

THE TOWN THAT KIP BUILT (PILOT)

Written by

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1 EXT. COUNTRY ROAD - NIGHT

A wet and windy night. The roads are slick and shiny. A car heads down the winding round towards the lights of a small town in the distance.

The car is going far too fast and as it takes a bend it loses its grip, skids and flips onto its roof.

Nothing moves.

Then a figure appears from the driver's side. It's too dark to make out who it is. They stand up, take a moment to compose themselves and then start walking towards the lights.

2 INT. CHURCH - MORNING

MARK ARNOLD (Ruggedly handsome, mid 40s) stands on a stage in front of a congregation of about 500 people. It's standing room only. It's obviously a place of worship but without the trappings of a Christian church. The only decoration is a large, formal portrait of a young man high above Mark's head.

The congregation are rapt with attention as Mark speaks.

MARK

Kip, the youngest son of our heavenly father, would describe his role here on earth as a conduit for his father's teachings. But he was more than that. He was a leader.

3 EXT. STREET - MORNING

LEE NEILL (Buff, Irish, early 30s) and DAPHNE MAY (Late 20s, a cloud of afro hair) rush towards the large modern church building.

A sign outside reads *'The Church of the Youngest Son'*

Daphne holds on tight to her hat, Lee straightens his tie and buttons up his jacket.

Daphne's shoe slips off as she rushes and she stops to retrieve it as Lee rushes on.

DAPHNE

Lee! Hold up a sec.

Daphne slips her shoes back on.

Lee grabs Daphne's hand as they rush towards the church.

4 INT. CHURCH - MORNING

Mark is still preaching to the congregation. He walks across the stage, holding the audience in the palm of his hand.

MARK

I know you have questions. The event that sent Kip back to his father was a blessing in disguise. When he returns he will have the answers.

There's a muffled bang at the back as Lee and Daphne enter, trying not to draw attention to themselves.

Mark pauses momentarily and looks at them.

Lee and Daphne sheepishly shuffle into the crowd at the back as a few people shift to make room for them.

A few members of the congregation shake their heads and give them a cold stare.

AARON WALSH (17) stares at them quizzically. His father, PETER (40s) gives him a sharp jab with his elbow.

PETER

Eyes forward.

Lee throws a glance at Daphne and raises his eyebrows.

MARK

Kip's extended time with his father is to enable us to prepare for when he will eventually join him in heaven. Don't fear for him.

5 EXT. STREET - MORNING

Mark and his wife ISOBEL SKIPPER-ARNOLD (A fragile blonde in her mid 30s) are standing outside the church shaking hands with everyone as they leave.

Lee and Daphne exit the church and glance at each other nervously.

MARK

Our newest additions?

Lee and Mark shake hands.

LEE

Lee Neill. This is my wife, Daphne.

Mark takes Daphne's hand.

MARK  
Lovely to meet you, Mrs Neill.

Daphne blushes. Isobel interrupts.

ISOBEL  
Isobel Skipper-Arnold.

Lee is eager to make her acquaintance.

LEE  
A pleasure to meet you, your father  
was a great man.

Isobel looks awkward. Daphne gives Lee a look of  
exasperation.

MARK  
Yes, he is. I do hope you'll get to  
meet him one day.

Lee realises his error.

LEE  
I sincerely hope so.

MARK  
Maybe at the next service if his  
father allows it.

Mark takes Lee's hand and shakes it just a little too hard.

MARK (CONT'D)  
Next week. Service starts at ten  
sharp.

Mark walks off. Isobel smiles politely and hurries after him  
leaving Lee and Daphne looking defeated.

6 EXT. STREET - MORNING

Lee and Daphne walk home amongst the swarms of people leaving  
church. They smile at other members of the congregation. Some  
respond with a friendly smile, others look suspicious.

They speak in low voices so as not to be overheard.

LEE  
Good start. Our cards are marked.

DAPHNE  
He seemed alright.

LEE  
He has his eye on us.

DAPHNE  
We'll just have to get back in his  
good books.

LEE  
Any ideas, Mrs Neill?

Daphne laughs.

DAPHNE  
I could use my feminine charms.

LEE  
I'm sure he's not immune to your  
feminine charms but I didn't bring  
you here for that.

DAPHNE  
Just a suggestion.

LEE  
Christ, do you fancy him or  
something?

DAPHNE  
He's got something about him.

Lee looks at her in horror.

DAPHNE (CONT'D)  
I'm winding you up.

LEE  
Well don't.

Daphne smiles and takes Lee's arm as they walk home.

7 EXT. VILLAGE GREEN - DAY

A group of local teenagers are gathered on the green. As the church members head home from church the yobs snigger and hurl abuse at them.

YOB 1  
Hey, freaks!

The crowds ignore them.

One of his friends waves a half-full bottle of cider at them.

YOB 2  
Want some?

The teenagers giggle, all slightly drunk.

Several members of the crowd tut and shake their heads.

The second yob downs the drink and launches the now empty bottle towards a young man his own age who dodges it just in time.

His mother grabs him by the arm and marches him off as the yobs hoot with laughter.

8 INT. RADIO STUDIO - DAY

FRANK HANNAH, a greying Glaswegian with a nervous disposition, (55) sits in a drab waiting room outside a radio studio. The red light in front of him indicates the show is on air.

A young studio hand approaches with a clipboard.

STUDIO HAND  
Three minutes, Mr Hannah.

Frank nods.

9 EXT. STREET - DAY

Aaron and Peter are walking home from church.

