

Taylor and Cole: Swappers In Crime
Episode Two: Ready Salted
Screenplay and TV bible

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Abstract

This dissertation explores a television drama concept revolving around the 'body swap' genre of film and television, and the social attitudes towards mental disabilities during the Sixties period. By investigating disabilities of this nature during the selected era, the dissertation reflects the progress society has made towards bettering the understanding of hidden disabilities. Through following the characters of Bill and James, with their PTSD and high-functionality autism respectively, the body swap becomes a metaphor for their own feelings of helplessness and isolation within the period setting.

These ideas are explored through a screenplay and television bible, where research obtained on the social, political and cultural movements of the time period and the featured disabilities are incorporated to create a powerful and reflective narrative. The idea explores how these characters would behave and be treated by others during a time with so little knowledge available on the mentally disabled.

In order to conduct research into this project, many methods were utilized, such as examining other films within the body swap genre – *Freaky Friday* (2003) and *Big* (1988) being two notable examples – alongside similar concepts that combine the detective drama with a fantastical premise, such as *Randall and Hopkirk Deceased* (1969-1970) and *Life On Mars* (2006-2007). Additional information was also sourced online and within screenwriting textbooks, with data collected from charity organizations such as the National Autistic Society and Mind.org.

This dissertation demonstrates the issues faced by those with hidden disabilities during the Sixties, being labeled as 'freaks' and behavioral patterns associated with their disability being dismissed as 'quirks' in the absence of knowledge. Through today's more enlightened society, the audience are expected to react with shock at the way these characters are treated within the screenplay, and show a level of understanding that the people of the Sixties did not possess.

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Author's Declaration

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Taylor and Cole: Swappers In Crime

TV Series Development Bible

A detective fantasy drama series set in the Sixties for families.

By Sean Bassett

27th November 2018

Logline: 1969: Detective Bill's office is repossessed, forcing him to relocate his premises, but things become complicated when a witchcraft case causes Bill and autistic pot-washer James to swap bodies.

Series Synopsis

In 1959, rebellious child JACOB COLE went missing at only eight years old. Last seen by his older friends DANNY MURDE (8) and JOHN DARREN (8) in a forest clearing on the outskirts of Whitby, little is known about the exact details concerning Jacob's disappearance but his friends recall he was running away from something having spooked him, after he completed their dare to set fire to the forest surroundings.

In 1969, private investigator Bill's office is repossessed by bailiffs, forcing him to set up shop in the local pub 'The Angel Arms', with his receptionist Daniella. Upon agreeing to investigate into whether university lecturer Sarah Durren's husband Todd is having an affair with the leader of the witchcraft society at the university, Bill finds himself begrudgingly teaming up with autistic pot-washer and student James Cole, who promises to get him in to the witchcraft society and aid him in his investigation. However James's stubbornness towards the witchcraft society's leader upon her casting of a killing spell on the university's camera technician results in the witch leader firing a spell at the pair which causes them to swap bodies.

Set in the Sixties, *Taylor and Cole: Swappers In Crime* is a detective story with a twist. After the initial shock from the body swap Bill and James soon discover that the only way they can solve the case is by working together, utilizing their strengths and weaknesses to compliment one another, and forming a strong friendship along the way. Throughout the series Bill and James are presented with a number of supernatural cases, which they manage to find the answers to when they are able to put their differences aside and work together.

The police department have recently been approached by a student from the university who spotted a man sporting the distinctive green eyes of Jacob, and throughout the series Bill will find clues hidden by Jacob whilst trying to succeed in living James's university life. James, meanwhile, will find himself suddenly surrounded by female admirers wishing to date him; in order to maintain Bill's reputation as a ladies' man he must try to act sociably around girls without appearing to be shy or awkward. This is just one of many problems the body swap poses for the pair, and will add an extra challenge for our protagonists as they try to keep each others' lives afloat.

By the end of the series Bill and James will have discovered the whereabouts of Jacob, and whether or not he is still alive, alongside returning to their own bodies and working through the changes implemented by the decisions made by their partner, whilst they were in their body. *Taylor and Cole: Swappers In Crime* is a tale about the power of friendship, and how conquering your own weaknesses can lead to a healthier and more enjoyable life.

The Format

Taylor and Cole: Swappers In Crime is a supernatural detective fantasy drama set in the Sixties, aimed at an older family audience for BBC1. The series encompasses six hour long episodes aired a week apart, every Saturday at approximately 6pm GMT. The show is aimed very much at the same demographic who would watch family fantasy dramas, such as *Merlin* (2008-2012) and the eighth series of the *Doctor Who* (1963-) revival. In addition, the drama sensitively engages with Autism, Dyslexia and Mental Health and Wellbeing issues such as anxiety and depression. Addressing such issues in a family aimed fantasy drama, may encourage further awareness and discussion of such issues amongst families and young people (*see Appendix 1 for further information on the issues covered in the show*), as well as making it relevant to a contemporary audience living in a diverse twenty first century society, where increased awareness means there is a large percentage of people known to be living with some form of disability.

Each episode will begin with a cold open, establishing the central conflict, before embarking on a 'story of the week' concerning a supernatural mystery based on Whitby mythology. The series is comprised of one major story arc concerning Bill and James' body swap, and two smaller-scale arcs; Don's undiagnosed dyslexia and Jacob's disappearance. Each week these story strands will come together in the main plot, and overlap in ways which create deep meaning for the viewing audience. This will climax with the witch leader, having been taken hostage by the ghost, casting a spell to remove the supernatural curse surrounding the forest and consequently returning Bill and James to their correct bodies.

However a future series could show the witch leader's sister, a mysterious barmaid from The Angel Arms pub, exacting revenge on Bill by forcing a body swap with the one person Bill cannot stand – James's mother Joan Cole – and manipulating supernatural events to kill the pair before they can find a way to return to their correct bodies. Bill will find himself having to cope with a mundane office job, whilst Joan will suddenly be placed in perilous situations of the kind she is ill-equipped to deal with on a day-to-day basis. Opinionated views will do her no favours when dealing with supernatural threats that can destroy her in a single heart beat...

But *Taylor and Cole: Swappers In Crime* is more than a series about the supernatural. It is a tale of friendship and learning to work together despite differences in character, a tale of how working together is stronger than working on your own, and how the coming together of differing skills can allow for tasks to be accomplished that may otherwise be left unresolved.

