

LIFE AND DEATH

by

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EPISODE ONE

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FADE IN:

EXT. TRAFALGAR SQUARE -- DAWN

Something eerily is missing... no pigeons.

The front page of a newspaper is stuck on the base of Nelson's Column.

It's dated: Thursday 2nd June 2010. Tiny pictures of PEOPLE'S FACES fill the page. They all form --

-- The number 150,000. One picture is of LAUREN TOMAS, 20's.

EXT. DEPOT - ENTRANCE -- DAWN

The gates open. Wheels of a HGV roll through wet mud as it leaves the site.

INT. DEPOT - LOADING BAY -- CONTINUOUS

Engines rev, HGVs form a perimeter. Among the chaos, ARMOURED OFFICERS patrol.

Their visors are completely blacked-out.

ANDREW TOMAS, 23 - baby faced, swaggers through the facility. He spins his keys on his index finger.

He glances at every Armoured Officer he passes.

Over by the Fire Exit, ARMOURED OFFICER #1 has their sights focused on Andrew.

Andrew climbs up the side of a HGV and enters.

INT. HGV - STATIONARY -- CONTINUOUS

Andrew places the key into the ignition and turns. He pulls down the sun visor.

Attached are pictures of a familiar face - Lauren Tomas. He sniffs back a tear and lifts the hand brake.

INT. DEPOT - LOADING BAY -- CONTINUOUS

Armoured Officer #1 tracks Andrew's HGV with his eyes as it leaves. His ID dangles over his pelvic region.

NAME: ROBERT BUCKLEY

Its background: A four point star with a cross through the centre.

INT. CABINET ROOM -- DAWN

On the table lies an Emergency Additions Request Form.

Printed on the top right-hand corner is a watermark: a four-point star with a cross through the centre.

ALLAN SIMMONS, 50's - the Prime Minister, heads the table. His brow is beaded with balls of sweat.

His hand trembles as he reaches for a cup in front of him. The contents spill.

Allan wipes the drenched area with the cuff of his shirt. He clears his throat and looks over to --

-- GREGORY CHAMBERS, 50's - the Chancellor, eyes fixated on papers that lie in front of him.

A Parker pen rolls through his fingers.

Tick. Tock. Tick. Tock.

An empty decanter.

ALLAN

I have no other option. I need to think what's best for the entire country.

Greg remains silent.

ALLAN

This will buy us some time --

GREG

-- Some of us don't have time. Its Prime Minister should be aware of that.

Greg is mesmerised by the Emergency Additions Request Form.

He reaches out to it but Allan snatches it out of his reach and shakes his head.

GREG

You're telling me that you wouldn't do the same to save your family?

Allan rips the form in two.

ALLAN
It's about time that you face
reality.

INT. LIVING ROOM -- DAWN

Piled high on a sideboard are Emergency Additions Request Forms. They are all perfectly stacked.

The one on top is dated March 2012.

Lying on the sofa, DEREK REID, 78 - appears to be one of the living dead, wrapped in a duvet.

EMERGENCY ADDITIONS REQUEST FORM

Category: Renewal. Written in the Medical History: "heart attack survivor."

INT. LIVING ROOM -- CONTINUOUS

SCARLET REID, 27 - natural beauty glows from her near perfect complexion, unscrews the lid to a prescription of aspirin.

Only one pill remains. She places the pill into the palm of her hand.

Derek begins to cough and holds onto his chest. Scarlet assists Derek to sit up. She opens his bottom lip.

Scarlet places the aspirin on the tip of his tongue. Derek starts to chew slowly.

INT. OFFICE -- DAWN

Greg enters and storms over to the desk. He wakes the computer up from standby.

A username and password is typed in. Greg plugs a USB stick into the hard drive.

ON SCREEN

Cursor goes to "My Computer" and opens the USB file. Only one file saved - "Eme_Add_Req_Form/"

Double click.

An Emergency Additions Request Form opens. Clicks "File" and "Print."

INT. OFFICE

The plug is pulled out of the wall socket. The computer screen goes black.

Greg looks over the monitor and sees a MAN knelt down. The plug swings from his index finger.

He has extraordinary god-like looks. His skin glows and his muscles bulge through his shirt.

He'll be referred to as "L", 30's.

GREG

Who are you? How did you get in here?

L raises his right palm.

Branded into the skin is the four-point star with a cross through the centre.

L

I thought it was about time that you met the ma--

L bites his tongue. His grip around the plug tightens, the pins cut into his skin.

L

-- one responsible.

L smirks and walks over towards Greg. L slips his hand into his trouser pocket and pulls out something.

His hand conceals whatever it is and slips it into Greg's jacket pocket.

ALLAN (O.S.)

Is everything all right, Greg?

L is gone. Greg stands with his mouth opened. He feels for whatever L had placed in his jacket pocket.

GREG

I have to go.

Greg barges through Allan. Allan glances to the computer and sees Greg's USB stick.

The computer is plugged in. Allan strides around and he purses his lips in anger.

EXT. RESIDENTIAL STREET -- DAWN

A HGV halts in the middle of the road.

VEHICLES are parked haphazardly, as if abandoned in a hurry. Their windows are smashed.

Andrew drops down, places a pen behind his ear and is armed with a clipboard.

Letters are attached. With a quick glance, two things are seen:

That familiar "watermark" and the heading centralised, in bold "RE: The Immediate Withdrawal of Emergency Additions."

Andrew bops to the cargo's shutter door.

INT. CARGO

Darkness.

The shutter door opens. Sunlight enters and reveals...

Dozens and dozens of parcels all stacked and shelved. They're all categorised in regions and then into post codes.

Andrew jumps up. One addressed to a "Mrs. S. Reid" is lifted.

INT. LIVING ROOM -- CONTINUOUS

Scarlet pulls back the net curtain and frowns.

THROUGH THE WINDOW: Andrew drops down with a parcel under his arm.

SCARLET

Strange.

She turns to leave the room.

EXT. TERRANCE HOUSE -- CONTINUOUS

Andrew walks up the path, he's about to knock when --

-- Scarlet flings open the door. Her eyes are fixated on the parcel.

SCARLET

Where's our Emergency Additions for this month?

Andrew just stares. He offers her a copy of the letter and Scarlet starts to read.

SCARLET
No. I need them.

Scarlet snatches the parcel. She opens the seal and raids through its contents:

A bar of chocolate to share, fruit and vegetables, a loaf of bread and a pack of 6 x 1 litre bottles of water.

SCARLET
These? For a month?

ANDREW
Look, I'm just trying to do my job here --

SCARLET
-- And I'm trying to do mine.

Wheezy but fierce coughs come from inside. Andrew hears them. Scarlet yanks the invoice and the pen behind his ear.

She signs with a scribble and throws them back into Andrew's chest. She grabs the parcel and slams the door behind her.

INT. HALLWAY -- CONTINUOUS

She leans back, the door is the only thing that keeps her from falling.

Scarlet sighs. The coughs persist.

INT. LIVING ROOM -- CONTINUOUS

Scarlet drags her feet through and places the parcel onto the sideboard.

She glares over to the pile of Emergency Additions Request Forms. Scarlet swipes them to the floor.

In small bundles, she begins to rip them into pieces. Derek continues to cough fiercely.

SCARLET
Shut up! Shut the hell up!

Scarlet instinctively makes her way to the prescription of aspirin...

But remembers. She throws the empty prescription of aspirin across the room.

SCARLET

Why now?!

She assists Derek to sit in a "W" position: brings his knees into his chest. The corner of her mouth quivers.

SCARLET

I need them... You need them.

Scarlet drapes her body over his.

EXT. DOWNING STREET -- DAWN

Greg slams the infamous black door behind him and the number "0" drops.

He pushes along a bicycle and the helmet hangs on the handle bar.

Greg approaches the --

GATES

-- and stares into the visor of ARMOURED OFFICER #2 that stands on guard.

Armoured Officer #2 presses the button and the gates begin to slide open. Greg moves with haste.

EXT. STREET -- CONTINUOUS

Greg steps down into the road and vomits into a gutter. He wipes his mouth with the back of his hand.

