

The Granary

By

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1 EXT. WOODS - NIGHT 1  
TITLE: Rusalka Pictures Presents...  
A man runs from something. We don't see his face.  
Nor do we see who chases him.

2 EXT. GRANARY - NIGHT 2  
TITLE: THE GRANARY  
He approaches the granary, opens the door -

3 GRANARY - NIGHT 3  
He bursts through the door. Makes his way to the main area. Finds a rope on the floor, tries to tie a noose.  
Not enough rope. Looks up - sees a chain-noose. Looks across at the chair, which lays on the floor.  
Puts the chair under the noose. Tries to hang himself, but before he can get his head through, his feet slip.  
Falls on the floor hurts his leg. Cuts his hand too it seems.

4 CHAMBER 4  
The Oubliette steel chamber.  
The door opens and THE DOCTOR walks in with a clipboard. Sits on a chair opposite the man, PAN, a mental patient in a dirty gown. Messed up hair and ruined half-make-up.

DOCTOR  
How are you settling in since the incident?

PAN  
I'm comfortable, for now.

Doctor checks notes on his clipboard.

DOCTOR  
You call yourself Pan. Is that a reference to Peter Pan?

PAN  
The boy who never grew up? Maybe it was subconscious.

Doctor nods.

PAN

You should know. You're the doctor.

DOCTOR

I'll never know you as well as you know yourself.

PAN

You wouldn't want to.

DOCTOR

It says on your profile that you tried to take your own life. What made you want to do that?

PAN

That's a difficult question to answer. Ask another.

DOCTOR

Ok. What stopped you from trying again?

PAN

I hurt my leg, so I couldn't try it any time soon. Besides, the moment was lost.

DOCTOR

It takes only a moment? A permanent solution to a temporary problem?

PAN

They say not to live in the past, or to worry about the future. People told me all the time to live for the moment.

DOCTOR

Touché. So what happened?

PAN

I found some inspiration.

5 GRANARY - MAIN AREA

5

Pan wakes up on the ground. Feels the leg injury - ouch!

Looks up at the chain, and then at the fallen chair. Remembers what happened. Tries to get up - too painful for now. Notices a journal on the table across the room. Crawls towards it, picks it up.

Leans up against the wall. Starts reading it.

## JOURNAL

DAY 1: I knew this day would come. It was only a matter of time. My son, Tom, has lost his mind and broken down. He couldn't move, or speak. He has lost the will to live. After a few hours he mumbled the words, almost begging to me, 'The Granary'. I knew he always felt safe here, close by while I worked. This is where he always came when his anxiety overwhelmed him. I picked him up and carried him here. He did not protest and he had no pride to swallow. I sat him in a chair, and he spent the day watching me work. I still wait for that first smile.

6 FARMER'S MEMORY - GRANARY

6

A POV of the boy looking at the farmer. We never see the boy. The journal's voice becomes the Farmer, who narrates.

He picks him up and carries him up the stairs of the granary, through the door. Puts him on a chair.

## FARMER

You always felt safe here, this is where you want to be. Speak to me? Okay, maybe later. I'll be close by, I promise.

He presses a button or two on the wall and we hear the machines power up.

7 GRANARY - MAIN AREA - CONTINUED

7

The hero opens his eyes. Throws the journal across the room in disinterest, whilst sitting on the floor. Looks at his hand, dirty with blood. Doesn't care.

Spots something across the room. An old camera pointing towards the middle of the room.

Gets up... ouch... just about. Limpes over, picks up the camera. Looks at it.

8 MEMORY - SELF PORTRAIT 8

An old SLR camera on a tripod.

Pan dressed up as a flapper girl focusing on a teddy bear.

Sets the timer - click - then we hear the buzzing sound as it runs out. He runs over to the teddy bear, kicks it out the way then poses. A flash of light.

9 GRANARY - MAIN AREA - CONTINUED 9

The memory ends. He puts the camera down miserably on the side.

10 CHAMBER 10

DOCTOR

So you're a photographer?

PAN

I dabble.

DOCTOR

Landscapes? Wildlife?

PAN

Self-portraits, actually.

DOCTOR

Now that's surprising.

PAN

Let me guess. A patient with low self-esteem, probably hates himself, and the way he looks. Would never want to be seen dead on camera.

DOCTOR

I stand corrected.

PAN

Well, you're not entirely wrong.

DOCTOR

I never said a word.

PAN

You're right. But what I'm saying is, the purpose is to capture an image of myself that might be acceptable. A performance, you could say.

DOCTOR  
Is life a performance?

PAN  
Yes and no. I wear my heart on my sleeve.

DOCTOR  
You play dangerous games?

PAN  
I'll tell you what I consider a dangerous game...

11 GRANARY - MAIN AREA - CONTINUED 11

Pan spots a drawer unit across the other side of the room. Goes over to it, opens it up. Another look at his bloody hand.

Finds cans of tinned food. Puts one of the tins on the top. Finds a tin opener too. Holds both items one in each hand and looks at them. The voice of the doctor overlaps.

12 CHAMBER 12

DOCTOR  
Eating food.

PAN  
Yes.

DOCTOR  
Normal people would consider that a luxury.

PAN  
Most people live to eat. I eat to live.

DOCTOR  
Fear of getting fat?

PAN  
No. Fear of being thin.

DOCTOR  
But you ARE thin.

PAN  
No shit.

Looks at the doctor, defensive.

- 13 GRANARY - MAIN AREA - CONTNUED 13
- Pan throws the tin on the floor in a tantrum. The can opener too. The tin rolls to the other side of the room.
- Looks at the noose again, and the rope, and the camera. Closes his eyes.
- 14 MEMORY - PIANO 14
- His friend, Jimmy walks in with a plate of food, eating it, standing up. Pan plays the piano.
- JIMMY
- Try some?
- PAN
- It smells horrid.
- JIMMY
- I've got some beans if you want them.
- PAN
- How many times do I have to repeat myself. I can't eat away from home. It's part of my problem.
- He closes the piano lid. Jimmy walks off.
- 15 GRANARY - MAIN AREA - CONTINUED 15
- The memory ends. Sitting there on the floor again, staring at the tin.
- He's been there some time. Shivering with the cold. Looks at his wound, decides to care.
- Gets up, goes to the steel bin ladder.
- 16 GRANARY - STEEL BIN 16
- Climbs up it and down into it. Notices an object leaning there with a white cloth over it. Ignores it, goes for the metal hatch.
- 17 GRANARY - LOWER AREA 17
- Walks around, climbs over debris. Finds a water tap.
- Tries it out - it works. Washes his wound in the water.

- 18 MEMORY - SINK 18  
 Washing his hands in a nice porcelain sink, caped in blood.
- 19 GRANARY - LOWER AREA - CONTINUED 19  
 The memory ends. Shock overwhelms him, as he leans back against a wall, out of breath.
- 20 GRANARY - MAIN AREA 20  
 Goes up the ladder and back into the main area. Finds a coat hanging up on the wall. Puts it on.  
 Finds a cosy-enough corner. Sits down and tries to get some sleep.  
 Drifts off - hears a train-like mechanical sound in his mind. Opens his eyes startled. Does it again... wakes up. Gets up, paces a bit, goes back to sleep. No sounds this time.
- 21 CHAMBER 21
- DOCTOR  
 How did you sleep?
- PAN  
 The first night was the hardest.  
 Didn't sleep very well at all.
- DOCTOR  
 There must have been a lot on your mind. Lots of bad things.
- PAN  
 Good things too.
- DOCTOR  
 That's good.
- PAN  
 I have often have complex dreams.
- DOCTOR  
 Complex... dreams?



22 DREAM - FIELD OF CROPS 22

POV running through a field of crops.

Then visions of a rotten piano where the keys can't be pressed. An audience waits. 'Well, play something!' They demand.

'It doesn't work!' Pan replies.

