

— The —
WORLD'S
END

by
Simon Pegg & Edgar Wright

GARY (V.O.)
Ever had one of those nights that
starts like any other night but
ends up being the best night of
your life? I did.

INT./EXT. 1990 - DAY/NIGHT

Over corridors, school children and falling A4 paper. The
images match the narration, warm with nostalgia.

GARY (V.O.)
It was June 22nd 1990, our final
day of school. There were five of
us. Oliver Chamberlain, Peter Page,
Steven Prince, Andy Knightley and
me. They called me The King.
Because my name's Gary King.

We see a teenage GARY, the school cool cat with trendy hair,
black trench coat and irrepressible grin.

GARY (V.O.)
Me and the boys, we were
inseparable: Ollie was funny, he
fancied himself as a bit of a
player but really, he was all
mouth. We called him O-Man because
he had a birthmark that looked like
a six. He loved it.

We see a teenage OLIVER, a yuppie in training, with city boy
accessories and a brick of a mobile phone. The boys try to
distract him. He gives them the finger, mouths "Fuck off".

GARY (V.O.)
Pete was the baby of the group. We
sort of took him under our wing.
Pete wasn't the kind of kid we'd
usually hang out with but he was
good for a laugh and his dad was
minted.

Diminutive PETER gets nudged in the corridor by a BURLY KID.
In Peter's garden, Gary cannonballs into a swimming pool,
soaking an older man who is apparently Peter's dad.

GARY (V.O.)
Steve was a cool guy, almost as
cool as me. We jammed together,
formed a band, we chased the girls.
(MORE)

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GARY (V.O.) (CONT'D)
I think he kinda saw us as rivals.
Sweet really.

Young STEVEN is handsome. We see him smoking with Gary and jamming on guitars in the music room. Gary and Steven watch the same PRETTY GIRL walk past them.

GARY (V.O.)
And Andy? Well what can I say? Andy was my wing man. The one guy I could rely on to back me up. I loved him and I'm not being funny, he loved me too.

GARY (V.O.)
There were a few people we'd miss. Mr. Shepherd was cool. I remember one time, he asked what I wanted to do with my life.

MR. SHEPHERD sits across from Gary in a careers office.

GARY (V.O.)
I told him I just want to have a good time. He thought that was funny. It wasn't meant to be.

We see their home town from above: A nondescript garden city set out in symmetrical circles of grey and green.

GARY (V.O.)
Newton Haven was our hometown. Our cradle, our playground, our universe and that night it was the site of an heroic quest. The aim? To conquer The Golden Mile. Twelve pubs along a legendary path of alcoholic indulgence, terminating at the alehouse that would herald our success: The World's End.

The aerial view merges into a TOURIST MAP of Newton Haven. The boys crowd around it, charting the route with blue markers.

GARY (V.O.)
There was The First Post, The Old Familiar, The Famous Cock, The Cross Hands, The Good Companions, The Trusty Servant, The Two Headed Dog, The Mermaid, The Beehive, The King's Head, The Hole in the Wall...

(CONTINUED)

CONTINUED: (2)

The old-fashioned pub signs flash past like tarot cards.

GARY (V.O.)
...all before reaching our destiny.

The World's End appears, the most important pub of all.

GARY (V.O.)
We took my car into town, I called
it The Beast because she was pretty
hairry.

Gary drives a MATT BLACK GRANADA MK2 dangerously fast.

GARY (V.O.)
And so, our attempt at The Golden
Mile began. We were off. We didn't
waste any time. We hit pub one and
we hit it hard.

They enter The First Post. The boys sit at a table and all
down their pints together.

GARY (V.O.)
Things got crazy fast. There was
drinking, there was fun...

The boys down pint after pint in successive pubs. Steven
chats with a GRIZZLED OLD DRINKER. The others laugh.

GARY (V.O.)
...there was controversy...

A publican holds a red card up to Gary, who protests.

GARY (V.O.)
...there were ladies...

They flirt with THREE ALLURING SCHOOLGIRLS, two with blonde
hair, one with red.

GARY (V.O.)
...there was drama, and of
course...

Gary in a pub toilet punching the wall in frustration.

GARY (V.O.)
...there was drinking.

The boys raise a toast together in The Good Companions.

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GARY (V.O.)

After pub five we were feeling invincible and decided to procure some herbal refreshment from a man we knew as The Reverend Green.

The boys buy hash from a SHIFTY LOOKING DEALER. Oliver, too drunk to carry on, throws up and waves them away.

GARY (V.O.)

Pint six put O-Man out of action, so we carried on without him. Good thing, I bumped into his little sister in the next pub, we went into the disabled toilets and I bumped into her again.

We see Gary with the same pretty girl he and Steven checked out earlier. Gary winks at a jealous Steven.

GARY (V.O.)

Sam tagged along for a while but in the end I had to let her go. I told her I had another date that night and her name was Amber.

The boys clash pints. The boys have reached The Beehive.

GARY (V.O.)

Nine pints in and it was us against the world; least it felt like it.

Drinks are spilt, a brawl starts. Andy is in the center.

GARY (V.O.)

After the Beehive, we had to lay low and so we repaired to the bowls club or as we liked to call it: The Smokehouse. And that's when it all went fuck up.

The boys approach a BOWLING GREEN CLUBHOUSE to smoke pot.

GARY (V.O.)

Everyone got para and Pete chucked a whitey so we had to bench him.

We see them leave a comatose Peter on a park bench.

GARY (V.O.)

In the end, we blew off the last three pubs and headed for the hills.

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CONTINUED: (4)

Gary, Andy and Steven stagger along a dark street.

GARY (V.O.)

We thought about taking The Beast
but eventually decided against it.

The Beast crashes into a low wall, steam rising.

GARY (V.O.)

Don't know how we got up there in
the end. Maybe Lady Luck was with
us after all.

Gary, Andy and Steven sit on a hilltop and look out across
Newton Haven. A SHOOTING STAR streaks across the sky. Andy
puts an arm round Gary. It is the beautiful idyll of youth.

GARY (V.O.)

I remember sitting up on top of
that hill, blood on my knuckles,
beer down my shirt, sick on my
shoes, seeing the orange glow of a
new dawn break and knowing in my
heart, life would never feel this
good again. And you know what?

INT. MEETING ROOM - NIGHT/DAY

We see Gary King, age 40. Lines of experience etched across
his face, but with the same broad smile.

GARY

It never did.

A strangely self-satisfied Gary leans back in his chair. He's
still thin, drawn even, with dyed black hair.

Gary is among a group of people, sitting in a circle. A
bemused silence settles as the people regard Gary and each
other. We hear the WELL SPOKEN VOICE of a male GROUP LEADER.

GROUP LEADER

Thank you Gary. That was very
enlightening. Would anyone like to
add anything or maybe challenge
Gary?

PALE YOUNG MAN

Are you disappointed?

GARY

About what?

(CONTINUED)

CONTINUED:

PALE YOUNG MAN
That you didn't make it to The
World's End?

Close on Gary. Yes. Yes. Yes.

GARY
No.

Gary zones out. We hear the following movie dialogue.

PASTOR (V.O.)
*Just what is it that you want to
do?*

PETER FONDA (V.O.)
*We want to be free! We want to be
free to do what we want to do! And
we want to get loaded. And we want
to have a good time. And that's
what we're going to do. We're going
to have a good time. We're going to
have a party.*

TITLE CARD - 'THE WORLD'S END'

MONTAGE. VARIOUS SUBURBAN DOMESTIC & WORKPLACE LOCATIONS.

Primal Scream's 'Loaded' plays over a montage of domesticity. We see present day versions of the adult PETER, OLIVER, STEVEN and ANDY getting ready for work.

PETER, older, still slight, sitting at the breakfast table. He checks his watch, drinks his coffee and reads the paper amid the pandemonium of a family breakfast.

STEVEN, older, well preserved. He is in sweats, working out with an attractive young female fitness instructor.

OLIVER, in a slick business suit, in line at a coffee shop, talks loudly on his bluetooth headset and annoys others.

ANDY, still robust, but with an air of executive power, steps into a fancy elevator, briefcase in hand.

EXT. PETER'S HOUSE - MORNING

A garage door opens. We see Peter at the wheel of a midpriced family car. As he pulls out of the garage he sees-

Gary, back in his 1990 trench coat. Standing in the street.

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Before Peter can take this in, Gary drops down behind a hedge. Peter pulls out from his drive and finds no one.

INT. CAR SHOWROOM - MORNING

Peter sits behind his desk. On the shopfloor he sees a man perusing a shiny new model. He puts on his sales face.

PETER
She's a beauty.

GARY
Oh yes but she's no Beast. Hello
Peter.

Peter jumps like he's seen a ghost.

PETER
Jesus! Gary?

GARY
The once and future King.

PETER
Were you outside my house this
morning?

GARY
No.

PETER
I could have sworn I saw you on my
street earlier.

GARY
I've never been to Bishop's
Gardens.

Gary changes the subject with a friendly punch in the arm.

GARY
How you doing man?

PETER
I'm good. You?

GARY
Never better. How is-

PETER
Vanessa?

(CONTINUED)

CONTINUED:

GARY

No, no, no. Your wife?

PETER

Vanessa.

GARY

Yeah. How's she?

PETER

She's good.

GARY

Have you had sex yet?

PETER

We have two children.

GARY

Ooh twice. Get you, fuck machine.

(laughs at own joke)

We haven't changed have we?

An older, very concerned salesman approaches.

OLDER MAN

What is he doing here?

PETER

It's alright, Dad. We're fine.

GARY

Hello Mr. P.

Peter's dad glares at Gary and stalks off.

GARY

He looks well.

PETER

So what can I do for you Gary? Are you looking to buy a car?

GARY

No Peter. The End Is Nigh.

PETER

What?

GARY

The World's End.

(CONTINUED)

CONTINUED: (2)

PETER

What do you mean?

GARY

You know what I mean. One night.
Five guys. Twelve pubs. Let battle
commence.

PETER

You want to try that again?

GARY

Isn't that something you've always
wanted?

PETER

Not really, no.

GARY

Pete, we didn't make it before but
this time, we'll see it through to
the bitter end. Or lager end.

PETER

We?

GARY

Yeah, the whole gang.

PETER

Even Andy?

GARY

Why wouldn't Andy be coming?

PETER

I thought that after the accident-

GARY

Not an issue. He's in. Are you?

PETER

I'd have to check with Vanessa.

GARY

Who's Vanessa?

PETER

My wife.

GARY

Since when do you have to check
with your wife?

(CONTINUED)

CONTINUED: (3)

PETER

Since we got married?

GARY

Come on, don't you miss it? The laughter, the camaraderie, the fights, the hangovers so fierce it feels like your head is full of ants.

PETER

Maybe the first two.

GARY

It begins. What's your new number?

PETER

Same one I've had for ten years.

GARY

Yeah. What's that one?

Peter reluctantly gives Gary his card.

PETER

So you and Andy are all straight?

GARY

Yeah. Can I ask you a favour?

EXT. CITY BUILDING SITE - MORNING

A modern building is under construction. Inside is Steven, now an architect, looking at plans with his head builder. He's smart casual, with hard hat and hi-vis vest.

HEAD BUILDER

Who's the helmet without the helmet?

STEVEN

That's Gary King.

A hard-hatless Gary strolls blithely into the path of a large digger which comes to a sudden stop, showering the ground with rubble. Gary saunters on, oblivious. In answer, Steven shakes his head forlornly. Gary taps on the door frame.

GARY

Knock knock.

(CONTINUED)

CONTINUED:

STEVEN

What are you doing here, Gary?

GARY

You're supposed to say who's there.

STEVEN

I can see who's there.

GARY

I like what you've done with the place. Bit draughty. How's Selina?

STEVEN

We divorced ten years ago.

GARY

Yeah, I wondered how she was.

STEVEN

She's very well... apparently.

GARY

You got anyone on the go?

STEVEN

I have as it happens. She's a fitness instructor. Twenty-six.

GARY

Paedo. I'm kidding. I'd love to meet her sometime.

STEVEN

No. Why are you here?

GARY

Haven't you heard? We're getting the band back together.

STEVEN

I'm not your bass player anymore.

GARY

No I meant I'm getting the boys back together. We can get the band back together as well if you like.

STEVEN

No we can't Gary. You sold my guitar to buy drugs.

Gary changes the subject at lightning speed.

(CONTINUED)

CONTINUED: (2)

GARY

I've always wondered, what's that thing above the door called?

STEVEN

A lintel.

GARY

So, plan is, we're going back to Newton Haven, to do The Golden Mile and this time, we're going to get to The World's End. Everyone's in.

STEVEN

What, even Andy?

GARY

You better believe it big balls.

STEVEN

Andy is going drinking? With you?

GARY

With us. Think about it, go back to the old town, sink a few pints-

STEVEN

Twelve pints.

GARY

Yeah.

STEVEN

Twelve pints is insane.

GARY

I know!

STEVEN

What is this all about, Gary?

INT. VERY NICE HOUSE - DAY

Gary is lying on a sofa with his feet up.

GARY

It's about closure. Why should getting older affect something as important as friendship? A lot's changed since then Oliver.

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CONTINUED:

Gary talks to the older Oliver, dressed in a business suit, holds a clipboard. He stares back at Gary.

OLIVER

For some of us, yes.

GARY

This is a chance to take stock.

OLIVER

A stock take? You make it sound so much fun.

GARY

Come on O-Man. Isn't that something you'd like?

OLIVER

What I'd really like is for you to take your DMs off that sofa.

GARY

Listen, if you're worried about me, don't be. I'm here to tell you, Gary King is back on the horse.

OLIVER

You're back on the horse?

GARY

I mean I'm back on the bike.

OLIVER

What is bike?

GARY

What do you mean?

OLIVER

What is bike slang for?

GARY

Bicycle?

OLIVER

I'm lost.

GARY

Don't be.

OLIVER

Oh, alright then.

(CONTINUED)

CONTINUED: (2)

GARY

Look, this is our chance to finally finish what we started. C'mon man, it'll be fucking mental!

YOUNG LADY (O.S.)

Um... I think we're all done.

We see a YOUNG COUPLE. They may have been here for a while. Oliver suddenly switches into estate agent mode.

OLIVER

How do you like the property?

YOUNG LADY

It's really lovely. It's just-

YOUNG MAN

It's a little bit out of our price range.

GARY

He'll knock some off. How much is it?

YOUNG MAN

One point two million.

GARY

Fuck me. Run!

The young couple leave. Oliver turns to Gary. Not happy.

OLIVER

Gary, W.T.F.?

GARY

It's good to see you too O-Man.

OLIVER

Gary, please don't call me O-Man.

GARY

Sure. Hey, how's your sister?

OLIVER

She's fine.

GARY

Does she ever talk about me?

OLIVER

No.

(CONTINUED)

CONTINUED: (3)

GARY

So, Friday, we'll go down together.
Make a road trip of it, I'll drive.

OLIVER

Don't think I can. I'm pretty sure
I have a doctor's appointment.

GARY

Yeah you do. With Dr. Ink! Y'know,
Dr. Ink? D-R-I

OLIVER

Yes 'Drink' I get it.

GARY

You gotta come. It wouldn't be the
same without the O-Man.

OLIVER

Jesus.

GARY

Look, you can see the guys, see how
they're doing. Tell them how you're
doing. Hey, you never know, you
might make it to the end this time.

OLIVER

And Andy's definitely going?

GARY

Yep.

OLIVER

Andy Knightley?

GARY

Totes.

OLIVER

And you convinced him, how?

INT. LAW OFFICES - MORNING

A brushed steel nameplate reads 'Beckingham, Davies &
Knightley LLB'. A secretary pushes through a glass door where
we find Andy behind a desk in an impressive office space.

SECRETARY

Mr. Knightley. You have a friend to
see you.

(CONTINUED)

CONTINUED:

Gary can be seen in the lobby, popping the top off an aspirin bottle and necking a mouthful of pills. Andy's face falls.

ANDY
No, I don't.

INT. ANDY'S OFFICE - MOMENTS LATER

A stern Andy observes Gary swiveling in a chair.

GARY
This is a bit grown up isn't it?

ANDY
Yup.

GARY
Saw the guys the other day.

ANDY
Did you?

GARY
O-Man, Stevie-Baby, the Petertron.

ANDY
Yes, I remember the names of our
childhood friends.

GARY
We had ourselves a little idea.
We're going back. To Newton Haven-

ANDY
That's a joke, right?

GARY
Five guys. Twelve pubs. Fifty
pints.

ANDY
Sixty.

GARY
Steady on, you fucking alky.