PETER  
You could have ironed that shirt,  
Aaron.

Aaron shrugs.

PETER (CONT'D)  
Your mother is under a lot of  
pressure. The least you can do is  
not embarrass her in front of  
everybody.

AARON  
Nobody is going to be embarrassed  
by my shirt. Besides, if Mum's  
under a lot of pressure its not my  
fault, it's yours.

PETER  
I don't want to hear you speaking  
like this again, Aaron. We didn't  
bring you up to speak back to your  
elders.

AARON  
No. You brought me up to do exactly  
what I'm told, even if that means  
watching my baby sister suffer  
while you sit around praying and  
hoping for a miracle.

Peter stops dead. He takes his son's arm roughly and pulls him close.

PETER

If you ever say something like that  
in front of your mother, I swear.

Aaron yanks his arm roughly from his father's grip.

A couple of passers-by stare in alarm.

Peter smiles at them. He puts his arm around his son in a firm grip and steers him towards home.

10 INT. RADIO STUDIO - DAY

Frank is being introduced on radio by a young woman, JENNY.

JENNY

Frank Hannah is a former member of  
the Church of the Youngest Son.  
Popularly known as the Youngies.

11 EXT. KENDAL STREET - DAY

A suburban street of neat, identical houses.

Lee and Daphne are unloading boxes out of a rental van.  
Curtains twitch suspiciously.

Daphne looks up as at a woman lurking behind the curtain in  
the house opposite who quickly hides her face. She rolls her  
eyes at Lee.

He gestures for them to go inside.

LEE

Come on.

12 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Lee and Daphne are unpacking boxes. The small living room has  
sparse furniture and no modern appliances. The same formal  
portrait from the church hangs above the fireplace.

Lee places a large leather bound book in the middle of the  
coffee table.

He takes a cheap mobile phone out of his pocket and hands it  
to Daphne.

LEE

Keep it safe. Keep it on silent.

Daphne salutes.

DAPHNE

Yes, boss.

13 INT. KIRSTY'S BEDROOM - DAY

HELEN WALSH (40, matronly) sits by the bed of her daughter, KIRSTY (11). Kirsty is pale and listless. Peter enters and watches silently for a moment. Helen doesn't turn around.

HELEN

How was service?

PETER

Interesting. We have some new members. Just moved to town.

HELEN

I'll have to invite them over.

PETER

Helen, you don't have to worry about stuff like that. Nobody expects it. I've told Aaron to put the kettle on. Go and put your feet up. I'll sit with Kirsty.

HELEN

I'm happy where I am. Ask him to bring it up.

Peter walks over and kisses her on the head.

PETER

Let me know when you want me to take over.

Helen shakes her head as Peter silently leaves the room.

14 INT. RADIO STUDIO - DAY

Frank leans forward in his chair talking urgently.

FRANK

Nobody has seen him, living or dead, since his accident. Maybe he's dead. Maybe Arnold is keeping him out of the way. Who knows?

JENNY

Surely if a church leader disappears people ask questions. Was there never any investigation?

FRANK

By the police? The police don't get involved with church business.

(MORE)



FRANK (CONT'D)

They're all either members of the church are in Mark's pocket.

JENNY

That's a bold claim! Can you back that up?

FRANK

I have plenty of evidence. That will come in time.

JENNY

Is this about the book you're rumoured to be writing.

FRANK

I'm not prepared to confirm anything at the moment.

JENNY

Can you tell us about the accident?

FRANK

I can't tell you anything, I wasn't there.

JENNY

But you do know what happened?

FRANK

Only what they tried to pin on me. Apparently the car he was in had been hired in my name but I know nothing about it. I haven't got behind the wheel of a car in over thirty years.

JENNY

Are you saying you were framed?

FRANK

Someone certainly wanted people to think that I was driving that car.

JENNY

Why would someone do that?

FRANK

Because I was a threat. Kip always wanted me to take over the church. You know, if anything happened to him.

JENNY

So you think Mark Arnold wanted you out of the way.

Frank hesitates.

FRANK

Aye. But no one will be able to connect it to Arnold. He doesn't do his own dirty work.

15 INT. MARK AND ISOBEL'S LIVING ROOM - EVENING

A large sitting room, decorated in shades of cream and beige. Two sofas face each other across a coffee table. The same large portrait hangs above the fireplace.

Mark sits at his bureau writing in a large notebook. Isobel is on one of the sofas reading a book.

Mark stands up and begins walking around the room. He reads from his notebook and mimes the words to himself.

Isobel sighs and puts down her book.

ISOBEL

Would you like to read it to me?

MARK

It's not finished yet.

ISOBEL

You can tell me what you've written so far.

Mark shakes his head.

MARK

You know I don't like anyone to hear it until it's finished.

ISOBEL

Dad used to read his sermons to us. Every Friday night at bedtime.

MARK

You're a bit old for bedtime stories now. Besides, I'm not your father.

Isobel sighs and goes back to her book.

Suddenly Mark's assistant, GARY DAVIES (40), bursts into the room.

GARY

Sir, there's been a change in your father-in-law's condition.

Mark and Isobel look at each other in alarm.

GARY (CONT'D)

I think he's waking up.

Mark and Isobel rush from the room.

16 INT. MARK AND ISOBEL'S HALLWAY - EVENING

Mark and Isobel race up a grand staircase, Gary close behind.

17 INT - KIP'S BEDROOM - EVENING

An elderly man, the same one from the portrait, ALAN 'KIP' SKIPPER, is propped up in a hospital bed attached to several machines and a drip.