23 GRANARY - MAIN AREA 23

He wakes up, still cold, feeling weaker.

Hand seems okay. Looks across at the tin of beans. Ignores. Spots the journal again.

Opens up the journal which is quite near him. Starts to read.

JOURNAL

DAY 2: Tom didn't want to leave the granary last night, so he stayed the night here. Luckily it was a warm night. He still hasn't eaten anything. He doesn't like eating in front of us, so I brought some biscuits and cans of food in from the house to see if he'd eat. He hasn't touched it. He spoke a few words to me, and he did have a play with my camera. I don't know if he took many pictures. I hear it click sometimes and when I turn around he hides in embarrassment. I wish he could be more comfortable around me, but I guess I should feel lucky that he feels safe here.

24 FARMER'S MEMORY - GRANARY 24

As the journal is narrated:

The farmer brings food into the barn. Again, POV from the boy who we don't see. A few tins in the drawer. Maybe cakes, bread and biscuits. An apple. Turns around to the boy.

FARMER

It's here if you need it. I won't watch. You can eat in your own time.

Camera POV nods. We see the hands of the boy playing with the camera.

FARMER

What would I do without you, Tom?

25 GRANARY - MAIN AREA - CONTINUED 25

The vision ends. He puts the journal in the coat pocket. looks at the can of food again - not yet. Picks up an old mug from the table.

26 GRANARY - LOWER AREA 26

Fills the mug up with water. Drinks some of it down. Hears a noise. Turns sideways - it's a dog.

A stand-off with the dog.

PAN

What do you want?

Dog stares at him, innocent eyes.

PAN

Leave me alone... Go!

Dog leaves.

PAN

(under breath)

Stupid animal.

27 GRANARY - STEEL BIN 27

On his way up the ladder again. Takes another look at the dust cover over the object. Doesn't touch it. Keeps going.

28 GRANARY - MAIN AREA 28

Gets back into the main area. sits on a chair. Looks at the beans again.

Grabs them, then the tin opener. Thinks about it...

Voice of doctor overlaps.

29 CHAMBER

29

DOCTOR  
What's it like?

PAN  
Fear?

DOCTOR  
Too vast, too global. Narrow it  
down to just ... eating.

Pan thinks.

PAN  
It's a feeling of  
undeservingness. Crime and  
punishment. Not the good sort.  
It's like it's one rule for you,  
and one rule for the rest of the  
world. Because YOU don't like  
food, food doesn't like YOU, in  
return. But it loves everyone  
else. That's how they get so far.

DOCTOR  
Elaborate.

PAN  
You really want to know?

Doctor nods.

PAN  
Let's start with the basics.  
Everyone is looking at you.  
Waiting for you to make a  
mistake.

Close-up of his face, particularly his eyes.

30 CREATIVE VISION

30

A dark stone room.

Pan is sat on a dining room table with a bib and a dummy  
in his mouth. His hands are tied to the table.

Close shot first, to fade in from the last close-up.

Camera pans out to reveal the ridiculous set-up.

Opposite him - an EYE MONSTER. He is SIGHT.

He has a face full of little eyes, flickering in the  
moving light. He lifts his hand up - a hand with eyeballs  
on his fingertips.

In his hand is a large spoon with baked beans.

Pan drops the dummy from his mouth - like Bill Murray in little shop of horrors.

SIGHT

Here comes the little choo-choo train...

SIGHT puts the spoon up to Pan's mouth, but Pan tries to avoid, left and right. Suddenly a voice is heard.

VOICE

What are you doing to it!

Sight turns sideways to a hooded monster. He is the demon.

SIGHT

It needs feeding. It has to be big and strong like the rest of them. In order to function.

Demon intervenes.

DEMON

Isn't that just beautiful? It suffers to feed, and it feeds to suffer.

SIGHT

It's not so bad, is it?

SIGHT looks at PAN for an answer.

DEMON

This one's special.

SIGHT

Special?

DEMON

It's undeserving. It doesn't like your yummy food.

SIGHT

Well that's a shame! Now I feel neglected and hurt. Shame on it. Maybe we shouldn't give it food.

DEMON

How does that make you feel, thing?

Demon goes right into Pan's face. SIGHT puts the dummy back in his mouth. No answer, of course.

SIGHT

What are you thinking, Fear?

DEMON

For crimes against reason, and  
nutritional waste;

Ungratefully neglecting the  
splendours of taste...

Another monster appears - he is TASTE. He is a bloated-faced giant-mouthed monster, drooling and nibbling with every movement.

TASTE

Did somebody call my name? Oooh  
food!

SIGHT

Shh! Let Fear finish.

Demon sprinkles a salt-like substance onto the food.

DEMON

A pinch of unknown, or even  
better yet;

We'll lace this fine food with  
the string of regret!

SIGHT

(gasp!)  
The string of regret!

TASTE

The s-s-string of regret!

The demon, Fear nods. He holds up a long string with a fish-hook on the end. places it on the spoon with the beans, hooks one of the beans. Sight holds the spoon up.

DEMON

It must be done.

PAN

(spitting out the dummy)  
No! I don't want it!

DEMON

Come now, you must. If you don't  
eat you'll die.

TASTE

(nomming, giggling)  
Do you fear death? Hehe.

PAN

I do not.

Taste holds Pan still to force-feed him. Pan eats the mouth full. More is put into his mouth as the string is swallowed down more with each one. He cringes in terror.

DEMON

Eat it with doubt, and  
uncertainty. That's it. You never  
know when I must just... want it  
back!

Demon tugs on the string a bit, making Pan choke a bit. They all laugh at him. Another mouthful then -

The vision suddenly ends.

31

CHAMBER

31

DOCTOR looks away in disgust to the story. Takes a while to recover from it.

DOCTOR

That's a rather unpleasant  
analogy, if I do say so myself.

PAN

May I stand?

DOCTOR

Of course. Take all the space you  
need.

Pan stands up and walks to the other side of the room.

DOCTOR

Is it always like that?

PAN

No. Not at home.

DOCTOR

How do you deal with it?

PAN

I distract myself with things  
that make me happy.

DOCTOR

I see. You take the prime focus  
away from food, by turning it  
into a snack on the side.

PAN  
 Exactly that! You understand me  
 well!

Pan goes up to the Doctor in excitement, but the doctor  
 backs off. Pan realises he is intimidating, then sits down  
 again.

PAN  
 My apologies, doctor.

DOCTOR  
 What was your distraction in the  
 granary?

PAN  
 The farmer's journal gave me an  
 idea... I think the boy wanted to  
 use the camera as a distraction,  
 but he just wasn't strong enough  
 yet...

32 GRANARY - MAIN AREA - CONTINUED 32

Pan puts the can and opener back down. Goes to the old SLR  
 camera, winds the film. Take a test photo of something.  
 Surprised that it still works. A hint of a smile.

He then takes more pictures. Just a few.

He closes his eyes, imagines Tom...

33 FARMER'S MEMORY - GRANARY 33

A POV of the boy taking pictures of the granary as it was  
 back then. Takes a picture of his dad again. Dad turns  
 around.

FARMER  
 Did you take a picture of me? I'm  
 boring.

He smiles at him, playfully.

34 GRANARY - MAIN AREA - CONTINUED 34

Pan is tired from taking pictures. Didn't take many.

Sits back in the chair with the camera.

Hears a sound. Goes to the window - looks and sees workers  
 walking around, locking up at night.

Gets scared and sits back down in the corner, hides  
 completely in the oversized coat. Has a memory.

35 MEMORY - PIANO 35

Pan is at the piano playing a complex piece - 'The Spider'.

36 CHAMBER 36

As the piano piece continues to play -

DOCTOR

You were a pianist. A musician.

PAN

More of a story-teller.

DOCTOR

Is that how you tell stories?  
Through the piano? Stories  
without words?

PAN

Yes.

37 MEMORY - PIANO - CONTINUED 37

He makes a mistake on the difficult passage of the piece.  
Stops, frustrated.