ANDY
I haven't had a drink for sixteen
years.

(CONTINUED)

CONTINUED:

GARY

You must be thirsty then.

(off Andy's glare)

Come on, we can catch up, chew the fat, it'll be just like it always was, except this time we're going to finish it once and for all.

ANDY

You have a very selective memory, Gary.

GARY

Thanks.

ANDY

You remember the Friday nights. I remember the Monday mornings.

GARY

That's why we're going back on a Friday.

ANDY

Gary, why do you think none of us live in Newton Haven anymore? Because it's a black hole. It's boring and it always was and it always will be.

GARY

It's only boring because we're not there.

ANDY

It's pointless arguing with you.

GARY

Exactly. So come. I'm picking everyone up from High Wycombe station, Friday, 3 o'clock sharp.

ANDY

No, Gary.

GARY

Don't tell me, you have to check with the missus?

ANDY

No, actually, I don't have to check with the missus.

(CONTINUED)

CONTINUED: (2)

Andy stands up. Points to the door.

GARY
What are you doing?

ANDY
Showing you the door.

GARY
Is that a door? It doesn't have a
lintel. And it's glass. So is it a
window or is it a door? I guess
it's a windoor. You can have that.

ANDY
Please leave Gary.

Gary nods, stands and puts an envelope on the desk.

GARY
Six hundred wasn't it? Oh, by the
way...

ANDY
What?

GARY
Thought you should know. Mum died.

ANDY
When?

GARY
Few weeks ago. The Big... Cancer.

ANDY
I'm sorry.

GARY
With Mum dying, I've been thinking
about the old days. About that
night. I love the boys like
brothers, Andy, but when all's said
and done, you're the best friend I
ever had. It was good to see you,
mate.

Gary extends a hand to say goodbye. Andy looks at it.

INT. OVERLAND TRAIN STATION - DAY

A train pulls up. Peter cautiously steps onto the platform. Steven appears from the next carriage and walks over.

STEVEN

Peter?

PETER

Thank god. I had a horrible feeling
I was going to be the only one
here.

STEVEN

I reckon that's not the last
horrible feeling you'll have today.

PETER

This can't be happening. Can it?

STEVEN

You said it, mate.

They share warm if awkward hugs and pleasantries.

STEVEN

What the hell are we doing?

OLIVER (O.S.)

What we always did.

Oliver approaches, a mini-suitcase trailing behind him.

OLIVER

Follow Gary King into almost
certain oblivion.

Peter and Steven greet Oliver.

OLIVER

Didn't we decide to stop calling
him fearless leader somewhere
around 1992?

PETER

Old habits die hard.

STEVEN

We'll be putting that on Gary's
tombstone.

(CONTINUED)

CONTINUED:

OLIVER

No we won't. Gary's going to
outlive us all.

STEVEN

That'd be funny if it wasn't true.

Peter notices Oliver looking quizzically at him and Steven.

PETER

What?

OLIVER

I'm just trying to figure out which
of us is the biggest idiot for
coming.

A whistle. They turn to see Andy standing on the next
platform. He wears the resigned look of a condemned man.

EXT. OVERLAND TRAIN STATION - LATER

The station clock reads '3.57'. Andy, Oliver, Steven and
Peter sit on their bags. They check their watches.

PETER

Maybe he's had an accident. Sorry
Andy.

ANDY

It's fine. Gary having an accident
would actually be the best outcome
for us all. Including Gary.

THE BEAST comes tearing in. Matt black. Belching fumes.
'There's No Other Way' by Blur blaring from the stereo. Gary
parks and bounds over to the others, excitedly.

GARY

Oh yes! Look at these cunts.

ANDY

You're late.

GARY

No I'm not.

ANDY

It's almost 4, you said 3.

GARY

Yeah, 3 for 4.

(CONTINUED)

CONTINUED:

ANDY

You know your problem Gary? You're never wrong.

GARY

How is that a problem?

Gary throws the bags into the boot of The Beast.

PETER

I can't believe you bought another Granada MK2.

GARY

What do you mean?

PETER

This looks exactly like the car I sold you in 1989.

GARY

This is the car you sold me in 1989. Best 300 quid I ever spent.

PETER

This is The Beast?

GARY

Pretty much. She's had a bit of work done. New suspension, brakes, exhaust, seats, wheels, panelling, carburettor, manifold - well, the whole engine really - other than that, it's the same old motor.

OLIVER

One might say an antique.

GARY

Then what say we get this *antique* on the *roadshow*?

The clock chimes four times. Gary beams, oblivious.

GARY

C'mon you bellends. We're going to be late.

INT. THE BEAST - MOMENTS LATER

The gang sit cramped in the car. Gary tries to start it.

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CONTINUED:

GARY

And we're back. The Five Musketeers.

STEVEN

Three Musketeers isn't it?

PETER

Four if you count D'Artagnan.

GARY

Well nobody really knows how many there were do they? History's a sketchbook.

OLIVER

You know Three Musketeers is a fiction? Written by Alexandre Dumas?

GARY

Well, a lot of people are saying that about the Bible now.

STEVEN

That it was written by Alexandre Dumas?

GARY

Don't be daft, it was written by Jesus. Anyway, five sounds better. They missed a trick only having three. Two of them could've died and you'd still have three left.

ANDY

Are we there yet?

The engine finally roars to life. Gary hits the gas.

EXT./INT. THE MOTORWAY/THE BEAST - AFTERNOON

The Beast roars along the M-Whatever. '*I'm Free*' by The Soup Dragons blasts from the stereo. Gary sings along.

STEVEN

Soup Dragons! Haven't heard this in years. I put this on a tape for you didn't I?

GARY

Yeah. This is it.

(CONTINUED)

CONTINUED:

STEVEN
This is the tape?

GARY
Yeah!

STEVEN
Where did you find it?

GARY
In the tape player.

We see a sign saying 'SERVICES'.

GARY
Anyone hungry?

They pass the safest point to exit for 'SERVICES', but then-

GARY
I need a piss actually.

SCREECH. Gary swerves off the motorway at a hairy speed.

EXT. MOTORWAY SERVICES - LATER

The others wait around. The atmosphere is stilted.

STEVEN
This is a long piss.

OLIVER
If it is a piss. Might be a little-
(Mimes snorting line)

PETER
Poo?

OLIVER
How is that a poo?

STEVEN
Still work for your old man, Pete?

PETER
I'm a partner now. How about you?

STEVEN
Yeah, started my own firm in '98.
Got bought out in '05. I'm happier
though. It's less stress. Olly?

(CONTINUED)

CONTINUED:

OLIVER
Property. I co-manage a little
boutique estate agency in North
London.

Oliver produces a number of business cards and hands them to
Andy, Peter and Steven who pocket them out of politeness.

OLIVER
Very competitive.

PETER
Is it family law you're in, Andy?

ANDY
Corporate.

PETER
Does anyone know what Gary's doing?

ANDY
He's playing 'Need For Speed'. Over
there.

Andy points towards an amusement arcade where Gary is
enthusiastically playing a driving game.

PETER
He hasn't changed has he?

ANDY
I don't know. He did finally pay me
back that £600.

OLIVER
Oh really? He borrowed 200 from me.

STEVE
And me.

They all look at Peter. He sighs.

EXT./INT. THE MOTORWAY/THE BEAST - AFTERNOON

The gang are back on the road. Andy is furious.

ANDY
I can't believe you'd do that! What
am I saying? Of course I can. It's
just robbing Peter to pay Paul.

(CONTINUED)

CONTINUED:

GARY

I borrowed it from Peter to pay
you. I still owe Paul.

Andy glares at Gary. He is oblivious to their scorn.

INT. THE BEAST - LATER

'Step On' by The Happy Mondays blares as The Beast roars
downhill past the 'Welcome to Newton Haven' sign.

GARY

Oh shit. Newton Haven.

We see a nondescript sprawl in the valley below.

GARY

Take a moment to look upon it in
its original colours boys, for
tonight we paint it red.

The Beast roars past a MOTORCYCLE COP. Immediately- POLICE
SIRENS WHOOP. The Motorcycle Cop pulls them over.

GARY

Fuck-fuck-fuck-fuck-fuck-fuck.

Gary pats his pockets madly. The others look horrified.

GARY

Oh no, wait, it's alright. I did it
all at the services.

KNOCK KNOCK. The Motorcycle Cop taps on the driver's window.
Gary winds it down and turns off the stereo.

MOTORCYCLE COP

Know why I pulled you over, sir?

GARY

Music too loud?

MOTORCYCLE COP

Your left brake light is faulty.

GARY

Argh. The old brake lights! So
called because they break all the
time. I'll get it sorted officer.

MOTORCYCLE COP

Can I see your license, sir?

(CONTINUED)

CONTINUED:

GARY

Yes. No. Wait. It's in my wallet.
And I left that in the bloody gym!

MOTORCYCLE COP

Any other form of identification?

GARY

No, it's all in my sports bag.
Typical. I'll happily give you my
name and address if you need to run
me through the old system.

MOTORCYCLE COP

Go on then.

GARY

It's Peter Page. And it's 48
Bishop's Gardens, London, N2 T12.

The Cop returns to his bike. The others furiously whisper.

OLIVER

Jesus, Gary! W.T.F.?

PETER

Why did you give him my name?

GARY

I'm not giving him my name am I?

PETER

What if I get done by the police?

GARY

You won't get done by the police.

ANDY

Gary, he'll check the number-plate
against his name!

The Motorcycle Cop returns. They all shut up.

MOTORCYCLE COP

So Mr. Page, what brings you to
Newton Haven?

GARY

We're all from here. Back to see
the sights. Have a crack at The
Golden Mile. Might get messy.

(CONTINUED)

CONTINUED: (2)

MOTORCYCLE COP

Well, make sure you get that brake light fixed, Peter and don't make too much mess.

GARY

We won't!

Gary drives off. Stunned silence.

PETER

I - I don't understand.

GARY

It's simple, Pete. The car's still registered to you, has been since '89.

PETER

But I've moved house three times since then.

GARY

I know, I changed the log book, I've done this loads of times. Where do you think all those points came from? Seriously. You guys need to relax.

EXT. THE B&B - DAY

The Beast is parked outside a modest Bed and Breakfast. Steven, Oliver and Peter walk towards the entrance with their bags. Andy, still fuming, retrieves his belongings.

ANDY

Do you know how much trouble you could get into?

GARY

Do you know how much trouble I'm in?

ANDY

What's that supposed to mean? What the hell is this, Gary? Why are we even here?

GARY

We are here to get annihilated.

INT. THE B&B - DAY

A kindly landlady watches as the boys fill in forms.

LANDLADY

Do you have plans for dinner?

Gary takes a TOURIST MAP from a display, opens it out.

GARY

Tonight, we will be partaking of a liquid repast as we wend our way up The Golden Mile, commencing with an inaugural tankard at The First Post then onto The Old Familiar, The Famous Cock, The Cross Hands, The Good Companions, The Trusty Servant, The Two Headed Dog, The Mermaid, The Beehive, The King's Head and The Hole in the Wall for a measure of the same, all before that last bitter sweet pint in that most fateful terminus, The World's End. Leave a light on good lady, for though we may return with a twinkle in our eyes, we will, in truth be blind... drunk.

The landlady stares at Gary.

INT. B&B. BEDROOM 1 - DAY

Andy sits on his bed. We hear banging from another room.

INT. B&B. BEDROOM 2 - DAY

Steven flicks through the TV channels. More banging.

INT. B&B. BEDROOM 3 - DAY

Oliver is laying out some clothes onto the bed.

GARY (O.S.)

Oh come on!

INT. B&B. BEDROOM 4 - DAY

Peter frowns at the noises coming from Gary's room.

(CONTINUED)

CONTINUED:

GARY (O.S.)
Fuck it!

INT. B&B. CORRIDOR - DAY

All four peer out of their rooms. Gary emerges livid.

GARY
No mini-bar!

STEVEN
Aren't we just about to drink
twelve pints of beer?

GARY
Fuck me, he's keen. Let's boo-boo.

EXT. STREETS OF NEWTON HAVEN - DAY

'So Young' by Suede plays as the group swagger along in slowmo. VARIOUS PASSERSBY regard them with mild indifference.

Newton Haven in all its underwhelming glory: Floral displays, ring roads, neat avenues. They walk past FIVE TEENAGE BOYS and see a reflection of their former selves. Gary nods to them, as if they have something in common.

Gary rings someone's doorbell and runs off, forcing the others to do the same. Gary laughs, they don't.

EXT. THE FIRST POST - MOMENTS LATER

Gary poised, one foot up on a picnic table like a tour guide.

GARY
Until 1840-

ANDY
For fuck's sake.

GARY
-this building was the site of
Newton Haven's first Post Office.
Then an enterprising business
fellow decided that, far from
benefitting matters of the sending
and receiving of mail, it was
better suited as a humble tap-room
where one could get twatted.

(CONTINUED)

CONTINUED:

Gary nods sagely and opens the door with a flourish to-

INT. THE FIRST POST - CONTINUOUS

-the shittiest chain pub you've ever seen. It's completely without charm or atmosphere. Gary smiles.

GARY
It's like déjà vu.

PETER
I don't remember this at all. Has it been refurbished?

STEVEN
Must have been bought by a chain.

OLIVER
Yes, it's part of that nationwide initiative to rob small, charming pubs of any discernible character.

STEVEN
Starbucking, man. It's happening everywhere.

GARY
Can't take away that smell though.

ANDY
I'm sure they tried.

They walk to the bar. There are few patrons present. Gary approaches PUBLICAN 1 with an expectant smile.

GARY
Good evening Raymondo. The prodigal sons return.

The publican doesn't seem to recognise Gary.

GARY
Who's on the guest list tonight?

PUBLICAN 1
Come again?

GARY
The guest ales. We're doing The Golden Mile and you sir, have the honour of drawing first blood. What do you recommend?

(CONTINUED)

CONTINUED:

PUBLICAN 1
There's one. Crowning Glory.

GARY
Rather fitting.

PUBLICAN 1
Why's that?

GARY
I'm Gary King.

PUBLICAN 1
What?

Gary continues, not phased.

GARY
So tell me more.

PUBLICAN 1
About what?

GARY
Crowning Glory. Is it hoppy? Is it nutty? Is it foamy? Does it have a surprisingly fruity note that lingers on the tongue?

PUBLICAN 1
It's beer.

GARY
Mmmmmmm, we'll have five of those then.

ANDY
Four. And one tap water.

GARY
You fucking what?!

INT. THE FIRST POST. TABLE - LATER

The group sits at the same table from the prologue. Gary looks at Andy sipping his water and shakes his head.

GARY
I can't believe this, a man of your legendary prowess drinking fucking rain. It's like seeing a lion eating some hummus.

(CONTINUED)

CONTINUED:

OLIVER

That doesn't make any sense.

GARY

I know it doesn't make any sense.

ANDY

You seriously have a problem with me not drinking, after what happened?

GARY

I don't but King Arthur does!

OLIVER

Ooh this'll be good.

ANDY

What's King Arthur got to with it?

GARY

Do you think King Arthur would have come back from the Battle Of Hastings, fucking rocked up at Arthur's Castle-

OLIVER

Camelot.

GARY

- gone to the bar and ordered a tap water?

STEVEN

No, because they wouldn't have had running water in Arthurian times.

GARY

Exactly. He would have ordered a mead. The King Arthur of beers.

PETER

Mead's a honey wine isn't it?

ANDY

And I'm less of a man because I choose to drink water?

GARY

It's a bit 'ooh ducky' innit?

PETER

That's not very PC, Gary.

(CONTINUED)

CONTINUED: (2)

GARY

Get out of the nineties mate.

ANDY

Listen there's nothing 'ooh ducky' about being teetotal, about walking into a pub after a rugby match and ordering a tap water at a bar packed with big ugly bastards wearing war paint. That Gary, takes confidence. I'm talking balls.

GARY

You said it, poof.

ANDY

I don't know if you've noticed this but we are not teenagers anymore. I mean, god forbid you ever have children, because if-

GARY

I might have kids.

ANDY

Then you had better be ready to take responsibility-

GARY

No. I mean I might have kids.

Andy and the others look lost.

GARY

Remember Karen Eggerton who I...
(euphemistic gesture)
... fucked? She was two weeks late when her family emigrated to Normandy. Never heard from her again. She might have had a baby. Imagine that? A French kid.

ANDY

It's pointless arguing with you.

GARY

To kids. Wherever they may be.

Gary toasts and drains his Bud.

GARY

Come on. Let's boo-boo.

