

The Reckless Afterlife of Harriet Stoker

Episode One

"THE WELCOMING COMMITTEE"

Written by

Lauren James

[laurenjamesauthor@gmail.com](mailto:laurenjamesauthor@gmail.com)

Emily Hayward-Whitlock ([emily@theartistspartnership.co.uk](mailto:emily@theartistspartnership.co.uk))

FADE IN:

INT. MULCTURE HALL - UPSTAIRS BEDROOM - DUSK 1 [22:00]

An eighteen-year-old Indian girl in a hijab and glittery pyjamas, RIMA, is hanging upside down from the ceiling by a lamp shade. The room is old and abandoned, with peeling wallpaper and bare floorboards.

RIMA

With a chainsaw. Straight through the chest.

KASPER

No way would that work. He's a vampire. More precise implements are required.

KASPER (18, rower's shoulders, rakish blonde hair) is lounging over a rotten armchair. Water droplets are dripping from the ceiling, falling straight through his shoulder.

RIMA

It's worth a try. I'm already dead. It's not like he could hurt me.

FELIX

She has to kill him - Dracula would be rubbish in bed. It would be all about him.

FELIX (18, black, nerdy) sits cross-legged on the floor. He's wearing a button-down plaid shirt and glasses with a smudge on the lens.

NARRATOR (V.O.)

(a dry English female voice - intentionally mysterious, and hard to place in age)

He's not wrong.

KASPER

Obviously you'd marry Frankenstein; everyone would. So you have to fuck Dracula, kill the wolfman, marry Frankenstein. Sorted.

RIMA

(OUTRAGED)

Like hell am I missing out on sex with a werewolf! Kill Dracula, fuck the wolfman.

FELIX

Poor decisions all round. Also, you chose to bang the yeti last round, Rima. I'm sensing a worrying pattern here.

RIMA

(DIGNIFIED)

No comment.

KASPER

We all know way too much about each other.

FELIX

Anyway, Dracula was a lame choice.

RIMA

Yeah, the turning into a bat thing is overrated. I can't even catch flies, let alone seduce brides.

RIMA transforms into a bat, fluttering around the room before landing on KASPER's head. He flicks her away. Transforming into animals is her GHOST POWER.

FELIX

I have never once seen you try to seduce even a single bride.

RIMA

What I do in my own time is none of your concern, Felix.

NARRATOR (V.O.)

She writes poetry about her pet. Don't tell anyone. It's really bad.

LEAH (O.S.)

Fuck, marry, kill: Captain America-

The camera moves to reveal a girl sitting in the corner with her eyes closed. LEAH is a white teenage girl, with lanky dark hair and a pale complexion. She's wearing a linen shift dress, looks very tired and has a baby, CLAUDIA, cradled in her arms.

FELIX

Yes!

LEAH opens her eyes.

LEAH

I haven't finished yet.

FELIX

I mean . . . all of the above.

KASPER

You'd inherit one hell of a widower's pension from all that military back-pay.

RIMA

(WHISPERING)

Cursed! Bad!

NARRATOR (V.O.)

This conversation has been going on for an eternity. Literally. But there's new blood coming soon. That should liven things up. In three . . . two . . . one . . .

There is a huge crash and scream from outside the room.

CUT TO:

INT. MULCTURE HALL - CORRIDOR - NIGHT 1 [22:00]

The four teenagers run out of the room, into the corridor of a Halls of Residence. They peer over the edge of the balcony, looking down at the foyer of the entrance hall below.

A brunette girl, HARRIET, is lying slumped on the floor, three storeys below them. Blood expands around her skull. She has just fallen from a great height.

NARRATOR (V.O.)

Meet Harriet. She's new.

The camera zooms down from the third floor towards the girl, zooming right into her face until her dilating pupil fills the frame. She lets out a blood-filled breath and the white film of death covers her eye.

Upbeat music starts to play. Writing appears across her dying eyeball:

TITLE CARD: THE RECKLESS AFTERLIFE OF HARRIET STOKER

CUT TO:

EXT. UNIVERSITY OF WARWICK CAMPUS - PAVEMENT - CORRIDOR - DAY  
1 [14:00]

The same upbeat pop song is playing on headphones of HARRIET, now alive, earlier that day. She's walking through a crowd of fashionable uni students on campus. There's a rainbow enamel pin on her coat.

HARRIET  
(UNDER HER BREATH)  
Six.

She passes a tall blonde girl.

HARRIET (CONT'D)  
Eight.

A very hot Italian boy walks past.

HARRIET (CONT'D)  
(IMPRESSED)  
Ten.

The boy turns to face her.

BOY  
Huh?

HARRIET  
Hah, nothing! Just - practising  
counting!

She shoots an embarrassed look at him and darts away.

NARRATOR (V.O.)  
She should have said that she was  
memorising her PIN.

HARRIET looks down at her phone, where a to-do list says:  
TALK TO SOMEONE.(HOT!! A 9 AT  
LEAST!)

She holds her finger over it for a second and then swipes to delete it. Below that is a second to-do list item, saying:  
Take hwk pics for photography Fri

She turns the corner and looks up at an old abandoned building, MULCTURE HALL, set back behind chain-link fences on the outskirts of campus. She fingers the expensive professional camera around her neck and grins.

NARRATOR (V.O.)  
Let's go back to the interesting  
bit.

(MORE)

NARRATOR (V.O.) (CONT'D)  
She's only going to spend the next  
few hours moping in the library  
cafe anyway.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:15]

RIMA, KASPER, FELIX and LEAH are gathered around HARRIET's  
body, staring down at it. LEAH is still holding CLAUDIA, the  
baby, in her arms.

FELIX  
We didn't do this, did we?

KASPER  
How could we possibly have done  
this? We're ghosts. We couldn't  
kill someone even if we wanted to.

FELIX  
I don't know, like did we incite a  
curse? We were talking about  
killing people.

LEAH  
Oh yes, our negative vibes  
absolutely did her in.

FELIX looks horrified.

LEAH (CONT'D)  
It's like a reverse Ouija board.  
The dead can summon the living. All  
it takes is playing seven-hundred  
straight rounds of 'Fuck, marry,  
kill'.

FELIX  
They were definitely not straight.

LEAH rolls her eyes at him, as RIMA shifts into a wren and  
hops closer to the body.

NARRATOR (V.O.)  
Rima's going to regret that in a  
minute.

KASPER  
(LOOKING AT HARRIET)  
Dibs. She's kind of fit if you  
ignore the blood.

