

NO PLACE LIKE HOME

FADE IN:

EXT. ENGLISH COUNTRYSIDE - DAY

A small woodland area surrounded by rolling hills. The sun hangs high in the sky. An idyllic summer's day comes to an end as a convoy of CONSTRUCTION VEHICLES roll down a country road.

KEVIN (60s, weather-worn face, thin, determined) and JUNE (60s, kind face, formidable, angry) wearing matching hiking clothes watch by the side of the road as the vehicles pass.

INT. THERAPIST'S OFFICE - DAY

Cozy room with a study vibe. AIMEE (18, feisty, vulnerable, tired) sits perched on a sofa's edge. Her therapist NINA (40s, kind, attentive) sits opposite, engaging.

AIMEE

I got in.

NINA

That's great news.

Aimee manages a nod, but fails to match Nina's excitement.

NINA (CONT'D)

So why don't you seem happy?

AIMEE

I'm more nervous about telling Jonah than I thought I'd be.

NINA

How do you think he'll take it?

AIMEE

I don't know. I don't think he'll quite get it until I'm actually gone.

NINA

And your father?

AIMEE

I figured I'd tell him as I was walking out the door.

NINA

What do you think you'll say?

AIMEE

I know exactly what I'm gonna say,  
 "Hey dad, I'm off to Uni, I'm never  
 coming back so you can do whatever  
 you want with my room. I've left my  
 keys on the table and oh yeah, you  
 can go fuck yourself. Bye."

Nina holds back a laugh.

AIMEE (CONT'D)

Bit much?

NINA

Whatever you feel is appropriate.

Aimee smiles.

EXT. COUNTRYSIDE - DAY

As the diggers continue to roll past, Kevin and June begin to  
 make their feelings known.

JUNE

These are ancient woodlands you are  
 destroying! You have no right --

KEVIN

No right to be doing this!

June holding a banner, walks out in front of a digger,  
 forcing it to stop. The DRIVER (20s) pulls out his phone and  
 dials.

DRIVER

(into the phone)

You need to get down here.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

MULTIPLE DIGGERS begin tearing down trees. Driving over wild  
 flowers and through bushes.

The foreman, JAMES (50s, tough, mean) walks through the site  
 talking on his phone. He walks towards the edge of a LARGE  
 HOLE in the ground where a few other LABOURERS have gathered.

JAMES

You're gonna have to handle it  
 until I get there. Just don't let  
 them glue themselves to the truck!

James hangs up and looks into the hole.

JAMES (CONT'D)  
Now what the fuck is that?

EXT. COUNTRYSIDE - DAY

Driver puts his phone down as he realises that Kevin and June are gluing themselves to the front of the digger.

KEVIN  
We have an obligation to protect  
the countryside for future  
generations.

Driver jumps out but it's too late.

DRIVER  
Fuck!

INT. THERAPIST'S OFFICE - DAY

Nina looks up at the clock on the wall.

NINA  
Time's up.

AIMEE  
Can I still see you? When I go  
away, maybe online or something?

NINA  
We can do this for however long you  
feel you need to.

Aimee smiles as tears flow down her face.

AIMEE  
Thank you.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

In the hole is a LARGE FLAT STONE, decorated with chiseled engravings in an indecipherable language.

TWO LABOURERS with crowbars begin trying to lever it up.

LABOURER #1  
I think there's something under it.

James watches on from above.

EXT. STRATTON HIGH STREET - DAY

The market town of Stratton bustles with activity as its annual festival begins. DOZENS of TRADERS, from food to craft, set up stalls. Aimee strolls, halting at a BOUTIQUE CLOTHES SHOP. A summer hat in the window catches her eye.

INT. BOUTIQUE CLOTHES SHOP - DAY

Aimee stands in front of a mirror and tries on the hat. A cheery ATTENDANT (20s) approaches her.

ATTENDANT

That looks great on you.

Aimee smiles. As she moves her head from side to side her smile begins to fade. She turns from her reflection and removes the hat.

AIMEE

I don't know.

She suddenly begins to look queasy.

ATTENDANT

You okay?

AIMEE

Do you have a toilet?

INT. BOUTIQUE CLOTHES SHOP - TOILET - DAY

Aimee breathes deeply over the sink. Opening her bag, she retrieves a bottle of pills, drops two into her hand, and drinks water from the tap. She gazes at her reflection, then closes her eyes.

EXT. STRATTON PARK - DAY

More stalls and children's rides fill the large park. On the periphery, a small crowd have gathered to watch a wrestling show organised by a local promotion.

Aimee, now wearing her newly bought hat, makes her way towards it.

WILL (18, athletic, handsome, fake tan) AKA The Bronzed Adonis, struts to the ring in just shorts. More in love with himself than anyone else could be, the CROWD boos.

Accompanying him is INDIA (19, athletic, pretty, bubbly) dressed as a cheerleader with fairy wings on her back, waving pom-poms in the air.

INDIA

Give me an A. Give me a D...

Aimee sits in the front row smiling as The Bronzed Adonis LEAPS onto the apron.

INDIA (CONT'D)

...Give me an I. Give me an S. What you got? Nothing because he's mine!

The Bronzed Adonis shows his body off to the crowd. Some TEENAGE GIRLS cheer. Others boo, including Aimee. He directs his attention to Aimee.

WILL

You know you want this?

AIMEE

My boyfriend's hotter than you.

WILL

Yeah. Where is he? In your dreams that's where he is.

Aimee laughs. India jumps up onto the apron and gives him a kiss on the lips. He's then attacked from behind by his OPPONENT and their match begins.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

The labourers lift the stone to one side, revealing TWO SKELETONS. Wrapped around them, almost as if they were one and the same, are ROOTS leading into the soil.

JAMES

Fuck me!

Labourer #1 looks up at James standing at the hole's edge.

LABOURER #1

What do you want to do?

JAMES

Nothing.

LABOURER #1

Shouldn't we report it?

James kneels down and notices a WILD PLANT, with red petals, growing. He pulls it out of the ground in frustration.

JAMES

For what? So some twat from the council can come down here to tell me that a pair of old bones, no one knew existed, have some kind of archaeological relevance that's gonna delay us for another six months.

James turns back to the labourers in the hole.

JAMES (CONT'D)

Get back up here and finish digging these holes. Time is my money.

The labourers drop the stone back down over the skeletons.

EXT. STRATTON PARK - DAY

Will straddles the top turnbuckle, facing away from his opponent who is lying supine on the canvas. Will composes himself and then takes off, somersaulting backwards.

Aimee turns away, unable to watch. Will SLAMS down perfectly onto his opponent.

LATER.

Will is now in regular attire, while India continues to sport her angel wings. Aimee, holding chicken wraps, approaches. Will smiles and greets Aimee with a kiss on the lips.

WILL

What did you think?

AIMEE

When are you going to come up with a different finisher?

Aimee hands Will and India their wraps.

INDIA

Thanks.

WILL

It's the most devastating finisher in the business. No one gets up from the "Stamp of Approval."

AIMEE

And you won't one day if you land on your head.

India interjects.

INDIA  
I love your hat.

Aimee smiles and looks at Will who hasn't noticed.

AIMEE  
Thanks!

WILL  
What?

Aimee notices the wings on India's back. The wings now looking a little limp, she tries to prop them back up.

AIMEE  
These are cute.

INDIA  
(in Japanese)  
*Arigatō-gozaimasu!*  
(in English)  
I'm more of a fallen angel than a  
heavenly one, but hey ho.

Will nudges Aimee with a mouth full of food.

WILL  
I love you.

Aimee smiles and mimics his mouth full of food.

AIMEE  
I love you.

India jumps in.

INDIA  
I love you too, guys.

They all smile as they walk back towards town.

EXT. COUNTRYSIDE - DAY

James, still carrying the plant, has now arrived to where Kevin and June are glued to the truck.

JAMES  
Has someone called the police?

DRIVER  
They said an hour.



JUNE

You have no right destroying these trees.

JAMES

The council gave us the right when they approved planning.

JUNE

Corrupt bureaucrats. This is ancient woodland.

JAMES

Ancient woodland? Some of these trees are younger than you, Love.

JUNE

You're a horrible man!

JAMES

I'm also a romantic. Here you go.

James places the flower in June's jacket pocket.

JAMES (CONT'D)

Maybe when they've unglued you from my truck you can plant this in your allotment.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

DRIVER #2 starts up his digger and edges towards the hole.

EXT. STRATTON HIGH STREET - DAY

The street parade is in full swing. A MARCHING BAND makes its way down the road followed by a plethora of MEMBERS from local community clubs and associations.

Aimee, Will, and India stand on the roadside watching. Will has his arm around Aimee and holds her close.

A BOY'S FOOTBALL CLUB makes its way down the street. Will points towards one of the boys, JONAH (14, floppy hair, athletic, shy) holding a football.

WILL

There's Jonah. Yo, Jonah!

Aimee looks in his direction and waves.

AIMEE

JONAH!

Jonah looks up and smiles.

Making their way down just behind, are MEMBERS from the STRATTON EQUESTRIAN SCHOOL.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

The digger nears the hole. The arm descends, crushing the stone into pieces and tearing at the roots beneath.

EXT. STRATTON HIGH STREET - DAY

Suddenly, one of the HORSES rises up onto its hind legs and throws its RIDER (female, 16) onto the ground. Panic ensues as other RIDERS try to control their STARTLED HORSES.

Aimee notices the Rider is hurt and unable to stand.

AIMEE

She's going to be hit.

Will steps in front of the horse and holds out his hands.

WILL

Easy. Easy.

Aimee rushes over to the rider, who is holding her ankle in pain, and crouches down next to her.

AIMEE

You okay?

RIDER

My ankle.

Will gets closer to the horse, reaching out to its reins.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

The digger TEARS the roots out of the ground.

EXT. STRATTON HIGH STREET - DAY

The horse panics and kicks out violently, striking Aimee's head. She hits the floor.

The horse jumps amid a retreating CROWD, finding space to dash down an empty side road.

Will runs towards Aimee and cradles her in his arms.

WILL  
SOMEBODY CALL AN AMBULANCE!

Jonah arrives looking on in shock and drops his ball.

INT. HOSPITAL - DOCTOR'S OFFICE - DAY

James sits looking emotionless. Next to him is Jonah. Sitting opposite them both, behind his desk is DR. DEL TORO (40s, well-groomed, confident) looking on with a somber expression.

DR. DEL TORO  
Maybe it would be best if Jonah  
waited outside.

JAMES  
Why?

DR. DEL TORO  
Some of what we have to discuss may  
be uncomfortable for him to hear.

JAMES  
You can take it, right Jonah?

Jonah nods obediently. Del Toro composes himself making sure to find the right words.

DR. DEL TORO  
The injuries Aimee suffered are  
severe. She's been on life-support  
for two weeks now and there's been  
no change in her condition, nor  
would we expect there to be. The  
kick she received caused a subdural  
hematoma which as you know has left  
her with only five percent brain  
function. She is a very tough young  
woman but the chances of her making  
any kind of recovery, are--

JAMES  
Are you asking for my permission to  
turn off her life-support?

DR. DEL TORO  
I understand how difficult a  
decision this must be --

JAMES  
She's dead. Do it.

Del Toro is taken aback with the coldness of James' reaction.

DR. DEL TORO

It's not something which needs to be done immediately, if there are any family or friends you think should be here to say their goodbyes.

James and Jonah sit quietly staring at Del Toro.

INT. HOSPITAL ROOM - DAY

Aimee lies in bed attached to a plethora of hospital equipment keeping her alive. TWO NURSES and Dr. Del Toro hover around in preparation to turn off her life-support.

INT. HOSPITAL HALLWAY - DAY

Jonah sits in the hallway writing at pace in a journal. James paces back and forth whilst talking quietly into his phone.

JAMES

Listen to me, I need those dry walls delivered by the end of next week. I don't care what you need to do to get them to me --

As James speaks he sees Will and India making their way down the hallway, and slaps Jonah on his shoulder.

JAMES (CONT'D)

What are they doing here?

JONAH

I called them.

India rushes over to Jonah and gives him a tight hug.

INDIA

Hey, buddy.

Will places his hand on Jonah's shoulder and stares at James. James turns away and returns to his conversation.

INT. HOSPITAL ROOM - DAY

India cries as she holds Aimee's hand. Will stands just behind with his arm over Jonah's shoulder. In the corner of the room stands James, expressionless.

The nurses begin removing Aimee's IV's. Del Toro stands to one side overseeing.

DR. DEL TORO

It will take a few minutes for the medications to make their way through her system.

Aimee's heart-rate begins to slow as her ventilator is removed. India turns to Jonah.

INDIA

Do you want to hold her hand?

Jonah nods. He places his hand on Aimee's but as he does Aimee GASPS. Startled, Jonah pulls his hand back.

DR. DEL TORO

That's completely normal --

Aimee takes another breath. Her heart rate begins to pick up. India turns to Will who in turn looks over at Del Toro.

WILL

What's going on?

DR. DEL TORO

I'm, I'm not sure.

James watches on silently from the corner of the room.

EXT. COUNTRY HOUSE - DAY

A small detached, picture perfect, period cottage.

INT. COUNTRY HOUSE - FRONT ROOM - DAY

Kevin sits at a computer screen. A notepad and pen on one side, a cup of tea on the other. A search result for plants and flowers on his screen. He scrolls through the images.

EXT. COUNTRY HOUSE - GARDEN - DAY

Kevin walks through the large, wild garden at the back of their property. Beyond the garden wall are rolling fields, and beyond the fields, the construction site.

Kevin arrives at their large greenhouse.

INT. GREENHOUSE - DAY

Kevin walks through towards the back.

KEVIN  
 I think I may have found something.  
 It's not exactly what we have --

As he walks he becomes concerned with the lack of response.

KEVIN (CONT'D)  
 June. You here?

He suddenly sees June, lying on the floor unconscious.

KEVIN (CONT'D)  
 Dear Lord, June!

He drops his notepad and runs over to her.

KEVIN (CONT'D)  
 June, can you hear me?!

Next to June on a shelf is the "red plant". As Kevin tends to June, he overlooks the plant SHOOTING spores from its bud.

KEVIN (CONT'D)  
 June! June!

As Kevin talks he inhales the spores and a moment later, falls unconscious next to June.

INT. HOSPITAL HALLWAY - DAY

Jonah stands in the hallway leaning against the wall, writing in his journal, as Dr. Del Toro approaches.

DR. DEL TORO  
 Hey Jonah, you excited about today?

Jonah nods his head.

DR. DEL TORO (CONT'D)  
 Is your dad here?

JONAH  
 I'm not sure where he is.

INT. HOSPITAL ROOM - DAY

Aimee sits up in bed, seemingly unaffected. She gazes at the autumnal view from her window - grey sky, brown leaves on trees - but it's something in the reflection that catches her eye.

In the corner of the room, a FIGURE OF A WOMAN.

Aimee blinks but the woman remains. Aimee turns to face the woman (40s, long grey hair, black lifeless eyes) sitting in a chair.

The door opens. Will enters with a wheelchair.

WILL  
Your chariot awaits, M'lady.

As he passes in front of the woman she disappears. Aimee manages a smile.

AIMEE  
Does that make you my pony?

WILL  
Makes me your stallion. Like one of those Austrian horses.

AIMEE  
A Lipizzan?

WILL  
A Willizzan.

AIMEE  
You know those horses know how to dance right?

Will moves the wheelchair close to the bed.

WILL  
Yeah, so do I.

Will does a little jig that only reinforces the fact that he can't dance, but it forces a smile from Aimee.

WILL (CONT'D)  
Okay, you ready?

Aimee nods, but holds out her hand.

AIMEE  
Let me have a go.

Aimee pushes herself to the side of the bed and swings her legs over. Exhausted she takes a deep breath.

WILL  
That's great! Once I get you in the gym you'll be walking in no time.

Will leans forward and effortlessly picks Aimee up and sits her in the wheelchair.

INT. HOSPITAL HALLWAY - DAY

Will rolls Aimee down the hallway towards Jonah and Dr. Del Toro. Del Toro smiles at seeing Aimee.

DR. DEL TORO  
You all set?

AIMEE  
I think so. I just want to say  
thank you, for you know, literally  
saving my life.

Del Toro holds out his hand and shakes Aimee's.

DR. DEL TORO  
I couldn't have done it without  
you. Next time I see you I'm sure  
you're not going to be sitting in  
one of those.

Aimee smiles.

EXT. FARMHOUSE - DAY

A large, detached, isolated farmhouse. A few hundred yards away is a LARGE BARN. A CAR approaches the house.

INT. BARN - DAY

James emerges from the barn's basement. He watches the car approach as he wipes his dirty hands with a rag.