A doctor holds a glass of water and a straw up to his cracked lips. Kip struggles to take a sip.

Isobel and Mark burst in to the room.

18 INT. KIP'S BEDROOM - EVENING

Present.

Isobel sits by Kip's bed holding his hand. Kip seems to be drifting in and out of consciousness.

ISOBEL

You had an accident. You've been in a coma for a long time but we knew you'd come home, Dad.

Isobel breaks down in tears.

Kip struggles to speak but can't make a sound.

Mark puts his hand on his wife's shoulder.

MARK

Let's leave him to rest.

Kip raises his hand to silence Mark. Mark takes it and places it gently back on the bed.

MARK (CONT'D)

Come on, Isobel. Let's go to bed. You can speak to your father in the morning when he's feeling better.

Isobel kisses her father on the head.

ISOBEL

Night, night, daddy.

Kip's eyes close. Isobel looks at him for the moment and reluctantly leaves the room.

19 INT. LEE'S BEDROOM - NIGHT

Lee is shirtless doing press-ups in his immaculately tidy room. The door is ajar. Daphne stands in the hallway watching.

DAPHNE  
Do you want me to lie on you?

Lee pauses.

LEE  
What?

DAPHNE  
Remember when I used to lie on your back when you did press ups.

Lee goes back to his press-ups.

LEE  
No, it's alright.

Daphne looks awkward.

DAPHNE  
Are you worried?

Lee doesn't answer. He counts his press-ups, mouthing the numbers silently.

DAPHNE (CONT'D)  
I am.

Lee stops, stands up and wipes sweat off his brow with his towel.

LEE  
Why?

DAPHNE  
What happens if we get caught?

LEE  
We won't.

DAPHNE  
But if we do?

Lee thinks for a minute.

LEE  
We leave.

DAPHNE  
But you've given up everything to come here.  
(MORE)

DAPHNE (CONT'D)

What if you leave without enough material? It will all have been a waste.

LEE

I can still finish the book with what I've got. I just wanted a different perspective. It's not life or death.

DAPHNE

Frank Hannah says he fears for his life. Some people want to hurt him.

LEE

It's all smoke. Frank is still as brainwashed as everyone else. He's still under Kip's control.

Daphne looks pensive.

DAPHNE

If you really think he's crazy why are you even bothering?

Lee takes off his damp shirt.

LEE

He's not crazy. He's just naive...Are you going to stand there and watch?

Daphne looks embarrassed.

DAPHNE

Sorry. Night.

She backs out the door.

20 INT. MARK'S STUDY - NIGHT

Mark paces the room looking furious. Gary stands motionless in the corner.

A radio cassette player sit son Mark's desk and they listen to a recording of Frank's radio interview.

JENNY (O.C.)

You seem anxious, Mr Hannah?

FRANK (O.C.)

I know that by speaking publicly I'm putting myself at risk. If I ever want to return to Wellstone there'll be a price on my head.

JENNY (O.C.)  
Do you want to return?

FRANK (O.C.)  
Of course. It's my home.

Mark pauses and looks at Gary. Gary remains expressionless. Mark carries on pacing.

JENNY (O.C.)  
Speaking of Wellstone. Why do you think Kip chose that town? It's very remote.

FRANK (O.C.)  
Exactly. Kip wanted somewhere we could raise our children away from the influences of the modern world.

JENNY (O.C.)  
Do you think he achieved that?

FRANK (O.C.)  
In the beginning maybe. I don't think he could know how the world would change. The internet and stuff, you know. He couldn't have known what he would end up fighting against.

JENNY (O.C.)  
Youngies don't use the internet though, do they? Or watch TV?

FRANK (O.C.)  
We're not supposed to but the youngsters are curious. You can't watch them all the time.

JENNY (O.C.)  
This has been very interesting, Mr Hannah. I'm sure our listeners will have a lot of questions.

Mark slams his finger down on the stop button.

21 INT. LEE AND DAPHNE'S KITCHEN - MORNING

Daphne is fussing around preparing food for lunch. She slams a pan down in frustration.

DAPHNE  
I'm shit at this. I've never cooked for anyone in my life. Last time I had people over to mine I served frozen stuff. Can't we sneak out to M and S?

LEE

Just do sandwiches. It'll be fine. They're not coming to judge you on your cooking.

DAPHNE

Of course they are. What else are they going to judge me on? My high-flying career? My exciting sex life?

LEE

It's not that high-flying.

Daphne swats Lee with a dish cloth.

DAPHNE

It's better than being bloody Betty Draper. Oh, I need a fag.

Lee gives her a stern glance.

LEE

Keep using the gum.

DAPHNE

Not even a sneaky one in the garden?

LEE

No! Hang on, you didn't bring any with you did you?

DAPHNE

No, don't worry. Just thought I could go to the shop.

LEE

And be seen buying tobacco?

Daphne sighs and slumps down in a chair.

DAPHNE

It's all right for you. Some of us need our vices. The second I get out of here I'm going on a bender.

LEE

Maybe you should see this as an opportunity. You've always said you wanted to lead a healthier lifestyle.

DAPHNE

I also said I wanted to learn to cook. Maybe I should have started on that one earlier. What if no one comes?

LEE

They'll come. They're intrigued by the new blood. Besides you invited them, it's rude to ignore it.

22 INT. THE WALSH'S LIVING ROOM - DAY

Helen is folding laundry while Peter polishes his shoes. Aaron lounges on the sofa.

Helen grabs a handful of laundry and throws it at him.