He mounts the bicycle, fastens the helmet and cycles.

L stands as a spectator opposite, uses a building as cover. He grins.

EXT. TERRANCE HOUSE -- DAWN

Andrew goes to use the doorbell which is covered with cobwebs. He decides to knock instead.

An ELDERLY MAN, 80's - orthodox, strains his deteriorated eyesight on the parcel that Andrew carries.

ELDERLY MAN

A little lighter this month.

Andrew hands over a copy of the letter.

INT. MAIN BEDROOM -- CONTINUOUS

The dressing table is the home for dozens of framed pictures.

They are all of a COUPLE from all different locations throughout the years.

Monuments and pictures of JESUS and the CROSS are also scattered around the room.

Lying on the bed is an ELDERLY LADY, 80's. Her skin begins to rot and decay...

A BLACK MIST hovers over her body which slowly lowers. The Elderly Lady stirs and her eyes begin to open.

The mould of a HUMAN FACE stares down at her.

ELDERLY LADY

Do you think I'm scared of you?
Well come on, what are you waiting
for? I haven't got all bloody day.

The Human Face nods and the Black Mist enters the Elderly Lady's body through her ears, nostrils and mouth.

INT. HALLWAY -- CONTINUOUS

The Elderly Man closes the door. He turns and carefully makes his way to the staircase with the parcel.

ELDERLY MAN

You would never guess what they
have done now, Elizabeth.

He starts to climb one step at a time.

INT. MAIN BEDROOM -- CONTINUOUS

The Black Mist escapes the Elderly Lady's body. She lies there with her eyes closed, her skin white as paper.

ELDERLY MAN (O.S.)

This proves that you-know-who is
behind all of this.

The Elderly Man pushes the door open and pauses. He swallows a build-up of saliva.

ELDERLY MAN

Elizabeth?

He starts to shake his head in denial. His eyes well up with tears.

ELDERLY MAN

No. No.

The Elderly Man staggers over to the Elderly Lady. He grabs her hand and kisses it repeatedly. He lies next to her.

In the corner of the room, the Black Mist forms the outline of a HUMAN FIGURE.

The Mist turns to bone, muscle, skin, hair and clothing. DEATH, 30's - his complexion is immaculate, stands.

ELDERLY MAN

Why? Why?!

Death chokes. A single tear flows down his cheek but quickly evaporates into the air.

His entire body returns to the Black Mist state and fades away.

EXT. HGV - STATIONARY -- DAWN

Andrew looks up to the second floor window. He hears the cries of the Elderly Man.

He opens the driver's door and throws the clipboard over onto the passenger's seat.

The pictures of Lauren catches his eye. Andrew closes the door and stares over to Scarlet's house.

INT. LIVING ROOM -- DAWN

Both Scarlet and Derek are asleep.

THROUGH THE WINDOW: The Black Mist approaches and seeps through the glass.

It makes its way towards Derek and Scarlet. Death takes shape and his footsteps rot the wooden floorboards.

Death's hand reaches out to Derek. However, it begins to tremble.

His entire body shakes, he backs-off and collapses to one knee. Sweat trickles down his temple.

Death stares at Scarlet.

DEATH

You?

A knock on the door. Scarlet awakes instantly and leaves the room. Death is gone.

INT. HALLWAY -- MOMENTS LATER

Scarlet opens the door, Andrew stands on the other side. She slams the door but Andrew gets his foot in the way.

SCARLET

Move.

She continues to crush his foot. Andrew grits his teeth.

ANDREW

I can help you.

SCARLET

How?

ANDREW

Not out here.

After a delay, Scarlet moves aside and Andrew enters. She closes the door behind him.

SCARLET

Better?

ANDREW

Come with me. I'll take you to the depot, you can get the things you need --

SCARLET

You know what'll happen... they will kill us.

INT. LIVING ROOM -- CONTINUOUS

Derek's skin rots and decays. The Black Mist enters Derek's body.

His lips turn blue, the colour of his skin turns to chalk.

Scarlet bursts in as the last bit of the Black Mist burrows inside Derek's body.

She has an eye focused on Derek's chest which doesn't rise and fall. Scarlet rushes to the sideboard.

Inside is a defibrillator. Andrew stands in the doorway, helpless.

Scarlet slides across the floor with the defibrillator.

She opens Derek's top and places the first pad on his left breast. The second patch on his right side.

Scarlet performs chest compressions as the defibrillator analyses and charges.

She hums a familiar tune from the 1970's for a metronome. The defibrillator's ready.

Scarlet presses the button. Derek's body rises and falls with the electric shock.

The defibrillator analyses for the second time... a second shock is needed.

SCARLET

Oh come on, you're not going to die
on me now.

Scarlet resumes her chest compressions and singing. The defibrillator's ready for a second shock.

She crosses her fingers as she presses the button. Derek's chest rises and falls again and the Black Mist escapes.

Death screams in pain and the Black Mist seeps through the cracks of the walls.

Scarlet "sees" it.

Andrew looks down to the torn up pieces of the Emergency Additions Request Forms.

EXT. DETTACHED HOUSE -- DAWN

The only house that can be seen for a mile.

The roof is invested with solar panels. A HGV drives down the road.

INT. HALLWAY -- MOMENTS LATER

Ding-dong.

MAUREEN CHAMBERS, 50's - a lot of stress has taken its toll on her, opens the door and an all-in-black SPIDER-MAN stands outside.

He's extremely thin, nearly anorexic. Over his lycra body suit, he wears a very expensive suit, shirt and tie.

He'll be referred to as "C", 20's. C tilts his head at a forty-five degree angle.

Maureen looks down and sees attached to a belt hook is an Armoured Officer's ID badge. However, there is no name.

C has his foot in the doorway.

C
Just a precaution.

MAUREEN
What makes you think I would?

C
Why wouldn't you?

Maureen frowns. C looks over her shoulder and REBECCA CHAMBERS, 7 - holds onto the ears of her bunny rabbit.

She has clear plastic tubes that run up her nostrils, which is attached to a oxygen tank.

Maureen turns her head round to Rebecca.

MAUREEN
Go back upstairs, sweetheart.

C stares at Rebecca, who turns and begins to climb up the stairs.

C
Your daughter is doing well... too well.

C stares bluntly into Maureen's eyes. A cold shiver is sent down her spine.

MAUREEN
What do you want?

C
You know what I want.

C overpowers Maureen and enters. Maureen runs towards him and delivers blow after blow. C takes them.

C tilts his head away from Maureen, as if he tries to keep his cool. Then --

A backhand connects with Maureen which sends her flying. She bangs her head on the bannister.

C re-adjusts himself and cracks his neck. He looks into the kitchen where a pile of boxes rest on a granite work top.

INT. KITCHEN -- CONTINUOUS

C calmly walks in and opens the seals to reveal medical equipment -- oxygen tanks, masks and clear plastic tubing.

C piles the boxes one on top of the other and turns to walk back into the --

HALLWAY

Maureen crawls and locks on to the life-saving parcels.

MAUREEN

You only need to take one...

C stops and looks down at her. He places the parcels onto a small lamp table and squats down.

C

Has he not told you?

He pulls out a neatly folded into four piece of paper and throws it on Maureen's chest. C leaves with the parcels.

INT. LIVING ROOM -- DAWN

Scarlet places an oxygen mask over Derek's face.

ANDREW

I'm offering you a chance here to save his life. You stay here and he dies. Come with me --

SCARLET

He dies.

ANDREW

You have nothing. He's going to die, can't you see that? You can do something about that.

SCARLET

Why are you doing this? I mean, you don't even know us.

ANDREW

Does that matter?

SCARLET

How can I trust you?

ANDREW

Believe me, if you knew what I've been through, you will.

EXT. TERRANCE HOUSE -- MOMENTS LATER

Andrew leaves first, Scarlet closes the door behind her and cuts across to the window.

THROUGH THE WINDOW: Derek lies peacefully.

Scarlet places her hand onto the glass, her imprint fades away.

ANDREW
Come on. We have to be quick.

SCARLET
We're going to die, aren't we?