(CONTINUED)

CONTINUED: (3)

STEVEN

"Boo-boo". What is that?

GARY

You remember? "Let's boo-boo". On the wall of Mr. Shepherd's classroom, it used to say 'Exit, Pursued By Bear', y'know, from the Shakespeare play?

STEVEN

'A Winter's Tale'.

GARY

Yeah. What was it called?

STEVEN

'A Winter's Tale'.

GARY

That's it. When we needed to make a quick getaway we'd go 'Exit, Pursued By Bear' then 'Exit, Pursued By Yogi Bear', then 'Let's Yogi and Boo-Boo', then 'Let's Boo-Boo'.

STEVEN

So you're saying we should go?

GARY

Yeah. It's shit here innit?

EXT. THE OLD FAMILIAR - LATER

Gary leads the march to the next watering hole.

GARY

Ah. The Old Familiar. Now this is a pub.

INT. THE OLD FAMILIAR - MOMENTS LATER

They enter the second shittiest pub you've ever seen. There is literally no difference between this and the previous one.

OLIVER

Now I have déjà vu.

Gary walks off toward the bar and hails the publican.

(CONTINUED)

CONTINUED:

GARY

David my man, have you heard the news? Gary King is back in town.

PUBLICAN 2

Who's he?

INT. THE OLD FAMILIAR - LATER STILL

Tick tock. The group sits around the table in SOLEMN SILENCE.

PETER

How was the funeral, Gary?

ANDY

Your mum's funeral?

GARY

It's difficult to put into words. But if I had to choose three, I'd say 'really, really sad'. Wait, that's two. How about 'really, very sad'? Lot of people wearing black. Lot of hats. Like a wedding, but where someone's dead.

ANDY

It's a shame, she was a good woman. I liked your mum.

GARY

Yeah. Me too.

Oliver pipes up loudly and unprompted.

OLIVER

Hello.

GARY

Hello mate.

OLIVER

Are you here?

GARY

I've been here for ages.

Oliver shushes Gary. Indicates he's on his earpiece.

OLIVER

You get lost on the ring-road again? This is Newton Haven.

(MORE)

(CONTINUED)

CONTINUED:

OLIVER (CONT'D)
What time are you meeting The
Twins? We're all at The Old
Familiar. Come by if you want.

Oliver glances at Gary, who's listening intently.

OLIVER
Yeah, he is. Okay. See you soon.

GARY
Who was that, O-Man?

OLIVER
Don't call me O-Man, Gary and if
you must know it was Sam.

GARY & STEVEN
Sam's here?

OLIVER
Is there a fucking echo? Yes, Sam's
here. She's down from Manchester.
We're driving to Mum's tomorrow.

STEVEN
And Sam's coming here now?

GARY
Calm down Steve, I saw her first.

OLIVER
Oh for fuck's sake, not this.

STEVEN
Are you fucking kidding me? I saw
her first. Wow, you really have a
selective memory don't you?

GARY
Someone else was saying that.

ANDY
Yeah, me.

GARY
No. I would have remembered.

STEVEN
I told you I had a thing about Sam
then you proceeded to try and get
in her pants at every opportunity.

(CONTINUED)

CONTINUED: (2)

OLIVER

Guys please-

STEVEN

You only liked her after you found
out I liked her!

GARY

That's right, you did *Cabaret* at
school because she was in it and
she wore those fishnets tights and
you got a big old boner on stage.

OLIVER

Jesus Christ-

GARY

Don't matter anyway, I think she
had a massive wide on for Adrian
Keane.

STEVEN

I hate that prick.

OLIVER

Can we not talk about my sister in
relation to a) massive wide ons and
b) Steven's erect penis?

GARY

Of course. Is she still fit though?

OLIVER

I'm not going to answer that.

GARY

Is she though?

SAM (O.S.)

Am I what?

SAM enters. She's 38 and yes, she's still-

GARY

Fit.

Steven stands up, like a gentleman.

STEVEN

Hi Sam.

SAM

Steve? You've grown haven't you?

(CONTINUED)

CONTINUED: (3)

GARY
Yeah, sideways.

SAM
You look fantastic.

GARY
Steroids.

SAM
Hi Pete, Andy, wow long time.
Alright big brother?

She ruffles Oliver's hair. Her smile fades-

SAM
Gary.

GARY
Wilkommen. Bienvenue. Welcome.

STEVEN
Sam. Would you like a drink?

GARY
Slow down! She's only just here.

Gary shakes his head at Steven. Then-

GARY
Sam. Would you like a drink?

SAM
Vodka tonic thanks Steven. I'm just
going to nip to the loo.

She leaves. Gary chuckles then follows her to the toilets.

SAM
What are you doing?

GARY
What are you doing?

SAM
I'm going to the toilet.

GARY
Well then, so am I.

SAM
Gary! You are out of your mind!

(CONTINUED)

CONTINUED: (4)

GARY

What are you talking about? You gave me the sign.

SAM

What sign?

GARY

You went to the toilet.

SAM

Are you serious? I haven't seen you in twenty years and you think I'm going to have sex with you in the ladies' toilet.

GARY

Well the disableds' is out of order.

SAM

Gary. What happened?

GARY

I don't know, maybe one of them put too many paper towels down the toilet. We don't really know what they are thinking.

SAM

No. What happened to you?

GARY

Nothing. Nothing happened to me. I'm the same old Gary.

SAM

No shit.

GARY

So, d'you wanna?

Sam slaps Gary. Very hard.

INT. THE OLD FAMILIAR - MINUTES LATER

Gary is back at the table. Sam returns.

SAM

Oliver. I'll see you later.

(CONTINUED)

CONTINUED:

STEVEN
You're going?

OLIVER
I thought you weren't meeting The
Twins for another half hour?

SAM
I'm not.

Sam puts a sign on the table in front of Gary.

SAM
I believe this is yours.

Sam exits. Gary picks up the sign. "OUT OF ORDER".

GARY
Out of order. It's a private joke.

Gary laughs it off and pockets the sign.

OLIVER
I don't want to know.

EXT. STREETS OF NEWTON HAVEN - LATER

The guys walk to the next pub. They pass an obtrusive BRONZE SCULPTURE in the centre of the park. It's a Henry Moore-like humanoid figure but with long jagged limbs.

STEVEN
What the hell is that?

ANDY
Modern art.

PETER
It's a memorial isn't it?

OLIVER
Yeah. To modern art.

GARY
Hey, what time is it?

ANDY
Christ, it's not even six.

GARY
Wrong! It's high time we got onto
The Cock!

(CONTINUED)

CONTINUED:

Gary runs on ahead to 'The Famous Cock'. The others eye roll.

INT. THE FAMOUS COCK - MOMENTS LATER

'Fools Gold' by The Stone Roses is playing. The gang lingers at the bar. Gary is trying to get served.

GARY

When you're ready, mate.

PUBLICAN 3 serves another customer first.

GARY

Oh shit. Look who it is.

Gary points to a GRIZZLED OLD DRINKER from the prologue. He is at the bar, drinking his lager through a crazy straw.

ANDY

Basil.

GARY

Mad Basil! D'you remember? We used to sit in here for hours and listen to his crazy stories about UFOs and lizard people and underwater Nazis.

OLIVER

Didn't he spout some bullshit about the Bermuda Triangle actually being a square?

STEVEN

No, he said it was two Isosceles Triangles forming a rhombus.

GARY

He was your best mate wasn't he Steve?

STEVEN

He wasn't my best mate. He was just a lonely, old man and I felt sorry for him.

GARY

That's right.

(shouts)

BASIL!

BASIL turns around. Gary waves and points at the group. Basil either doesn't remember them or chooses not to.

(CONTINUED)

CONTINUED:

ANDY

Maybe we're not the local legends
you think we are.

PUBLICAN 3 (O.S.)

Gary King?

GARY

Speak for yourself.

PUBLICAN 3

You're barred.

The Publican indicates a wall of shame. We see photos of
angry drunks. Among them a smiling young Gary, thumbs aloft.

EXT. THE FAMOUS COCK - MOMENTS LATER

The group leaves, with Gary shouting back through the door.

GARY

C'mon, this is fucking ridiculous.

PETER

Have two in the next one.

ANDY

He can have them all in the next
one, for all I care.

GARY

We've got to have one in every pub
or the whole thing's fucked.

OLIVER

I'd say it was fairly fucked
already.

They leave Gary behind. He spots three glasses of lager on a
picnic table, the sum of the dregs add up to a pint. We hear
the Stone Roses singing "*Foooooooool's Gold*".

ANDY

How much more of this do we have to
endure?

STEVEN

That was three. There's nine more.

OLIVER

Oh good.

(CONTINUED)

CONTINUED:

ANDY

Fuck this. I need to eat something.

PETER

We could get something in the next pub.

STEVEN

As long as it's reasonably healthy.

OLIVER

This is Newton Haven. Not exactly the heart of the organic revolution.

STEVEN

I doubt it's the heart of anything?

ANDY

My wife wanted us to go organic, problem is, I like eating shit.

Gary is suddenly back with them and running on ahead.

GARY

The next pub does shit! Keep up!

Angle on the picnic table, the three glasses, now empty.

INT. THE CROSS HANDS - EVENING

This pub is much busier and seems friendlier. The gang sit sipping their drinks and eating chunky chips.

STEVEN

I remember this one.

GARY

We had New Year's here.

PETER

'89 into '90.

OLIVER

Wasn't that when you fell asleep on the pool table, Andy?

ANDY

I believe it was.

OLIVER

For six hours.

(CONTINUED)

CONTINUED:

They all smile and laugh in recollection. Gary spots the same FIVE TEENAGE BOYS at the pool table.

GARY

Yeah and when you woke up, we told you it was 1991 and you got all freaked out and punched a clock.

PETER

That was a great night.

ANDY

Didn't you manage to get off with Erica Leekes, Peter?

PETER

I did. Something of a personal triumph, if I say so myself.

OLIVER

She of the Marmalade Sandwich fame?

PETER

The very same.

OLIVER

Erika Leekes, Tracy Benson and Becky Salt. Two blondes and a redhead in the middle.

GARY

The Marmalade Sandwich.

ANDY

(in reverie)
Becky Salt. Fuck.

PETER

Wonder what they're doing now.

OLIVER

Why don't you ask them?

ANDY

What do you mean?

OLIVER

Well sitting at that table over there are two blondes with a redhead in the middle.

GARY

Shut the fuck up.

(CONTINUED)

CONTINUED: (2)

Sitting with their backs to them are three women: Two with blonde hair, one with red. We can't see their faces.

OLIVER

I'd say that's Erica Leekes on the left, Tracy Benson on the right and by process of elimination, Becky Salt in the middle. The Marmalade Sandwich. All grew up.

PETER

That is very spooky.

GARY

Let's get them over.

Gary stands to go over, Andy pulls him back down.

ANDY

No let's not get them over. I don't want to see an old Becky Salt. I have the younger model permanently stored up here for special occasions.

GARY

Gym kit?

ANDY

School uniform.

GARY

Classic.

Gary again stands to call them over. Andy yanks him down.

ANDY

Sit the fuck down and leave the past where it is. It's bad enough having to look at your old mugs. Becky Salt? I'll stick with the 20th century version, thank you.

GARY

You make it sound like we're ancient. We haven't changed that much. Sure, Steve's let himself go but Pete's got the same haircut and O-Man still has his Mark Of the-
(sees Oliver's forehead)
Oh no, he hasn't.

(CONTINUED)

CONTINUED: (3)

OLIVER

It's called laser surgery, Gary.
It's a small price to pay for not
being called fucking O-Man. Oh and
I hear it works for Sisters Of
Mercy tattoos too.

GARY

I still like Sisters Of Mercy.

OLIVER

Well, you'd have to, wouldn't you?
Otherwise you'd never go swimming
again.

GARY

I'm lost.

OLIVER

Don't be.

PETER

Well, I for one, think it's nice to
see the old faces.

VOICE (O.S.)

Excuse me?

A BURLY MAN (40s) approaches Peter and gestures to a chair.

BURLY MAN

Is this chair taken?

Peter's mouth hangs open. He doesn't reply.

GARY

Have it mate.

BURLY MAN

Fanks.

The burly man leaves with the chair. Peter watches him go.

OLIVER

Wasn't that-

PETER

Shane Hawkins.

STEVEN

Wait, didn't he-

(CONTINUED)

CONTINUED: (4)

PETER

Yes he did.

GARY

What happened with Shane Hawkins again?

PETER

I'd rather not dredge it all up again, if that's okay.

GARY

Come on man, you can tell us. Bottling up past trauma can lead to inadequate coping strategies in later life... apparently.

PETER

I don't know, it's not even about the past. It's not about the fact that he bullied me, that he made me miss more school days than chicken pox. It's not that he forced me to spend entire lessons hiding in a toilet cubicle, or that he punched me so hard he dislodged my eyeball. It's not even that he ruined a large portion of my childhood.

Gary's attention drifts to a table of teens, downing shots.

PETER

It's the fact that just then, he looked straight through me, like it all meant nothing. Probably sounds weird doesn't it?

GARY (O.S.)

SHOTS!

Gary returns with five full shot glasses.

GARY

S-H-O-T-S. Shots.

ANDY

What are you doing, Gary?

GARY

I thought it was obvious. Shots.

(CONTINUED)

CONTINUED: (5)

ANDY

Firstly, Peter was talking about something that clearly made him uncomfortable.

PETER

It's alright, Andy.

ANDY

It's not alright, Peter. Secondly 12 pints is more than enough and thirdly, I DON'T FUCKING DRINK!!

GARY

Yeah, but shots don't count-

ANDY

Gary, you said you wanted to catch up and chew the fat. I think you just want to drink it. You don't want us here as your friends. We're just your fucking enablers.

GARY

Enablers. That's a funny word. 'Gary King And The Enablers'. That's a good name for the new band, Steve. Write that down.

STEVEN

Don't do a Gary, Gary.

GARY

Is that a thing?

OLIVER

It's always been a thing.

ANDY

You don't need us to get fucked up, you've done a perfectly good job so far.

For the first time, Gary has no comeback.

ANDY

I'm going to see if there's a bus going back to London if anyone wants to come with me.

GARY

You can't go. Tonight's special, it's our anniversary, man.

(CONTINUED)

CONTINUED: (6)

OLIVER

No it's not. The first time we did this it was June. It's October.

GARY

Well it's the anniversary of the year isn't it.

OLIVER

Every year is the anniversary of a year!

GARY

Exactly, and this is only the fourth pub!

ANDY

What if it's the twelfth? What's the difference? It's not the same anymore Gary and it isn't that the town's changed, we've changed.

Gary checks the time on his phone. Puts it on the table.

GARY

The buses are finished.

ANDY

Then we'll go back to the B&B. You coming?

PETER

Could use an early one actually.

OLIVER

I should go and find Sam.

STEVEN

Might see if there's a gym at the B&B. Work this shit off.

ANDY

That's settled then.

GARY

You know what? I think you're jealous. You got your houses and cars and your wives and your kids and your job security. But you don't have what I have. Freedom. You're all slaves and I'm free to do what I want. Any old time.

(CONTINUED)

CONTINUED: (7)

ANDY

And this is what you want? You
wanna grow up mate. Join society.

Gary tries to articulate himself. But can only manage-

GARY

It's... it's just.... Mum died...

ANDY

I know and we're all sorry but now
it's time to go home.

GARY

I thought we were home.

Gary, robbed of all vitality, stands and walks to the toilet.

PETER

I can't help feeling sorry for him.

BRRRRR BRRRRR. Gary's mobile vibrates on the table.

ANDY

Don't.

We see the caller ID on Gary's phone. It reads "MUM".

INT. PUB TOILETS - CONTINUOUS

Gary walks towards the urinal, slipping in some piss. In a
rage, he goes to punch the wall, but stops, noticing an
existing crack in the tiles. He traces his finger along it.
The door opens. One of the FIVE TEENS joins at the urinal.

GARY

Careful, the floor's all pissy.
Wasn't me.

No reply. Gary points at the crack in the tiles.

GARY

That was me. Did that back in '90.
1990. Punched the shit out the
wall. Can't remember why. Seemed
important at the time.

No reply.

GARY

You look like you're having a good
night though.

(CONTINUED)

CONTINUED:

The TEEN looks at him impassively.

GARY
I'm doing the Golden Mile. You guys
want to tag along? We'll be like
the Six Musketeers.

The Teen doesn't answer. He walks to the wash basin.

GARY
I said I'm doing The Golden Mile.

The Teen still doesn't answer. He just washes his hands.