EXT. FARMHOUSE - DAY

Will helps Aimee into her wheelchair from the car. He then rolls her up the garden path towards the front door.

INT. FARMHOUSE - DAY

The entrance hall, large and cold, remains dark. A wooden glass cabinet on one side showcases military memorabilia including bayonets, knives, and photos of James in uniform.

Will, Aimee, and Jonah stand in silence by the cabinet. It takes a moment for them to realise James is at the far end of the hall, staring at them.



JAMES

I would have met you at the hospital but I had a couple of things needing doing here and I knew Will would be there so...

An awkward silence follows.

JAMES (CONT'D)

Are you gonna be eating tonight?

AIMEE

I don't know, I haven't really thought about it --

WILL

We can order something in when she's ready.

James stares Will down then turns back to Aimee.

JAMES

Your room's how you left it. I thought about maybe moving your bed down here but didn't really think it would work. Besides everything you need is up there.

Another awkward silence follows.

INT. AIMEE'S ROOM - DAY

A large bedroom with an en suite. Aimee sits on her bed as Will runs his finger through a layer of dust on a shelf.

WILL

He wasn't kidding was he?

He blows the dust off his finger and jumps onto the bed next to Aimee. They both lie down looking up at the ceiling.

WILL (CONT'D)

You know if we had the space I'd have you stay with me, right?

AIMEE

I know.

WILL

It's just that my stepdad's using the spare room as an office now and he's got all his shit in there --

AIMEE  
Will, it's okay.

Aimee holds Will's hand. Will tries to change the subject.

WILL  
So, I was thinking, in a few months, when you're up and about maybe we go away for a few days.

AIMEE  
That'd be nice.

WILL (O.S.)  
It wouldn't be that expensive, maybe we get a cottage by the coast or something. We could drive up on a Friday and come back down...

As Will talks, Aimee slowly begins to fall asleep.

The room darkens with passing hours. Aimee awakens to find Will gone. As she struggles to sit up she notices a chair in the corner. A pile of clothes heaped on it. For a brief moment it resembles a person.

She then notices that the bedroom door is open. As she looks back at the chair, the clothes begin to stir.

Slowly, the woman from the hospital emerges from the pile. Aimee begins to panic. She pushes herself to the edge of the bed then falls to the floor with a THUMP.

With one eye on the door and one eye on the woman, Aimee crawls towards the door. Finally reaching it, she reaches up and pushes it shut, locking it. Leaning back, she sighs in relief, eyes fixed on the woman, who remains seated.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

The site now hosts dozens of new build houses - generic and uniform. A hive of activity with labourers hard at work.

James, flanked by his foreman, PAVEL (50s) walks with purpose towards a "completed" house. A significant crack mars the front wall, dividing the property in two.

PAVEL  
And we've got more inside.

INT. NEW BUILD HOUSE - FRONT ROOM - DAY

James and Pavel stare at more cracks on the walls.

PAVEL

These ones appeared overnight.

James looks on, both concerned and annoyed.

JAMES

Fill them in and paint over them.

PAVEL

We've done that already.

JAMES

Then do it again. This time get someone who knows what the fuck they're doing!

INT. THERAPIST'S OFFICE - HALLWAY - DAY

Will stands behind Aimee who sits in her wheelchair. Standing in front of them is Nina, smiling warmly.

NINA

I've moved some things around so we can have our sessions downstairs.

Will places his hand on Aimee's shoulder.

WILL

I'll be back in an hour.

INT. THERAPIST'S OFFICE - WAITING ROOM - DAY

Nina sits opposite Aimee, waiting patiently for her to speak.

AIMEE

I'm tired of people telling me how lucky I am to be alive.

NINA

Because of how often you've heard it or because that's not how you feel?

AIMEE

If I was lucky, I wouldn't be stuck in this chair.

NINA

But that's not what they're saying. They're saying you're lucky because you should have been killed or at the very least been left with some sort of long-term damage.

(MORE)

NINA (CONT'D)

But from what I understand you'll only be in that chair for however long your rehabilitation takes.

AIMEE

Yeah, but they don't have to live in my house.

NINA

With your father.

AIMEE

I was so close to getting away from him, I actually started to believe I would. Now I just feel like I'm being punished.

NINA

For what?

AIMEE

For doing to Jonah what I hated mum for doing to me. Running away and leaving him behind. He's such a sweet kid but he lives in his own little world and he doesn't see dad for the monster he is. I don't know if that's because he's fucked up already or what. That's not fair. Maybe I'm just jealous. Maybe I wish I could see things that made me happy, even if they weren't real.

A tear rolls down Aimee's face. She wipes it away quickly.

AIMEE (CONT'D)

I'm seeing mum again.

NINA

Have you been taking your medication?

AIMEE

When I remember.

NINA

Which is how often?

A beat. Aimee looks away.

NINA (CONT'D)

Have you told your doctor?

Nina gives Aimee a moment but the silence unsettles her.

AIMEE

Look, all I want to do is get out of this chair and then I'll start up again.

NINA

But if you're seeing things --

AIMEE

(snapping back)  
Mum isn't the issue.

NINA

Why not?

AIMEE

Because she's not the one that scares me.

NINA

And why does your father scare you?

AIMEE

You know why.

NINA

I can guess why but that's not the same as you telling me why.

A beat. Aimee again turns away from Nina.

NINA (CONT'D)

I'm not looking to pressure you into telling me anything you're not ready or comfortable telling me. But my best guess can never do justice to your lived experience. Why are you afraid to say out loud what you want me to think?

AIMEE

Because once I do there's no taking it back.

NINA

And why would you want to?

AIMEE

Because I spent an hour in bed this morning staring at my dead mother drooling into her lap and if I can't believe my own eyes, if I can't believe my own thoughts, how can I expect anyone else to?

NINA

Have you ever told anyone what your father did?

AIMEE

Just mum.

NINA

And what did she say?

AIMEE

That I made the whole thing up. That dad wasn't one of those perverts you read about on the internet or see on the news. That he was a good man. That he worked hard for his family and that if I ever told anyone I'd go straight to hell. Then she killed herself.

INT. HOSPITAL - REHABILITATION ROOM - DAY

The large room bustles with activity—exercise machines in use by PATIENTS and PHYSIOTHERAPISTS.

Aimee, assisted by a walking frame, takes labored steps around the room.

Watching on are Will and a physiotherapist, SARA (30s).

SARA

You're doing great, Aimee.

WILL

You'll be running marathons in no time.

AIMEE

(exhausted)

Not even paralysis could give me ambition enough to want to run a marathon.

Will smiles as Aimee takes a moment to get her energy back.

WILL

You okay? Do you wanna sit down?

Aimee shakes her head and focuses on the doors in front of her.

AIMEE

Can you open those?

Will opens the doors to reveal a long hallway. He smiles.

WILL  
End of the hallway?

Aimee shakes her head and takes a step forward.

AIMEE  
Toilet.

INT. INDEPENDENT COFFEE SHOP - DAY

The shop bustles with CUSTOMERS. A queue winds from the door to the counter where two stressed BARISTAS work at speed.

Will and Aimee sit by the front window. Will appears concerned as Aimee opens and then closes her bag.

WILL  
You okay?

AIMEE  
Yeah, why?

WILL  
That's the third time you've checked your bag.

AIMEE  
Just looking for my keys.

WILL  
You pulled them out the first time you looked.

Aimee closes her bag, looks up at Will and forces a smile.

WILL (CONT'D)  
How was your session?

AIMEE  
You were there. I managed to walk all the way to the toilet without wetting myself.

WILL  
I meant with your therapist.

Before Aimee can respond India arrives with drinks and sandwiches. She hands Aimee her plate.

INDIA  
That's for you, Miss Potter.

Aimee looks confused as she takes the plate.

AIMEE  
Miss Potter?

INDIA  
Aimee Potter. The girl who lived.

AIMEE  
Is that what people are calling me?

INDIA  
No, just me.

WILL  
Wait does that make me Ron?

INDIA  
Well that's better than being stuck  
as Hermione...  
(impersonating Emma  
Watson)  
...“Now if you two don't mind, I'm  
going to bed. Before you come up  
with another idea to get us killed.  
Or worse...”

India and Will laugh as Aimee looks on, almost feeling like a third-wheel. She wipes the thought from her mind.

AIMEE  
Why's it so busy in here? I don't  
remember it ever being like this.

INDIA  
Okay, try not to look, but look.  
See the old couple sitting at the  
back near the toilets?

Aimee looks towards the back of the room where she sees Kevin and June sitting at a table. Gathered around them are HALF A DOZEN PATRONS hanging onto their every word.

AIMEE  
Who are they?

INDIA  
They used to run the Eco Charity  
shop on the high street.

Aimee shakes her head, not remembering.



INDIA (CONT'D)

Anyway, Maggie's mum, the woman who owns this place, died of cancer a few months ago. But like real sudden, only three weeks between her mum finding a lump and Maggie having to find an urn to put her in.

Will reluctantly laughs.

WILL

Jesus, that's cold.

INDIA

What, it's true. Anyway, Maggie was pretty cut up about it because her and her mum were really close, like she was actually talking about closing this place. Then one day Maggie's shutting up shop when they walk in and tell her that they had a message from her mum. Said that she told them that she was really proud of her and that she couldn't have wished for a better daughter...

WILL

Fucking grifters. I could do that.

INDIA

Yeah, but what you couldn't do is tell Maggie that she needed to go get herself checked out because she had a blood clot working its way up her leg to her brain. Next day she goes to hospital, they run a scan and lo and behold.

WILL

(Jamaican accent)

Blood clot.

INDIA

Exactly. I'm not saying I buy into it but surprisingly there are a lot of people around here who do.

WILL

They should do a reading on us.

AIMEE

No I'm good.

INDIA

Yeah me too, they creep me the fuck out. Check out the flowers they've been handing out. Apparently they're meant to represent love and healing.

They look over to the coffee counter to see a line of plant pots, inside each one is a flower from the construction site.

INDIA (CONT'D)

Maggie tried forcing one on me, but I was like, fuck that shit. They look like they'll choke you in your sleep.

Aimee looks up at June who continues to talk to the crowd gathered around her.

WILL (O.S.)

Isn't it a plant?

INDIA (O.S.)

No it's a flower.

WILL (O.S.)

What's the difference?

As Aimee watches, the coffee shop noise fades. June speaks, her lips move, but her gaze shifts, focusing on Aimee.

Their eyes lock, and Aimee grows increasingly unsettled.

INT. AIMEE'S ROOM - EARLY MORNING

Aimee lies in bed, facing the window, lost in thought. The floorboards CREAK with movement around the house.

A wisp of hair suddenly drops down onto her cheek. Aimee turns towards the ceiling where she sees the spectral form of her mum hovering above. Her lips move soundlessly, as if trying to speak.

Unreactive, Aimee sits up and heads towards the en suite.

INT. AIMEE'S EN SUITE - NIGHT - CONTINUOUS

Aimee examines her tired reflection in the mirror. She opens the cabinet and pulls out a bottle of pills.

EXT. STRATTON PARK - DAY

Cold autumn day. Under-sixteen boys' TEAMS play a football match. A ball is kicked. Jonah and Wilson (16, sturdy, rough) sprint toward it.

Jonah skillfully glides past Wilson, passing the ball to set up an opportunity for ANOTHER PLAYER to score.

On the sidelines, PARENTS cheer. Aimee, standing on one side, applauds. On the other side stands an unimpressed James.

AIMEE

Wooo! Well done Jonah!

Jonah smiles as he runs back to the halfway line.

The ball is kicked, and players give chase. Jonah gains possession, starts running. Wilson pursues, forcefully pushing him down to the ground.

JAMES

Get up Jonah! Stop being a pussy.

Several PARENTS near James shake their heads disapprovingly.

Jonah regains the ball, and maneuvers around several players.

AIMEE

Come on Jonah!

Wilson charges at Jonah, diving for his legs. Jonah is knocked over hard, and the REFEREE blows his whistle. In pain, Jonah rolls on the ground as ASSISTANTS rush to help.

Aimee watches with concern, while James turns and walks away.

INT. HOSPITAL - DAY

Jonah sits grimacing as Dr. Hill (20s, newly qualified, chirpy) examines a large gash on his leg. Aimee stands in the background, watching.

DR. HILL

So the good news is I don't think you'll be needing stitches. A quick clean and a bandage should do the trick. And just to be on the safe side a prescription of antibiotics.

Dr. Hill begins cleaning the gash with some wipes.

JONAH

I'm sorry Aimee.

AIMEE

For what?

JONAH

Being stuck here with me.

AIMEE

Don't sweat it. You know how much I  
love this place. Saved my life  
don't you know?

Aimee places a comforting hand on Jonah's shoulder. As she does, she notices a familiar face across the room. HANA (18) stands alone, visibly upset, arms folded.

AIMEE (CONT'D)

I'll be back in a sec.

Aimee walks over to Hana and gently approaches her.

AIMEE (CONT'D)

Hey, Hana, you okay?

Hana turns to Aimee, slightly surprised and relieved. Then, overcome with emotion, she begins to cry.

AIMEE (CONT'D)

What's wrong?

HANA

My grandparents. They're dead.

Aimee responds with a hug.

AIMEE

Oh my God. What happened?

HANA

They said there was a gas leak from  
their boiler. They went to sleep  
last night and never woke up.

AIMEE

Oh hun, I'm so sorry.

Aimee continues to hold Hana as she cries.

EXT. HANA'S HOME - DAY

Dozens of MOURNERS make their way up the driveway.

INT. HANA'S HOME - RECEPTION ROOM - DAY

Mourners mingle, enjoying canapés and drinks. A PRIEST (50s) engages with a small group in one corner. India converses with FRIENDS elsewhere.

At the back, Will and Aimee stand. Aimee lines up bite-sized sausages on her plate as Will takes one, eats it, and playfully pushes it out through his lips before sucking it back in. Aimee rolls her eyes and smiles.

HANA (O.S.)

Aimee.

Aimee turns to see Hana coming in for a hug.

HANA (CONT'D)

Thank you so much for coming.

Hana turns to Will.

HANA (CONT'D)

Both of you.

Will smiles. Hana then turns back to Aimee.

HANA (CONT'D)

And thank you for being there at the hospital.

AIMEE

I didn't do anything.

HANA

Being there was enough. It was just so sudden you know?

Aimee smiles knowingly when Hana chirps up as Kevin and June arrive. Without a moment's hesitation Hana heads over to them.

HANA (CONT'D)

You made it. Thank you so much.

Hana hugs them both.

JUNE

Of course we did.

Hana's MUM (50s) and DAD (50s) arrive and give them a hug too. The group is then ushered into the house, where the other guests appear excited about their arrival.

WILL

Someone get the Ouija board out.

India joins Will and Aimee's hushed conversation.

INDIA

Imagine they have a seance in the middle of the living room.

AIMEE

They're not gonna have a seance. It's a fucking wake.

MOMENTS LATER.

A small group of mourners, including Hana and her parents, sit in a circle at the back of the room. Other mourners stand outside the circle, observing.

WILL

They're gonna fucking wake the dead.

The priest, visibly displeased, marches past Aimee and exits. MOURNER #1 removes a cross from the wall. SILENCE.

June clasps the parents' hands. Flowers are handed out for everyone to hold. MOURNER #2 offers a flower to Aimee, who shakes her head.

AIMEE

I'm good thanks.

India and Will both take one for a laugh.

June smiles warmly at a young girl, SOPHIE (9), dutifully standing by her parents, each holding a flower.

JUNE

What's your name?

SOPHIE

Sophie.

JUNE

That's a beautiful name. And are these your parents?

Sophie nods.

JUNE (CONT'D)

This flower also has a beautiful name, it's called Macaria, but you won't find anything written about it in any book or on the internet.

SOPHIE

Then how do you know its name?

JUNE  
Because it told me.

SOPHIE  
Flowers don't speak.

JUNE  
This one does. If you know how to  
listen.

Kevin begins grinding the flower's petals in a mortar.

JUNE (CONT'D)  
There was a time, long ago, long  
before this town was on any map,  
when you'd have found it growing  
all over these parts... and the  
people who lived here then, they  
knew, they knew how to listen.

Kevin pours hot water into the pestle and swirls the liquid  
around. He then pours the contents into a mug.

JUNE (CONT'D)  
They understood that life wasn't  
borne out of chance, but as a  
deliberate consequence of conscious  
energy. Energy that exists all  
around us but through arrogance and  
ignorance we have chosen to forget.

Kevin hands June the mug who holds it with reverence. June  
then continues to address the room.

JUNE (CONT'D)  
Macaria is our way back to a  
paradise lost. And if we're willing  
to accept her into our hearts, she  
will show us our place in hers.  
Maisie and Harold may not be in  
this room but they are waiting for  
you in another. We just need to  
unlock the door and step through.  
Now stand back, Deary, this can get  
quite messy.

