PERIPHERALS

Written By

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1. EXT. RESIDENTIAL STREET - NIGHT

A red Toyota Yaris slowly drives down a residential road. We can see many people in their cars sleeping.

CURTIS (VOICE OVER)
…you know, me and my girlfriend just recently got a place in North London--

AUDIENCE (VOICE OVER)
Whoop!

CURTIS (VOICE OVER)
--yeah! I like it, it's great, but what I've noticed is that there are so many people sleeping in their cars on the street. Have you guys ever seen this? I found out it was a thing when I kept looking at myself in the reflection on the windows and they'd always stare back like…

We hear scattered laughter. The car traverses down side streets, moving slowly like a predator about to pounce on prey.

CURTIS (VOICE OVER)
It is weird isn't it? It'd be different if I was staring into someones front window like... But because it's someone's shitty car it's fine.
(beat)
But anyway, I'm loving London, I feel back at home because I lived here the first eight years of my life, you know, it's so vibrant, cultural, frenetic, chilly, wet, dark, cold, miserable... and I like that because it means I don't have to put effort into being outwardly happy--
(beat)
When I was eight I moved from here to Plymouth and people know I'm not a Londoner because I have joy, and life, and I'm not bumping the tube... I'm looking into the windows of cars...

There is scattered laughter.

CURTIS (VOICE OVER)
I guess that's kind of weird, but we all do it.
(MORE)

CURTIS (CONT'D)
Guys, if you see a Fiat 500 are you telling me you're not checking out who's driving it as it goes past? I'm not being sexist, I'm just saying loads of attractive women drive them… Minis, smart cars... Actually smart cars are deceiving because there's always a man driving it. You know I had a mate that had a smart car, first of all he was a bloke, second of all he was 6 foot 6. Wasn't very smart idea, his knees touched his ears, every time he parked up I'd expect ten other men his size to come out with him.

One or two laughs can be heard.

CURTIS (CONT'D)
But anyway, one morning I asked him if he could drive me to the airport, because we lived together at that time, he agreed but he said that his car won't be able to carry big pieces of luggage, I said it's fine I just have a small backpack, the boot, I'm not kidding, it's basically another glove compartment, like it's as useful as a bee without legs... or wings... they'd probably do alright without legs.
(beat)
I mean their legs don't even work, where do you think the term bee's knees came from....

2. EXT. STREET OUTSIDE THE RED BELL - NIGHT

The Toyota parks opposite the Red Bell, a pub that sits on the corner of a residential road in North London.

CURTIS (VOICE OVER)
But anyway and I said that to him and he said well at least it was cheap and good for the environment...I said well not in this case because I'm probably gonna have to take a black cab to the airport, like you've got an electric car, but if you're going away in it, you're gonna resort to the train or whatever, planes. And you look like a cunt.

More scattered laughter. A mysterious figure gets out of the Yaris and walks off.

3. INT. THE RED BELL - NIGHT

We see CURTIS CLARK, a tall, confident black male in his 30's, standing before an audience of around twenty people.

CURTIS
Well that's been me, thank you for being such a great audience, good night!

The audience claps as he walks off. His girlfriend SELENE, a white, blonde woman around the same age as him, is in the audience clapping enthusiastically for him.

4. EXT. STREET OUTSIDE THE RED BELL - NIGHT

Curtis and Selene exit the venue.

CURTIS
I bombed again.

SELENE
No you didn't, they laughed loads of times.

CURTIS
Out of sympathy…

SELENE
Don't beat yourself up, I know you're funny Curtis.

They walk right past the red Toyota.

CURTIS
But I know it's not even that funny.

They both get into a Mini Cooper parked behind the Toyota.

CURTIS
I just hope I say shit in a funny way and people will laugh.

SELENE
Well you are just finding your voice.

CURTIS
So it was bad.

SELENE
No.

Curtis gets in the driver's seat, Selene rides shotgun.

Out of the window, exiting the pub, he sees a figure named HUGO with a trenchcoat and black fur with piercing yellow reptilian eyes, like Michael Jackson mid-transformation into the werewolf from Thriller.

The figure smiles at him, then walks off down a street.

SELENE
You okay?

CURTIS
Did you see that guy? He's gone now.

SELENE
No.

Curtis starts the car and drives off. We hear the sound of a noisy washing machine fade in…

5. INT. MAYA'S BEDROOM - NIGHT

MAYA FAHAD, a University student and popular activist, paces her room. The washing machine can be heard in the next room.

MAYA
We gather here on this important day…crucial day…
(beat)
No more lies, lies…
(beat)
No more personalities in politics… ummmm. No more aiding foreign imperialism…

She goes to sit on her bed.

6. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - NIGHT

Their washing machine can be heard running in kitchen. The TV is playing the news.

NEWS ANCHOR
--have destroyed around four acres of land in the past three days, and the death rate is only going up. The Secretary of Defence Ross Cartwright has opened up about the tragic loss of life in the city centre at his press conference yesterday regarding his influence for increased military aid to the US and Mexico.

Selene opens the door to their balcony. A black cat with green eyes is outside.

SELENE
Hello, gorgeous. Hello.

She strokes her.

SELENE
Your mum won't like it if you stay the night again.

She closes the door.

CUT TO: Ross Cartwright at a podium addressing the nation.

ROSS
What we've seen inflicted on the people of Dura, is nothing short of repugnant. The lack of humility shown to innocent men, women and children by the military forces--

Curtis turns the TV off. He is sat at the dining table with a pen and paper. Selene walks over to him.

SELENE
I've just put a load on, can you take it out before we go to bed?

CURTIS
Yep.

She puts her hands on his shoulders.

SELENE
You okay?

She sits beside him at the table. He looks at her.

CURTIS
Have you been crying?

SELENE
No.

CURTIS
You have.

SELENE
I feel bad for you Curtis. I have this thing where…when bad things happen to good people, like you on that stage putting on that persona, trying to make people laugh… And you leave and you're so miserable about it, I feel so sorry for you.

CURTIS
And because no one laughed?

SELENE
Yeah.

