CLASS

SERLES 1 EPLSODE 3 "Nightvisiting"

By

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SHOOTI NG SCRI PT 30th March 2016

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EXT. A BRITISH BEACH - 1997 - DAY A

Sun shines brightly on a beach. TWO FEET step onto the sand. We rise to find they belong to JASPER, Tanya's dad, young, handsome, African descent.

Title card: "19 years ago"

1

Elegant, stylized, slo-mo, he DIVES into the water. It's beautiful, breaking the water like a pro-

Then he STANDS UP SUDDENLY because of the cold, the water waist deep. He hugs himself, warming up, then looks onshore.

6

Camera slowly moves in on a thunderstruck JASPER, already holding two BABLES, as below him, Vivian delivers a third.

Camera slowly moves in on Tanya, sitting - stunned - in her pyjamas at the same dinner table, while TWO PARAMEDICS take away the covered body of JASPER. Vivian watches in shock, her arms around the triplets.

CUT TO.

13 INT. TANYA'S FLAT - KITCHEN - DAY 7; 10:00

Title card: "This morning. The Two-Year Anniversary."

Camera slowly moves in on Tanya, eating a bowl of cereal in her nicest dress. The triplets enter wearing suits. Vivian enters, also dressed formally. She nods at her children.

CUT TO:

14 EXT. CEMETERY - DAY 7; 12:00

14 *

Camera slowly moves in on Tanya and her family as they visit

12 *

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13

As in the montage, the camera slowly moves in on JASPER-

Then suddenly flies past him to see a large, effervescent, silver STRAND pulling TAUT out of his back, creepily, like he's stretched. We follow it out Tanya's WINDOW

We RACE THROUGH THE STREETS, following it super-fast, over parked cars and pulled around power poles, until we-

ZCOM to the entrance of COAL HILL SCHOOL where we see the strand is coming out of a TEAR IN SPACE/TIME-

<u>As we watch, a thinner strand UNSPOOLS from the main strand</u> and FLINGS ITSELF at the camera*

BLACK.

THEME MUSIC RISES - "The Age of the Understatement" by The

WOMAN Hello, Andra'ath.

Mss Quill is shocked, wary.

CUT TO.

25

INT. APRIL'S FLAT - APRIL'S BEDROOM - NIGHT 7; 20:29

25 *

April is on an electronic PIANO KEYBOARD, connected to her laptop, WRITING MUSIC. She plays a CHORD with a tentative MELODY on top. The NOTES appear onscreen.

Her computer DINGS with an incoming video call from RAM She pushes the keyboard out of his line of sight, then answers.

RAM (ONSCREEN) You seen Tanya?

APRIL No, she wasn't at school today. It's the anniversary of her dad-

RAM (ONSCREEN) I know that . She's more my friend than yours.

APRIL Why does it have to be a competition-?

RAM (ONSCREEN) Did you understand the physics homework?

APRIL What? Ohhhh-

RAM (ONSCREEN) Don't "ohhhh" me. Sometimes me and Tanya... study together. She's really smart.

APRIL Well, I guess we could-

Both stop at a heavy KNOCKING from Ram's side of the call. Ram looks particularly startled.

> APRIL (CONT'D) What was that?

RAM (ONSCREEN) (perplexed) Someone just knocked at my window.

APRIL And that's weird?

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RAM (ONSCREEN) I'm on the

CHARLI E

I don't think it's your dad. Even if it was, you're under my protection, remember?

MATTEUSZ

Does that include giving me a room? And food? And buying me underpants when my current ones run out?

Charlie sits back down next to him

CHARLIE I can't believe your own family threw you out. On my world, that's unheard of.

MATTEUSZ Your family would have no trouble?

CHARLI E

Ah, we were a royal family. It's not quite the same. My mum was the bloodline, so she was first in precedence. It was like having a JASPER You aren't QUILL The Quill don't have souls.

ORLA'ATH We do, we just believe they die with us. We're wrong about that. The Lankin Iook after them Shepherd them

(scornful) To where? Heaven?