HELEN

Make yourself useful. I have to go out soon.

AARON

The wierdos next door?

HELEN

They're not weirdos. They seem nice.

AARON

They must be weird to move to this dump.

PETER

There's lots of reasons to move here. You don't know what it's like outside this town. Especially for people like us.

AARON

I wish I did.

HELEN

Aaron! Show your father some respect. You don't know how easy you have it.

Aaron sulkily folds the clothes.

HELEN (CONT'D)

I do wonder though. It's a while since someone's decided to come here to practice. Leaving all their friends at their own church. They must be very dedicated.

PETER

This is the only place to be if you want to dedicate your life to the Lord. It's no good attending service every week when there's so many other distractions the rest of the time.



Helen nods.

HELEN  
Well, it will be nice to get to know them. Maybe you could come over and introduce yourself, Aaron?

Aaron scowls at her.

AARON  
No, thanks.

23 INT. MARK AND ISOBEL'S BEDROOM - DAY

Isobel is holding a pregnancy test and crying. Mark is comforting her.

ISOBEL  
Are you saying we should just give up?

MARK  
No, I'm not saying that. There's still time.

ISOBEL  
You've been saying that for years. Can't we just talk to Dr Hammond?

MARK  
You know full well that your father wouldn't approve. Invasive medical procedures are against his teachings.

ISOBEL  
Who said anything about invasive?

MARK  
What could he possibly do that wouldn't be invasive? Let nature take it's course. If our Lord chooses not to bless us with a child then that is his will. It is not for us to contradict him.

Isobel nods reluctantly.

ISOBEL  
Could we talk again about adoption?

Mark sighs.

MARK  
Yes. But not yet.

Isobel begins to cry again. Mark pats her on the back awkwardly.

MARK (CONT'D)  
Come on, Izzy. We'll be alright.

24 INT. KIRSTY'S BEDROOM - DAY

Aaron sits by Kirsty's bed. Kirsty is sat up now looking more alert but still pale.

AARON  
If I show you something will you  
promise not to tell anyone.

KIRSTY  
Okay.

Aaron leans over and pulls down the collar of his shirt displaying a small tattoo of a lizard below his collarbone.

Kirsty is shocked.

KIRSTY (CONT'D)  
Mum and Dad will kill you. If  
anyone finds out you'll be put on  
labour.

Aaron shrugs.

AARON  
They're not going to find out. It's  
cool isn't it. Sam's older brother  
did it for me.

KIRSTY  
Mum will go mad if she finds out  
you're still hanging around with  
those boys.

AARON  
I don't care. As soon as I turn  
eighteen I'm out of here. Sam's  
brother has a flat in Leeds. He's  
at university there. He wants to be  
an engineer.

Kirsty gets tearful.

KIRSTY  
Are you really going to leave?

AARON  
It's not until next year...you'll  
be better by then.

He leans over and hugs his sister.

AARON (CONT'D)  
Our secret though. Yeah?

Kirsty nods.

25 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

The women of the village are gathered around the coffee table eating sandwiches.

HELEN  
So how long have you and Lee been married?

DAPHNE  
Just over two years. We married in a civil ceremony. It was before we joined the church.

HELEN  
So you haven't had a proper Youngie ceremony?

DAPHNE  
No, not yet.

The women bristle with excitement.

HELEN  
Well you should. Mark can perform it. Make everything legitimate in his Lord's eyes.

DAPHNE  
Yes. We will eventually.

HELEN  
The sooner the better. Just a simple ceremony.

Daphne looks nervous.

DAPHNE  
I'll speak to Lee about it later. It's something we've talked about.

The women look delighted. Another villager, NATALIE (20s), who's holding a baby interjects.

NATALIE  
Best to get it done before you start a family. People will talk.

HELEN  
Natalie's a wonderful baker. She could make your wedding cake.

Natalie look delighted. Daphne looks overwhelmed.

DAPHNE

What a great idea! I'll talk to Lee about it later.

26 EXT. STREET - DAY

Lee is standing outside the village pub. He looks around nervously and spots a side entrance down a small alley and ducks in before anyone can spot him.

27 INT. PUB - CONTINUOUS

Lee makes his way to the bar where a man in his late 20s, DEAN, is chatting with locals.

Lee stands at one end of the bar. Dean looks at him suspiciously and walks over.

DEAN

Not used to your lot coming in here. I thought you didn't drink.

LEE

We don't. Just an orange juice. How did you know I'm a Youngie?

DEAN

We haven't had too many new people come here recently. You're the talk of the town.

Lee looks worried as Dean pours him a drink.

DEAN (CONT'D)

Don't worry we're not interested in trying to corrupt you.

Dean walks back over to the group of locals who are clearly talking about Lee.

LEE

Dean? Isn't it?

Dean looks surprised and walks back over much to the amusement of the regulars.

DEAN

Yes? Do I know you?

LEE

No, but I've heard about you. You're Penelope Swann's son?

Dean nods.

LEE (CONT'D)  
I know who your father is.

Dean laughs.

DEAN  
Well you know more than I do.

LEE  
Your mother always said Kip was  
your father.

Dean looks angry.

DEAN  
And your lot always called her a  
liar and a slut.

LEE  
Well, I'm more open minded.

DEAN  
What do you want?

LEE  
I'm just interested. I'm new to  
this place. Just checking out the  
lie of the land.

DEAN  
Well, I'd stay away from here. Your  
man doesn't like you talking to the  
likes of us. Especially me, the  
prodigal son.

LEE  
What did your mum tell you about  
your father.