CURTIS
It's fine Selene, honestly.
(beat)
My life is good. I'm happy. We're living together, I get to pursue a passion, money's not an issue--

SELENE
Of course, but… I just felt bad for you.

CURTIS
What are we doing tomorrow?

SELENE
I'm going to work.

CURTIS
After?
(beat)
I'm going to go out in the morning, get some food for dinner, still figuring out what, get a bottle of wine or two, I'm going to cook myself a full English for lunch and maybe after dinner we can go to the cinema, bar, club?

SELENE
That'll be nice.

CURTIS
I can't wait.

7. EXT. TUBE STATION - MORNING

Selene is making her way to work, with a coffee in her hand and her phone in the other.

She walks past a homeless woman ISABELLE (50's) who stares at her as she walks past.

8. EXT. HIGH STREET - MORNING

Curtis is bouncing down the street listening to music, holding a tote bag around his shoulder filled with shopping.

A man his age, TARON, walks past him and taps him on the shoulder. Curtis' face lights up.

TARON
Alright mate?

CURTIS
Taron!

He takes his earphones out and daps Taron up.

CURTIS
How are you man?

TARON
Good bro, super good…

CURTIS
Yeah? What are you doing here?

TARON
Well I've been living here for quite a long time…

CURTIS
Oh yeah of course, of course.

TARON
How have you been? What are you doing now?

CURTIS
Oh I'm, I'm kind of doing…

TARON
What?

CURTIS
I'm tryna pursue like…comedy?

TARON
Oh nice.

CURTIS
Yeah, I did a gig yesterday at the Red Bell.

TARON
The Red Bell? Oh shit?

CURTIS
Yeah.

TARON
Mate, I'm meant to be going there later.

CURTIS
Really?

TARON
Yeah…It's the Camden Fringe there?

CURTIS
Yeah, exactly.

TARON
Yeah I was meant to be going there tonight, but I don't think I am.

CURTIS
Why?

TARON
Well the guy I was meant to be going with couldn't go, I mean would you want to come?

CURTIS
Oh yeah? What is it?

TARON
It's a one man show.

CURTIS
Right.

TARON
But it's meant to be funny.

CURTIS
Oh okay.

TARON
Would you want to come?

CURTIS
Yeah I'd be so down. That would be great.

TARON
You would have to send me the money though.

CURTIS
Yeah of course, no of course.

TARON
Thanks. It's at umm…7:30 I think… I'll text you.

CURTIS
Great. Nice to see you man.

They dap each other up again.

TARON
And you man, yeah. See you later.

CURTIS
See you later.

They continue walking the other way.

9. INT. SELENE'S DESK, NINOVATION OFFICE - MORNING

Selene is wearing a suit, on her computer in her office, which is its own room. She is checking her emails, and opens one with the text that reads:

Hi Selene, here is the finished site ready to go online - any last minute touches please can you let me or Raquel know. Regards, Mona x

Selene clicks on the link to the website and browses it. At the bottom of the page, there is a decorative border. Using her mouse, she scrolls down and the border animates.

She scrolls back up, then half way down and tilts her head… the pattern is loosely resembling a swastika.

SELENE
Fuck.

She picks up her phone on the desk and calls someone.

SELENE
Girl come here.
(beat)
Now.

She puts the phone down.

10. INT. NINOVATION OFFICE - MORNING

The office is covered with coloured pillows, vending machines, wellness spaces and also desks. There is a big TV displaying the news; Maya Fahad is at a podium at a march speaking.

MAYA
We have to stop believing that politics is a reality show. We have to stop emotionally engaging with politicians, because it's causing bad, now severe problems with our reputation as a nation.

Selene's associate and friend, EMMIE (late 20's), walks from her office to Selene's holding a coffee and her phone.

MAYA (OFF SCREEN)
The Secretary of Defence, Ross Cartwright does not care about our collective freedom.
(MORE)

MAYA (CONT'D)
Him and the Prime Minister and the whole board are complicit in neocolonialism, aiding the US in their restructuring of Guyanese political governance. Because they are scared of the real enemy. Which is all of us today!

We hear people cheering. Emmie enters Selene's office.

11. INT. SELENE'S DESK, NINOVATION OFFICE - MORNING

Emmie enters Selene's office.

SELENE
Emmie come here, now. Shut the door.

She shuts the door and goes to sit beside Selene at her desk.

SELENE
Look.

Selene shows her the pattern.

EMMIE
What is that?

SELENE
That's the CT. DOTS site, the strategy solutions company--

EMMIE
CT dot what?

SELENE
CT DODS, I think it stands for Cots that dream of dewclaws or something--

EMMIE
What?

SELENE
I don't know.

EMMIE
Is it live?

SELENE
Not for another day.

Emmie looks at Selene and starts laughing. Selene starts laughing as well.

EMMIE
What fucking idiot did that then?

They continue laughing.

SELENE
Oh I can't believe it. Maybe he did it on purpose?

EMMIE
Oh God.

Emmie starts laughing again.

12. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - EVENING

Selene is on the phone, pacing up and down the living room.

SELENE
--no like right now, before tomorrow morning.
(beat)
I don't care. Someone just remove it, get rid of it. It doesn't even look good--

There's a knock at the front door. Curtis enters and points to the door. Selene mouths '1 minute' to him. He goes to answer the door.

SELENE
--so what I don't care, it should be a quick fix why are they so desperate to leave it?

Selene's sister, PARIS, enters holding a big cardboard box. Selene puts her thumb up to Paris, who places the box on the table and throws herself on the sofa.

SELENE
--okay, look tomorrow morning's fine just please trust me this is going to look terrible for everyone involved…okay? Alright thank you, bye.

Selene hangs up and goes to sit on the floor next to the box.

SELENE
Have you opened it?

PARIS
I was waiting to get here.

Selene opens the box. There are many boxes of items, some leather, some wood, some cardboard.

PARIS
There's stuff in there from her grandma's house in Norway, and grandma's house as well.

Selene picks up a leather box and opens it. It's an Opal teardrop pendant, with diamonds aligning the outsides.

SELENE
Oh my God. This was mum's, remember?

Paris looks.

PARIS
Yeah.

SELENE
Please can I have this one?