The World of the Story

Taylor and Cole: Swappers In Crime is set in 1969, in the bustling seaside town of Whitby: world-renowned for its supernatural myths and legends. In *Taylor and Cole: Swappers In Crime* its pleasant seaside surroundings are no more than a mask for the dark and mysterious nature of the activities that lie underneath the façade. Whitby is a gloomy little town full of danger and mystique, one where the howls of a Barghest (a demonic dog whose howl is said to signify your impending death) or the fangs of Dracula could emerge from the shadows and take you when least expected.

In the middle of it all is Jacob, a rebellious child who went missing in a forest near North Yorkshire University a decade ago from now. His school friends say he appeared to be startled from something, and nobody knows what exactly made him run through the forest the night he went missing, or who he was running from...

The forest has become an abandoned area in the years that followed where nobody dares set foot in fear that they would come across an unwanted presence, and it is said that those who do venture into the forest hear the bark of a dog who is no longer there...

Jacob's disappearance is the source of many new myths that have emerged a decade later, as the residents of Whitby fantasize about what made him run that night and create stories to scare their kids around the campfire. There are theories that in the wake of recent supernatural events there is a supernatural link that connects the town of Whitby directly to the Viking raids of Britain in the eighth century. Theorists speculate that these supernatural events could be the beginning of Ragnarok: an old Norse legend which predicted that the world would be destroyed by cosmic beings and recreated as a new, 'more perfect' planet. These theories spawn from an ancient artifact discovered by Whitby University's archeology department; an old rune from Viking times warning of an impending disaster created by 'gods and monsters'.

Attempting to solve these supernatural mysteries are private detective Bill Taylor and his partner, the autistic pot-washer James Cole; also a student at the university near the forest where Jacob went missing. Having reluctantly joined forces to investigate into whether Sarah's husband Todd has been having an affair with the leader of the witchcraft society, and discovering actual witchcraft taking place within the university, the pair find themselves switching bodies as a result of a spell cast by the leader of the witchcraft society and forced to work together in order to solve the supernatural cases thrown their way. Along the way they discover the power of friendship and team work, and learn to respect one another despite of their differing personalities. The detective agency

operates in the back room of 'The Angel Arms' pub, run by their receptionist, Bill's stern cousin Daniella. The Angel Arms, a pub established in 1520, has a history as ancient as Whitby itself. Often considered a hive of supernatural activity, many who have been there have often commented on the strange wailing noises. The landlady simply puts it down to a faulty boiler. Whether this is a true haunting therefore remains to be seen.

Series Outline

Episode 1 – Cheese And Onion

In 1959 a School kid with distinctive green eyes, JACOB COLE (8), is hanging out with his friends, when suddenly he is chased through the forest by a mysterious figure.

In 1969, private investigator BILL TAYLOR (52), and his receptionist DANIELLA (43) find Bill's belongings and detective office repossessed. Setting up shop in the local pub, they find lecturer SARAH DURREN (38) being comforted by student pot-washer JAMES COLE (18). James realizes Bill must be the detective he heard about and urges Sarah to hire him. She asks Bill to look into whether her husband Todd is having an affair with the university's witchcraft society leader. Bill snaps at James when he expresses enthusiasm for witch stories; he agrees to Sarah's case.

James follows Bill to the library, and offers to get him into the witchcraft society.

Bill and James undergo tests at the society. James displays magical powers, which unbeknownst to him appear to be coming from a green-eyed man. The WITCH LEADER (21) teaches them magic; she wants to deliver the 'Magic Gods' their latest sacrifice.

The leader kills the technician and casts a body-swap spell on Bill and James.

Don tells Joan they'll learn the truth behind their missing son Jacob one day.

James, in Bill's body (IBB), has an emotional meltdown. Bill, in James' body (IJB), decides he'll solve it alone.

Bill (IJB) finds TODD (35) being forced towards a purple fire and casts a spell to summon Todd towards him. The witches decide to make Bill their sacrifice.

James finds Bill on the fire. Noticing the fire is the magic power's source, he takes out a flask, tossing the juice inside over it. The fire fades away.

Bill (IJB) begrudgingly thanks James (IBB) as the witches are arrested. James (IBB) eats some cheese and onion crisps and ponders over whether the body swap has changed his taste buds.

Episode 2 – Ready Salted

A shady figure watches as JENNY BARDLAND (40) walks alone through Whitby. A pair of fangs cut into her skin.

Bill (IJB) and James (IBB) discuss their body swap and are given a case by Jenny's daughter MARTHA (17), who heard that they explore supernatural cases and believes Dracula killed her mother. Bill (IJB) patronizingly informs her that Dracula isn't real. James (IBB) accepts the case, much to Bill's (IJB) annoyance.

Bill (IJB) and James (IBB) pay a visit to Bill's past work colleagues – medical examiners JOHN MARVES (48) and SUSIE FIELD (46) – who out fang marks on Jenny's body.

Bill (IJB) and James (IBB) approach costumed Dracula AARON CULDUCT (30) outside an indoor attraction. James (IBB) points out Aaron's fangs. Aaron claims they are plastic. Bill (IJB) leaves James (IBB) outside the attraction, as he has a seminar at the university.

Don finds a glowing sticker in Jacob's sticker collection, which transports him to a lost 'Bill'. He helps James (IBB) to the pub. James (IBB) notices a flyer for a Dracula play and calls Bill using a telephone box.

Bill (IBB) and James (IJB) interrogate Dracula actor DANIEL STEPHENSON (26) at the stage door, who tells them he was Jenny's boyfriend, so why would he kill her? Unconvinced, Bill (IJB) strangles Daniel. The actor reveals his alibi – play director Helen Swan.

At home Daniel hears footsteps. A cape swirls around him as he screams.

HELEN (46) greets Bill and James. She confirms Daniel's alibi, and mentions his understudy's crush on Jenny. She reveals fangs. Bill (IJB) and James (IBB) flee.

They hide in Whitby Abbey. Helen manipulates James into joining her, but Bill (IJB) stops him. Aaron appears and orders her to back down. 'Aaron' admits he loved Jenny. He sucks James's blood. Aaron and Helen are arrested.