ORLA' ATH

If heaven is being with the souls of everyone you've ever known, thenea0Tc n 1 g1 234.96 672.48

33 INT. CHARLIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT 7; 20:423

As before.

ORLA' ATH

We've never gathered the souls of this race. Not until cracks in the universe starting appearing here. We found a few souls we could help. We'd like to help more.

QUI LL

So this is a sales pitch? And you've chosen a human picture of my sister to be your mouth-piece. Tell me again why I shouldn't kick your ass right now?

ORLA' ATH

I knew you cared. (off Quill's angry

r eact i on) It's a paradox of the souls of the ones we love. You have to let them go to keep them. We allow you to properly say goodbye, and thereby ensure you'll find one another in the Hereafter.

QUI LL That sounds suspiciously sentimental. And why would I need to say goodbye to you?

ORLA' ATH The Shadow Kin attack came so fast, sister, no one knew it was their last day. I know we rarely saw eye to eye but-

qui ll You tried to kill me in the nest.

ORLA' ATH All Quill sisters do that. It's how we know the survivors are strong.

Quill again says nothing, but she's intrigued.

CUT TO.

*

34

34 INT. TANYA' S FLAT - TANYA' S BEDROOM - NIGHT 7; 20:44 As before.

> JASPER The stroke... came so suddenly. One minute I was here...

TANYA (quietly) The next you were gone.

JASPER I had so much I wanted to say to you. So much of a lifetime I wanted to fill. (holds out hand again) This gives us that chance.

Tanya's arms are crossed tight around her.

TANYA I don't think I'm dealing with this very well.

She turns abruptly and exits:

CUT TO.

35

35 INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:45

She shuts the door behind her and leans against it. Totally freaked out. We cut back to:

CUT TO.

36 INT. TANYA' S FLAT - TANYA' S BEDROOM - NIGHT 7; 20:46 36 *

Jasper continues to sit there. We look further at the strand from his back. It's wound into one thick trunk. As we watch out the window, OTHER STRANDS fly from it to distant points, spinning like a web over the neighbourhood.

CUT TO.

37 INT. APRIL'S FLAT - APRIL'S BEDROOM - NIGHT 7; 20:47 37 * Ram is still frozen, as the knocking sound comes again.

> APRIL (exasperated) Ram! You have to see what it is!

RAM (ONSCREEN) Screw you! I don't have to do anything! I've done plenty already-

He stops, mid-sentence, his eyes widening.

apri l

Ram gets up, backs away in terror from what ever he's seeing.

RAM (ONSCREEN) Come on, that's just not fair .

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Ram?

14.

APRIL Ram, what's happening?

Ram suddenly turns and flees, knocking over a chair and running out his bedroom door.

APRIL (CONT'D)

Ram? RAM

She keeps watching the screen. Slowly, from the direction Ram was looking...

RACHEL walks into view.

APRIL (CONT'D) Holy mother of Kanye.

She watches in horrified fascination as Rachel steps forward. The same STRANDS on the back of Jasper trail from her offscreen. She stops, then turns to the computer screen.

April screams and shuts it off, terrified.

CUT TO.

*

38 INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:48 38

Tanya still stands with her back against her bedroom door, panting. Slowly, slowly, she calms down.

She walks down the hallway to her mother's BEDROOM door. It's open. She looks in. Her mum is on the bed, laying down, facing away from Tanya.

CUT TO.

39 INT. TANYA'S FLAT - VIVIAN'S BEDROOM - NIGHT 7; 20:49 39 * Angle on: Tanya's mother facing us, Tanya in the doorway behind her. Tanya's mum isn't sleeping. <u>She's caught in a web</u> of strands like ones coming from Jasper. They've immobilised her, made her unconscious. Tanya doesn't see this.

CUT TO.

40 INT. TANYA'S FLAT - HALLWAY - NIGHT 7; 20:50 40 * Tanya looks back at her bedroom door.

CUT TO.

41 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 20:51 41 * Charlie and Matteusz lie on the bed. Charlie gently strokes Matteusz' hair.