Jimmy enters the room. No food this time. Stands there.

PAN

What's the point, Jimmy? Even if  
I master it, who's gonna listen?  
I've tried to get people to  
listen, but there's no pianos.  
Nobody's passionate about it.  
Nobody cares. Maybe they'd care  
in Brighton.

JIMMY

Why are you fixated on Brighton?

Pan turns around to face Jimmy.

PAN

Because it makes me feel good  
about myself, just being there.  
You know that feeling you get  
when you're in love, when your  
heart literally just...

He makes a pounding gesture with his hands against his  
heart.



PAN

That spark you get on a first date - BEFORE a first date. That rush, that adrenaline. Like the times when even leaving the house and going into the town was hard. When I did it - when I felt good, it gave me that rush. The excitement of action. Every one of my senses heightens, from the chilling bite of the winter wind (which I used to hate), to the smell of wet towels on the damp summer pavement.

JIMMY

What's different about Brighton?

PAN

Acceptance. Argh, if only I could get there again!

JIMMY

You'll get there again. You did it before.

Pan looks up at Jimmy. Doctors voice comes in...

38

CHAMBER

38

DOCTOR

You're passionate about travelling to this place.

Pan nods.

DOCTOR

But fear of travelling prevents you from going.

PAN

I went before. When I was stronger. It took years of practice and repetition.

DOCTOR

What was the repetition?

PAN

Driving. My friend Jimmy drove around every night. All night. He had nothing else to do, he just loved driving. We must have done tens of thousands of miles. We started small and just built up further and further. Stretching the boundary bit by bit.

DOCTOR  
That's amazing.

PAN  
But I could only look. I couldn't  
touch it. It wasn't his thing.  
And he didn't owe it to me to  
wait around.

Vision - driving, looking at the window at the royal  
pavilion.

DOCTOR  
So you never left the car?

PAN  
Not out of fear. Just  
circumstance. I'd get out and  
breathe the air sometimes. That  
biting salty air. Hated it as a  
child, loved it as an adult.

DOCTOR  
But Pan never grew up.

PAN  
Maybe that's my problem.

39 EXT. GRANARY - NIGHT 39

Long shot. Owls calling. Fade out.

40 GRANARY - MAIN AREA - DAY 40

Pan wakes up. Really hungry now. Looks at the beans and  
the tin opener again.

Leg seems a lot better. Gives it a rub. Gets out the  
journal from his coat and reads:

JOURNAL  
DAY 3: Last night I moved a bed  
into the granary for Tom. It  
seems he's here for the long  
haul...

Pan looks up. Realisation. Closes the book and gets up.  
Rushes to another area of the barn to explore.

- 41 GRANARY - BEDROOM 41
- Finds Tom's room - with the bed, and other things there.  
Drawers etc.
- Turns a lamp on - still works!
- Quite shocked by everything that's there, sits on the bed  
and continues to read.
- JOURNAL
- ...I bought some of his art gear  
in too. And good news, he finally  
ate something. He seems to be  
starting to get his mind  
occupied. If he could just find  
himself... maybe he'll be okay.  
He's the most creative human  
being I have ever known.
- 42 FARMER'S MEMORY - BEDROOM 42
- From the boy's POV, the farmer puts the gear there, moves  
the bed. Maybe even non-POV shots too. Puts the bed  
together, with a screwdriver.
- 43 GRANARY - BEDROOM - CONTINUED 43
- Closes the journal, pockets it. Really hungry. Goes back  
to the room with the canned food.
- 44 GRANARY - MAIN AREA 44
- Grabs the can and the can opener. Says to himself:
- PAN
- For tom...
- Opens it up. grabs a spoon from the drawer...
- 45 CREATIVE VISION - CONTINUED 45
- Back to the situation with the demon of fear, Sight, and  
Taste.
- Rewind to before he ate it, whilst the Demon holds the  
string of regret up. Pan sticks up for himself.
- PAN
- Just a minute.
- Demon looks at him.

PAN

Taste... do you have any regrets?

TASTE

What? Well er... no.

PAN

Why is that?

Taste looks at the demon for an answer, timid and rather dumb.

PAN

No. Don't look at him. I asked you a question.

With that, a new monster, SOUND steps from the darkness in the background. He has a blank face, and bleeding holes for ears, with his hand always covering and uncovering them in pain. The demons turn around to look at him.

SOUND

Sounds like a challenge to me.

PAN

How is it a challenge? Taste eats all day every day. No regrets. He doesn't have fear looming over his shoulder.

DEMON

But he is perfection. You are spoiled and bruised.

PAN

No. I am not spoiled and bruised. I have rights. I listen to my body. You hear that?

TASTE

Hear what? I can't hear anything.

SOUND

Let me listen...

Sound pushes through the rest of them and listens very closely to Pan's stomach.

The stomach growls with hunger.

SOUND

Oooh, I do hear it.

SIGHT

Well, what does it say?

SOUND

It says...

He turns around and faces the rest of them. Back to Pan.

SOUND

It says feed me. It's the right thing to do. Trust me.

Demon looks at Sound for a moment. A stand-off. He then growls and turns his back. Walks off into the darkness.

As he turns, the string of doubt falls across the table in front of Pan.

Taste stands behind pan and rubs his shoulders in praise. Sight passes him some large scissors.

As the camera slides in towards Pan, he takes the string and snips it. Macro shot - then cut to:

46 GRANARY - MAIN AREA - CONTINUED 46

He puts the beans in his mouth. Eats. Then another mouthful, and another. Paces up and down a bit. Then calms down.

47 GRANARY - BEDROOM 47

Pan enters the bedroom and lays on the bed, smiling to himself. Top view. A win! Calms down. Says to himself:

PAN

Now, Tom... where is all your art gear?

Sits up. Turns around - notices the entrance gap to the granary bins and platform. Goes towards it.

48 GRANARY - PLATFORM 48

He walks along it. Goes down one of the bins. The first one on the left, probably.

He walks around it. Hears a plane above. Gets anxious.

Visions of the plane flying above, making noise. Visions of trains rushing by. Visions of cars, people. Unable to walk through crowds. Blurry, then sharp. Tilted, nasty.

He has a panic attack. Walks around, nowhere to go, Tries to climb the wall, tries everything. No means to vent his expression.

Visions of the string in the food. Visions of eating the food earlier.

He has visions of being anxious at the piano.

Visions of being anxious in the car.

He then stops the visions and calms down. The plane noise has passed. He closes his eyes, and imagines painting a picture. Maybe it's Tom, maybe it's himself.

He pulls himself together.

Climbs up the ladder, walks along a bit. Notices an easel and canvas down another. Goes down there.

Grabs the easel and canvas, climbs back up - nearly falls! Doesn't care.

49

GRANARY - BEDROOM

49

Back to the bedroom. Finds the art gear. Sits there.

Starts to paint a picture, looking up from the bin, with aeroplanes above, demons around and being trapped.

NIGHT FALLS as he paints.

The painting is finished, but disturbs him. He puts it in the corner. Then turns it away.

His OCD kicks in, he doesn't know where to put it. He doesn't know where to put the paints.

He anxiety nearly overwhelms him when -

He turns the painting upsidedown, and puts himself on top of the world instead. Paints a stick man of him on the top, so that the image becomes mere reflection.

50

CHAMBER

50

DOCTOR

Fear... merely a matter of perspective.

PAN

Or a warped reflection of the truth.

DOCTOR

Depends on the perspective.

PAN

Absolutely.

DOCTOR

Do you think that's what Tom was trying to achieve in his artwork?

PAN

I'm not sure what else he could have achieved down there. A painting of a stone wall?

DOCTOR

Modern art. Confinement.

PAN

Confinement isn't the lack of interesting surroundings that most people think it is.

DOCTOR

What is it then?

PAN

Quite the opposite. It's the lack of distractions that would usually draw your attention away from fear.