LEAH

Why would we want to do that? It's  
the most interesting bit.

RIMA is hopping around HARRIET's body in her bird form.  
Suddenly, HARRIET sits upright, gasping. RIMA tumbles back  
squeaking, and flickers back into her human body.

NARRATOR (V.O.)

Told you.

HARRIET

(HOARSE)

Where am I? What's going on?

CUT TO:

EXT. MULCTURE HALL - FRONT OF BUILDING HALL - NIGHT 1 [21:00]

A quick flash of HARRIET wearing the same clothes, but  
earlier that day. She's climbing over the fence of the  
abandoned building, camera around her neck.

She approaches the building, picking her way through layers  
of collapsed chicken wire fencing and nettles, using her  
phone as a torch. Mulcture Hall has boarded up windows and  
graffitied concrete walls. She raises her camera to take a  
photo.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:10]

FELIX

You're in Mulcture Hall . . .

CUT TO:

INT. MULCTURE HALL - FRONT ROOM - NIGHT 1 [21:05]

A quick flash of HARRIET falling into the building through a  
window, landing in a pile of beer cans. She stands up,  
brushing a cigarette butt off her shoulder with a grimace.  
She lifts up a camera to take some pictures.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:10]

FELIX

We heard a noise. You must have fallen. It's dangerous here. Easy to have an accident.

FELIX is more awkward now, less relaxed than when he was just messing around with his friends. None of them are used to meeting strangers.

CUT TO:

INT. MULCTURE HALL - UPSTAIRS HALLWAY - NIGHT 1 [21:15]

A flash of HARRIET exploring the building. It's an empty Halls of Residence, set up with a reception desk on the ground floor, and then five floors of student bedrooms, some kitchens and hang-out areas.

It's long deserted and wonderfully atmospheric: rubbish fill gaps between bare floorboards; plaster dust has fallen like snow from the walls; water drips from damp, mouldering corners of the ceiling.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:15]

FELIX

Are you okay?

HARRIET

I don't know. Am I?

FELIX, RIMA, KASPER and LEAH stare at her, looking guilty. The camera zooms out to reveal that HARRIET's body is still lying on the ground behind her.

KASPER

(STRANGLER VOICE)

You're going to be fine!

NARRATOR (V.O.)

This is a lie.

HARRIET staggers shakily to her feet, stretching out her limbs and checking for injuries. She rubs the back of her head, which she hit when she fell. There's no blood.



The others are looking at her corpse, which she hasn't noticed yet. They meet each other's eyes, sharing their awkwardness about what's about to happen.

HARRIET

I think I fell. I don't remember.  
Where's my camera?

HARRIET turns, looking at the ground. Everyone makes 'woaaah' noises as she turns, trying to stop her from looking at her body. HARRIET sees it and gasps, falling back against the wall.

RIMA makes jazz hands.

RIMA

Surprise!

As HARRIET stares at her corpse in shock, her phone rings in her body's pocket. It's playing a distinct jangly, upbeat ringtone.

KASPER

What's that? A pager?

CUT TO:

INT. MULCTURE HALL - TOP FLOOR HALLWAY - NIGHT 1 [21:25]

Flashback to HARRIET, alive, taking photos on the top floor of Mulcture Hall. Her phone is ringing, playing a distinct jangly, upbeat ringtone. She answers it.

HARRIET

Hi, nana.

HARRIET is jiggling a crowbar in the jamb of an old door, phone braced against her shoulder.

NORMA (V.O.)

Darling! Are you still at uni?

HARRIET

'Til late.

The door comes free, and Harriet rams it with her shoulder. It bursts open with a crash.

HARRIET (CONT'D)

(DRYLY)

It's so loud in the library tonight though.

NORMA (V.O.)

What a nightmare! Make a complaint.

(PAUSE)

Listen, Harriet. I know it's been tough for you this week, with the anniversary of the accident. But I don't want you to hide away in the library. You can talk to me about your parents' deaths, if you need to. I want to help.

A look of pain crosses HARRIET's face as she steps through the door, raising her camera. The floor cuts off sharp in front of her, an abrupt broken edge of concrete.

In a view from behind, with just the back of her head in shot, we see as she trips forward in a sudden quick motion. It cuts away before we see her fall, or what caused her to trip.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:10]

Back to ghost HARRIET talking to RIMA, KASPER, FELIX and LEAH. We see the same shot of the back of her head as in the previous scene, but now there is a large dent in the back of her scalp. She is rubbing it, running her fingers around the edge of the open wound and dipping them inside her skull. There's no blood, but it's very clearly wrong and unnatural.

FELIX

(MID-CONVERSATION)

You'll be okay. It's not like there's a wrong way to be a ghost.

KASPER

It's like riding a bike.

HARRIET

I never learnt.

HARRIET is staring at her corpse, not looking at the others. They make awkward faces at each other behind her back. LEAH just stands there with her baby, looking tired. HARRIET's skin glows brightly in the dark room. She's fresher than the others.

KASPER

(UPBEAT)

It's like . . . learning to ride a bike!

RIMA  
Lots of bruises.

A beat of silence. HARRIET touches the back of her head again.

RIMA (CONT'D)  
Sorry. That was in poor taste.

KASPER  
Ignore her. She's not good at humour.

RIMA  
(INDIGNANT)  
Excuse me, Kasper, I very much am!

KASPER  
Last week I caught you practising puns in the bathroom.

RIMA  
That was for Leah's birthday! And now you've gone and spoiled the surprise, so well done you!

FELIX  
Kasper, it's not like you're Mr Cool. Remember that time some girl offered you a cigarette and you lit the wrong end?

KASPER  
That was in my first week of uni! How long are you going to bring that up?

HARRIET is still staring at her corpse while they bicker in the background, voices fading into white noise as she looks at herself. Then LEAH speaks, cutting through the sound.

LEAH  
What's your name?

HARRIET  
Harriet Stoker.

CUT TO:

INT. UNIVERSITY OF WARWICK BUILDING - LECTURE HALL - DAY  
[12:00]

Flashback to HARRIET sitting in a lecture hall.

PROFESSOR

Stoker?

HARRIET raises her hand to the register. There is a giggle in the class around her.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:10]

HARRIET

I can't believe I'm dead. Can we do something about my body? Close my eyes, or something?

FELIX

Don't worry, someone will find you. Your friends will notice you're missing soon.