PARIS
Fuck, that's a good one. Shit.

Curtis enters the room again, now in his coat.

CURTIS
Right I'm going now.

SELENE
Where?

CURTIS
I told you, Selene.

SELENE
I know but where is it?

CURTIS
The Red Bell.

SELENE
What's that?

CURTIS
That's where we were yesterday?

SELENE
Oh yeah. They're doing one man shows there?

CURTIS
Yeah, apparently.

He picks his keys up from a shelf.

CURTIS
Bye then.

SELENE
Love you!

PARIS
Bye Curtis!

CURTIS (OFF SCREEN)
Bye Selene!

We hear the front door open then slam shut. Selene turns to her sister.

SELENE
I know you were looking at it.

PARIS
I wasn't gonna fucking steal it.

Selene looks down on it. She stares intensely at it, as if she were transferring her life force to it.

13. EXT. HIGH STREET - EVENING

There is a protest parading down the street, as the sun is starting to set. They are holding signs, banners and imagery against the US and the British government.

SPEAKER
They don't imagine the horror… The complicity in genocide…
(beat)
Shame on Parliament, shame on the US, shame on all the agitators and oppressors…
(beat)
We will not be governed by genocidal puppets…

Curtis enters the high street from an alleyway and stops to gaze at the protest.

He then holds his head down and cuts through the crowd.

14. EXT. STREET OUTSIDE THE RED BELL - EVENING

Curtis approaches the Red Bell with his hands in his pockets. He peeks through the windows, then takes out his phone.

He calls someone.

CURTIS
Taron, I'm here.

TARON (ON PHONE)
Curtis I'm sorry mate, did you get my messages?

CURTIS
No.

TARON (ON PHONE)
I'm gonna be about 15 minutes late to the show, just go in without me.

CURTIS
Are you sure?

TARON (ON PHONE)
Yeah, please, go in.

CURTIS
Alright.

He hangs up and enters the pub.

15. INT. THEATRE, THE RED BELL - EVENING

In a small room on the second floor is the theatre. Attendees are all seated, Curtis bursts in, fiddling with his wallet and sits in the front row.

Everyone settles down and a tall, lanky, middle-aged man comes out.

COMEDIAN
Then I said look who Betty Swollocks brought it, she opens my door to any wretched rag of a person. I'm only joking, but the other day, when she let a tall man with some of the softest lips I've ever seen in the house. She dangled him in front of my face, as if she were taunting a starving peasant with a sweet, chocolate dipped and cream crammed eclaire, right over my mouth…

Curtis lets out a loud laugh, whilst others in the crowd giggle quietly.

COMEDIAN
I thought I should make them some eclaires, or some form of dessert they could share intimately. He's been here ever since. He's so bossy of her, especially with his food, iron the broccoli, sand the sourdough, straighten the sausages… I couldn't do that darling, but I'll never turn down a straightened sausage, and he made them the best…

Curtis lets out another loud laugh amidst the audience's scattered chuckles . The comedian looks at him.

COMEDIAN
And so began my delectably bleak plan, to murder her and take back the house. My only dilemma was, what to do with the slice of this stone fruit pie--

Curtis snorts and laughs.

COMEDIAN
--I felt was too tasty for my lips? He can't touch them. So I would have to make it for just her and what did I do? Spot on, she made him a tangy, spongy lemon cake!

Curtis bursts out laughing. The comedian breaks character.

COMEDIAN
Enjoying yeah?

The comedian goes to pick something up. Curtis is frozen.

COMEDIAN
You can leave.

Curtis' jaw drops.

CURTIS
I'm sorry.

The comedian goes to drink a bottle of water at the side of the stage.

CURTIS
I was just laughing.

AUDIENCE MEMBER
I'm sorry, no one wants you here, you came late, you haven't contributed anything, you're very loud.

CURTIS
But I'm just laughing? Are you crazy, I'm being kicked out of a comedy show for laughing.

The comedian watches him from the side of the stage. Curtis stands and approaches the exit. A handful of people start cheering.

CURTIS
I was literally laughing, what? I don't get it.

More people start laughing. He leaves and shuts the door.

COMEDIAN
There's one thing Betty's man would always make me do… That's taking out the trash!

Everyone starts clapping and cheering as the comedian soaks in the applause.

16. INT. BAR AREA, THE RED BELL - EVENING

Curtis descends the stairs and takes out his phone. There is a message from Taron 2 minutes ago:
Hi mate, I've parked just outside I'm just gonna charge my phone in the car for a bit then come in.

Curtis leaves the building.

17. EXT. STREET OUTSIDE THE RED BELL - EVENING

Curtis exits the building and looks down both sides of the street, in search of Taron's car.

He turns left and goes down the street, looking into each car. He stops before he gets to the red Yaris.

He approaches it and looks in the window. It is empty except for the seats which are covered in blankets.

He does the same for the next car, but jumps when he sees someone in the window. The window unwinds.

MAN IN CAR
What you doing?

CURTIS
Huh?

The man gets out.

MAN IN CAR
Why are you staring like that at me?

CURTIS
Sorry I'm just looking for a mate.

Curtis looks down the street and sees Taron walking toward him.

CURTIS
He's here.

MAN IN CAR
You scared the shit out of me!

CURTIS
Sorry.

MAN IN CAR
Fucking cunt.

Curtis meets with Taron.

TARON
Alright, sorry about that, should we go in?

CURTIS
Should we go somewhere else?

TARON
We're not going in?

CURTIS
It's too late, they don't let people in after it starts…

Curtis checks his pockets.

TARON
Oh.

Curtis bites his lip.

CURTIS
Actually, you know what happened, I went in there--

He continues checking his pockets.

CURTIS
--and, they kicked me out but I think I left my wallet in there.

TARON
They kicked you out?

CURTIS
Okay, do you know what actually happened? I was laughing too much and he kicked me out.

TARON
Huh?

CURTIS
I'm serious, but I did actually leave my wallet in there.

TARON
Fucking hell. Well I've already paid for it. So they didn't kick you out when you came late.

CURTIS
No, no.

TARON
Shit. Fucking shit.

CURTIS
I'm sorry, I'm really sorry I'll buy you a pint.

