSH down. He struggles desperately.
One of them injects him. This is really disturbing...

JOSH
No! No.....!

CUT TO:

156 INT. PSYCHIATRIC UNIT (CORRIDOR) - DAY 156

Strip lights pass over-head...

JOSH stares up at them blankly as he's wheeled along,
strapped to a trolley. He's heavily medicated. The lights
pass over-head in a blur...

The trolley stops. JOSH looks round and sees DAVE strapped
to a trolley on the other side of the corridor. DAVE's face
is burnt and bruised. DAVE is also heavily medicated, but
just about manages to bare his teeth in an exaggerated
rodent like over-bite...

JOSH tries to speak, but all he can do is mumble and
dribble as he struggles against his restraints. Go out on
JOSH mumbling and dribbling and DAVE squeaking and
dribbling...

CUT TO:

157 EXT. JOSH'S HOUSE - DAY 157

The door opens. DIANNE is about to head out when she sees
MR TIBBS on the doorstep.

DIANNE stares down at MR TIBBS, then looks round, confused as to how he came to be on the doorstep...

CUT TO:

158 INT. HOSPITAL (WARD) - DAY 158

A NURSE gives a warm smile...

NURSE
How are you feeling?

We now see it's ZOE who's lying in a hospital bed. Her face is bruised and cut...

ZOE
Everything hurts...

NURSE
You'll feel better soon. Get some rest.

ZOE wipes her snotty nose on the back of her hand...

ZOE
I think I'm getting a cold...

ZOE sneezes. Go into SLOW MOTION as the particles of spit fly into the air, illuminated by the bright sunlight streaming through the window...

CUT TO:

159 INT. PSYCHIATRIC UNIT (JOSH'S ROOM) - NIGHT 159

There's a faint sound at the door, a key sliding into the lock. The door opens. TIGER slips in, silently closing the door behind her.

TIGER crosses over to the bed. She sees something and reacts, appalled. Lying in bed, JOSH's mouth hangs open limply. His eyes are partially open, his pupils rolled back in his head. He looks brain dead.

TIGER's devastated. She stares down at JOSH for an emotional beat. She looks incredibly sad as she leans down and plants a soft, tender kiss on JOSH's lips. She pulls away, then carefully takes the pillow from under JOSH's head. TIGER stares down at JOSH, steels herself, then places the pillow over JOSH's face, smothering him...

TIGER presses down on the pillow as JOSH starts to suffocate. He thrashes around violently. TIGER increases the pressure. JOSH's legs start to jerk horribly as he suffocates...

But just as we think he's going to die, JOSH manages to wriggle out from under the pillow. He's stunned to see TIGER standing there...

JOSH
What the fuck are you doing!?

TIGER's shocked...

TIGER
I thought they'd monged you...You
looked like a total mong...

JOSH is outraged...

JOSH
That's just how I look when I
sleep. Jesus! You nearly
suffocated me! *Take a pulse...*

TIGER feels really bad...

TIGER
Sorry.

JOSH takes a moment to compose himself, then fixes TIGER with a curious look...

JOSH
They said you escaped. What are
you doing here?

TIGER fixes JOSH with a poignant look...

TIGER
I came back from the future...

JOSH takes in that familiar phrase, and is unsettled by it, isn't sure whether to believe it. TIGER looks emotional...

TIGER
Nothing's changed. The virus. It
still gets out.

JOSH is deeply troubled by this revelation...

TIGER
I think I figured out a way we
can stop it.

JOSH is torn, doesn't know what to believe, fixes TIGER with a desperate look...

JOSH
Just tell me. Are you for real?
The virus - the future - is it
all true? I need to know.

TIGER fixes JOSH with an emotional look...

TIGER

If it isn't, then everything we
did, it was all for nothing. Wolf
died, *for nothing*. Your life, it
doesn't matter. You don't matter.
You're no one. You don't count
for shit.

JOSH looks thoughtful as he takes this in...

CUT TO:

160

INT. PSYCHIATRIC UNIT (CORRIDOR) - NIGHT

160

Moving along the dark corridor toward a set of double
doors. It's deserted and eerily quiet. The alarm sounds...

JOSH and TIGER burst through the doors and sprint down the
corridor. As he runs, JOSH looks determined and focused - a
faint smile playing on his lips. JOSH and TIGER disappear
through another set of double doors into a brightly lit
corridor. The doors swing shut behind them, rocking back
and forth as the alarm continues to sound...

Ends.