GARY
You think you're so cool don't you?
But you know what? We were cooler.
We owned this town. We paved the
way for you lot. Blazed a trail-

The Teen ignores Gary and walks to the hand dryer.

GARY
Look at me when I'm talking to you!

Gary shoves The Teen on the shoulder. The Teen turns and
stares at Gary with unnerving calm, his face blank.

TEEN
Please don't.

GARY
Don't what.

Gary childishly shoves the Teen again.

TEEN
You don't want to do that.

GARY
Oh don't I?

Gary goes to shove a third time. The Teen swats the hand away
and in one fluid moment, hits the button on the hand dryer
and GRABS GARY BY THE FACE.

The ROAR of the air masks the noise of the struggle.

A shocked Gary twists free, more in panic than with poise and
pushes the Teen against the wall.

The Teen recovers with alarming speed, grabs Gary and hurls
him across the toilets, with surprising strength.

(CONTINUED)

CONTINUED: (2)

Gary smashes a mirror with his face. In the cracked reflection, Gary sees the teen striding towards him. Gary flings himself at the Teen in a graceless rugby tackle. The pair stagger backwards, slipping in the piss and fall against the back wall. The teen hits the tiles and-

HIS HEAD COMES CLEAN OFF!

The DECAPITATED HEAD bounces across the floor, spinning to a stop, eyes staring at Gary. The dryer stops. There is no blood, only an oily BLUE FLUID leaking from the neck.

Gary, shocked beyond reason clutches the headless body like a lover. The severed head stares back. It BLINKS. Then-

ANDY (O.S.)
YOU NEED TO EXPLAIN THIS NOW!

A furious Andy bursts in, brandishing Gary's phone.

GARY
But he...

Andy is so focused on Gary he fails to see the whole scene.

ANDY
Don't change the subject!

GARY
I can't...

Steven, Peter and Oliver burst in to break up the fight. They see the HEADLESS BODY immediately and are dumbfounded.

ANDY
You know who I just spoke to? Your mum! And not from the afterlife. From fucking Bournemouth.

STEVEN
Andy-

ANDY
She says she hasn't spoken to you for eight months.

GARY
But, his head-

ANDY
No Gary, you can't wriggle out of this one-

(CONTINUED)

CONTINUED: (3)

The headless body JERKS INTO LIFE. Gary screams like a girl, jumps up and throws the body down. He kicks the decapitated head back into the corner. Then-

The HEADLESS TEEN SLOWLY STANDS UP and faces the group, more blue fluid leaking out all over the floor.

OLIVER

W.T.F!

The door behind opens. The FOUR OTHER TEENAGE BOYS come in.

Gary and the gang look at the BLANK FACES of the boys. Then-

TEEN 2 hits the hand dryer. Again, the roar signals-

ATTACK! TEEN 3 pounces on Steve, trying to GRAB HIS FACE. Peter is knocked back into a urinal in the m™l @e.

TEENS 2, 4 & 5 ATTACK Andy, Gary and Oliver, trying to grab their faces. They are relentless, with dead eyed expressions.

The HEADLESS TEEN 1 also grabs Andy from behind.

As Steve and Andy struggle, Oliver is knocked back against the wall. He flails against the DEATH GRIP of his attacker with such force that he ends up climbing the wall, trying to get purchase against the ROBOTIC TEEN 2.

Gary meanwhile RIPS THE ARM OFF the teen attacking him (TEEN 4). It pops out of its socket like an action figure. The DISMEMBERED LIMB continues to flail, still alive.

Steve knocks his combatant (TEEN 3) into a urinal, breaking it and the teen's pelvis. The urinal collapses, knocking Peter over. Blue fluid mixes with the urine on the floor. Steven skids around tussling with his opponent.

Andy keeps his opponents at bay. His anger builds until he breaks out some wrestling moves against the automatons. He kicks TEEN 5 into a sink and breaks it into two broken pieces, then smashes the HEADLESS TEEN 1 back into the wall behind, before BREAKING ITS BACK over his knee. He throws the now broken teen through the doors of the toilet cubicle.

Oliver has now flipped over his attacker and brought him to the floor. Andy drops an elbow on the TEEN 2, SMASHING HIS HEAD INTO PIECES. It is hollow, breaking like a bauble.

Gary fights the ARMLESS TEEN 4: Beating it with its own missing limb. He knocks the teen to the floor, stamps on its chest and breaks off the second arm. He then wails on its head with the severed limbs. The HEAD BREAKS INTO PIECES.

(CONTINUED)

CONTINUED: (4)

Soon the floor of the bathroom is LITTERED WITH SEVERED LIMBS, smashed heads and blue fluid leaking everywhere.

The dryer turns off. The five men hyperventilate in a symphony of wheezing. They speak in *hoarse staccato whispers*.

OLIVER

W.T.F. Gary. W.T.F...

GARY

What the fuck does W.T.F. mean?

PETER

This can't be happening. Can it?

STEVEN

You said it mate.

ANDY

I can't believe it... I can't believe you lied about your mum!

GARY

It was a white lie!

ANDY

How is that a white lie?

GARY

Because she's not dead is she?

Andy flails at Gary in an exhausted assault. Steven and Oliver break it up and all four collapse in a heap. Peter runs to the bathroom door. Before he can open it-

GARY

Wait! Pete, where are you going?

PETER

To get help.

GARY

Don't do that!

PETER

Don't get help?

Gary stands and paces. Looks at the DISMEMBERED TEENS.

GARY

Let's just think a second. We don't know how far this goes.

(CONTINUED)

CONTINUED: (5)

On this, everyone immediately produces their phones.

GARY
Hang on, who are you calling?

PETER
My wife.

GARY
Why?

PETER
Because she's my wife.

ANDY
*You just said we don't know how far
this goes.*

GARY
I was just thinking about the pub.

ANDY
Well there's a surprise.

PETER
I can't get through.

STEVEN
Can you get hold of Sam?

OLIVER
*I have full bars and I'm not
getting through.*

Oliver holds up his phone, we hear a WELL SPOKEN VOICE.

THE VOICE
*I'm sorry your call cannot be
connected at this time.*

ANDY
Must be the network.

Gary looks at the bodies on the floor.

GARY
Holy shit. This is all connected.

Gary whirls around, energised.

GARY
*This explains why everything's gone
fuck up.*

(MORE)

(CONTINUED)

CONTINUED: (6)

GARY (CONT'D)

Everyone's been replaced by these things. That's why no-one recognised me, Basil, Dave, Raymondo. I thought it was weird.

PETER

Shane Hawkins.

GARY

Exactly. It's not us that's changed, it's the town. I'm right aren't I? Andy? Aren't I right?

ANDY

You're never wrong.

STEVEN

Whatever the fuck's going on, we can't stay in the gents forever. Ten people have entered this toilet in the last five minutes and not a single one has come back out again. That's going to look suspicious.

GARY

Gay sex.

PETER

And that's worse than five dead bodies?

OLIVER

This is Newton Haven.

EXT./INT. PUB TOILETS/LOUNGE BAR - MOMENTS LATER

The toilet door creaks open and Gary peeks into the bar. We see the publican, a few customers. Everything seems fine.

STEVEN

How's it looking?

GARY

Normal. I don't like it.

OLIVER

What do we do?

GARY

We finish our drinks.

(CONTINUED)

CONTINUED:

Gary hangs the 'OUT OF ORDER' sign on the door. He then leads his shell-shocked companions back to their table.

They converse conspiratorially, covering their mouths.

GARY

Okay, let's neck these and get the fuck out of here.

STEVEN

To London?

GARY

To The Trusty Servant.

OLIVER

Are you fucking kidding?

Gary whips out his TOURIST MAP.

GARY

Oh yeah, The Good Companions is next. I always mix those two up.

PETER

You're saying we go to the next pub?

STEVEN

We should get in The Beast and drive back to London!

GARY

My brake light's broken.

STEVEN

So don't use the brakes!

GARY

I'm way over the limit.

OLIVER

When has that ever stopped you?

GARY

I don't want to put any more points on Pete's license.

STEVEN

Andy can drive, he's teetotal!

All eyes go to Andy, just as he polishes off THE LAST OF THE FIVE SHOTS. He smacks his lips with grim resignation.

(CONTINUED)

CONTINUED: (2)

ANDY

What?

GARY

That's settled then. The last thing we need is to get pulled over. A) we're all drunk. B) the cops might be in on it and C) we've got blood on our hands.

Gary holds up his blue stained palms.

PETER

It's more like ink.

GARY

We've got ink on our hands.

MALE VOICE (O.S.)

So, has it got messy yet?

It's THE MOTORCYCLE COP from earlier. Gary hides his palms.

GARY

Whuh?

MOTORCYCLE COP

What are you, five pubs in?

PETER

Four.

MOTORCYCLE COP

Not even halfway? Plenty of fun to be had. Enjoy your night Peter.

PETER

Thanks.

The Motorcycle Cop looks suspiciously at Peter.

GARY

Thanks.

The Motorcycle Cop walks over to the bar and talks to the publican. The gang is freaked out, but Gary remains stoic.

GARY

The way I see it, we told everyone we were doing The Golden Mile tonight.

(MORE)

(CONTINUED)

CONTINUED: (3)

GARY (CONT'D)

If we suddenly get in the Beast and head for the hills, they'll know we know but if we keep doing what we're doing and going where we're going, they won't know.

PETER

Know what?

GARY

That we know. I say we do what we came here to do and quietly slip away in the morning.

OLIVER

Wait. You're really suggesting-

ANDY (O.S.)

We finish The Golden Mile.

All look to Andy again. He gulps the dregs of Peter's pint.

ANDY

*It's pointless arguing with him.
Let's boo-boo.*

EXT. STREETS OF NEWTON HAVEN - DUSK

A blood-red sunset hangs over Newton Haven as the five lads walk down the street to 'Alabama Song' by The Doors.

GARY

*We're five friends. On a night out.
Having a great time.*

The friends march onward with painted smiles. The same VARIOUS PASSERSBY from earlier look at the gang, failing in their attempt to appear inconspicuous.

INT. THE GOOD COMPANIONS - MOMENTS LATER

The gang approach the bar. Gary holds up five fingers. We see them simultaneously down their five pints.

As they drink, they look at the blank faced patrons. They look normal. They look harmless. They look deeply sinister.

GARY

Drinking.

(CONTINUED)

CONTINUED:

 OLIVER
Ahhh.

 STEVEN
Beer.

 ANDY
Pubs.

 PETER
Drinking.

 GARY
Shall we?

EXT. STREETS OF NEWTON HAVEN - NIGHT

It's dark now and the gang stumbles toward the next pub.

 PETER
I feel a little uncomfortable
drinking this much.

 GARY
It's Dutch courage isn't it? Like
when English soldiers used to drink
Dutch gin before battle to give
them super strength.

 OLIVER
I thought it was to dull the sense
of impending doom.

 GARY
Exactly. Five friends. On a night
out. Having a good time.

INT. THE TRUSTY SERVANT - MOMENTS LATER

The gang are in pub number six, downing pints. They finish at
different times, with varying degrees of difficulty.

 OLIVER
I need the toilet.

 GARY
Go on. You've earned it.

 OLIVER
What?

(CONTINUED)

CONTINUED:

GARY

You're doing a great job.

Oliver stumbles to the toilet. Gary smiles proudly.

GARY

He didn't make it this far last time. I'm proud of him.

ANDY

You're enjoying this aren't you?

GARY

Yeah, like I said, five friends, on a night out. Having a good time.

ANDY

Pretending to have a good time.

GARY

Are you pretending?

ANDY

If we make it out of here alive, I'm going to kill you.

STEVEN

We're still in the dark, Gary.

PETER

Yeah, our families could be in danger for all we know.

GARY

I know, my mum could be dead. For reals this time.

Andy's glass shatters in his hand.

GARY

Look, why don't I just ask someone what's going on?

STEVEN

Who?

Gary points to a familiar face; the SHIFTY LOOKING DEALER from the prologue. Older, better dressed, his hair greying.

GARY

The Reverend Green.

Gary starts to walk over. Andy stops him.

(CONTINUED)

CONTINUED: (2)

ANDY

What the fuck are you doing?

GARY

I am going to have a "little chat" with the Reverend Green.

ANDY

You're going to buy drugs?

GARY

I am going to subtly check whether or not that is The Reverend and if it is, we can find out what's going on... and possibly buy some drugs.

STEVEN

But what if he's one of them.

GARY

Me and The Reverend had a highly sophisticated code when discussing the purchase of narcotics. If he doesn't understand, it means he's *one of them* and I will walk away.

Gary sidles up next to The Reverend Green and performs an elaborate sequence of knocks on the bar.

GARY

Have you got any drugs?

THE REVEREND

I don't do that anymore Gary.

GARY

Do what?

THE REVEREND

That.

GARY

That why you're in a suit? Drug dealing not good enough for you?

THE REVEREND

There are no dealers anymore. I have a proper job in a proper office.

GARY

You had a proper office before.

(CONTINUED)

CONTINUED: (3)

THE REVEREND

That was the men's toilet.

GARY

Nothing wrong with doing your
business in the toilet.

THE REVEREND

Things have changed since you left.

GARY

I know.

THE REVEREND

How much do you know?

GARY

A little.

THE REVEREND

How much is a little?

GARY

The town has been taken over by
robots full of blue stuff.

The Reverend looks around in a panic and hushes Gary.

THE REVEREND

Keep your voice down, you have no
idea what you're talking about.

GARY

Tell us then.

THE REVEREND

They're not robots. Do you even
know what robot means?

GARY

Yeah course, like...

(robot voice)

Hello, I am a robot.

THE REVEREND

It means 'slave' and believe me,
they are not slaves.

GARY

Are you being held prisoner?

THE REVEREND

No, I am very happy.

(CONTINUED)

CONTINUED: (4)

GARY
Tell your face.

Andy and Steven join in to whisper conspiratorially.

ANDY
What's going on?

GARY
There's been an invasion by robots
who aren't robots and The Rev's
their prisoner.

THE REVEREND
I am not.

STEVEN
We're leaving first thing. We can
get you out of here.

THE REVEREND
I'm not going. This is not what you
think. This is all for our benefit.

The person next to them at the bar turns and whispers.

COLLABORATOR 1
You've said too much, Trevor.

A second person turns and whispers harshly.

COLLABORATOR 2
Yeah, put a cork in it Trevor.

THE REVEREND
I'm trying to help.

COLLABORATOR 2
It's not your place to help.

COLLABORATOR 1
They will have everything in hand.

GARY
Are you guys robots??

COLLABORATOR 1
Well the term robot actually comes
from an old Czech word-

COLLABORATOR 2
Robotnik.

(CONTINUED)

CONTINUED: (5)

COLLABORATOR 1
-meaning slave-

COLLABORATOR 2
-and we are not slaves.

COLLABORATOR 1
We are very, very happy.

COLLABORATOR 2
And not 'robots'.

Peter joins the bar.

PETER
Oh my god, are these guys robots?

THE REVEREND
Can we shut up about robots!

COLLABORATOR 1
I say we shut up about everything!

A GREEN ROTARY PHONE RINGS behind the bar. The Publican picks up, listens without speaking and hands it to The Reverend.

PUBLICAN 6
Trevor, it's your supervisor.

The Reverend's shoulders sag. He takes the call. We briefly hear a WELL SPOKEN VOICE on the other end of the line.

VOICE (O.S.)
Hello Trevor...

REVEREND
Yes sir... but... I understand.

The Reverend hands the receiver back to the Publican and throws a forlorn look at Gary and company.

REVEREND
Thanks a bunch.

The Reverend dejectedly walks off and disappears into the men's toilet, just as a refreshed Oliver emerges.

OLIVER
What did I miss?

COLLABORATOR 1
Your friends trying to "help".

(CONTINUED)

CONTINUED: (6)

COLLABORATOR 2
We don't need "help".

ANDY
Well what should we do?

COLLABORATOR 1
I suggest you get on your way.

GARY
I think we should do what they say.

COLLABORATOR 2
I think you should do what we say.

GARY
I said that.

OLIVER
Okay.

EXT. STREETS OF NEWTON HAVEN - EVENING

The gang move through the dark streets. A gleeful Gary striding at the front, the others stumbling behind.

GARY
Come on!

STEVEN
Let's get in and out of here yeah?
No more making new friends.

INT. THE TWO HEADED DOG - EVENING

PUBLICAN 7
Ah gentlemen! The prodigal sons
return! What will it be, one of our
guest ales perchance?

GARY
Uhhhh...

PUBLICAN 7
Might I recommend five pints of
Crowning Glory? Rather fitting,
wouldn't you say, Gary?