TARON
Can't you get it when they finish?

CURTIS
Two pints.

Taron contemplates it.

TARON
Fine.

CURTIS
Thank you.

He enters the pub. Curtis surveys the area. He looks back at the red Yaris.

Further down the street, we see a man with a long coat and hat walking furtively. He looks up at Curtis, who instantly looks away.

We see that it is Ross Cartwright.

ROSS
(whispering)
Black male outside the pub, probably no one.

Ross enters the front garden of one of the houses and knocks on the door.

Taron exits the pub, seeming irritated.

TARON
For fuck sake man, they all screamed at me…

Taron gives Curtis back the wallet.

CURTIS
Really?

The front door that Ross knocked on opens. He looks back at Curtis.

ROSS
(whispering)
White male exiting.

Ross enters the house and the door behind him shuts.

TARON
I went in and the guy got so angry, he called me a piece of shit
(beat)
I was like I just went in to get my friend's wallet and they all laughed…

CURTIS
At me?

TARON
Well yeah, for that. I could hear when I left they were all clapping.

CURTIS
I'm sorry man I'm so sorry. Come back to mine I've got some wine…

TARON
That was just humiliating man.

CURTIS
I'm sorry, I'm so sorry. That guy was a dickhead.

TARON
He wasn't really, I DID interrupt his show and by the sounds of it you did as well…

CURTIS
I didn't mean to though. I felt bad for him because no one was laughing and apparently you're not meant to laugh.

TARON
You are meant to laugh, it's a comedy!

CURTIS
Well then I don't know then.

TARON
Were you just laughing even though you didn't understand it?

CURTIS
I understood it, but mostly I just felt bad for him.

TARON
Fuck… That went well.
(beat)
I think I'll just go home…

CURTIS
Alright…

TARON
Do you want a lift?

Curtis looks at him.

CURTIS
I'm fine, thanks. I've done enough today.

TARON
It's fine man, it was good to see you yeah?

They do an awkward hug.

CURTIS
Bye.

Taron walks off. Curtis walks the other way past a wall of posters. He notices one and stares at it. A SHARP DRAMATIC AND LINGERING STING CUES as we ZOOM into one of the posters:
Have you seen this man/being?

Below is a grainy image of Hugo smiling, and below that is a phone number.

18. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - NIGHT

Curtis is sat alone in the living room, staring at the wall. We hear Selene taking something out of the fridge in the background.

SELENE (OFF CAMERA)
I'm sorry baby.

CURTIS
It's fine.

SELENE (OFF CAMERA)
Look at you, you're staring at the wall.

CURTIS
I'm fine I just need to process it.
(beat)
I just had a bad day.

19. INT. CLYDE'S ROOM - NIGHT

Ross has just a pair of pants on, and is peeking through the window, using the curtain to shield his body.

Clyde, his extramarital lover, sits in bed smoking a cigarette.

ROSS
Everyone's leaving now…

CLYDE
No one's watching…

ROSS
Someone's always watching, Clyde.
(beat)
It's getting tough now…

CLYDE
I know…
(beat)
How's Michelle and the kids with it?

ROSS
Not great.

Ross turns to Clyde.

CLYDE
Send my love to them.

20. INT. 999 CALL CENTRE - NIGHT

We see a call handler on the phone.

CALL HANDLER
Hello, you're through to the police.

CALLER
Hi um… There's a bomb in the red car outside the house that the Secretary of Defence always enters.

The call handler freezes, then starts typing at her computer.

CALL HANDLER
Okay, what is the location?

The caller hangs up. The call handler freezes for another second, looking around. She then immediately starts typing at her computer.

CALL HANDLER
(under breath)
Fuck.

The call handler picks up the phone again and presses a button on the keypad.

CALL HANDLER
Priority one drop, there's a bomb in a red car, outside the Secretary of Defence's house.
(beat)
Yep. No, he hung up. No address, no name, no identification…
(beat)
Can we find out where he lives?…
Yeah I'm tracing it…

The call handler is visibly nervous and starts shaking.

CALL HANDLER
Okay.

She hangs up and takes a deep breath.

CALL HANDLER
Fuck.

21. EXT. RESIDENTIAL STREET IN CENTRAL LONDON - NIGHT

Several police cars drive down the street and park. SERGEANT RICKLES, a middle-aged man, exits one of the cars with other officers.

SERGEANT RICKLES
Red car guys…

The police officers in the other cars get out and immediately begin knocking on doors. Other officers set up a cordon.

Men, women and children, many in their nightwear, leave their properties and are taken to the end of the street, outside the cordon.

Three explosives officers, wearing heavy protective body armour, walk steadily down the road, as families leave their houses from all sides.

One of them checks inside the windows of each car.

EXPLOSIVES OFFICER
I can't find a red car.

EXPLOSIVES OFFICER 2
There.

The officer points to a car down the road which is not red, but instead a maroon colour. The officers run to the vehicle.

One of the officers immediately smashes the window, the other forces open the bonnet.

EXPLOSIVES OFFICER
Nothing!

We see the many residents cramped outside the cordon like animals. Children are crying, some people are asking excessive questions to the police officers. Others are sitting on the floor.

ANGRY RESIDENT 1
Look at them, they destroyed my fucking car--

CORDON OFFICER
We're very sorry, it's a very serious situation--

ANGRY RESIDENT 1
I know but there's no fucking bomb in my car--

CORDON OFFICER
We need to take every precaution.

An officer knocks on the door of Ross' house. His wife, ELENA, answers.

ELENA
What's going on?

OFFICER
Is Ross Cartwright home?

ELENA
No.

OFFICER
Why don't you come with me, are there children in the house?

ELENA
They're sleeping.

OFFICER
You need to wake them up now, there's been a bomb threat against your husband.

ELENA
What?

OFFICER
Can you go get them please?

22. INT. SON'S BEDROOM, ROSS' HOUSE - NIGHT

Elena bursts in and wakes her son CHRISTIAN up.

ELENA
Christian, Christian, wake up we need to go.

CHRISTIAN
What…?

ELENA
LOUISA! LOU!
(beat)
Get dressed quickly okay?

