

INT. NIGHT. COTTAGE.

KEMP

As I said when we spoke on the phone, Mrs Ford, I no longer work for the Catholic Church.

Caption: **7 months ago.**

Pull back. We're in a kitchen. Small, poor, hard and God fearing. Much like the woman who sits opposite Kemp.

MRS FORD

Still believe in God, don't you?

KEMP

I remain His servant.

MRS FORD

Well then.

A fair point. Kemp sighs. This has been a wasted journey.

KEMP

You believe your son has been possessed.

A quick nod from Mrs Ford.

KEMP (CONT'D)

Why?

MRS FORD

Every full moon he turns into a wolf.

Even Kemp doesn't know how to respond to that.

EXT. NIGHT. FIELD.

Mrs Ford tramps across a muddy field towards a ramshackle, corrugated iron barn. In her fist she has a set of keys. Kemp follows. The sun is beginning to set.

INT. NIGHT. BARN.

Kemp and Mrs Ford face her son, Craig. He's maybe 17. Thin and scared. Scattered around the barn are comics, clothes, remnants of food. This is where he's being kept now.

MRS FORD

Craig. This is Mr Kemp. Told you about him, didn't I, boy.

CRAIG

Alright.

KEMP

To whom am I talking?

CRAIG

It's still me, sir. Devil comes with the moon, sir.

INT. THE HOUSE. LIVING ROOM.

From episode 1, series 1. Annie is in the kitchen, looking at George through the serving hatch. George has stripped.

Kemp and Craig Ford are travelling back to London. Kemp sits opposite him. Craig smiles, nervous but excited to be out of his confinement and away from his mother.

Kemp regards him. Fascinated, but wary.

INT. NIGHT. CAR.

Kemp and Lucy Jaggat in his car. She really isn't sure about this guy.

KEMP

What I found refreshing about your thesis were the hard facts of science placed next to the hard facts of faith.

LUCY

Yeah well it was crazy talk like that that's got me banned from all the best scientist parties.

KEMP

Here, I thought, is someone I could work with.

LUCY

I do actually *have* a job. In research. A very well *paid* job.

Kemp smiles. He looks out of the window. The full moon hangs low in the sky.

KEMP

I have something to show you.

INT. NIGHT. ABANDONED CHURCH.

Kemp and Lucy pick their way carefully through one of the chambers of the abandoned church.

KEMP

When none of the usual methods of exorcism worked, I brought him here. I thought the religious

surroundings might be too
oppressive for the demon within
him. Sadly it wasn't the case.

They reach a closed door. He gestures to a crack in the
woodwork. Lucy regards Kemp, sceptical. She sighs and
looks through the crack.

There's Craig. Stood in the middle of the tiny stone room,

George's skin tightens and stretches as his jaw starts to distend. It's like the snout is pulled out of his face.

INT. NIGHT. ABANDONED CHURCH.

Lucy wrenches her eyes away from the crack in the door and the horrors beyond. She looks at Kemp.

LUCY

*And Jesus saith to him: If thou
canst believe, all things are
possible to him that believeth.*

Kemp just holds her gaze.

INT. NIGHT. ABANDONED CHURCH.

Lucy paces, barking orders into her phone. Everything she knew about the world has been wrecked. But her eyes are burning with excitement. Kemp waits patiently nearby.

LUCY

I need you to send cars for Richard and Stefan. I'm emailing the address now... Yes I do know what time it is... Then I need you to set up a conference call with Alistair...

KEMP

There are vampires too.

LUCY

(into phone)
Hold on.
(to Kemp)
What did you say?

KEMP

There aren't just werewolves. There are vampires too.

Lucy just stares at Kemp.

INT. DAY. THE FACILITY.

Kemp and Lucy watch as the decompression chamber is installed in the lower level of the facility.

Technicians buzz around. Wires snake across the floor. Welders weld. Boxes and crates of equipment are unpacked.

INT. COUNTRYSIDE. GAMEKEEPER'S COTTAGE. AFTERNOON.

From episode 2, series 1. George and Tully face each other in the cottage.

TULLY

I'm the one that bit you. I'm the one that gave you this gift.

GEORGE

... what?

INT. DAY. THE FACILITY. CONTROL BOOTH.

Lucy, Kemp, the technician and a small band of scientists and investors gather around the control panel. On the little screen is Craig Ford - in the chamber.

TECHNICIAN

Moon up in 30 seconds.

INT. GAMEKEEPER'S COTTAGE. NIGHT.

From episode 2, series 1. The first waves of pain crash into George and Tully at the same time. The transformations have begun.

INT. NIGHT. THE FACILITY. DECOMPRESSION CHAMBER.

Craig screams as the transformation thunders through him. But he doesn't change. Blood soaks through his scrubs. His body distends and warps. But still no transformation.

INT. NIGHT. THE FACILITY.

In the booth, Lucy, Kemp and the others watch in horror as Craig dies, screaming in agony.

INT. DAY. THE FACILITY.

Craig's body is zipped into a body-bag and removed from the chamber by two operatives. They pass Lucy, scribbling notes furiously. And Kemp, looking sceptical.