A failed blood transfusion takes place. Bill places a stake through Dracula's heart. James (IBB) awakes; he feels unusually peckish. They share some ready salted crisps, which James claims 'taste funny'. A mysterious figure passes Don a letter. He stares at the letters all looking blurred to him and scrunches it up into his pocket.

Episode 3 – Salt And Vinegar

Television presenter TERRY WALSH (49) is approached outside his pool by actor BOB COSTELLO (71), who accuses him of not dealing with 'the issue'. Bob leaves in a huff as Terry's friends SALLY FARDALE (48), BILLY SOWNE (47) and RACHEL DREARY (48) arrive. They discover Terry's body floating motionless at the top of the pool.

Bill (IJB) and James (IBB) are approached by Bob's agent JOHN BARNES (57), who believes something otherworldly has 'possessed' Bob, and requests their help in clearing his name. James (IBB) immediately agrees to the case whilst complaining about the taste of his Salt and Vinegar crisps, but Bill (IJB) refuses until John offers a substantial sum. They visit Bob in prison, who gives details of the people who discovered Terry in the pool.

Joan finds Don getting frustrated at being unable to read a letter after hearing Jacob's voice in his head. He confesses his inability to read or write. Hurt he never told her, Joan tells him to sleep on the sofa, where he overhears a TV report about a national body swap crisis.

James and Bill visit Billy in his luxury department. They ask Billy whether he noticed Terry acting any different. Billy nods but insists that Terry told him to keep quiet.

Bill and James approach Rachel at her seafront property. She denies knowing Terry and Billy's 'secret' but recalls Terry leaving their pub conversations to go to secret meetings in his mansion's office, and also how he started dressing like Bob. James claims he knows what's going on.

At the prison, Bob confirms James's (IBB) suspicions that he and Terry swapped bodies. Bob believes Terry committed suicide as he became depressed upon failing to return to their bodies. James's (IBB) jovial expression surprises a shocked Bill (IJB). They pass the information on to the police, but are told that there's not enough evidence.

Bill (IJB) leaves for the mansion with James (IBB), now looking more crestfallen. They discover a suicide note mentioning the body swap. James finds another note that falls out of Bill's pocket about a lead in a missing persons case. 'Bob' is released from prison. Bill (IJB) has evidently been spooked by the case; he falls silent with a haunted expression, and quietly leads James away.

Episode 4 – Prawn Cocktail

Fisherman BARNABY MELLOWS (43) is fishing with his son MAX (11) on Lake Semerwater, when suddenly a harsh tug on Barnaby's fishing rod throws them both overboard..

Daniella introduces Bill (IJB) and James (IBB) to scientist LOUISE MELLOWS (42), who wants Bill (IJB) and James (IBB) to solve her husband Barnaby and son Max's disappearance. James (IBB) recalls a story about the cursed underwater town Semerwater. Bill (IJB) instructs James, currently eating prawn cocktail crisps which 'still don't taste right', to meet up with Bill's diving instructor friend Emma and investigate the submerged town of Semerwater, whilst Bill (IJB) is at university.

Don is diagnosed with dyslexia at a DRT Clinic, where he again hears Jacob's voice telling him to read the letter.

Upon meeting with 'Bill', EMMA MASTERS (44) is surprised when her friend displays an interest in diving she didn't know he had. When James's (IBB) dive into Lake Semerwater ends in disaster, Emma dives in after him.

Bill finds some clues in 3D paintings at the university's art department relating to Jacob's disappearance.

James (IBB) bumps into Emma. After seeing MAYOR JOHNSON (34)'s speech outside the town hall, James follows him discreetly to a conference room full of politicians. Emma chases after him. They overhear them vote in favour of executing the invaders to ensure 'the curse' doesn't happen again. The mayor discovers them.

Mayor Johnson leads James (IBB) and Emma to be executed, but they manage to fight off the mayor and his executors and free Barnaby and Max from a prison cell under a marble column. James naively agrees to a SEMERWATER CITIZEN's (18) offer of help, but he betrays them by handing them over to the mayor. The mayor makes them watch as he personally kills Barnaby and Max, who he believes are ancestors of the man who cursed their town, and tells them to return their dead bodies as a message to the land inhabitants that if they curse their town to flooding again they will come for them one by one.

James (IBB) returns to the pub with Barnaby and Max's dead bodies. He explains about the execution to an upset Louisa. Daniella asks James (IBB) if he has told him. When James (IBB) seems none-the-wiser she reminds him of how he was on the case of James's missing brother during his previous employment as a police detective..

Episode 5 – Smokey Bacon

In a Victorian mansion, butler STEVE MAVERS (56) serves LADY TAMARA (26) a cup of tea when she claims she heard a dog howling and starts to choke. She falls back dead.

Daniella overhears Steve telling a bar maid how he believes that his late mistress Lady Tamara heard the 'Barghest', a dog people claim to hear before their death. Daniella takes him to Bill (IJB) and James (IBB). Bill (IJB) agrees to the case, but James (IBB) runs off.

James (IBB) asks Bill why he didn't tell him that he failed to find his brother. He insists they work on the case independently of each other as he can't trust Bill.

Bill (IJB) notices a letter in the local newspaper from somebody claiming she had heard the Barghest.

James (IBB) receives a call on the dial phone from Emma, who tells him she's worried about having heard 'the howl'.

On the train Bill (IJB) tries to stop the letter writer EMILY SUMMER (22) from eating her sandwich, mentioning having seen her letter about the Barghest. Emily states it was her identical twin RUBY (22) who wrote it, getting off a few stops' after her. They come across Ruby's dead body. Bill (IJB) comforts Emily, who mutters about no longer being able to return to her correct body.

Don is with reading lecturer JEAN MELLOWS (43) when an unseen force drags his hand towards the letter. A sticker falls out of the envelope, taking him to 'Bill' again.

James (IBB) reassures Emma, but he hears the howl too. Unaware of the danger, James (IBB) is almost killed trying to cross the road, but Don suddenly appears out of nowhere, pushing James (IBB) back onto the pavement.

Bill (IJB) is woken up on the train by a loud bark, and awakes with a large scratch on his cheek.

James (IBB) thanks his Dad for saving him, but is worried when Emma starts choking. To his relief nothing happens.