51 GRANARY - BEDROOM

51

Pan turns the lamp off. Lays on the bed. Tries to sleep, can't. Uncomfortably crawls into the covers.

Top view. Wooshing sound increases... opens his eyes, startled.

Tries again. Wooshing comes back. Opens his eyes again.

Third time, goes with it.

Camera moves right into his face. Suddenly the sound becomes a high pitched almost dog-whistle frequency, with a hundred spirits whispering in tongues.

52 OOBE - LIMBO

52

A visual of the pure spirit realm. Spinning cloud matter with the sound of voices whispering.

53 OOBE - BEDROOM

53

He leaves limbo, but can't move his hands. His spirit hand comes out of his hand for a moment but is bound to his body. We see his eyes half-closed, staring across at the wall.

A vision - a shadow figure drawn on the wall opposite him as he is paralysed.

Eventually manages to shake himself out of it. Wakes up.

Goes back to sleep normally.

54 DREAM - PIER

54

A dream of walking left side of the pier, towards it.

Original music from the dream. We hear the voice of Jimmy and Pan having a conversation.

PAN

Where's my mum and dad? Aren't they picking me up?

JIMMY

I thought I was taking you home.

PAN

Can we stay a little longer?  
Please?

JIMMY

Well it's funny you should say that. I don't have my car with me.

PAN

But you had seven hundred cars.  
How did you get here without a car?

JIMMY

I walked. It's only over the hill.

PAN

On hushabye mountain.

55 GRANARY - BEDROOM - DAY

55

Pan wakes up, softly. Cries.



56 CHAMBER

56

He is clearly upset here too.

DOCTOR

Your goal seems clear. But will your demons pursue you there?

PAN

Probably. But when I sleep, they often sleep too. It can take a few minutes after I wake up to remember who I am and who they are. Sometimes I try to think of nothing, just to postpone the return of my memory.

DOCTOR

Is the place in your dreams anything like really being there?

PAN

It's better in my dreams, I think. But it's only fleeting. I can't continue where I left off.

DOCTOR

No save-game function.

PAN

Read-only.

Pan smiles at the Doctor.

57 GRANARY - STEEL BIN

57

Pan goes with the mug to get water, through the bin. Looks at the sheet again, ignores.

58 GRANARY - LOWER AREA

58

Fills the cup up. Dog appears again.

This time he just ignores the dog. It runs off.

59 GRANARY - MAIN AREA

59

He sits down and reads the journal to himself.

JOURNAL

DAY 4: Tom has spoken to me lots today, I'm so happy. He's told me about all these amazing ideas he wants to do with his photography,

## JOURNAL

his art and his music. I knew he would be inspired, it just takes a little time. He asked me to play my wife's old cello before she died, but we used to say it was too delicate. It doesn't matter any more. Anything to put a smile on his face. I fetched it immediately and heard him practising. He picks these things up so quickly. The reverb down there is truly haunting, I must say...

60 FARMER'S MEMORY 60

Farmer walks down the hall. Passes the boy the cello and the bow. POV.

61 GRANARY - MAIN AREA - CONTINUED 61

Pan looks up, smiles at Tom's progression. Speaks to himself.

## PAN

Well done, Tom. Well done for speaking. I'll speak for you, wherever you are. I don't care if you listen... no pressure. Now, where could your mum's cello be?

Realises... Goes for the ladder.

62 GRANARY - STEEL BIN 62

Climbs down, approaches the cover. Reveals the cello.

Sits on the old stool, plucks it. Out of tune. Tries to tune it.

As he tunes it - the tension of the strings is unpleasant...

63 CREATIVE VISION - STEEL BIN 63

As Pan turns sideways, cello in hand, dressed up strange, the monster, TOUCH stands close by, staring at him.

## PAN

What are you looking at?

TOUCH

I can feel your struggle. Feel  
the tension mount! It could burst  
at any moment!

PAN continues to tune the cello. Then stops again.  
Annoyed.

PAN

Look... why does this interest  
you?

TOUCH

I'll go then. If I am not wanted.

Touch sulks, turns around and steps away. Miserable, like  
Tigger being told he can't ever bounce again.

PAN

I'm sorry. I didn't mean it like  
that.

TOUCH

No, I understand. Most people  
don't want to feel anymore. They  
neglect their sense of touch,  
physically and emotionally. In  
fact it's rather fashionable now  
I hear to simply feel nothing.

PAN

Maybe they associate it with  
pain.

TOUCH

Pain is felt, yes. I can't deny  
that. But so is pleasure.

PAN looks away.

TOUCH

When was the last time you felt  
pleasure, young thing?

PAN

I feel it all the time, in little  
bits.

TOUCH

In little bits? You mean like  
drops of water on the tongue,  
whilst stranded in a scorching  
desert?

PAN

Exactly like that.

TOUCH

So you could say... you can look  
at pleasure, but you can't...  
TOUCH it?

A vision ... Pan inside the car, hands against the window,  
seeing Brighton but unable to touch it.

TOUCH

Well isn't that just a tease.  
Poor thing.

Touch disappears into the darkness and fades away.

64 GRANARY - STEEL BIN - CONTINUED 64

With the monster gone and the cello tuned, Pan tries to  
play it. Can't really play it at first.

Eventually gets a bit better, scales.

Tries to play a piece he knows on the piano.

Eventually, the sketchy melody blends into the piano  
version, played perfectly.

65 MEMORY - PIANO 65

Pan plays a piece on the piano. Original composition.

Get's a bit anxious, shaky.

Ends on the last note as the cello piece fades back in.

66 GRANARY - STEEL BIN - CONTINUED 66

The final note. His fingers bleed, the old wound is opened  
up. Blood drips down the cello.

He drops the bow onto the floor. Hears the aeroplane fly  
over. He hugs the Cello. Suddenly, a flash of light into  
another vision -

67 CREATIVE VISION - STEEL BIN 67

Dressed up strange again. Caped in blood. Opposite him  
directly, the DEMON, Fear, stands.

DEMON

Don't stop on account of me.

PAN

The cello isn't really my instrument.

DEMON

But the piano is. That's what's where the source of all your power lies.

Pan looks up at the Demon.

DEMON

Look at you. Beautiful and isolated. Let me tell you a story. Once upon a time, there was a young child who had virtually no problems. He was desperate to learn the piano but his teachers wouldn't allow him to. So he defied them, and learned it sneakily behind their backs. That's when his soul was opened up. For the non-spiritually-minded, it is otherwise known as the grey matter of the mind. The programming of one's thinking before our brains are even developed.

Pan picks up the bow from the floor.

DEMON

This was when a colleague of mine entered his soul. Did you know we can exist everywhere any anywhere all at once? But my colleague was hardly a friend of mine. Borderline rival perhaps. You may know him as Passion. Your doctor might know him as eccentricity and obsession. But I myself, know him personally by the name of... 'Talent'...

Pan rubs his fingers up and down the strings, looking for comfort as he takes the story personally.

DEMON

But here's the fun part. When the poor child left the door wide open, I entered his soul too, to balance Talent and provide him the fuel to go on. If he was the sword, you could say I was the sharpening stone. It is much fun poisoning someone at such a young

DEMON  
 age. Want to know the best bit?  
 It is virtually undetectable. The  
 two of us co-exist inside him and  
 are mistaken for madness!

Pan looks up at the Demon, scowling.

DEMON  
 And nobody listens to madness.  
 Talent suffocates and I live on,  
 Living anywhere, and everywhere.  
 Oh I am so happy we got to have  
 this conversation. Tom would have  
 been inspired, he truly would.

The demon fades away, leaving Pan defeated and broken.

68 GRANARY - STEEL BIN - CONTINUED

68

The vision fades back into the regular one at the cello.  
 He puts the cello up against the wall and the bow.

Notices a letter half buried in the old grain on the  
 floor. Digs it up. Reads it. First in his voice, then in a  
 girls.