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CHARLI E You can stay here as long as you need. MATTEUSZ What if that is forever? CHARLI E Then it's forever. (thinks) Or 'til college. MATTEUSZ These weeks. With you. I knew you were different. And now that I know why, it doesn't matter. Because you are still you. In all your st rangeness. CHARLI E Same here. MATTEUSZ (hesitates) Charlie. I would like to say something. But I would not like you to think it's because of this situation. CHARLI E Okay. MATTEUSZ Do not laugh at me. CHARLI E Is it funny? MATTEUSZ No. CHARLI E Because I sometimes miss the human sense of humour. I mean, have you seen Take Me Out-MATTEUSZ

I love you. (beat) Do you have love where you come from?

Charlie rolls on top of Matteusz and kisses him Then some more. They begin to make love. Matteusz stops him

> MATTEUSZ (CONT'D) What about Miss Quill?

CHARLIE I told her never to intrude unless the world is actually ending.

CUT TO.

TANYA Why me? Why not Mum? Why not your sons?

JASPER We go to the strongest pull first. The one who misses us most. You were like a siren song, the moment we stepped into this world.

TANYA But how can I possibly miss you more than Mum?

JASPER Because she's already let me go.

Tanya doesn't move. He holds out his hand.

TANYA I've had bad luck with aliens lately.

JASPER Not all of us are bad. There's good in the universe, too. So much good. (beat) Oh, Puddle. Won't you take your father's hand?

CUT TO.

*

44

44 EXT. STREET - NI GHT 7; 20:55

Ram, still running, sees the Strands everywhere still. They blanket the neighbourhood and MORE ARE COM NG IN, edging into more and more houses. He passes a POSTMAN wrapped up in strands, immobilised, unconscious, like Tanya's mum

He peers into an OFF-LICENCE, sees the customers also immobilised. He takes out his phone and dials April.

RAM (INTO PHONE) April, I think the world is ending.

CUT TO.

45 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 20:5845 * Mss Quill is still a distance away from her sister.

ORLA'ATH Won't you take your sister's hand?

QUILL Why?I never did in life.

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18.

ORLA'ATH (grinning) Then how 'bout that fight? Matron's rules. No mercy.

Quill nods at the strands.

QUILL Those would get in the way.

ORLA' ATH

(resigned) Our limitation. We have to stay attached to the great trunk. It's how the souls connect. (holds out hand) But I can only come this far to you. You have to come the rest of the way.

qui ll

Why?

CUT TO.

46 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 21:00

46 *

As before, Jasper answers Quill's question.

JASPER Because souls can never be forced. They can only be persuaded.

Tanya still watches him, his hand still out.

JASPER (CONT'D) What can I say to make you believe me?

TANYA Tell me why you call me Puddle.

JASPER (smiles warmly) Because we couldn't keep you out of them when it rained. You'd find every one in the road and stomp right through it.

Tanya deflates, incredibly disappointed.

TANYA So much. I wanted to believe it was you so much.

JASPER

It is me-

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TANYA (shaking her head) That's not why you called me Puddle. That's what we told people, because the real story-

JASPER We were watching the regimental horses in Hyde Park. One of them did an absolutely enormous wee. You jumped right into it, not knowing what it was. "Puddle! Puddle!" you said. Horse wee everywhere.

Tanya's mouth has dropped open.

JASPER (CONT'D) I thought you might be too embarrassed to hear the real story.

TANYA (struggling, emotional) ...Daddy?

CUT TO.

47 INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:05 47

Matteusz and Charlie naked under the sheets, Matteusz behind, fucking Charlie. It's tender and passionate.

We move to the window. Where STRANDS are probing, looking for a crack. They PUSH and it opens slightly.

The Strands make their way inside...

CUT TO.

48 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 21:10⁴⁸ As before. Quill still distant.

> QUILL I hated my sister. She spited me every step of the way. There was no victory I could win that she wouldn't try to ruin in some fashion. And if I reached out for love-(catches herself) If I reached out from almost unbearable loneliness. Looking for solidarity, at the very least. My sister would be the first to spit in my face.