CUT TO:

INT. UNIVERSITY OF WARWICK BUILDING - LECTURE HALL - DAY  
[12:00]

Flashback to HARRIET sitting in the same lecture hall. We now zoom out to see she is sitting completely alone at the back, while everyone else laughs in groups with their friends at the front. She slumps down slowly in her seat.

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - NIGHT 1 [22:10]

HARRIET

Oh, yeah. Loads of friends. They'll all be missing me.

RIMA

Don't worry, you'll make new friends! Everyone here is dying - hah - to meet you.

RIMA gestures upwards, to where dozens of ghosts are leaning over the balconies of the five storeys, watching HARRIET curiously. They're all wearing old-fashioned nineties clothes or pyjamas. Everyone is around eighteen years old - they're all university students who died here.

HARRIET swallows, and looks away.

HARRIET

Great. Just what I always wanted -  
an audience for the worst thing  
that's ever happened to me.

FELIX nods in commiseration, and then looks around for a less  
painful topic of conversation.

FELIX

So . . . any interest in Captain  
America, at all?

NARRATOR (V.O.)

This conversation isn't going  
anywhere quickly. Shall we fast  
forward?

The footage speeds up, zooming through a mimed, unheard  
conversation where FELIX gestures to path of where HARRIET  
must have fallen from. Then HARRIET walks around her body a  
few times and crouches down. KASPER reaches out to touch her  
arm, pulling it back quickly when she turns. She shakes her  
head and backs away.

The footage slows down again just as HARRIET moves towards  
the window and starts to climb out.

RIMA flickers into a hawk, out of sight to HARRIET, and  
swoops down next to her in her human form. RIMA leans out of  
the window next to her, trying to grab her arm.

RIMA

No! Don't!

HARRIET

Leave me alone. I'm going home!

HARRIET makes her way out of the building. We see light pass  
through her transparent body. She walks towards the fence,  
her walk stilted. RIMA climbs out after her.

RIMA

(MUTTERING)

Stupid stupid stupid new ghosts!  
Never know what they're playing at!  
Like babysitting a toddler!

HARRIET keeps walking, eyes fixed on the fence. But her steps  
are slowing, and she sways, looking dizzy. Atoms are peeling  
away from her body. She comes to a stop, swooning. She's  
disintegrating. Her eyes close.

RIMA grabs her, tugging her back into the building. HARRIET collapses on the floor, gasping as she stares up at the ceiling.

HARRIET  
(TRYING TO REMEMBER HOW  
VOCAL CORDS WORK)  
What just happened? It was like I  
was being torn apart.

KASPER helps her up.

KASPER  
We can't leave the building. We're  
tied to the place where we died.

HARRIET  
Why?

The ghosts look at each other. KASPER's hand is still on HARRIET's shoulder.

FELIX  
We don't know. That's just how it  
is.

HARRIET  
Well, I'm going to fix that. I have  
to leave. My gran needs me. She's  
all on her own.

NARRATOR (V.O.)  
That's true enough. Right now,  
Norma Stoker is making supper.  
Scrambled eggs with Lea and Perrins  
sauce.

LEAH  
Even if you went home, your family  
wouldn't be able to see you. Humans  
never can. Forget about it, kid.

HARRIET  
Who are you guys anyway? Is this  
like, the welcoming committee?  
'Welcome to the afterlife, some  
blond jock will hit on you while  
you sob over your own dead body'!

KASPER quickly removes his hand from her shoulder.

KASPER

(COUGHING)

If you really want to leave, I know  
someone who can help you try.  
Felix, stay here with Leah and  
guard the corpse, will you?

CUT TO:

INT. MULCTURE HALL - QI'S ROOM - NIGHT 1 [23:00]

KASPER and RIMA are staring at a bedroom door, hesitating  
about going in. HARRIET is watching them curiously.

RIMA

Do you want me to do it?

KASPER

No! No, I've got it. She's just . .  
. a lot.

HARRIET

Who is?

QI, a Chinese woman in her early twenties, steps through the  
door. She's a bit older than the others. QI is also dead, and  
wearing a dressing gown.

QI

Rima! Kasper. I've been expecting  
you. Do come on in.

RIMA and KASPER shove each other, neither wanting to go  
first, and then RIMA eventually steps through the door.

HARRIET

Wait your name is Kasper? Like the  
friendly ghost?

KASPER

Trust me, I've heard all the jokes  
before. Don't bother.

HARRIET follows them inside, bemused. The room is empty  
except for one very dirty bare mattress, left by a squatter  
long ago.

QI

This is her, then. The source of  
all the -

(SHE BREATHES IN DEEPLY)

- fresh energy. She's glowing with  
it.

HARRIET leans back, grimacing.

NARRATOR (V.O)

Before you get excited, no, that's not me. I'm much less attractive.

KASPER

Qi, Harriet is really desperate to leave the building. I thought you might be able to work out what her power is. Give her the dummies guide to the afterlife, or whatever.

HARRIET

He said you could help me leave the building!

QI frowns at HARRIET.

QI

It's very early for a manifestation, if she only died a few hours ago. But I can take a look.

QI touches HARRIET's forehead, where the bright light that covers HARRIET's skin starts to dim. HARRIET jerks away, reacting like she's been electrically shocked.

QI licks the tips of her fingers.

QI (CONT'D)

Interesting. I need to do some tests first. Rima, can you get me a rat?

RIMA

Hang on a sec!

RIMA runs from the room. QI just stares at HARRIET, who looks appealingly at KASPER for help. It's clear she's intimidated by QI.

HARRIET

(MAKING POLITE  
CONVERSATION)

So . . . how long have you been . .  
. dead?

QI

Longer than you've been alive.

CUT TO:



INT. MULCTURE HALL - HALL OUTSIDE QI'S ROOM - NIGHT 1 [23:00]

RIMA twists into an owl and swoops down the corridor. We hear the conversation between KASPER, QI and HARRIET as she dives on a rat and grabs its neck in her beak. There is brief struggle as it fights to escape.

KASPER (V.O)  
Oh damn. Harriet, when were you born?

QI (V.O)  
Kasper, you really aren't supposed to ask a lady that.

HARRIET (V.O)  
I'm a fresher. Or was, I guess.

RIMA kills the rat.

CUT TO:

INT. MULCTURE HALL - QI'S ROOM - NIGHT 1 [23:00]

KASPER stares at HARRIET.

KASPER  
What? What year is it now?!

HARRIET  
. . . I guess you don't get WiFi here, huh? It's 2021.