ANDREW
Yeah... one day.

Andrew smiles. Scarlet tries not to smile and turns away. Then, Scarlet smiles.

She turns back around with a neutral face. The two stay low as they reach the HGV, Andrew goes round the back.

Scarlet follows and Andrew lifts the shutter door to the cargo.

SCARLET
You for real?

ANDREW
You can't sit with me now, not yet.

She has no other choice but to climb in.

ANDREW
Hope you're not scared of the dark.

Andrew drops the shutter door.

BLACK OUT:

FADE IN:

EXT. WOODLANDS -- NIGHT (FLASHBACK)

Leaves crunch. Branches snaps. Somebody sprints. Their speed becomes... inhuman.

A MALE screams in utter pain.

MALE (O.S.)
What's happening to me?!

EXT. DETACHED HOUSE -- DAY (PRESENT)

Greg cycles onto the path and into the driveway. He dismounts and rests the bicycle up on the wall.

He approaches the door as he takes his keys out of his pockets. Greg places them into the lock.

Without turning the key, the door opens.

INT. HALLWAY -- CONTINUOUS

Greg steps in. The piece of paper that was folded into four is stuck on the door.

He rips it off and looks at the printed side. Greg drops it down to his side.

GREG

Maureen?!

Distressful screams come from the kitchen.

INT. KITCHEN

Greg enters and sees Maureen sit among dozens and dozens of empty parcels over the months.

GREG

You're bleeding.

She's statuesque.

MAUREEN

When were you going to tell me?

GREG

Tell you what?

MAUREEN

They took them, Greg! Everything.
You were never going to tell your
wife the truth, were you?

TOP OF THE BANNISTER -- CONTINUOUS

Rebecca's hand holds onto one of the bars. She looks in the direction of the kitchen.

She doesn't have the clear plastic tubes that run up her nostrils.

GREG (O.S.)

We'll sort this out.

MAUREEN (O.S.)

How can we?! You know that she
needs them.

KITCHEN -- CONTINUOUS

GREG

-- I have done everything to support the two of you. To keep this house over our head. To keep the things the way they were --

MAUREEN

-- But they're not, are they? Things haven't been the same since...

TOP OF THE BANNISTER -- CONTINUOUS

Rebecca's breathing quickens. Her cheeks and throat turn deep red.

GREG (O.S.)

Are you blaming me for that now?

She rises to her feet and attempts to climb down the stairs.

REBECCA

(no sound)

Mummy.

MAUREEN (O.S.)

I might as well --

KITCHEN -- CONTINUOUS

GREG

How fucking dare you blame me for his death?!

MAUREEN

You are killing her just how you killed our boy!

A thud on the stairs.

MAUREEN

Rebecca!

Maureen runs straight through him.

HALLWAY -- CONTINUOUS

She looks up the stairs. Rebecca sits on the fourth step from the top, unable to breathe.

Maureen runs up the stairs and reaches Rebecca, picks her up and places her onto her lap as she seats on the step.

She begins to rub Rebecca's back firmly in a circular motion. Then, she looks at her in the eye.

MAUREEN

Copy mummy.

Maureen takes slow but deep breaths. Slowly but surely, Rebecca begins to mimic. Maureen praises her.

MAUREEN

That's it. Well done, baby. Better?

Rebecca nods. Greg stands at the bottom of the stairs, helpless.

INT. PRIME MINISTER'S OFFICE -- DAY

Allan heads for the bar and picks up the brandy decanter. He begins to pour himself a glass.

He swigs from the bottle. The door silently opens and ARMoured OFFICER #3 stalks Allan.

He's moments away from being on top of Allan when --

Out of nowhere, C with superhuman speed and agility, enters and breaks Armoured Officer's #3 neck.

Allan turns round to see Armoured Officer's #3 body and his neck at a right angle.

C paces. Allan notices that C wears that familiar ID badge.

ALLAN

Are you...

C

One of them?

Allan nods.

C

We may wear the same attire but that doesn't mean we are the same underneath.

C has his hands behind his back. A blade slides down from his sleeve. He holds it in front to show Allan.

C

He was going to kill you, Prime Minister.

Allan bends down to lift Armoured Officer's #3 visor.

C
Strange that you want to look in
the eyes of a murderer.

ALLAN
But he didn't --

C
Kill you? Does that make a
difference?

ALLAN
So what does that make you?

C
My actions were only a reaction, I
had to kill him to save you.

Allan takes one large gulp of brandy from the decanter.

C
Do you think that all of this has
been a coincidence?

Alan picks up the Lead Crystal brandy glass and throws it
across, it barely misses C however he doesn't flinch.

ALLAN
Are you insinuating that all of
this was my fault?

C
You and your government didn't do
enough to stop it. You were its
Prime Minister. It was your
responsibility.

ALLAN
I still am!

EXT. HGV - STATIONARY -- DAY

The cargo shutter door rolls open. Scarlet's eyes adjust to
the brightness of the sunlight.

ANDREW
You can get out now.

He assists Scarlet out onto the tarmac.

SCARLET
Where are we?

ANDREW

Just about to get on the M4.

Andrew opens the passenger side door. Scarlet climbs up with a push from Andrew.

INT. HGV - STATIONARY -- CONTINUOUS

Scarlet's eyes wander around.

As Andrew climbs up over in the driver's side, she catches a quick glimpse at the pictures of Lauren Tomas.

Andrew notices and shuts the sun visor. She turns away and tries to recollect where she had seen her before.

ANDREW

We'll be there in just over an hour's time.

He lowers the hand brake.

EXT. M4 - CONTINUOUS

The HGV sets off down in the center lane at high speed.

INT. REBECCA'S BEDROOM -- DAY

Everything's pink.

Maureen lies with Rebecca and she plays with Rebecca's hair. Rebecca dozes.

The door creaks open and Greg pops his head in. Maureen softly kisses Rebecca on the forehead.

INT. SECOND FLOOR HALLWAY -- CONTINUOUS

Greg closes the door and fights back the emotion that rises to the surface.

He reaches into his jacket pocket and pulls out what L had gave him.

It's an Armoured Officer's ID badge. Greg's eye widen when he reads:

NAME: MARK CHAMBERS.

Tears drop on the laminate. Greg looks down the hall to a closed door.

INT. MARK'S BEDROOM -- DAY

Darkness.

The door creaks open and the silhouette of Greg stands in the doorway.

He switches on the light and it's just your average teenage boy's room:

Posters of pin-up girls, cars, and a guitar and amp are in the corner.

His bedding hasn't been touched nor washed. The indentation of his body remains in the mattress.

The light on the computer monitor flashes. It catches Greg's eye. He makes his way to it.

He wakes the computer off from standby and a MSN chat room pops up on screen.

Greg begins to read:

ON SCREEN

Mark: I've done what you've asked. SAVE HER!

Message sent at 02:22AM Thurs 29 April 2010

Unknown: You should know me by now...

Message sent at 02:26AM Thurs 29 April 2010

Mark: What's happening to me?!

Message sent at 02:31AM Thurs 29 April 2010

EXT. M4 -- DAY

The HGV darts pass GATWICK AIRPORT, its runways are deserted. The main watch tower barely stands.

INT. HGV -- CONTINUOUS

Andrew has his eyes on the road. He briefly turns to Scarlet who holds a chain that hangs round her neck.

Attached to the chain is a small white feather.

ANDREW

What's that?

SCARLET

My mum gave it to me when I was born. It's the only thing I have of her.

ANDREW

Not even memories?

Scarlet places the feather back down her top.

SCARLET

You're not really taking me to the depot, are you?

Andrew doesn't know how to respond.

SCARLET

Why would you?

Andrew slams down on the brakes. Their bodies rock with the momentum. Scarlet raises an eyebrow.

SCARLET

I'm right, aren't I?

ANDREW

So why are you still here if you think I'm going to do something far worse?

Scarlet makes a move to open the door, Andrew leans over to prevent her from doing so.

She digs her nails into his hands. He keeps her locked in. Scarlet turns her attention to his face.

Andrew prematurely blinded, releases his grip from the passenger door and Scarlet exits.