ORLA'ATH The Quill were warriors, no matter what those racist Rhodians said. (MORE)

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You had to be strong. You had to be hard. And you were.

QUILL No thanks to you.

ORLA' ATH Al most entirely thanks to me.

qui ll All right. That sounds like my sister.

ORLA' ATH Enough. You're missing the point here. You bring the Lankin. We read your minds and see if you're calling to us. You must have something to say to me.

QUI LL How do I know you're not just some chamel eon?

ORLA' ATH Chamel eon?

QUILL Animal they have here. It changes its skin tó match its backgrouňd.

ORLA' ATH Useful for camouflage. Have you made contact with their leaders?

QUI LL Chamel eons hide themsel ves. So I wonder, what are you hiding?

ORLA' ATH Maybe you should ask yourself, What am I offering

CUT TO.

INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:20 49 * Charlie and Matteusz cuddle on the bed, drowsing.

50 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 21:25⁰ As before.

> QUILL What are you offering?

ORLA' ATH

Most souls want to say goodbye. This is how the Lankin usually makes their connection. But there are other ways. For the less "sentimental". Do you remember what you said the last time you saw me?

QUILL That if I saw you again, I would rip out your heart with my bare hands and make you watch. (grins) Good times.

Orla' ath

Well...

The Orla' at h reaches into a pocket of her coat and-

Pulls out Quill's missing GUN

ORLA' ATH (CONT' D) I'd like to see you try.

CUT TO.

51 OMI TTED

52 EXT. ANOTHER STREET - NI GHT 7; 21:28

Ram still runs. STRANDS are everywhere, shooting from house to house. He runs around a corner.

A MAN is there, holding groceries. An OLD WOMAN stands in front of him, strands stretching from her back. She's holding out her hand to him

MAN There's so much I wanted to say to you. So much I never got to-

OLD WOWAN I know, son, I know. Take your mother's hand and tell her.

The Man, emotional, steps forward. Ram watches.

MAN

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Mama?

22.

51

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Son-

His hand reaches her. She grabs it SHOCKINGLY HARD. The Man looks up into her face. A face of bitter triumph.

The the STRANDS TWANG BACK to wherever they've come from violently fast, as the man is boomeranged away, all so fast, we can barely see it.

RAM Man, I hate this town.

He takes off running again-

And bumps straight into APRIL!

CUT TO.

53 INT. TANYA' S FLAT - TANYA' S BEDROOM - NIGHT 7; 21:30 53 *

As before. A SHAPE moves quickly along the STRAND connected to JASPER and DI SAPPEARS into his back. He blinks and seems to grow stronger, a little bigger.

TANYA What was that?

JASPER A soul. Saying goodbye.

Then he winces slightly and we see the STRANDS on his back go a SICKLY GREEN

54 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 21:3554 * Quill regards the gun.

> QUILL Well, now. That's interesting. Orla'ath looks at the gun closely, inspecting it. ORLA'ATH The Quill Resistance paid heavily for these guns. In money. And lives. QUILL The Quill Resistance is dead. Massacred by our own shadows.

> > ORLA'ATH Not all of the Resistance. Not you. (holds out gun) Want it? Come and take it.

> > > CUT TO.

55 EXT. ANOTHER STREET - NI GHT 7; 21:35

55

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Ram and April hurry down the street, looking at the strands, still flying everywhere, expanding into new homes.

APRIL What are they?

RAM (fraught) I don't know, but they were connected to Rachel.

APRIL Yeah, I saw.

RAM That's just... That is just noton .

APRIL I know. I-(looking over his shoulder) Look out!

She pulls him out of the way as STRANDS come flying at them-

But they're after APRIL. She backs away, but one grabs her ankle, tripping her. Ram immediately leaps on it, stomping it with his foot.

It lets her go and slithers away. Ram turns to April.

RAM

That's not even the third weirdest thing to happen to me this month.

CUT TO.

55A INT. CHARLIE'S HOUSE - CHARLIE'S BEDROOM - NIGHT 7; 21:3855A * As before. Charlie is stunned. Both are still naked under the covers.