KASPER  
Mate. I died in 1994. That's messed up.

HARRIET  
What? You look the same age as me.

Before KASPER can reply, RIMA swoops into the room in her owl form, the rat in her beak.

RIMA drops the rat at HARRIET'S feet and rests a claw on it, looking at QI expectantly. HARRIET moves away, repulsed by it.

HARRIET (CONT'D)  
An owl? Where's Rima gone?

QI  
 Harriet, be ready to absorb the  
 energy. Quickly, before it  
 disintegrates!

HARRIET  
 Right, but what does that mean?

Suddenly, the rat starts to shudder, like HARRIET did when she tried to leave the building. The rat - which is a ghost - starts turning into dust.

Working on instinct, HARRIET leaps on it, like a cat on a mouse. She stuffs the rat into her mouth, sucking in its energy, then falls back on her heels. She looks deliriously high, loose and drunk.

HARRIET burps, then giggles.

QI cradles her face in her hands and gazes into her eyes.

QI  
 How do you feel?

HARRIET  
 Powerful! Like I've taken four  
 shots of vodka. What was that?

QI  
 Four shots of vodka.

HARRIET leans back to look at KASPER's bum. She's acting very drunk.

KASPER  
 But she's not doing anything.  
 Except checking out my arse.

HARRIET  
 You're definitely a nine.

QI  
 We need another.

CUT TO:

INT. MULCTURE HALL - HALLWAY - NIGHT 1 [23:00]

Again, RIMA kills a rat in her owl form, while we hear the conversation between HARRIET and the others.

HARRIET (V.O)  
 (DRUNK AND SLURRING)  
 Kasper the friendly ghost. You're  
 basically old enough to be my dad.

RIMA flies past FELIX and LEAH, who are sitting next to HARRIET's corpse. FELIX is holding CLAUDIA. He grins and waves.

HARRIET (V.O) (CONT'D) KASPER (V.O)  
 Hot. Gross.

NARRATOR (V.O)  
 Neither of them know it yet, but  
 Harriet Stoker is going to break  
 Kasper's heart.

CUT TO:

INT. MULCTURE HALL - QI'S ROOM - NIGHT 1 [23:00]

RIMA reappears with the second rat ghost, which HARRIET falls on, cramming it into her mouth as it squeals.

She moans in pure joy.

KASPER  
 Um - should we be watching this?

QI  
 Give her a minute.

HARRIET  
 I need more. Make the owl get more.

QI frowns, shaking her head.

HARRIET (CONT'D)  
 No! I need it!

QI  
 It's no good. There's nothing  
 there.

HARRIET turns to the owl, a dangerous look in her eye. RIMA shifts, adjusting her wings. HARRIET leaps on the bird, trying to pin it down and take her energy. RIMA squirms to get free, as HARRIET grabs her wings.

NARRATOR (V.O.)  
 I used to have a recurring  
 nightmare exactly like this.

As they wrestle, QI holds out a hand, and a glowing line of yellow light shoots out, wrapping around HARRIET's arm like rope. She tugs her back, making HARRIET fall back.

HARRIET snarls, fighting against it and trying get to the owl. QI grits her teeth and holds tight. Eventually, HARRIET gives up fighting.

There's a beat of silence, while HARRIET catches her breath, wrapped in the lightning rope.

KASPER

So . . . this was all very clearly  
a mistake.

RIMA twists back into her human form. HARRIET stares up at her, wide-eyed in shock, as RIMA wipes a trace of rat blood from the corner of her mouth.

HARRIET

You?

QI

Are you going to behave yourself  
now, Harriet? Rima has been very  
good to you. This is hardly the way  
to repay her.

HARRIET grits her teeth but nods reluctantly. QI withdraws the lightning rope.

KASPER

(UNDER HIS BREATH)

Mental. That was absolutely mental.

RIMA

I take full responsibility. I  
totally should have mentioned  
sooner that my power is  
shapeshifting.

KASPER

Don't worry. We all lose control  
sometimes.

RIMA

And you don't want to see Kasper  
when he's angry. (WHISPERING) He's  
like the Hulk.

KASPER

(AFFRONTED)

I didn't come here to be  
disrespected.

RIMA  
 (JOKING)  
 You're disrespected everywhere you  
 go.

Again, their bickering fades in on the background as HARRIET processes what just happened to her.

KASPER  
 How dare you. I am the backbone of  
 this group. I deserve respect.

RIMA  
 'Backbone'? You're a fumbling  
 baboon.

KASPER  
 RUDE? So, so rude!

HARRIET  
 (IGNORING THEM)  
 What's a power?

QI  
 Every ghost has a power. I can make  
 -

QI flicks her fingers, palm upwards, and the yellow light sparks across her hand. HARRIET jerks back in fear.

QI (CONT'D)  
 - and Rima can turn into any form  
 she wishes.

HARRIET  
 What about me? Do you think - could  
 my power let me leave the building?  
 I have to get back to my gran.

As they talk, RIMA is grooming, tugging feathers free from her clothes.

QI  
 Well, that's what I was trying to  
 find out. Absorbing the rat was  
 supposed to kick-start your power,  
 by injecting you with a rush of  
 energy.

KASPER  
 You weren't supposed to react like  
 that, though!

RIMA

She's brimming over with her own energy as it is. She's glowing with it. The rats were probably a bit overwhelming for her system.

HARRIET

So I don't have a power?

QI

You have a power. We just can't let it manifest yet. It seems possible it could be something dangerous. This is a bit outside of my expertise.

NARRATOR (V.O.)

Let me summarize: none of them know anything. I have all the answers, obviously, but it's not like I can tell them.

HARRIET

(SCARED AND ANGRY)

We have to try again! I need to!  
You were supposed to help me!

QI

(MUTTERING)

I need a cigarette. Save me from self-righteous teenagers.

RIMA

Harriet, we should go. We'll come back in a month or two and try again if your power hasn't manifested on its own.

HARRIET

A month? I can't wait a month!

There's a beat of silence, where QI and RIMA look at HARRIET in dismay. HARRIET is acting like a child.

HARRIET (CONT'D)

Stop looking at me like that!

HARRIET storms out of the room.

QI

Goodness. She's going to be a bit of a handful, isn't she?

RIMA

I'm starting to get that impression, yes.

KASPER

She's going to make it a lot more fun around here.

NARRATOR (V.O.)

This statement is debatable. Two weeks from now, Kasper will say to Rima: "I miss how chill everything was before Harriet arrived." Rima won't reply - but in her defence, she will be otherwise occupied at the time.