EXT. M4 - HGV - STATIONARY -- CONTINUOUS

Scarlet runs back as her life depended on it. Andrew staggers and falls out.

He rubs his eyes and with a clearer sight of vision, he gives chase. Andrew catches up with her with ease.

He grabs her arms to stop her.

ANDREW

Come on then, what do you think I was going to do? Kill you?

SCARLET

Why not?

ANDREW

Because four years ago my sister
was number one!

INT. HALLWAY -- DAY

Greg armed with his cycling helmet opens the door. He hears a familiar voice from behind a closed door. Mark's voice.

Mark laughs. His voice comes from a closed door. Greg leaves.

EXT. DETTACHED HOUSE -- CONTINUOUS

THROUGH THE WINDOW: Maureen sits in the upholstery, her eyes are red. Her cheeks are wet. She's mesmerised by the television.

Greg mounts his bicycle. Fastens the helmet and cycles off. Rebecca looks out of her window and waves Greg goodbye.

INT. CATHEDRAL -- DAY

The windows are boarded up; only small amounts of light penetrate through tiny holes in the planks of wood.

Scaffolding keeps the building erect.

A few stained glass windows remain. Pieces are either missing or chipped.

Dust and debris land on the shoulder of L. A thin beam of light passes his shoulder.

Something catches his eye. A picture of GABRIEL and L snarls.

That beam of light widens and it now spans across his face. He chuffs.

Death's hand arches round a hole through a plank of wood. The hole grows larger.

DEATH

I would never imagine seeing you
here.

L

The same can be said about you.

The beam of light focused on L shrinks back to its original size.

Death paces.

L
I thought I might as well pay Him
one last visit as all of this will
soon fall.

His voice echoes, a flurry of rubble and debris fall. The scaffolding shakes.

L
I am not the enemy. You know who it
was that made you.

DEATH
And we all know how He made you.
Your feet must be killing you --

L
Do not speak to me like I am...

With supernatural quickness, L now stands behind Death. He observes the tiniest of hair that stand on end.

L
... human.

L grabs Death and launches him into the image of Gabriel.

Death crashes back down on earth and shards of glass shower over him.

Wounds cover Death's face and hands. L stomps onto Death's hand just with his heel.

A loud crunch as Death's bones fracture. Death screams. L enjoys every moment.

DEATH
What are you waiting for, huh? Kill
me!

L
You know I can't. Why would I? I
need you.

For the second time, L is gone. Death's wound instantly heal and leave no scars.

INT. HGV - STATIONARY -- DAY

An opened first aid box lies opened on Andrew's lap. He cleans his wounds with an alcoholic based wipe.

He looks into his side mirror. The REFLECTION of Scarlet who approaches. Andrew sulks.

Scarlet bangs on his window and pauses. She bangs again, this time much harder.

Andrew flings open his door which pushes Scarlet back, nearly off her feet.

He slumps down into his seat and closes the first aid box. Andrew throws it onto the passenger seat.

Andrew continues to sulk.

SCARLET

I'm sorry.

Andrew shrugs the apology off.

ANDREW

Attacking me or accusing me to be a murderer?

SCARLET

Both. But can you blame me for thinking like that?

ANDREW

Are you for real?

Lowers his sun visor.

ANDREW

Look at her.

Scarlet examines the pictures of Lauren once more.

ANDREW

No-one remembers her. But they all remember --

She whispers.

SCARLET

Him.

Andrew's body coils in itself with the mention of her killer. He clenches his fist tight.

ANDREW

Now do you know why I am doing this? I would have done anything to save my sister if I was given the chance. He stole that from me.

Scarlet reaches out to him, holds his hand.

ANDREW

For all these years, if I ever had
the chance to kill him I would. But
what will that make me?

Andrew attempts to sniff the tears back but this time, the
emotion is too great.

Scarlet opens her arms and comforts him. Andrew wipes the
tears away.

ANDREW

Right then, are you getting back in
here or what?

SCARLET

Had you not seen your cargo?

ANDREW

What about it?

EXT. HGV -- STATIONARY -- MOMENTS LATER

Andrew throws a parcel over the side barrier and into the
greenery.

ANDREW

That's the last one.

Scarlet munches on the chocolate bar which she has broken
into squares.

Chocolate drips in the corner of her mouth. Andrew signals
for her to move her hands.

SCARLET

What?

Andrew wipes the chocolate off her face and licks it. Scarlet
laughs with disgust.

ANDREW

Let's roll.

The two step up into the HGV.

EXT. WOODLANDS -- NIGHT (FLASHBACK)

Leaves crunch. Branches snaps. Somebody sprints. Their speed
becomes... inhuman.

The weight of a MALE FIGURE literally drops off his body. His
shape... changes.

Like a leopard, he scales the trunk of a tree. In a matter of seconds, he reaches the top.

Handprints run up the trunk. Bloody handprints.

INT. PRIME MINISTER'S OFFICE -- DAY (PRESENT)

Allan sways in his chair. He drinks the last drop of brandy from the decanter.

C observes. He detaches his ID badge and throws it across the desk.

ALLAN

What's this?

C

That symbol is all you know. And no-one asked any questions about it?

Allan burps with his mouth closed.

C

When your people grows weaker, our organisation grows stronger. Do you see a correlation? A link?

ALLAN

What are you on about?

C goes to the door and locks it.

C

I'm going to tell you a little secret. A secret that once told, it will destroy the trust that we have for one another.

C, with superhuman agility and quickness, leans over Allan's desk.

C

On second thoughts, why not I show you what our little secret is?

Creases in his mask develop as if he smiles.

EXT. GRAVEYARD -- DAY

Greg pushes his bicycle along the path. The grass hasn't been cut for months. Overgrown, unhealthy, wild.

He comes to one particular headstone and stops. The grass that surrounds it is trimmed, healthy.

The headstone reads:

MARK KENNEDY CHAMBERS

Born: 5th September 1990

Died: 2nd May 2010

L leans up against a tree behind Greg which is - different - from the others.

L
Trying to lift the guilt off from
your chest? It won't work.

GREG
Shut up!

L
He would have been such a great
asset... A shame really.

GREG
What did you do?

L
You really are a politician through
and through: blaming others for
your countless mistakes.

A burst of supernatural quickness, L presses Greg's face into Mark's grave.

His irises marble fully and turn a scarlet red.

L
Look at him. Do you want to know
why he lies there - dead? It's all
because of you.

Greg tries to squirm. It's as if there's a tonne of bricks on top of him.

L
He was only trying to rectify her
condition caused by you --

GREG
You leave her out of this!

L lifts Greg and pins his face up against Mark's headstone.

L
Have a good hard look. Do you know
what's missing?

L stands and drags Greg up with him. On the side of Greg's face that was pinned to the headstone...

Blood is smeared across his face which drips onto Greg's lapel. Greg looks down bemused.

L now leans up against that tree once more. He holds out his hand underneath the branches.

A red apple drops into his palm.

L
What is it like to have a son as a
murderer?

L and the tree are gone. Greg runs across, he swipes his feet round the area the tree stood.

No trenches, nothing. The tree was never. All that remains is the red apple.

Greg picks it up however it disintegrates in his hand.

INT. LIVING ROOM -- DAY

Derek stirs, moans and groans.

DEREK
(aspirated)
Scarlet.

His groans grow louder, much louder.

Derek holds onto his chest with great pressure as if he has been shot. He lifts his weak body up onto the arm rest.

He reaches behind him for the prescription of aspirin. Derek's arm drops as realises they're not there.

DEREK
No. No.

He releases a series of screams of sheer pain. Derek lowers the oxygen mask.

DEREK
Scarlet! Help me!

Derek rolls off the sofa and lands on his side. He bangs his elbow and head.

His face turns crimson. His air supply severed. Derek places the oxygen mask over his face.

The Black Mist lingers, haunts, taunts him. Derek's skin rots and decays.

The mould of Death's face leans out. Derek lowers the oxygen mask; his fingers are stripped back to the bone.

DEREK

Do it.

The mould of Death's hand enters Derek's mouth and the entire mass begins to enter his body via the nostrils.