DEAN  
My mother never talked about it and  
neither do I.

Dean walks away, clearly angry.

A couple of regulars scowl at Lee from the end of the bar.

Lee thinks better of pushing it, downs his drink and leaves  
the same way he came in.

28 INT. MARK'S STUDY - DAY

Mark opens a cupboard, reaches in the back and brings out a  
half empty bottle of scotch and a glass. He pours himself a  
drink and downs it in one. He pours himself another.

29 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

The women are still gathered around Daphne, clearly fascinated.

NATALIE

So, what did you do before you found faith? Did you work outside the home?

DAPHNE

Yes. I taught English in a secondary school.

HELEN

How wonderful. You could teach here. At least until you have children of your own.

DAPHNE

Really?

HELEN

Yes. Some people school their own children but some of us who have children the same age take turns. Maybe you could take them for an English class?

DAPHNE

That would be great. What are they learning at the moment?

HELEN

Brilliant. I'll drop off a copy of the curriculum. Kip wrote it himself.

Daphne looks reticent but plasters on a big grin.

DAPHNE

Fantastic!

30 INT. MARK AND ISOBEL'S LIVING ROOM - DAY

Isobel looks deep in thought. Mark enters and places a hand on her shoulder.

MARK

I'm sorry about earlier.

Isobel looks alarmed.

MARK (CONT'D)

I'm sure it will happen eventually.  
And if it doesn't we can look at  
adoption. Just give it a bit  
longer.

ISOBEL

It's been 15 years. I wasn't  
worried in the beginning. But now.

MARK

We've still got time.

Isobel nods.

Mark squeezes her shoulder and leaves.

31 INT. LEE AND DAPHNE'S LIVING ROOM - DAY

Daphne is tidying up when Lee comes home. He walks in and  
draws the curtains.

LEE

How were the Stepford wives?

DAPHNE

Not as bad I thought. Kinda sweet  
actually. I felt sorry for them  
though. I told them the teacher  
story and they got really excited.  
Like I was some alien creature. A  
job? Imagine?

LEE

They bought it then?

DAPHNE

They must have done. They want me  
to teach their kids.

LEE

That's good. Just make sure you  
stick with the script. No trying to  
encourage the girls to rebel.

DAPHNE

That won't be easy.

32 INT. KIP'S FLAT - DAY

1983. Kip and his noticeably larger group of followers are  
squashed into the living room of his shabby flat.

They are gathered around Kip as he talks.

KIP

Our children are a precious gift from my father. The man's role is to provide for his wife and children and for the church. The woman's role is to put her personal desires aside in favour those of her husband and children.

The group nod in agreement.

KIP (CONT'D)

This is not a punishment. There is great joy to be had from seeing your husband and children happy. Greater than any shallow, selfish notions of personal satisfaction.

33 INT. KIP'S FLAT - LATER

Kip's followers are starting to make their way home. PENELOPE SWANN (18) approaches Kip.

PENELOPE

Thank you for letting me join you again.

KIP

You're welcome any time. I wish you could come more often.

Penelope blushes.

PENELOPE

My parents don't really approve of me coming here.

KIP

You can assure them that you'll come to no harm. Maybe you could convince them to join us so they'll see for themselves?

Penelope giggles.

PENELOPE

I don't think that's going to happen.

Kip takes Penelope's face in his hand and looks at it as he turns it from side to side.



KIP  
You don't need that much make-up.  
It's important that a woman looks  
her best for her husband but a  
young girl like you should let her  
natural beauty come through.

Penelope goes crimson.

PENELOPE  
Thank you again.

Penelope rushes off. Elizabeth watches suspiciously as she  
nurses her youngest daughter.

34 INT. KIP'S FLAT - LATER

Kip and Elizabeth sit on the floor in front of a roaring  
fire. Elizabeth cradles Sophia in her arms and Isobel and her  
twin brother, THOMAS, sit cross-legged in front of their  
father.

KIP  
Soon, you'll be able to read these  
stories to me.

THOMAS  
Can I read you a story now, Daddy.  
I know all the words.

Kip laughs.

KIP  
Have you remembered them all.

Thomas nods.

ISOBEL  
I want to do it!

KIP  
Let Thomas go first, Isobel, and  
they you can have your turn.

Isobel sulks.

Kip picks her up and puts her on his knee.

KIP (CONT'D)  
One day you'll read stories every  
day to your own children.

ISOBEL  
Will you read to them too?

KIP  
Yes. Let's hope I see the day.

Kip hugs Isobel tightly.

35 INT. MARK AND ISOBEL'S DINING ROOM - DAY

Isobel is picking it at a salad. Mark is has pushed his food aside and is studying a sheaf of documents.

Isobel looks up from her salad and sighs.

ISOBEL  
I'm sure the situation can't be that bad.

MARK  
There's nothing for it. We're going to have to increase the tithe.

ISOBEL  
That can't be necessary. We have more than enough coming in already.

MARK  
Frank has seriously damaged our reputation. Trevor says even if we can silence him there's nothing we can do about claiming back what we've lost. Our best bet is to go after the people who give a mouthpiece to his slanderous claims.

ISOBEL  
We can't expect people to give more than they already do.

MARK  
We take care of them. They don't want for anything.

Mark stands up angrily.

MARK (CONT'D)  
Sales of your father's books are down. Membership at the other churches are at their lowest in years. The money just isn't coming in.

ISOBEL  
Maybe we just need to find ways to cut back.

Mark frowns.

MARK  
Why don't you leave this stuff to me.