CUT TO:

INT. MULCTURE HALL - TOP FLOOR CORRIDOR - NIGHT 1 [04:00]

Establishing shot: the outside of Mulcture Hall. The sun is rising in the sky. HARRIET has now been missing all night.

HARRIET walks to the place where she fell, staring at her corpse on the ground floor below. She looks angry.

She notices a yellow sign tucked out of sight against the wall, saying 'WARNING: SHARP DROP'. It's been hidden away.

A rat moves in the wall, and she jumps on it, teeth bared. It gets away before she can grab it.

A ghost approaches her, but they're dim and barely visible - the opposite of HARRIET's brightness.

HARRIET

Hello?

The ghost, a boy, moves towards her at a steady, slow pace.

HARRIET (CONT'D)

What are you doing?

The boy keeps coming. Worried, HARRIET moves out of the way, thinking he's trying to grab her. He moves past her. She realises that his face is expressionless, and he's looking straight through her. She waves a hand in his face, and he doesn't react. It's like he's in a coma. She holds up her arm, comparing her bright skin to his dim skin. She frowns.

HARRIET (CONT'D)  
 (TALKING TO HERSELF AS  
 MUCH AS THE BOY)

I don't want to be dead. I wasn't ready. None of this should have happened. Not to me. I still can't even remember how I died!

On the ground floor below, her mobile starts ringing in her body's pocket, an upbeat ringtone jangle. The sound echoes through the empty building up to HARRIET. She starts to cry.

CUT TO:

INT. GRAN'S HOUSE - KITCHEN - NIGHT 1 [00:00]

NORMA, HARRIET'S grandmother, is calling her on a landline in an old-fashioned sixties kitchen. Behind her, there's a framed picture of HARRIET and her dead parents.

The call rings and rings, then goes to voicemail.

HARRIET (V.O.)  
 This is Harriet. Leave a message!

NORMA puts down the phone. Her face is expressionless. She stares into the distance, and a slight smile plays across her lips.

CUT TO:

INT. MULCTURE HALL - FELIX'S BEDROOM - NIGHT 1 [05:00]

FELIX, RIMA, LEAH, KASPER and CLAUDIA are all lying sleeping in a heap as the sun rises. HARRIET is standing alone at the window, watching them all smuggle with envy on her face.

She wraps her arms around her torso and turns to stare out across campus. Cars are just arriving as people come to the university for work.

A pink morning sunbeam lights up the glass. HARRIET closes her eyes, tilting her head up to the light, which passes straight through her body, casting a beam on the wall behind her. Tear tracks stain her cheeks.

NARRATOR (V.O.)  
 Poor bab. She's gone through a lot today, finding out she's dead and meeting all these new people. Rima, Kasper, Felix, Leah . . .



The camera meanders over the sleeping ghosts until it reaches the baby in LEAH's arms. The baby snaps its eyes open and fixes them on the camera. Her irises shine red in the dawn light.

NARRATOR (V.O.) (CONT'D) (CONT'D)  
 . . . and me.

FADE IN:

INT. MULCTURE HALL - STAIRWELL - DAY [12:00]

Flashback to 1994. FELIX is walking up a flight of stairs, carrying a stack of boxes so large you can't see his face. He's inside Mulcture Hall, but it's clean and light and tidy - this is the building before it was abandoned.

OSCAR (V.O.)  
 And it's like, does she think I'm a  
 kid still?

FELIX struggles with the boxes.

FELIX  
 Hmmmm.

He reaches the stairwell and pauses to catch his breath. We see that behind FELIX is his twin brother OSCAR, carrying several bin bags full of clothes. They're both wearing nineties clothes, which look very unfashionable now. A lot of neon.

FELIX (CONT'D)  
 (OUT OF BREATH)  
 Mum will calm down once fresher's  
 week is over. When she sees that  
 we're not going straight to  
 hospital with alcohol poisoning.

OSCAR  
 She doesn't think you'd do that,  
 anyway. Only me.

There are people carrying boxes of stuff all around them, as the new students arrive for the first term of university.

FELIX and OSCAR have to carry on walking up the stairs to make room for a girl and her dad who are bringing up a keyboard. It's RIMA. OSCAR checks her out as she walks away.

OSCAR (CONT'D)  
 Uni is going to be great.

FELIX

At least wait until the club night  
to start objectifying our future  
classmates.

The brothers stop outside a bedroom door.

FELIX (CONT'D)

This one, I think. Number 6.

FELIX opens the door, juggling his boxes, and then immediately bumps into someone inside. It's KASPER, who stumbles and drops an alarm clock on the floor, which shatters.

KASPER

What the fuck?

FELIX

Sorry! Wrong room! Sorry!

FELIX backs out of the room, making a pained face at OSCAR behind him. KASPER just stares at him, annoyed. FELIX opens the next door along.

OSCAR

Great first impression there,  
buddy. Want a hand unpacking?

FELIX

No, you go and do your room. I'll  
meet you in the dining hall later.

OSCAR

Have fun moping!

CUT TO:

INT. MULCTURE HALL - FELIX'S ROOM - DAY [15:00]

Through speeded-up footage, we see FELIX unpacking his student bedroom, neatly lining up pens and paper on the desk, arranging books and then shaking his head and rearranging them. His wardrobe contains many, many plaid button-down shirts. He struggles to make the small single bed, getting stuck inside his duvet cover and reappearing with his hair a mess.

He opens the adjoining room, which connects to a shared bathroom with KASPER's bedroom. KASPER is inside, arranging shampoo bottles on the edge of the bathtub.

FELIX  
Oh, er. Hi.

KASPER  
Hmm.

FELIX  
I'm sorry about bumping into you earlier. I should come with a warning bell or something. I can pay for anything that broke.

KASPER  
Forget about it. So, what are you studying, then?

FELIX  
Computer Science. You?

KASPER  
Art history.

FELIX wrinkles his nose.

FELIX  
Um . . . What kind of job are you going to get with that? It sounds like something you only do if you've not got to worry about money.

KASPER  
(GLARING)  
So you're a snob, are you? I bet you think it's only for dumb rich kids.

FELIX  
Well, it's not exactly the height of intellect.

KASPER  
You're calling me stupid now too? You know what, you can pay for the clock after all. It was thirty quid.

FELIX blanches. He pulls out his wallet, but there's only a £10 paper gift voucher for W H Smiths inside.