Derek's heartbeat gradually comes to a halt. The Black Mist escapes from Derek's body.

Death begins to materialise as he paces round Derek's body. He bends down to close Derek's eyes.

He lifts up his clothing on his right arm. Branded on his forearm:

A four-point star with a cross through the centre.

Death draws his own blood from the symbol with his nail. His face doesn't even flinch with pain.

Three droplets of blood fall onto Derek's forehead. Death's blood seeps into Derek's skin. Then --

A deep inhale. Derek's eyes pop open. He looks around. The only thing Derek can move are his fingertips.

Derek glances up to Death who squats down.

DEATH

There's not enough time. Tell me everything.

DEREK

Who are you?

DEATH

I thought that was obvious. You're daughter --

DEREK

-- She's not my daughter. She's ... There's only one thing she has that belonged to her mother and that's a --

DEATH

-- a small white feather.

DEREK

How do you know that?

Death raises an eyebrow. Three distinctive red dots begin to form on Derek's forehead.

They're in the exact position where the three droplets of Death's blood fell.

DEATH

Where is she?

DEREK

I thought that was obvious?

The red dots that appear on Derek's forehead are in fact Death's droplets of blood.

With a strong magnetic attraction, the three droplets of blood lift off Derek's skin and re-enters Death's wound.

Derek lies dead... again. The wound that Death created heals instantly. Death sighs.

He turns to look at the ripped up pieces of paper that scatter the floor.

Death begins to sort through them and re-arranges the pieces to create the word: "Emergency Additions."

EXT. M4 -- DAY

The HGV drives under a motorway sign that depicts the far left lane leads to a dead-end.

Another sign shows that Swansea is eighty miles away. The HGV drifts over to the far left lane.

INT. HGV - TRAVELLING -- CONTINUOUS

Scarlet's asleep. Her body moves around in the seat but that doesn't wake her.

Andrew yawns. He strains his eyes open to keep himself awake.

He eases the vehicle to a halt. Scarlet stirs and looks beyond the horizon and sees concrete built walls.

SCARLET

Is that it? Is that the depot?

ANDREW

And this is only as far I can take you.

SCARLET

What do you mean as far?

ANDREW

I can't risk it.

SCARLET

So you dragged me all the way out here, promising me that you can get me in there and now you get cold feet? You don't want to end up like your sister, is that it?

ANDREW

I'm sorry.

SCARLET

You know, I would even kill for my grandfather.

Scarlet exits and approaches the depot on foot.

EXT. HGV - STATIONARY -- CONTINUOUS

Andrew races towards her.

ANDREW

Get back here. They'll see you.

SCARLET

Who will?

A round of bullets are fired in the mud a few millimeters away from them. Andrew and Scarlet run back to the HGV.

A warning alarm begins to ring.

INT. HGV - STATIONARY -- CONTINUOUS

Andrew struggles to start the engine. Scarlet flusters.

SCARLET

How can they see us?

ANDREW

Never mind that.

Andrew takes his anger out on the dashboard. Rounds bounce off the windscreen. Cracks appear but not one penetrates.

EXT. DEPOT STATION - ENTRANCE -- DAY

Three ARMOURED OFFICERS, one is Armoured Officer #1 (Robert Buckley), with superhuman speed, run towards the HGV.

The scenery around them blurs, and in a matter of seconds, the HGV is in their sights.

INT. HGV - STATIONARY -- CONTINUOUS

The engines starts, Andrew cheers and releases the hand brake. Looks out of the windscreen to see --

Armoured Officer #4 has his rifle aimed right at Andrew.

Armoured Officer #5 opens the passenger door and drags Scarlet out.

Armoured Officer #1 does the same to Andrew. Armoured Officer #1 puts his foot in his stomach.

Armoured Officer #4 takes the lead as Scarlet and Andrew have rifles stuck in their backs.

EXT. WOODLANDS -- NIGHT (FLASHBACK)

Leaves crunch. Branches snaps. Somebody sprints. Their speed becomes... inhuman.

The weight of a MALE FIGURE literally drops off his body. His shape... changes.

A mobile drops among the leaves.

Like a leopard, he scales the trunk of a tree. In a matter of seconds, he reaches the top.

TREE TOP -- CONTINUOUS

His eyes begin to turn a scarlet red.

Patches of skin across his face begins to blister and peel like he has been burnt.

MALE

What's happening to me?!

INT. HALLWAY -- DAY (PRESENT)

Greg enters all confused and in a daze. He murmurs a lot of gibberish.

He hears Mark's laugh. The same exact laugh from before. Greg approaches the door where the voice comes from.

Greg places his ear on the wooden door and he also hears the laugh of Maureen, Rebecca and himself.

INT. LIVING ROOM -- CONTINUOUS

Maureen remains seated in the upholstery. The remote is glued to her hand.

She pauses and rewinds the exact moment again and again. Greg eases the door open.

He looks to the television screen where their home video of Christmas 2009 plays.

It shows Mark opening a small box and pulls out a set of car keys attached to a red bow.

All of them burst into laughter with Mark's reaction. The video's rewind the beginning of that clip.

MAUREEN

I have watched this over and over again to see any signs... he's happy. He was always happy.

Greg approaches Maureen with caution.

MAUREEN

Do you think he was happy, Greg? Yes? But he's not. He can't have been...

Greg sits by her side and slowly takes the remote from out of her hand. He switches the television off.

MAUREEN

Why did he do this to us, Greg? Why?

She falls into his chest as he drapes his arm over her. Maureen holds onto his lapel as she sobs.

Greg fights with his emotions.

GREG

That's the hardest thing to come to terms with. We will probably never know why... Mark knew that.

He comforts Maureen's grief.

MAUREEN

I want my boy back. I want my son back.

EXT. DEPOT STATION - ENTRANCE -- DAY

Scarlet and Andrew stagger with their hands behind their heads.

The gates open and Scarlet and Andrew, along with the Armoured Officers enter.

The mud reaches their ankles.

INT. DEPOT STATION - COURTYARD -- CONTINUOUS

Scarlet and Andrew are separated; Andrew is dragged by Armoured Officer #1 to the left and Scarlet to the right.

SCARLET

Where are you taking him?

No-one answers.

SCARLET

Answer me!

Armoured Officer's #5 grip round Scarlet's arm is like a vice. Her mouth opens to scream but there's no sound.

Andrew is first to be thrown into an Abandoned Warehouse and Armoured Officer #4 and #5 take Scarlet into the Main Building.

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

Their shoes walk along a marble floor. Its symmetrical pattern is glorious to look at.

Pillars are erected to form one particular path. A Temple.

Straight ahead is an elevator. Armoured Officer #5 presses the button to call it.

The doors open and the three of them enter.

INT. ELEVATOR -- CONTINUOUS

Scarlet glances down to the button panel.

It's there... but there are no buttons. There's just a screaming angel's head. Terrified.

The doors close and they begin to ascend.

INT. ABANDONED WAREHOUSE -- DAY

Only one light swings from its coil. Andrew is shoved to the floor.

Armoured Officer #1 removes his rifle from his back and throws it across the room.

Andrew crawls to it, Armoured Officer #1 kicks him in the sternum. He rolls round and holds onto his stomach.

He begins to cough and wheeze as Armoured Officer #1 picks him up by his shoulders and head butts him.

Armoured Officer #1 lifts Andrew over his head and throws him into the ceiling. Andrew lands heavily.

Blood begins to drip from his nose and mouth. Armoured Officer #1 drags over a chair and rope.

INT. L'S OFFICE -- DAY

L stares out of the window. Behind him is the elevator.

The doors open and Scarlet, along with the Armoured Officers, step out.

L has his back to her at all times. He communicates with her through her REFLECTION.

Scarlet observes the space and design: Renaissance. Persian. Edwardian. Victorian. All-in-one.

L

Do you like the decor, Miss...

She's nudged in the back with a riffle.

SCARLET

Reid. Scarlet Reid.

L

Do you, Miss Reid?

Scarlet hesitates with her response. She receives another nudge in the back. A little harder this time.

L

Why did you come here?

