



SENTIENT UK  
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Written by

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Based on the world created by David Steinhoff /  
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**NOTES**

1. I'm still waiting for info from Sellafield Nuclear Facility about how a radiation leak might occur in these circumstances. So the scenes with Rahul and Gavin inside the plant have yet to be filled in.
2. The language is set to British English. So it's 'realises' not 'realizes'.

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TEASER

EXT. MARLEY'S HOUSE - NIGHT

An upmarket family home in an isolated rural setting - a converted farmhouse at the head of a Lake District valley. State of the art CCTV cameras. One of the cameras turns --

EXT. MARLEY'S HOUSE - NIGHT (CCTV POV)

-- to reveal, through various windows into different rooms, the WINSER FAMILY captured in ordinary life:

AMY (40s) folding clothes, dances to the music of her youth.

The twins NELSON and KURT (8) play-fight.

DILLON (14) stares into nothing with a withdrawn child's intensity.

And MARLEY. 23 years old. One of those people who have the gift of leadership. Although right now she's in a bad place:

As she carefully sterilises a razor blade...

And cuts into the skin of her upper arm near the armpit.

She grits her teeth. Small tears come. But no scream.

EXT. MARLEY'S HOUSE - NIGHT

A new Skoda Kodiaq SUV pulls up.

INT. MARLEY'S ROOM - NIGHT

Marley pants as the pain edges away. She cleans the wound with an antiseptic pad. This self-harmer is well prepared.

And she gets ready to cut herself again.

INT. SUV / EXT. MARLEY'S HOUSE - NIGHT

A thumb controls the CCTV camera on the phone screen. Pauses on Marley self-harming. Presses 'record'.

Another command is pressed. On the phone screen, the CCTV view from the camera winks out.

The lights on the CCTV cameras switch off.

JACK (40s) exits the car. The kind of businessman who's basically a bruiser with an expensive manicure.

Something's hidden up the sleeve of his big waxed coat.

INT. MARLEY'S ROOM - NIGHT

Marley's tablet rings - "SAM". She pulls down the sleeve of her leather jacket and hides all evidence of the self-harm under a motorcycle helmet before answering.

On the screen: SAM (23), smile of Luke Skywalker, eyes of Obi-Wan Kenobi. Behind him: technical drawings, sketches, chemical formulae. Marley beams at the sight of him.

SAM

(on tablet)

Hey, Sergeant Rock, how's it going?

Marley doesn't appreciate that.

SAM (CONT'D)

Perhaps on reflection not the best reference to choose. Look, Marley, I know how tough it's been for you after Sandhurst-

(off Marley's look)

Sorry, I retract my remark as insensitive and unworthy. But look, why don't you come over? We can watch my *Firefly* boxed set and I'm pretty sure I've fixed the automated ice cream dispenser. Probably.

Marley is tempted.

MARLEY

No. It's too far for tonight.

SAM

I could throw in the possibility of some hanky-panky.

MARLEY

Sam, just tell me what genius thing you've invented today. Clean water for Africa? A safe way to remove heavy metals pollution from soil? A stairway to the Moon?

SAM

Well...

MARLEY

You've had a breakthrough, haven't you? Spill. You can run but you can't hide, Samwise.

SAM

Please don't call me that.

(beat)

It's not a new invention as such. It's more a new way of thinking. I was wondering...

MARLEY

The suspense is killing me here, Sam. Get to the point, Hobbit-boy.

SAM

OK, so: Marley, become my partner. Join the company. Joint boss.

MARLEY

You're both the managing director and the only employee.

SAM

I'd noticed. But with your drive and my inventions we'll change the world.

Marley is moved. But her face betrays her conflict.

MARLEY

Sam, it's tempting, but... um.

SAM

"Um?" That's the best you've got?

EXT. MARLEY'S HOUSE - NIGHT

Jack pauses at the door. He doesn't notice a faint red glow on the horizon.

Removes the item from the sleeve his coat. A shotgun.

INT. MARLEY'S ROOM - NIGHT

BANG! Marley's door bursts open and Nelson charges in, hyped up on childhood energies.

NELSON

Marley! Help me with my homework!

MARLEY

You have to be kidding. And don't  
you knock, young man?

NELSON

Homework! Homework! Marley! Marley!

Sam laughs at Marley's resigned exasperation.

MARLEY

I'm going to regret this.

EXT. MARLEY'S HOUSE - NIGHT

Jack enters the house. The distant red glow is brighter.

INT. MARLEY'S ROOM - NIGHT

The tablet goes dead. Marley checks the device. No signal.  
Searches around for her phone. Annoyed.

MARLEY

Nelson, have you taken my phone?

NELSON

Not me, guv.

Outside, trees stir in a gust of wind.

MARLEY

Nelson, I'm warning you-

The lights go out.

The briefest of pauses, then -

MARLEY (CONT'D)

Nelson, take my hand. It's OK.  
Probably just a storm-

There's light in the room. A red glow, coming through the  
window. Marley gets up to look --

BANG! A gunshot. From inside the house. Marley recognises it  
for what it is. She grabs Nelson, hauls him under the bed.

MARLEY (CONT'D)

Stay there. No matter what, OK?  
Stay there.

She heads into the -

HALLWAY

Feels her way through the dark. Hears the trees shaking in the wind. The noise intensifies. And then, up ahead - crying.

LIVING ROOM

The storm is stronger now. As is the red glow through the windows. Which illuminates --

-- Curtis, Nelson's twin brother, dead from a gunshot wound --

-- Amy, her mind lost, crying over the body --

-- Jack pointing the shotgun at Amy --

MARLEY (CONT'D)

Dad?

Jack looks up. Cold fire in his eyes. Marley reacts on instinct, pushing her mother aside. Amy goes down, hits her head, unconscious. Jack snarls his frustration --

NELSON (O.C.)

What's happening?

Jack levels the shotgun at the doorway and blasts Nelson away before Marley's eyes. She's too stunned to even scream --

-- Jack snarls as --

-- Marley is out of the door and into --

DILLON'S ROOM

-- where she gathers up the silent, staring Dillon --

-- and runs into --

MARLEY'S BEDROOM

-- locks the door --

LIVING ROOM

-- Jack turns Nelson's body, making sure he is dead. Heads down the --

HALLWAY

JACK

Breaking news. Tragic murder-suicide at family home.

He brings out more shells.

JACK (CONT'D)

The suspect, 23-year-old Marley Winser, was recently cashiered out of the officer cadet programme at Sandhurst following a scandal where another cadet was killed.

Reloading as he walks.

MARLEY'S ROOM

Marley searches for a solution: fight or flight.

HALLWAY

Reloading almost finished.

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

Marley was not prosecuted for the incident, however friends said she had become withdrawn and depressed. A police source refused to comment when asked whether Marley's refusal to attend counselling sessions should have been a red flag for a young woman with a professional knowledge of guns.

He kicks open the door --

-- But Marley and Dillon aren't there.

The red glow doesn't give enough light to see clearly. There's a vaguely human figure in the shadows. Jack fires --

-- but only hits a decoy: the motorcycle helmet atop a clothes horse draped with Marley's leather jacket.

Jack blunders round, cursing. Spots the open window --

EXT. MARLEY'S HOUSE - NIGHT

-- and Marley is halfway down the drainpipe, with Dillon on her back.

Jack tries to get a shot off, but the angle is wrong. He snarls and heads back inside.

Marley lowers Dillon to the ground and jumps down. They struggle against the rising wind as they run towards the darkness-enshrouded outbuilding.

MOMENTS LATER

Jack, shielding his face against the wind, edges forward --

-- AARGH! Marley pounces out of nowhere, slamming an axe into Jack's arm. But the edge slides off his waxed jacket. And it wasn't his firing arm. He brings up the gun --

-- Marley deflects it with the axe, the shot missing her --

-- Jack slams her with the barrel of the gun --

-- Marley retreats, grabs Dillon from the shadows and half-tumbles, half-slides into the --

OUTBUILDING

-- and throws the bolts across the big door.

Jack slams against it - the ancient wood is as hard as steel.

JACK  
Marley! MARLEY!

INT. OUTBUILDING - NIGHT

Marley searches for a refuge.

INTERCUT

Jack prepares to blast both barrels at the door --

-- The wind rises to a crescendo --

-- Marley bundles Dillon away into corner --

-- Jack takes aim --

-- When the persistent red glow suddenly becomes as bright as a thousand flare-guns --

-- A waterfall of red spores spills out of a hole in the sky, spreading over the countryside --

-- Trees shake and garden furniture whams around the yard --

-- A destructive red haze rushes up the valley --

-- A terrible hum blots out all hearing --

-- Marley throws herself over Dillon --

-- Jack falls to his knees, trying to block out the noise --



-- The outbuilding shakes as if in a sonic boom --  
-- Dillon collapses --  
-- Jack collapses --  
-- Marley screams and collapses --  
-- The entire world is a shaking hell of red noise --

EXT. MARLEY'S HOUSE / LAKE DISTRICT (AERIAL) - NIGHT

The red storm engulfs the house --  
-- And rolls across the entire countryside --  
-- The whole of the Lake District turns red --  
-- The entire screen is red --  
-- Then out of the red emerges the shape of --

EXT. POWER STATION - NIGHT

Pylons have fallen. Fences are down.