FELIX  
Actually . . . I just put all my money on my uni account for meals.

KASPER

I should have known it was an empty offer. Thanks for nothing.

KASPER goes back into his bedroom, slamming the adjoining door with a loud bang. FELIX stands alone, staring at the closed door. His shoulders slump.

CUT TO:

INT. MULCTURE HALL - FELIX'S ROOM - NIGHT [21:00]

Later that day, it's dark and FELIX is sleeping in his freshly-made bed. He's sleeping completely still, flat on his back, looking stiff and unrelaxed.

OSCAR knocks on the door, drunk and clumsy. He's covered in neon pink paint. He comes inside.

OSCAR

Felix, you should have come out with us! It was amazing! There was a room full of bubbles!

He slumps down on FELIX's bed, shaking his brother awake. But FELIX doesn't respond.

OSCAR (CONT'D)

Felix? Bro? (PANICKING NOW) Felix?

OSCAR stands up and staggers over to the adjoining bathroom door. He bangs on it.

OSCAR(CONT'D) (CONT'D)

HELP! I need help! Something's wrong with my brother!

There's no response, so he pushes open the door. KASPER is lying dead in his bed too, unresponsive. OSCAR bursts out of the room, knocking on doors and calling for help. He pushes his way inside student rooms down the hallway.

He shakes everyone in turn, but the students are all dead. One of them is RIMA.

OSCAR stares in horror down the hallway, at the line of doors of dead students. He runs away.

The clean hallway of Mulcture Hall morphs into the dirty, abandoned building of the present day.

CUT TO:

EXT. MULCTURE HALL - FIRE ESCAPE ON SECOND FLOOR - DAY 2  
[11:00]

HARRIET, FELIX, RIMA and LEAH are sunbathing on a fire escape. Below them, human students are walking around the university campus.

FELIX  
Dairyalea dunkers, for sure.

RIMA  
McCoys crisps, too! And Mars Bars.  
Ohhh, I would give anything to be able to eat food again.

HARRIET  
Honestly? That rat was better than anything I ate when I was alive.

They all fall into a dreamy sort of silence. LEAH licks her lips. The baby CLAUDIA, our narrator, is curled up with LEAH. She slides her eyes to the camera.

CLAUDIA (V.O.)  
Can you believe these guys?

LEAH  
The best meal I ever had when I was alive was flamingo tongue.

RIMA  
No need to brag, Leah.

FELIX  
I could get into that. What kind of seasoning goes on a tongue though?

RIMA  
I have an answer, but there's a child present, so I probably shouldn't say.

HARRIET  
(GIGGLING)  
Hook-up review: Could be zestier.  
Eat more pineapple.

FELIX looks intrigued.

FELIX  
You did a lot more living when you were alive that I did.

HARRIET sighs, her smile disappearing.

HARRIET

I forgot I was dead for a minute  
then.

She peers over the edge of the balcony at the ground below.

HARRIET (CONT'D)

I wish the police would hurry up  
and find my body. It's been nearly  
a day. It's starting to stink.

CLAUDIA (V.O.)

I've been keeping an eye on her  
grandmother. She reported Harriet  
missing this morning, so it  
shouldn't be long now.

CUT TO:

INT. GRAN'S HOUSE - LIVING ROOM - DAY 2 [09:00]

NORMA is tidying up a floral-print living room. She efficiently yanks the lace doilies straight on the back of the sofa, humming to herself. The doorbell rings.

She takes one last look around the room to check that it's neat, and spots a curl of wire sticking out from underneath the sofa. She kicks it underneath on her way past.

Pausing before answering the door, she stops humming. Her expression turns sad and scared, and a little tremor appears in her hand as she opens the door.

NORMA

(WEAKLY)

Come in, officer.

Doddering now, NORMA steps back to let a police officer in. She looks frail and devastated.

CUT TO:

EXT. MULCTURE HALL - FIRE ESCAPE ON SECOND FLOOR - DAY 2  
[11:00]

Back with the ghosts sunbathing.

FELIX

Kasper's keeping an eye on your  
body, anyway. We don't want it to  
end up on the black market.

HARRIET  
Black market? What's that?

RIMA glares at FELIX.

RIMA  
Nothing for you to worry about.  
It's just a place where ghosts can  
trade stuff.

HARRIET  
Trade stuff like rat spirits, do  
you mean?

CUT TO:

INT. MULCTURE HALL - QI'S ROOM - NIGHT 1 [23:00]

Flashback to HARRIET cramming a rat spirit in her mouth,  
moaning orgasmically as it squeals.

CUT TO:

EXT. MULCTURE HALL - FIRE ESCAPE ON SECOND FLOOR - DAY 2  
[11:00]

HARRIET has a dreamy expression on her face as she remembers  
the rat.

RIMA  
Sure. Or swapping favours with our  
powers. Sometimes people want me to  
turn into a squid so they can  
harvest my ink to make tattoos.

LEAH  
Your corpse definitely won't end up  
on the market, though. Felix is an  
idiot.

A thoughtful expression crosses HARRIET's face. CLAUDIA looks  
at the camera again.

CLAUDIA (V.O.)  
I can see where this is going and I  
already hate it.

HARRIET  
What are your powers? I know Rima  
can turn into animals, but what  
about everyone else?

FELIX  
Hypnotism. It's useless.

LEAH  
I can see the future. Kind of.

CLAUDIA (V.O.)  
She's simplifying it. It's more like time manipulation. My power is the same. It comes in useful, seeing as I'm stuck in this frail little body.

HARRIET  
(SIGHING)  
When is my power going to manifest?

Just then, a dimly lit boy - like the expressionless ghost HARRIET saw earlier - drifts onto the fire escape.

HARRIET (CONT'D)  
That thing! What is it?

RIMA  
He's a Shell. A ghost who's run out of energy. He's going to disintegrate soon.

HARRIET  
Like what happened to me when I left the building?

The SHELL leaves the room, blank and dreamy-eyed. He drifts partially through the wall, not paying attention to his path.

RIMA  
Yeah. Every so often we feed rats to them, to buy them a few more months, but they always use up the energy playing around with their powers. They died at the same time as us; they're just more wasteful.

HARRIET  
You all died at the same time? What happened?

FELIX  
We think it was a gas leak. But the police never worked it out for sure. Something took out everyone in the building.

FELIX takes off his glasses, wiping at a smudge on the lens.



RIMA

Except Leah and little Claudia. They were already here when we died. Leah refuses to tell us how old they are.