SCARLET

I had to. It was the only way to save him from dying.

L
Yet you failed. Aren't you two
going to have an awkward reunion?
Tell me, are you afraid of death,
Miss. Reid?

Scarlet starts to weep.

SCARLET
Please, don't kill me. I beg you.

L cleans his teeth with his tongue.

L
Beg will you?

She nods her head frantically.

L
So beg.

Scarlet is forced down onto her knees. A puff of smoke rises
into the air as she lands.

Scarlet looks down to what had cushioned her fall - ash. The
floor is ash.

L smiles.

L
Let's make this a little more
interesting, shall we?

He signals for the Armoured Officers to back away.

L
You run and let's see how far you
get before these men catch you...

Scarlet races to the elevator, presses the button till the
doors open and steps in.

L
... then kill you.

The elevator doors close as L begins to count from twenty
methodically.

His irises glow a scarlet red.

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

The elevator doors open and Scarlet runs. She reaches the
doors yet they do not open.

INT. L'S OFFICE -- CONTINUOUS

L
Sixteen. Fifteen. Fourteen.

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

Scarlet bangs on the doors in an attempt to open them. She even tries to kick them down.

The doors don't even budge.

She begins to run her fingers through her hair and screams with desperation.

INT. L'S OFFICE -- CONTINUOUS

L
Eight. Seven. Six.

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

Scarlet turns to see a Fire Exit adjacent to her, right next to the elevator.

INT. L'S OFFICE -- CONTINUOUS

L
Three. Two. One.

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

The Fire Exit door is the only thing that stops Scarlet in her tracks.

L (O.S.)
Ready or not, here they come!

Scarlet pushes down the bar to open the Fire Exit door.

EXT. DEPOT - COURTYARD -- CONTINUOUS

Scarlet runs across and around the building so the Entrance is in her sight.

She searches for the Warehouse that Andrew was taken into. There's so many, Scarlet can't defferiate between them.

INT. MAIN BUILDING - HALLWAY -- MOMENTS LATER

The elevator doors and Armoured Officers #4 and #5 step out.

They tilt their heads in a similar fashion to C. Scarlet cannot not be seen anywhere.

In unison, they turn to look at one another.

Armoured Officer # 5 signals to his counterpart to look round the area behind him.

The two separate and search with their riffles raised, ready to pull the trigger.

Just as the elevator doors close, the Black Mist comes down from its air vent and stalks Armoured Officer #4

The Black Mist breathes down Armoured Officer's #4 neck and as he turns around, the Black Mist hides behind a pillar.

Armoured Officer #4 approaches the pillar. Armoured Officer #5 notices the Fire Exit.

INT. ABANDONED WAREHOUSE -- DAY

Andrew stands on the chair, all bloody, bruised and battered. His hands are tied.

Armoured Officer #1 loops the rope round his neck. Andrew begins to panic.

He flicks his neck to try to remove the rope. Armoured Officer #1 punches Andrew in the nose.

Andrew's head jolts backwards and falls limp. Dazed.

Armoured Officer #1 tightens the knot around the back of his head and hooks it round a pipe.

Andrew weeps.

ANDREW

Why are you doing this?!

Armoured Officer #1 drops down from the chair he stands on alongside and circles round Andrew.

With his foot, he nudges the chair that Andrew stands on ever so slightly.

Andrew uses his feet to keep the chair under him. He catches a glimpse of his ID badge.

NAME: ROBERT BUCKLEY

The tears in Andrew's eyes dry up.

ANDREW

You?

Armoured Officer #1 nods. He kicks Andrew's chair once again.

Andrew doesn't break eye contact whilst he stretches to keep the chair under his feet.

ANDREW

This must be new to you, killing a man!

INT. MAIN BUILDING - HALLWAY -- DAY

Armoured Officer #4 is a few steps away from the corner of the pillar.

Armoured Officer #5 opens the Fire Exit door.

EXT. MAIN BUILDING - FIRE EXIT -- CONTINUOUS

Scarlet hugs the wall, the opened door is millimeters away from her face.

She holds a metal pole in her hands, ready to swing. Armoured Officer #4 cautiously advances through the Courtyard.

Scarlet eases the door forward and stalks Armoured Officer #4. As he turns back using his heels.

SCARLET

You've found me.

Whack!

INT. MAIN BUILDING - HALLWAY -- CONTINUOUS

Armoured Officer #4 is distracted with the thud and turns away for a split second.

Death, in human form, elbows Armoured Officer #4 in the face, hard.

Scarlet enters. Death towers over Armoured Officer #4 and stares at Scarlet.

He sees her. She sees him.

Death returns to the Black Mist and leaves via the Fire Exit, going through Scarlet.

INT. ABANDONED WAREHOUSE -- DAY

Andrew's toes barely keep the chair beneath him. Armoured Officer #1 punches him in the ribs.

He groans in pain. Coughs.

ANDREW

Is this what you did to her, huh?

Armoured Officer #1 jumps to punch Andrew across the face. The momentum nearly knocks Andrew off the chair.

ANDREW

Bastard!

Armoured Officer #1 kicks the chair from under Andrew.

The Black Mist enters, swarms Armoured Officer #1 and throws him across into the adjacent wall.

As Andrew's body drops, Death holds onto him to relieve the pressure off his neck.

Andrew looks to his feet, they dangle above the floor.

ANDREW

I'm alive. I'm alive! There is a God!

Death unties the knot behind Andrew's neck and the robe drops to the floor.

Andrew too drops to the floor. Death is gone.

EXT. DEPOT - COURTYARD -- CONTINUOUS

Scarlet emerges from the Fire Exit of the Main Building.

She resumes her search for the Abandoned Warehouse that Andrew was taken into.

Then, a door opens from the inside and groggy Andrew staggers out.

He falls to his knees, Scarlet charges and wraps her hands around his neck tightly. Andrew's uncomfortable.

Andrew gets up onto his feet, takes Scarlet by the arm and leads her through the facility.

INT. PRIME MINISTER'S OFFICE -- DAY

C casually heads to the door and fastens up his shirt. He tightens the knot to his tie.

He raises his hands to lower his mask, his fingers straighten up and smooths out the join.

No part of his skin is seen.

C's suit jacket's crooked, he re-arranges it across his shoulders. He opens the door.

His body obscures Allan's desk and as C walks down the hallway --

Allan rocks in his chair, traumatised. His face is white as paper. He's crazy.

INT. L'S OFFICE -- DAY

L walks over the ash. He squats down to scoop a handful which fall through his fingers as he rises.

The Black Mist smashes through his window.

Death materialises from the epicenter of a tornado the Black Mist generates.

DEATH

Hope you got insurance to cover that.

L

Which identity of yours should I write down on the papers?

DEATH

You declare yours and I shall declare mine.

L

And who would believe us? Now, do you mind, I have a lot to begin planning.

DEATH

She's here.

INT. WAREHOUSE -- DAY

Andrew and Scarlet enter. The rows of light turn themselves on to reveal hundreds and hundreds of shelving units.

They stretch the entire length which is for miles. Scarlet's jaw drops.

SCARLET

My God.

Scarlet walks across the shelving units and looks through to see the piles of resources: food, drink and medical.

Andrew's stunned.

SCARLET

You've never been in here before?
You do work here, right?

ANDREW

Yeah as a Driver. Not apart of
Stock. Come to think about it...

SCARLET

What?

ANDREW

No-one works in Stock. It's just us
and... them.

Scarlet and Andrew turn into a path the shelving units create.

As they advance, they take in the contents on the shelves.

SCARLET

There's tonnes of the stuff and
they withdraw Emergency Additions
for what?

ANDREW

The country's resources were
running thin. They weren't going to
last no more than another three
months.

SCARLET

Yeah, looks it, doesn't it? If
they're lying about that, what else
are they not telling us?

INT. L'S OFFICE -- DAY

L shunts Death into the elevator doors, the amount of force leave the imprint of Death's body.

L

Don't fuck with me. Where is she?

Death spits in L's face. As his spit streams down his face, it evaporates into steam.

The skin around the area begins to peel. Two blobs of skin protrude just below the hairline and above the eyebrows.