A sub-station sparks ominously.

Alarms sound then are cut off as all the lights go out.

But the red haze gives enough light to read the warning signs  
slamming in the wind:

**\*\*DANGER. NUCLEAR SITE. DANGER. RADIOACTIVITY.\*\***

END OF TEASER

ACT ONE

INT. OUTBUILDING - DAY (RED)

Marley coughs awake to a red-lit world, a loud, painful ringing in her ears.

There's Dillon: unconscious but alive, covered in blood.

Marley cleans the blood flowing from Dillon's ears and nose, but after a check finds no other injuries.

Blood drips onto Dillon's clothes. From where? From Marley. She finds she too is bleeding from ears, nose and mouth. She plugs the bleeding as best she can.

She tries to stand, but instantly collapses. With the ringing in her ears even louder, she rolls over and vomits.

EXT. OUTBUILDING - DAY (RED)

Marley unlocks the door and peeps outside. She gasps.

Total devastation.

She checks the immediate area. No sign of Jack.

Caution the watchword, she limps to the house, using the axe as a walking stick.

MARLEY

Mum?

INT. LOUNGE - DAY (RED)

There's no sign of Amy, her mum. Panic rises.

MARLEY

Mum? Mum? Where are you?

Marley sobs as she finds the bodies of Nelson and Kurt. She falls to her knees next to the bodies, raises the shaft of the axe behind her neck with two hands, and screams in despair and grief -

- just as Dillon wanders in and sees Marley bending over the bodies with the axe. The girl points a finger and screams a silent scream.

INT. POWER STATION - DAY (RED)

Control room: empty.

Corridors: empty.

A set of swing doors. Something piled up against the frosted glass. The doors strain, groan...

...and burst open. A pile of dead bodies floods out.

A pause. Then a ripple of movement --

And a hand thrusts up from the heap!

The hand is followed by an arm, and, eventually the head and shoulders of RAHUL KAN (30s, geeky, senior engineer). Incoherent with terror, he levers himself onto the floor.

Rahul gasps and chokes until at last he can breathe normally. He paws at his face, trying to clear the blood.

He focuses on the pile of his dead colleagues. The primal fear kicks in, and he tries to run. But his legs fold up under him. Crying with terror, he crawls.

There's a sound behind him.

Rahul can't stop himself looking back. The sound is from the body pile. Rahul whimpers and crabs away.

FAINT VOICE (O.C.)

Help! Help me!

Rahul is in the stasis of shock for a moment. Then he advances on his hands and knees and, after a moment's revulsion, starts shifting the bodies.

A wriggling foot appears. Rahul grabs it and heaves. Out from the bottom of the pile falls GAVIN McNEIL (40s, technician, bit of a 'bloke').

GAVIN

Oh Jesus, oh Jesus, oh sweet Jesus.

He hugs Rahul, who has to push him away because of the pain.

GAVIN (CONT'D)

Rahul, Rahul, you saved me, you saved me fella. Oh sweet Jesus.

Rahul rolls away to lie down, trying to stem the agony. Gavin looks at his hands.

GAVIN (CONT'D)

Is this my blood? Oh Jesus, is this my blood? Is this blood mine?

RAHUL

Yes.

From his prone position he gestures at himself.

RAHUL (CONT'D)

I've got it too. I don't think it's serious.

GAVIN

It's blood. How can it not be serious?

RAHUL

Gavin.

GAVIN

Yes?

RAHUL

Gavin.

GAVIN

What?

RAHUL

Shut up for a moment, will you?

(beat)

Can you hear that noise?

GAVIN

Like a power saw in pain. Yeah.

Rahul controls his breathing. Starts to calm down.

Gavin takes a handkerchief from the pocket of a nearby corpse.

GAVIN (CONT'D)

Pardon me, mate.

He wipes the blood from his face and neck. Edges away from the charnel pile.

GAVIN (CONT'D)

What's happened?

RAHUL

What do you remember?

GAVIN

The alarms going crazy, then there was this humungous noise.

RAHUL

I remember everything crashing everywhere. Like an earthquake.

He coughs up some more blood.

GAVIN

I reckon we've been hit. Terrorists maybe. Or a nuclear strike.

Rahul edges himself up a wall until he is more-or-less upright. He surveys his surroundings.

RAHUL

The plant. We've got to save the plant. **RADIOACTIVITY DIALOGUE.**

GAVIN

There's no alarms. There should be alarms. **RADIOACTIVITY DIALOGUE.**

Gavin knuckles himself to a staggering posture. Stares emptily at the pile of bodies.

GAVIN (CONT'D)

Sweet Jesus. I don't think I can walk over them.

Rahul gestures down the corridor.

RAHUL

Service door.

They shuffle off.

INT. MARLEY'S HOUSE, LOUNGE - DAY (RED)

Dillon screams. And screams.

MARLEY

Dillon! Listen to me. I didn't do this, OK? I need you to be quiet, 'cos right now we're in danger. Do you understand?

Dillon abruptly shuts up. It's as unnerving as the screaming.

MARLEY (CONT'D)

Have you seen Mum? Or Dad?

Dillon shakes her head. Marley shields her from the bodies and, axe at the ready, checks out --

JACK'S OFFICE

-- where she tries the landline and computer - dead.

She opens a drawer, finds a torch. Dead. Oddly, also in the drawer, is her mobile - and a collection of other phones. Each gives off a strange hum. She tries them one by one, but not a single screen even turns on.

UNDER THE STAIRS

Marley throws the switch on the electricity box. Nothing.

VARIOUS ROOMS

With Dillon behind her, Marley, axe in hand, checks the other rooms in the house. Whispers at each door.

MARLEY (CONT'D)

Mum? Mum?

All is empty silence.

EXT. MARLEY'S HOUSE - DAY (RED)

Marley limps out, a set of car keys in her hand.

The storm has slammed her motorbike through the windscreen of Jack's SUV. Neither vehicle are going anywhere fast.

She tries her mum's small Volkswagen Up GTI. The engine doesn't even turn over.

The house is isolated. No immediate neighbours.

Time to move.

INT. MARLEY'S HOUSE - DAY (RED)

LOUNGE

Marley makes Dillon wait at the door. She covers her brothers' bodies with the room's ethnic-styled throw rugs.

MARLEY'S ROOM

The tablet that was her last communication with Sam gives off the same hum. Marley bites her lip, holds it to her face and closes her eyes. Wishing he was there with her.

Her gaze alights on the half-hidden razor blade. She studies it for a beat, as if tempted, then sweeps it out of sight. She busies herself with filling a small backpack.

She tries and discards a series of personal electronic devices - a jogging route recorder, a stopwatch, an Apple watch... All dead.

At the back of a drawer she finds a discarded mechanical wristwatch. Gives it a wind - it works!

The motorcycle helmet has been torn apart by the shotgun blast. Marley inspects the leather jacket: it's been damaged and scarred, but it's still largely intact. Like her.

#### BATHROOM

The axe leans against the door handle. No-one's getting in.

Marley cleans up the blood on Dillon's face. Applies antiseptic pads.

Wipes away her own blood as Dillon cleans her teeth.

Checks herself in the mirror. Brushes down the leather jacket. Puts up her hair. Time to get serious. Kisses Dillon on the head.

#### DILLON'S ROOM

Marley checks Dillon's coat and boots. Dillon stares silently out of the window.

#### EXT. MARLEY'S HOUSE - DAY (RED)

Marley locks the front door, even if it's a futile gesture after the storm damage. Shoulders the axe.

She tapes a message to the door: "Mum. Gone to get help. M & D." After a pause, Dillon takes the marker and adds 'XXX' and a funny face.

#### EXT. COUNTRY ROAD - DAY (RED)

Marley walks hand in hand with Dillon. They have to pause for another bout of blood cleaning. Each drink water. Marley offers Dillon an energy bar. Dillon makes a face.

MARLEY

Me neither.

Dillon looks up in wonder. Big ash flakes are falling. The girl gathers some in her hands, fascinated.

MARLEY (CONT'D)

There must have been a big fire  
somewhere.

They carry on, Dillon happily collecting the ash flakes.

INT. POWER STATION - DAY (RED)

A dead man at the controls. Next to him, Gavin working away.

He looks up. Odd. There's flakes of ash in the air.