Kevin places a bucket between June's feet. Aimee begins  
feeling uncomfortable.

AIMEE  
(whispers)  
I'm tapping out.

INDIA  
Oh, you've got to stay. This is --

WILL  
Batshit crazy.

AIMEE  
You two stay if you want. I'm out.

Will watches Aimee walk out and follows her.

India turns back to June, who leans forward and vomits into the bucket. Reactions in the room vary—some turn away, others transfixed. Sophie backs into her parents.

June begins to breathe deeply, gradually increasing in speed, then stops. SILENCE. A MAN'S GRAVELY VOICE emerges from June.

VOICE  
Am I here?

EXT. HANA'S HOME - GARDEN - DAY

Aimee walks away from the house towards the back of the large garden. Will follows behind.

WILL  
What's wrong?

Aimee remains silent. Will catches up and places a hand on her shoulder. Aimee turns and stares at Will.

WILL (CONT'D)  
(concerned)  
Hey, what's wrong?

Aimee takes a moment to decide what's bothering her most. Will and India's relationship or the seance. Then chooses.

AIMEE  
Is there something going on between you two?

WILL  
Between who?

AIMEE  
You and India.

WILL  
(surprised)  
What, no, why'd you say that?

AIMEE  
Cause... cause you're always finishing each others jokes --



WILL

So?

AIMEE

(raising her voice)

So it's getting annoying.

WILL

Okay, well, that's your problem.

AIMEE

Yeah, well, why's she always kissing you in the ring?

WILL

Because she's my manager and it's not real. We're acting --

AIMEE

If you want to break up with me just tell me, you don't have to keep dragging this out.

WILL

Are you taking the piss?

Aimee stares hard at Will.

WILL (CONT'D)

If I wanted to break up with you don't you think I would've already?

AIMEE

Wouldn't look good leaving your girlfriend when she's in a coma.

WILL

You weren't in a coma when I was pushing you around in a wheelchair. And you weren't in a coma when I was helping you learn how to walk again.

AIMEE

Well what about now? I don't...need you anymore, you wouldn't have to feel guilty about it.

WILL

What you need is to start taking your medication again.

AIMEE

I am.

WILL  
Don't bullshit me. After everything  
I've done for you, don't do that to  
me.

Aimee knows that she's pushed Will too far. She takes a moment to realise what she might lose.

AIMEE  
I'm sorry.

Will remains standoffish.

WILL  
Why won't you take them?

AIMEE  
(exhausted)  
Because I'm tired, Will. I'm tired  
of feeling like things don't  
matter. Things matter, I want them  
to matter, and they don't when I'm  
on them.

WILL  
But that's not the only reason you  
take them.

A beat. Will gives Aimee some space to think.

WILL (CONT'D)  
Why don't you talk to your doctor?  
Maybe they can change your  
prescription.

Aimee nods half-heartedly. Will looks her in the eyes.

WILL (CONT'D)  
You can't go on seeing things that  
aren't there.

Aimee stares back at Will, acceptingly.

INT. HANA'S HOME - KITCHEN - DAY

Aimee stands alone by the sink. She runs the tap and fills a glass of water. In her hand are two pills. As she looks at her reflection in the window overlooking the garden, she sees her mother standing next to her.

She closes her eyes and takes a moment and just as she is about to drop the pills into her mouth --

JUNE (O.S.)  
Hello, lovely.

Aimee stops and opens her eyes. In the reflection where her mum stood, stands June. Aimee turns around.

AIMEE  
(uncomfortably)  
Hi.

JUNE  
Mind if I get past you?

AIMEE  
Uh, yeah sure.

Aimee steps to one side to let June past. June fills her glass as Aimee is about to leave.

JUNE  
Don't go. I've been meaning to have  
a word with you. It's Aimee, right?

AIMEE  
How do you know my name?

June smiles and drinks the glass of water in one. She then begins to fill another glass as Aimee waits. Glass filled, June turns around.

JUNE  
My throat gets so dry when I'm  
channeling. Feels like swallowing  
sandpaper...back and forth, back  
and forth.

Aimee nods but couldn't care less.

AIMEE  
Do we know each other?

JUNE  
Oh, I've seen you around town a few  
times. You seem to be doing much  
better now. Not in one of those  
awful chairs. Course it won't be  
too long before I'm being rolled  
around in one of those myself.

June laughs. Alone.

JUNE (CONT'D)  
You should count yourself very  
lucky.

Aimee almost rolls her eyes at the comment but holds back.

AIMEE

Yeah, I'm real lucky.

JUNE

Not many people have your gift.

AIMEE

Excuse me?

JUNE

A bridge between worlds. Why don't you talk to her?

AIMEE

(uncomfortable)

Talk to who?

JUNE

Your mother.

Aimee stays silent. June takes a sip of water.

AIMEE

Because...she's dead.

JUNE

Death is only the severing of the mind-body connection. And whilst the body is left to decay in dirt, the mind is finally free to be everything that the physical held it back from being.

June takes another sip of water.

JUNE (CONT'D)

Your mum may be "dead" but we both know she still watches over you.

Aimee is speechless. Unsure how to respond.

JUNE (CONT'D)

She's not trying to frighten you, you know. Just trying to make amends.

AIMEE

I've got to go.

INT. THERAPIST'S OFFICE - DAY

Aimee paces backwards and forwards in an angry, panicked state. Nina sits and watches, worried.

AIMEE

How the fuck did she know?

NINA

Aimee, calm down. She doesn't know anything about you that she couldn't have googled or seen in the local paper --

AIMEE

Me having visions of my dead mum is not on the fucking internet!

Aimee continues to pace back and forth.

NINA

But your mother's suicide was. This is what people like her do. They take advantage of your pain and present you with patterns where there are only coincidences. She knew your mum was dead and made a very, lucky guess --

AIMEE

Lucky?

NINA

Okay, well then let's play out the options. One, she can actually do what she claims and communicate with the dead. Two, she made an incredibly, lucky guess, using information she can easily find about you online. Or three, someone told her.

AIMEE

I've never told anyone apart from you.

NINA

Or three, I went out of my way to conspire behind your back in order to make you believe that this woman can actually see dead people. Now, which of those is most likely?

Aimee begins to calm down. Having the scenarios spelled out to her provides her with a moment of clarity.

INT. FARMHOUSE - KITCHEN - NIGHT

Aimee, Jonah, and James sit around the dinner table eating in silence. The room is dark and feels cold. Aimee and James stare at their plates as Jonah finally looks up.

JONAH

I have parents' evening tomorrow.

No response from either Aimee or James.

JONAH (CONT'D)

They've asked if they can meet with someone.

JAMES

Why, what've you done?

JONAH

Nothing.

JAMES

Well, I didn't go last year.

JONAH

I think that's why they want to meet with someone this year.

JAMES

I can't go. I'm working late.

James returns to his food. Jonah looks back down to his.

JAMES (CONT'D)

Maybe Aimee can go in my place?

Aimee looks up, annoyed.

AIMEE

You're not the only one who has to work.

JAMES

But I'm the only one paying the bills...unless what they're paying in a bookshop is gonna keep the lights on, put food on our --

AIMEE

I'm not his mum.

JAMES

I'm just asking you to pull your weight around here.

(MORE)

JAMES (CONT'D)

Things are tough enough without you working against me, too.

AIMEE

Good thing I woke up when I did then. God knows how you'd be managing if you'd pulled the plug before I had a chance to wake.

Aimee and James stare at each other. Jonah looks up.

JONAH

Is there any more? It's really good.

AIMEE

There's more in the pot.

Aimee and James continue to stare at each other. Jonah rises from the table, heading toward the stove. He peers inside the pot and expresses disappointment.

JONAH

There's nothing left.

Aimee struggles to hold James' stare and looks back down at her plate.

JAMES

You imagining things again?

Aimee looks back up at James with anger in her eyes. But James continues, whilst making sure Jonah, who is pottering around in the background, does not hear.

JAMES (CONT'D)

Take your fucking pills...and if you ever feel like standing up to me again, I will put you back in a fucking wheelchair.

Aimee drops her cutlery and runs off. James turns to Jonah who is oblivious to what's gone on.

JAMES (CONT'D)

Jonah, finish what Aimee's left. She's lost her appetite.

INT. AIMEE'S EN SUITE - NIGHT

Aimee turns on her phone, playing music LOUDLY.

She stands by the sink and SCREAMS, then cries.

Glancing at herself in the mirror, she takes deep breaths, looks away, and then back up, to see her mum now by her side. Her mum places an arm around Aimee's shoulder and leans on her.

AIMEE

What do you want from me?

Aimee turns to face her mum and cups her face in her hands.

AIMEE (CONT'D)

Hmm? What do you want?

She opens her mouth to answer but no noise comes out.

AIMEE (CONT'D)

You want me to forgive you? Because I'm not doing that. You were supposed to protect me and you couldn't even do the smallest thing like believe me.

Her mum looks away but Aimee forces her head back up.

AIMEE (CONT'D)

I need you to leave me alone.

She PUSHES her mum backwards and as she does a BURST OF COLOUR PULSES around her mum.

AIMEE (CONT'D)

You hear me? Leave me the fuck alone!

Her mum walks forward again.

Aimee pushes her back harder, and again, a PULSE OF COLOUR appears around her. This time it stays, suspended in the air, like a portal. Aimee takes a moment to absorb the vision.

Her mum tries to reach out, but Aimee snaps back.

AIMEE (CONT'D)

LEAVE ME ALONE!

Aimee pushes her mum again and as she falls backwards, she grabs hold of Aimee's wrist, snapping a bracelet she is wearing.

She then disappears into the portal.

Aimee looks at her broken bracelet and then up at the portal, which continues to float in front of her.



Frightened and curious, Aimee reaches out to touch it. As she moves closer, it disappears, revealing Jonah behind.

INT. AIMEE'S ROOM - FARMHOUSE - NIGHT - CONTINUOUS

Aimee approaches Jonah who begins to cry. Aimee gives him a hug.

AIMEE  
It's okay, okay?

JONAH  
I don't want you to end up like  
mum.

AIMEE  
I'm not. I promise. Okay? I'm not.  
I'm gonna look after you.

She holds Jonah tight.

EXT. STRATTON SCHOOL - NIGHT

PARENTS arrive, parents leave, at Stratton Secondary School.

INT. CLASSROOM - NIGHT

TEACHER (30s, patient, kind) sits at her desk. Aimee walks in, visibly annoyed about being there. Teacher is surprised to see her as she stands to greet her.

TEACHER  
Aimee, I wasn't expecting you.  
Is your father working?

AIMEE  
No, he just doesn't give a shit.

Teacher smiles sympathetically as Aimee takes a seat.

INT. SCHOOL HALLWAY - NIGHT

Jonah waits outside anxiously as Aimee comes out.

AIMEE  
Jesus Jonah, do you have any pocket  
money left. She never raved about  
me like that.

Jonah smiles as Aimee puts her arm around him and they walk down the hallway.

AIMEE (CONT'D)

You had any thoughts about what you  
wanna do when you leave?

JONAH

Not really.

AIMEE

You don't want to do anything with  
your writing? She says you have a  
great imagination.

JONAH

Like what?

AIMEE

I don't know...write comics. You  
like comics right?

Jonah nods his head.

AIMEE (CONT'D)

If you have a gift, it'd be a shame  
to waste it.

As they walk, THREE STUDENTS (13) DRESSED AS TREES run past,  
disappearing through a set of large double-doors. Aimee turns  
to Jonah, confused.

AIMEE (CONT'D)

What's that about?

JONAH

School play.

Aimee and Jonah stand at the double-doors, looking through  
the glass into the large auditorium.

On stage at the far end are TWO DOZEN CHILDREN of all ages in  
rehearsal. The three little trees run up onto the stage.

AIMEE

God, I hate nativity plays.

JONAH

It's not a nativity play.

Standing at the front of the hall coordinating the production  
is June. She turns around and notices Aimee at the door.  
Aimee is shocked to see her and tries to duck out of view.

AIMEE

Fuck.

JONAH  
What's wrong?

AIMEE  
Is she coming this way?

JONAH  
Yep.

INT. SCHOOL AUDITORIUM - NIGHT - CONTINUOUS

June pulls open the double-doors. Delighted to see Aimee.

JUNE  
Hello, Lovely. Come in, come in.

Aimee and Jonah reluctantly enter.

JUNE (CONT'D)  
You here for the parents' evening?

Aimee smiles.

AIMEE  
You?

JUNE  
Oh no, Dearie, I'm far too old and  
much too barren for all that.

June laughs. Aimee and Jonah share a look.

JUNE (CONT'D)  
No, I'm here because Katherine  
Watts, the school's headmistress,  
asked if I'd put something together  
this year that wasn't the Nativity  
because I think we can all agree  
that story's been done to death.

AIMEE  
(sarcastically)  
Because what, you were a musical  
director in a former life?

June laughs.

JUNE  
No, nothing like that, but I've had  
some board-treading experience, not  
in a former life, mind, just a much  
younger one. Don't get me wrong,  
I'm no Elaine Paige, but I've been  
known to hold a note...

(MORE)

JUNE (CONT'D)

(singing)

*"I dreamed a dreamed in days gone  
by."*

June holds the "by" note. Aimee and Jonah hold back a laugh.

JUNE (CONT'D)

We're rehearsing for the Macaria  
festival.

AIMEE

Never heard of it.

JUNE

Not many people have. But as luck  
would have it, it falls on the  
exact same day as Christmas, or  
more accurately, Christmas falls on  
the same day as Macaria. Christians  
enjoy giving on Christmas but  
conveniently forget how much  
they've taken.

June laughs.

JUNE (CONT'D)

Have you thought any more about  
what we spoke about?

AIMEE

No, no, I haven't.

JUNE

You really should, you know. You  
have a gift, and gifts should not  
be wasted. Right, Jonah?

Before Jonah can reply, June's attention is distracted by  
what's happening on stage.

JUNE (CONT'D)

More rhythm. More stomping. How  
will Macaria ever hear you if  
you're just tapping the floor. Her  
roots go deep and in winter, with  
the ground frozen solid, she needs  
to know you're still there, that  
you still believe in her, that you  
long for her return.

Aimee signals to Jonah that they are going to leave.

JUNE (CONT'D)

Oh, don't go. Take a seat --

AIMEE  
We really need to --

JUNE  
Just a few minutes. It would be  
*wunderbar* to have an impartial  
opinion.

Aimee and Jonah reluctantly take a seat.

JUNE (CONT'D)  
Okay everyone, from the top.

The children return to their starting positions.

Jonah scratches his shin. Aimee notices and turns to him.

AIMEE  
How's your leg?

JONAH  
It itches.

AIMEE  
Let me see.

Jonah hesitates, pulling up his trouser leg.

AIMEE (CONT'D)  
Let me see, Jonah.

Jonah rolls his trouser up to reveal a swollen, puss-y wound.

AIMEE (CONT'D)  
Fucking hell, Jonah! That's  
infected. Why didn't you tell me?

JONAH  
I didn't wanna worry you.

JUNE  
Silence everyone.

AIMEE  
(whispering)  
I'm taking you to the hospital in  
the morning.

JUNE  
SILENCE!

Aimee and Jonah are taken aback by June's tone and stop talking immediately. June turns back to the stage.

## JUNE (CONT'D)

When you stomp your feet, when you clap your hands, when you use your voice to sing, you are speaking the language of the universe. You are reaching out across the limitations of this world and into Macaria's embrace.

June takes a seat.

What follows is a stomping routine, straight out of Riverdance. As the routine progresses, the children's stomps become more and more aggressive, as though they were trying to knock through the ground.

INT. NEW BUILD HOUSE - LIVING ROOM - NIGHT

James stands alone, gazing at the crack on the wall. The crack remains, but now the wall is split in two from floor to ceiling.

He moves closer, running his hand across vein-like bulges under the plaster.

INTERCUT BETWEEN THE AUDITORIUM AND THE HOUSE

Aimee watches the routine, feeling uncomfortable. The STOMPING continues.

James takes out a hammer and smashes into the wall. Under the plaster, thick roots are revealed. He puts the hammer down and uses his hands to rip them out.

STOMPING continues.

As he YANKS at the roots, more plaster is torn from the wall, revealing more. The more he pulls, the more he exposes.

STOMPING gets FASTER. LOUDER. MORE AGGRESSIVE.

SMASHING the wall in different places, more roots are revealed. Exhausted, James drops to the floor in defeat.

STOMP. STOMP. STOMP. Then they stop. SILENCE.

As he stares in despair at the floor, he fails to notice the ROOTS MOVE.