LEAH

It's personal.

RIMA

We've been best friends for a dozen years! We're supposed to share private information.

LEAH

(MUTTERING)

We're not best friends.

RIMA

Sure. Tell that to your half of our 'Best Friends Forever' necklace.

RIMA taps a pink love heart locket hanging around her own neck. LEAH glares at it.

LEAH

I told you - I'm not wearing that thing.

HARRIET

So the police never worked out what killed you? At all?

FELIX

The uni shut down Mulcture Hall while they investigated. For a while, we got a lot of health and safety inspectors doing checks, but I don't think they were allowed to open it again after that.

CLAUDIA (V.O)

I have to admit, this is one mystery that's always baffled me, too.

RIMA

We died around this time of year, actually. We usually have a party to celebrate. You should come. Have you remembered how you died yet?

HARRIET frowns.

CUT TO:

INT. MULCTURE HALL - TOP FLOOR HALLWAY - NIGHT 1 [21:25]

Flashback to HARRIET, alive, talking to NORMA on the phone before she died. A continuation of the same flashback scene from earlier.

NORMA (V.O.)

You can talk to me about your  
parents' deaths, if you need to. I  
want to help.

The camera pans over the sharp edge of the floor, and the yellow warning sign that's been hidden out of sight. With the camera at floor level, the light catches a length of wire strung along the floor.

HARRIET walks towards it, and the wire catches on her ankle. She trips and loses her balance, teetering on the edge of the stairwell. The ground floor of the building is five storeys below her.

Her camera falls first, smashing onto the ground in a thousand shards. Then she follows. With an audible crack of bones, she hits the floor far below.

NORMA (V.O. ON PHONE)

It was an accident. A terrible,  
terrible accident.

CUT TO:

EXT. MULCTURE HALL - FIRE ESCAPE ON SECOND FLOOR - DAY 2  
[11:00]

HARRIET rubs at the back of her head, touching the edges of the wound there.

HARRIET

I fell. Listen, I think I'm gonna  
go. Catch you all later.

HARRIET ducks back into the building through the window.

FELIX

Nicely done, Rima. Bring up more  
recent traumatic life events in  
small talk, why don't you?

RIMA

At least I didn't imply that her  
corpse will be sold for profit on  
the black market.

LEAH

Oh, please shut up. I want to have  
a nap.

RIMA transforms into a black cat and curls up into a ball,  
eyes fixed on FELIX.

FELIX

I can do performative sulking too,  
you know.

RIMA hisses at him, bearing sharp teeth. In LEAH's arms,  
CLAUDIA wiggles, yawning.

CLAUDIA (V.O.)

I've had to listen to them bicker  
like this since 1994. It's not like  
I can get up and leave, either.  
It's amazing that I'm still sane.

Anyway, let's go and see what Harriet's plotting, shall we?

CUT TO:

INT. MULCTURE HALL - ENTRANCE HALL - DAY 2 [11:30]

A shirtless KASPER is doing squats next to HARRIET's corpse.  
It looks a bit more gruesome this morning.

KASPER

(TO HIMSELF)

And one and two and three! You've  
got this! Don't give up now! I  
believe in you!

HARRIET walks down the stairs, looking thoughtful. A few  
ghosts peer out at her from doorways, but she ignores them.

She breaks into a smile when she spots KASPER.

HARRIET

Kasper! Buddy! Rima asked me to get  
something from the black market for  
her, but I've forgotten the  
directions she gave me. Remind me  
where it is?

KASPER starts doing lunges, moving through a workout as they talk.

KASPER  
Rima asked you that?

HARRIET  
Yep. Definitely. 100%.

KASPER  
Are you . . . sure? Why would she send you? You're new.

HARRIET  
She, er, wanted it to be a surprise for your death day anniversary. For you and Felix. I wasn't supposed to say anything.

HARRIET acts embarrassed, like she hadn't wanted to admit this.

KASPER's expression clears. This excuse makes sense.

KASPER  
Oh, for the party tomorrow? Great, I'm glad Rima invited you. Okay. So you go down to the basement floor, right? Wait outside the rec room for a guy called Greg to come out. He'll help you out.

HARRIET  
Thanks.

KASPER  
If she's getting me another football shirt, please don't pick the Birmingham City one. She knows I support Sky Blues.

HARRIET  
Can ghosts even wear clothes?

KASPER  
Well, not real clothes, obviously. Some ghosts can pick stuff up if they've got telekinetic powers, though.

(SIGHING)  
That would be a lot more useful than my power.

HARRIET

What's your -

HARRIET's phone starts ringing in her corpse's pocket, playing a distinct jangly, upbeat ringtone. She stops talking and stares at it in dismay, then walks away.

KASPER starts doing push-ups.

KASPER

(TO HIMSELF)

That's the spirit! What mastery!

The crowd goes wild!

The building is still very quiet as HARRIET walks downstairs. She reaches a door with a sign that says 'REC ROOM'. The corridor is empty.

HARRIET

(CALLING)

Greg? GREG?

No one appears. Sighing, she pushes her hand through the Rec Room door. A yellow light flickers across her wrist, like the lightning QI used on HARRIET earlier. HARRIET flinches back, then summons her courage and steps through the door. Lightning snaps across the doorway.

CUT TO:

INT. MULCTURE HALL - BASEMENT REC ROOM - DAY 2 [11:30]

HARRIET steps into a dimly-lit basement room that is absolutely packed with ghosts. There are people in every bit of space, and they're rowdy - it's like an Irish pub, absolutely packed with jeering, dancing, singing, wrestling ghosts.

They're all dishevelled and animalistic compared to the human-like ghosts we've seen so far. HARRIET is shocked.

In the hectic crowd, one man stands motionless. RUFUS is tall, with bone-white hair, in his mid-thirties. There some old-Hollywood glamour to him. On his arm is a tattoo along his forearm of a spreadsheet filled out with Roman numerals. This is the log of debts on the black market.

RUFUS turns to look at HARRIET. He smiles, and his eyes flash florescent green, nostrils flaring as he sniffs across the room.

RUFUS

Harriet, isn't it? Come on in.  
We've been expecting you.

HARRIET blinks at him. After manipulating KASPER so confidently, she now looks like a frightened rabbit.

CLAUDIA (V.O.)

Four days after her own death,  
Harriet Stoker is going to kill a  
man. This is the first step on that  
journey. Unfortunately.

HARRIET

I was told that there's a black  
market down here?

RUFUS

Certainly.