Gavin turns to see the corpse turning to ash.

EXT. LARGE HOUSE - DAY (RED)

Another isolated house, this one even fancier than Marley's.  
Less storm damage here.

She rings. Knocks.

MARLEY

Hello? Mr and Mrs Prendergast?

No answer. Dillon stands in the drive, watching the ash.

Marley breaks a window with an ornamental rock.

MARLEY (CONT'D)

I'll pay for the repairs, OK? I've  
been here a lot. They know me.

Seconds later she emerges with a set of keys. In quick  
succession she attempts and fails to start a brand new Volvo  
V90 Cross Country, a Mini Cooper and a farm quad bike.

She thinks for a moment.

MINUTES LATER

Dillon, in the Volvo, pretends to drive the car. She looks up  
at a sound. Her eyes widen.

Marley comes from round the back of the house, kitted up in a  
body/back protector and riding hat, leading a horse.

A horse attached to a four-wheel open racing carriage.



MARLEY (CONT'D)  
His name's Silly Billy.

LATER

Marley checks Dillon's own body protector and hat are secure and hoists the girl into the rear of the carriage.

MARLEY (CONT'D)  
There's lots of things to hang on  
to, OK?

She takes the front seat and the reins, and sets Silly Billy off on a gentle trot. It's as if they were participating in a genteel event for the country horsey set.

Were it not for the post-apocalyptic red tint hanging over everything.

INT. POWER STATION - DAY (RED)

Gavin and Rahul, in full-on panic. [**realise the plant will go into meltdown in a given number of hours.**]

RAHUL  
RADIOACTIVITY Dialogue.

GAVIN  
RADIOACTIVITY Dialogue.

RAHUL  
RADIOACTIVITY Dialogue.

EXT. VILLAGE - DAY (RED)

Picturesque in the Lake District way, although less so with the red glow and the billowing ash.

Marley and Dillon pull up outside the school.

MARLEY  
Hello? Anyone? We need help. Hello?

Just the wind.

INT. SCHOOL - DAY (RED)

A small but well-equipped rural school. Marley limps through the corridors and classrooms, urging Dillon to keep up.

MARLEY

Hello, anyone here? Hello?

Dillon stops at a display case. Points to several photos of a younger Marley leading various victorious sports teams. Rosettes. Cups with her name on them.

MARLEY (CONT'D)

Yes. They're very nice. But we have to go.

The glass is broken from the storm. Dillon reaches inside and brings out a badge. Pins it on Marley.

It reads "Captain".

Marley fights back a tear. Polishes the badge with her breath. Smiles at Dillon.

INT. SHOP - DAY (RED)

Marley, Dillon at her back, enters with the axe ready. It's part newsagents, part outdoor supplies, part general store.

MARLEY

Anyone here? Hello? Mr Starinsky?

She kneels down to a pile of ash. Shocked at the sight of a worn, customised work-belt in the ash.

FLASHBACK (ORDINARY WORLD, NOT RED)

MR STARINSKY, the owner (50s, kindly) wears the distinctive work-belt. His wife puts labels on homemade jams.

MR STARINSKY

We hear you're planning to go to Sandhurst? Join the army? Become an officer?

Marley stocking the shelves. A part-time job.

MARLEY

When I graduate from Uni, that's the plan.

MRS STARINSKY

We're very proud of you, Marley. Now, when are you going to make an honest man of that nice Sam Alwen?

END OF FLASHBACK - BACK TO SHOP (RED)

Marley jerks out of the memory. Sees the second pile of ash behind the counter. Realises what - who - they used to be.

Avoiding looking at the ash piles, Marley puts the work-belt on, fills its pockets with useful tools and items. A compass. Some Ordnance Survey maps.

Spots a hunting knife.

FLASHBACK (ORDINARY WORLD, NOT RED)

Marley catches FITZ (19) shoplifting the hunting knife in the shop. She expertly pulls his arm behind his back. Pulls hard.

FITZ

Oi, enough, jeez, argh, OK, OK!

Marley's really hurting him. She pushes him to the Owner.

MARLEY

Shoplifter.

She pulls his arm again. Fitz cries out. Real agony.

MR STARINSKY

That's enough, Marley.

But there's fire in her eyes. She feeds on the power.

MR STARINSKY (CONT'D)

That's enough!

Marley releases Fitz, pushing him away.

MARLEY

Scum.

FITZ

Psycho bitch.

Mr Starinsky studies Marley as she calms down. What was that?

Marley herself is shocked at what she did. What was that?

END OF FLASHBACK - BACK TO SHOP

Marley hoists the knife then pockets it. Adds a flare-gun to the belt. She leaves some money on the counter. It's a futile gesture. But sometimes all we have are gestures.

Marley bolts for the door, pulling Dillon... whose gaze lingers on the ash piles.

INT. PHARMACY/DOCTOR'S ROOM - DAY (RED)

Marley checks the small consulting space. A notice gives the doctor's part-time hours. The austere room is empty apart from a telltale ash-pile drifting off the seat at the desk.

FLASHBACK (ORDINARY WORLD, NOT RED)

The DOCTOR inspects a fidgeting Marley.

DOCTOR

Major negative life events can cause stress to erupt in all kinds of unexpected ways. Have you ever-

MARLEY

-Ever what?

DOCTOR

-Had episodes of low mood, feelings you can't cope, irritability, inability to concentrate, problems sleeping, problems staying awake? Self-recrimination? Self-loathing?

MARLEY

Er, no, nothing like that.

DOCTOR

Do you ever act out?

MARLEY

What does that mean?

(She knows what it means.)

DOCTOR

Expressing your frustrations through aggression or even violence against others.

MARLEY

Not me, guv.

DOCTOR

Ever tried to harm yourself?

MARLEY

You're talking to the wrong person. That self-pity crap's not for me.

END OF FLASHBACK - BACK TO PHARMACY/DOCTOR'S ROOM (RED)

Marley fingers the plasters on her self-induced cuts. Notices they're bleeding again. Quite badly.

She loads her backpack with medical supplies. Catches herself in the pharmacy mirror. Avoids her own gaze.

EXT. VILLAGE - DAY (RED)

She tends again to Dillon's bleeding. There's less blood now.

MARLEY

Here. Down the hatch.

They both take painkillers.

MARLEY (CONT'D)

Dillon, I need you to listen to me.  
Whatever's going on, it's bigger  
than just a storm and a fire.  
Something really serious has  
happened. I don't know what, but  
we're going to find out together.

She hugs Dillon. Who doesn't give the expected hug back.

MARLEY (CONT'D)

We need to find help. We need to  
find who's in charge.

(beat)

And we need to find Sam.

END OF ACT ONE

ACT TWO

EXT. COUNTRY ROADS - DAY (RED)

Marley and Dillon. In the carriage. On mission.

DISTANT VOICE (O.S.)

Hey! Help! Anyone! Help!

Marley halts the horse at a crossroads. On the top of a hill there's a stationary bus. Besides it BOCK (30s). A man who has never achieved his potential, and is fat before his time.

BOCK

Hey! I can hear your horse! Are you there? I need help!

Marley checks her perimeter. All seems fine. Gets down.

MARLEY

Come on.

But Dillon refuses to budge. Her attention is focused not on the bus and Bock, but on a nearby lake.

MARLEY (CONT'D)

Dillon. Come on. We need to stay together.

Dillon shrugs her off. Remains fixated by the lake.

BOCK

Hey! Are you there? I need help! I can't see!

Marley is torn.

MARLEY

Keep a look out, OK?

She sets out to jog up the slope. But realises she can't even do that. Makes do with as fast of a walk as she can.

As she approaches she sees the bus is skewed on the crown of the hill. Bock blunders about at the bus door, arms out.

MARLEY (CONT'D)

Hey. Are you alright?

BOCK

Oh thank God. Hello. Oh God.

He's in a bad way. His bus driver's shirt and tie are streaked with blood. Blood is caked around his eyes.

BOCK (CONT'D)

I've just woken up - I can't see -  
there was this storm - red, red,  
red - I was driving - I don't know  
what happened - I'm blind - I think  
the passengers are in trouble - Oh  
God the passengers -

He finds the open door. Tumbles inside.

BOCK (CONT'D)

The passengers - I don't know-

MARLEY

Hey, wait a sec-

Bock accidentally stumbles onto the brake. The bus shudders.

MARLEY (CONT'D)

Look, just wait-

But Bock falls once more. His bulk tips the bus forward over the crest --

-- and it begins to rumble down the hill --

-- with Bock wedged in the stairwell --

BOCK

Hey! What? No! Help!

-- The bus is moving. Towards Marley --

-- She dodges it --

-- Grabs Bock, hauls him off the bus --

-- He shouts in pain as he hits the road --

-- And the bus gathers speed downhill --

-- Towards the carriage --

-- Despite the pain, Marley breaks into a run --

MARLEY

Dillon! DILLON!

