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.

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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.)

(CONTINUED)
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 hairy.

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.

(CONTINUED)
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)
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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CONTINUED:

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.
PETER
What do you mean?

GARY

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.
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: (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.
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)
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.
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.
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)
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)
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.
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:

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)
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:

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

Any other form of identification?

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.

Go on then.

It’s Peter Page. And it’s 48

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

Jesus, Gary! W.T.F.?

Why did you give him my name?

I’m not giving him my name am I?

What if I get done by the police?

You won’t get done by the police.

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

The Motorcycle Cop returns. They all shut up.

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

We’re all from here. Back to see
the sights. Have a crack at The
Golden Mile. Might get messy.
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)
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)
There's one. Crowning Glory.

Rather fitting.

Why's that?

I'm Gary King.

What?

Gary continues, not phased.

So tell me more.

About what?

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

It's beer.

Mmmmm, we'll have five of those then.

Four. And one tap water.

You fucking what?!

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

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

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: (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)
You’re going?

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

I’m not.

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

I believe this is yours.

Sam exits. Gary picks up the sign. “OUT OF ORDER”.

Out of order. It’s a private joke.

Gary laughs it off and pockets the sign.

I don’t want to know.

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.

What the hell is that?

Modern art.

It’s a memorial isn’t it?

Yeah. To modern art.

Hey, what time is it?

Christ, it’s not even six.

Wrong! It's high time we got onto The Cock!
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.
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 "Fooooool'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)
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)
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)
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 growed 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.
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-
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)
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)
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)
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)
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)
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)
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 mêlée.

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)
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.
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.
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)
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)
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)
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)
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.
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)
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)
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?
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)
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?
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 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.
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?
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)
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.

(continuing)
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 mêlée 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)
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.
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.
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)
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)
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)
Sam's own glass slips from her hand to smash on the floor. Horrified, 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)
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?
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.
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?
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 RECURSE. 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)
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 POSES 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.
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.
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)
Yeah ‘for a change’.

So?

Meaning the rest of the time you’re wrong.

Not necessarily.

Arrrgghhhhh!

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

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

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

Four Musketeers.

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

Of course I'm me!

Yes but who the fuck are you, Gary?

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

We've been together the whole time.

You might all not be you. How did you know that O-Man wasn't O-Man?
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.
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)
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: (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)
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.
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)
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.
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)
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)
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)
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 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 knows, 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)
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!
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)
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: (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 marvelling 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)
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?
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 errr-

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)
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?
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.
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.
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: (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:

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)
STEVEN
Sam? You came back for us!

SAM

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:

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 slavering chops betray him.

ANDY (V.O.)
As for the blanks, well a funny thing happened there. They woke up. (MORE)

(CONTINUED)
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)
ANDY (V.O.)
Steven and Sam got together in the end. Didn’t see that coming. They shacked 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 ‘N0 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)
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.