36 INT. LIBRARY - DAY

Lee is browsing through a Microfiche. He comes across a news story about the Youngies featuring a picture of Kip as a young man with his family and followers. He zooms in on Isobel and Thomas holding hands at the front of the group. He prints off a copy.

37 INT. THE WALSH'S LIVING ROOM - EVENING

Helen, Peter and Aaron are having a heated discussion.

AARON

There are treatments available.  
I've talked to a doctor.

PETER

What doctor? Who have you been  
speaking to?

AARON

A proper doctor. He lives in town.

HELEN

You know we can't have medical  
treatments from outsiders. If it is  
the Lord's will, Kirsty will  
recover, she just needs time.

AARON

The Lord's will. All I ever hear  
about is the Lord's will. Was it  
the Lord's will for uncle David to  
die when doctors could have cured  
him. If Kirsty dies will that be  
the Lord's will?

Helen is obviously upset.

PETER

Can't you see what you're doing to  
your mother? How dare you talk to  
us like that!

AARON

I'm going out.

PETER

You are not. It's after curfew.

Aaron storms out.

PETER (CONT'D)

Aaron.

HELEN  
Leave him, Peter. Just let him go.  
He'll come back.

Peter puts his arm around his wife.

38 INT. LEE AND DAPHNE'S LIVING ROOM - EVENING

Lee and Daphne are eating dinner.

DAPHNE  
Did I tell you we have to get  
married.

Lee almost chokes on his food.

LEE  
Sorry.

DAPHNE  
I told them we got married in a  
civil ceremony. They want us to  
have a Youngie wedding. You know,  
before we start a family.

LEE  
There's no danger of that.

DAPHNE  
I couldn't tell them that though,  
could I? I told them we'd talk  
about it.

Lee laughs.

LEE  
Are you serious?

DAPHNE  
They've got a point. They're going  
to get suspicious if we don't.

LEE  
We can't get married!

DAPHNE  
It's not a legal ceremony. It's  
just for show.

LEE  
You know how much this means to me  
but that's a bit much.

Daphne looks disappointed.

DAPHNE  
It was just a suggestion.

LEE

I appreciate your dedication, Daph,  
but don't get carried away.  
Hopefully we won't be here for too  
long anyway. Just keep stalling.

39 EXT. VILLAGE GREEN - EVENING

The local teenagers are hanging around on a bench on the edge  
of the green, drinking and smoking.

Aaron approaches. The teenagers start whooping and hollering.  
Aaron's friend, SAM (16), chucks him a beer.

SAM

Isn't it past your bedtime?

Aaron gives him a sarcastic grin.

SAM (CONT'D)

Seriously, won't your dad be  
looking for you? I don't want him  
round mine kicking off at my Mum  
again.

AARON

Fuck him. Give us one of those.

Sam hands Aaron a cigarette and lights it for him.

Aaron takes a drag.

AARON (CONT'D)

Can I crash at yours tonight?

Sam raises his eyebrows.

SAM

Mate, your dad will go mental.  
There's no way my mum will let you  
stay. Not after last time.

AARON

My Dad didn't kick off. He's never  
kicked off in his life.

SAM

He was well pissed off, you could  
tell. My mum was really freaked  
out.

Aaron shrugs.

AARON

Yeah, my dad's a freak. I promise  
your Mum won't even see me.

Sam shrugs.

SAM

If he comes looking for you I'm  
telling him though.

AARON

Don't worry he won't go out looking  
for me after curfew. I'll deal with  
him tomorrow. He's not your  
problem.

40

INT. LEE AND DAPHNE'S LIVING ROOM - EVENING

Lee is sitting on the sofa with a laptop on his knee. There's  
a white screen in front of him and he slams the keyboard in  
frustration.

LEE

I need to go somewhere I can get a  
proper internet connection. I can't  
get anything done here. It's like  
living in the nineties.

He pulls a dongle out of the side of his laptop and throws it  
on the coffee table.

LEE (CONT'D)

I might head down to Liverpool  
tomorrow for a couple of hours.  
Check in with my editor.

DAPHNE

Can I come?

LEE

No. I need you here. Aren't you  
supposed to be doing something next  
door.

DAPHNE

Oh, yeah. I said I'd read to her  
daughter. The sick one.

LEE

What's the deal with that?

Daphne shrugs.

DAPHNE

Not sure.

LEE

Find out.

DAPHNE  
I'm going over to Natalie's first.  
I'll see what I can do.

41 INT. THE WALSH'S LIVING ROOM - DAY

Peter and Helen are waiting for Aaron to come home.

HELEN  
We should call someone.

PETER  
We can't let it get around that  
Aaron has been out all night.

HELEN  
We can't not do anything. What if  
he doesn't come back?

PETER  
He'll have been staying with one of  
those townie friends of his but he  
can't do that for long. He'll be  
home.

HELEN  
When he does come home, just try to  
stay calm. It won't help if you  
lose your temper.

PETER  
Of course I'm going to lose my  
temper.

HELEN  
Peter. He's a boy. It's natural at  
this age. Kip was always a bit more  
lenient when they're this age.

PETER  
It's not up to Kip. If Mark finds  
out he'll send him to the station.  
He needs to be disciplined before  
he gets himself in real trouble.

The door swings open and Aaron walks in. He heads straight  
for the stairs.

HELEN  
Where have you been?

AARON  
None of yours. I'm going to see  
Kirsty.

PETER  
Get down here now.

Aaron stops on the stairs, turns around and stares at his father.