Dillon slowly turns, reluctant to interrupt her study of the lake. She is transfixed by the sight of the silent freewheeling bus.

MARLEY (CONT'D)

Get off the carriage! GET OFF THE  
CARRIAGE!

But Dillon doesn't move. Rabbit in the headlights.

The bus gets closer.

Marley won't get there in time.

She digs in the work-belt. Brings out the flare-gun. Comes to  
a dead stop. Aims.

Dillon screams. The bus bounces on a collision course.

Marley fires. The flare passes just over the head of the  
horse. Spooked, Silly Billy bolts.

Dillon is thrown off.

The bus careens into the rear end of the carriage, tearing  
the wood apart. Trailing reins and the carriage shaft, the  
horse gets the hell out of Dodge.

The bus teeters, rights itself, then comes to an inglorious  
stop near the lake.

Marley gathers up Dillon like a enveloping angel. The hug  
goes on for ever.

But after a while Dillon's attention is focused on the lake.

EXT. BUS - DAY (RED)

Marley lowers Bock's bulk onto the step of the bus door. She  
cleans the blood off him. Passes a hand in front of his eyes.  
No response.

BOCK

Do you think I'll be able to see  
again?

MARLEY

Sure. It's probably only temporary.  
You'll be fine.

She has no idea.

BOCK

What- What's your name?

MARLEY

Marley.



BOCK  
My name's Bock.

MARLEY  
Pleased to meet you, Bock.

She brings over Dillon. Puts her hand in his.

MARLEY (CONT'D)  
This is my sister, Dillon.

BOCK  
Hello, Dillon.

Bock is puzzled at Dillon's silence.

MARLEY  
She's the strong and silent type.

BOCK  
I need you to do something for me.  
Can you look at the passengers?

Marley climbs over him.

INT. BUS - DAY (RED)

There are two dead passengers in the front. Marley jumps as a spackle of light blue electricity ghosts their skin.

Other seats bear the ash shadows of their former occupants.

All mobile phones on the bus are humming, but none work.

Creepo central.

EXT. BUS - DAY (RED)

Marley climbs out.

MARLEY  
They're all... none of them made  
it.

Bock puts his head in his hands.

BOCK  
Oh God, did I kill them, tell me I  
didn't kill them.

MARLEY

It wasn't your fault. There's been some kind of... event. I don't think there were many survivors.

BOCK

What? What do you mean?

MARLEY

I'm going to catch me a horse.

She heads off in the direction the animal took.

EXT. FIELDS - DAY (RED)

The horse jitters some metres from Marley.

MARLEY

Come on Silly Billy, come on.

She approaches softly. But Silly Billy, still frightened, is having none of it. He bolts over the horizon.

Marley kicks a tree in frustration. Grimaces at the pain.

EXT. BUS - DAY (RED)

Marley returns to find Dillon is still captivated by the lake. Bock is soaking his head in the water.

MARLEY

Feeling better?

BOCK

I still can't see. What about the horse?

Marley shakes her head.

BOCK (CONT'D)

Sorry?

MARLEY

No horse.

BOCK

What do we do now?

MINUTES LATER

Marley sets off, one arm around Bock, guiding him. Dillon, with a last look at the lake, follows on.

THE LAKE

All is quiet. Eerie, but quiet.

THE BUS

All is quiet.

Although the two bodies in the front seats...

...have disappeared.

EXT. COUNTRY ROADS - DAY (RED)

Marley, Dillon, Bock. Walking. Or rather, shuffling, limping and staggering.

They pass through a world turned upside-down.

Branches and traffic signs strewn across the road.

A car, spun off a mountain bend, nestling in the branches of a tree at the same level.

A perfectly laid-out picnic at a beauty spot. Empty apart from drifting ash.

A convoy of wrecked vehicles, all rear-ended. Unoccupied except for piles of ash.

A scattering of walking sticks and rucksacks at ash-piles beside a stile leading to a popular hill walk. Marley gives Bock one of the sticks to help him move along.

A delivery van on its side. The trio help themselves to some of the hundreds of spilled yoghurts. When they are finished, Marley, as a reflex, puts the empty pots into a rubbish bin.

EXT. POWER STATION, CARPARK - DAY (RED)

Gavin stares under bonnet of his Dacia Duster.

GAVIN

It should be working, but there's nothing.

RAHUL

I told you, it's like everything else electrical.

There's a classic 1960s open-top Jaguar E-type on the Dacia's low-loader trailer. It's in the process of restoration.

GAVIN  
Give me a hand with that.

RAHUL  
You're wasting your time. We're not getting out of here.

He heads back inside.

GAVIN  
Rahul! What are you doing, man?

RAHUL  
There may still be time to stop the meltdown.

GAVIN  
There's not a thing you can do.  
Rahul! RAHUL!

But the door slams. Rahul is gone.

Gavin opens the Dacia's boot. Then the Jaguar's bonnet. Transfers a car battery from one to the other.

MINUTES LATER

The Jag is off the trailer. Gavin keys the ignition. the engine roars.

GAVIN (CONT'D)  
Who's the Daddy?

He looks back at the plant. Makes a decision.

SECONDS LATER

The Jag screeches through the gates.

EXT. TOWN - DAY (RED)

Much bigger than the village. Marley and Dillon, with Bock in tow, take in the scene.

Crashed cars on fire.

Toys lie scattered round an empty fairground, the mechanical rides turning aimlessly in the wind.

Power lines down.

Water gushes from a ruptured main.

A dog skitters through the flood. Sees them and runs off.

Plenty of ash. But no bodies.

Marley tries the comms system on a toppled police car. Not even any static.

Cats play at being panthers in the deserted streets. One rubs against Marley. She strokes it.

MARLEY

I've got no food for you, sorry.

Purr, purr, rub, rub.

EXT. SUPERMARKET - DAY (RED)

A dozen or more tins of cat food open on the pavement. A dozen or more cats purr their approval.

Marley surveys her work. That might even be a half-smile of satisfaction.

INT. HOSPITAL - DAY (RED)

CORRIDORS

Empty. Storm damage. Overturned gurneys.

OPERATING ROOM

A patient on the table. Dead.

FRONT DOOR

Marley, Dillon and Bock enter.

DISPENSARY

Marley administers eyedrops on Bock's eyes.

WARD

Marley looks around - just beds with ash outlines on them.

REFRIGERATED UNIT

Ice run-off. Medical specimens ruined. Marley closes the door, wincing at the smell.

She approaches the -

OPERATING ROOM

- but looks around it without remarking anything.

Because the dead body on the operating table has gone.

EXIT DOOR

Marley turns a corner to find a stack of bodies piled up against the door.

The man at the front is naked from the waist up, a distinctive tattoo stretching across his back and chest.

Marley looks back. Dillon and the still-blind Bock approach down the corridor.

BOCK

What's down here?

MARLEY

Just a dead end.

She ushers them away before Dillon can see the corpses.

As they leave, unseen to them all, faint blue electricity runs over the bodies.

EXT. HOSPITAL, A&E ARRIVAL AREA - DAY (RED)

Our trio pick their way through the storm damage.

BOCK

So what now?

There's a noise from inside one of the ambulances.

INT. AMBULANCE - DAY (RED)

Marley throws open the doors, revealing:

Fitz, the shoplifter, on the bed, freaking out.

FITZ

What izzz going on? Wha's going on?

On the floor, IMOGEN (30s). A paramedic. Both have the characteristic flourishes of orifice and blood and appear to have just woken up. Fitz however has ants in his head.

MARLEY

What's happened here?

IMOGEN

Who are you?

Fitz launches himself at Marley.

FITZ

It's the psycho bitch! Crazy psycho  
bitch! I'll killlllll yuuuuuuuu!!!

Marley steps back, Fitz tumbles out, hits the tarmac. Shakes  
and cries, banging his head.

Imogen gets out. Despite her awe at the red-tinged  
devastation, she still attends to Fitz.

MARLEY

What happened? Is he OK?

IMOGEN

Are you a doctor?

MARLEY

No.

IMOGEN

Then I don't have to tell you  
anything.

(re: Bock and Dillon)

And who are these people?

MARLEY

Listen. Something big and bad has  
happened. Most of the people in  
this town are dead. Dead, do you  
understand me? So far, we are the  
only survivors. I know this  
scumbag. His name is Fitz. Drug  
dealer, thief, you name it. So,  
again, what is wrong with him?

IMOGEN

Oxy overdose. I had him stable, we  
brought him here...

PIERS (O.C.)

Hey! You there!

They turn to see PIERS (40s). His expensive suit may be  
plastered with dust and blood, but he's still got the swagger  
of a big fish in a small pond.