Bill (IJB) finds James (IBB) and Steve in the pub. Steve is dissatisfied with their job. Bill apologizes to James for not being honest. James forgives him when he shares confidential information from the search. Unbeknownst to them, a crisp from James's open packet of Smokey Bacon leaves of its own accord and swoops away out of sight...

Episode 6 – Worcester Sauce

JULIE (33) is walking through a forest when the leaves start swirling around her. Her raspy voice says 'James'.

Bill (IJB) and James (IBB) meet a shaken Julie, who tells them how a voice made her say James's first name in the forest. This excites James (IBB).

At the forest, Bill (IJB) and James (IBB) ignore the locals' warnings. The trees leer down towards them.

Don reads the letter, which tells him to peel back the fifth sticker in the sticker collection. He finds 'Fulford Forest' written in Jacob's handwriting with a drawing of a shack. He sets off with Joan for the forest.

A ghost wails James's name in the forest. Bill (IJB) holds James (IBB) back. A rustling is heard.

In the forest, Joan and Don's car, surrounded by a green mist, hurtles towards them. Don saves Joan.

Bill (IJB) and James (IBB) wake up in a shack to find Jacob and episode one's witch leader. They discover that James's earlier 'powers' were Jacob's.

Flashbacks show Jacob angered the spirits when his 'friends' encouraged him to cause a fire, whilst they the witch was betrayed when promised more of her magic.

Don and Joan find Jacob and co. Possessed animals charge after them. The car thunders over. Bill (IJB) grabs the handle. They get in. Jacob stays to fight the creatures.

The car tries to shake them out. James (IBB) covers his ears as he cannot stand the sensory overload from the screaming. The witch leader mentions a spell for removing curses, but they'll have to find the magic purple fire.

Jacob finds a purple flame under a tree. He uses it to ward off the animals.

Bill (IJB) wrestles with the car to steer it to the fire in the rear mirror. The witch leader utters an enchantment; the car and animals' supernatural glow disappears. Bill and James return to their bodies. The witch leader dies; the spell couldn't be safely cast.

Joan, Don, Bill, James and Jacob have a pint together in the pub. A MYSTERIOUS BAR MAID (19) casts a spell at Bill and Joan, causing them to swap bodies.

The Characters

Bill Taylor (52)

Having lost both his parents, Bill Taylor (born 1st September 1916) is a lonely figure in a world where danger and corruption follow in his wake. At the young age of 23 he fought in the Second World War as an RAF pilot, having obtained his pilot's license on the day the war broke out – the first of September 1939, which also happened to be his birthday. His duties involved flying troops over to the war zones and shooting down enemy planes; Bill struggled greatly during his time fighting in this war as he could not cope with the emotional pain and ordeal that he was put through, alongside the intense pressure placed on him by the higher-ranking officers overseeing him. One failed mission saw him thrown into a cell in a Nazi concentration camp, where his experiences regarding the harsh punishments and mass genocide of Jews scarred him for life. Bill now struggles with PTSD (Post Traumatic Stress Disorder) as a result of the painful memories he has gathered from fighting in the Second World War.

Following World War II, Bill acted on a suggestion from his fellow soldiers that he would make a good detective, and took on investigative work for the local police force. As a police detective Bill helped solve many crimes, but it was his failure to find missing child Jacob Cole that led to his resignation. A lack of self-confidence saw him appear to lose his ability as a detective many months after he resigned, and despite trying hard to carry on as a private investigator he failed to solve any cases thrown his way. The residents of Whitby lost faith in his ability, leading to dwindling finances.

Bill's office was recently repossessed by bailiffs, forcing him to set up shop in the back room of the local pub 'The Angel Arms'. Unable to afford accommodation, he also uses the pub as his living arrangements, sleeping on the sofa in the back room with the bar maids and landlady unaware.

Bill is a very serious figure, and often considers himself personally responsible for every case he takes on, which can sometimes lead to him blaming himself when he fails to solve the case even though it is not necessarily his fault. Occasionally Bill can be a little too laidback and this can prove a deterrent for clients who just want the job to be done. When Bill feels threatened socially, he speaks in an RP accent in order to feign a sense of importance. However when in shock or danger, or when his detective partner James Cole is the only other person in the room, his Yorkshire accent emerges. He is also not very observant, and this often leads to him missing clues that could help solve the cases he is hired to work on. In particular he is held back by his closed-minded nature; he dismisses anything that appears too far-fetched or fantastical, meaning that cases can remain unresolved as he refuses to entertain ideas that to him appear too outlandish to be possible.

What Bill lacks in observance however he makes up for in social interactions. Bill is a people's person, and knows exactly how to talk to someone in a given circumstance. Considerate when somebody is grieving or chatty if they're lonely, Bill can be a valuable friend to have, even if he is unlikely to crack a joke. Above all, Bill is a ladies' man; women swoon after him, and he has many an interesting tale to tell to captivate their interest from his days as a police detective. Bill knows exactly how to put on the charm, and many are surprised that he still remains single given the number of dates he appears to go on.

James Cole (18)

James is an 18 year-old university student from Whitby; he works part-time as a pot-washer in the kitchens of The Angel Arms pub. James has high-functionality autism, meaning that he tends to excel in certain areas (science being James's main strength, the subject he is currently studying at university) and can often notice little details that nobody else has spotted. He is also a skilled pick-pocket, having been taught how to pick-pocket from his brother Jacob, prior to Jacob's disappearance. On the other hand, it can also mean that to others he may appear annoying, or immature, especially in a time where there is a total lack of awareness of autism.

James is a keen and enthusiastic member of a harsh and judgmental society who lack knowledge about his condition; he is determined to get any job done, but this steel-driven determination to succeed can lead to a stubbornness that limits flexibility around others' plans and leads to him appearing as an awkward obstacle for those around him to overcome. He is naïve and easily misled, but also has an open-minded attitude to the supernatural that can result in him seeing the bigger picture whilst Bill is distracted trying to find a rational explanation for the events which occur in the narrative.

Sometimes James can be a danger to himself and others; he is prone to emotional breakdowns, and flights of anger, which are often directed towards those who he sees as getting in his way. Owing to the time period of the Sixties, those who encounter James's meltdowns or anger issues see it as James being 'naughty', rather than a sign of frustration at a situation that he doesn't understand. If he feels the situation is under control he can appear cheery and upbeat, but if things do not go according to plan he can flip like a switch into a frustrated and more vulnerable figure.