INT. HOSPITAL - EMERGENCY ROOM - DAY

Jonah sits showing Dr. Hill his wound. Aimee stands behind showing her displeasure.

DR. HILL

Jonah, you are a lucky boy. If you had waited any longer we'd be starting the day off with an amputation rather than breakfast.

AIMEE

Stupid, more like.

Jonah looks embarrassed. Dr. Hill rolls his chair to a table, grabs a bottle, pestle and mortar. Then rolls back to Jonah. Aimee watches on, slightly confused.

DR. HILL

So we're going to try something a little different today.

He opens the bottle and taps out two table-spoons of green powder into the mortar. Pouring some water into it, he begins mixing and grinding it with the pestle.

Aimee recognizes the mixture from the seance.

AIMEE

He's not drinking that.

DR. HILL

Of course not, no, this is a paste which I'm going to apply directly onto the wound.

AIMEE

Made from what?

DR. HILL

The Macaria plant.

AIMEE

Is this a joke?

DR. HILL

A few weeks back I would have thought so too, but the compounds found in the leaves are really quite extraordinary.

AIMEE

That's great, I'm sure, but how about we go back to trying something a little less woo-woo like, I don't know, stronger antibiotics?

DR. HILL

Where do you think antibiotics come from?

AIMEE

I don't know, fucking science!

As Aimee raises her voice Dr. Del Toro is passing by.

DR. DEL TORO

Aimee.

Aimee is relieved to see someone she trusts.

AIMEE

I'm sorry.

DR. DEL TORO

Everything okay?

AIMEE

No, not really. Can you explain to me why he's about to marinate his leg with green paste and not prescribe him stronger antibiotics?

DR. DEL TORO

Because the healing properties of the Macaria plant are quite extraordinary?

AIMEE

I heard that already.

DR. DEL TORO

There's really not much difference between the two. Antibiotics originate from soil bacteria and fungi. However our over-reliance on them and our willingness to prescribe them on a whim is leading to a rise in antibiotic-resistant bacteria. It's a real crisis.

AIMEE

So, what, you're turning to magic?

DR. DEL TORO

Science can sometimes seem like it, but trust me, we're still practicing science here. Look, just try it for the night.

(MORE)



DR. DEL TORO (CONT'D)  
Wash it off with warm water in the morning and if you're still having issues come back and we'll take another look. Okay?

INT. JONAH'S BEDROOM - DAY

Jonah, sleeping soundly in bed, suddenly finds his covers pulled from him. Dazed and confused, he finds Aimee pushing at his shoulder.

AIMEE  
Wake up.

JONAH  
What's going on?

Aimee has a jug of water in her hand.

JONAH (CONT'D)  
What time is it?

AIMEE  
Let me see your leg.

Jonah sits up and looks down at his shin. The green paste has thickened. Aimee pours water over it.

JONAH  
Hey.

As the water hits the paste, it dissolves revealing that the shin is now healed. Not even a scar. Aimee is speechless.

JONAH (CONT'D)  
Can I go back to sleep now?

Aimee seems at a loss.

MONTAGE:

INT. BOOKSHOP - DAY

Aimee goes through the motions of stacking shelves. As she does, the SHOPKEEPER (50s) walks in, delighted with a Macaria plant she has purchased. Showing it off to a few CUSTOMERS.

EXT. HIGH STREET - DAY

Aimee walks down the high-street, something about the town now seems off. A GROUP of TEENAGERS DANCE in a square eerily similar to the way they were dancing on stage at the school.

LATER.

Aimee passes a GARDEN SHOP selling Christmas trees, but a FAMILY walk out with a LARGE MACARIA plant.

INT. SUPERMARKET - NIGHT

Aimee walks slowly down an aisle pushing a trolley. As she does she notices Macarias being sold down one of the aisles.

MOMENTS LATER.

As she looks at the plants, she fails to notice a COUPLE (40s) nearby staring at her. When she turns to face them, they immediately turn away.

EXT. HIGHT STREET - NIGHT

Aimee walks down the busy road. She passes a TEAM OF BUILDERS AND CARPENTERS building a TALL WOODEN STRUCTURE in the town square. She briefly stops to take a look and notices that it's the frame of a very tall tree.

Suddenly, almost in unison, the construction team stop what they are doing and turn to face Aimee.

Aimee freezes.

She tries to ignore what may or may not be in her head but then notices that other PEOPLE on the road are also staring at her.

Unable to take anymore, she drops her shopping bags and runs.

MOMENTS LATER.

Aimee hides in a side alley and CRIES. She takes out her medication and swallows two pills.

END MONTAGE.

INT. SPORT'S HALL - DAY

Aimee sits with Jonah watching Will wrestle.

Will climbs to the top turnbuckle and sets himself up for "The Stamp of Approval". This time however, Aimee doesn't turn away as Will somersaults onto his OPPONENT.

He gets up and addresses the CROWD.

WILL  
I'm just too good!

India jumps onto the apron and kisses Will on the cheek.

INDIA  
Yes, you are.

Aimee watches emotionlessly.

INT. SPORTS HALL - HALLWAY - DAY

India, Aimee, and Jonah wait around for Will. India plays with Jonah, grabs him in a headlock. Aimee sits on a table.

AIMEE  
What are you doing for Christmas?

INDIA  
What do you mean?

AIMEE  
Are you celebrating it this year?

India is confused as to where this is going.

INDIA  
Why wouldn't I be? I've got a very expensive bag coming my way.

AIMEE  
With like a Christmas tree?

INDIA  
Where else would Santa leave my bag?

India laughs and let's go of Jonah. Aimee forces a smile. Will emerges from the changing room.

WILL  
Okay, let's get something to eat.

EXT. COUNTRYSIDE - CONSTRUCTION SITE - DAY

All work has ceased. The site is a ghost town. James stands with his manager, STU (40s) in front of a number of properties, all with large cracks on the exterior walls.

STU  
I don't have any choice, James.

JAMES  
How long have we worked together?

STU  
It doesn't matter --

JAMES  
All the money I've made you doesn't matter?

STU  
No, not to the investors who haven't been able to visit their own project because we have nothing but rubble to show them.

JAMES  
I just need a bit more time --

STU  
For what? If the foundation is fucked you can't build on it.

A beat.

STU (CONT'D)  
I'm taking you off the project.

JAMES  
No you are fucking not.

STU  
Don't make this worse. Go home. Spend time with your family and I'll call you after Christmas.

JAMES  
Fuck you!

James storms off leaving Stu alone in the ghost town.

EXT. CONSTRUCTION SITE - OFFICE - DAY

James runs up the steps to the site office.

INT. SITE OFFICE - CONSTRUCTION SITE - DAY

James marches over to his desk and begins to grab his belongings. One of them being a bottle of whiskey. He then pauses and looks over at a filing cabinet.

Opening the top drawer, he pulls out a number of documents.

JAMES

Let's see what the council says  
when they find out where the money  
for this project came from. Prick!

EXT. TRAIN STATION - DAY

Aimee walks towards the station.

INT. TRAIN STATION - DAY

Aimee approaches the ticket office. The OFFICE ASSISTANT  
(50s) smiles kindly as Aimee approaches.

AIMEE

Return to Brookfields.

OFFICE ASSISTANT

Sorry, trains aren't running from  
this station for the next few days.

AIMEE

Why?

OFFICE ASSISTANT

Line maintenance from the sixteenth  
to the nineteenth, drivers strike  
between the twentieth and twenty-  
fourth and then on the twenty-fifth  
to the twenty-sixth we have...

The assistant doesn't finish. Aimee waits, but nothing.

AIMEE

We have what?

The assistant smiles.

OFFICE ASSISTANT

Is there anything else I can help  
you with?

INT. FARMHOUSE - HALLWAY - DAY

Aimee marches into the house and grabs a set of keys.

EXT. FARMHOUSE - DAY

Aimee walks towards a parked car. She opens the door and gets  
in. She has trouble starting the engine. Revving hard. The  
car stalls. She starts the car again and takes off.

INT. CAR - DAY

Aimee holds back tears as she speeds down the country road.

EXT. CAR - DAY

Aimee overtakes a car. She passes a sign which reads "BROOKFIELDS 35 MILES" then arrives at a roundabout.

INT. CAR - DAY

Aimee looks at the road sign. Brookfields is the second exit.

EXT. CAR - DAY

Aimee enters the roundabout then exits towards Brookfields.

As she drives down a country road she passes what appears to be the same car she passed earlier and then approaches a sign which reads "BROOKFIELDS 35 MILES".

INT. CAR - DAY

Aimee slows down as she approaches the same roundabout as before. She stops the car and shakes her head in disbelief.

AIMEE

No. No. No. No. Please no.

She enters the roundabout again and makes sure she takes the correct exit to Brookfields.

INT. CAR - DAY

Aimee drives down a country road becoming more distressed.

EXT. COUNTRY ROAD - DAY

Aimee passes the same car as before.

INT. CAR - DAY

Aimee has now passed the same car twice.

She slows down approaching the roundabout, looking up at the Brookfields sign. Unable to take it, Aimee SCREAMS.

INT. NINA'S HOUSE - KITCHEN - DAY

Nina sits at a kitchen counter reading a magazine. Playing on the floor are her daughter JESSIE (4) and son LOUIS (3), at the stove is her husband MATT (40s), cooking.

Nina's phone begins to BUZZ. Nina answers.

NINA  
 (into the phone)  
 Hello? Aimee? Calm down. What's  
 wrong? Okay? What do you mean?

Nina stands up, motioning with her head towards Matt to watch the kids, as she makes her way out of the kitchen.

EXT. NINA'S HOUSE - DAY

Nina opens the front door to find Aimee standing in her driveway.

NINA  
 Aimee, you can't be here.

AIMEE  
 I know. I'm sorry. I just had  
 nowhere else to go.

Aimee begins walking towards Nina but Nina closes the door and walks towards Aimee.

NINA  
 I understand.

AIMEE (CONT'D)  
 I didn't want to...

Nina struggles to be heard.

NINA (CONT'D)  
 Aimee, listen to me, I understand  
 you're distressed but you cannot  
 turn up at my family home.

The front door opens and Matt appears holding Louis. On seeing them, Aimee begins to calm down.

MATT  
 Everything okay?

NINA  
 Everything's fine. We just need a  
 few minutes.

Matt goes back inside.

AIMEE

I'm sorry. I just didn't know where else to go.

NINA

What's happened?

AIMEE

They won't let me leave.

NINA

Who won't?

AIMEE

Everyone. I tried buying a ticket at the station and they told me it was closed but I know it's not because their website says they're open. So I tried driving out of town and no matter what road I take I keep ending up back here. Something is going on, I don't know what, but something is happening. And I know what you're thinking, you're thinking that I haven't been taking my pills, well I have, look!

Aimee pulls out a bottle of pills from her pocket, opens it and upturns it to reveal it's empty.

AIMEE (CONT'D)

See?

NINA

I believe you.

On hearing those words, Aimee's calms down.

NINA (CONT'D)

What do you want from me?

AIMEE

I just need you to...

Aimee gets lost in thought as Nina waits.

AIMEE (CONT'D)

I just need to get out of this fucking town. Will you help me?

NINA

I can't --

AIMEE

Please! I don't have anyone.



Nina sighs as she can't believe what's she's about to do.

NINA  
Give me your keys.

EXT. COUNTRY ROAD - DAY

Aimee's car arrives at the roundabout. Then takes the second exit heading towards Brookfields.

INT. CAR - DAY

Aimee looks back towards the roundabout as it disappears in the distance. Nina looks over at Aimee.

NINA  
Now where?

EXT. BROOKFIELDS UNIVERSITY - DAY

Aimee's is parked outside one of Brookfields' University Campuses. STUDENTS mingle outside. Laughing. Talking.

INT. CAR - DAY

Aimee stares out the window over to the entrance of the Campus. Nina stares at the back of Aimee's head.

NINA  
It's not too late, if that's what you're thinking?

AIMEE  
Then why can't I see myself walking through those gates?

NINA  
Because you're depressed. You've worked so hard to earn yourself a place alongside them and through no fault of your own, you've had it taken away for you. And now you feel trapped in a place you've tried so hard to escape. It's a lot to deal with. But Aimee, you've been down before and you've picked yourself up and the fact that you've done it once, means that you have it in you to do it again.

AIMEE

Just because something happened  
once, doesn't mean it will happen  
again.

NINA

But this time you don't have to do  
it alone.

Aimee, still staring at the students, shifts her focus to  
Nina's reflection in the car window. And for a brief moment  
she feels like a daughter to a loving mother.

EXT. NINA'S HOUSE - DAY

Nina exits Aimee's car and watches Aimee drive off.

INT. AIMEE'S CAR - FARMHOUSE - DAY

Aimee slowly approaches the farmhouse and sees another car  
parked in front. Sitting in it is James.

AIMEE

Fuck. Fuck. Fuck.

INT. JAMES' CAR - DAY

James sits in the driver's seat, drinking his whiskey. He  
doesn't acknowledge Aimee as she slowly passes him in her  
car. She parks in front of him.

EXT. FARMHOUSE - DAY

Aimee and James sit in their cars. Waiting. Aimee opens her  
car door slowly and as she does James BURSTS out of his car,  
furiously marching towards her.

EXT./INT. AIMEE'S CAR - DAY

Aimee jumps back into the car out of fear. But before she can  
close the door, it is thrown open by James.

AIMEE

No!

James reaches in and grabs her as she tries to fight him off.

JAMES

You bitch! Come here!

EXT. FARMHOUSE - DAY

James grabs a hold of Aimee and drags her out of the car.

AIMEE  
Get off me!

JAMES  
Did I tell you you could drive my  
car or did you imagine that, too?

AIMEE  
I'm sorry!

JAMES  
Not yet, you're not.

James drags her down the path towards the barn as Aimee struggles, shouting at the top of her lungs.

AIMEE  
Let go of me!

James continues towards the barn, still holding the bottle of whiskey. He swings the barn door open.

INT. BARN - DAY

James flings Aimee into the barn, throwing her to the floor.

AIMEE  
Don't you fucking touch me!

James takes another drink and watches Aimee. He approaches her as she begins to get to her feet and pushes her back down with his foot. Aimee is terrified.

AIMEE (CONT'D)  
I told you I'm sorry. I won't do it  
again.

JAMES  
Do what again? Be born. 'Cause it's  
too late for that.

AIMEE  
(exasperated)  
What did I ever do to you?

James shakes his head and takes another drink. Ignoring her question, but whispering an answer to maybe his own.

JAMES  
You ruined my life.

AIMEE  
I ruined your life?

James turns to face Aimee aggressively.

JAMES  
YOU. RUINED. MY. LIFE!

Aimee mirrors his aggressiveness, almost getting to her feet.

AIMEE  
YOU RAPED ME!

JAMES  
You're a sick little bitch. I never  
fucking touched you.

AIMEE  
You can try and convince yourself  
all you want! I know the truth. And  
so did mum.

JAMES  
You made her ill with your fucking  
lies.

AIMEE  
Mum was a coward. And you're a  
fucking monster.

James towers over Aimee as he takes another drink.

INT. AIMEE'S ROOM - NIGHT - FLASHBACK

Aimee (12) sits up in bed. Terrified at seeing James' silhouette at her bedroom door taking a drink from a bottle.

BACK TO PRESENT.

James smashes the bottle onto the floor. He turns his attention to the trapdoor leading to the cellar. He pulls the door open, revealing steps down.

AIMEE  
(to herself)  
I know what you did.

James turns to Aimee. She jumps up and runs towards him, pushing him hard. He falls back and tumbles down the stairs into the cellar.

INT. CELLAR - DAY

James tumbles hard down the stairs. Smashing his head onto the ground. A silhouette of Aimee standing at the top of the stairs looking down. Blood begins to pool around James' head.

Aimee stands over James' body. His eyes staring lifelessly upwards. She takes a blanket and throws it over him.

INT. JAMES' CAR - DAY

A BLACK A3 FOLDER sits on the driver's seat. Aimee picks it up and throws it into the back seat. She starts the car.

INT. BARN - DAY

Aimee parks the car in the barn.

EXT. BARN - DAY

Aimee closes the barn door with a lock.

INT. AIMEE'S ROOM - MORNING

Aimee lies in bed staring at the ceiling. Jonah enters and sits at the foot of the bed.

JONAH

Dad's not here.

Aimee sits up.

AIMEE

Yeah I know. He had to leave. Told me last night when you were asleep. He didn't want to wake you. Had to fly out to Dubai. There's a project they need his help with. It was all last minute.

Aimee sees the disappointment in Jonah's face.

AIMEE (CONT'D)

It's not the first time he's up and left us alone for months on end.

JONAH

But it's Christmas.