He casts a cold eye on the still-dazed Fitz, then surveys the  
others like an officer inspecting enemy prisoners.

PIERS (CONT'D)  
Who's in charge here?

MARLEY  
And you are?

PIERS  
Piers Bradshaw. Councillor Piers  
Bradshaw. And I demand to know what  
is going on.

BOCK  
I think it may be the end of the  
world.

INT. POWER STATION - DAY (RED)

**Rahul is dealing with the crisis as it escalates.  
RADIOACTIVITY DIALOGUE.**

INT. HOSPITAL - DAY (RED)

The group straggle down the corridor, led by Marley.  
Upcutting into their conversation -

PIERS  
-- I've never heard such nonsense --

MARLEY  
-- It's not a pretty sight --

The turn the corner to the Exit Door where the bodies were  
piled up.

PIERS  
Well? Come on girlie, do show.

But there are no bodies.

There's just a door. Now open.

MARLEY  
But the bodies were right here...

PIERS  
(to Bock)  
Did you see them?

In reply, Bock waves a hand in front of his sightless eyes.



PIERS (CONT'D)  
(to Dillon)  
And you, my dear, did you see  
anything?

Dillon stares at him for an uncomfortably long time, then  
gives a slight shake of her head.

PIERS (CONT'D)  
Well, then.

He gives Marley a withering look and heads off.

INT. HOSPITAL, DISPENSARY - DAY (RED)  
Fitz ransacking the shelves, necking pills.  
The rest of the group round the corner.

MARLEY  
Hey!

She launches herself at Fitz. In his hyperactive,  
uncoordinated state, he's no match for her.

Piers pushes between the two of them.

PIERS  
That's enough!

He scrutinises Marley's face.

PIERS (CONT'D)  
I remember you now. Jack Winser's  
daughter, right? Wasn't there some  
rumour about you shooting a boy?

Imogen picks up on that.

MARLEY  
I didn't shoot him.

PIERS  
Forgive me, but you do seem to  
have, what's the PC term these  
days, anger management issues?

Marley bristles.

MARLEY  
I saw the bodies.

PIERS

For which we only have your word.

MARLEY

Now they're gone. That means someone took them. And whoever did that could come after us next.

PIERS

Are you trying to frighten us?

Marley goes face to face with him. The tension temperature hits red.

MARLEY

We need to get out of here.

PIERS

No. We need to go to the town hall and contact the authorities.

MARLEY

How? Every comms link is dead.

PIERS

We'll work something out. The Dunkirk spirit and all that.

Marley takes Dillon's hand. Puts her other arm on Bock's.

MARLEY

Come on, let's go.

BOCK

I'm not sure...

Piers grabs Marley's arm.

PIERS

Not so fast. As the senior elected official here, I am declaring a local state of emergency. You're under my authority.

Marley shakes him off. Takes an aggressive stance.

MARLEY

In your dreams.

Imogen backs up Piers, a catheter stand swinging in her hand as an improvised weapon.

IMOGEN

Back off.

Marley eyeballs the two of them. Weighs up the situation --

-- when there's a noise --

-- they turn to see Fitz, his pockets bulging with pills, skittering out of the door. He gives them the finger with both hands.

FITZ

See ya later, haters.

EXT. HOSPITAL - DAY (RED)

The group rush out to see Fitz disappearing down the street.

Then - the most unexpected of sounds. A car engine.

Gavin's Jag belts round the corner and screeches to a halt inches from the group. He and the group eye each other for a long moment. Then he kills the motor.

PIERS

How the devil did you get the engine to start?

GAVIN

You all need to get away. Now!

PIERS

What are you talking about, man?

GAVIN

I work at the plant. Sellafield. It's approaching meltdown.

PIERS

And what does that mean?

MARLEY

It means a radiation breach.

GAVIN

Yes. There's going to be a cloud of fallout coming this way.

MARLEY

How long?

GAVIN

It depends on the windspeed and direction, the exact nature of the breach-

MARLEY

HOW LONG?

GAVIN

A few hours. You need to get away,  
get south.

PIERS

Then you need to take us.

GAVIN

It's not exactly a minibus.

PIERS

It'll do.

He pushes himself into the passenger seat. Imogen sees what's going down and jumps into the tiny back seat.

PIERS (CONT'D)

So what are you waiting for? Go!

MARLEY

Hey, what about us?

PIERS

You want to be in charge here? Well  
now you are.

He nudges Gavin. With a pained look at the other three, Gavin screeches off.

END OF ACT TWO

ACT THREE

EXT. HOSPITAL - DAY (RED)

The car has long gone. But Marley still stares in its direction.

The sight and sound of seagulls snaps her out of it. Starts a timer on her wristwatch.

MARLEY

Right. This is the situation. We need to get to the coast and get a boat. Get away before the radioactivity arrives. It's just a few miles.

She surveys the group. Bock, squinting around as his vision slowly returns. Dillon, silent and strange. Not exactly fast escape material.

MARLEY (CONT'D)

Right.

EXT. TOWN STREETS - DAY (RED)

Marley surveys a pedal-taxi - a tourist vehicle with two bicycles attached to four covered seats at the rear.

MINUTES LATER

Bock in the back. Marley starts pedalling, Dillon follows suit, getting the rhythm.

They pass an electronics shop - to hear a cluster of bangs and curses.

It's Fitz. Currently loading a wall-sized TV into the back of a white van that is already accommodating several computers, a high-end stereo and sundry other big-ticket devices.

Marley slows to a halt.

FITZ

Oh, happy day.

MARLEY

You realise none of those things work?

FITZ

They will when the leccy comes back on.

MARLEY

And the van won't start.

Fitz narrows his eyes at her. Jumps in the cab, turns the key. Nothing.

FITZ

I'll find something. I can boost anything, me.

There's a vehicle nearby with its door hanging open. He brushes an ashpile off the seat and fails to start it.

FITZ (CONT'D)

Nothing works, seriously?

He slaps and kicks the van with the electronic goods.

FITZ (CONT'D)

It's not fair! It's not fair!

The assault hurts too much to continue.

Now he doesn't know what to do.

Marley: collector of waifs and strays.

MARLEY

Come on. We need to go.

FITZ

Thanks for the offer, but no thanks. I like to keep my teeth in my mouth.

MARLEY

Sellafield's about to go up.

FITZ

I don't care about no radioactivity. That's just some hippies trying to scare us ordinary people.

MARLEY

You stay, you die.

She points to the pedal-taxi.

FITZ  
Not a chance.

MARLEY  
Fine.

She starts off.

FITZ  
Wait wait wait!

He runs up.

MARLEY  
And you can forget those.

Fitz agonises over a bagful of mobile phones.

FITZ  
But they're the latest models.  
They're worth, like, a ton.

Marley just looks at him. With the air of a miser giving away his fortune, Fitz dumps the bag and pushes in next to Bock.

FITZ (CONT'D)  
Shift up, fat boy.

MARLEY  
That's not the way this is going to work.

EXT. ROADS - DAY (RED)

Marley and an uncoordinated Fitz pedalling. Bock and Dillon in the back. It is an incongruous sight in the circumstances, but apocalypses beget such inversions of the norm.

FITZ  
I hope to God none of me mates see me on this knobhead wagon.

MARLEY  
All your mates are dead.

Fitz thinks about this for a while. Then brightens.

FITZ  
Hah! That means I no longer need to pay Long Larry the two big ones the lying gyppo get said I owed him.  
Sweet!

His shout echoes off the nearby houses.

FITZ (CONT'D)  
SWEET! Screw you, Long Larry!

He sees Marley's look.

FITZ (CONT'D)  
What?

MARLEY  
Pedal.

He pedals. A bit. Looks around at the storm damage.

FITZ  
So this is the apocalypse, eh? It's  
not so bad.

They pass a large house.

FITZ (CONT'D)  
We could maybe take a breather for  
a bit, eh? See if there was any  
bright sparkly things they wouldn't  
miss. Like they're probably dead,  
and everything.

Marley ignores him and picks up the pace.

FITZ (CONT'D)  
Hey, hold your horses. You may be  
an all yes-sir no-sir army wazbone,  
but I've got my health to think of  
here, Major Tom.

EXT. ARMY TRAINING GROUND - DAY (NORMAL - FLASHBACK)

FLASH! BANG!

Marley in infantry camo gear. A smoking pistol in her hand.

To her horror another cadet, OLIVER, keels over from the  
gunshot wound to his eye.

Marley, stunned, drops the weapon.

END OF FLASHBACK

EXT. ROADS - DAY (RED)

Marley shakes the memory away and checks the time.



FITZ

Are we going to die?

MARLEY

Not on my watch.

FITZ

Not wanting to cause offence, right  
an' all, but that is such a wanky  
thing to say.

He shakes a packet of white powder at her.