He requires assistance to find his way to the right platform at the train station, and around university, as he becomes easily disorientated if left to find his own way around; even in his home town of Whitby, he struggles with the coordination needed to navigate his own path to where he needs to go. The Sixties setting makes this hard for James, as due to the lack of awareness regarding his condition there is no support available to help him find his way. James's parents have thankfully found a solution to this in which James's cousin Max helps James navigate his way around the university, and back to his parents at the end of the day, but in the grand scheme of things it is far from ideal.

He is often held back by his socially awkward behaviour around other people (especially women, who he becomes extra shy around, being a heterosexual man with his own female fantasies), which can lead to him being labeled as 'weird' or a 'freak' by the people of the Sixties; sometimes his parents or his cousin Max need to ask questions on his behalf, as otherwise if he is unsure of something he will not ask himself. This is not a regular issue, but one which largely depends on James's current mood, and can therefore be quite unpredictable given how James is prone to rapid mood swings (his parents are still stressed over his outburst the other day regarding his desperation to see the latest Walt Disney film at the

cinema, which resulted in his father reluctantly agreeing to take him to a late afternoon showing).

Joan Cole (42)

After Jacob's disappearance a decade ago, Joan is overly protective of James. On the surface she may appear strict in her refusal to allow James to go anywhere on his own or hang out with older friends, but in reality her actions are out of desperation not to lose her remaining son. Joan is concerned that James's 'quirks' will lead to him being led astray by an older gang, just as happened with her younger son a decade ago, and will do anything to ensure that she doesn't have to go through the same pain twice. She does not think there is anything wrong with James as such, just that he has developed an eccentric personality and that he appears a little clumsy compared to the average person.

When James keeps disappearing to the pub throughout the series, Joan is dismayed and worries due to the secrecy surrounding what he is up to that he may be getting involved in something that may be getting him into serious trouble. Her concerns are heightened when the police find 'James' with failed private detective 'Bill', who is unconscious from a sudden blood loss at Whitby Abbey, and 'James' agrees to give him blood; she demands to know what her son is up to, but her son gives no straight answer, insisting she wouldn't believe him if he tried.

An office manager for J&D Windows, Joan is a bossy presence, forbidding her employees to discuss anything supernatural-related as it reminds her too much of the mythological stories many have concocted around the mysterious disappearance of her son. Joan is extremely skeptical towards mythological beliefs, and sees it as no more than 'hogwash' ...until she hears a voice call her 'Mum' in her workplace in the final episode.

She has a tendency to be hostile when facing new challenges, often displaying a confrontational attitude towards whoever is around her during a given scenario that is new to her. She is currently experiencing marital issues with her husband Don, having become increasingly annoyed at his laidback nature and apparent willingness to allow James to wander around Whitby on his own despite James's 'quirks'. When she discovers her husband Don has been keeping his reading and writing struggles secret from her, Joan flies off the handle and starts shouting the odds at Don, seeing it as a breach of trust in her marriage and insisting that their marital status is over. It takes Don saving her life from an angry Semerwater resident surfaced from the underwater world below to convince her to give their marriage another try. Upon returning to married life with Don she helps him get the diagnosis and help he requires in order to learn the skills in reading and writing he has lost.

Don Cole (44)

On the surface Don appears a laidback character, giving his son James much more independence and less discipline compared to James's mother Joan, but inside he feels frightened and insecure, embarrassed to admit his inability to read and write in a society where disclosing such knowledge would see you labeled a 'freak'. He is unsure as to why he has these struggles when those he knows are all capable of these skills, and worries that it is a sign that he is clinically ill.

Don is fine with his son spending time away from his parents with Bill, seeing Jacob's disappearance as not being his fault, and any other friends James decides he wants to hang out with, believing that you have got to let him lead his own life away from the family unit. He works as a handyman in Whitby, providing a number of services from fitting shelves to painting walls.

He rarely does anything to help around the house and thereby leaving the household chores to Joan and (if he requests his help) James. Some of this is related to the 'executive functioning' side of his dyslexia, which affects his organizational and time management skills as well as his ability to be proactive. Those who Don knows in the Sixties however just see this as him being lazy, due to dyslexia not being a known issue to the average person living in this time period (although unlike autism most medical professionals were aware of this disability, and diagnoses were therefore widely available). Over the course of the series viewers will see Don attempt to change and take on more household chores, as he realizes how his careless attitude and secrecy concerning his inability to read or write has upset Joan.

Don can be rude sometimes without realizing and was a slow developer at school, still not knowing how to read and write; his family and friends remain unaware of his inability to read or write, as Don is too embarrassed to admit that he lacks what is considered a basic skill. Upon receiving messages in his head related to the Norse supernatural connection between Whitby and York, he is forced to admit to Joan about his lack of literacy skills when she urges him to write down what the voices he is hearing in his head are saying. After her initial anger towards this unfamiliar situation, Joan helps Don to get his dyslexia diagnosis and the required help he needs.

Don's learning difficulty makes it easy for James to relate to Don due to his own experience of learning difficulties at school, however both are unaware of why they have these learning struggles and what exactly it means. Upon the dyslexia discovery and once James returns to his correct body, Don and James spend time bonding over their personal difficulties through education, and the diagnosis brings them closer as father and son, despite their lack of awareness towards James's autism.

Don can at times be annoyed with Joan's attitude towards James spending time with any friends, and thinks she should give him more freedom. He can see that James can get frustrated at being kept in and not being allowed to make friends

outside of university; Don believes it is time James had friends of his own, rather than just friends of the family to rely on.

In the final episode of the series, it is revealed that the stickers which brought James and Don together in episode two has gifted them a strong supernatural connection to each other, and their missing family member Jacob Cole. This means Jacob – being the man who set up the connection, as seen through the actions of the ‘mysterious figure’ with similar facial features to James in episode two - is able to use this link as a beacon when James is lost or needs help to transport Don to where he is needed, and ensure James receives the assistance he requires.

Minor characters:

Daniella (43) – Bill's cousin and receptionist for his private detective agency.

Jacob Cole (8) – James's rebellious brother who mysteriously disappeared a decade ago, and is the subject of many supernatural conspiracy theories around Whitby and York. His supernatural powers allow him to control objects with his mind, as well as take over the bodies of non-spiritual forms and create 'echoes' of himself to send to other places, allowing him to literally appear in two places at once.