CHRISTIAN
Where's dad?

Elena leaves the room.

ELENA
LOUISA!

23. EXT. RESIDENTIAL STREET IN CENTRAL LONDON - NIGHT

Elena leaves the house with Christian and her daughter LOUISA. An officer escorts them to the safe zone. She is on the phone.

ELENA
We're here, we just left the house.

From afar, we see Ross, who is out of breath, being escorted by an officer. They meet in the safe zone.

ROSS
Are you okay? Kids?

ELENA
What happened?

ROSS
I don't know, they said someone called the police with a bomb threat.

Ross turns to an officer.

ROSS
Have they found it?

OFFICER
No.
(beat)
I'm hoping it's just a prank.

We focus back on the three explosives officers. They continue checking each car on the road.

EXPLOSIVES OFFICER
Look red.

EXPLOSIVES OFFICER 2
That's brown.

EXPLOSIVES OFFICER
Knobhead.

They approach the car and inspect it.

EXPLOSIVES OFFICER
Nope. No bomb.

Back to the cordon. Ross sits on the curb with his two kids. Residents look at him with disgust.

24. EXT. STREET OUTSIDE THE RED BELL - NIGHT

We focus on the red car. People walk past it not thinking a thing.

25. EXT. RESIDENTIAL STREET IN CENTRAL LONDON - NIGHT

The Sergeant addresses the officers.

SERGEANT RICKLES
False alarm! It's a false alarm.

There's a communal groan of inconvenience.

SERGEANT RICKLES
Sorry everyone.
(beat)
If we caused damage, you will be reimbursed.

26. INT. LIVING ROOM, ROSS' HOUSE - NIGHT

Ross sits alone in his living room. Elena enters and begins writing something on a desk in the corner.

ELENA
Are you okay?

ROSS
How are the kids?

ELENA
They're asleep now.
(beat)
They're not going to get up for school tomorrow.

ROSS
I'm sorry.

ELENA
I don't know if they're going to sleep.

ROSS
Do they know what happened?

ELENA
Of course they do.
(beat)
You need to say sorry to Jez and Joan, the police smashed their car--

ROSS
I know. I will.

ELENA
We need to move.

ROSS
I know.

ELENA
How's Clyde?

Ross doesn't answer.

ROSS
Fine.

ELENA
I'm going to bed then.

She puts the pen down and leaves the room,

ROSS
Good night.

ELENA
Good night.

We hear footsteps up the stairs. Ross stands up and goes to the curtains. He opens it slightly and peeps through them, into the street.

27. INT. DAVID'S LIVING ROOM - NIGHT

An overweight man in his 50's, DAVID, is sat on his sofa watching the news.

His living room is covered in filled bottles of urine, and his walls are covered in newspaper clippings and memorabilia.

ROSS (ON TV)
-and as unfortunate as it were unfortunate for me, it was unfortunate for everyone around me…
My family and friends…
(MORE)

ROSS (CONT'D)
This was an act of terror, regardless of whether it were real or not, and we will find the person that did it. I will however, listen to what these people have to say, as this violence must not carry on. Politics should never be so cruel.

David turns the TV off. He takes a deep breath and pushes himself off his sofa.

28. INT. DAVID'S ROOM - NIGHT

David sits down at his desk, in his bedroom. His computer faces the wall, so his facecam doesn't show his heavily stained bed and multiple bottles of urine on his floor.

On his wall are many printed images of Hugo, some drawn, some taken on photograph. Along with the photographs are notes and various newspaper clippings.

He snorts, then turns on his computer.

ON COMPUTER MONITOR:

David sets up his facecam and joins into a zoom call with 68 participants.

DAVID
Hello everyone.

A few people say hello.

DAVID
I think I'm gonna start now, around 70 people said they were joining, so welcome everyone, my name is David Astley I've been researching Hugo for around eight months now. Um, so what we do is everyone can message in the chat if they want to speak and we'll take it from the top. There's a list already… Merilyn dear how are you?

A woman MERILYN (60's) is sat in her living room with the lamp on.

MERILYN
Hi David how have you been?

DAVID
Good, good.

MERILYN
Well I mean it may be nothing new to some people here but my last sighting of him was in Kentish around three months ago, and he was on top of a cafe, and I went to people around me I thought is that a werewolf? It was so odd, but I lived near there, so I went back there that night--

29. EXT. CAFE - NIGHT

Hugo is on top of the building looking down. He has a subtle smile, and piercing eyes.

MERILYN (VOICE OVER)
And he was there. Looking at me. I took pictures look.

30. BACK TO ZOOM CALL

Merilyn puts her glasses on and shows a blurry picture on her phone of Hugo from afar.

MERILYN
They're not great but the next morning I showed them to the cafe, the pictures. And they laughed at me at the beginning because they thought it was a joke, but they checked the CCTV and he wasn't there, or… I mean they didn't have CCTV from the roof, but they did have CCTV in the room you have to go into to get to the roof, so he would've had to either climb the building, or get on the roof of one of the houses next door, and essentially leap onto the roof of the cafe.
(beat)
I went back there that night, the same time, and he wasn't there, I haven't seen him since.

DAVID
Have you noticed anything since then, dear?

MERILYN
No nothing really.

DAVID
Thank you, dear. So Kentish Town we have a lot of sightings, north London in particular, some east, some west, but always above the river. We presume he lives or roams the Islington and Camden area. Um, so next Dmitiri? Welcome.

DMITRI (30's) is a Polish immigrant, sat in his bed with the light off.

DMITRI
Hello, I'm Dmitri, um… I saw Hugo in Kings Cross station I was going up to Bradford for work, and he was there. I was gone for three days and all those three days I couldn't sleep. I didn't know why I normally sleep very well. When I came back to London I didn't sleep the first day back, so I thought it was that strange thing I saw at the station 4 days before. I went back to Kings Cross, but I didn't see him, but when I got on the Northern line.

31. EXT. TUBE

Hugo is smiling from the next carriage.

DMITRI (VOICE OVER)
I saw him again.

32. BACK TO ZOOM CALL

DMITRI
And that night I slept. After that I avoided Kings Cross just in case I see him again.