FITZ (CONT'D)

Puts a tiger in your tank.

Marley gives him the evil eye.

Fitz shrugs. Snorts.

FITZ (CONT'D)

Ah. Mother's milk.

Marley just carries on pedalling.

Bock rubs and blinks his eyes. His sight is returning. For  
the first time he really sees the deserted rural world - a  
world that seems has been painted with blood.

He sees Dillon doodling on a pad.

BOCK

What's that you're drawing?

She shows him a well-executed sketch of Marley with the axe  
and the bodies of their brothers.

She adds some words to the sketch: "Marley is a killer."

Bock makes Dillon hide the notebook. He stares at the back of  
Marley's head, freaked out.

EXT. ROAD/WOODS - DAY (RED)

The pedal-taxi groans up a hill, Marley taking the load.

Fitz scratches like a madman with ants under his skin.

MARLEY

Are you all right?

Fitz tumbles off his seat. Froths. Gibbers.

FITZ

It's blackness the blackness oh  
please blackness help me stop stop  
blackness dark dark stop it dark...

Marley checks he hasn't swallowed his tongue. Tries to contain the seizure but fails. Places Fitz in the recovery position. Reaches into his pocket, finds another packet of white powder - throws it away.

Fitz goes still - then leaps off and runs into the woods. Faster than he's ever run in his life.

MARLEY

Damn. Stay here, Dillon.

She runs after Fitz.

EXT. WOODS - DAY (RED)

Fitz runs, eyes crazy, stumbles, sprawls, gets up, runs, bounces off trees. Ignoring Marley's shouts from a distance.

MARLEY (O.S.)

Fitz! Fitz, you stupid moron!

Fitz collapses in a glade. Marley pants up.

MARLEY (CONT'D)

Fitz! What are you doing, for God's sake?

She turns Fitz over - recoils. His eyes and mouth are bleeding profusely. Yet he is grinning with an intense joy.

FITZ

I've never felt like this with the whizz. This is something else. This is, wow, this is -

He coughs up blood. A lot of it.

MARLEY

Jesus, Fitz.

She holds him. Fitz recovers slightly. Seems to notice his surroundings for the first time.

FITZ

You know what's funny?

MARLEY

What?

FITZ

I've always hated the outdoors.

He coughs blood again.

FITZ (CONT'D)

Heh. Awesome.

His body goes slack, his eyes roll up. Blood leaks from his ears and nose.

Marley takes a moment. Then checks his pulse. She lays the body down gently. Stands up. Squats at a nearby stream. Washes off Fitz's blood as best she can. Wipes away a tear.

MARLEY

You're a stupid... stupidhead,  
Fitz.

A movement crosses her vision. It's a rabbit. It lopes along, regards her for a moment, then carries on its way.

She takes off her coat and covers Fitz's body with it.

EXT. ROAD/WOOD - DAY (RED)

Marley emerges from the trees. Shakes her head at Bock.

Silent as usual, Dillon takes her place on the second bicycle. As they set off Bock flips through Dillon's notebook. Dead bodies, blood. He studies Marley from behind.

EXT. WOODS - DAY (RED)

The rabbit sniffs at Fitz's covered body.

Then speeds off as blue electricity arcs over the corpse.

EXT. ROADS / CARWRECK - DAY (RED)

Marley checks her watch as she manoeuvres around a multiple tail-ender.

BOCK

This isn't the direct road south.  
Where are we going?

MARLEY

I need to make a stop first.

Bock is worried again.

INT. POWER STATION - DAY

Rahul knows the end has come. He clutches photos of his family.

RAHUL  
Hey bunny-wunnies. Wassup?

Tears wet the photos as he kisses them.

EXT. SAM'S HOUSE - DAY (RED)

A modest dwelling in a country hamlet. Marley leaps off the pedal-taxi. Rushes inside.

INT. SAM'S HOUSE - DAY (RED)

There are two telltale outlines of ash in the living room, facing the TV.

MARLEY  
Sam? SAM!

On the mantelpiece, photos of Sam with his parents.

Desperate, Marley rushes into Sam's room - the place where Sam was when Skyping with Marley the moment Jack went postal.

But there's no ash outline. Sam is nowhere to be seen.

Marley slumps on the bed.

MARLEY (CONT'D)  
Sam. Where are you?

She searches the geek-central place. Finds Sam's jacket.

And inside a pocket - a small box. The kind you get at a jewellery store.

And inside the small box - a ring.

MARLEY (CONT'D)  
Sam. You total stupid-

She fights back tears.

EXT. MAIN ROAD - DAY (RED)

The Jaguar bombs along. Gavin driving, dodging the occasional empty vehicle. Piers riding shotgun. Imogen in the back.

PIERS

Can't you make this thing go any  
faster?

Gavin glowers. Then slams on the brakes -- stops just inches  
from a tree trunk across the road.

They get out. Stare at the massive obstacle.

GAVIN

We'll never shift it -

PIERS (CONT'D)

We've got to -

IMOGEN

Must be another way around -

PIERS (CONT'D)

Running out of time -

The conversation peters out as one by one they spot dead-eyed  
CHARLIE (40s) at the roadside.

He's pointing a gun at them.

END OF ACT THREE

ACT FOUR

EXT. MAIN ROAD - DAY (RED)

Piers, Gavin and Imogen raise their hands. Charlie looks like a man whose birthdays have come all at once.

Keeping the gun on them, he runs his hand along the lines of the classic car.

CHARLIE

And He shall bring thee gifts,  
according to thy needs.

Uh-oh. Religious nutter alert.

He inspects the trio.

PIERS

Now look here-

CHARLIE

Do you have the time?

That throws them.

CHARLIE (CONT'D)

Of course you don't have the time.  
Because it's the end of time. The  
end of days.

He comes up close.

CHARLIE (CONT'D)

The sinners have been washed away,  
the Earth cleansed by the tempest.  
Only the righteous have survived,  
to rebuild the world, as was  
prophesied.

Now he's in Piers' face. Menaces him with the gun.

CHARLIE (CONT'D)

But perhaps it's not just the  
righteous who still walk the Earth.  
Perhaps others have escaped the  
cleansing. Because you don't strike  
me as one of the righteous. You've  
got the stink of corruption about  
you. The stink of money passing for  
favours, the stink of favouritism  
and secret handshakes. You may have  
been spared, but that does not mean  
you have been saved-

He gets no further because there's a syringe sticking out of his neck.

Imogen steps back in horror at what she has done.

Charlie paws at the syringe, manages to pull it out. He spins in disorientation. Shoots.

The others duck and scatter in panic as Charlie fires at random. Two of the shots hit the Jaguar.

Then the sedative finally takes hold. Charlie collapses on the tarmac.

Piers, Imogen and Gavin pick themselves up. Inspect the unconscious man. Piers pockets the gun.

IMOGEN

What do we do now?

PIERS

Find a way round that tree and keep going.

GAVIN

Er, good luck with that.

He's next to the Jag, the bonnet open.

GAVIN (CONT'D)

One of the bullets hit the connecting rod. I don't have a spare. I may be able to jerry-rig something, but it will take hours.

IMOGEN

What about the radioactivity?

GAVIN

Maybe an hour away.

Piers nudges Charlie with his foot.

PIERS

This dimwit must have come from somewhere. Perhaps he's got shelter?

A radio crackles in Charlie's belt.

VOICE ON RADIO

Charlie? Come in.

Something electrical works!

EXT. COAST - DAY (RED)

The south Cumbrian coast, bordering the wide estuary of Morecambe Bay. A realm of seagulls and sea-mist, wind and wuthering.

Marley's pedal-taxi noses past the small group of houses huddled on the shore. There's shouting up ahead.

On the quay, a ragtag group of about a dozen SURVIVORS fight over a small sailing boat. It's desperate, panicked stuff - no professional moves here, just shouting, shoving and mis-thrown punches.

As Marley, Bock and Dillon watch, several people clamber onto the boat, pushing off the others, who immediately struggle back on. It's the last helicopter leaving Saigon in 1975.

The fighting makes the boat roll - and then collapse. Everyone is thrown into the sea.

One man is struck by a spar. Blood blooms around his head as he sinks below the water.

The waves pull the upturned boat away from the survivors. There's a crunch as it hits an unseen rock. Wood splinters. Water pours into the hole.

The would-be voyagers struggle through the shallows to the shore. Some continue to shove each other.

Marley clambers onto a bollard to gain height.

MARLEY

Is there another boat?

WILL

Get lost, you. We don't need anyone else making things worse.

WILL (20s) is normally a follower, not a leader. But recent circumstances mean that anyone with a loud enough voice and sufficient muscular development gets his time on the podium.

MARLEY

I said, is there another boat?

WILL

No. Now sling your hook.

He's out of the water now. Marley jumps down.

WILL (CONT'D)

Hey, I've seen you before.