INT. FARMHOUSE - KITCHEN - DAY - MONTAGE

Aimee and Jonah totter around the kitchen. Jonah chops potatoes, while Aimee prepares a chicken. It all goes into the oven.

Later.

Aimee carves the chicken. She places a pink breast on Jonah's plate. Jonah looks at Aimee, unsure. Aimee returns with a blow torch and scorches the breast. Jonah covers it in gravy.

Later.

Aimee and Jonah pull a box of crackers apart.

INT. FARMHOUSE - LIVING ROOM - NIGHT

Aimee and Jonah sit on the floor. Aimee hands Jonah his present, unwrapped. Jonah hands Aimee hers, wrapped.

Later.

Aimee and Jonah play a board game.

Later.

Aimee and Jonah sit on the sofa watching TV.

END MONTAGE.

INT. AIMEE'S ROOM - NIGHT

Aimee lies in bed awake. Jonah lies next to her asleep. She listens as the floorboards CREAK.

INT. FARMHOUSE - KITCHEN - DAY

Aimee stands at the sink washing dishes. She looks up at her reflection in the window. Only her reflection stares back. She places another dish on a rack.

Suddenly a knocking comes from the front door. Aimee stops what she's doing.

INT. HALLWAY - FARM HOUSE - DAY

Aimee opens the door. Standing in front of her is Stu.

STU  
Aimee, right?

Aimee nods.

STU (CONT'D)  
Is your father around? I'm Stu  
Philips. We work together.

Jonah walks down the steps to see who's at the door. Aimee half-closes the door and moves closer to Stu.

AIMEE  
I'm not sure where he is.

Stu tries to see who it is coming down the stairs.

STU  
You sure he's not in?

AIMEE  
Hasn't been around for days.

Stu becomes a little more frustrated.

STU  
You're not lying for him are you?

AIMEE  
Why would I do that?

STU  
He has some documents of mine which  
don't belong to him. If you do  
speak to him, tell him that if he  
returns them, I'll consider no harm  
done. But if he doesn't I'll be  
back with the police and we'll turn  
this place inside out.

Stu walks away. Aimee closes the door and leans against it.

JONAH  
Who was that?

AIMEE  
No one.

INT. BARN - NIGHT

Aimee opens the door to James' car and looks inside. She grabs the black folder she threw onto the back seat and pulls out a handful of documents. They appear to be contracts.

EXT. BARN - NIGHT

Aimee drives James' car out the barn.

EXT. CONSTRUCTION SITE - NIGHT

Aimee arrives at the construction site, exits her car and walks up to the locked gates. She drops the folder through the gate, climbs over it, then picks the folder back up.

EXT. SITE OFFICE - NIGHT

Aimee walks towards the site office, walks up the stairs to the office door, and tries the handle. It's closed. She walks around the back and tries a window. One is unlocked.

INT. SITE OFFICE - NIGHT - CONTINUOUS

Aimee climbs through the window, walks up to one of the desks and leaves the folder on top. As she begins to climb back out the window she notices a procession of LIGHTS in the distance. Coming from deep inside the construction site.

EXT. SITE OFFICE - NIGHT - CONTINUOUS

Aimee closes the window then turns back towards the lights.

EXT. CONSTRUCTION SITE - NIGHT

Aimee walks down the main road. The houses on either side fractured, with vines and roots growing all around them. CREAKING noises can be heard as the roots move slowly.

As she gets closer to the lights, she begins to hear SINGING.

EXT. UNFINISHED HOUSE - NIGHT

Aimee notices SCAFFOLDING erected around an unfinished house and decides to climb it to get a better view from the roof.

In the distance a GROUP OF FIFTY PEOPLE have gathered in the town square. Some hold lanterns, others drums.

As they sing, they walk methodically into place. The lantern group forms a large circle, as the drummers form a smaller inner circle.



EXT. TOWN SQUARE - NIGHT

Then SILENCE.

June steps forward. She approaches the drummers and hands each one a vial, from which they take a sip.

INTERCUT BETWEEN THE UNFINISHED HOUSE AND THE TOWN SQUARE

Aimee takes out her phone and begins recording.

June rejoins the lantern group as the drummers, affected by their drink, sway to an unheard rhythm and drum. Initially in unison, their beats become more erratic, each smashing down to their own unique beat.

Movement can be heard coming from the ground. Soil and earth disturbed.

As the DRUMMING continues, the drummers begin to scream and shout in ecstasy.

Aimee continues recording, but fails to notice that the roots and vines wrapped around the scaffold and roof of the house are beginning to move and sway.

As the drummers reach their crescendo, from out of the ground burst LARGE TENTACLE-LIKE ROOTS, reaching high above them.

AIMEE

What the fuck?!

The lantern group extinguish their lights, plunging everything into darkness.

SCREAMS fill the air as TEARING and RIPPING can be heard.

Aimee, struggling to see, notices an object fly through the air, landing on the roof behind her with a SPLAT.

She turns on her FLASHLIGHT, revealing a bloody TORSO of a man.

Aimee SCREAMS.

Behind her a VINE RISES UP, cobra-like and lunges. Aimee FALLS backwards, off the roof, onto a mound of sand which breaks her fall. Winded, she gets up and runs.

The vines wrapped around the scaffold, react to the noise and reach out for her. Their movement bringing the scaffold CRASHING down.

A blood-soaked June, turns towards the NOISE.

Aimee runs at speed, chased by the ROOTS SLITHERING along the ground.

Reaching the gate, she jumps onto it and climbs, as the roots reach up after her. Reaching the top she jumps down to the ground.

As she lands, the roots SHOOT out at her through the gate.

Aimee rolls away and runs towards her car.

INT. AIMEE'S CAR - NIGHT

Aimee, out of breath and scared to death, starts the car. She reverses, turns the car around and drives off.

EXT. CONSTRUCTION SITE - COUNTRYSIDE - NIGHT

June stands by the fallen scaffold, gazing into the distance. A phone begins to RING. She walks over to the mound of sand where the light from Aimee's phone can be seen. On the display, Will is calling.

EXT. FARMHOUSE - NIGHT

Aimee abruptly STOPS the car outside her house. Jonah runs down the driveway, opens the door and gets in.

INT. AIMEE'S CAR - NIGHT

Jonah gets in as Aimee SPEEDS off, alarming Jonah.

JONAH  
What's going on?

AIMEE  
Put your seatbelt on.

JONAH  
Where are we going? What's wrong?

Aimee doesn't answer. Instead she speeds up down the dark, country road.

JONAH (CONT'D)  
You're scaring me.

AIMEE  
We just need to get out of town,  
then I'll explain everything. Okay?

Jonah looks on frightened.

EXT. ROUNDABOUT - NIGHT

They arrive at the roundabout and take the exit out of town.

INT. AIMEE'S CAR - NIGHT

Aimee speeds down another dark road and then begins to slow down, eventually coming to a stop.

Aimee relaxes back into her seat. Jonah looks out through the windscreen. Confused. He turns to Aimee.

JONAH  
How did we get back here?

EXT. AIMEE'S CAR - NIGHT

Aimee exits the car and pulls open Jonah's door.

AIMEE  
Get out.

JONAH  
What? Why?

AIMEE  
You're gonna drive. They won't let me leave, maybe you can.

JONAH  
I don't know how to drive.

AIMEE  
It's easy, just put your foot on the pedal and turn the wheel.

JONAH  
I don't want to.

Aimee grabs Jonah by the arm.

AIMEE  
Get the fuck out of the car, Jonah!

JONAH  
No!

Jonah cries as Aimee stands covering her face in shame.

## INT. AMERICANA RESTAURANT - NIGHT

The American-themed diner is mostly empty. An exhausted Aimee sits opposite Will in a booth. Behind them, in another, sits Jonah eating fries.

AIMEE

You don't believe me do you?

WILL

No.

AIMEE

I know I'm not crazy. I know that the things I see are real and I'm asking you to trust me. We need to get as far away from this town as we can.

WILL

Why?

AIMEE

Look, forget what I told you I saw, just use your own eyes. Can't you see there's something not right with the people here?

Will glances over at a YOUNG COUPLE eating in a booth towards the front of the diner. Nothing unusual about them.

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

Like they're no longer themselves.

WILL (O.S)

They seem pretty normal to me.

Aimee leans forward to drive home her point.

AIMEE

There's nothing normal about this town's obsession with those fucking plants.

WILL

People like free shit.

AIMEE

Jesus, Will --

WILL

Aimee, if you're that worried and you wanna leave, then just go.

AIMEE

We can't, they won't let us. But if you come with me, we can get out.

WILL

I can't.

A beat. Aimee sits back and stares at Will who struggles to hold eye contact. She let's out a deep breath as if a weight were lifted from her shoulders.

AIMEE

Because of you and India?

WILL

I'm so sorry.

Will and Aimee stare at each other. Will knowing that there is no going back from what he's about to say.

WILL (CONT'D)

I need you to believe me, it never happened when you thought it did. I would never have done anything behind your back, not when you needed me most.

AIMEE

When did I stop needing you?

Will struggles to answer. He takes a moment.

WILL

I didn't want to hide anything from you I swear. I never thought I'd be one of those guys, but when it came down to it, I just couldn't face you. I didn't have the guts to do something I always thought I could. I tried, Aimee, I really did but the more you kept imagining something between me and India the more you pushed us closer.

Will begins to cry.

WILL (CONT'D)

I've never been as strong as you. I've never needed to be. I'm so sorry. I love you. But I can't be with you. It's just too hard.

Aimee looks on emotionlessly.

AIMEE

I don't blame you. I struggle being  
with myself too.

As Will looks on sympathetically something behind Aimee catches his eye. Aimee turns to look and sees a policeman, SMITHEE (40s, professional, caring) walking towards them.

She turns back to Will sharply.

WILL

It wasn't me.

Then turns to Jonah who is throwing a smile towards Smithee.

JONAH

Hey Smithee.

Smithee approaches. He has a calming way about him.

SMITHEE

Hey, Jonah. You okay?

JONAH

Uh huh.

SMITHEE

That's good because you sounded  
pretty stressed on the phone.

JONAH

Aimee's not scaring me anymore.

Aimee instinctively covers her face with her hand as Smithee turns to her.

SMITHEE

You wanna tell me what's going on?

Aimee's heart sinks.

SMITHEE (CONT'D)

Jonah said you may have witnessed a  
crime, but wouldn't say what?

Aimee turns back to Will slowly falling in on herself.

AIMEE

I...I don't know what I saw.

Smithee, Will, and Jonah all stare at Aimee in silence.

EXT. CONSTRUCTION SITE - DAY

Aimee and Jonah stand by the house from whose roof Aimee watched the ritual from. Aimee inspects the scaffold which is now back up. Everything is as it should be.

Smithee walks towards them having inspected the area where the ritual took place. Having found nothing.

SMITHEE

What were you doing out here?

AIMEE

Dad's away on business. He asked me to return some paperwork.

SMITHEE

In the middle of the night?

AIMEE

I do work during the day you know.

Smithee doesn't appreciate her tone.

AIMEE (CONT'D)

Look, I was wrong okay. I thought I heard something, it scared me and I took it too far.

SMITHEE

You said you thought you saw something.

AIMEE

Well you know me, Smithee, I'm always seeing something.

Smithee doesn't find the joke funny. Aimee reels in her attitude.

AIMEE (CONT'D)

I'm gonna be late for work and Jonah needs to get some sleep. Can we go?

INT. BOOKSHOP - DAY

As CUSTOMERS browse the shelves, Aimee unpacks new arrivals.

The front door opens and in walks June, Kevin, and another ELDERLY COUPLE (60s) acting as bodyguards.

Aimee freezes. The shop-owner closes the door and displays the "WE ARE CLOSED" sign. Aimee then notices that all the other customers are staring at her.

June approaches Aimee.

JUNE  
Hello, Dearie.

AIMEE  
Stay the fuck away from me.

June smiles and reaches into her handbag.

JUNE  
I'll leave this here then, shall I?

June holds up Aimee's phone and places it on the counter.

JUNE (CONT'D)  
Your young man has been very persistent in trying to get a hold of you. Good looking boy like that, you shouldn't wait too long before replying. How quickly a young mind wanders when left alone in the dark, no boundaries to keep it in check. I imagine your mind is wandering around right now, about what you saw.

AIMEE  
I don't know what I saw.

JUNE  
Don't do that yourself or you'll end up like these poor deluded souls.

June turns to the bookshelves next to Aimee, the section on history. Aimee backs away as June moves closer.

JUNE (CONT'D)  
The great wall of ignorance. Built by the self-appointed arbiters of our past, with an arrogance unsurpassed. Condensing a million years of history into just a few thousand pages.

June pulls a book out and begins to flick through it.



JUNE (CONT'D)

Tell me Aimee, do you think some know-it-all, a hundred years from now, will include your story in one of these books. How many civilisations, names, faces, beliefs, Gods... have been erased from existence, all because their stories fail to fit the narrative. And scientists they're just as bad. A billions stars in our galaxy and because they think they know what happens around one insignificant sun, they have the gall to claim that they know what happens around all the others. And we both know, that there are things much closer to home you won't find written about in any of these books.

AIMEE

What do you want?

JUNE

To return your phone.

A sinister smile crosses June's face before she turns to leave. She pauses at the door.

JUNE (CONT'D)

I knew you were special the moment I laid eyes on you. And now Macaria knows that too. She'll want to see you again, but not just yet, not until she's looking her very best.

June turns around and walks out of the store with her posse. The sign is turned back to open and everyone goes on about their day.

Aimee stands in bewilderment and then begins to boil as a simmering rage begins to build. She marches towards the door.

EXT. HIGH-STREET - DAY - CONTINUOUS

Aimee picks up speed and she follows June onto the busy high-street.

AIMEE

Hey!

June, failing to hear Aimee, continues on her way.

AIMEE (CONT'D)  
Hey, bitch! I'm talking to you.

June stops and turns around.

JUNE  
Watch your tongue, child.

AIMEE  
Or what? Huh!  
(louder)  
Or what?

Aimee stands toe-to-toe with June.

AIMEE (CONT'D)  
You wanna get in my face and throw  
out some vague bullshit threat like  
I'm supposed to run home, lock  
myself in my room, and hide under  
my covers. Well, I've got news for  
you, I was raised in hell by the  
devil himself and I know what  
scares me and what scares me is not  
you.

Aimee turns to Kevin and the elderly bodyguards.

AIMEE (CONT'D)  
Or the stairlift Mafia.

Turning back to June.

AIMEE (CONT'D)  
You hear me? I'm not scared of you.

JUNE  
There are levels of fear, my dear,  
and when the reckoning comes, which  
it will, soon, we'll see how high  
you've reached.

Aimee stands in silence facing off with June. A concerned MOTHER (50s) steps in between them, addressing Aimee with a gentle voice.

MOTHER  
Is everything okay?

Aimee turns to her in disbelief.

AIMEE  
No, everything is not okay!

The mother takes a step back. Aimee notices that there are DOZENS of TOWNSPEOPLE watching the drama unfold. Aimee addresses them.

AIMEE (CONT'D)  
What the fuck is wrong with you  
all? Am I the only one in this town  
that hasn't lost their fucking  
mind?

Turns her focus back to the mother.

AIMEE (CONT'D)  
(sarcastically)  
Can't you see there's something not  
quite right here?

MOTHER  
I'm sorry I...I have no idea what  
you're talking about?

AIMEE  
No idea what I'm talking about?

Aimee marches up the road a few meters, then stops, and turns back around.

AIMEE (CONT'D)  
That! That's what I'm talking  
about.

Aimee points to the now completed wooden structure in the town square. A FIFTY METER TALL, STATUE OF MACARIA along with branches of all different lengths jutting out from it and at the very top, a large hollow.

AIMEE (CONT'D)  
Do you think that's fucking normal?

No response. Everyone just stands staring at Aimee as if she were crazy. Aimee turns to a plant pot containing a Macaria and kicks it over.

AIMEE (CONT'D)  
Fuck all of you.

And walks off.

EXT. HILLTOP - DAY

Aimee and Jonah sit on a hilltop overlooking Stratton, having a picnic. Spread on a blanket are open boxes of pizza, burgers, and more. Jonah enjoys an oversized milkshake, chuckling to himself, while Aimee nibbles on some fries.

AIMEE  
What's so funny?

JONAH  
Dad was pushing my sled down the hill and fell over, face-first in the snow and couldn't get back up.

AIMEE  
That never happened, Jonah.

JONAH  
I know. But it would have been nice if it did.

Jonah continues to look off into the distance as Aimee decides to play along.

AIMEE  
What's mum doing?

JONAH  
She's filming it on her phone. She's laughing. Dad's telling her to stop recording. She tells him it's too good not to.

A beat. Aimee eats a chip. Jonah takes a slurp.