DEATH

Time's running out for you.

As quick as a speeding bullet, L goes back to his desk and returns with a gold-plated pistol.

He digs it into Death's temple and pulls back the catch.

L

You haven't learnt anything.

L places the pistol in his trousers and tears off Death's clothing on his arm to reveal the four-point star branded in his skin.

L shows Death his own on the palm of his hand, Death shakes his head, pleas with him.

Their four-point stars magnetise and Death is in excruciating pain.

EXT. SACRED LAND - NIGHT (FLASHBACK)

A monsoon.

Death, naked, covered in mud has his right arm held by a WITCH, 50's - straw like hair, face covered in warts.

Her finger scolds in his skin the four-point star.

L lays on a hammock face down. By his side is his ARMOUR. Similar to those Armoured Officers but in gold.

L (V.O.)

Do you want me to dig further back?

INT. L'S OFFICE -- CONTINUOUS (PRESENT)

L breaks the magnetic attraction.

L
 Amazing how our pasts are very
 similar.

DEATH
 I'm nothing like you.

L
 You will be.

INT. PRIME MINISTER'S OFFICE -- DAY

Allan rocks back and forth in his chair, his hair is drenched with sweat.

The tiniest of veins in his eyes rise to the surface. Allan pulls out strands of his own hair.

He pulls out the second to the last draw completely out and tips out the contents to the floor.

Allan rests the palm of his hand on the bottom side of the draw and slides the piece out to reveal --

-- a secret compartment. Inside is a pistol and two bullets.

He loads the gun with the two bullets and places it to his temple.

Allan's about to pull the trigger when --

His PA, 40's - her clothing inappropriate for her age enters with a HIGHLY CLASSIFIED file in her possession.

She's frozen solid.

PA
 You don't have to do this.

ALLAN
 You would if you have seen what I
 have.

Bang! His body slumps down in his chair, the bullet exit wound is on the other side and goes through the window.

The PA screams the place down. She drops the file, flees and the HIGHLY CONFIDENTIAL FILE opens to the center page.

HIGHLY CONFIDENTIAL FILE CENTER PAGES

The blueprints of an infrastructure built entirely from reinforced steel are attached with a paperclip.

Underneath that, a detailed landscape map of the United Kingdom and the Channel Islands that cover both pages.

Another blueprint depicts the infrastructure surrounding the United Kingdom.

A barrier.

"TERMINATED" is stamped over.

INT. WAREHOUSE -- DAY

Scarlet packs three parcels full of the medication she needs.

Andrew holds two oxygen tanks, one under each arm.

Scarlet seals the parcels with duck tape and uses her teeth to break off the end.

SCARLET

Let's get out of here.

Andrew is way ahead and reaches the door before Scarlet. He leaves and attempts to leave without her.

Scarlet stops him.

SCARLET

What do you think you're doing?

ANDREW

You're on your own.

Andrew pushes her off the door and closes it.

EXT. WAREHOUSE -- CONTINUOUS

Andrew barricades the door using an empty barrel. Scarlet frantically bangs on the door.

SCARLET (O.S.)

Hey! Let me out!

Andrew drops the oxygen tanks and runs away.

INT. WAREHOUSE -- CONTINUOUS

ARMOURED OFFICER #6 enters by a side door down the other side, he hears Scarlet's actions.

He cocks his riffle which Scarlet hears. She turns around, her back rests on the door and looks around.

She begins to panic, breathes heavily.

INT. LIVING ROOM -- DAY

Maureen's asleep on Greg's sternum. He plays with Maureen's hair.

Greg's organiser beeps.

He lifts his buttocks off the seat and grabs his organiser that's attached to the back of trousers.

Greg brings it into view and reads the message which reads:

"PM's dead."

Greg allows a few moments for this to sink in. He carefully gets off the sofa, and guides Maureen's head down.

He heads for the door and leaves quietly.

INT. HALLWAY -- CONTINUOUS

Greg takes out his mobile and dials a number. He places it to his ear as it rings. He checks on Maureen.

GREG
 (into mobile)
 Tell me what happened?

PA (V.O.)
 (through mobile)
 He... shot... himself.

GREG
 (into mobile)
 Suicide? But why?

PA (V.O.)
 (through mobile)
 I-I-I don't know. Just before he...
 he was mumbling on about what he
 had seen...

GREG
 (into mobile)
 Which was?

PA (V.O.)
 (through mobile)
 I don't know... "You would if you
 had seen what... I had seen."

Greg hangs up. He rubs his own jawline as re-enters the living room.

INT. LIVING ROOM -- CONTINUOUS

He makes his way to the family portrait and pays attention to Mark only. Greg analyses.

Rebecca stands in the doorway.

REBECCA
Is mummy OK?

Greg's in deep thought, then a penny drops.

GREG
Save her. You.

He turns to face Rebecca, walks over to her, kneels down in front of her and places his hands around her face.

GREG
You're the reason why he...

REBECCA
Who, daddy?

Greg pauses and considers the original question she had asked.

GREG
No-one. Nobody, princess. Don't listen to daddy. Mummy's fine. She'll be fine. She's asleep and you know what that means.

Rebecca smiles.

GREG
Let's sneak into the kitchen and get you a biscuit.

Together like ninjas, they advance quietly and slowly to the door.

INT. KITCHEN -- MOMENTS LATER

Greg opens a cabinet that is at his eye-line. He removes a biscuit jar from inside.

Next to that are Rebecca's medication. All just empty boxes.

EXT. HGV - STATIONARY -- DAY

Andrew sprints as his life depends it and collides with his driver's door.

He loses his footing and slips down the ladder as he enters the vehicle.

INT. HGV - STATIONARY -- CONTINUOUS

Andrew sits in the seat, his hands tremble as he turns the key in the ignition.

The key drops onto the floor. Andrew leans down to grab them but bangs his head hard on the steering wheel.

As he sits up --

C stands outside and looks in. Andrew screams.

C
Going somewhere?

The key rattles as Andrew places it back into the ignition and turns.

Andrew releases the hand brake.

EXT. HGV - STATIONARY -- CONTINUOUS

C holds on to the front and lifts the HGV off its front wheels. The rear wheels spin and mud flies.

C
If you value your life, you will do
exactly as I say. Stop.

Andrew removes his foot off the accelerator and the key out of the ignition. C lowers the HGV back down.

He makes his way around the driver's side and signals for Andrew to get out.

Andrew does as he's told. The pair of them travel on foot away from the depot.

INT. WAREHOUSE -- DAY

Scarlet runs. She runs and runs, nothing will stop her. She turns down to advance up a shelving unit.

Directly in front of her is Armoured Officer #6. She turns round to run away from him however it's too late.

The trigger is pulled and just one bullet is fired out of the barrel and travels through the air.

It's target is the back of Scarlet's skull.

BLACK OUT:

FADE IN:

EXT. WOODLANDS -- NIGHT (FLASHBACK)

Leaves crunch. Branches snaps. Somebody sprints. Their speed becomes... inhuman.

A mobile falls from his pocket and into leaves.

The screen illuminates and the screensaver is of Lauren Tomas and her boyfriend.

The weight of a MALE FIGURE literally drops off his body. His shape... changes.

Like a leopard, he scales the trunk of a tree. In a matter of seconds, he reaches the top.

TREE TOP -- CONTINUOUS

His eyes begin to turn a scarlet red. He's the man in the mobile screensaver.

Patches of skin across his face begins to blister and peel like he has been burnt.

MALE

What's happening to me?!

EXT. WOODLAND -- CONTINUOUS

LAUREN TOMAS, 22 - her skin is still warm, lies dead. Murdered.

Her clothes are saturated with her own blood. A blade lies next to her. It's picked up by L.

L laughs sadistically which echoes through the trees.

MALE (O.S.)

What have you done to me?!

L

Me? Your soul may give into temptation, however there's one thing that even the soul can't tolerate...

EXT. TREE TOP -- CONTINUOUS

The Male's entire skin begins to drop off like snow flakes. He loses his hair, his eyes are bloodshot.

L (O.S.)
... murder.