> CHARLIE Did you... Did you see that?

Matteusz sits up, sheet around him

CHARLIE (CONT'D) It looked like... my parents.

Beat.

MATTEUSZ Do you often see your parents during sex?

CHARLIE No, I don't mean-

He sighs, confused.

MATTEUSZ Maybe because we were just talking

MATTEUSZ (concerned) Are you saying...? What are you saying? That my wish isn't love?

CHARLI E

No-

MATTEUSZ Because if not, then I've given up very much for a pointless wish-

This is firm, emotional, he's saying I love you back in the way that means the most to him

CHARLIE (CONT'D) I wish for you.

MATTEUSZ Good. I wish for you, too.

Beat, then Charlie turns to look out his window.

CHARLIE (frowns) What's wrong with the sky?

CUT TO.

INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 21:45

56

56

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Jasper has his hand out again. Tanya sits with her back against her door. Makes a decision.

TANYA There's something you don't know. Something I need to tell you. (beat) My dad was a policeman.

JASPER I know that , Puddl e-

She shushes him He takes the a 70 1Bion.

TANYA Mum used to be worry every night when he'd work shifts. Worry he wouldn't come home.

JASPER "It's not America," I'd say.

TANYA (frowns) I know. And every night you'd go out. And every night, you'd come home. And even if it was late, even if it was like 3 o'clock in the G

JASPER Do you know why I did that?

TANYA Because I used to do it, too. When I was little, little, little. I'd get out of bed and come to your door and look inside-

JASPER And I'd say, "What are you doing, Puddle?"

TANYA And I wouldn't say anything. But you knew. You knew.

JASPER You were checking to make sure we hadn't gone anywhere in the night.

TANYA Because how could something so good ever last?

Beat. Tanya hugs her knees. This is the secret.

TANYA (CONT'D) And it didn't. (really grieving now) I hated you for leaving. I know it's stupid and I know it makes no sense, but I hated you for going. Everything was perfect. We were all so happy. And you left . (wipes eyes) I'm sorry. I'm sorry, Daddy.

Jasper sags, grief-stricken. Holds out his hand again.

JASPER Puddle, please come to your daddy. Let him tell you how I watch over you still.

She looks at his hand. Then she stands, considers taking it.

CUT TO.

57 EXT. BUS SHELTER - NI GHT 7; 21:55

Ram and April dash into a bus shelter. The sky above them is criss-crossed with STRANDS.

APRIL (notices Ram) You're shaking.

RAM The world's ending. The dead have come back for us.

RAM

57 *

APRI L Maybe. RAM Definitely. I saw one of those things grab a man. APRI L What did it do to him? RAM Well, it wasn't anything good, April. Do you always have to be so goddam sensi bl e? APRI L Yes. RAM What? APRI L Yes, I do always have to be so goddarm sensi bl e. RAM ... why? Why do you say that? APRI L Because I'm sharing a heart with an alien, Ram The world isn't sensible. Haven't you noticed? RAM Yeah. I've noticed. APRI L I decided a long time ago that I could either let that break me into pieces. Or I could make sure it never got the chance. She takes his hand, in a friendly way. He lets her. APRIL (CONT'D) You guys think I'm just nice or "sensible", but really, it's... war. I'm always at war. RAM That's pretty dark. APRI L Dark doesn't always have to be on the surface. In fact, it usually isn't. April looks at him, thinking, can she tell him? APRIL (CONT'D) My dad... was a folk singer. A good

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one. Popul ar

(MORE)

As popular as folk singers get, anyway. And he played the fiddle. Made people cry with it. Made me cry. (beat) He toured'all the time. We didn't see him very much, but it used to be nice when we did. Then it got less nice. He drank. A lot. Then he drank more. (beat) When I was eight years old, he purposely drove off a motorway with us in the car. My mother was in the passenger seat. That's why she's par al ysed.

RAM

April .