AARON

No.

He carries on up the stairs.

Helen grabs her husband's arm.

HELEN

Not right now love.

42 INT. NATALIE'S HOUSE - DAY

Natalie and Daphne are drinking tea.

NATALIE

Are you still planning on helping out with the children?

DAPHNE

Yes. I can't wait. Where do we do it? Helen's house.

NATALIE

No. We can't do it there. Not with Kirsty the way she is. We use the church hall, we've got a lovely little class room set up.

DAPHNE

Kirsty's sick isn't she?

NATALIE

Yes. Some kind of growth according to the Doc. Helen doesn't really talk about it.

DAPHNE

A growth? Like a tumor? That sounds serious.

NATALIE

Yes. She's been very ill but we've been formed a prayer circle and he's listening. Apparently she's been much brighter lately.

Daphne isn't quite sure how to respond to this.

DAPHNE

So the church hall is just a temporary solution?

NATALIE

No, we've always taught there.



DAPHNE

I thought maybe you might build something more permanent. A proper school building.

NATALIE

I don't think we have the funds.

DAPHNE

You could always set up a free school.

NATALIE

What's that?

DAPHNE

It's a public school but you can choose your own curriculum.

NATALIE

I suppose that's what we have already.

DAPHNE

But you can get public money to build it.

NATALIE

Really? Maybe you should talk to Helen about that

DAPHNE

I will do.

43 INT. KIRSTY'S BEDROOM - DAY

Daphne is sitting by Kirsty's bed holding a copy of the bible in her hand.

KIRSTY

Is that what you read to the kids at your school?

DAPHNE

Sometimes, but it was mostly stories.

KIRSTY

What kind of stories.

DAPHNE

Fairy tales and things. Harry Potter...

KIRSTY

Who's he?

DAPHNE  
I don't think your mum would like  
me talking to you about that. I  
told her I'd read from the bible.

Kirsty looks disappointed.

KIRSTY  
Okay.

Daphne smiles brightly and gives her hand a squeeze as she  
cracks open the bible.

DAPHNE  
The best stories are in here  
anyway.

44 INT. LEE AND DAPHNE'S LANDING - LATER

Lee and Daphne are heading to bed. Lee goes into one room,  
Daphne into the other.

DAPHNE  
Night.

LEE  
Night. Keep the light out in there.

Daphne heads to bed and closes the door behind her.

A second later it opens again. She walks over to Lee's door  
and knocks gently.

LEE (CONT'D)  
What's up?

DAPHNE  
Maybe I could sleep in here  
tonight?

Lee sighs.

LEE  
Why? Nobody is going to see us.

DAPHNE  
I just thought it might be nice.

LEE  
Come on, Daph. Let's not go there.

DAPHNE  
Why is it such a big deal?

LEE

I don't want to start something again. This is work. I thought we were clear.

DAPHNE

Clear as day. Forget about it. I just thought you might like the company.

Daphne shuts the door a little too hard.

LEE

Daphne!

He sinks back into bed.

45 INT. LEE AND DAPHNE'S LANDING - CONTINUOUS

Daphne stands in the hallway. She wipes a tear of humiliation from her eye and heads to bed.

46 INT. MARK AND ISOBEL'S LIVING ROOM - DAY

Isobel and her younger sister, SOPHIA (32) are talking. Isobel is cradling a baby and a girl of about two is playing on the carpet at Sophia's feet.

SOPHIA

Mark's right. It's best to let him rest for now. I can't wait to hear what he has to tell us.

ISOBEL

I've just missed talking to him. Telling him about my day. What everyone's been up to.

Isobel looks down at the baby in her arms.

ISOBEL (CONT'D)

I didn't mention Al, I thought I'd let you do that.

SOPHIA

He'll be so happy that he has a grandson...Maybe he'll get another one soon?

Isobel nods.

ISOBEL

Maybe.

47 INT. KIP'S BEDROOM - DAY

Kip is sitting up in bed. Isobel holds a straw to his lips. Kip voice is croaky but he can talk.

KIP  
That's better. Thank you.

ISOBEL  
(tearful) It's so good to have you back.

Kip gives Isobel's hand a weak squeeze.

KIP  
I don't really feel like I've been anywhere.

ISOBEL  
You must remember what happened while you were gone. Did you speak to your father?

Kip is silent for a moment.

KIP  
No. It was nothing like that.

Isobel looks disappointed.

ISOBEL  
You always said that one day he would take you away. But you always said you would come back.

KIP  
I said a lot of things, Isobel. I was very foolish. Especially when I was a younger man.

ISOBEL  
What's wrong, Dad?

Kip takes squeezes Isobel's hand and looks into her eyes.

KIP  
I want you to know that everything I did was for the right reasons. They were difficult times. People were selfish and obsessed with money and possessions. There was no place for me.

ISOBEL  
Dad...

KIP

I wanted you and your sister to grow up happy. Without all the pressures that other kids had to deal with.

Isobel frowns.

ISOBEL

And Thomas.

Kip pointedly ignores her.

KIP

I used to talk to God. It made me feel better. I wanted other people to feel better too but not everyone can have that kind of faith. They want a person they can talk to. Someone who they know is listening. That's what I was. A conduit. I've always said that.

ISOBEL

I know. You're a messenger, Dad, You're special.

KIP

People have a good life here. They're happy. I'm proud of that. I'm not proud of everything I've done but I'm proud of that.

ISOBEL

Dad, go to sleep, you're tired.

KIP

I'm very tired, Izzy.