GARY
What?

(CONTINUED)

CONTINUED:

The gang stare back at the Publican, bemused.

PUBLICAN 7
It's a delightful brew: hoppy,
nutty, foamy.

ANDY
Does it have a surprisingly fruity
note that lingers on the tongue?

PUBLICAN 7
Ah, you're obviously a connoisseur.

Andy barks a laugh. If he were sober, it wouldn't be funny.

PUBLICAN 7
Then you'll already know that it's
a rare treat for rogues, reverends,
royalty and all good folks between.

OLIVER
Mmmmm, five of those, please.

PUBLICAN 7
Welcome home boys.

AT THEIR TABLE, the drunk, confused gang stare at Publican 7.

GARY
Don't remember him being that
friendly.

STEVEN
He's *obviously* one of them.

GARY
How can he be? He remembered me.

ANDY
We don't know what they remember.

OLIVER
Maybe they have selective memories.

GARY
Yeah, like me.

ANDY
Maybe he's one of the others. Like
The Reverend.

(CONTINUED)

CONTINUED: (2)

OLIVER

It really is hard to tell, isn't it.

GARY

Is he one of *them* or one of *them*?

PETER

Wait, which ones are the *thems*?

GARY

They're both *thems*. But there's two different ways of saying it. Is he one of **them** or one of *them*?

ANDY

We need different terms. One for the people who aren't robots and one for the robots who aren't robots.

STEVEN

Alright, we need to be able to differentiate between **them**, *them* and us.

PETER

Yeah, I think the pronouns are really confusing.

GARY

I agree. I don't even know what a pronoun is.

OLIVER

It's a word that can function by itself as a noun that refers to something else in the discourse.

GARY

I don't get it.

ANDY

You just used one.

GARY

Did I?

ANDY

Yeah. "It" is a pronoun.

GARY

What is?

(CONTINUED)

CONTINUED: (3)

ANDY

It.

GARY

Is it?

Andy takes a giant swig of his drink.

STEVEN

Look, we just need a word to identify who's who. He's a '**blank**', she's a *blank*, those two people are definitely '**blanks**'.

As Steven says this, Sam walks in with **THE TWINS**.

GARY/STEVE

Sam.

The sight of Sam brings Steven to his feet, but just as he is about to approach her, Gary pushes him back down.

GARY

I got this, Steve.

Gary leaves the table and sidles up to Sam at the bar.

GARY

Alright Sam?

SAM

Oh Jesus!

GARY

How's your night going?

SAM

Good. Sort of.

GARY

Sort of?

SAM

I don't know. It's weird isn't it? You come back and everything's the same. But sort of... different.

GARY

Different **how?**

SAM

Just weird.

(CONTINUED)

CONTINUED: (4)

GARY

How weird?

SAM

What are you getting at Gary?

Gary suddenly bundles Sam off towards the disabled toilets.

INT. THE DISABLED TOILET - CONTINUOUS

Gary slams the door behind them. Sam is incredulous.

SAM

Fuck's sake Gary, take a hint.

GARY

It's alright, I'm not trying to have sex with you.

SAM

Why are we in the disabled toilets then?

GARY

I need to tell you something right now, unless you do actually want to have sex, in which case I can tell you afterwards.

SAM

Tell me right now.

GARY

Did you notice anything creepy about The Twins apart from the fact that they're twins?

SAM

Just because they're twins doesn't automatically make them creepy.

GARY

Does a little bit.

SAM

You had sex with them.

GARY

No I didn't. How did you know that?

(CONTINUED)

CONTINUED:

SAM

It's a small town Gary and I'm not stupid and well, they told me.

GARY

Okay, I did once, but I was wasted, which did make it creepy, because it was like there was four of them. I am not proud. I am a bit.

SAM

This is what you wanted to tell me?

GARY

No, this is....

INT. THE TWO HEADED DOG - MOMENTS LATER

We hear a SMACK. Sam emerges from the toilet without Gary.

THE TWINS

Are you okay, Sam?

SAM

I need a cigarette.

Sam walks out to the beer garden. The Twins follow.

BACK AT THE TABLE: The gang is deep in conversation.

PETER

Nobots?

ANDY

How about Fauxbots?

OLIVER

I think we should get away from the whole robots thing.

PETER

Steven?

Steven sees a furtive Gary emerge from the ladies.

STEVEN

What's he up to?

ANDY

Don't worry, he's probably just trying to fuck Oliver's sister.

(CONTINUED)

CONTINUED:

OLIVER
(chuckles)
Oh Andy.

EXT. THE BEER GARDEN - MOMENTS LATER

Sam and The Twins sit at a picnic table. Sam sparks up.

SAM
My god that man is full of shit. I
know that's not a surprise to you.

THE TWINS
What did he say?

SAM
He said Newton Haven has been taken
over by robots full of blue stuff
and if we don't do what they say,
they will make us their prisoners.

THE TWINS
Did you believe him?

SAM
Of course not.

THE TWINS
Did you believe him?

The Twins stare. Sam's smile fades. They look creepy.

BAM! Gary knocks The Twins over with a flying tackle.

SAM
Oh crumbs!

One twin falls flat on her back, the other goes with Gary
into a nearby hedge. Sam sees him tussle with the flailing
Twin. He pushes her head down and POPS IT OFF. Sam yelps.

GARY
See?

Sam stands in shock as Gary holds the head aloft. Then, the
DECAPITATED HEAD in his hand intones calmly.

DECAPITATED TWIN HEAD
Come on Sam, you know better than
to believe Gary King.

(CONTINUED)

CONTINUED:

Gary SMASHES THE HEAD on the ground into a million pieces. Before Sam can react, the other Twin grabs her hair and SMACKS HER HEAD on the picnic table. She then YANKS HER HAIR BACK, flipping Sam hard onto the grass.

The Twin then runs toward Gary and POUNCES ON HIM. Gary wrestles with the Twins, one with a head, attacking, one headless and convulsing.

GARY

Get off me you creepy bitches.

Gary extricates himself from the m™l @e and shoulder charges one Twin into the other, sending them both crashing through the hedge, through a fence and down an embankment.

Gary walks over to Sam and seemingly extends a hand to her.

GARY

Chuck us a ciggie.

Dazed, Sam hands Gary a cigarette.

SAM

Gary, what's happening?

GARY

I told you in the disableds.

SAM

Yes, you did.

He hauls her up. They are covered in grass stains and twigs.

GARY

We should get inside, people will wonder what the hell's going on.

STEVEN (O.S.)

What the hell's going on?

GARY

I got this, Steve.

SAM

Got what?

They both turn to see an emotional STEVEN. Gary and Sam look at each other, unsure where to start.

STEVEN

Sam, he's not good enough for you.

(CONTINUED)

CONTINUED: (2)

GARY & SAM

What?

STEVEN

We've been through some crazy shit tonight and it's really put things in perspective for me and if it's all as fucked up as it seems, then there's something I need to tell you and you might think this is because I've drunk seven pints of lager, but it's not. I'm in love with you Sam, I always have been and it breaks my heart to see you waste your affections on Gary King.

GARY

That's a bit harsh.

SAM

Oh no, you've got it all wrong.

STEVEN

And since I'm being honest, just to lay it out, I am currently seeing a fitness instructor but I - she's 26-years-old - but I would drop her in a heartbeat, if I thought I had one last chance with you.

SAM

There's nothing between me and Gary.

WHAM! Gary and Sam are thrust apart by THE TWINBOT: An amalgam of the twins in one single body. It possesses two legs instead of two arms and looks very creepy indeed.

Steven backs up shocked and falls over. The TWINBOT bears down, reaching out with its new legs to strike when-

Gary reappears and LEAPS onto the creature, a split second later Sam joins him, PUMMELLING it with a picnic umbrella.

STEVEN

Get your feet off her!

Steven regains his composure and joins the mêlée, using a picnic bench to LAUNCH himself onto the Twins. Their combined efforts topple the opponent to the ground.

The three humans tussle with a chaos of flailing limbs.

(CONTINUED)

CONTINUED: (3)

GARY
Pop its head off! Like an aspirin
bottle.

Steven emits an orgasmic yelp as he twists something out of sight, we hear two pops then A LOUD CRACK.

INT. THE TWO HEADED DOG - MOMENTS LATER

PETER
Blue-bloods?

ANDY
Nothing suggested in the last three
minutes is better than 'Smashy-
Smashy Egg Men'. Nothing.

Gary, Sam and Steve re-enter, all sweaty and grass stained.

OLIVER
What the hell's going on?

GARY
Did you guys think of a name for
the robots who aren't robots?

PETER
I'm afraid we've drawn a 'blank'.

GARY
Well we just had a barney with two
'blanks' in the beer garden.

SAM
We have to leave now!

GARY
Agreed. Let's hit The Mermaid.

Gary heads off, Oliver and Peter follow without question.

SAM
Wait? What!

Andy speaks up. He is now very, very drunk.

(CONTINUED)

CONTINUED:

ANDY

Gary thinks we should keep on with the crawl, because they know what we're doing but they don't know that we know what they're doing. And basically no one has a better idea so fuck it.

Andy crashes through the door, leaving Steven and Sam behind.

SAM

What? Wait!

EXT. STREETS OF NEWTON HAVEN - NIGHT

Gary forges ahead like a drunken Gandalf, the others stumbling behind in his wake. Sam shouts after them.

SAM

Guys! I have a better idea. I'm parked right around here somewhere, let's just go! Steven, tell them!

STEVEN

Gary says they'll get us if we try and leave now.

OLIVER

We're way past leaving now. Come on.

They arrive at The Mermaid. A chalk sign outside reads 'SCHOOL DAZE: '80S, '90S'. Gary charges right on in.

INT. THE MERMAID - CONTINUOUS

Loud music. Bright lights. Oppressive bass. '*Step Back in Time*' by Kylie Minogue blares in this pub disco. The place is packed with adults dancing in SCHOOL UNIFORM.

PETER

This is a bit mad innit?

OLIVER

This is perfect. We can hide out in here. I'll get the drinks in.

GARY

Good plan O-Man.

(CONTINUED)

CONTINUED:

OLIVER

Keep an eye out for blanks.

The gang scans the dancing crowd. Gary quickly begins to bob his head to the beat. Sam shouts into Steven's ear.

SAM

Why did you never say anything?

STEVEN

About what?

SAM

About what you said in the garden.

STEVEN

I wanted to, Sam. It just never seemed like the right moment. Something always got in the way.

OLIVER (O.S.)

Here you go, get these down you.

Oliver appears behind Sam, laden with drinks. Sam knocks into him causing a spill. At this precise moment-

Steven is dragged through a doorway, out of sight by an unseen pair of hands. Sam turns back. Steven is gone.

SAM

Steven?

INT. THE CLOAKROOM - CONTINUOUS

Steven is bundled into the dark cloakroom filled with coats, by a MYSTERIOUS FIGURE wearing a BALACLAVA.

STEVEN

Please! I have so much to live for!

The mysterious figure whips off his balaclava.

BASIL

It's me you numpty.

STEVEN

Basil!

BASIL

I knew seeing your faces again would spell trouble.

(CONTINUED)

CONTINUED:

STEVEN

How do I know it's really you?

BASIL

Because I'm the only one who's
going to tell you the truth about
Newton Haven.

(clears throat)

Now, do you recall the events of
the evening of June the 22nd, 1990?

STEVEN

No but I know a man who does.

INT. THE MERMAID - CONTINUOUS

Gary nods his head to S-Xpress, ogling faux schoolgirls. Andy
and Peter nod along also. Oliver brings them their drinks.

OLIVER

See anyone we know?

The crowd parts. Dancing like sirens before them are-

GARY/ANDY/PETER

The Marmalade Sandwich.

They look 17 not 40, as they appeared in the prologue.

GARY

They look... young.

PETER

It's the lights.

ANDY

It's the drink.

GARY

Who cares what it is?

The gang drift onto the dance floor. Behind, Sam looks for-

SAM

Steven?

INT. THE CLOAKROOM - CONTINUOUS

BASIL

That was the night they arrived.
Remember the shooting star?

(MORE)

(CONTINUED)

CONTINUED:

BASIL (CONT'D)
That was them. Nothing happened at first. They were getting ready, burrowing in underground, preparing. Not long after you lot left, people started to change. One or two at first, then more. They replaced people of influence, taking over the institutions, remaking, remodelling, refurbishing. Doing everything they could to make us join them.

INT. THE MERMAID - CONTINUOUS

'Join Our Club' by St. Etienne plays. Gary, Andy and Peter approach the Three Alluring Girls who draw them into close, hypnotic dancing. Oliver watches, smiling. Sam grabs him.

SAM
I can't find Steven. Where are the others?

OLIVER
They're blending in.

SAM
Oh crumbs.

INT. THE CLOAKROOM - CONTINUOUS

BASIL
It's not like the replacements were evil, far from it. People got a lot friendlier. That's how they do it.

INT. THE MERMAID - CONTINUOUS

Gary, Andy and Peter, drunk with lust, as the girls work them like puppets. Sam shakes her head, but Oliver smiles.

BASIL (O.S.)
It's not an invasion, it's a merger. They don't want to get rid of us, not if they can help it. They want us to be another link in their chain. Which is fine unless you say no.

INT. THE CLOAKROOM - CONTINUOUS

BASIL

That's when you get replaced. Once they get your DNA they've got you.

STEVEN

How do they do that?

INT. THE MERMAID - CONTINUOUS

Gary, Andy & Peter are worked by the Marmalade Sandwich. Erica Leeks licks Peter's neck, Gary snogs Tracy Benson.

BASIL (O.S.)

Any way they like, blood tests, the nit nurse, sweat, kissing, saliva on the rim of a glass-

INT. THE CLOAKROOM - CONTINUOUS

Basil produces his curly straw.

BASIL

Why do you think I drink with this crazy straw, not so crazy now is it? If you're not on their side they'll create a version that is.

INT. THE MERMAID - CONTINUOUS

Andy does his best to resist Becky's kisses. He shows her his wedding ring, she sucks it off his finger and swallows it.

BASIL (O.S.)

They can bring you back exactly the same or even make you young again. It looks like you, even has your memories but really it's just a vessel to spread their message. People you know, trust, love, respect, desire, replaced in the name of progress.

INT. THE CLOAKROOM - CONTINUOUS

STEVEN

What happens to the people who get replaced?

BASIL

The 'empties'? Don't ask me what happens to them.

STEVEN

Why, what happens to the empties?

BASIL

I told you not to ask me that! Go! Get out, before it's too late!

CREAK! The cloakroom door opens. Steven and Basil turn to see a coat thrown in and the door just as quickly shut.

When Steven looks back, *Basil is gone...*

STEVEN

Basil?

Basil appears from underneath the coat.

BASIL

I said go!

INT. THE MERMAID - CONTINUOUS

SAM

This can't be good.

Sam, aghast as the Marmalade Sandwich tempt our heroes.

OLIVER

Sam, who was that boy you liked in sixth form? Adrian?

SAM

Adrian Keane. Why?

OLIVER

He's over there.

Sam sees a HANDSOME YOUNG MAN in school uniform, standing in a dark corner. He sees her, smiles and approaches.

ADRIAN KEANE

Hey Sam. How's life?

(CONTINUED)

CONTINUED:

Sam's own glass slips from her hand to smash on the floor.
Horrificed, Sam turns to run and SLAMS right into-

STEVEN & SAM
We have to get out of here!

STEVEN
Where are the others?

SAM
They're blending in.

Steven sees his friends being seduced on the dance floor.

STEVEN
Fuck!

Sam and Steven attempt to separate the couples.

GARY
Just to the end of the song.

STEVEN
Gary, she's a blank!

GARY
Don't be so judgmental.

EXT. THE MERMAID - MOMENTS LATER

The gang bursts from The Mermaid. Oliver stops them.

OLIVER
Hold up. Where are you all going?

SAM & STEVEN
We're leaving!

OLIVER
What happened?

SAM
Adrian Keane was in that bar.

OLIVER
I thought you liked Adrian Keane.

STEVEN
Prick.

SAM
Adrian Keane is dead.

(CONTINUED)

CONTINUED:

STEVEN

Sorry.

SAM

Adrian Keane died in a motorbike accident in Italy eight years ago.

OLIVER

Did he?

STEVEN

They must have had his DNA on file. That's how they were able to replicate him. They know how to get to us. Jesus, they know everything.

SAM

They didn't know Adrian was dead.

STEVEN

They know enough to tempt us. They knew these three would fall for 17-year-olds in school uniform.

GARY

Who wouldn't? Am I right guys?