APRI L

APRIL I was sitting in the back, but I didn't get hurt. He said it was a suicide attempt, that he wasn't thinking straight, but he went to prison for it. And I got lots of therapy, lots of help. People were kind, so kind... But they were also careful. Like me and my mum were glass figurines glass figurines. (dirĕctly to Ram) I'm not glass. I won't break. L won't let the world break me. Do you see?

RAM Maybe...

APRI L What he did, it's important, I'm not an idiot, everything that happens i 1 w3rte drank. A lot. Thei8 mu1 162.96 773.52 Tm aa RAM

April?

April looks up at the strands. Gets a thought.

APRI L

Why did it try to grab me but sent Rachel to you?. 175 Tc 0 Tw (APRILgA 152 Tm - 0. 175 Tc (RAM)

QUILL I thought you were just giving me time to "say goodbye".

ORLA'ATH And this is how you'll do it.

CUT TO.

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61

60 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:04 60

As before.

TANYA What happens when I take your hand?

JASPER You become free. Free from pain. Free from worry. Free from this grief that haunts you.

TANYA

JASPER (forces a laugh) Would you just listen to your father for once, young lady?

Tanya CATCHES A VERY ANGRY LOOK on Jasper's face. It vanishes as soon as he sees her watching, but it was definitely there.

Tanya takes a step back.

How?

CUT TO.

61 EXT. A SECOND STREET - NIGHT 7; 22:06

Ram and April hurry through the empty streets, trying to follow the strands to their source.

APRIL (shakes phone) Ugh, why is no one answering their phones?! It's like olden times .

RAM They're probably all already dead.

APRIL A little optimism wouldn't kill you, Ram

RAM No. Alien shadows will kill me. Alien tattoos will kill me. Alien-(notices something) April, look.

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She looks up. They've turned the corner to the SCHOOL. The THICKEST STRAND is coming from there, but ALL OF THE THINNER

QUILL (to Charlie) Get a very big knife. No! Get two.

CUT TO.

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63 EXT. STREETS NEAR TANYA' S HOUSE - NI GHT 7; 22:12 63

April and Ram run towards Tanya's flat. They stop in horror.

The THICKEST strand goes straight into her window. <u>Every</u> <u>other strand covering the town comes back out</u>, branching from the main one.

> RAM Why her? She never hurt anybody.

April steps forward, thinking.

APRIL. Nightvisiting.

RAM

What?

APRIL Nightvisiting. It's a genre of folk song.

RAM Oh, my God, l've heard more about folk music in the last half hour than in my entire previous life!

APRIL There've been songs for centuries about people coming to your windows at night. Usually ghosts of someone you've lost.

RAM Like Rachel. What do they want?

APRIL Sometimes it's a warning...

RAM . . . and sometimes... ?

APRIL Sometimes they want to drag you down with them

They look back up to her window.

CUT TO.

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64 INT. CHARLIE'S LIVING ROOM/KITCHEN - NIGHT 7; 22:15

64

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Charlie returns from the kitchen with two large knives.

ORLA'ATH You have no idea what you're giving up. QUILL Do shut up, sis. CHARLIE "Sis"? Charlie holds out the knives to her. She rolls her eyes.

QUILL Can't use weapons, remember? Honestly, what do they teach you in that school?

MATTEUSZ

Not that .

QUILL (to Charlie) Stab one through its hand.

Beat as Charlie is horrified.

QUILL (CONT'D) Oh, for heaven's sake.

Nods her head for him to look around the back of the Orla'ath. Charlie sees the ethereal strands sticking out of her back and going out the window.

He quickly steps forward and stabs Orla'ath's hand, pinning it to the floor. Quill removes her foot.

QUILL (CONT'D) Good. Let's have a little chat.

Charlie's phone buzzes. He looks at it.

CHARLIE Like a hundred missed calls from April. (answers it) Hello?

April and Ramarrive, April has the phone to her ear.

He turns away.

CUT TO.