JONAH (CONT'D)  
Do you still see her?

AIMEE  
No.

JONAH  
That's a good thing, right?

Aimee looks out across the town.

AIMEE  
Yeah, that's a good thing.

INT. THERAPIST'S OFFICE - NIGHT

Aimee sits opposite Nina in SILENCE. She waits patiently for Aimee to say something but nothing comes.

NINA  
What's going on, Aimee?

AIMEE  
What do you mean?

NINA

I don't see you for weeks and then when you do show up you just sit there with nothing to say.

AIMEE

That's a good thing, right?

NINA

No, it's a waste of time. Mine and yours. If you're not willing to put the work in, why even turn up? Or are you trying to make a point? Because if you are, I'm not seeing what it is.

AIMEE

I'm not trying to make a point.

NINA

Then what is it you're doing?

AIMEE

Nothing. I guess, I don't know, maybe that is the point. Like, I've tried running through the options, like you do, but I just keep coming up with the same conclusion.

NINA

Which is?

AIMEE

Wait.

NINA

For what?

AIMEE

People to see things the way I do.

NINA

What does that mean?

AIMEE

My perception is not reality. I know that. But if the rest of the town begin to see things the way I do, then it would make things real, wouldn't it?

NINA

A thousand doctors telling you smoking is good for you wouldn't make it true.

(MORE)

NINA (CONT'D)

Any claim without evidence to support it is just subjective opinion, not truth.

AIMEE

I know. I just wish the town didn't have to get cancer before seeing things for how they really are.

Aimee looks up at the clock.

AIMEE (CONT'D)

Time's up.

NINA

We still have another ten minutes.

AIMEE

Yeah, but Will's wrestling tonight and I thought I'd go see him.

NINA

I thought you two had parted ways.

AIMEE

We did. But...I miss him.

INT. TOWN HALL - NIGHT

June walks onto a stage. Her footsteps echoing loudly. She stops, turns to face outwards, and smiles warmly.

JUNE

Welcome.

INT. SPORT'S HALL - NIGHT

Will chops a WRESTLER in the corner. India whoops from the ring floor.

INDIA

You got him, Babe.

INT. SPORT'S HALL - CORRIDOR - NIGHT

Aimee walks down the corridor. The noise of the crowd can be heard in the distance.

INT. SPORT'S HALL - NIGHT

Aimee opens the door to the hall and stands at the back. A few DOZEN PEOPLE in the crowd, cheering and booing.

India turns to the crowd, then sees Aimee at the door.

INT. NINA'S KITCHEN - NIGHT

Nina walks into the kitchen where Matt stands, chopping vegetables. She takes a bottle from the fridge and pours herself a glass of red wine.

MATT

How was your day?

NINA

Long. All I want to do is have a nice long, hot bath.

MATT

Dinner won't be ready for another hour or so.

Nina smiles.

NINA

Thank you.

She looks over at the dining room table, where a Macaria plant sits.

NINA (CONT'D)

It's an ugly plant, don't you think?

MATT

What, the Macaria? It's got...character.

Nina takes another sip and stares at the plant.

INT. TOWN HALL - NIGHT

June begins her sermon.

JUNE

In the beginning there was nothing. Then from nothing, came something. And all that we are, all we've ever been, and ever will be, sprung from that one moment. Or so these people of science will have you believe.

(MORE)

## JUNE (CONT'D)

When they speak of nothing, what they actually mean are particles and anti-particles, electrical fields ripping at the vacuum of space to create matter. You and I. These poor, pitiful fools. They play with words, changing their meanings, not through the want to deceive you, but to deceive themselves. They would rather exist in darkness and imagine the light than experience it for themselves. Macaria is the light. She is the fabric from which we are woven and for too long, she has been forgotten by her children. Children who have forgotten how to believe in something rather than nothing. But no more. Through her, you were born, and through you she is reborn. Her roots grow strong and her reach extends far. But there are still those who doubt and their doubt holds us back. Now is the time to prove yourselves. Accept her into your heart. Accept that death is merely the beginning and only then will you begin to truly experience life. Because a dream that believes itself real is still just a dream.

Kevin hands her a cup, and she takes a sip, savoring the drink as it goes down. She closes her eyes, then opens them to find hundreds of TOWNSPEOPLE standing in front of her, silently hanging on her every word.

June bends over and vomits.

In pain, she clutches her stomach, collapsing to her knees. Then, throwing her head back, she emits an UNBEARABLE SCREECH as Macaria speaks through her.

INT. SPORT'S HALL - HALLWAY - NIGHT

Aimee walks back down the hallway. The door to the hall opens, as India appears.

INDIA

Aimee. Aimee, wait.

Aimee stops and turns around. India approaches slowly. Sadness etched on her face. Eyes on the verge of tears.



INDIA (CONT'D)

I know this is going to sound  
heartless, but I don't mean it to.  
Are you okay?

AIMEE

I don't think I'll ever be okay.  
But it's not because of you.

India nods her head, then looks down, unable to meet Aimee's  
gaze. She looks back up with tears in her eyes.

INDIA

I am so sorry. We didn't mean for  
it to happen. It just --

Aimee places her hand on India's shoulder, then hugs her.

INT. TOWN HALL - NIGHT

A cup drops onto the floor as Dr. Del Toro bends over in  
pain. A WOMAN takes a sip of Macaria. A MAN takes a sip and  
screams out in pain. Some claw at their faces. Some pull at  
their hair. Others rip their clothes off. An orgy of pain.

INT. NINA'S HOUSE - BATHROOM - NIGHT

Nina runs a bath.

INT. NINA'S HOUSE - KITCHEN - NIGHT

As Matt cooks the Macaria plant begins to move. Its petals  
open and SPORES SHOOT into the air, towards Matt.

INT. TOWN HALL - NIGHT

June watches the carnage in front of her.

JUNE

This night belongs to you. This is  
your true birth day. My beautiful  
children. Be free. Live tonight.

Exhausted, June takes a seat on the floor and whispers.

JUNE (CONT'D)

For tomorrow belongs to Macaria.

Kevin opens the doors to the hall and allows the cultists to  
escape. Like wild beasts, they run down the hallway.

EXT. HIGH STREET - NIGHT

Bursting out of the town hall and into the streets. A GROUP OF TEENAGERS sit at a bus stop.

TEENAGER  
What the fuck?!

The teenagers are set upon. Violently beaten. Skulls cracked. Eyes gouged.

INT. SUPERMARKET - NIGHT

The cultists run into a supermarket. A WOMAN (70s) is thrown to the floor. The SHOP ASSISTANT is HORRIFIED.

SHOP ASSISTANT  
STOP! What are you doing?!

One of the cultists jumps over the counter and grabs the assistant. They fall behind the counter.

In the CCTV display, the assistant is beaten senselessly.

INT. ITALIAN RESTAURANT - NIGHT

DINERS go about eating their dinner.

A WAITER goes up to the bar to drop off a receipt. On the counter a Macaria plant sits. Its petals open and spores SHOOT up into the air. The waiter struggles to breathe.

The BARMAN sees the waiter drop and rushes over.

BARMAN  
Marco?

The diners look on shocked.

Marco opens his eyes, in a trance-like state grabs his pen, and begins to STAB the barman in the throat.

The diners scream, but before any can react, the door to the restaurant is kicked open, and dozens of cultists rush in.

Launching themselves at the diners. Stabbing with forks and knives, punching, kicking, stomping.

EXT. HIGH STREET - NIGHT

As the cultists run through the streets, cars swerve out of their way. SCREAMS and YELLING fill the night.

INT. SPORT'S HALL - HALLWAY - NIGHT

As India and Aimee hug they are joined in the hallway by a WRESTLING FAN (19) talking on her phone.

WRESTLING FAN  
Mum, what's wrong? Calm down. What do you mean? I'm okay.

Aimee breaks the hug to eavesdrop on the conversation.

WRESTLING FAN (CONT'D)  
I'll be home in twenty minutes.  
Mum? Mum?

The phone goes dead. The fan seems confused and worried.

AIMEE  
Everything okay?

WRESTLING FAN  
Apparently there's some sort of riot in town.

Aimee immediately knows what this means. The fan continues walking towards the exit.

AIMEE  
Don't go out there.

WRESTLING FAN  
What are you talking about?

AIMEE  
Listen to me, if you go out there, they'll kill you.

Aimee grabs the fan's arm and tries to stop her.

AIMEE (CONT'D)  
Please don't go.

WRESTLING FAN  
Get the fuck off me.

India interjects, worried that Aimee is having an episode.

INDIA  
What's wrong?

The fan walks off down the hallway.

WRESTLING FAN  
Crazy bitch.

Aimee watches the fan. India looks at Aimee.

INDIA  
Aimee, what's wrong?

The fan walks out the front doors. They close behind her. SILENCE. Then a SCREAM. India turns to the front door.

INDIA (CONT'D)  
What's going on?

The doors SLAM open as a horde of cultists charge through.

AIMEE  
Run!

Aimee and India turn around and run into the Sport's Hall.

INT. SPORT'S HALL - NIGHT

Aimee and India BURST into the Hall.

AIMEE  
Everyone out, now!

INDIA  
Everyone, get out!

No one pays them any attention. Aimee turns to the fire alarm and smashes the button. The ALARM goes off. The wrestlers stop wrestling, confused. The crowd begin booing.

AIMEE  
Get the fuck out. Go.

One of the annoyed wrestlers focuses in on Aimee.

ANNOYED WRESTLER  
What the fuck you doing?

The hall's doors burst open and the horde rush in. Aimee grabs India.

AIMEE  
Come on.

Aimee and India run towards another exit. The cultists swarm the fans and wrestlers, kicking, punching and biting.

INT. HALLWAY TWO - NIGHT

Aimee and India run down the next hallway as the alarm continues to blare. Will appears from his dressing room.

WILL  
What's going on? Aimee, what are  
you doing here?

India and Aimee approach Will, in a panic.

INDIA  
Aimee was right.

WILL  
Right about what?

The door from the Sport's Hall SLAMS open. Will stands shocked as the horde make their way down.

WILL (CONT'D)  
What the fuck?

AIMEE  
Come on!

Will, Aimee, and India turn and run down the hallway.

AIMEE (CONT'D)  
We need to get to the car park.

WILL  
This way.

As they turn a corner. A cultist jumps out from nowhere and grabs India. They both stumble to the floor. India screams. Will turns around and kicks the cultist in the head.

Another cultist dives out at Will. Will grabs him and slams him against the wall, then picks him up and slams him head first onto the floor.

Another comes out and grabs Will from behind.

India and Aimee turn to see folded up steel chairs leaning against the wall. They each grab one. Aimee smashes the chair over the cultist's head. He lets go. India follows up with one of her own and they take turns smashing his skull.

INDIA  
You fucker!

As they hear more cultists coming, they drop their chairs and run towards the fire exit.

EXT. SPORT'S HALL - CAR PARK NIGHT

The trio stand in the car park. Aimee takes the lead.

AIMEE

This way.

They run towards her car. Aimee takes out her keys and unlocks the doors. They jump in just as more cultists arrive.

INT. AIMEE'S CAR - NIGHT

The cultists bang on the car trying to get in. Aimee gets the car started and drives off with a CULTIST ON THE BONNET.

EXT. CAR PARK - NIGHT

Aimee speeds up and turns onto the high road sending the CULTIST FLYING into the road.

INT. AIMEE'S CAR - NIGHT

Will turns to India sitting in the back-seat.

WILL

You okay?

India nods. Will then turns to Aimee.

WILL (CONT'D)

You okay?

AIMEE

I'm okay. You okay?

WILL

I'm okay. What the fuck is going on?

AIMEE

They're cleansing the town. Killing anyone who doesn't believe in Macaria.

WILL

Macaria? Macaria is a fucking plant!

AIMEE

Not anymore. There's something out there, Will, and it's not a plant.

Will shakes his head in disbelief.

WILL

This is fucking crazy!

Before Aimee can respond another CAR SMASHES into them. Aimee and Will are both violently shaken but as they have seat belts on, they remain in their seats.

However, INDIA FLIES UP INTO THE CAR ROOF. Her NECK BREAKING on impact.

EXT. STRATTON ROAD - NIGHT

Both cars sit at an intersection. Bonnets crushed. The DRIVER in the other car, unconscious. Head on the steering wheel. In the back of the car are his TWO YOUNG CHILDREN. Both crying.

INT. AIMEE'S CAR - NIGHT

Will and Aimee sit dazed.

WILL  
You okay?

AIMEE  
I'm okay. You okay?

WILL  
I'm okay. India, you okay?

No response. Will and Aimee turn to the back-seat.

WILL (CONT'D)  
No, no, no, no!

Will unbuckles himself and jumps into the back. India is dead. Will begins to cry.

WILL (CONT'D)  
India, wake up. India!

Aimee knows she is dead. Suddenly, children's screams can be heard. Aimee turns her attention to the other car where the cultists are attacking the children.

EXT. STRATTON - NIGHT

Aimee stumbles towards the other car.

AIMEE  
Get the fuck away from them!

But the children are no longer screaming. The cultists inside the car turn their attention to Aimee, covered in blood. Before they can charge, Will runs towards them.

WILL  
You fuckers!

He TACKLES one, LIFTING him high into the air and SMASHING him onto the floor. Grabbing his head in both hands, he POUNDS it into the ground until his skull CRACKS.

Aimee, still dazed, falls to the floor.

Before Will can turn his attention to the rest, he is JUMPED and OVERPOWERED. Aimee watches on helplessly as he is BEATEN to death.

AIMEE  
NOOOOO!

The cultists then turn their attention to Aimee. They surround her like rabid wolves. One of them steps forward.

AIMEE (CONT'D)  
Go on then you fucker! Come on!

But nothing. They turn and run towards the town, leaving Aimee all alone.

Aimee gets to her feet and makes her way towards her car. She gets in and starts the engine.

INT. NINA'S HOUSE - JESSIE'S BEDROOM - NIGHT

Nina sits on the floor, cradling a dead Louis, his blood all over her. Jessie cries beside her.

NINA  
What is wrong with you?!

Repeated BANGING on the bedroom door.

NINA (CONT'D)  
You've killed him!

INT. NINA'S HOUSE - HALLWAY - NIGHT

Matt repeatedly SMASHES his head into the door. His head cut. Blood smeared all over the door.

INT. JESSIE'S BEDROOM - NIGHT

Nina looks over at the bedroom window. She turns to Jessie.

NINA  
Come on, Baby.



She gently lays Louis down and takes Jessie to the window. The BANGING continues. She opens the window and lifts Jessie onto the balcony. She then CLIMBS out. The BANGING STOPS.

EXT. NINA'S HOUSE - BALCONY - NIGHT

Nina and Jessie stand on the edge of the balcony. She picks Jessie up and places her onto a drain pipe.

NINA  
Climb down, Honey.

Jessie begins to CLIMB. Nina looks back to the bedroom. Nothing. She looks back down and sees that Jessie has reached the bottom.

Nina CLIMBS onto the pipe and begins to CLIMB.

EXT. NINA'S HOUSE - GARDEN - NIGHT

As Nina approaches the ground, she fails to notice Matt standing at the front door, covered in blood and holding a knife.

With Nina still HANGING onto the pipe, Matt STABS her in the side. Nina drops to the floor.

Jessie screams. Matt turns his attention towards her.

NINA  
No please don't. Leave her alone.

Matt pays her no attention. Nina turns to Jessie.

NINA (CONT'D)  
Run! Run!

Jessie sprints off while screaming at the top of her lungs. Matt chases after her and just as he is about to grab her...

Aimee SMASHES HER CAR into him. His body FLIES through the air landing on the floor hard.

Aimee jumps out of the car and runs over to Jessie.

AIMEE  
Come on.

She directs her into the back of the car.

JESSIE  
Mummy.

AIMEE

I'm gonna get your mummy. Just put your seat belt on, okay?

Aimee runs over to Nina and puts her arm around her.

NINA

He killed my baby.

AIMEE

I'm sorry, but Jessie needs you to focus on her right now. Okay? I can't do this without you.

Aimee helps Nina to her feet.

INT. AIMEE'S CAR - NIGHT

Aimee starts the car as more cultists run towards them.

AIMEE

Cover your eyes, Sweetie.

Jessie covers her eyes as Aimee SLAMS the car into more cultists and makes her way back onto the road.

NINA

You were right.

Aimee reaches out and places her hand on Nina's.

AIMEE

We're gonna go get Jonah and then you're gonna drive us out of this fucking town.

Nina nods. No questions asked.

EXT. FARMHOUSE - NIGHT

Aimee pulls up in front of the house.

INT. AIMEE'S CAR - NIGHT

Aimee turns to Nina who is losing blood and becoming increasingly weak.