STEVEN

We have to get out of town, get beyond it, before it's too late.

OLIVER

Who's given you these ideas?

STEVEN

Basil.

OLIVER

Oh Mad Basil? He of the Bermuda Rhombus and the Aqua Nazis?

GARY

Another good name for the band, Steve.

OLIVER

You're going to put our lives in the hands of a crazy old man?

STEVEN

He's not crazy!

(CONTINUED)

CONTINUED: (2)

OLIVER

Maybe he's not. Maybe he's a blank
trying to lure us to the edge of
town, onto those dark country roads
where they can deal with us.

PETER

Yeah, we could end up dead in a
field. I hate fields.

Sam is aware of the VARIOUS PASSERSBY watching them argue.

SAM

Steven's right. We should go.

OLIVER

We're going to The Beehive. Gary's
plan is still the best we have.

GARY

You know what? The 1990 model
Oliver was out of commission by
this point in the evening.

OLIVER

What are you saying?

GARY

I like the new you.

They walk off. Andy remains behind.

GARY

Andy, come on.

Andy sways, staring at his ringless finger.

GARY (O.S.)

ANDY!

EXT. THE BEEHIVE - NIGHT

The gang approaches, running on alcohol and adrenalin. Peter,
drunkenly dancing down the street. Oliver leads the charge.

OLIVER

Here we go. Pub number nine.

PETER

Fuck yes!

(CONTINUED)

CONTINUED:

GARY
That's the spirit, Pete!

OLIVER
Spirits! We should get chasers.

GARY
Who is this guy?

Sam and Steven approach The Beehive with more apprehension.

SAM
This is a mistake isn't it?

STEVEN
Just stick with me.

Steven takes her hand. They enter. Andy lags behind.

OLIVER
Come on Andy! It can't start
without you.

ANDY
Whuh?

OLIVER
We can't start without you.

Oliver goes in. The door closes. Andy catches his own reflection in the glass and stares. Something's not right.

INT. THE BEEHIVE - CONTINUOUS

This pub is very busy, completely crowded with customers.

OLIVER
Now. Whose round is it?

A VOICE (O.S.)
It's mine.

At an empty table, surrounded by six vacant seats, sits their favourite teacher, MR. SHEPHERD, older but still cool looking. He awaits them with five beers and a vodka tonic.

GARY/PETER/STEVEN
Mr. Shepherd!

SAM
Is it Mr. Shepherd?

(CONTINUED)

CONTINUED:

MR. SHEPHERD

Why don't you boys join me? Looks like you could do with a drink.

The gang sit down, both comforted and unnerved by him.

MR. SHEPHERD

Now, let's have a little chat about your future.

GARY

Mr. Shepherd?

MR. SHEPHERD

Please, call me Guy.

GARY

Alright. Guy...

Peter sniggers, Gary giggles but regains composure.

GARY

...are you a robot?

MR. SHEPHERD

Does anyone know what robot means?

Gary's hand shoots into the air.

GARY

Ooh, me!

MR. SHEPHERD

Yes, Gary.

GARY

It means 'slave'.

MR SHEPHERD

Very good Gary.

Gary is pleased with himself.

PETER

So, are you a robot, sir?

MR. SHEPHERD

No Peter, I'm not a robot.

Steven puts his hand up.

MR SHEPHERD

Yes, Steven.

(CONTINUED)

CONTINUED: (2)

STEVEN

You're on their side though?

MR SHEPHERD

This isn't about sides, Steven.
It's not shirts versus skins. It's
about working together as one team.

The gang listen intently but are too drunk to take it in.
They shuffle and mutter comments as if they are in class.

MR SHEPHERD

I know it seems weird and a bit
scary but believe me, it's quite
the opposite. They're here to help,
kids. To straighten us out and
prepare us for the big league.
They've seen something in us, a
potential, like the promise I saw
in you. There's a vast community of
worlds up there, living peacefully,
cooperatively together. A network
of unity and consistency and guess
what? They want us along for the
ride. Pretty cool, eh gang?

The gang struggle to concentrate. Peter is now asleep.

OLIVER

So, they're not here to harm us?

MR SHEPHERD

Far from it O-Man, they're here to
help. I'm not saying they're afraid
to get tough. I've had to
straighten you all out in my time.
What one among you wouldn't thank
me for it? They're much like
teachers in a way. Stern, yes;
frightening, sometimes. But it's
all for our betterment. So, what do
you say? Why don't we go somewhere
and talk about this properly.

GARY

King's Head?

STEVEN

Hang on, that wasn't properly?

(CONTINUED)

CONTINUED: (3)

OLIVER

Well it seems pretty clear to me,
guys. What Mr Shepherd is saying,
is that we -

BANG! Andy has smashed Oliver's head right off with a bar stool. It flips back, attached by a bio-mechanical tendon.

SAM

Andy! What the fuck?

Oliver's head flips back up. Face missing. Only his mouth remains. It speaks.

OLIVER

Yes Andy. What the fuck?

GARY

W.T.F?!

Sam yells and kicks Oliver's stool over, knocking him down.

Mr. Shepherd leaps up and smashes a FIRE ALARM. AS IT RINGS HIS MOUTH BECOMES A CONDUIT FOR A BLINDING WHITE LIGHT.

All other patrons turn to the gang, THEIR EYES AND MOUTHS ALIGHT. They talk as one, in a WELL SPOKEN VOICE.

MR. SHEPHERD & PATRONS

**HUMANS, YOU LEAVE US NO RECOURSE.
IF YOU WILL NOT JOIN US WILLINGLY,
WE WILL BE FORCED TO USE OTHER
MEANS OF PERSUASION. NOW PLEASE -**

Andy grabs Mr. Shepherd's tie, pulls him into a VICIOUS HEADBUTT that completely smashes his head into pieces.

ANDY

Fuck you, Guy!

Andy rips his shirt off, picks up two bar stools as blunt weapons and roars at the blanks like the FUCKING HULK.

ANDY

You want some? I'll smash your
fucking heads in! I fucking hate
this town!

ALL THE BLANKS ATTACK. The brawl is fast, brutal and insane.

Gary swipes at the blanks with his stool, taking swigs of beer between each blow, still trying to down his pint.

(CONTINUED)

CONTINUED: (4)

Steve and Sam fight side by side, SMASHING BLANKS with their chairs. Wood splinters, heads and limbs break.

Andy has turned into a rugby-boy brawler again, as he cuts a swathe through the blanks. Peter watches him in awe. He tries to ape him, but is immediately KNOCKED DOWN and surrounded.

Andy smashes Peter's attacker out of the way and wrestles with him. Gary shouts from the touchline.

GARY

Twist the melon, man!

Andy does so. The blank's head POPS CLEAN OFF. He uses the DETACHED HEAD to smash another blank in the face.

Meanwhile, Sam is suddenly attacked by her PARTIALLY HEADLESS BROTHER. Steven sees this and GRABS OLIVER'S ARM.

OLIVER'S ARM POPS OUT OF ITS SOCKET. Oliver then punches Steve with his remaining limb and sends him reeling through a table and onto the ground with a crash.

Oliver turns back to Sam and flatly intones.

OLIVER

Sam, this is no way for a family to behave.

Sam is roughly pushed aside. Gary, with drink in hand, attacks Oliver, swinging his stool into a devastating uppercut. He takes another swig as Oliver crashes down.

Andy meanwhile RIPS ARMS and STOMPS ON FALLEN BLANKS. He is such a whirlwind of anger that he splits the room, leaving Gary and Sam fighting blanks with stools on one side. Steven and Peter are trapped on the other.

The pub doors swing open. And MR SHEPHERD walks in.

MR. SHEPHERD

Okay. Break it up.

Mr. Shepherd is miraculously intact again and walks back to his table.

MR SHEPHERD

It doesn't have to be like this. If only you'd see the light.

Andy and the others turn to see a smiling Oliver, standing up and reattaching *his own arm*. Masses of blanks flank him.

(CONTINUED)

CONTINUED: (5)

OLIVER

It's not about conflict. It's about
togetherness.

Mr. Shepherd sits down at the same table (next to the
previous Shepherd's decapitated body). He puts his feet up
and breaks out in a wide smile.

MR. SHEPHERD

Yes. What say we try this again?
How about another round?

Gary finishes his drink and smashes the glass to the ground.

GARY

Nah, we're done here.

MR. SHEPHERD

Yes Gary, that would appear to be
the case.

The blanks swarm, separating the gang from each other.

ANDY

Let's go! Meet at the smokehouse.

GARY

The smokehouse?

ANDY

Just do it!

Andy lifts a bench and THROWS IT THROUGH THE WINDOW.

Steven sees Gary grab Sam's hand and pull her away. She
throws Steven a helpless look as they disappear upstairs.

INT. THE BEEHIVE. RESIDENTIAL QUARTERS - CONTINUOUS

The fire alarm still rings as Gary and Sam race upstairs and
burst into a living room, where an ELDERLY COUPLE sit.

The couple advance, THEIR EYES AND MOUTH ILLUMINATED.

ELDERLY COUPLE

HUMANS, YOU LEAVE US NO RECOURSE...

Gary grabs the OLD LADY BLANK, flips her upside down and uses
her as a battering ram to SMASH THE WINDOW. He then throws
the old lady's body back at her husband.

EXT. THE BEEHIVE. ROOF - NIGHT

They get on the roof. The fire alarm appears to be ringing throughout the entire town. Gary is out of ideas.

GARY

Come on!

SAM

Ooh look, there's my car! Let's climb down the drainpipe.

GARY

I've got a better idea.

Gary jumps and lands on the roof of Sam's car, severely denting it and blowing out the windscreen.

GARY

Climb down the drainpipe.

A minute later, Sam gets into the car. Gary shuts her door.

GARY

Okay, go.

SAM

Wait. What about everybody else?

GARY

Leave 'em with me. I got this.

SAM

Are you sure?

GARY

I always come up smiling.

SAM

I don't know if that's true, Gary.

GARY

Just go.

SAM

Will you find out what happened to my brother?

GARY

Of course, and I'll look after Stevie for you, eh?

Off Sam's bashful acknowledgement.

(CONTINUED)

CONTINUED:

GARY

He's a good guy, better than me.

SAM

Gary, you're not a bad person,
you're just not boyfriend material.
The whole 'free spirit, quick one
in the disabled toilets' thing is
kinda cool when you're seventeen
but not so much when you're facing
forty. There comes a time when you
have to go forwards and not
backwards.

GARY

Maybe if I hadn't left you behind
that night, it would have been
different.

SAM

It's not all about that night
y'know.

GARY

Isn't it?

SAM

It doesn't have to be.

GARY

We'll always have the disableds
though eh?

SAM

Yes, we'll always have the
disableds.

Sam smiles and fondly kisses him on the cheek.

She drives off, her damaged car RATTLING LOUDLY. Gary gets
up, his knees cracking. He groans, feeling his age.

This attracts the attention of a BLANK who appears at the
mouth of the alley, its eyes ILLUMINATING INTO SEARCHLIGHTS.

Gary disappears out of shot. We hear a jump and a crash. The
blank turns its searchlights to see that Gary has failed to
vault a fence. He gets embarrassed and disappears again.

Gary hightails it to a local park, past a sign saying 'KEEP
OFF THE GRASS' and towards the deserted bowling clubhouse.

INT. THE BOWLS CLUB - CONTINUOUS

Gary bursts in. Andy, Peter and Steven spin around.

STEVEN
Where's Sam?

GARY
I put her in her car.

STEVEN/PETER
You did what?!

GARY
Put her in a car, told her to
leave.

ANDY
You just sent away the only one of
us sober enough to drive?!

GARY
Yeah.

STEVEN
You just couldn't stand the fact
that she might prefer me to you.

GARY
That's not true.

STEVEN
It is true Gary! I was getting
somewhere. We held hands.

GARY
Oh c'mon! I was trying to help!

STEVEN
Trying to help yourself more like!

GARY
Jesus, I do something right for a
change and you all get on my case.

ANDY
Wow, that's the first time I've
ever heard you admit being wrong.

GARY
I said I did something *right*!

(CONTINUED)

CONTINUED:

STEVEN
Yeah 'for a change'.

GARY
So?

ANDY
Meaning the rest of the time you're wrong.

GARY
Not necessarily.

ANDY & STEVEN
Arrrgghhhhh!

GARY
I just thought it would be best to get her out of harm's way.

PETER
And what about us Gary? Aren't we in harm's way?

GARY
We're alright Pete. We're The Five Musketeers.

PETER
Four Musketeers.

STEVEN
Wait, how do we know you put her in her car? How do we know you're you.

GARY
Of course I'm me!

ANDY
Yes but who the fuck are you, Gary?

GARY
I'm Gary King. There's only one Gary King. How do I know you're you?

ANDY
We've been together the whole time.

GARY
You might all not be you. How did you know that O-Man wasn't O-Man?

(CONTINUED)

CONTINUED: (2)

ANDY

His birthmark was back.

GARY

What does that prove?

STEVEN

Because of what Basil said. They make a copy from your DNA. That's why he had his birthmark. He was new, like a baby.

ANDY

Like a man-baby.

PETER

A 'maybe'.

STEVEN

Oliver with none of the shit that had happened to the real Oliver.

ANDY

The laser surgery!

GARY

So the blanks really are blank?

ANDY

No wear and tear, no scars.

GARY

Steven, in 1987 we were playing cricket and I accidentally pushed you onto a broken bottle that nearly went up your bum.

STEVEN

So?

GARY

So show us your arse.

Steven drops his trousers and bends over. He shows off an area of scar tissue just beneath his right buttock.

GARY

Very nice. Peter, when you got that 50CC Suzuki in 1988, you let me have a go and I ran over your leg.

Peter gingerly pulls up the leg of his trousers, revealing a perfectly intact limb. The others gasp in horror.

(CONTINUED)

CONTINUED: (3)

PETER

Oh wait it's my other one.

Peter pulls up the other leg to reveal knotted scar tissue.

GARY

Andy, in 1986, we re-enacted the Knife Game out of Aliens and I stabbed you in the middle finger.

ANDY

Or how about December 1997, when you OD'd and I drove you to hospital, four times over the limit and ended up rolling the car and almost severing my femoral artery at which point you made a miraculous recovery and ran off into the night leaving me to get arrested, after the twelve hours of life saving surgery?

GARY

Either one of those will do.

Andy gives Gary the finger, revealing a distinct scar.

GARY

Thank you.

STEVEN

What about you?

Gary proudly reveals his 'Sisters of Mercy' tattoo.

STEVEN

That could be drawn on.

PETER

Aren't all tattoos drawn on?

GARY

Yeah.

ANDY

Show us your arm.

GARY

What?

ANDY

Show us your arm.

(CONTINUED)

CONTINUED: (4)

GARY

No.

ANDY

You came off your skateboard in fifth year and dislocated your elbow. You've got a scar where they put that metal plate in.

GARY

I don't have to show you nothing. I know I'm me. If I'm not me how would I know that carved into that beam above your head are the words 'KING GARY'?

ANDY

It doesn't say "KING GARY".

GARY

Yes it does. Doesn't it?

ANDY

It says "KING GAY".

GARY

Some cunt scrubbed out the "R"!

STEVEN

That was me.

GARY

Why?!

PETER

(laughs)

King Gay.

ANDY

That means fuck all anyway. Mr. Shepherd remembered stuff, so did Olly. Selective memory, remember? We haven't seen you for years and you brought us here. You better come up with some hard evidence that you're human or we're going to find out for ourselves.

GARY

Oh you want proof?

Gary head-butts a support beam holding up the roof. BANG!

(CONTINUED)

CONTINUED: (5)

GARY

There! That proves I'm human!

He does it again several times. BANG! BANG! BANG!

STEVEN

It proves you're stupid.

GARY

Exactly! OW!

ANDY, PETER & STEVEN

It's Gary.

FOOTSTEPS OUTSIDE. They look through a window to see a BLANK PATROL, all using their BRIGHT EYES as searchlights.

ANDY

Whole town's out looking for us.

GARY

That's a good thing. If everyone's outside, that means nobody's inside. Come on!

Gary runs out heroically, leaving the others confused.

ANDY

Wait, Gary, fuck!

EXT. THE PARK - NIGHT

Gary sprints through a shadowy avenue of trees. The others stumble along behind.

ANDY

Gary, Gary! What do you mean nobody's inside?

GARY

I mean we can still do this!

STEVEN

Still do what?

ANDY

We're still on the crawl.

Peter lags behind, blind drunk. He trips and steadies himself on a tree. He catches his breath, then sniggers.

(CONTINUED)

CONTINUED:

PETER

King Gay.