Emma Masters (44) – Diving instructor from Wensleydale, and friend of Bill's.

Abby Seagate (18) – Bill's girlfriend at North Yorkshire University, during his time in James's body.

Sam Mellows (45) – Bill's friend from his time working at the police force.

John Marves (48) – Medical examiner for the police who invites Bill and James to see Jenny's body.

Susie Field (46) – John's partner at the medical examination office.

Liz Barnes (50) – Landlady of The Angel Arms

Ghost (36) – Ghost who kidnapped Jacob, after he was disturbed by Jacob (egged on by his 'friends') throwing a lit match into the forest.

John Darren (8) – Irresponsible school pupil who Jacob believed was his friend; misled Jacob into committing illegal acts as part of a rogue gang.

Danny Murde (8) - Irresponsible school pupil who Jacob believed was his friend; misled Jacob into committing illegal acts as part of a rogue gang.

Max Downer (23) – James's travel assistant, who helps James get to and from the university, and find his way around to the different rooms.

Susie Umbridge (19) – Witch who causes a body swap between Bill and Joan at the end, and in a second series would be revealed to be the witch leader's sister exacting revenge on Bill for allowing her to be taken hostage by the ghost.

Key Locations

The Angel Arms pub, Whitby, North Yorkshire

After Bill Taylor's private detective office is repossessed by bailiffs in the year 1969, he is forced to set up shop in the back room of the local pub 'The Angel Arms'. Established in 1512, The Angel Arms is the oldest pub in Whitby and home to many supernatural conspiracy theories. Some believe the ghost of the original landlord haunts the pub to this day, but the current owners insist any supernatural noise is just the 'boiler on the brink'.

In the pub's back room Bill and James are approached with a number of supernatural cases which they must solve to the satisfaction of their clients. The small living space has been turned into a makeshift office, complete with filing cabinet and shredder. Bill's receptionist Daniella meanwhile scouts the front of the pub for potential clients to bring through to Bill's 'office', eavesdropping on conversations whilst masquerading as a bar maid. The pub is a popular communal area for the townsfolk of Whitby, making it an ideal location for Bill's private detective agency; Daniella has even found herself making friends with one or two of the regulars, although she tries to remember to keep a clothes peg handy to avoid the beer breath.

64 Stanford Drive, Whitby, North Yorkshire

Situated in the heart of Whitby, 64 Stanford Drive is the residence of the Cole household. A semi-detached house with a small garden and drive (on which sits an old Morris Minor car from 1956), James has lived here all his life with his mother Joan, father Don and brother Jacob (before he went missing). The rooms inside the house are small in size, with Jacob's bedroom barely even having enough space for a bookcase.

James often enjoys sitting in the garden, as he sees it as a retreat from all the noise in the front room, where James's parents are usually watching the black and white television or playing music on the record player. The peaceful tranquility of the small garden gives James a place to reflect and process information in his mind, as well as complete his university studying away from the loud distractions inside the house.

North Yorkshire University, Whitby, North Yorkshire

Situated in the heart of Whitby, North Yorkshire University is a recently built development sitting on the outskirts of the iconic seaside town. It also happens that a man with the distinctive bright green eyes of James's missing brother Jacob was spotted there a whole decade after he went missing, said to have been walking past the lake and in the direction of the bus stop outside the canteen area known as the 'Jon Booke Hub'.

Jacob's autistic brother James Cole is studying science at the university when he finds himself swapping bodies with Bill. Whilst in James's body, Bill finds himself under pressure to continue James's studying without causing a 'relapse' in 'James's' knowledge; along the way he finds clues from Jacob dotted around the university hinting at what happened to Jacob when he mysteriously disappeared, and his current location. The university becomes a vital part of the solution to the Jacob mystery, as without Bill being there in James's body it is unlikely they would have solved it otherwise.

Fulford Forest, Whitby, North Yorkshire

Located near the North Yorkshire University, Fulford Forest is a large forest area popular with dog walkers and hikers alike. The forest is where Jacob mysteriously disappeared a decade ago after being encouraged by a gang of older irresponsible students from the university to throw a lighted match into the surrounding area. Later in the series it is revealed that the forest is home to the ghosts of a dog walker and his pet Labrador, who were disturbed and reminded of a traumatic experience when Jacob caused the forest fire a decade ago. Years before Jacob's reckless behaviour the man and his Labrador found themselves caught in a similar forest fire that cost them their lives; feeling vengeful when they were unfairly reminded of these events, they decided to teach Jacob a lesson by taking him captive in the forest whilst also saving anybody in the surrounding area from dying in such a horrible way by coldly blowing the fire out with their blustery bodies.

Semerwater, Wensleydale, North Yorkshire Moors

Deep below the depths of Lake Semerwater in the valley of Wensleydale is the cursed underwater town of Semerwater. Legend has it that where Lake Semerwater now stands used to be a town with many residents, but when Semerwater was visited by an elderly gentleman with little money looking for food, drink and accommodation he was shooed away by the locals. Eventually the old man found assistance in the form of a shepherd and his wife on the outskirts of Semerwater, who offered the food, drink and shelter he required. Disgusted by the lack of compassion displayed by the residents of Semerwater, the next day the old man cursed the town to be submerged underwater, and the lake's waters rose, flooding the town and its residents. Only the shepherd and his wife remained.

In the fourth episode James discovers that the legend of Semerwater is true whilst investigating the case of a father and his son who went missing on the lake during a fishing trip. Years after the curse was placed on the town the residents still display the same lack of kindness to outsiders, refusing James anything he requires to survive, and deciding that those who invade their land shall be executed for their trespass. Only the kindly surgeon at the hospital gives James the help he needs, by surgically providing gills to allow breathing underwater alongside food and water supplies.

Whitby public library

The library in which Bill and James access reference books and old newspapers to research into their cases is relatively small, but with a large number of books available to borrow. Run by an ever-growing team of librarians, the library is an extremely popular location in the local area and as such it can sometimes be a mad scramble to get the book you desperately want to borrow. James's father Don is occasionally brought onboard to fix some new shelves, but there is not a great deal of work needed to renovate the building.