AIMEE

Stay awake. I'm gonna be right back. Jessie, look out for your mum, okay?

Jessie nods.

EXT. FARMHOUSE - NIGHT

Aimee runs up to the house and opens the front door.

INT. FARMHOUSE - HALLWAY - NIGHT

Aimee enters the hallway.

AIMEE  
Jonah! Jonah!

Aimee looks around downstairs but everything is dark.

AIMEE (CONT'D)  
Jonah, where are you?!

A SOUND is heard from upstairs. Aimee stands at the bottom of the stairs.

AIMEE (CONT'D)  
Jonah?!

Aimee runs up the stairs.

INT. FARMHOUSE - UPSTARIRS HALLWAY - NIGHT

Aimee runs towards Jonah's room where she finds him playing on his PC, whilst wearing a headset.

INT. JONAH'S BEDROOM - NIGHT

Aimee yanks the headset off his head.

AIMEE  
Jesus, Jonah we have to go.

JONAH  
What's going on?

AIMEE  
It's happening.

JONAH  
What, now?

AIMEE  
Yes, now. Come on!

Aimee grabs Jonah by the arm, forcing him up.

JONAH  
What about dad?

AIMEE  
Dad's not here, Jonah.

As they get to the bedroom door...

JONAH  
Yes he is. He came back today.

INT. FARMHOUSE - UPSTAIRS HALLWAY - NIGHT

Aimee and Jonah head towards the stairs.

AIMEE  
I told you, he's in Dubai.

JAMES (O.S.)  
Do I look like I'm in Dubai?

Aimee freezes. She slowly turns around and sees James at the far end of the hallway. Aimee can't believe her eyes.

AIMEE  
Do you see him, Jonah?

JONAH  
Yeah, he's standing right there.

Aimee let's go of Jonah.

AIMEE  
Go to the car.

JONAH  
What about you guys?

JAMES  
I'll be there in a minute.

Jonah runs down the stairs. James slowly approaches Aimee.

JAMES (CONT'D)  
You're a sick, sick child, Aimee.  
You always have been. The things  
you imagine. The things you say.  
Did you really think you could get  
rid of me that easily? Do you know  
what it takes to kill someone?

Aimee begins to cry.

JAMES (CONT'D)  
No. Well, let me show you.

Aimee sprints towards the stairs but James is faster and as she approaches the top step he PUSHES her down. Aimee TUMBLES down the stairs uncontrollably, hitting the floor hard.

INT. FARMHOUSE - HALLWAY - NIGHT

James slowly makes his way down the stairs.

INT. AIMEE'S CAR - NIGHT

Jonah sits in the back seat. He looks out the window back towards the house and sees James close the front door.

INT. FARMHOUSE - HALLWAY - NIGHT

Aimee picks herself up and grabs a plant pot on a table in the hallway and tries to throw it at James, but he grabs her hand. The pot smashes on the floor.

JAMES  
What are you gonna do, Aimee? You think you have it in you to kill me again?

Aimee, with her free hand, digs her nails into James' cheek. He takes all he can before angrily throwing her into the cabinet containing the military equipment.

The glass shatters as Aimee hits it headfirst.

James grabs Aimee by the collar and begins pulling her back up. Aimee is dazed and bloodied.

AIMEE  
Please don't. I'm sorry. You were right. I lied.

JAMES  
It's a bit late for that.

Aimee struggles to stand as she whispers to herself.

JAMES (CONT'D)  
What? What did you say?

Aimee looks back up with anger in her eyes.

AIMEE  
Then I take it back!

Aimee reveals she is holding the knife from the BAYONET in the cabinet and stabs James in the neck. He screams as he grabs her hand and pulls the knife out. However, with her other hand, she pushes her thumb into his eye.

James grabs her "gouging" hand.

JAMES

You bitch!

He takes her fingers and SNAPS two of them. Aimee screams in pain as she is then PUSHED to the floor.

James, still holding onto the gash in his neck grabs Aimee and THROWS HER into another wooden table in the hallway. BREAKING IT into pieces.

James tries to stop Aimee getting back to her feet with his one arm but she bites into it.

James screams and pulls at her hair with his other hand.

Aimee RIPS out a mouthful of flesh. James RIPS out a handful of hair and falls back.

Aimee struggles to her feet, she picks up a broken table leg and SMACKS James across the head hard. As she tries again, he grabs the leg from her. Aimee backs off into the dining room.

INT. DINING ROOM - NIGHT

James gets to his feet following Aimee.

JAMES

Where you going you little bitch?  
There's no getting away from me.

Aimee picks up a chair and tries using it to defend herself as James swipes at her with the table leg. As they circle the room, they make their way in front of another cabinet.

Aimee thrusts the chair into James' face. He grabs the chair off her and as he does, Aimee turns to the cabinet and uses all her strength to bring it down onto him.

Glasses, bottles of wine SMASH onto the floor.

Distracted, James is hit over the head with a wine bottle. It doesn't break, so she tries again.

This time, James grabs her hand, takes the bottle, and SMASHES it across her face.

The bottle shatters, RIPPING Aimee's cheek open. She screams and falls to the floor.

James, falls to his knees exhausted.

Despite the pain, Aimee refuses to give up, crawling towards the door leading to the kitchen.

James crawls after her.

As she reaches the kitchen door, James grabs her ankle. Aimee turns to him and starts KICKING at his face, but he refuses to let go and slowly climbs on top of her.

Aimee frantically looks around and see a shard of the broken bottle next to her. She grabs it and STABS his cheek. He SCREAMS and let's go.

Aimee crawls through the kitchen door. James struggles to his feet. Blood gushing from his face, hands and arm. He stumbles towards the kitchen door.

INT. FARMHOUSE - KITCHEN - NIGHT

James walks into the kitchen and sees Aimee struggling on the other side of the room near the gas cooker. Between them a large kitchen island. Aimee grabs a knife and holds it up.

AIMEE

(in pain)

Not so easy killing someone is it?

James struggles around the kitchen island, using the counter to prop himself up. Aimee works her way round the opposite way, blood gushing from her cheek.

AIMEE (CONT'D)

I'm stronger than you. I always  
have been.

James stumbles again as he now stands in front of the cooker. He grabs his own knife.

JAMES

Yeah, well let's see.

Aimee is now standing in front of the door leading back into the dining room.

She shakes her head, puts down the knife, and reveals she is holding a blow torch, the same one she used for the Christmas lunch, in her other hand. She then points to her head.

AIMEE

Up here you bastard!

She throws the torch towards the stove and turns towards the dining room door. James looks confused as the torch FLIES towards him and only now does he hear the sound of GAS.

The stove EXPLODES. Aimee is THROWN into the dining room.

INT. FARMHOUSE - DINING ROOM - NIGHT

Aimee hits the floor as FLAMES shoot out from the kitchen.

INT. FARMHOUSE - KITCHEN - NIGHT

James screams as he is set on fire and begins to melt.

INT. FARMHOUSE - DINING ROOM - NIGHT

Aimee lies on the floor. Horribly disfigured. Struggling for breath. Slowly dying.

EXT. FARMHOUSE - DAY

Dawn. A beautiful orange sky hangs above the farmhouse. BIRDSONG fills the air. Jessie sits asleep in the back seat of the car. Nina rests her head against the car window. Dead.

INT. FARMHOUSE - HALLWAY - DAY

June opens the front door. Flanked by two CULTISTS. They make their way into the wrecked house.

INT. FARMHOUSE - DINING ROOM - DAY

June enters the dining room and finds Jonah kneeling beside an unconscious Aimee. June places her hand on Jonah's head and kneels down next to him.

JUNE

You poor, poor child. It's all okay now though. It's going to be okay.

INT. ROOM - DAY

Aimee lies in bed. The blinds are drawn, allowing faint rays of light to filter through.



Barely conscious, she discerns the silhouette of June standing by her side.

June stirs a paste in a mortar and then delicately applies it to Aimee's face. Aimee groans while June spreads the paste over her wounds, humming "I Dreamed a Dream" softly.

DAYS LATER.

Water is poured over the paste. The wounds have healed. A towel pats her dry and June gently lays a hand on her forehead. Aimee closes her eyes once again.

INT. VOID - CONTINUOUS

Aimee stands alone in the darkness. As she falls to her knees, a PULSE OF COLOUR APPEARS, then vanishes.

Aimee touches the floor repeatedly, and with each touch, pulses of color appear. Finding joy in this, she rubs the floor with both hands, revealing a vibrant world of color.

Aimee jumps to her feet and continues creating rings of color in mid-air. Filling the void with floating and interlocking rings. The beauty of it overwhelms her.

She swipes again, and this time, behind the palette, she notices a SHADOW.

Aimee quickly smears the colors away, making them translucent, revealing a bed from an overhead view.

A FIGURE lies in it.

INT. HOSPITAL ROOM - NIGHT

Aimee lies in her hospital bed connected to monitors and drips.

Above her a SWIRLING SPECTRUM OF COLOUR appears. An opening to the void.

INTERCUT BETWEEN THE VOID AND HOSPITAL

Aimee stands in front of the swirl of colours staring at the figure on the other side. She steps through and disappears...

REAPPEARING in the hospital room floating above her body.

She stares at her body, confused and unsure. Looking down at her arm, she notices a HOSPITAL BRACELET around her wrist.

She reaches out and lifts her hand, turning the bracelet around to read the name on it.

In the Void Aimee SCREAMS.

AIMEE

No!

In the hospital, the floating Aimee screams in SILENCE.

INT. HOSPITAL ROOM - DAY

A CULT MEMBER opens the door to the room, waking Aimee.

CULT MEMBER

It's time.

Aimee sits up and notices she is holding the hospital bracelet.

EXT. PARK - DAY

A beautiful spring day unfolds. The sky is blue, and the sun shines brightly. The Macaria plants, now more mature, cover the park, their golden leaves glistening in the sunlight.

EXT. HIGH STREET - DAY

The exteriors of every building, street signs, lamp posts etc. are wrapped in Macaria. The plants begin to shed their leaves, and a gentle breeze carries them onto the main road.

In the distance, SINGING can be heard.

Around the bend, a PARADE emerges.

The remnants of the town proceed down the road, now completely covered in golden leaves. The cultists wearing white gowns, each hold a Macaria plant in their hand.

As they walk, they all sing in a language not heard for thousands of years. Uplifting and hopeful, reminiscent of a Melanesian choir. They are all as happy as can be as they follow the golden road out of town.

In the middle of the parade are a DOZEN SCARED PRISONERS, hands tied, mouths gagged, being pulled along. One is the priest. One is Jonah.

Towards the back is Aimee, also dressed in a white gown, being carried on a throne covered in the Macaria plant. Walking out in front is June, singing and clapping.

They pass the wooden statue of Macaria, where more CULTISTS await at its feet, singing and dancing, eager to join the parade.

EXT. COUNTRYSIDE - DAY

The parade continues, following the golden road which leads to the construction site in the distance. Its houses now buried under Macaria plants.

As they approach the site, Aimee struggles to believe her eyes. In the distance is a FOUR HUNDRED FOOT HIGH TREE, "MACARIA".

As the parade sings, Macaria sways from side to side, as if it were enjoying the melody.

AIMEE

Oh my God!

Aimee then notices that protruding from the ground are Macaria's thick roots. They throb and gently sway through the yellow leaves.

As the parade approaches Macaria, she sways excitedly, extending her branches out as though it were welcoming her children.

The trunk of Macaria is easily fifty feet wide and all along its branches, are further Macaria plants.

The parade comes to a stop and the prisoners are brought to the front. Jonah is terrified.

As the prisoners are lined up the singing ceases. Macaria stops swaying and only the rustling of the wind can be heard.

The parade now begins to sing a more menacing song whilst STOMPING their feet.

A loud CRACKING comes from Macaria as it twists its trunk to focus on the prisoners.

The priest can't help but stand in awe at Macaria's presence. A thin branch reaches out towards him and sways gently.

Aimee continues to watch. The singing and stomping stops.

More branches reach out towards the priest's face. As tears roll down his eyes, one of them gently removes his gag.

The priest takes the opportunity to say one last prayer.

PRIEST

Lord Jesus, holy and compassionate  
forgive my sins. By dying you  
unlocked--

At the sound of the prayer Macaria violently shuffles its  
branches. The priest now even more scared, tries to finish.

PRIEST (CONT'D)

...the gates of life for those who  
believe in you--

Macaria shoots its branches into the priest's mouth and wraps  
itself around his tongue. It squeezes until the tongue is  
SEVERED and then uses it to lick his own face.

The priest, in a state of shock is unable to react. More  
branches shoot into his mouth. He falls to his knees, in  
subjugation.

The branches make their down his throat and push out of his  
eye sockets. Holding onto his eye balls the branches turn  
them around so that the priest can see his own face.

In a state of ecstasy, Macaria shakes her branches, then RIPS  
the priest apart. Blood sprays the cult members.

Then from the Macaria plants on the tree, SPORES SHOOT out,  
creating a snowy-white sky. The cult members, arms  
outstretched and mouths open, take in their sacrament.

The parade resumes singing as the next prisoner is placed in  
front of Macaria, who continues its rhythmic swaying.

June turns to Aimee. The singing stops.

AIMEE

I know where I am.

JUNE

And where would that be?

AIMEE

In hospital, after my accident.

JUNE

That's just your body, Sweetheart.  
But your mind, your mind has  
travelled oh so far. It has escaped  
the confines of one reality and  
created another, every bit as real.  
Here you are a god.

(MORE)

## JUNE (CONT'D)

But you're too broken to see anything beyond other than what you think you are and this is all you're able to conceive. A reflection of a broken mirror. Pity. But Macaria... back where your body lies... she created wonders. Without her there would have been no food to eat, no air to breathe, no life to love. She is the spark that gave birth to light.

Aimee laughs taking June slightly aback.

## AIMEE

I know what she is. She's an acid surrounded by a protein, worming its way through me, feeding off my strength because she has none of her own. She's not a god. She's a fucking virus!

June aggressively gets into Aimee's face.

## JUNE

She is a god! Betrayed and expelled to this existence by creatures too afraid to come to terms with what they truly are...servants to a master whose sole purpose in having created them was so she would have something to kill!

Macaria RIPS the prisoner apart and SHOOTS out more spores. Jonah's turn is next.

A beat. June regains her composure. Aimee looks back up at Jonah and then June. She has a moment of contemplation.

## AIMEE

Let him go.

## JUNE

Why?

## AIMEE

If I'm the bridge and she can't escape this place without me, then the bitch does what I say.

June hands Aimee a vial of Macaria juice.

## JUNE

A little something to unlock your potential.

Aimee takes the vial and removes the wooden lid. She takes a moment and drinks the contents. June smiles and moves away.

Macaria retreats from Jonah, as the cult members initiate a final song. SIX CULTISTS hoist Aimee onto their shoulders, carrying her towards Macaria.

As Aimee gazes at the colossal tree, she glimpses Jonah being led to the construction site.

AIMEE

Wait.

The cultists stop as Aimee bends down and reaches out to Jonah, who grabs her hand tightly

AIMEE (CONT'D)

Jonah. Listen to me... I don't know if I've been the best sister you could have had...but I've tried--

JONAH

I know.

AIMEE

You are so smart and have such a good heart and sometimes I've spoken to you like...I've taken you for granted and I just wanna say I'm sorry. I couldn't have wished for a better brother. I love you.

A beat. Jonah and Aimee share a moment.

JONAH

I'm sorry too.

AIMEE

For what?

JONAH

If I had driven the car out of town when you told me to, maybe we wouldn't be here.

The cult members resume marching as a Aimee sows a seed.

AIMEE

Maybe it's not too late. You just need to turn the key and you'll figure out the rest.

Jonah is marched away in the opposite direction. Aimee's words sinking in.

As Aimee nears Macaria, the effects of the Macaria juice take hold. The world transforming into VIBRANT COLOURS, pulsating with the music, and the lines start to blur.

Now at the base of Macaria, Aimee is lifted up high, as Macaria leans over, casting a shadow that darkens the sky.

As Jonah nears the construction site's outskirts and the sun is eclipsed, the cult members gaze in awe at the now-enlarged Macaria dominating the sky.

Seizing the moment, Jonah sneaks away and makes a run for the construction site.

Facing Macaria, everything around Aimee DARKENS.

She reaches out, and a spectrum of color appears with each touch. Swiping her hand across the sky, strokes of color emerge, reminiscent of the void.

Macaria, excited, shakes its branches.

June and the rest of the cult fall to their knees and raise their arms in the air.

Aimee reaches into one of the strokes, pulling it apart like curtains, and is blinded by the light that shoots through.

Macaria reaches out to Aimee with its branches, gently WRAPPING itself around her. Aimee begins to breathe faster and faster, unsure of what is about to happen.