He approaches her, backing HARRIET against the wall. The other ghosts part around them, leaving an area of space in the hustle and bustle. RUFUS' earlobe is torn away from the ear, hanging loose.

RUFUS (CONT'D)

Rufus. It's a pleasure to meet you.

RUFUS takes HARRIET's hand, bending down to kiss it like an old-fashioned gentleman. His tongue flickers out to taste her skin. HARRIET jerks her hand away.

RUFUS runs his tongue over his teeth, considering the taste.

RUFUS (CONT'D)

Hmm. How interesting. Well, how can  
I assist you?

HARRIET

I'm trying to get my power to  
manifest. I want to buy some rats.

RUFUS

Oh, really? Do you have something  
to trade, little one?

HARRIET looks lost. She hadn't thought this far ahead. Then one of the ghosts nearby starts whistling. The tune is the same jangly song used as her phone's ringtone. Her expression clears.

HARRIET

Is it true that some ghosts can  
touch stuff? If they're tele-

RUFUS  
Telekinetic. Yes, that's right.

HARRIET  
Well, I've got a phone. You can use  
it to go on the internet. It plays  
music and films, and -

RUFUS  
I know.

HARRIET  
. . . porn.

RUFUS  
That will be sufficient. I can send  
someone up to fetch it.

HARRIET  
You can use it for an hour.

RUFUS  
That's not going to be enough, I'm  
afraid. I'd want to keep it for  
good, if we made a deal.

HARRIET  
hours. Th- that's my final offer.

RUFUS rests a hand on HARRIET's shoulder. She tries to shift  
away uncomfortably. The skin he's touching goes blurry, like  
he's doing something to her. HARRIET's expression goes  
swoony.

RUFUS  
I'll take it permanently, please.

HARRIET  
(DIZZILY)  
Sure.

He takes his hand off her. HARRIET is swaying slightly.

RUFUS  
We have a deal, then.

HARRIET blinks slowly, still stunned.

HARRIET  
Great.

RUFUS  
You shouldn't be wasting your time  
with rats. They won't do anything.  
(MORE)

RUFUS (CONT'D)

That's the kind of ineffectual advice you hear from the dull ghosts upstairs like Qi.

He bares his teeth in disgust.

HARRIET

Oh. I didn't realise. Sorry.

RUFUS

Don't apologise. It's good that you came to me in time. If you really want to kickstart your powers, then you need to take energy from another ghost, just like a rat. That's the real strong stuff. You can get a power that way, if you need one. You need to choose the ghost carefully, that's all. Find someone . . . disposable.

CUT TO:

INT. MULCTURE HALL - UPSTAIRS HALLWAY - DAY 2 [11:30]

The boy SHELL is drifting aimlessly around the building, while in the background RIMA, FELIX and LEAH are joking around.

RIMA (V.O.)

That really rattles my boones!

FELIX (V.O.)

Unhand me, cur!

RIMA (V.O.)

You aren't ever going to fit into modern society if you keep talking like that.

The SHELL moves past RIMA and FELIX, who are duelling along the edge of the balcony wall, while LEAH watches.

FELIX

Do I look like I have ever, in life or death, wanted to be part of society?

RIMA

Foul villain, daddy-o! Lily-livered airhead!



LEAH

I think you're mixing time periods.

The SHELL bounces into the wall and then starts drifting in a different direction.

CUT TO:

INT. MULCTURE HALL - BASEMENT REC ROOM - DAY 2 [11:30]

HARRIET smiles at RUFUS.

HARRIET

Disposable? I can manage that.

RUFUS

Good girl.

RUFUS touches his arm. The ink shifts on the spreadsheet, and HARRIET's name appears on the bottom row.

HARRIET

How do you know this works? Have you tried it?

RUFUS

No. But it's been done before.  
(PAUSE) You've met Leah and Claudia by now, I presume?

HARRIET

(GAPING)  
Leah?

RUFUS

Not Leah. The baby. Claudia.

CLAUDIA (V.O.)

Oops. Guilty as charged.

INT. MULCTURE HALL - ENTRANCE HALL - DAY 2 [11:30]

HARRIET walks past KASPER, who is draped over the stairs, snoozing after his work-out. He calls out to her.

KASPER

Any luck?

HARRIET

Uh, I guess. What is that place, anyway? It's so busy down there.

KASPER

(LOOKING WORRIED)

You didn't go inside, did you? The dangerous ghosts are imprisoned in that room. The ones who set fires or stalk other ghosts, or worse. Don't ever go inside. They'll trap you before you even realise what's going on.

HARRIET

No, I stayed outside. Don't worry!

KASPER

Phew.

(PAUSE)

Hey, Stoker. Do you want to come to the party with me tomorrow? As a date?

HARRIET looks over his sweaty, honed torso. She's distracted by her plans, but interested.

HARRIET

Sure.

KASPER breaks into a huge grin, fluffing up the hair on the back of his head.

KASPER

Nice!

HARRIET leaves.

KASPER (CONT'D)

(TO HIMSELF)

You've got this, bro!

CUT TO:

INT. MULCTURE HALL - UPSTAIRS HALLWAY - DAY 2 [12:00]

HARRIET walks up the stairs, looking around her. Ahead of her, the SHELL boy floats aimlessly around. She grins and stalks towards him, pushing him up against the wall.

HARRIET grabs his shoulders and bites into the SHELL's neck, sucking his energy like she did the rat spirit. She starts glowing brighter, moaning.

The SHELL starts whining, convulsing and fighting to get free. HARRIET sucks it in as the SHELL's chest collapses inwards, disappearing into dust.

HARRIET throws her head back, glowing brightly, and falls to her knees. She gasps for breath. When she opens her eyes, her irises are glowing green, like RUFUS'.

She sighs contentedly.

CUT TO:

INT. MULCTURE HALL - UPSTAIRS HALLWAY - DAY 2 [11:30] RIMA, LEAH and FELIX are still playing. CLAUDIA starts crying in LEAH's arms, turning red and wriggling. They all turn to look at the baby.

FELIX

Wow. What's up with Claudia?

LEAH

Must be a tummy ache.

RIMA

Poor kid.

CUT TO:

INT. MULCTURE HALL - BASEMENT REC ROOM - DAY 2 [14:00]

RUFUS looks down at the phone screen, which is resting on the dirty, damp concrete floor. It's dialling 'GRAN'.

NORMA (V.O)

Hello?

RUFUS

Norma, darling. Hello.

End of pilot