LETTER  
 Dear Tom. I asked your dad if  
 he'd give this to you. I just  
 want to see how you're doing. I'm  
 so worried about you. Please be  
 okay. Please be strong. You're a  
 beautiful person, you should not  
 fear the world. If anything, the  
 world should fear you, because of  
 your ability to change it... -  
 your dear friend, always...  
 Heather.

A drop of a tear falls onto the paper, into a memory -

69 HEATHER'S MEMORY

69

A girl, HEATHER, sits outside the granary writing the  
 note. We hear it in her mind, in her voice.

She smiles, get's up. Steps towards it.

70

CHAMBER

70

DOCTOR

So Tom had a secret admirer?

PAN

I reckon so.

DOCTOR

She must have felt awful. Him avoiding her like that.

PAN

Fear does terrible things to a man.

DOCTOR

Does love not overcome it?

PAN

You really have no idea do you?

DOCTOR

I -

Pan stands up in anger. Throws the chair aside.

DOCTOR

Calm down.

PAN

Fear isn't just personal. It's global. It affects everything around you. It affects your relationships. It affects other people. You have to weigh up everything in your mind and make snap judgements, like asking yourself, will it hurt them? Will my own fears cause me to not be able to complete a task I have promised? Shit like that. It runs in your veins. It strikes when you're not even thinking about it. Trying to describe it to someone who's never fully experienced it is like trying to describe SIGHT to a man who was born blind!

DOCTOR

I must insist that you calm down and sit.

A tough-looking assistant has appeared next to the doctor. Pan looks up at him.

PAN

Using fear to control me. You're  
no better than the demon himself.

He picks up the chair and sits down.

Doctor leans forward, assertive.

DOCTOR

Never compare me to fear, when I  
fight to find the solution.

He gestures for the big guy to leave. He does.

DOCTOR

Come on. We have a routine going  
now. Let's stick to the system.

PAN

You just described  
self-imprisonment.

DOCTOR

Did I, now?

He consults his clipboard.

DOCTOR

Let us continue. Day 5?

Pan's face.

71 GRANARY - BEDROOM - DAY

71

Pan wakes up in the bed. Doesn't want to get up at first.  
Then does.

CUT TO:

Eating more beans, sitting on the bed. Grabs the mug.

72 GRANARY - LOWER AREA

72

Gets some water. Looks out for the dog. Not there. Goes to  
walk back but - the dog appears behind him. Arf! it calls.

He strokes the dog.

PAN

Where's tom? Do you know him? I  
would love to meet him? I wonder  
what he's doing now.

Dog runs off.



73 GRANARY - MAIN AREA

73

Goes to the main room and sits on a chair. Gets out the journal.

## JOURNAL

DAY 5: Heather visited, but Tom was too scared to talk to her. She wrote a letter for him instead and I gave it to him. He wept when he read it. He wouldn't let me know what it said. I hoped it would make him feel better, but he seemed sad. Played the cello for a few minutes, but not like he did yesterday. I got the film developed as he asked and got him some more. The pictures are amazing. He is so talented. His mum would have been proud. I think he's been quiet today because he might have started writing again, but I haven't been much fun either because my indigestion is pretty bad. I hope he can find strength inside himself through his stories.

74 FARMER'S MEMORY - DOOR

74

A girl passes the note to the farmer through the door. Door is closed. He comes and gives it to Tom. We might see her, we might not.

TOM

Is she gone yet?

FARMER

She's your friend. Don't you want to see her.

TOM

I can't. Please tell me, has she gone?

FARMER

Yes.

TOM

Check. Make sure.

Farmer looks out of the window, sighs.

FARMER

Yes. She's gone. Are you going to read the letter.

TOM  
I'll read it.

The farmer nods.

75 GRANARY - BEDROOM

75

Pan searches through drawers.

PAN  
What did you write, Tom? Is it  
here?

He finds photographs. Pictures of the cello in the steel bin. Granary locations. Even pictures of the farmer himself.

He finds a notepad. Excitedly opens it but...

It's blank. Gets a pen.

PAN  
Did you not write anything, Tom?  
I could write for you. Once there  
was a boy called Tom, who lost  
the will to live...

No... he FOUND the will to live.

Doesn't write, just imagines it to himself.

PAN  
... And there was a girl called  
Heather who loved him very much,  
it seemed. And he loved her  
back... did you? Did you love her  
back, Tom?

76 TOM'S MEMORY - FIELD OF CROPS

76

All from his POV. We never see him.

He lays a blanket down on the ground. Lovely sunny day.

She sits down. Eats food.

HEATHER  
Want some?

TOM  
No, thank you.

HEATHER  
I hope you don't mind me  
offering.

TOM

Not at all.

She finishes eating.

HEATHER

Do you like being here? Do you feel comfortable?

TOM

I love being here. I'm a little anxious but, I can manage.

HEATHER

I wish you weren't anxious.

TOM

Me too.

He lays down, looks up at the clouds. Turns to the side to see she has too.

HEATHER

What are you thinking?

TOM

That clouds are like rainbows.

HEATHER

What do you mean?

TOM

Well, rainbows are an illusion. The idea of finding the end of them drives you to fall in love with the idea of it, but... in reality... there is no end to a rainbow.

HEATHER

Right. And clouds?

TOM

I always dreamed of flying, and sitting on clouds, like in the cartoons when they're all fluffy. But we all know it's just water vapour. Even if you could float there by magic, you couldn't even see you were sitting on it. It's just an illusion. An idea, speculation. And the clouds that are far away, you could still see and hope that they're better.

HEATHER

You over-think things a lot.

TOM

I know. If I didn't, I wouldn't have so many problems.

HEATHER

Sorry. That was a bit thoughtless.

TOM

It's all right.

HEATHER

So is there anywhere else you'd love to go, that actually DOES exist, that's not clouds or rainbows?

TOM

There's a place down south. By the sea. I'd love to be able to go there more than anything in the world.

77 GRANARY - BEDROOM

77

Tom's voice becomes Pan's voice, talking to a blank page. We see the page. He's written nothing.

PAN

If only there was a way. If only I could find a way.

78 CHAMBER

78

DOCTOR

You thought of ways?

PAN

Yep. Cars, trains, buses... pft. Nasty. No thanks.

DOCTOR

What else?

PAN

Moving there - I know, totally far-fetched. I even considered walking there. Learning to sleep in the woods and camping out. Mapping a scenic country way with a tent and committing my life into being a camper.

DOCTOR

For the sake of less than 40 miles, which could be driven in less than 45 minutes?

Pan nods.

DOCTOR

The lengths some people will go through, to steer away from fear.

PAN

The lengths some people will go through, to stay alive.

DOCTOR

What are your thoughts on bravery?

PAN

Bravery is relative. It is the ability to push through something that frightens you.

DOCTOR

Like eating food. Are you afraid of the dark?

PAN

Not particularly.

[EXTRA]

DOCTOR

Your fears seem to come entirely from within your inner senses. You're afraid of the way your body translates the outside world, not the outside world itself?

PAN

Yes.

DOCTOR

How does one challenge your senses head-on?

PAN

That's a good question.

[EXTRA SCENE HERE - Five senses banquet]

79

GRANARY - BEDROOM - NIGHT

79

Pan in bed. Trying to sleep. Shuffling back and forth.

Hears the sound of footsteps coming towards him - three times, on the third time, goes with it.

Becomes the sound of whispering, and a crackling of a radio.

Moves his hands - his spirit arm eventually comes out of his body. He rises from the bed as a spirit.

80

ASTRAL JOURNEY

80

Gets out of bed. Floaty glide-cam.

Goes over to a mirror. Eye's corrupted in the reflection.

Goes to another area of the granary.

PAN

Spirit guide? I call on you.  
Where are you? I humbly request  
your assistance.

He waits a while. Eventually, a man - of no particular description, approaches. Long leather jacket. Approachable, comforting.