MARLEY

I don't think so.

Will comes up close to Marley. He unconsciously runs his fingers over his broken nose, which has never fully been fixed, and the fading scars on his face. There are chasms in his mouth where several teeth used to be.

WILL

You. It was you.

He charges at her. But his water-sodden clothes slow him down. Marley sidesteps his punch and lays him out with a single blow.

MARLEY

What the hell was that about?

The remaining survivors are unsure how to react.

MARLEY (CONT'D)

Was he right? There are no more boats?

One of the women meets her eye.

HARRIET

That was the last one.

INT. BUNKER - DAY (RED)

A heavy door pushes open. Piers takes the key from the lock and enters, followed by Imogen and Gavin, supporting a sedated Charlie.

They're in a kind of porch, if an underground bunker can be said to have a porch.

A second door beckons. Locked. Piers fits the key. Glances at the others. Holds Charlie's gun up and opens the door.

A corridor, going down. Candlelight and gas-lamps. Journey to the centre of the Earth.

Outdoor clothes on hooks, boots on shelves. And boxes. Boxes everywhere. The red glow does not penetrate here.

Piers roots in a box. Shows the others dozens of tins of baked beans.

Another heavy door.

Another key. Another lunge inside.

Jackpot.

It's a combination of warehouse and scrappy youth hostel. Boxes of food, tools, medicines and toiletries stacked to the ceiling. Bunk beds.

And huddled on one of the beds - LANIE (30s) and her children ALF (7) and ZETA (9). They stare in fear at the gun.

Alf cowers in his mother's arms.

ALF

It's the dark angels! The dark angels have come for us!

Maggie hugs the children and starts to pray, her words unclear and mumbled.

Piers, Imogen and Gavin try to process this bizarre scene.

PIERS

Hey!

He snaps his fingers in front of Lanie.

PIERS (CONT'D)

Hey! Mrs! HEY!

Her eyes snap open.

PIERS (CONT'D)

I believe this belongs to you.

Gavin and Imogen lay Charlie down. Immediately the woman and her children attend to him.

LANIE

Husband! Are you hurt? Charlie! Did they hurt you?

ALF/ZETA

Father! Father! The dark angels have come! Save us, father, save us from the dark angels!

IMOGEN

Look, we're not going to hurt you-

A savage look from Lanie cuts her off.

PIERS

How did you get the radios to work?

Imogen holds up another radio and an empty pack of batteries. She mouth the words "new batteries".

Gavin inspects the contents of the bunker. Fingering some radiation suits, he finds a collection of medicines.

GAVIN  
What are these?

IMOGEN  
Pills to combat radiation  
poisoning.

Gavin continues his wandering. The place is a wonderland.

GAVIN  
I thought survivalists were an  
American thing.

IMOGEN  
Looks like we've found the British  
outpost of crazy.

Piers comes up. Lowered voice.

PIERS  
With the car kaput, this would be a  
splendid place to ride out the  
radiation cloud.

The other two think about this.

GAVIN  
What about them?

They look across to Charlie's family.

EXT. COAST - DAY (RED)

The group of survivors gather around Marley. Will is among them, nursing his head, along with QUENTIN (40s), a man whose pleasure is to disagree no matter what, and HARRIET (30s), materfamilias and the voice of reason.

MARLEY  
We're out of time. There's only one  
way out.

The others follow her gaze across the bay. The tide is receding rapidly.

QUENTIN  
You're mad. We'll drown for sure!

HARRIET

There's a public right-of-way across the Bay when the tide is out, twice a day. Monks used it. So did the stagecoaches, and the armies of King Edward the First, Robert the Bruce, you name it. People have been crossing this way for centuries.

QUENTIN

Aye, and drowning for centuries, too. There's quicksands and God knows what out there. It's eight miles across for Christ's sake!

MARLEY

I walked over with a group for charity last year. That was safe enough. I remember the route. Some of it is marked. One of the walkers was ninety-two. If she can do it, so can we.

QUENTIN

I'll take my chances on the shore.

MARLEY

Have you ever seen anyone die of radiation poisoning? Their hair falls out. Their skin slides off in patches. Their internal organs fail, one by one. Blood pours out of their arse. Usually they lose their sight. At the end they're just a blind, crawling body. But they can still take weeks to die.

The survivors mutter among themselves.

QUENTIN

How do you know we'll be safe from the radiation over there?

MARLEY

I don't. But I do know that the further we are from the cloud, the safer we'll be.

(beat)

Look, I know you don't know me. But I can tell you that I know what I'm doing.

WILL

Really? Who died and made you king?

MARLEY

My name is Marley Winser. I am an officer in the British Army.

She knows it's not quite true. But it works. Will is taken aback to learn who she is.

MARLEY (CONT'D)

And I am the only one who can get you out of this.

More muttering in the group. Marley takes Dillon by the hand.

MARLEY (CONT'D)

Let's go have an adventure, shall we?

(to Bock)

You coming?

Bock fidgets with uncertainty as Marley ploughs through a shallow inlet of water and onto a spit of sand. Direction - the empty immensity of the estuary.

A long, long beat. Then Harriet follows.

The others drift in their wake.

Eventually, only Bock and Will are left. They watch each other, unwilling to say anything or be the first to move.

Finally, as if synchronised by some unseen force, they follow in Marley's footsteps.

INT. BUNKER - DAY

Charlie, now semi-conscious, lies tied to a pillar. His family glower at Piers, Imogen and Gavin as the newcomers take stock of the bunker's plenitude.

Gavin uncovers a Geiger counter. No batteries. He finds and fits a new set. And it works! He tests the atmosphere for radioactivity.

PIERS

Well?

GAVIN

Just normal background levels so far.

PIERS

Meaning?

GAVIN

There's very low levels of natural radiation in the environment all around us. But once there's a breach at the plant, then it's Land of Mordor time.

I/E MARLEY'S HOME - DAY (RED)

Flies buzz around the decaying corpses of Marley's brothers.

Ducks paddle in the pond - only to be disturbed as something unseen rises from the water.

EXT. MORECAMBE BAY - DAY (RED)

The survivors walk across the flat sands. Soon they are out of sight of the shore. It is a world of wind, of sea-mists, of the whisper of the distant waters, and of an immense sky.

A red sky.

Marley flits from survivor to survivor, a hand on a shoulder here, a whispered encouragement there.

MARLEY

Keep together! Make sure you keep together! Keep it up! Follow the markers.

The 'markers' are clumps of sea-grass held together with poles. Not exactly permanent.

Harriet comes up close. Whispers.

HARRIET

You know the bay is only fordable for a short time in between tides? We can't afford to hang around.

Marley makes sure the others can see her smile as she whispers.

MARLEY

I know. I know.

She casts an anxious eye at Bock, who's struggling at the rear of the group.

I/E BUNKER - DAY (RED)

Gavin does another scan with the Geiger counter. Astonished at the result.

GAVIN

No way.

He opens the door into the corridor.

PIERS

What the hell are you doing, man?

Gavin ignores him. Runs up the corridor, focused on the Geiger counter.

EXT. CRASHED BUS - DAY (RED)

The lake adjacent to the bus. The lake Dillon was staring at. The water bubbles. Something is rising up.

EXT. MORECOMBE BAY - DAY (RED)

Marley's group struggle on. The route is treacherous, rife with water channels and lacking obvious landmarks.

The markers have vanished here. Harriet whispers to Marley.

HARRIET

Out here in the middle the channels keep changing. We're in the danger zone.

Marley pauses and takes a reading with her compass and map.

MARLEY

This way!

Bock stumbles into a patch of quicksand.

BOCK

Help! Help!

Marley runs over.

MARLEY

Just stay still.

Bock continues to panic.

MARLEY (CONT'D)

Bock! STAY STILL! That's an order!

Bock doesn't move.

Marley steps into the edge of the pool. Tests the bottom. Finds firmness. She calls out to Will.

MARLEY (CONT'D)

You. What's your name?

WILL

Will.

MARLEY

OK Will, grab my coat.

Will hesitates then does as she says. He holds on to the back of her jacket as, feet planted, she lowers herself through an angle until she approaches the surface of the quicksand.

MARLEY (CONT'D)

The rest of you, hold on to Will.

They do so. With their combined weight, they balance off against Marley's increasingly lower angle. It's not easy.

Almost horizontal, Marley reaches out and grabs Bock's hand.

MARLEY (CONT'D)

Got ya.  
(to the others)  
Heave!

They pull her back almost to the vertical. She hauls Bock out of the sucking sand.

He finally flops on the hard surface like a stranded fish.

People in the group applaud.

BOCK

I don't think I can go on any further.

MARLEY

You've got no choice.

She extends a hand to bring him upright. He doesn't take it.

BOCK

Just leave me.