Jonah leaps over Macaria's throbbing roots, landing in the driver's seat of a digger. The key still in the ignition. He turns it on. The engine starts to RUMBLE and VIBRATE.

A ROOT SHOOTS UP from the ground, jabbing at the digger. Jonah leaves it running, JUMPS OUT, and runs towards a concrete mixer.

He JUMPS IN and turns it on.

Another root SHOOTS out of the ground and ATTACKS the mixer.

Macaria, now wrapped around Aimee, pushes her towards the hole in the universe.

Jonah RACES toward another digger. He LEAPS in, starts the engine, and spins it around. Raising the digger's arm, he CRASHES it down onto one of the roots.

Macaria shuffles in pain. June SCREAMS for Macaria.

Jonah maneuvers the digger to another section of a root, digging into it again, forcefully TEARING it apart.

Macaria's pain shoots out through June, and as she weakens, Aimee seizes the opportunity to tear the branches off her.

The cult members scream in fear as Macaria sways in distress.

Aimee continues to tear off branches, trying to reach the gap in space. Only a few roots remain entangled around her ankle.

Jonah continues CRUSHING and TEARING at the roots until one of them reaches up and STABS him through his head. He slumps forward, lifelessly, as the digger continues to RUMBLE.

Aimee summons all her strength, reaching into the gap. She grips the edges and pulls herself through, even as a root continues to cling to her ankle.

INT. VOID - CONTINUOUS

Aimee falls into the void as it closes behind her. She forcefully snaps off the root still entwined around her ankle and RUNS into the engulfing darkness.

The sound of Aimee's BREATH is all there is. Until, a RED DOT appears, gradually forming into a RED DOOR as she approaches.

She BANGS loudly.

AIMEE

Open the fucking door!

No answer. Aimee rests her head against the door and closes her eyes. She slows her breathing and imagines what she would want to see on the other side of the door.

AIMEE (CONT'D)

Open the door.

Aimee knocks on the door three times and the door OPENS.

INT. NINA'S HALLWAY - DAY

Aimee stands in Nina's hallway. Nina is pleased to see her.

NINA

You going to give us a hand with breakfast?

AIMEE

Yeah, sure.



INT. NINA'S HOUSE - KITCHEN - DAY

Aimee is greeted by Matt, Jessie, and Louis. Jessie and Louis play with their toys on the floor, as Matt whisks eggs.

MATT  
How do you want your eggs?

AIMEE  
Scrambled?

MATT  
Coming up.

Nina leads Aimee to a kitchen counter.

NINA  
If you butter the toast. Jessie, do you want jam?

JESSIE  
Yes, please.

NINA  
Louis? Aimee?

LOUIS  
Yes, please.

AIMEE  
Yes, please.

NINA  
Three non-fussy eaters. Have to love it.

Aimee smiles as she butters the toast.

MONTAGE BEGINS:

EXT. NINA'S HOUSE - GARDEN - DAY

Aimee plays with Jessie and Louis in the garden, throwing a ball around.

INT. NINA'S HOUSE - KITCHEN - NIGHT

Aimee, Nina and Matt make dinner together. Laughing. Talking.

LATER. They sit around the table eating as a family.

INT. NINA'S HOUSE - LIVING ROOM NIGHT

Aimee sits on a sofa, with Jessie and Louis lying on top of her, watching a film.

INT. NINA'S HOUSE - BEDROOM - NIGHT

Aimee tucks Jessie into bed and ensures Louis is snug under his covers. Nina watches from the door and smiles.

END MONTAGE.

EXT. NINA'S HOUSE - PORCH - NIGHT

Aimee and Nina sit gazing out across the garden into the night.

There are no lights from other houses, streetlights, or the night sky—just infinite darkness.

AIMEE

They're great kids.

NINA

We got lucky.

AIMEE

No, they did. They didn't have any say in what kind of parents you'd be. Whether you'd hold them when they cried. Whether you'd feed them when they were hungry. We're all just born into the world and then left to deal with the consequences of decisions we had no say in, made by people we don't know. It's not fair.

Nina turns to Aimee and places her hand on hers. In the darkness a distant RUMBLING can be heard.

AIMEE (CONT'D)

I can't stay here.

NINA

Why not?

AIMEE

Because I don't know what here should look like. This is the best I can do and I can't see anything beyond this porch.

NINA

You don't want to try?

AIMEE

I do...but I'm just so tired.

NINA  
You've been down before.

AIMEE  
But I can't keep getting up.

Nina's eyes begin to well up. Aimee and Nina stand and hug each other tight.

Suddenly Macaria's roots SHOOT up from the ground DESTROYING the porch and LIFTING NINA up into the air. Nina screams as her body is TORN in two.

AIMEE (CONT'D)  
No!

Macaria reaches out to Aimee but Aimee runs into the house.

INT. NINA'S HOUSE - KITCHEN - NIGHT

Aimee RUNS as the roots SMASH through the wall after her.

INT. NINA'S HOUSE - HALLWAY - NIGHT

Aimee SPRINTS towards the red door as the roots pursue her. She reaches it and KNOCKS frantically. The door opens.

INT. VOID - CONTINUOUS

Aimee closes the door behind her and tries pushing it shut, but Macaria's roots reach through.

Aimee turns and runs into darkness.

CUT TO:

EXT. HILL - DAY

A calm, winter's day. Snow blankets the landscape. Suddenly --

Aimee EXPLODES out of the snow-covered ground, flung into the air before landing with a thump back in the snow.

In a state of shock, she tries to get a fix on her bearings.

Taking a moment to compose herself, she notices she is wearing winter clothing. Then, a familiar voice grabs her attention.

JONAH (O.S.)  
Come on!

Aimee looks up to find Jonah in front of her, holding a sled.

JONAH (CONT'D)  
It's your turn to push.

Jonah runs off up the hill.

JONAH (CONT'D)  
I wanna go to the top this time.

Aimee gets to her feet, brushes off snow from her coat and trousers and then tracks behind.

Jonah sits in the sled, ready for Aimee to push.

AIMEE  
You set?

Jonah nods with excitement and then pauses.

JONAH  
I'm gonna miss you. When you go.

AIMEE  
I'll still pop back.

JONAH  
But it won't be the same.

A beat.

AIMEE  
You ready?

Jonah nods. Aimee pushes and away he goes.

Jonah slides at speed down the hill. Aimee begins making her way down as behind her something moves under the snow.

Aimee arrives at the bottom of the hill as an exuberant Jonah celebrates.

JONAH  
Did you see how fast I went?

As Aimee approaches Jonah a female voice shouts out.

FEMALE VOICE (O.S.)  
Watch out!

Aimee and Jonah turn to see two sleds hurtling towards them, driven by TWO FIGURES whose faces are obscured by the hoods of their winter coats.

Aimee and Jonah jump out of the way as the two sleds collide into each other. The figures tumble off their sleds and begin to laugh.

Jonah laughs but Aimee remains quiet.

JONAH

That was so cool.

The two figures argue amongst themselves, the second figure having a male voice.

MALE VOICE

You crashed into me.

The figures get to their feet, laughing. The hoods still obscuring their faces.

FEMALE VOICE

You drive a sled the same way you drive a car.

MALE VOICE

Jonah whose fault was it?

JONAH

Dad's!

MALE VOICE

Traitor! Aimee whose fault was it?

Aimee moves closer. The voices are that of her parents.

MOTHER

Come on Aimee, us girls need to stick together.

Aimee moves closer as her parents turn around to reveal that within the hooded coats there is nothing. Just a void of deep, endless, black.

AIMEE

I...wasn't paying attention.

Jonah grabs his sled.

JONAH

Come on, let's go again.

Aimee's mum stands in front of her.

MOTHER

You okay, sweetie. You're not coming down with something are you?

AIMEE  
I don't know.

JONAH (O.S.)  
What is that?

Aimee turns to face what Jonah is pointing at.

Up the hill, in the distance, LARGE TENTACLE LIKE TREE ROOTS, shoot out from under the snow. Trying to find their way through. Pulling something up.

The roots begin undulating down the hill. Aimee turns back to her mother.

AIMEE  
We need to get out of here!

MOTHER  
(calmly)  
Where do you want to go?

Aimee's eyes begin to well up.

AIMEE  
I don't know.

Aimee's mum moves in closer and gives her a hug.

Aimee begins to cry, sinking deeper into her mother's embrace, slowly becoming enveloped by her coat. Disappearing into the void just as an avalanche of snow blankets them both.

INT. SPORT'S HALL - NIGHT

Aimee falls from height onto a FEMALE WRESTLER (20s) in the middle of a wrestling ring. The female wrestler groans in pain.

The CROWD cheer as Will stands at ringside stretching his hand out for a tag.

WILL  
Come on!

Aimee feigns tiredness as she crawls slowly over to Will.

The crowd cheer her on. The female wrestler crawls over to her tag partner, a MALE WRESTLER (20s). And tags him in. He jumps over the top rope and runs towards Aimee.

Aimee reaches up and tags Will.

Will jumps into the ring and begins punching his opponent.

Aimee rolls out and stands on the apron. She turns to face the audience and sees India sitting in the front row cheering.

The female wrestler runs towards Aimee and yanks her off the apron.

She throws a punch but Aimee blocks and counters with one of her own. She then kicks her into the mid-section and suplexes her onto the floor.

India cheers.

INDIA

Kick her arse!

Aimee gets to her feet and looks over to the ring where Will has his opponent lying on the mat, and is climbing the top turnbuckle. He reaches the top. Composes himself. Looks over at Aimee and winks.

He then jumps and performs "The Stamp of Approval". Aimee watches on as he comes CRASHING DOWN ON HIS HEAD. Breaking his neck.

AIMEE

No!

Aimee jumps into the ring and runs over to Will who lies motionless. She kneels down next to him and cradles him in her arms. The hall falls DEATHLY QUIET. The only sound is that of Aimee crying.

AIMEE (CONT'D)

I can't do it, Will. I can't go  
back home but I don't where else I  
belong.

The ring begins to heave up and down as the floor beneath it becomes unstable.

ROOTS shoot up from under the ring, ripping through the mat and high into the air.

Aimee rolls out of the ring as the roots TEAR Will apart, spraying blood all over the ring. The hall is now empty, the crowd having vanished, only Aimee and Macaria remain.

Aimee runs towards a red fire exit door and smashes through.

INT. SPORT'S HALL - STAIRWELL - NIGHT

Aimee runs up the stairs at speed as the SCREECHING, WAILING, noise of Macaria reverberates through the stairwell.

Aimee reaches the top of the stairs and bursts through another red fire exit door --

INT./ EXT. MACARIA STATUE - NIGHT

And finds herself standing in the hollow at the top of the Macaria statue in the town square.

She has nowhere else to go.

INT./ EXT. MACARIA STATUE - NIGHT

The tentacle-like ROOTS shoot up the stairwell. They reach the top and SHOOT OUT of the hollow.

But Aimee is no longer there as she is halfway down the statue, using the branches to climb down.

Inside the statue Macaria's roots continue to fill the space causing the exterior to crack.

Unable to hang on, the rumbling shakes Aimee off the branch she is clinging onto. She falls.

Hitting one branch after another until she lands --

EXT. STRATTON HIGH STREET - NIGHT

HARD on the floor. Hitting her head and falling unconscious.

CUT TO:

INT. HOSPITAL ROOM - DAY

Aimee lies in a hospital bed. By her side are India, Jonah, and Will. Dr. Del Toro and a NURSE (40s) stand by the life-support monitors. India turns to Jonah.

INDIA

Do you want to hold her hand?

Jonah nods and reaches forward. He places his hand on Aimee's. Dr. Del Toro turns to the nurse and nods. She begins turning off the life-support. Then suddenly --

Aimee GASPS as her eyes SNAP open.



INTERCUT BETWEEN THE HIGH STREET AND THE HOSPITAL

Lying on the floor, head bleeding, Aimee awakens.

Jonah and India jump back. Del Toro and the nurse are equally shocked.

DR. DEL TORO

Oh my God!

Dr. Del Toro rushes over to her side.

Aimee struggles to her feet as the Macaria statue shatters behind her. She falls to her knees. Tired, hurt, exhausted.

Will looks over at Dr. Del Toro, confused.

WILL

What's going on?

DR. DEL TORO

Aimee. Can you hear me?

Aimee looks up and sees a red empty car which has crashed into a lamp post. The driver's door open.

As Aimee struggles for breath, the nurse rushes to assist Dr. Del Toro.

Aimee begins crawling towards the car as behind her the statue is finally torn apart and Macaria's thick roots SMASH into the road. Shaking the ground with its impact.

Aimee's eyes open again as she gasps for breath. She spots Will, Jonah, and India, by her side.

Aimee fights to her feet and runs towards the car.

INT. CAR - NIGHT

The key still in the ignition. She slams the door shut and starts the engine.

EXT. STRATTON HIGH STREET - NIGHT

Aimee reverses the car, crushing a few smaller roots. She then drives off down the high-street at speed.

INT. CAR - NIGHT

Aimee looks into her rearview mirror and sees Macaria fading into the distance.

EXT. STRATTON - NIGHT

Aimee continues to drive, turning off the high-street.  
She drives down another road. Then another. And another.

INT. CAR - NIGHT

And finds herself right back where the Macaria statue was.  
Aimee screams in frustration.

AIMEE

No! Fuck!

And swerves the car to avoid Macaria's flailing roots.

INT. HOSPITAL ROOM - DAY

Aimee's heart rate picks up again. Alarming Dr. Del Toro.

DR. DEL TORO

It's okay, Aimee. It's okay.

Jonah grabs a hold of Aimee's hand and squeezes.

JONAH

Come on Aimee.

INT. CAR - NIGHT

Aimee looks in the rearview mirror to see Macaria in the distance. As she does she notices blood pooling under her hair.

She touches her head and realises that she has suffered a deep gash from her fall from the statue. She looks at her hand, covered in blood, and something dawns on her.

AIMEE

Okay, this is my nightmare. I was  
knocked into it. I'll knock myself  
out of it.

Taking in what she's about to do. She looks back at herself in the mirror.

AIMEE (CONT'D)

What the fuck else you got to lose?

EXT. STRATTON HIGH STREET - NIGHT

Aimee turns one corner. Then another. Until she is back in front of Macaria.

INT. CAR - NIGHT

Aimee presses down on the accelerator. She swerves out of the way of Macaria's swinging roots and straight towards the Book Shop.

She closes her eyes and braces for impact.

EXT. BOOKSHOP - NIGHT

The car CRASHES into the shopfront --

INT. BOOKSHOP - NIGHT

And collides with the bookshelf on history. As it crashes into the wall the front of the car folds in on itself like an accordion.

INT. CAR - NIGHT

Aimee is LAUNCHED through the windshield headfirst.

INT. BOOKSHOP - NIGHT

Macaria's roots race through the broken store window towards the car. Smashing through the back window and shooting out --

INT. CAR - NIGHT

Over the back seat, desperately reaching out towards Aimee as she flies through the air.

INT. HOSPITAL ROOM - DAY

Aimee opens her eyes wide and takes a deep breath.

The room goes quiet. Jonah breaks the silence.

JONAH

Aimee?

Aimee blinks, trying to take in her surroundings. She looks over at Jonah and takes a moment to focus. Struggling to speak she manages a smile. Her voice hoarse.

AIMEE

Jonah.

Tears of joy begin to roll down his face. Aimee now sees Will and India standing behind him and begins to cry.

AIMEE (CONT'D)

Will.

Will, in a state of shock, steps forward. He reaches out and places a hand on top of both Jonah's and Aimee's.

WILL

Aimee.

Aimee begins to calm down. She turns to her left and sees Dr. Del Toro, himself in a state of shock.

But then, in the corner of the room, almost hidden by shadows, she spots her father standing silently.

Her tears of joy turn into tears of horror as she begins to shake her head.

AIMEE

No! No! No!

Aimee opens her mouth and SCREAMS but it is the sound of Macaria that emerges.

INT. HOSPITAL HALLWAY - DAY

A MULTITUDE OF ROOTS SHOOT out of Aimee's mouth, piercing Dr. Del Toro and her father. Before anyone else can react, the roots strike each person in the room SPRAYING the glass with blood.

INT. HOSPITAL ROOM - DAY

Carnage as everyone in the room is TORN APART from the roots SHOOTING OUT from what's left of Aimee.

INT. HOSPITAL HALLWAY - DAY

The roots BURST out of the room, tearing through the hospital at speed, ripping apart all DOCTORS AND PATIENTS in its path.

EXT. HOSPITAL - DAY

All appears calm. A CAR drives into the car park and begins to park. As it does a large CRACK appears through the middle of the hospital.

Macaria has returned home.

FADE OUT.

THE END