PAN

There you are.

The guide nods. Hands in his pockets.

Spirits fly around doing things now. Pan looks around.

PAN

Who are these people?

GUIDE

They're everyone and anyone. All have a story. Most are temporary.

PAN

Are they dead? Or sleeping?

GUIDE

There are many more planes of existence other than just living, sleeping and being dead.

PAN

Anything I will ever be able to fathom?

GUIDE

Not in your lifetime, Pandora.

Pan looks around more. The people have gone.

PAN

Where has everyone gone?

The guide has disappeared, but the voice remains.

GUIDE

You'll be safe now. Don't worry.

A small furry cat-demon tugs on Pan's clothes. Jet-black shadow, spiky fuzzy outline. Pure darkness.

CAT

Mmfmfmmmf.

PAN

What are you?

CAT

I'm a demon.

PAN

A REAL one?

CAT

Yes.

PAN

Why are you here?

CAT

Why are YOU here?

PAN

I travelled. I'm sleeping.

CAT

I live here. I'm not allowed to cause you harm though.

PAN

That's good to know.

Pan tries very hard to keep his eyes open.

CAT

What's wrong with your eyes?

PAN

My journey is running out. I mustn't blink or I'll wake up.

CAT  
Don't blink then!

PAN  
Argh. Can't seem to stop it. I'll  
have to eventually.

Pan blinks, but tries not to.

POV - of him blinking. The dream blinks with reality - the  
brick wall across the room.

Eventually he blinks his way awake.

81 GRANARY - BEDROOM 81

He's awake but doesn't fully open his eyes. Rolls out of  
the bed this time in one swoop. Body turns transparent as  
it goes and just walks off casually.

82 ASTRAL JOURNEY PART II 82

In the bedroom again. Alone. Things are different.

PAN  
Spirit guide? I'm back. Will you  
come to me?

Waits a bit. Looks in the mirror again. Different, but  
same eyes.

Spirit guide walks in. It's a completely different person.

PAN  
You're a completely different  
person.

GUIDE  
Nah. I have no fixed appearance.

PAN  
You look like a blend of a few  
people I know.

GUIDE  
That's because I am exactly that.

PAN  
Tell me about Tom. Tell me  
everything about him and his  
father. I don't have much time.

GUIDE  
Why don't you have much time?



PAN

These experiences are very short.  
It's hard to get much in.

GUIDE

I don't know much about Tom,  
sorry. And whatever I tell you  
would be a distorted view of the  
truth anyway.

PAN

I'll solve the riddles. I have a  
notepad by my bedside.

GUIDE

You'll struggle to keep the  
morale.

PAN

I'll fight it.

GUIDE

All right...

He walks off. The FARMER approaches Pan. Looks slightly  
different, clothing, etc.

PAN

Tom's father. What can you tell  
me about him?

Pan starts blinking. Trying to stay in the dream.

FARMER

(shrugs)

He's there for you. Will you play  
cricket with me?

PAN

What? No. Tell me more. Where is  
he now?

FARMER

Play cricket with Moby Dick.

PAN

You're not the farmer.

The farmer's face changes to someone else.

FARMER

He tells lies in Wales. Maybe Tom  
is there. The code is 664321.

PAN.

664321. 664321...

Pan can't stop blinking. He wakes up. Repeats the code to himself.

83                    ASTRAL REALM OF CATS                    83

POV. Pan is awake but paralysed. We can see the wall opposite him, with a blurry foreground of moving black shadow demons sitting on him. But we can't focus on them.

Cut to and from his face, eyes REM-ing. And the wall. On the wall are shapes, figures, inner-creative silhouettes and shape-changers.

We see his arms trying to shake out of it, but can't. A rattling sound, the train-sound again. Eventually he breaks free.

84                    GRANARY - BEDROOM - WALL                    84

He awakens for real. The wall angle is the same, but without the cat-demons or the shape changers.

However, he blinks a few times to clear the dust from his eyes. POV of blinking looking at the walls. On the blink, writing appears all over the walls (as in my experiences) and fades within a second.

He can barely keep awake. Leans over to a notepad. It's not there, but the pen is.

PAN

664321.

Wants to write it but can't be bothered. Picks up the pen and throws it across the room.

85                    CHAMBER                    85

DOCTOR

The dreams you have are most bizarre, and they seem to be important to you.

PAN

I don't believe they're dreams. Not for a one second.

DOCTOR

Do you believe in astral projection?

PAN

What's that?

DOCTOR  
Out of body experiences.

PAN  
Absolutely, yes.

DOCTOR  
Do you look down and see yourself  
in your bed?

PAN  
No. I don't. In fact I don't  
think I've EVER looked back to  
even check.

DOCTOR  
Interesting.

PAN  
But it's the way it feels.  
Everything is crystal clear. The  
sense of touch is perfectly  
accurate. Sounds are clear and  
real. There is no detachment like  
in regular dreams.

DOCTOR  
Still, things seem to be random,  
inconsistent.

PAN  
I know. I'm not claiming to be  
certain of anything.

Doctor makes notes on his clipboard.

PAN  
You think I'm, out of my mind,  
don't you?

DOCTOR  
I think you're a talented man  
with a wonderful imagination.

PAN  
(to himself)  
Pretty words.

DOCTOR  
Do you wish you were a woman?

PAN  
What makes you ask that?

DOCTOR  
You describe yourself as pretty  
in your dreams and visions. You  
wear dresses and make-up.

PAN

I've been naked a lot during my out of body experiences. I've specifically looked at my genitalia in the mirror.

DOCTOR

What did you see?

PAN

There was nothing there. Nothing that could possibly be described. Just flatness, beauty and content.

DOCTOR

You feel content in these dreams?

PAN

I feel no pain, no aches, no illness in them. They are truly wonderful.

DOCTOR

There are drugs that make people feel that way.

PAN

I'm sure there are.

Pan looks away, stares into space.

DOCTOR

What is it?

No answer.

DOCTOR

Take your time.

PAN

That's just it. How much time do I have?

DOCTOR

You're still young.

PAN

Not that.

DOCTOR

Then what is it?

Pan looks up at him. A flashback -

86 FLASHBACK - CAR - JIMMY

86

PAN

I wish I could just go out there and be who I want to be. Wear what I want to wear. This is the only place I know where I would stand a chance.

JIMMY

You're here. Think about what you've achieved. We just need to work on it more.

PAN

I'm running out of time. I've been battling this my whole life. How many more decades will it take to even do it comfortably?

JIMMY

Start small. Do it back home, in town.

PAN

I can't go out in my own town wearing stuff like that.

JIMMY

Why not? Fuck it. I'll go with you.

PAN

You will? But what about the unwanted attention it would draw to you?

JIMMY

Who cares. I'm past that now. We'll do it. We won't let the bastards win.

PAN

You're a good friend, Jimmy.

JIMMY

You've been good to me, too.

87 GRANARY - CORNER SOMEWHERE

87

Pan sets up a timer on the SLR and does a self-portrait of himself. Uses the cello as a focus, then goes and sits with it.

88 GRANARY - ANOTHER AREA 88

Pan paints a picture too. Really gets into it.

89 GRANARY - BEDROOM 89

Sitting on the desk. Writing his own story down. Eating more of the cans perhaps in-between writing.

We hear his voice reading the novel as he writes.

NOVEL

Heather was his rock, his  
freedom. Fear is felt only by the  
mind, but love is felt by the  
heart. Fear has no place there...

90 EXT. GRANARY - NIGHT 90

Burglars climb the fence with a crowbar. Faces covered, dark clothing.

91 GRANARY - BEDROOM - CONTINUED 91

He continues to write. Sits back, takes a breath - quite tired, a yawn.

Turns the page - finds a letter folded up.

Unfolds it, reads it. We don't hear or see what it says. [It's from Tom to Heather].

[Director's Note: Put in a vision later if we want].

Remembers the journal... Goes to read it.