EXT. WOODLANDS -- CONTINUOUS

L runs his fingers through Lauren's hair.

L
The soul escapes its host and it
"doesn't give a shit" how it does
it.

He walks over to the mobile, picks it up and looks at the screensaver.

The Male's screams even make L jump. L makes his way back to Lauren.

L
You're one sick human being, your
own girlfriend? You used your
initiative; she wouldn't suspect a
thing. Impressive.

L whispers in Lauren's ear.

L
What is it like to have a boyfriend
as a murderer?

L rolls Lauren onto her stomach and pulls up her hair to reveal her neck which is just skin.

The Male screams yet again. L drops the mobile and the screensaver lights up once again.

L
What is it like to be a murderer,
Buckley?

EXT. WAREHOUSE -- DAY (PRESENT)

The lock to the door is blown off. Armoured Officer #6 kicks the door down.

The soles of his boots are covered in blood. He leaves a trail of blood.

INT. L'S OFFICE -- DAY

L hip tosses Death into his desk. The desk breaks in half on impact.

L
I might do this world a favour
killing Death.

L drops to one knee and grabs Death by his hair to lift his head up.

L
There will be no need for you.

Death laughs.

L
What's so funny?

DEATH
You don't get it, do you? I die and
life itself dies.

L
You're lying.

DEATH
Prove me wrong and kill me.

L
Tell me where she is first.

DEATH
Isn't it obvious?

With superhuman speed, L stampedes through the elevator doors and down the elevator shaft.

Death's wound and bruises heal. His torn clothing begins to "grow". Death tugs at the cuff, a perfect fit.

EXT. WAREHOUSE -- MOMENTS LATER

L stops a few yards away from the entrance and notices the trail of blood that leads away from the compound.

He uses his superhuman quickness to see where the trail of blood leads.

The Black Mist enters.

INT. WAREHOUSE -- CONTINUOUS

A pool of blood spreads from Scarlet's head. Her left cheek lays on the floor. Her eyes are wide open.

There's still colour in her face.

Her hair slightly hangs over to one side and a part of her neck is exposed.

A cafe au lait birthmark develops. A point of a familiar star begins to take shape.

Scarlet blinks. Her eyes roll around in their sockets. Death towers over her.

DEATH

How are you feeling?

She's groggy.

SCARLET

What happened?

Her hand extends out to the pool of blood that is by her head. She uses the fingertips to check its consistency.

Scarlet looks up to Death.

SCARLET

You are?

DEATH

A better question would be - what -
am I?

Death throws Scarlet's hair off the back of her neck and the four-point star with a cross through it is present.

A cafe au lait birthmark.

Scarlet tries to get on her feet but struggles. Death holds onto to her. Her skin doesn't rot or decay.

Death stares as he helps her up.

SCARLET

Why do I feel I've been shot in the
head?

DEATH

Because you have.

Scarlet laughs.

SCARLET

Yeah right. So what does that make you? The Grim Reaper?

Death doesn't do or say anything.

SCARLET

You are, aren't you? You're him. Am I...

DEATH

Dead? You were.

He throws her some aspirin which Scarlet catches.

SCARLET

Were? Is that my blood? It is, isn't it?

DEATH

I'll explain later. Right now, I have to get you out of here.

Scarlet throws a few pills down her neck.

He grabs her by her hand and takes her through the door that Armoured Officer #6 entered from.

INT. DEPOT - CORRIDOR -- DAY

L slows down from his supernatural quickness and now walks at a fast human pace.

He follows the trail of blood through a series of double doors until he reaches --

INT. DEPOT - LOADING BAY -- CONTINUOUS

The trail stop. There's nothing out of the ordinary. His irises glisten with a scarlet red.

He strides towards a HGV and climbs up its side and walks on its roof.

Every Armoured Officer stops and stares. L breaks out in a sweat which begins to evaporate into steam.

He uses the palm of his hand to wipe his face dry and a large proportion of his face begins to peel away.

L

All of you get out there and find her!

The Armoured Officers use a superhuman quickness familiar to L and C and they all leave.

L catches a glimpse of his face the side mirror of the HGV he stands on and covers his face immediately.

L
Lock this place down. There's no
way that I'm going to let her slip
out of my grasp.

He jumps to the doors that he entered from and squats down. L stares at the blood.

L uses his superhuman agility to grab an Armoured Officer that passes whilst using his superhuman quickness.

L
There's something else that you can
do for me.

EXT. DEPOT - COURTYARD -- MOMENTS LATER

Death and Scarlet race towards the Entrance, the doors begin to close.

SCARLET
We'll never make it.

Death let's go of Scarlet and his body fades away into the Black Mist and seeps through the gap between the closing doors.

His entire mass goes through as the doors close, Scarlet however, remains locked in.

She bangs on the door.

Armoured Officers begin to stand in a line, all of them cock their riffles and aims for Scarlet.

Scarlet turns round to stare them in their face.

In the distance, the fog horn of a HGV blows. It continues to blow to indicate some sort of warning.

Scarlet jumps to the side and a HGV bursts through the doors.

It turns left, so the cargo is used to protect them from fire.

The passenger door is opened and it's Andrew who is the driver.

ANDREW

Do you think I was seriously going
to leave you?

The Black Mist is attached to the side of the HGV that is on
show to the Armoured Officers.

Scarlet sees it however, Andrew does not. Death's FACE forms.

DEATH

Go.

The Armoured Officer's begin to fire rounds after round and
the Black Mist absorbs them all.

Scarlet shakes her head.

SCARLET

No.

ANDREW

Come on, we got to get out of here!

DEATH

I'll be fine.

Andrew extends his hand out. Scarlet extends her and both of
them lock onto their forearms and Andrew pulls her in.

The HGV turns round and drives off.

The Black Mist removes itself off the HGV and forms a barrier
between the Armoured Officers and the HGV.

Holes begin to appear through the Black Mist as bullets
continue to penetrate through.

To the left of the Entrance -- a petrol tanker.

In one swift motion, the Black Mist drags the petrol tanker
in the line of fire.

The tanker explodes.

INT. TANKER

The fire spreads along the pipe until it reaches the engine
of a HGV --

INT. DEPOT - LOADING BAY -- CONTINUOUS

-- A HGV explodes which triggers a chain reaction of
explosions.

INT. HGV - TRAVELLING -- CONTINUOUS

Scarlet and Andrew look in their side mirrors to see the Depot being blown-up from the inside.

Andrew acts shiftily. He looks at Scarlet who looks over her shoulder.

Dried in blood cover her hair around the area that she was shot.

EXT. M4 - CONTINUOUS

The Black Mist gathers and Death materialises, slower than usual.

His body is arched over and covered in hundreds of bullet wounds. They too heal at a slower pace than usual.

Death watches as the HGV becomes a small dot across the horizon.

MICROSCOPIC LENS

As they focus on the slide, red and white blood cells float around in the cytoplasm.

INT. LABORTORY -- DAY

L has his eyes stuck in the microscope. In this position, the back of his neck is revealed and under his hair --

A cafe au lait birthmark: A four-point star with a cross through it.

A SCIENTIST, 40's - gaunt, his white overalls are old, dirty and grubby. His entire body trembles.

SCIENTIST

As you can see, the sample is -
normal.

L with his superhuman speed grabs the Scientist by the throat and raises him off the ground.

His feet barely scrape the floor.

L

She can't be "normal."

EXT. THE MIDDLE OF THE ENGLISH CHANNEL -- DAY

Underwater, a large reinforced steel structure sinks into the seabed.

Over the surface, the shadow of an industrialised crane passes over the fierce waves.

Splash. A series of whirlpools and waves begin to calm down, a second steel block that stretches for miles is lowered.

In the seabed, a trench, five miles wide travels further inside the planet. A bottomless pit.

The trench creates the perfect seal.

A construction site floats on the surface along with cranes and rigs. A few cranes and rigs. Hundreds of cranes and rigs.

All the way to the horizon, cranes and rigs are spaced out evenly either side of a large steel wall.

The wall is hundreds of feet tall it blocks out the sun.

Construction is well underway.

BLACK OUT:

THE END