Creator's Statement

As a university graduate with autism, I understand both the positives and negatives of living with a mental disability. According to the National Autistic Society there are more than around 700,000 people on the autistic spectrum in the UK. Including the families of those with autism, that's 2.8 million people for whom autism is a part of their lives – and yet representation of the disability on television remains low. This is a disability which affects many on a day-to-day basis, and one where there is a lack of audience identification figures for in the world of television.

My family is one which consists of family members with varying degrees of mental health issues; my Mum suffers from extreme anxiety, I have an uncle with depression who has attempted suicide on a number of occasions and my late Grandma Bassett who sadly passed away six years' ago, spent the last years of her life with dementia.

All of this influenced my decision to make mental health a major recurring theme of my series. The mentally disabled are regrettably still too often overlooked and occasionally the subject of derogatory remarks and attitudes. Sufferers from depression face ignorant cries of 'pull yourself together' from members of society who fail to understand that it is a mental illness, whilst those of us with autism are sometimes referred to as 'weird' or 'special snowflakes'.

There are unpleasant people out there who even use dementia sufferers for their own gain, pretending to be their friend in order to take advantage of their situation and requiring family or real friends to be extra vigilant to stop any such attempts. Mental disabilities are a subject close to my heart, and it occurred to me that the body swap mechanic could be used as a way to explore the difference in how the mind works compared to those who are mentally abled.

During the writing process of this television bible, another major theme emerged: that of friendship and teamwork. *Swappers In Crime: Rebooted* explores the notion that sometimes success can not be achieved individually, and that situations can be solved quicker and easier when working together rather than on your own. In the two episodes where Bill and James operate independently of one other, they fail both cases. Prawn Cocktail sees James return to the surface with the father and son – but dead, having failed to find them in time before their execution without Bill's guidance around James's tendency to get lost, whilst in Smokey Bacon James's anxiety and Bill's laziness means they do not manage to discover whether the Barghest myth is real, and consequently lose the money they would have been paid for their investigation had they found the answer. Teamwork is key in the dangerous world of *Taylor and Cole: Swappers In Crime*; in a world full of supernatural myths and legends, you need all the help you can get.

While researching supernatural myths and legends, the mythologies surrounding Whitby and the Yorkshire Dales became a major influence behind the plots of each episode. Whitby's most famous myth is of course Dracula, but there are also many ghost stories concerning a number of historic buildings in the seaside town. The Barghest howl is another common mythology: the idea that the howl of a demonic dog signifies the moment before your death. Wensleydale's legend of the 'Yorkshire Atlantis' Semerwater was a big inspiration behind Prawn Cocktail; the idea of a 'Yorkshire Atlantis' fascinated me, as I find the more common Atlantis legend of a sunken island an interesting prospect, especially in regards to how the inhabitants would have to adapt to suddenly living underwater. The fourth episode will show the inhabitants have developed gills in order to breathe underwater, creating a realistic underwater environment that brings in themes of change and evolution.

Finally, in this series I would also like to explore the loss of identity a body swap would cause its victims, and the dark outcome of where it may lead. The body swap strikes me as similar to how vampires in the popular Bram Stoker story of Dracula strictly speaking lose their own form of identity through their transformation into vampire beings. Just like the vampires, when Bill and James swap bodies they suddenly become a whole other form of existence, and must now learn to adapt to their new status quo. However as seen in episode three, this could potentially be a struggle, especially if a means to return to the correct body is never found and the victims find themselves trapped in the wrong bodies. We see this scenario play out with Terry and Bob in episode three, and it leads to Terry committing suicide in his pool after the body swap scenario led to suicidal depression. This is an angle that body swap stories rarely explore, as generally they tend to stick to using the body swap for comedic purposes (as in *Freaky Friday*, for example), when in a realistic environment the body swap could effectively be seen as a curse.

Look & Feel

Taylor and Cole: Swappers In Crime is a series that aims to mix both an unsettling and welcoming vibe for a family audience, not dissimilar to the 2005 revival of *Doctor Who* (1963-) – a show that can effortlessly switch from light and joyous to dark and horrifying within the space of a few episodes.

Combining the spooky mystery vibe of *The X Files* (1993-2018) with the darker mystical feel of the later *Harry Potter* movies directed by David Yates, the series seeks to create a dangerous and enigmatic world for the teatime audience. A world where danger lurks around the corner, but that the characters and the audience might not know what that danger is.

Alongside this, *Taylor and Cole: Swappers In Crime* seeks to make the older members of the family audience feel as though this could take place in a world not dissimilar to how theirs used to be during the Sixties, whilst also providing a modern take for younger viewers by incorporating current real-world issues. The series aims to explore mental disabilities and how far we as a society have come in the way in which we treat them, by highlighting the total lack of awareness through characters such as James and Don (who have autism and dyslexia respectively), and the hardships they face in a time of ignorance and political unrest. Capturing the realism of the BBC1 detective drama series *Strike* (2017-), viewers will be made to feel as though this could take place in their local town or city, allowing a grounded approach to scenes that results in the audience feeling on edge, whilst combining this with the Sixties' environment of *Randall and Hopkirk Deceased* (1969-1970). Utilizing the extra-sensory powers of *Sherlock* (2010-2017), *Swappers In Crime* is set in a world that is both realistic and heightened from the world of the viewers, that the audience can identify with and also be in awe of the protagonists and the supernatural threats they face.

In addition, the series will capture the 70s film noir aesthetic of *Gotham* (2014-2019), which features a world-weary detective in Captain Harvey Bullock (Donal Logue) and a naïve policeman who believes they should operate by-the-books in Jim Gordon (Ben McKenzie). This is a similar dynamic to Bill and James, who are shown throughout the series to be hard-bitten and gullible respectively. Much like *Gotham*, Whitby is a dangerous and murky world full of strange and unnerving characters. An undergrowth of criminal (albeit in this case supernatural) activities lurk in the heart of the seaside town, and only a heroic crime-busting pair can take them down.

As with the missing child plot in *Stranger Things* (2016-) however there is also a feeling of hope spread throughout the series, and a sense that all is not lost in Jacob's mysterious disappearance just yet. As audiences see Don receive clues from letters and Jacob's stickers, the audience will be made to anticipate Jacob's potential return, and this will take inspiration from the messages communicated to Will's (Noah Schnapp) mother Joyce (Winona Ryder) through the fairy lights

in *Stranger Things*. Visual clues through the glowing sticker will communicate to viewers that a form of communication is occurring, adding a disturbing and otherworldly vibe to an otherwise mundane decorative object.