MARLEY

Don't think so.

A HUGE NOISE rips the roof off any further conversation. It's an explosion combined with the tearing of metal and the crunch of falling debris.

They spin around in panic. Nothing is visible in the red-tinged sea mist.

QUENTIN

What was that?

Marley knows she can't say, "I don't know".

MARLEY

Let's keep going.

HARRIET

Could it have been the nuclear plant going up?

MARLEY

Could be.

Suddenly Bock is on his feet.

BOCK

Let's go.

He trots off. The urgency is infectious. They move faster now, looking behind them as if to somehow track the invisible cloud of pursuing radioactivity.

The previously quiet URSULA (30s) suddenly bursts into voice, shouting above the howl of the wind and waters.

URSULA

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

The apocalyptic verses aren't really helping. But Marley sees that Ursula needs them to keep herself going.

Then others join in.

URSULA / OTHERS

Yea, though I walk through the  
valley of the shadow of death, I  
will fear no evil: for thou art  
with me; thy rod and thy staff they  
comfort me.

I/E BUNKER - DAY (RED)

Gavin passes through the porch area and through the outer  
door. He stares obsessively at the Geiger counter.

URSULA / OTHERS (O.S.)

Thou preparest a table before me in  
the presence of mine enemies.

Piers and Imogen are just paces behind Gavin.

PIERS

Come on, get back inside, the  
breach is going to happen any  
second now.

Gavin shrugs him off. He holds up the counter.

GAVIN

Look!

PIERS

What?

GAVIN

The radiation!

IMOGEN

That's why we have to go back  
inside!

The two of them are pulling him now.

GAVIN

No, no, don't you see?

IMOGEN

See what?

The dial on the Geiger counter is going down.

INT. POWER STATION - DAY (RED)

Rahul on his knees, staring at the photo of his family.

URSULA / OTHERS (O.S.)  
Thou anointest my head with oil; my  
cup runneth over.

He kisses the photo...

...and there's a chime from the control deck.

What?

Rahul rises from his knees. Approaches the deck.

URSULA /OTHERS (O.S.)  
Surely goodness and mercy shall  
follow me all the days of my life.

His jaw drops.

EXT. MORECOMBE BAY - DAY (RED)

Marley's band stand at the edge of a shallow river winding  
across the sands.

URSULA /OTHERS  
And I will dwell in the house of  
the Lord for ever.

MARLEY  
This is the River Kent. We're half  
way across the bay. Come on!

She wades out. The water passes her ankles, her knees, her  
thighs. She mounts Dillon on her shoulders.

MARLEY (CONT'D)  
Come on, this is the deepest point.  
Stick together!

The others gingerly enter the waters, then gain confidence as  
they see Marley forging ahead. Even so, the going is slow.

Harriet slishes up next to Marley.

HARRIET  
I don't want to worry you, but when  
the tide comes back -

MARLEY  
- it's faster than a galloping  
horse. I know. You can't outrun it.  
I remember the briefing from last  
time.

HARRIET

They need to move faster.

MARLEY

Let's get them across the river,  
then we can up the speed.

She turns up the volume on her voice.

MARLEY (CONT'D)

Come on, you 'orrible lot! Left-  
right, left-right! Quick march!

Some of the group smile at the Sergeant-Major act and do  
actually pick up the pace.

They reach the far edge of the River Kent. Beyond are great  
stretches of hard, flat sand, wreathed in mist.

Marley encourages and helps the others out of the water.

MARLEY (CONT'D)

Doing good. We're over halfway now,  
that's the worst of it.

EXT. BUNKER - DAY (RED)

Gavin studies his surroundings as if they could somehow  
explain the mystery.

GAVIN

It's like something is sucking all  
the radioactivity out of the  
environment.

EXT. MORECAMBE BAY - DAY (RED)

The band yomp across the sands at a fast walk/slow trot, Bock  
trailing behind.

MARLEY

Keep it up, keep it up. Not far  
now. Almost there. Keep it up. It's  
less than a mile to the shore.  
Barely half a mile.

The mists swirl around them. Then fade away at the edge of a  
water channel. A channel far less deep than the River Kent.

And mired in that water... a wrecked airliner.

END OF ACT FOUR

ACT FIVE

EXT. MORECAMBE BAY - DAY (RED)

A few survivors from the plane wreck slump on a spar of sand, dressed in entirely inappropriate holiday clothing.

Marley calls across as she runs to them.

MARLEY (CONT'D)

Are you all OK?

FIRST OFFICER

Are you the rescue party?

MARLEY

I can get you out of here. But we have to hurry.

She takes in the state of the survivors. They are all at a low point. Cold, hungry, tired, in shock - and despairing.

FIRST OFFICER

Where are the rescue vehicles?

Harriet shouts over.

HARRIET

Marley! MARLEY!

Marley follows her pointing finger to the water channel.

The tide is coming in.

Slowly and gently at present, but it's coming in.

Marley looks the First Officer in the eyes.

MARLEY

Your people must follow my people,  
do you understand? Right now.  
Otherwise everyone will drown.

The First Officer takes a moment, then gives a curt nod.

Marley runs back to her band.

MARLEY (CONT'D)

Everyone follow me, now! As fast as  
you can! We have to outrun the  
tide!

Grabbing Dillon's hand, she charges into the water.

Her group follow suit. She looks back. The First Officer is carrying a child, encouraging the plane survivors to follow. They are reluctant, dazed, slow.

Marley puts on her best parade ground voice.

MARLEY (CONT'D)  
If you don't run, you die!

That puts a fire under at least some of them. Marley's own group are already in the water, ploughing across as fast as they can.

But the water is already at their knees. And rising.

One of the crash survivors points in horror. They can see the tide pouring up the channel at a terrifying rate.

Panic.

One of Marley's group bolts in the opposite direction, towards the deeper, faster River Kent they just crossed.

MARLEY (CONT'D)  
No! Don't!

Harriet grabs her arm.

HARRIET  
He's already dead. Concentrate on  
the living.

The tributary is a logjam of struggling bodies. The water is thigh deep.

Dillon squeals as the water splashes against her waist. Marley lifts her on her shoulders.

MARLEY  
(to everyone)  
Come on! Come on!

They splash on. A woman screams as she brushes against...

... a dead body. Face down.

MARLEY (CONT'D)  
Keep going! Keep going!

More shouts and screams as other bodies are encountered, their dead faces hidden by the dark waters.

There are dozens of bodies. Maybe more.

Marley ploughs on.  
A body, naked from the waist up, bangs against her.  
Shocked to see it has a distinctive tattoo -  
- the same tattoo she saw on a dead body at the hospital.  
No time to think further - the tide is still rising.  
People are moving too slow. The waters will overtake them.  
Dillon gets excited and points.  
A faint blue electrical sparkle glows in the water.  
Leaping from corpse to corpse.  
It increases the panic.  
A plane passenger stumbles and drowns.  
Another screams as they are carried away in the flow.  
Marley herds the others from behind. Now waist deep.  
Another survivor drowns.  
Marley just makes it to the other side.  
She puts Dillon down onto firm, grassy sand.  
Helps the others out.  
The First Officer hands her the child.  
He almost faints from exhaustion.  
Marley pulls the man out.  
Ursula takes the child.  
Marley crawls to the water's edge and hauls others out.  
Finally everyone is out.  
They're exhausted. Soaked. Terrified. But they've made it.

FIRST OFFICER  
What was that blue light?

But Marley is focused on Dillon, who seems oblivious to their situation. Instead the silent girl stares at the bodies floating in the rising waters behind them. It's creepy.

MARLEY

Come on, everyone. Just a couple of hundred yards to go to the real shore. You can rest when we're out of range of the tide, I promise.

Marley takes hold of a protesting Dillon and marches shorewards. The others groan and complain but follow her.

They breast a sandbank --

-- to see another, smaller pool of water --

-- with a dead body floating in it --

-- and the body --

-- rises up --

-- and raises its head --

-- and where its face should be --

-- is --

-- is --

-- the pure blackness of space.

A blackness filled with stars.

A pause while the universe holds its breath.

And then the figure moves towards them.

The panic of before is nothing compared to this new terror.

The only desire is to run.

Most survivors head towards the shore. Some run back to the water channel and the rising tide.

Marley grabs Dillon and sprints.

The surface underfoot changes from sand to grass to gravel.

Only when it has become tarmac does Marley stop.

She collapses, taking in painful gulps of air.

A shadow falls over her.

It's a MAN.



He doesn't look friendly. There are OTHER MEN with him. Despite their 21st century clothes, they have the demeanour of a Wild West posse. Or possibly a gang of outlaws.

The group parts as a big fellow makes his way through.

A waxed jacket. A shotgun.

A familiar face grins down at her.

JACK  
Hello, Marley.

END OF PILOT EPISODE