65

EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:16

65

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CLASS Ep 3: "Nightvisiting" by Patrick Ness - SHOOTING SCRIPT 30/03/16. APRI L Me and Ram are at Tanya's house. What's going on?! CUT TO. 66 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:176 As before. Charlie looks at Quill. CHARLIE (INTO PHONE) I think we're about to find out. _(to Quill) Is Tànya in danger? Quill jiggles the knife in the Orla'ath's hand. She screams. QUI LL Well? ORLA' ATH We came to offer you release-QUI LL (to Charlie) Yep. CHARLIE (INTO PHONE) Go get her. We'll be there as fast as we can. CUT TO. * 67 67 EXT. TANYA' S FRONT - FRONT - NIGHT 7; 22:18 April hangs up. APRI L It's bad. RAM Then we're gonna save her. APRI I You're not shaking anymore. Ram holds up quivering hands. RAM Are you blind?! I'm terrified. But I'm going to save her anyway.

> April likes this. They move to the entrance of Tanya's flat, the Strands above them sending out more and more, all over town.

> > CUT TO.

INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 22:1 9^{8} *

Quill starts to pace around \mbox{Orla}' ath, who reaches for the knife with her other hand-

qui ll

Naughty.

68

Orla'ath stops. Quill does a "come here" finger at Charlie. He does, still holding the knife. She positions him behind the Orla'ath, standing over the strands that flow from her back out the window. There's a little comic tussle as he doesn't understand what she wants and she has to position him with his knife ready to cut.

> QUILL (CONT'D) Honestly.68F9 ho -0.185 Tc8-0.049Re. She posit't elf int flnt ofw (the Orto cut.) Tj

QUILL (CONT'D) The Lankin aren't a people. You're a person.

CHARLI E

CHARLI E

(surprised) You're with us?

QUILL No one disgraces the memory of my sister by making her nice.

They move to the door to leave with Matteusz.

CHARLIE Oh, Matteusz lives with us now, by the way.

qui ll

What ever.

They exit.

CUT TO.

*

69

69 INT. TANYA'S FLAT - SITTING ROOM - NIGHT 7; 22:21

Ram and April make their way inside. It's eerily silent. They step over strands and duck under others to get to the stairs.

APRIL Where's the rest of her family?

They get to the stairs.

RAM (yells) Tanya?!

CUT TO.

70 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:22 70 *

Tanya is still backed against her door. She hears Ram

JASPER Don't go to them Or I'll have to leave. You won't see me again.

TANYA Why didn't Mum open the door for them? Where are my brothers?W 72 INT. TANYA'S FLAT - THE TRIPLETS' BEDROOM - NIGHT 7; 22:2472 * Flash to Tanya's brothers' bedroom As with Vivian, they're tangled to their beds (one bunk and one other) with strands.

CUT TO.

73 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:25 73 * As before.

> JASPER I felt your grief. I responded to it. I came to make it easier.

He's slightly more threatening now.

JASPER (CONT'D) But you have to give it to me.

TANYA

Why?

JASPER (finally snapping) Because I feed on your release! I've never felt a species more in CLASS Ep 3: "Nightvisiting" by Patrick Ness - SHOOTING SCRIPT 30/03/16.

MATTEUSZ They re-form as soon as you cut them

They suddenly stop as an OLD MAN gets dragged out of his car, pulled by mass of Lankin strands and tentacles, which rapidly disappear in the direction of Tanya's flat.

> CHARLIE What's it doing?

QUILL My guess is it's gathering its strength.

MATTEUSZ

To do what?

Quill is calculating, looking at the strands.

QUILL They all lead back to one branch. Like veins from a heart.

She takes off running again. They follow. We rise above the neighborhood again and see the strands spreading...

CUT TO.

75 INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:27

75

*

Jasper is up and moving closer, though slowly-

More shapes fly along the strand behind him and disappear into his back. He grunts with pleasure as each one hits.

> JASPER Mmm The strength of your sadness. Sadness you so willingly give.

Another shape comes through and into his back.

JASPER (CONT'D) (laughs) Ho! He'd missed her for years.

APRIL and RAM are suddenly PUSHED INSIDE by more strands.

TANYA Then what do you need me for? (to April) Hi. APRIL Hi. RAM

Are you all right?