ISOBEL

We'll talk tomorrow.

Isobel watches as Kip drifts slowly off to sleep.

48 INT. MARK'S STUDY - DAY

Mark is sitting at his desk. The screen on his computer displays the scene in Kip's bedroom through a webcam.

He listens to Kip and Isobel's conversation.

As he watches Kip drift off to sleep, he looks furious.

49 INT. ISOBEL'S STUDY - NIGHT

Isobel is tapping numbers into a calculator and making notes in a jotter. She looks confused.

She sits back in her chair and thinks for a moment.

She looks at a picture of her father smiling at her from her desk, his arm around her late mother.

She suddenly seems to have a brainwave.

She gets up and walks out of the room.

50 INT. KIP'S BEDROOM - NIGHT

Mark is sitting by Kip's bed.

MARK

Frank left you to die on the street. Why on earth would you want to speak to him?

Kip shakes his head. He tries to talk but can't. He gestures to Mark to give him a drink. Mark ignore him.

MARK (CONT'D)

The church has been in safe hands while you were away. Don't worry about that.

51 INT. MARK AND ISOBEL'S HALLWAY - NIGHT

Isobel heads toward Mark's office. Gary stands outside like a sentry.

ISOBEL

I just need to get something. Won't be a minute.

GARY

Mrs Arnold. You know Mr Arnold doesn't like people going in his office.

ISOBEL

Don't be silly. It's only me. I do it all the time. Shouldn't you have gone home by now anyway?

GARY

He asked me to stay.

ISOBEL

I just need to print out my notes for the social committee meeting tomorrow. Mark doesn't mind me using his printer.

Gary looks torn.

GARY

Okay. But don't be long in there.

Isobel gives him her most charming smile and rushes inside.

Gary looks around uncomfortably.

52 INT. MARK'S STUDY - CONTINUOUS

Isobel turns on the desk light and moves the mouse. Mark's computer springs to life.

Isobel clicks on the accounting software and a spreadsheets full of figures pop up.

She focuses on a couple of large figures and writes them down in her jotter next to the notes she made earlier and frowns at the difference.

53 INT. KIP'S BEDROOM - NIGHT

Mark seems angry. Kip is still struggling to speak but can hardly stay awake.

MARK

You want to ruin everything we've built. That I've built. I've stood by your side for the last fifteen years and this is what I get.

KIP

(weakly) I appreciate your help but I just want to put things right before I leave this earth.

Kip struggles to sit up but Mark presses him back down forcefully.

MARK

Is this what you want for your grandchildren? The people who have believed in you all these years. Do you want to be remembered as a fraud?

KIP  
I'm not a fraud. I've made a lot of  
people very happy. They will love  
me no matter what.

Mark laughs sarcastically.

MARK  
You're as deluded as ever.

KIP  
I'm not deluded. I was never  
deluded.

MARK  
You're a crackpot. That's what they  
say around here. Your followers  
hear it and if you're not careful  
they'll start believing it.

KIP  
I'm not sure I care anymore.

MARK  
You should care.

Kip gives up and starts drifting off to sleep as Mark glares  
down at him menacingly.

54 INT. MARK'S STUDY - NIGHT

Isobel closes down the spreadsheets and starts to open some  
invoices. She frowns at the large invoices and notes down the  
names of the companies and the figures.

She's about to get up and leave when she notices a camera  
icon on the desktop. Curious, she looks at the door and then  
clicks on it.

To her surprise it opens up on a view of her father's bedroom  
and she sees an image of her father sleeping. She smiles.

Suddenly she notices Mark walk into the shot. He's pacing  
back and forth looking furious. She can tell he's talking but  
can't hear what he's saying.

She tries increasing the volume on the screen but it doesn't  
make any difference.

Then she notices an icon on the corner of the screen and  
clicks on it. She jumps as she can suddenly hear everything  
at maximum volume. She glances up at the door in panic as she  
hurriedly turns the volume back down.



55 INT. KIRSTY'S BEDROOM - SIMULTANEOUS

Mark leans over Kip menacingly.

MARK

You were nothing when I met you.  
You had half the congregation you  
do now. You could barely pay the  
bills. This house was falling down  
around you.

Kip makes one last attempt to respond but can barely keep his eyes open.

MARK (CONT'D)

Isobel hated you for what you did  
to her brother. She would never  
have come home if I hadn't talked  
her into it. Even your wife wanted  
out.

56 INT. MARK'S STUDY - SIMULTANEOUS

Isobel is frozen in horror as she watches what is happening on screen.

MARK

I can't let you do this, you old  
fool.

Mark picks up a pillow and presses it down on Kip's face. Kip starts to struggle weakly.

57 INT. MARK'S STUDY - SIMULTANEOUS

Isobel shrieks and runs out of the room.

58 INT - MARK AND ISOBEL'S HALLWAY - CONTINUOUS

Isobel runs up the stairs. Gary bolts after her.

59 INT - KIP'S BEDROOM - SIMULTANEOUS

Mark stands over Kip's lifeless body. He hears a footsteps outside and quickly replaces the pillow back under Kip's head.

Isobel comes into the room and sees her father lying motionless. The machine emits a long beep.

Mark takes her in his arms. Isobel can't move and just lets him, frozen in shock.

MARK

I'm sorry, Izzy. He just slipped  
away.

60 INT - MARK AND ISOBEL'S HALLWAY - SIMULTANEOUS

Gary watches through the doorway. He locks eyes with Isobel  
whose eyes are filled with horror.

He slowly closes the door and leaves them alone.