DAVID
How long ago was this, Dmitri?

DMITRI
It was uhhh, a year ago? But I've been interested about him for a long time.

DAVID
Thank you, Dmitri. What we've gathered from stories like Dmitri's is that there is an air of misfortune when someone sees or interacts with Hugo.
(MORE)

DAVID (CONT'D)
Some say he's a bad omen, but Dmitri's story actually contradicts this, when he told it to me I was bewildered, I couldn't believe it. He was unable to sleep after seeing Hugo, but then seeing Hugo again, in a sense reversed it. And we've also seen instances of Hugo where he had brought people the opposite of misfortune; luck and opportunities. So yeah, um Ridley? Ridley's next if you want to speak?

An elderly man in his bed, RIDLEY, starts talking.

RIDLEY
Hello David, can you hear me?

DAVID
Yes, Ridley.

RIDLEY
Hi David, how are you?

DAVID
Good Ridley, what do you want to tell us?

RIDLEY
Well I don't want to waste too much time my story isn't that interesting but at the start of the year I had a stroke, and I was on the mend, getting better at home, when I saw, or heard someone laughing out my window. It was night, I go to the window and he's there in a trenchcoat just laughing at me, pointing when he saw me so I knew he was laughing at me. I tried to wake my wife but she was fast asleep.

33. INT. STREET - NIGHT

Hugo is laughing at us

34. BACK TO ZOOM CALL

RIDLEY
He did the same the next day, but in the evening rather than the night.
(MORE)

RIDLEY (CONT'D)
I called my wife up to show her, and it was my mistake because I left the window and when I came back he was gone.
(beat)
She thought I was mad. That was the last time I saw him.

DAVID
Anything strange happen afterwards, Ridley?

RIDLEY
Not really no.

DAVID
Thank you. Uhhh, James next, welcome James.

A man with no camera and no profile picture JAMES starts talking.

JAMES
Hi guys, um. I'm just gonna tell you now James isn't my name but I don't really want to give my name if that's okay…

DAVID
That's fine, James.

JAMES
Um, I just want to warn everyone that my experience with Hugo is quite much for some people…

DAVID
We're none judgemental here, James. If anyone has anything to say they'll be kicked.

JAMES
Um so, me and my partner were going through a rough patch. One Friday night we went into Central London for some drinks at a nice place. We had an argument, then left the bar, and we walked to Buckingham Palace, you know the garden outside it? I saw him there from afar.

35. EXT. GREEN PARK - NIGHT

We see a naked Hugo from afar, coming closer to us, like a leopard.

JAMES
He wasn't wearing any clothes. He reminded me of the Michael Jackson werewolf from Thriller but like mid-transformation when he still looked kinda human… It was when I was going for piss I turned around and saw him. He was coming toward me, but I was so drunk I didn't care, I wasn't scared. He was like dancing towards me…smiling, or just happy. I called my partner, but when I did he scurried away into the bushes.
(beat)
And um…soon after that I broke up with my partner, and if I'm being honest, I was always thinking about Hugo. I only saw him from afar but his face and body stuck in my head and I would have um…sexual fantasies… When I would um…when I would masturbate, it got to a point where I would only think about Hugo. He just, it was like when you're young and you have a crush and it's just like a flood of emotions you've never dealt with before; they're so stimulating, it's like you have a new perspective on life. I did go back there trying to find him, but I never did. So yeah.

DAVID
Thank you, James. That was very brave. Obviously Hugo had struck a chord in you that was still reverberating from your previous relationship…Is that true?

JAMES
Maybe.

DAVID
Did anything else happen, James?

JAMES
No just that.

DAVID
Thank you. It takes a lot of courage, because this man or being or whatever, it's not surprising, what James has just shared with us. Hugo has a way of connecting in a very personal way with people.
(MORE)

DAVID (CONT'D)
(beat)
And this is really what I wanted to talk about with everyone, the main topic of this call was to share my thoughts, new thoughts on why we have such strange memories of him. I don't believe that Hugo is some kind of bigfoot, creepypasta character. I don't believe that he's there for his own gain. I think that after conversing with many of you for many months in the group chat, I've come to the conclusion that there has to be a reason as to why we are all here. I think that if we cannot find out who this man is, then we aren't meant to, instead it may be more of a sign, that we're apart of something coming. Something I don't think will be good. Because Hugo's performed miracles? So what's the catch?

36. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - EVENING

Curtis closes his laptop and sits in silence. His phone is on the table, it's displaying the Hugo Whatsapp chat, specifically the link to the zoom call that was sent by David.

He turns his phone off.

37. INT. BEDROOM, CURTIS AND SELENE'S FLAT - EVENING

Selene is in the shower. Her phone lights up; Paris is calling her.

SELENE (OFF SCREEN)
If I don't find a healthy way to get through this then I won't be able to get on track with the several projects due you piece of shit--

She leaves the bathroom in a robe.

SELENE
Stupid bitch. And you only bought drinks for yourself. Hey ho! Hey ho, let's get drinks!

She sees her phone and picks it up.

SELENE
Hello?

PARIS (ON PHONE)
(in tears)
Selene?

SELENE
Yes?

Selene goes to sit at her dresser.

PARIS (ON PHONE)
I miss mum.

They both reflect.

SELENE
Where's Pedro?

PARIS (ON PHONE)
He's at his mum's. And I think he's asleep.

Paris continues sobbing over the phone. Selene looks at her mother's opal pendant necklace on the dresser.

SELENE
Do you want to come over?

PARIS (ON PHONE)
Maybe.

SELENE
We have to move on Paris.

PARIS (ON PHONE)
Fuck sake.

Paris hangs up. Selene takes a deep breath. She opens her drawer and there are many more necklaces inside.

She takes some out and gazes at them.

SELENE
Shit.

She stands up and attempts to untangle them.

38. EXT. TUBE STATION - MORNING

Selene walks out of the tube station with a coffee, wearing three necklaces.

Isabelle is asleep outside the station, but wakes up when she sees Selene.

39. INT. SELENE'S DESK, NINOVATION OFFICE - MORNING

Selene is at her desk. She looks out the window at people in her office.