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TANYA

INT. TANYA'S FLAT - TANYAY'S BEDROOM - NIGHT 7;1!220;280(1 in. 7;71? 1)y1'vo y

Jasper moves for Tanya. We hear Charlie yelling from outside.

TANYAto? 2 TwyTo

TANYA (getting her facts štraight) You feed on loss. You feed on the release of it.

JASPER JASPER I wasn't lying. This is your chance to say goodbye. Not only to your father, but to your pain. To your memories and sadness.

TANYA And mine are strong.

JASPER

The strongest I've seen in aestFo Tc 0.042 Tw (And 12047 1

INT. TANYA'S FLAT - TANYA'S BEDROOM - NIGHT 7; 22:37

CLASS Ep 3: "Nightvisiting" by Patrick Ness - SHOOTING SCRIPT 30/03/16.

TANYA I'm SO glad that worked. (then, horrified) Mamma!

She runs to her door, but VIVIAN is already there, opening it.

VIVIAN What on EARTH is this mess?

Tanya hugs her, hard. Vivian looks bewildered to Ram and April.

VI VI AN (CONT'D) What's going on?

APRIL You don't remember?

RAM A... bus. Hit the house.

VI VI AN

A bus?! (looks at Tanya) Are you okay?

TANYA Yeah, yeah. My friends helped.

Hugs her again. Vivian, still dazed, looks back at Ram and April. April introduces them comically fast.

APRIL April. Ram Hi.

CUT TO.

90

EXT. TANYA'S FLAT - FRONT - NIGHT 7; 22:47

90

*

*

Ram, April and Tanya exit the flats and join Charlie and Matteusz. Quill looks up and down the street as DAZED NEIGHBOURS exit their homes.

> MISS QUILL I talked to a few. None of them remember anything. Which seems really convenient.

CHARLIE The Lankin probably does it so it can come back and eat again.

MSSQUILL (on the bus) Oh, it'll think twice before coming back here.

Grins triumphantly. Turns to share it-

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But Charlie and Matteusz have their backs to her, greeting Ram, April and Tanya, exiting Tanya's flat. She's left out. TANYA My mum doesn't remember anything. M SS QUILL (from a distance) That's what I just said! TANYA Did you guys see anyone? RAM I saw Rachel. TANYA God, poor Ram RAM Tell me about it. APRI L My dad is the wrong kind of lost. CHARLI E I saw my parents, but only briefly. Our bond was not strong. (looks at Matteusz) I've got different ones that are stronger. Looks at the others, too, bonded together. TANYA We all do. We beat it together. Finally , we did something as a t eam MATTEUSZ We have chosen a family. M SS QUILL Ch, God, I'm going to vomit. She storms away, but... Stops and looks back. Sees them all from a distance, laughing. Clearly feels left out. Music: "Nightvisiting" starts again.

CUT TO.

CLASS Ep 3: "Nightvisiting" by Patrick Ness - SHOOTING SCRIPT 30/03/16.

APRIL Ram, don't you listen? (points to herself) Not glass.

She smiles at him He looks at her, clearly thinking about the kiss. She looks away, bashful.

RAM April?

She stops.

RAM (CONT'D) (awkward) Any time you want to come nightvisiting...

They both wince at how this sounds.

RAM (CONT'D) That's not how I meant it-

APRIL I'll see you at school, Ram

She walks away, looking happy but confused.

RAM 'Cause of the folk music! (fades) AII I meant.

He looks happy but confused, too, then turns and enters his house.

CUT TO.

92 INT. CHARLIE'S HOUSE - ENTRYWAY - NIGHT 7; 23:21

92 *

Charlie and Matteusz enter.

CHARLIE As long as you need, I mean it. We'll make it work.

MATTEUSZ Thank you. I... Thank you.

Charlie takes his hand and leads him inside.

Quill enters after them, not happy. She turns to the sitting room, where she saw her sister.

QUILL I am a warrior of the Quill race.

She steps into:

93 INT. CHARLIE'S HOUSE - LIVING ROOM/KITCHEN - NIGHT 7; 23:2293 * And walks over to where the residue of the fake gun melted.

qui ll