First though - puts the letter in his pocket.

92 EXT. GRANARY - NIGHT 92

The burglars - two of them, climb up the steps. Crowbar against the door.

93 GRANARY - BEDROOM - CONTINUED 93

Pan reads the journal...

JOURNAL

DAY 6: ...

PAN

Hmm. Nothing written.

Pan hears it. Looks around in fear.

Closes the journal slowly but quickly.

Flees around the barn looking for somewhere to hide. Hears the crowbar ripping against the lock. They finally break the door and enter...

94 GRANARY - PLATFORM 94

Pan climbs down the ladder into the bin. Scared, hiding in the darkness.

95 GRANARY - VARIOUS AREAS 95

The burglars walk down into the main area. They see the stuff, poking around at it. We keep cutting back and forth to the terror in Pan's face, as the camera gets closer into his face. Eyes closing hoping it just all goes away.

Meanwhile the crooks find the violin, the book, the camera, but don't bother reading it. They take the camera and put it into the sack.

BURGLAR

What is all this? Did someone live here once? Some weirdo.

Pan hears the whisper echoing. Closes his eyes into a vision.

96 CREATIVE VISION - BIN 96

Pan is in the corner cowering, just as he was in reality. He looks in front of him to see the DEMON standing there.

DEMON

I am not an unreasonable person. You must weigh up the logic.

PAN

What is the logic? Fear is an illusion. It doesn't exist.

DEMON

Wrong! You are obviously outnumbered - one burglar wouldn't talk to himself. You are weak. They are criminals. Don't put yourself in danger.

PAN

Why are we having this conversation? I have already decided that I'm going to hide.

DEMON

That's nonsense and you know it! Stand up!

Pan stands up.

DEMON

You invited me here because you have doubt. Because you seek courage.

PAN

Impossible. Why would I summon you to find courage?

DEMON

Because you can only find it through ME!!!

The demon turns his back, then turns back suddenly, revealing a sword.

The demon swings for Pan constantly. Pan dodges. With the demon's back to the ladder, Pan makes a dash for it. Ducking and dodging on the way up.

97

CREATIVE VISION - PLATFORM

97

As he gets to the top, the Demon appears in front of him, blocking the doorway.

DEMON

We both know that I am undefeatable. Why do you fight me?

PAN

I do not fight you. I am trying to flee.

DEMON

Then you will never find courage!

The demon advances along the platform, his sword hitting beams and pipes. Pan dodging everything.

Pan is eventually at the very end on the floor, unable to back off any further. The demon does not strike.



PAN

Why will you not strike me?

DEMON

You're curious to know what will happen if I do?

PAN

I don't want to know. Just leave me alone!

DEMON

Fly or fight! Do one or the other, don't just sit there.

PAN

There is nowhere else to fly. They are blocking the door.

DEMON

You're even more afraid to walk out that door.

PAN

Yes.

DEMON

Like all those years ago, when you were broken before...

A flashback - an image of him going for the front door handle but can't. Breaks down and collapses.

DEMON

It changed your life. Why couldn't you just walk through that door? The simplest task!

PAN

Because of you!

DEMON

Fight me!

PAN

No!

DEMON

Then run from me!

PAN

No! I will not fight, and I will not run.

Demon lowers his sword.

DEMON

Then you have no choice but to  
face me.

Goes to take his mask off. As it comes off - we don't  
see... just a flash of light into a flashback -

98 FLASHBACK - CAR - JIMMY 98

Jimmy is almost in Brighton, driving Pan there.

Pan - POV - tells Jimmy that he's afraid and wants to give  
up.

Jimmy improvises a motivational speech, that drives him to  
overcome fear.

We actually see Pan's face too, possibly - debatable.

As the vision ends - we go back to the demon.

99 CREATIVE VISION - PLATFORM - CONTINUED 99

The mask comes off the Demon.

The face revealed is the face of Pan.

PAN

I'm not shocked at your  
appearance.

DEMON

I know.

PAN

Join me. Help me to fight them.

DEMON

What?

PAN

You are the demon of Fear, are  
you not?

DEMON

Yes, I am.

PAN

Then cause them fear. Lend me  
your power, your strength. If you  
are me, if you are my creation,  
then lend me your sword.

The demon thinks for a moment.

DEMON

Do not think our relationship will always be this way. No human can live without me. I save them from death, every day. Without fear, there is no self-discipline. A lack of learning.

PAN

I understand. I will bear no grudge.

Demon smiles.

DEMON

You will always hate me. I exist to be hated. But for this moment now... my sword is yours.

Passes him the sword.

Vision ends.

100 GRANARY - BIN - CONTINUED 100

Pan wakes up from the vision in the bin, brave, and without fear. He climbs up the ladder.

101 GRANARY - MAIN AREA 101

The burglars are poking around and putting all sorts into their sacks.

Pan appears.

Pan goes ape-shit at them, improvised - scaring the shit out of them and pushing them around until they run away, leaving the sacks behind.

When it's done, Pan slams the door and bolts it. Flumps down in relief.

102 CHAMBER 102

DOCTOR

You never knew you had it in you. Why were you so passionate to defend the Granary? Was it to honour the story Tom and his father?

PAN

Partly.

DOCTOR

Only partly?

PAN

Wouldn't you like to know.

Pan looks up at the doctor. Hatred fills his eyes out of nowhere.

Pan jumps onto the doctor and strangles him. Falling off the chair backwards, on top of him.

Two security guys burst in, pulling Pan off, and wrestling him against the wall. Pan's strength is surprisingly overwhelming.

DOCTOR

You will never leave this place.  
You're mad! Completely out of  
your mind! That is my diagnosis  
and that is how it will be  
forever-more until you are dead!

The doctor holds up a needle - focus pull to the needle.

PAN

You want to know why I'm here?  
You want to know the truth?!

DOCTOR

Pray tell. It's not like your  
story will ever leave this  
infinite wall of solitude. Keep  
him still!

PAN

Of course not! I am not deserving  
of it. I am shit! I am nothing! I  
am the demon! Kill me! Destroy  
me, do whatever you want because  
I am DONE! Kill me now or I'll do  
it myself. I am not afraid to  
die!

The doctor injects him with the needle. Pan screams out in pain - more pain that you would expect from an injection, as if he were stabbed by a knife. The wall of steel echoes.

He falls back, floppy, without strength.

The doctor, out of energy, falls back against the opposite wall and gains his breath back. He waves his hand for the two henchmen to leave. They do.

Doctor and Pan stare at each other a moment. Calming down, but exhausted.

DOCTOR  
Go on then. Humour me.

Pan doesn't know what to say. Closes his eyes to a flashback.

103 FLASHBACK - CARPARK

103

POV from Pan. Jimmy gets out of the car first, then Pan.

PAN  
Are we really doing this?

JIMMY  
It's nothing, really. I've got to pay the ticket machine.

PAN  
I'll pay.

JIMMY  
Just buy me a drink when we get there.

Jimmy smiles. Walks off to the Ticket machine.

Voices are heard - Two club-goers.

CLUBBER  
Alright darlin'

Pan turns around to face them.

CLUBBER  
Ewww! What the fuck?!

Pan turns around again.

CLUBBER  
That is disgusting. Haha.

They begin to walk off. Pan turns back around to them.

PAN  
Don't like what you see? Don't look then.

CLUBBER  
Excuse me?

They stand there, challenging.

PAN  
You heard. Fuck off.

CLUBBER  
Ok... Ok.... faggot.

They go to walk off. Jimmy approaches.

JIMMY  
You OK?

CLUBBER  
Your boyfriend gonna protect you?

JIMMY  
We're friends. Not that I care  
what you think.

CLUBBER  
OoooOOh!

The clubbers start to walk off.

Pan accelerates towards them and pushes one of them.

CLUBBER  
Hey!

There is a struggle, they both start pushing Pan. One of them throws a punch.