She opens her drawer and takes off one of her necklaces, placing it inside. She takes out another necklace and puts it around her neck.

40. INT. NINOVATION OFFICE - MORNING

Selene walks over to Emmie's desk.

SELENE
Do you want anything from Pret, I'm gonna get another coffee.

EMMIE
Why not the cafe?

SELENE
It's closed for some reason.

EMMIE
It's always fucking closed.

SELENE
Yes or no?

EMMIE
No. Pret is crap.

Selene leaves.

41. EXT. HIGH STREET - MORNING

Selene is walking down the high street. Isabelle is standing outside a building.

ISABELLE
Hey!

Selene doesn't respond.

ISABELLE
Miss?

Isabelle taps Selene on the shoulder.

ISABELLE
You look beautiful.

SELENE
Thank you.

ISABELLE
Look at those.

Isabelle touches Selene's necklaces. She moves back.

ISABELLE
Sorry, I'm so sorry.

SELENE
It's fine.

Selene walks away. Isabelle watches her, with envy and regret.

Before she enters Pret, she checks her neck. An audible gasp leaves her body.

SELENE
Shit. Fuck.

Selene storms back to Isabelle.

SELENE
Hey!

Isabelle turns to her, her eyes widen.

SELENE
Give it back.

ISABELLE
What?

SELENE
My necklace, please. I'll give you anything else please.

ISABELLE
I didn't take your necklace, you've got some on.

SELENE
You took the opal one? Please just give it back.

ISABELLE
I didn't take it.

SELENE
I took it with me, specially today, don't treat me like a fucking idiot!

A pause.

SELENE
It's my fucking dead mum's give it back.

ISABELLE
No I didn't take it, I swear, look at the CCTV.

Selene sees that she is carrying a small pouch. She nicks it and opens it.

ISABELLE
GET OFF ME!

SELENE
NO!!

She tips the contents of the bag out on the floor. There is nothing in there except some old cigarettes and coins. Isabelle pushes her away and walks away.

SELENE
FUCK!
(beat)
Where is it? FUCK!

Selene desperately searches on the ground for it. Isabelle grabs the pouch and picks her things up.

Before she can take everything, she runs off.

SELENE
COME BACK!

Isabelle continues walking away.

42. INT. NINOVATION OFFICE - MORNING

Selene enters with her face red with tears. Emmie sees her.

EMMIE
What happened? Selene?

Selene sits at Emmie's desk.

SELENE
Someone stole mum's necklace.

EMMIE
Were you wearing it?

SELENE
Yes.

EMMIE
Are you sure?

SELENE
YES! I fucking grabbed the bitch and checked her bag but there was nothing in there.

EMMIE
You know they keep it in their mouths?

SELENE
What?

EMMIE
They keep it in their mouths don't you know, when they steal something.

SELENE
Fuck. It was in her mouth.

She bursts out into tears on Emmie's desk.

EMMIE
Shit. Where is she?

SELENE
She's gone!

Selene continues bawling her eyes out, whining like a child.

EMMIE
But where did you see her?

SELENE
On the high street.

EMMIE
Just now?

Emmie stands.

SELENE
Yeah.

EMMIE
Come.

43. EXT. HIGH STREET - MORNING

Emmie and Selene both walk down the high street. From afar Selene spots Isabelle spanging outside a corner shop.

SELENE
There. Do you see her?

EMMIE
Yeah.

SELENE
It won't still be in her mouth will it?

Isabelle is looking around constantly.

EMMIE
She's probably taken it out. I'll check her bag, you check her mouth.

SELENE
How are we going to do it?

EMMIE
Keep your head down.

They both make their way toward Isabelle.

44. EXT. CORNER SHOP - MORNING

Isabelle sees Selene and Emmie coming toward her and she begins to run.

Selene and Emmie chase her and apprehend her at the corner of a residential road.

Emmie grabs her pouch, whilst Selene forces her fist down Isabelle's mouth, searching around her gums.

ISABELLE
AHHHHHHHHH! GET OFF ME!

Isabelle bites Selene, who reacts and punches her in the face.

EMMIE
I can't find it.

Selene and Emmie look around. People are staring in shock and horror. Isabelle is on the floor.

SELENE
FUCK!

Selene kicks Isabelle.

EMMIE
Let's go, shit!

Emmie takes Selene away quickly. We focus on Isabelle clenching her stomach on the floor. Her nose is running with blood, her things are spilled out all over the floor.

A woman comes up to her.

WOMAN ON STREET
Are you okay?

Isabelle stands.

ISABELLE
Yeah.

WOMAN ON STREET
Do you need any help?

ISABELLE
Have you got any change?

WOMAN ON STREET
No sorry, there's no change nowadays.

ISABELLE
Okay.

Isabelle starts walking away. She wipes the blood under her nose.

WOMAN ON STREET
Are you alright?

ISABELLE
Yes!

Isabelle starts shaking. She shields her hands from the cold.

45. EXT. HOMELESS ENCAMPMENT - MORNING

Isabelle walks back to her home, where others like her are forced to live.

From afar, she sees police there, ushering the homeless people away.

She turns around and walks back.

46. EXT. STREET OUTSIDE THE RED BELL - MORNING

Isabelle walks down the street, rubbing her hands together. Her breath is visible in the cold.

Opposite the road are parents taking their children to school. She looks at them as they walk by.

She looks down to a car parked beside her. She looks inside, then looks around and subtly attempts to open the door, but it's locked.

She does the same to the car parked beside it, but it is also locked.

She does this to one car after the other, until she gets to the red Yaris. She successfully opens the door and gets into the driver's seat.

She takes a blanket from the back-seat and wraps it around herself.

She feels at the side of the seat for the power seat button. Suddenly, there's a split second bang.

47. INT. FRONT DOOR, CURTIS AND SELENE'S FLAT - DAY

Selene arrives home. She wipes her face and takes her shoes off.

48. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - DAY

Curtis is sat in the living room watching TV. Selene enters.

CURTIS
Hello.

SELENE
Hi.

CURTIS
How was work?

Selene goes to the kitchen and opens the fridge.