A VOICE (O.S.)

Peter?

SHANE HAWKINS steps out from behind a tree, smiling benignly.

SHANE HAWKINS

Peter, I thought that was you. Are you okay?

PETER

What? Am I what?

SHANE HAWKINS

Look Peter, I know we didn't see eye to eye at school. Goodness knows I regret that. I wanted to say something back at the pub but I felt so terribly ashamed by what I'd done.

Shane holds out a hand to a stunned, confused Peter.

SHANE HAWKINS

Let me make it up to you Peter, please.

Up ahead, Andy and Steven catch up with Gary.

STEVEN

You're out of your mind!

GARY

We've come too far, Steve.

ANDY

It's fucking suicide.

Gary stops and turns to them with a grin.

GARY

I'm going to get to The World's End if it kills me... where's Pete?

They all look back and see that Peter is sat astride Shane Hawkins, PUMMELLING HIS FACE WITH HIS FISTS.

PETER

YOU FUCKING BASTARD! I HATE YOU!

Horrified, the others call out in loud whispers.

(CONTINUED)

CONTINUED: (2)

ANDY

Peter! Leave it!

Shane Hawkins reasons with Peter, as his head is smashed in.

SHANE HAWKINS

Why are you doing this Peter? We don't want to hurt you...

STEVEN

Come on mate! It's not worth it!

Peter puts a fist through Shane Hawkins' head, SHOUTS BACK.

PETER

Yes, it fucking is!!!

Peter runs off and quickly returns with AN ENORMOUS BRANCH.

ANDY

Oh shit.

Peter bludgeons Shane Hawkins with the branch, but hears-

MOTORCYCLE COP (O.S.)

I must say, I'm very disappointed in you Peter.

The MOTORCYCLE COP steps from the shadows, shakes his head.

Peter drops the branch, freaked out. A MASS OF BLANKS, stepping out from the trees and approaching from all sides.

The eyes of the blanks GLOW IN THE DARK. Peter looks around him. The blanks close in relentlessly and swallow him up. Andy wants to help but is dragged back by Steven and Gary.

ANDY

I'll punch their lights out.

STEVEN

There's too many of them Andy.

The GLOWING EYED BLANKS envelop Peter, transforming their limbs into restraints around his arms and neck.

The Motorcycle Cop grabs Peter's face and his hand begins to glow. Peter convulses, the life draining from his face.

He is beyond saving. Andy's fight ebbs away. Steven and Gary pull him into the shadows and out of sight.

(CONTINUED)

CONTINUED: (3)

GARY

We have to go.

STEVEN

Gary's right.

GARY

We have to get to The King's Head.

STEVEN

Exactly. What?

ANDY

(furious)

We're not going to The King's Head
Gary. We're done. We're going to do
what we should have done in the
first place, get The Beast and get
out of here, we're fucking leaving
and NEVER coming back. Now, you can
come with us willingly or I will
knock you the fuck out and carry
you there myself. Your choice.

GARY

Okay. Just think about what you're
saying. Because, you know, you *have*
been drinking.

WHAM. Andy knocks Gary the fuck out.

EXT. STREETS OF NEWTON HAVEN - MOMENTS LATER

Andy runs, an unconscious Gary over his shoulder. Steven
follows. A BLANK PATROL forces them to hide in a car park.
The blank's eyes are spotlights sweeping the streets.

On the other side, we see another patrol step into the light.
It's the FIVE TEENS from earlier. Now perfectly intact again.

ANDY

Not them again.

Then from behind them, a strange and loud CLANKING OF METAL.

STEVEN

What the hell is that?

ANDY

It's modern art.

(CONTINUED)

CONTINUED:

They look up to the bizarre sight of THE BRONZE SCULPTURE towering over them and walking through the town. It's whole head is a large powerful spotlight searching for humans.

STEVEN

We're trapped. Where's The Beast?

Andy whips out the TOURIST MAP from Gary's pocket.

ANDY

Uh, we're here, so The Beast is only in the next street.

STEVEN

How the hell do we get to it?

ANDY

We'll have to go through.

STEVEN

Through where?

Andy looks up at the nearest building and shakes his head.

ANDY

I don't fucking believe this.

Above them, swings the sign for The King's Head.

INT. THE KING'S HEAD - MOMENTS LATER

Andy and Steve kick the door open. It's deserted.

Andy lays Gary unconscious on the bar, leaving the map on his chest. Andy and Steven make their way to the back and see-

THE BEAST in the car park of the guest house next door. Blank Patrols run here and there, with growing frequency.

ANDY

Right, we wait for an opening, then leg it to The Beast.

STEVEN

We need the keys.

Andy and Steve look back to Gary. *Their jaws drop.*

Gary is awake again and standing behind the bar, pulling himself a pint. Despite a black eye, his mood seems calm.

(CONTINUED)

CONTINUED:

ANDY

Gary, what are you doing?

GARY

Just a little toast.

Gary raises a full pint. Andy edges forward.

ANDY

Gary, put the pint down.

GARY

To Oliver, Peter. And, you know
what? Ten pubs isn't bad.

ANDY

It's not but we're calling time.

GARY

So close.

Gary takes out a blue marker and crosses Pub 10 from the map.

He then sinks his pint in one. He smacks his lips, fire in
his eyes. He looks at Andy, who knows what he's about to do.

ANDY

No.

Gary throws Andy his car keys, then pockets the map.

ANDY

Gary!

Gary LEAPS OVER the bar and runs out through the open door.

STEVEN

Let him go. He left you man.

ANDY

I can't.

Andy throws the car keys to Steven and takes off after Gary.

STEVEN

ANDY!

Andy leaves a shocked Steven, who looks out at The Beast.

EXT. STREETS OF NEWTON HAVEN - CONTINUOUS

Gary runs down the middle of the street towards the next pub. GLOWING EYED blanks give chase. A huge spotlight illuminates Gary, the sound of the BRONZE SCULPTURE growing closer.

Andy too is on Gary's tail, screaming at him.

ANDY

Come back you stupid bastard!

Gary barges aside blanks, intent on reaching his goal.

We see familiar faces from earlier among the blanks: The same VARIOUS PASSERSBY, all THE PUBLICANS they've met.

He rips the arm off PUBLICAN 1 and knocks the head off PUBLICAN 3 with the severed limb.

As he nears the eleventh pub, he runs over a picnic table, and kicks the MOTORCYCLE COP in the face on the way down.

Andy knocks aside attackers with the same ferocity. He sees Gary up ahead, ducking into The Hole in the Wall.

We follow Andy as he makes his way towards the pub, DODGING AND FIGHTING BLANKS of all apparent ages and sizes.

The BRONZE SCULPTURE suddenly stands in Andy's path. He skids underneath the legs without breaking his run.

Andy then rips the arms from two of THE TEENS and smashes another two with the same dismembered limbs.

INT. THE HOLE IN THE WALL - CONTINUOUS

Andy enters The Hole in the Wall at such speed, the door flies off its hinges. Gary is already behind the bar, raising a pint to his lips, he sees Andy and knows he must act fast.

GARY

Andy look out!

TWO BLANKS pounce on Andy from behind. He barely turns to swiftly and furiously dispatch them with the severed limbs.

Andy makes toward Gary but hears the ROAR OF AN ENGINE.

THE BEAST SMASHES THROUGH THE WALL. Steven is at the wheel. We see SWARMS OF BLANKS approaching the new hole in the wall.

(CONTINUED)

CONTINUED:

STEVEN

Gary, Andy, get the fuck in!

GARY

You heard him, Andy.

Gary finishes his pint, crosses 11 off his map and runs for a back window. He DIVES THROUGH THE GLASS, smashing it.

STEVEN

We don't have much-

BANG. TEEN 1 jumps onto the Beast's roof. Like Andy it has adopted the dismembered limbs as clubs. It flips down to the ground to face Steven as another blank rips the car door off.

A jagged shape smashes through the back window. The BRONZE SCULPTURE pulls the Beast back outside with its limbs.

ANDY

Steven!

The Beast is overwhelmed with blanks. The Teen jumps down to menace Andy as the Bronze Sculpture shatters the windscreen.

STEVEN (O.S.)

Andy! Go! Now!

Andy has no option but to follow Gary through the window.

EXT. THE STREETS OF NEWTON HAVEN - CONTINUOUS

Andy lands and rolls on the tarmac. Up ahead he sees:

Gary, sprinting uphill towards THE WORLD'S END. Andy follows.

The wind whips against Gary. The TOURIST MAP blows out of his jacket and flies into the air landing in Andy's face.

As he casts it aside, Andy sees the Marmalade Sandwich approaching fast. He barges into Tracy Benson, knocking her flying. He shoulder charges Erica Leekes then sees -

Becky Salt. No glowing eyes. Looking absolutely perfect.

BECKY SALT

I want you inside me Andy.

ANDY

I'm sorry.

(CONTINUED)

CONTINUED:

Andy plunges his fist into Becky's stomach. His hand emerges covered in blue stuff, wedding ring between finger and thumb.

He places it back on his finger and runs off.

ANDY

Cheers.

INT. THE WORLD'S END - NIGHT

A single full pint stands alone on a table. Behind it, the door bursts open to reveal Gary, mad, panting. He approaches the drink as though it were the holy grail.

An eerie silence in the bar, as though the world has been reduced to just Gary and the pint. He raises it to his lips.

SMACK! It's Andy. He slaps the glass from Gary's hand.

ANDY

You've had enough!

GARY

This is it, Andy! This is The
World's End!

ANDY

I know!

Furious, Gary runs towards the bar. Andy tries to stop him. An angry fight ensues.

ANDY

Stop! This! Now!

Andy throws Gary through a table to stop him.

GARY

Leave me alone! What do you care?

ANDY

Of course I fucking care. There's a
reason I'm angry at you, you idiot!

GARY

I KNOW why you're angry but it's
not MY fault you crashed and it's
not even MY fault that I ran off,
that was the fucking drugs.

(CONTINUED)

CONTINUED:

ANDY

I don't care about that. It's not the point. I got better. You didn't. You let me down man. That's why I'm angry. You were Gary King. Gary fucking King. I believed in you. I would have followed you to the fucking end. Jesus, I have!

GARY

Then stop following me!

Gary pushes Andy away and runs for the bar. Andy grabs Gary's trenchcoat and they scrabble on the floor.

GARY

What's it like to be happy, Andy?

ANDY

What are you talking about?

GARY

You've got everything you want. Your perfect job, your perfect house, your perfect wife.

ANDY

You think it's all perfect? She left me Gary. Do you honestly believe I'd be here if I didn't have an empty house? She took the kids to her mum's three weeks ago. Said I'm not "present" enough. You think I gave up? No, I'm trying to win her back. God know's, I'm losing but I'm gonna keep fighting Gary, because that's how we survive. For fuck's sake, I just punched my wedding ring out of a robot's tummy.

GARY

Exactly! You keep fighting for what's important.

ANDY

What's so important about The Golden Mile?

GARY

It's all I've got!

(CONTINUED)

CONTINUED: (2)

Gary scrambles over the bar. Andy grabs the belt on the back of his trench and it rips off. Andy tumbles backwards.

Gary gets behind the bar and grabs a glass. He's about to pull himself a pint when Andy grabs him and pulls him away by the coat.

Gary desperately wriggles out of his trench-coat and throws a punch. Andy catches it. Gary's sleeve drops, revealing a bandaged wrist.

ANDY

You need help Gary.

Andy grabs the other hand, revealing not only another bandage but a hospital ID bracelet. Realisation dawns.

Gary pushes a shocked Andy onto the ground.

GARY

I got help. You know what help was?
Help was a lot of people, sitting
in a circle talking about how bad
things had got. That is not my idea
of a good time.

ANDY

And this is? It can't all be a good
time, things have to be bad
sometimes, otherwise you'll never
know how 'good' really feels.

GARY

They told me when to go to bed,
Andy.

ANDY

Gary, mate, you can't get drunk
unless you're sober.

GARY

I DON'T WANT TO BE SOBER!

Gary stands and takes a second glass from the shelf.

GARY

It never got better, Andy. It never
got better than that night. It was
supposed to be the beginning of my
life. All that promise and fucking
optimism. That feeling that we
could take on the whole universe.
It was a big lie. NOTHING HAPPENED!

(CONTINUED)

CONTINUED: (3)

With determination Gary places the glass under the tap.

ANDY

You don't need to do this Gary.

GARY

Yes, I do.

He pulls the pump. CLICK. No liquid emerges but -

The World's End itself begins to RUMBLE AND SHAKE. The foundations vibrate, the glasses rattling furiously.

Gary looks at Andy like a naughty schoolboy. Oh shit.

Suddenly the entire bar and pub floor and bar sinks into the ground. It's as if the pub has become an elevator, going down into the darkest depths of the Earth. Then with a BOOM -

The elevator hits the bottom. Behind the bar, hide Gary and Andy who look out to see-

INT. THE CATACOMBS - NIGHT

A section of the pub sits in a dark chamber underneath Newton Haven. Cables and pipes line the walls, evidence of the active network. Only the shaft of light from the World's End above lights the sunken pub floor below.

There is a DEEP HUM. Gary and Andy peer into the darkness of the surrounding chamber. Around them, on two higher ledges of the chamber, stand a SHADOWY CIRCLE OF BLANKS looking down. Gary lifts up the bar to investigate.

ANDY

Gary, don't go out there-

As soon as Gary steps out, a THUNDERING VOICE BOOMS.

THE VOICE

Gary King.

It is the WELL SPOKEN VOICE, amplified to a GODLIKE SURROUND.

GARY

Yeah?

Suddenly the blanks' EYES ILLUMINATE and they collectively project an ENORMOUS COLUMN OF BLINDING LIGHT in the centre of the chamber. It hums and pulsates. Gary squints upwards.

(CONTINUED)

CONTINUED:

THE LIGHT

Gary King, of the humans.

GARY

Yeah. What do you want?

THE LIGHT

We want to help you Gary.

GARY

Do you now?

The LIGHT takes the form of an all-seeing, incandescent eye, transforming in time with the sound of its own voice.

THE LIGHT

We are here to enable your full potential as we have with countless worlds across the galaxy.

The Light becomes a powerpoint demonstration of the galaxy. Many planets are highlighted; the furthest out is Earth.

GARY

Oh yeah? How'd you manage that then?

Peter steps out from the shadowy circle, now a smiling blank who speaks in the same WELL SPOKEN VOICE.

PETER

We appropriate a small percentage of the population at two thousand or so penetration points across the planet to ensure maximum coverage.

OLIVER steps out, head intact, speaking with the same WELL SPOKEN VOICE.

OLIVER

From there, we create 'simulants' to spread our ideologies through peaceful indoctrination.

We see a graphic of Earth. Points appear across the globe with concentric circles growing outwards to show coverage.

Mr. Shepherd steps out to talk in the same VOICE.

MR. SHEPHERD

Our objective is simple, to ready the population for participation in our galactic community.

(CONTINUED)

CONTINUED: (2)

PETER

This method requires a small
sacrifice.

OLIVER

But the fewer replacements we make,
the more successful we consider our
operation.

The Reverend, steps forward, now speaking with the VOICE.

THE REVEREND

Of course we welcome those who
volunteer themselves.

And now Shane Hawkins appears too. Head intact again.

SHANE HAWKINS

We can offer attractive incentives
to those who willingly combine.

The Marmalade Sandwich step out and talk in unison.

THE MARMALADE SANDWICH

The chance to be young again and
yet retain selected memories.

OLIVER

Isn't that something you'd like?

PETER

Something you've always wanted?

Now stepping out of the shadowy circle are FIVE INDIVIDUALS:
The 18-YEAR-OLD VERSIONS of PETER, OLIVER, STEVEN, ANDY and
GARY. They are exactly as we saw them in the prologue.

GARY

Oh my god! I'm so cute! I'd fuck
me.

YOUNG GARY steps down onto the floor and approaches Gary,
opening his arms to his older counterpart.

YOUNG GARY

The beauty of our system is that we
all win. There are no losers.

Gary is seemingly enthralled. Young Gary smiles.

(CONTINUED)

CONTINUED: (3)

YOUNG GARY

Allow me to carry your legend
forward. Let the man you have
become be the boy you were.

Gary places his hands on the shoulders of Young Gary.

GARY

Nah.

WITH SUDDEN VIOLENCE GARY POPS OFF YOUNG GARY'S HEAD.

GARY

There's only one Gary King.

He drop kicks the head and it splats against the chamber
wall. The Light intensifies, the hum growing in volume.

THE LIGHT

Then you have made your choice
Gary, King of the Humans.