LUCY

The transformation was smothered,
so we're having an effect. We keep
trying. It's just a question of
getting the pressure right.

KEMP

"Keep trying"? With what?

INT. CLUB. 80S RETRO NIGHT. NIGHT.

From episode 3, series 1. Mitchell leads George and Annie into the 80s club.

ANNIE

(shouting)

What are we doing here? I hate this
bloody music!

MITCHELL

You'll see.

He beckons to Gilbert, a very cute Ian Curtis clone.

MITCHELL (CONT'D)

Annie! This is Gilbert. Gilbert -
Annie, my flat-mate.

INT. DAY. THE FACILITY.

Lucy is walking along a corridor. A door opens. Kemp. He's smiling. He gestures - come with me.

He leads her through to the loading bay. A handful of people are gathered there. The technicians and various other operatives. They are surrounding two figures, unkempt and dirty - like they've been sleeping rough for a few weeks. A young girl, pale and awkward. Fierce proud eyes. This is Amy. And a man. Handsome and dark and wild. Tully.

KEMP

Like waiting for a bus, isn't it.

INT. NIGHT. THE FACILITY. TYPE 3 LEVEL.

Tully and Amy in the room they share. Tully cradles her in the darkness. She has the same accent as Craig.

AMY

Got it from Craig. Soon as my family knew, they locked me in the cellar. That's no life.

(a smile to Tully)

He's dead now. I know that. But they reckon they got all their numbers right since then.

Tully says nothing. Strokes her hair. Holds her.

INT. HOSPITAL. NIGHT.

From episode 3, series 1. George is giving Nina the seeing to of a lifetime. She cries out as she experiences the most earth-shattering orgasm of her entire life.

INT. DAY. THE FACILITY. CORRIDOR.

Tully and Amy are hugging goodbye. Lucy and a handful of operatives stand nearby. A little impatiently.

AMY

What they doing with you tonight?

TULLY

They just put me in a room. They
let me get on with it.

AMY

Will you still like me when I'm
better?

TULLY

(laughs)

Of course. And next month I'll be
better. And then we'll leave here
and we'll have kids and we'll have
a car and we'll go on holidays.

AMY

Not going to France. Cousin went.
Said they stank.

LUCY

Amy. It's time.

Amy and Tully separate. She gives him a little wave as
she's led away by Jaggat and a little crowd of
technicians.

Tully only has one escort. They set off in the other
direction. Tully glances back over his shoulder. But Amy
has gone.

INT. HOUSE. MORNING.

From episode 3, series 1. George swings open the door.
Marches in triumphantly.

GEORGE

I had sex with Nina last night and
it was bloody marvellous.

EXT. DAY. THE FACILITY. GROUNDS.

They're burying Amy in the grounds of the Facility.

Kemp has led the service. He closes his bible. A couple of
operatives flatten down the disturbed earth and dirt.

KEMP

You could leave. There are no locks on the doors, Mr Tully. But what is out there for you, really?

He places his hand on Tully's shoulder. And leaves him with that thought.

INT. THE HOUSE. KITCHEN. NIGHT.

From episode 6, series 1. George, Annie and Mitchell in the kitchen.

GEORGE

I have to think about my future. I have to think about Nina.

INT. DAY. THE FACILITY. ROOM.

C U - Tully, a dark grin. He's enjoying this.

TULLY

A werewolf. A vampire. And a ghost.

We pull back. He's sitting at a table in one of the rooms of the facility. Lucy and Kemp, facing him.

LUCY

In the same house? Together?

TULLY

Yeah, it's nice. Near the shops and a couple of nice pubs.

KEMP

Where is this house?

TULLY

I'll tell you the day after tomorrow.

A glance between Lucy and Kemp. Not the answer they wanted.

KEMP

Mr Tully -

TULLY

LUCY
(brightening)
I could pray with you.

TULLY
Next time, yeah?

Lucy looks at her watch. A reluctant nod. She goes.

Tully moves quickly. From his pocket he takes a stub of pencil. He crouches down and starts to write a message on the crumbling plaster of the wall behind the bed.

A 'G' first... then an 'e'... then an 'o'...

INT. NIGHT. THE FACILITY. CONTROL BOOTH.

The screen is reflected on Lucy Jaggat's glasses. A figure writhes. We hear Tully's screams through the audio relay.

LUCY
The transformation was delayed by
nearly 30 seconds. Don't you see?
It took - sorry, can we turn the
sound off? - it took longer. We're
making progress.

Kemp isn't listening. Still mulling Tully's ominous news.

INT. DAY. THE FACILITY. KEMP'S OFFICE.

The technician has run up several flights of stairs to give this to Kemp. A print out from a computer.

TECHNICIAN
Pulled it from an internal NHS
message board. Psychiatric nurse at
a high security hospital. New
patient, just come in, killed his
wife. Says she's come back as a
ghost and is living with a werewolf
and a vampire.

Kemp snatches the paper away. Reads. A smile. Gotcha.

KEMP (V.O.)

I'm sorry to labour the point, but
did she actually use the word
'vampire'?