SELENE
Shit.
(beat)
Someone stole my mum's necklace.

CURTIS
Are you serious?

SELENE
Yes, some homeless woman.

CURTIS
Did you call the police?

SELENE
I searched her all over but she didn't have it.

CURTIS
Are you sure it was her?

SELENE
I felt her do it.
(beat)
I think, but it's gone.

CURTIS
I'm sorry.

SELENE
I can't tell Paris. She'd kill me.

49. EXT. STREET OUTSIDE THE RED BELL - DAY

We are submerged within smoke and soot. We traverse the site of the car, now a crater in the street. Fading in, is the sound of torturous screaming, fire, crying and shouting.

Limbs are scattered over the site, as well as bricks, pieces of cars and motorbikes, pieces of fencing, pieces of concrete and tarmac, etc.

A woman without her legs, her guts spilled out onto the street is holding the upper torso, left arm and head of her infant child, screaming in agony and despair.

A man with no legs attempts to crawl with every fibre of his being away from the searing hot pieces of machinery. His hair is all burnt off.

Pieces of a dead child and its two parents are combined in one pile.

The thick, light grey, opaque smoke surrounds us again.

50. INT. BEDROOM, CURTIS AND SELENE'S FLAT - EVENING

We stay within the smoke. We ZOOM out to reveal that we were instead looking at Selene's opal pendant, which sits on her dresser.

She enters the room, hastily, and takes her socks off and trousers.

She looks over to her dresser and sees the pendant. She freezes, staring intensely at it.

SELENE
(whispering)
No…

Curtis walks past the bedroom.

CURTIS
I'm gonna have a bath, yeah?

SELENE
Okay.

Selene goes to her dresser and picks up the pendant. She looks deeply into it.

She opens a paper bin beneath her and throws the necklace into it. She immediately storms out the room and slams the door.

NARRATOR
(a young girl)
After the bombing, the people of the area grew tense. Their lives were put on hold temporarily as they processed it.

51. INT. ROSS' BEDROOM - EVENING

Ross is crying at the end of his bed.

NARRATOR
The blast killed Ross' paramour Clyde whilst he was asleep in his bed.
(beat)
As well as four women, five men and three children.

52. INT. DAVID'S LIVING ROOM - EVENING

David is sat at his TV, staring blankly at it.

NARRATOR
After the bombing, David started to lose interest in his search for Hugo. Sightings of him grew thin and members of the group chat began to lose interest.
(beat)
He died in his sleep two months after the blast. His mother, whom he had cut off contact with, killed herself soon after hearing the news. She wanted to join her baby.

He looks to his window. He sees a black cat.

With all his strength he stands up and closes the blinds.

53. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - EVENING

A snotty Selene is sat on the sofa watching telly. She is surrounded by tissues.

Curtis enters, putting on his jacket.

CURTIS
Did you know Ross Cartwright just came out as gay?

SELENE
I literally don't care.

CURTIS
Considering his politics it's quite mad.

SELENE
I'm not surprised one bit, and I don't care.

CURTIS
Right I'm going now. See you in a couple of days.

He goes to kiss her.

SELENE
Good luck, dear. I love you.

CURTIS
Are you sure you don't want to come?

SELENE
I can't.

CURTIS
It's one train.

SELENE
I want to Curtis, I'm too sick.

CURTIS
Love you.

SELENE
Love you too,

He leaves. Selene turns back to the TV.

NARRATOR
After the bombing, Curtis felt a deep sense of ambition caused by the sudden reminder of death. He had prepared an Edinburgh Fringe show about how the pub he used to go into frequently got blown up, or partially, and how things could've changed dramatically depending on the time that the bomb went off. It was his way of processing it.
(beat)
Selene was too ill to attend however, and she had work engagements. She initially thought she had pneumonia, but it was probably just a bad cold.

Selene turns to the glass door to the garden. It is pitch black outside, but she senses something.

She turns back to the TV.

She hears a rustle from outside, and looks back to the garden. We see two yellow dots emerge from the darkness.

Selene stands and watches from the sofa. Slowly creeping to the window is Hugo, covered in mud and his clothes shredded.

SELENE
AHHH!

Selene runs off behind the door and peeks from it.

HUGO
Hello? I'm sorry, can you help?

SELENE
Oh my God, oh my God, oh my God. What the fuck?

HUGO
Sorry.

She comes out and slowly approaches the door.

SELENE
What are you?

HUGO
I'm stuck sorry.

SELENE
What do you mean stuck?

HUGO
I got stuck in your garden.

SELENE
How?

HUGO
Well I came from a couple doors down.

SELENE
Through the gardens?

HUGO
Can you let me in please? I just need to go to the front door.

SELENE
Is this a costume?

Hugo looks at her.

HUGO
You won't even remember it, please.

Selene walks over to the kitchen and grabs a knife.

SELENE
I can't just let a man in my house.

HUGO
I know I understand, but there's really no way for me to leave.

Hugo holds his hands up.

HUGO
I've got nothing, I've got no weapons, no intent to harm…

She approaches the door and opens it carefully. She stands back and watches Hugo from a 5 foot distance.

Hugo enters the living room, tracking mud inside the house.

SELENE
Can you not? Fuck sake.

HUGO
I'm sorry.

SELENE
Quickly.

Hugo scurries through the living room, leaving muddy footsteps.

54. INT. FRONT DOOR, CURTIS AND SELENE'S FLAT - EVENING

Hugo gets to the front door. He opens the latch, covering it in dirt. Selene is a couple feet behind him with the knife.

HUGO
Thank you so much.

He opens the door and leaves. Selene watches him with the knife in hand.

She sees a black cat stroll from next door to her front garden.

SELENE
Hello. How are you?

She bends down to pet it.

SELENE
Your mum won't like that you're in the street…Let's go back to the gardens.

She picks the cat up and takes her inside.

55. INT. LIVING ROOM, CURTIS AND SELENE'S FLAT - EVENING

Selene holds the cat and places her outside. The cat runs off.

56. EXT. GARDENS - EVENING

The cat runs along the fences of the gardens, and perches on the top of a shed, watching over people in their kitchens/ living rooms.

THE END