Pan is pushed to the ground. POV still looking up at the scene as Jimmy approaches them and starts laying into them.

They grab Jimmy, and he falls backwards, hitting his head on the ground.

CLUBBER  
(to Jimmy)  
Oi big guy you wanna fuck with me  
huh?

OTHER CLUBBER  
Mate, look. Shit!

They realise Jimmy isn't moving - panic. It's unclear from Pan's perspective, but they walk off quickly.

Pan gets up and walks over to Jimmy.

PAN  
Jimmy... Jimmy?

Kneels down looking at Jimmy's head, he's in and out of consciousness.

Notices blood pouring out of the back of his head.

PAN

Jimmy no!!! JIMMY PLEASE, Stay  
awake! Stay awake!!!

Tries to stop the bleeding. Caped all over his hands.

Holds his hands up covered in blood...

104

CHAMBER

104

Doctor sits there still, unable to look Pan in the eye  
from the horror of the story.

We hear the voice of Pan, talking to him.

PAN

I caused it. By trying to be  
myself in a place where it  
obviously wasn't going to work.

DOCTOR

No...

PAN

If only I could travel, to places  
where it's more accepted.

DOCTOR

No!

PAN

Yes! I am the reason he is dead.  
My fear put us in that situation,  
and my courage provoked it.  
Either way, my very existence  
killed him.

The doctor, emotional, and looking away, shakes his head -  
no... Mouth tightly closed. Looks up at Pan, who we now  
see.

PAN

I deserve to be here. Tom did  
not.

DOCTOR

Tom... The journal...?

Pan looks away.

105 GRANARY - BEDROOM

105

Pan carefully puts items back that were stolen by the burglars. He notices the journal on the table.

PAN (VO)

I had completely forgotten about it. It had been a long day, and a long night. The sun would soon rise.

Pan opens the journal to Day 6. Blank as before.

Then turns to Day 7... also blank.

PAN

Day 7... also blank.

About to turn the page again, holds it... suspense - not yet.

PAN (VO)

I thought that maybe Tom had left the granary. Gone back to the house and recovered. That would explain why the farmer didn't continue the journal.

106 CHAMBER

106

Doctor looking away again.

DOCTOR

You care about Tom. You can relate to him so deeply. More than his father ever could.

PAN

I know.

DOCTOR

I believe you were meant to learn about him.

Pan looks at the doctor.

DOCTOR

You were given granary for a reason. You were meant to have it. Let me ask you this, as a professional.

Doctor looks up at Pan.



DOCTOR

What did you get from it? What was the reason? Was it to die? Why are you sat here before me now still breathing?

Pan looks back at him. Stands up slowly.

PAN

[Improvised monologue hidden from the crew about walking through the door].

107 GRANARY - BEDROOM 107

Pan opens the journal at the final page.

JOURNAL

DAY 8. I was taken away for two days, at the hospital. They say I passed a gallstone. Was terrified of leaving my son here. Sadly, my worst fear has come true. I came home to see my son had hung himself.

Pan's face in horror. He rushes to the main area of the granary.

108 GRANARY - MAIN AREA 108

He picks up the rope. Looks at it.

109 TOM'S MEMORY - MAIN AREA 109

A vision, POV of TOM tries to tie the rope into a noose, but doesn't know how. He looks up to the ceiling at the chain hanging there.

JOURNAL

Tried at first to use the rope it seemed, but failed. The chain however was unrelenting to his life.

110 GRANARY - MAIN AREA - CONTINUED 110

Pan looks at the chain in terror.

111 TOM'S MEMORY - MAIN AREA 111  
 POV of TOM running to the camera and positioning it on the floor. Winding the film.

JOURNAL

Even in his final minutes, his artistic instinct flowed through him. He set up the camera on a timer to take a picture of himself as he died. I know it wasn't to spite anyone. I think it was his idea of beauty through eternal peace.

112 GRANARY - MAIN AREA - CONTINUED 112  
 Pan picks up the camera, looks at in in horror.

113 TOM'S MEMORY - MAIN AREA 113  
 Presses the shutter of the camera - on a timer. Timer makes a winding creaking sound.

Positions the chair. Steps up onto the chair. Camera POV goes THROUGH the chain-noose.

Feet flick the chair...

Camera shutter goes CLICK.

Chair hits the floor.

The sound of half a breath gasping as his neck is broken.

114 GRANARY - MAIN AREA - CONTINUED 114  
 Pan falls back, looking up at the noose, camera in hand, that falls and rolls onto the floor. Noose almost swings in the wind, as if it remembers Tom itself. Journal narrates without him even looking at it.

JOURNAL

Fear won, that day. I couldn't help not being there for him.

Closes his eyes. Darkness.

115 FARMER'S MEMORY - MAIN AREA 115

In darkness, we only hear. The door opening. Farmer walking in.

FARMER

Tom! I'm home, I'm sorry I had to go but... Tom... NO!!! TOM!!!

No visuals at all. Maybe just feet walking past the camera from the door.

116 GRANARY - MAIN AREA - CONTINUED 116

Pan's face, looking across staring at nothing.

Sun is rising.

The dog appears in front of him. looks at the dog.

A woman's voice calls.

WOMAN

Tommy! Tommy? Is somebody in there?

The sound of the door opening. Light shines against Pan. A woman walks towards him. He looks up. We see her. It's an old woman. Stands there looking at him.

PAN

Tom loved you. He didn't die for you. He only LIVED for you.

She says nothing.

PAN

He wrote about you. It's all here, see.

Takes the note from his pocket, passes it to her.

She opens it up and reads it.

[EXTRA - Reveal a scene of what the letter says, maybe a scene with Heather, or Tom himself if we want to, or leave it unanswered.]

Smiles. A tear. Look up at Pan. Walks off, Dog follows.

[EXTRA]

Pan breaks down, rushes to the steel bin, covers himself in all the dust in despair, and collapses.

[This blends the end of Pan's story into the beginning of the Doctor bit]

117 CHAMBER

117

DOCTOR

Do you think she was happy to learn the truth? Or that she would live in more regret?

PAN

The former. She felt inadequate for him. Like she had no positive power over him.

Doctor takes off his glasses.

DOCTOR

That's quite a story.

PAN

There's only one thing left. One unanswered question, one unfinished project.

DOCTOR

What's that?

PAN

How does the story end?

DOCTOR

Well thanks to you, I think the book is closed for Tom. His story is complete.

He closes his clipboard and stands up.

PAN

But what about myself?

DOCTOR

You're a creative person. Make it up.

Doctor smiles.

Doctor fades away, disappears, leaving Pan there completely unshackled and free and in his original clothing.

Pan climbs up the ladder, walks through the granary - stops to the SLR camera, takes the film out, pockets it. Walks up to the door, opens it and walks out - all in one take, camera following him.

118 EXT. COUNTRY ROAD

118

Pan smiles. Goes to cross the road, Reaches into the pocket, film in hand.

Suddenly gets hit by a car. POV of him spinning through the air.

Film rolls across the ground and stops.

Laying on his side, pool of blood leaks out as we hear him gasping for breath.

Blackness.

119 INT. HOSPITAL BED

119

Wakes up. Close shot of eyes.

PAN

Where am I? What happened?

NURSE

There you are. You were in an accident. You were hit by a car.

PAN

I'm in a hospital?

NURSE

Yes. Don't be afraid.

PAN

I'm not afraid. Not at all...  
Where am I? I mean, what town?

NURSE

Brighton hospital, dear.

PAN sits up suddenly.

NURSE

Hold on. Wait a moment. Take it in.

Pan nods. Nurse stands back.

Pan gets up, walks out. Nurse goes to make the bed, smiles to herself.

120 EXT. BRIGHTON STREETS

120

Song: Chalcedony - 'Final Fear'

Walks down the streets and alleys. Crosses the road.

Down the steps by the pier. Sits down on the pebbles,  
looks at the ocean.

Happiness.

THE END