Gary puffs out his chest. He is King Of The Humans, a drunk
representative speaking for Earth.

GARY

Yeah I have. Because frankly, who
the fuck are you to come down here
and tell us what to do?

THE LIGHT

We are The Network and we are here
for your betterment. In the last
twenty-three years, have you not
marvelled as information technology
has surged forward?

GARY

No.

THE LIGHT

Earth has grown smaller yet greater
as connectivity has grown. This is
our doing and it is just the
beginning.

GARY

Oh fuck off, you big lamp.

THE LIGHT

You are children and you require
guidance.

(MORE)

(CONTINUED)

CONTINUED: (4)

THE LIGHT (CONT'D)

There is no room for imperfection
if Earth is to be a successful
member of our society.

GARY

Hey, Earth ain't perfect, humans
aren't perfect and guess what? I
ain't perfect.

THE LIGHT

And therein lies the necessity for
this intervention. Must the galaxy
be subjected to an entire planet of
people like you?

Andy steps into the arena as Gary's drunk lawyer.

ANDY

Whoa whoa whoa, who put you in
charge? Who are you to criticize
anyone? Gary might be a bit of a
cock and in fact he is a bit of a
cock but he's my cock.

GARY

Thanks mate.

ANDY

Now I'm not going to lie and say
this man is some sort of shining
example, *far from it*. And I'm not
saying that it's wrong to ask for
help, it's not. But help must be
asked for, otherwise it's just
control.

THE LIGHT

But he is a detriment to himself,
just as Earth is a detriment to the
galaxy.

ANDY

What did you say?

THE LIGHT

You act out the same cycles of self
destruction again and again. At
this point your planet is the least
civilized in the entire galaxy.

GARY

What did he say?

(CONTINUED)

CONTINUED: (5)

ANDY

He's saying we're a bunch of fuck ups.

GARY

Hey, it's our basic human right to be fuck ups. This civilisation is founded on fuck ups and you know what? That makes me proud.

ANDY

And me!

GARY

What is it they say, to err is...?

ANDY

To err is human.

GARY

They say to err is human, so errrr-

THE LIGHT

We do not believe you speak for all humanity. You are but two men. Two drunk men.

STEVEN (O.S.)

Three drunk men!

Steven abseils down from the World's End on a piece of bunting. He's bloodied and battered but very much alive.

ANDY

Stevie-baby!

Gary and Andy cheer as Steven lands on the floor.

THE LIGHT

Enough, humans!

GARY

Oh, you're in trouble now. It's only the fucking Three Musketeers.

THE LIGHT

You are revolting against the wisdom of countless solar systems.

GARY

Yeah we are revolting!

(CONTINUED)

CONTINUED: (6)

STEVEN
You said it, mate.

Gary appeals to the surrounding throng.

GARY
Come on, we don't have to stand for
this shit? Who's with us?

Silence.

GARY
Anybody?

ANDY
Wait, you said you're not here to
conquer, can I just ask, out of
interest, how many people did you
have to replace in Newton Haven?

THE LIGHT
That is irrelevant.

ANDY
Is it? Hands up who here is human.

Mumbling from the circle. One hand goes up.

COLLABORATOR 1
I'm human.

GARY
One!

COLLABORATOR 2
And me.

GARY
That's two.

Another voice pipes up from across the room.

BASIL
I am but don't know for how long.

Gary, Andy and Steven are delighted to see Basil and cheer.

GARY/ANDY/STEVEN
BASIL!!!

STEVEN
So what's that? Three?

(CONTINUED)

CONTINUED: (7)

ANDY

You had to replace an entire town?

THE LIGHT

Not the whole town.

GARY

Everyone except old nutball and the
shifty twins.

STEVEN

That's a good name for the band
Gary. You should write that down.

GARY

I will.

ANDY

What happened to the ones you
replaced? Like Oliver and Pete?

BASIL (O.S.)

I told you not to ask that!

THE LIGHT

Redundant vessels are recycled,
mulched and converted into
fertilizer whereupon they are
returned to the earth to promote
verdancy and growth. It is a highly
efficient means of organic renewal.

The Light presents cheery graphics of the 'recycling'.

GARY

Mulched!?

THE LIGHT

It is a relative few in light of
our long term plan.

STEVEN

You mean the few hundred thousand
turned to fucking compost?

ANDY

And what about the other places?
The penetration points.

Gary sniggers and makes a euphemistic hand gesture.

(CONTINUED)

CONTINUED: (8)

ANDY

Are they as "successful" as Newton Haven? Because I'm guessing we're not the only glitch in your system.

THE LIGHT

It is true, The Network has been experiencing some difficulties...

STEVEN

You better believe it big balls.

THE LIGHT

... and we hope to resolve these as soon as is conveniently possible.

GARY

I think you've bitten off more than you can chew with Earth, mate.

ANDY

Because we are more belligerent, more stubborn, more idiotic than you can possibly imagine and I'm not just talking about Gary.

GARY

There's more than one Gary King.

THE LIGHT

But you said...

GARY

I fucking know what I fucking said!

THE LIGHT

Your reliance on profanity is a measure of your immaturity as a man and a species.

GARY

Oh why don't you just get back in your rocket and fuck off to Legoland you cunts!

STEVEN

Yeah, stop Starbucking us man.

THE LIGHT

It is our duty to challenge you.

ANDY

Just eff off.

(CONTINUED)

CONTINUED: (9)

GARY

Yeah, eff the fuck off.

THE LIGHT

We cannot permit the human race to continue unsupervised.

ANDY

We're not asking your permission.

GARY

Yeah, leave us to our own devices you intergalactic arseholes.

THE LIGHT

You misunderstand-

GARY

Oh shut up.

THE LIGHT

We are trying-

GARY

Nobody's listening!

THE LIGHT

If you'd only-

GARY

Face it, we're the human race and we don't like being told what to do.

A pause. The Light collects itself. Then asks.

THE LIGHT

Just what is it that you want to do?

GARY

We wanna be free. We wanna be free, to do what we want to do and we want to get loaded and we wanna have a good time. And that's what we're gonna do.

A long pause.

THE LIGHT

It is pointless arguing with you. You will be left... to your own devices.

(CONTINUED)

CONTINUED: (10)

GARY

Really?

And with that... THE LIGHT SUDDENLY SWITCHES OFF. Blackness.

We hear the sound of an OLD FASHIONED DIAL TONE, that develops into a LOUD RUMBLE as the catacombs start to shake.

GARY

They fucked off. Result!

Gary, Andy and Steve cheer and celebrate. They look to see that the blanks in the circle are inert and dead eyed.

The blanks power down and some keel backwards like dominos.

BANG! Sparks fizz from the cables like fireworks. Andy and Steven's smiles fade as the pipes glow a dangerous red.

STEVEN

Andy, perhaps we should-

ANDY

Gary, let's boo-boo.

BANG! A huge electrical explosion erupts behind Gary.

GARY

Yeah, it's shit here innit?

A pipe falls from the ceiling, narrowly missing Gary and crushing the static Oliver instead.

The catacombs are now lit only by a growing blaze. The gang, followed by Basil and the Collaborators make a break for it, escaping up a ladder at the side of the chamber.

EXT. THE STREETS OF NEWTON HAVEN - NIGHT

As they emerge from the World's End, Gary looks up to see The World's End sign on fire. Beyond, the pub itself throbs from inside with a powerful red light.

They look around to see Newton Haven: Smoke-filled, fires starting everywhere, the sky turning an ominous red.

The few remaining humans climb out and run away fast.

COLLABORATOR 1

Well done.

(CONTINUED)

CONTINUED:

COLLABORATOR 2
Thanks a bunch!

COLLABORATOR 1
You had to go and spoil it!

COLLABORATOR 2
Yeah, happy now?

Basil appears last.

STEVEN
Basil, what do we do now?

BASIL
Same as before. Go!

Basil disappears into the smoke, leaving our Three Musketeers, lost amidst the gathering apocalypse.

GARY
Where's The Beast.

STEVEN
The Beast is dead, mate.

ANDY
You know what's really annoying?

STEVEN
What?

ANDY
I promised myself I wouldn't die in this town.

Gary hears a familiar RATTLING approach through the smoke.

GARY
You're not going to.

HEADLIGHTS. Gary runs towards them, waving his arms.

GARY
Our luck just changed.

BOOM. The car runs into Gary, knocking him violently down.

SAM (O.S.)
Oh crumbs! Sorry!

Sam pulls up, visible through her broken windscreen.

(CONTINUED)

CONTINUED: (2)

STEVEN

Sam? You came back for us!

SAM

Yes. Yes I did. Well, I got lost on the ring-road. But yes.

Gary gets to his feet and limps over to Sam's car.

GARY

Hi Sam, could you give us a lift to London please?

SAM

Did you find out what happened to my brother?

GARY

Uh... we'll tell you on the way.

They get in the car and hastily buckle up.

SAM

Do excuse the mess. I've been meaning to clear that up.

STEVE

We forgive you. Let's go.

SAM

Which way?

A FIERY FLASH and OMINOUS BOOM explodes from the World's End. A HUGE WAVE OF RED PLASMA detonates outward towards the car.

GARY

BACKWARDS!

The ENERGY WAVE gains on them, shattering all the nearby windows, causing destruction and chaos.

Sam reverses fast, pulls a spectacular J-turn and speeds out of Newton Haven.

In the slipstream of Sam's car, Gary's tourist map is whipped into the air where it bursts into flames, enveloped by the plasma wave.

EXT. THE OUTSKIRTS OF NEWTON HAVEN - CONTINUOUS

Sam approaches the same roundabout she got lost on.

(CONTINUED)

CONTINUED:

SAM
Which way now?

STEVEN
Straight over!

Sam floors it, speeding right OVER THE ROUNDABOUT and away from the town on a winding country lane.

GARY
We can make it.

The plasma wave gains inexorably, igniting the hedgerows as the car struggles to outrun its fate. Sam drives to escape the burning countryside, a RAPIDLY GAINING TUNNEL OF FIRE.

GARY
We're gonna make it.

Sam's car is just ahead of the gaining fire as it shoots past the sign saying 'THANKS FOR VISITING NEWTON HAVEN'.

GARY
We made it!

Not quite. The flames of the hedgerows overtake the car. The passengers are engulfed in a BLINDING RED GLOW. Then-BLACKNESS.

We hear coughing. We see the car through a cloud of acrid smoke, blackened but intact. Sam turns the key. It is dead. The gang exits the car and start to walk. Gary leads them, stumbling toward an orange light in the distance. Andy follows, Steven and Sam behind him, holding hands.

The smoke clears and Gary gazes upon the same panorama he saw in 1990. The valley bathed in orange light. However, it is not the dawn, it's the town and surrounding fields on fire. The flaming hedgerows make a fiery grid as far as they can see. A nearby pylon blazes, showering sparks. They sit down on the brow of the hill looking out across the scene.

Gary turns to Andy.

GARY
I'm sorry.

ANDY
I know.

Andy puts his arm around Gary. They sit regarding Armageddon.

FADE TO:

INT./EXT. VARIOUS LOCATIONS

An older Andy talks to a group of younger people around a fire. He is dressed in a medieval looking mish-mash of contemporary clothing. The look and feel of these scenes are post apocalyptic and neo-gothic, with much swirling smoke.

ANDY

That morning gave new meaning to the word 'hangover'. We decided to walk it off, all the way back to London, but the headache didn't end there - it just went on and on. When The Network went down, it triggered a pulse that wiped out all our technology and sent us here, back to the Dark Ages.

We see the Earth reflected in Andy's glasses, we see pulse waves spread out all over the globe and then... black out.

ANDY (V.O.)

There were casualties of course. I knew a few. Some guy at work, my cousin, Gary's mum. Nobody could be sure how many we lost, because we never heard from the rest of the world again. Things aren't connected like they used to be. Everyone got cut off.

We see Andy on his property with his wife and kids, tending an area of arable land, surrounded by a chain link fence.

ANDY (V.O.)

Some people say it was better when they were here. I can see that. It isn't easy now but it is simpler. I'm back with the wife which is something. We decided our problems didn't seem as bad in the grand scheme. We live off the land, provide for the family. We all had to go organic in a big way, but if I'm honest, I'm hard pressed to recall any processed foods I miss.

A MINT CORNETTO WRAPPER flutters onto the fence and then flies away. Andy's slaverling chops betray him.

ANDY (V.O.)

As for the blanks, well a funny thing happened there. They woke up.

(MORE)

(CONTINUED)

CONTINUED:

ANDY (V.O.) (CONT'D)
A week or so after The Network
pulled out, they just sort of
rebooted by themselves.

We see blackened figures in the burnt out catacombs come to life. The blanks awake. Peter blinks. Oliver sits up to discover that his head is missing once again. He frowns.

ANDY (V.O.)
They seemed lost at first, children
cut off from their parents. I felt
a bit sorry for them to be honest.

The blanks stumble through society. Some are pelted with tomatoes. Some reunite with tearful relatives. Oliver passes graffiti reading 'WE ARE NOT ROBOTS'. He gets dirty looks from passersby. He gives them the finger, mouths "fuck off".

ANDY (V.O.)
The Network was right about one
thing. We don't play nice with
others. The Network was right about
a few things to be fair. Oliver
went back to being an estate agent.
People still need a roof over their
heads and the old Olly always had a
gift for the gab. I guess the new
one has too.

Oliver, now wearing half a football in place of his missing head, shows a young couple into a rough dwelling.

He attempts to follow them but bumps into the door jamb.

ANDY (V.O.)
I hear the Petertron went home. He
remembered enough to know where
Bishop's Gardens was. I suppose he
just picked up where he left off.

We see Peter approach his now overgrown and half-shuttered house in Bishop's Gardens.

ANDY (V.O.)
I'm not sure his wife noticed.
Maybe she chose not to. He's a
pretty good dad by all accounts.

We see Peter sat round the breakfast table with his kids in a burnt out kitchen. He takes off his hand and lets it scuttle round the table. Everyone laughs. His wife enters, Peter quickly reattaches his hand and winks at his children.

(CONTINUED)

CONTINUED: (2)

ANDY (V.O.)

Steven and Sam got together in the end. Didn't see that coming. They shackled up just outside London. It's a pretty nice shack too.

Sam and Steven appear on the doorstep of an impressive looking shack. Sam kisses Steven who slings a shotgun over his shoulder and strides off, presumably to go hunting.

ANDY (V.O.)

As for Gary?

Andy looks ruefully into the distance as he remembers his old friend, almost forgetting he is addressing the group.

ANDY

I don't know what happened to Gary. We got separated and I never saw him again. Some say he went back to Newton Haven. I don't know why, I think his business there was done.

EXT. NEW ANGLIA - DAY

We see Gary, striding out of the smoke, still dressed in his trench coat, which seems somehow more befitting in these surroundings. He carries a broadsword on his back.

ANDY (V.O.)

Wherever he is, I hope he's happy. It's funny but I miss him. I wonder if he misses me.

Striding behind him, the BLANK TEENAGE VERSIONS OF ANDY, STEVEN, OLIVER AND PETER. They are somewhat blackened, with modifications to their garb. They too carry medieval weapons.

Gary leads them to a pub that stands alone in the smoky apocalyptic wasteland: 'THE RISING SUN'

He brings them to a halt at the door of the pub and regards the sign made out of number plates. It reads 'NO BL4 NKS'.

INT. THE RISING SUN - DAY

The sign clatters across the pub floor drawing looks from the group of armed, rough-looking and very human patrons.

HUMAN PATRON 1

Blank bastards.

(CONTINUED)

CONTINUED:

HUMAN PATRON 2
Fucking robots.

Gary and his gang of blanks approach the bar and a publican who eyes them with absolute disdain.

GARY
Five waters please.

PUBLICAN 13
You can have one but I'm not
serving this scum.

Gary notes the air of tension in the room and smiles.

GARY
Well I'm afraid it's all for one
and one for all. You see my friends
and I are on an adventure, a quest
if you will and since we find
ourselves in need of refreshment,
you sir have the honour of drawing
first blood. So I'll ask you again,
for the last time.

Tension rises. The patrons seem ready to attack.

GARY
Five. Waters. Please.

The Publican reaches for a weapon. So does every patron in the bar. With lightning speed, Gary draws his sword and his wingmen fall into combat formation behind him.

PUBLICAN 13
Who the hell do you think you are?

GARY
Me?

Behind Gary, the eyes of his blank posse switch on and GLOW BRIGHTLY, backlighting Gary's final, badass line.

GARY
They call me The King.

Gary charges at the camera. Things are about to get messy.