The series will also take a cautionary vibe similar to *Black Mirror* (2011-) or *The Twilight Zone* (1959-1964), through how Jacob will be shown to have set the ghost's residence Fulford Forest on fire at eight years of age. Essentially the visuals will convey a sense of warning and dread from Jacob's terrible actions, conveying the message that arsonists who set fire to a location will be made to pay for their actions.

"TAYLOR AND COLE: SWAPPERS IN CRIME - EPISODE TWO READY
SALTED"

FADE IN:

EXT. ALLEYWAY - NIGHT

A male figure watches JENNY BARDLAND (40) sleepwalk down the cobbles of a dark alleyway in the dead of night.

Behind a telephone box, another figure watches - MARTHA (17).

MARTHA

Auntie Jenny?

Jenny's eyes open and she makes a hissing sound, turning to face a HIPPY (27) sitting on the doorstep of the local newsagent's, his flowery clothes looking well-worn and stained - the sign of a dying era. Outside the newsagent's is a newspaper stand showing the latest headline of 'The Yorkshire Post' as 'TEACHERS GIVE STRIKE DATE'.

The hippy starts to sweat as Jenny edges her fanged teeth close to his neck.

JENNY

Where is Daniel?

HIPPY

(Scared)

I...I don't know...please...I haven't seen him since yesterday...

JENNY

Liar.

Jenny's hiss grows louder and more intense. Martha watches horrified as Jenny digs her teeth into the hippy's neck and feasts on his blood.

Jenny stops, and turns as the slightest sound of somebody creeping behind her is heard.

Martha follows as Jenny continues her slow walk down the alley. She comes to a stop, and glances at a flyer with a big picture of Dracula. Jenny licks her lips and gives a quieter, more soothing hiss.

Suddenly the male figure dives out from the shadows and pins Jenny against the wall, a pair of fangs cutting deep into her skin. Jenny lets out a piercing scream.

The male figure disappears into the murky night sky.

MARTHA
Auntie Jenny?

Martha runs over to her aunt, only to find her body lifeless on the cobbles of the alleyway.

EXT. ALLEYWAY - NIGHT

It is now the early hours of the morning, and Martha is still in floods of tears, trying to attract attention from those inside the buildings on the alleyway.

MARTHA
Help...please...

INT. PUB BACK ROOM - DAY

NB: In episode one, private detective Bill Taylor (52) swapped bodies with autistic potwasher James Cole (18).

Bill - in James's body - is pacing up and down the room.

James - in Bill's body - is pulling faces as a form of nervous twitch at Bill's pacing. The pair fail to notice a MYSTERIOUS FIGURE (16) with similar facial features to James watching in the corner.

There is the sound of SOMETHING FLAPPING as Bill walks past the window.

BILL (IJB - IN JAMES'S BODY)
What are we going to do now?

JAMES (IBB - IN BILL'S BODY)
I don't know, you're the private detective. Think of something!

BILL (IJB)
How can I when I'm stuck in the body of a...

Bill (IJB) glances down at his new Young Adult body.

BILL (IJB) (CONT'D)
...weakling?

JAMES (IBB)
Oi, that's me you're talking about!

BILL (IJB)
Not anymore it isn't.

Bill (IJB) burrows his hands into James's (IBB) pocket and takes out a cigarette. He lights it, placing it in his mouth.

JAMES (IBB)
Oi! How am I going to...make
out...if you're wrecking my body
with...that?

BILL (IJB)
Not with me I hope.
(Beat.)
Please tell me you remember the
witch's words?

James ferrets through his pocket.

JAMES (IBB)
Hang on. I think I've written it
down.

He passes a note from his pocket over to Bill (IJB).

BILL (IJB)
(Reading the note)
Bananas, tomatoes, Angel Delight -
for James to try...

Bill shoves the note into James (IBB)'s lap.

BILL (IJB) (CONT'D)
This is a shopping list, you clot!

A worried look spreads across James (IBB)'s face.

JAMES (IBB)
What will I tell my parents?

BILL (IJB)
What about Daniella? If she finds
out I'll never hear the end of it!

EXT. ALLEYWAY - DAY

Martha comes across an open door, a paper sign stuck on with
the name 'Taylor and Cole detective agency' written in
childlike writing.

INT. PUB BACK ROOM - DAY

There's a brief flurry of movement from James (IBB) as Bill
(IJB) talks.

BILL (IJB)
What's this I found in your pocket,
anyway?

Bill (IJB) ferrets around in James's (IBB) pocket.

BILL (IJB) (CONT'D)
It barely even-
(Confused)
Hang on. I can't find it...

Bill (IJB)'s eyes glaze over as James (IBB) produces a sticker of a space rocket.

FLASHBACK (BLACK AND WHITE) BEGINS.

- A younger Bill in a Nazi concentration camp picking up a sticker on the floor and passing it to a Jewish kid.

- The Jewish kid dragged away kicking and screaming, reaching for Bill's hand, as he is taken away by a pair of guards bearing a skulls and crossbones insignia.

BILL (IJB) (CONT'D)
How did you get that? It was in my pocket.

JAMES (IBB)
My brother taught me how to...er...
pick-pocket.
(Voice quivering)
Before we lost him...he used to
collect stickers.

Bill (IJB) shuffles awkwardly.

BILL (IJB)
I'm sorry for your loss.

The mysterious figure's eyes glow green as he stares at James (IBB)'s sticker, giving it a brief supernatural glow.

JAMES (IBB)
The sticker...it glowed.

BILL (IJB)
Don't be ridiculous. It's a
sticker, not a torch.

Martha comes in and stares at the detectives, confused at having somehow found herself in the back room of the pub.

MARTHA
Erm...yes...hello.

Daniella comes in. Bill's (IJB) posture completely changes into something more formal; stiff and straight, more like a butler than somebody talking with a friend.

She spots Martha, and looks at Bill disapprovingly.

DANIELLA

Bill! Do you think a pub's the best place for a child? Honestly, sometimes I wonder if you want this business to crash and burn even more.

BILL (IJB)

(Putting on a RP accent)
Let us deal with this, madam. The poor girl is clearly distraught.

DANIELLA

(Confused)
Sorry? I was talking to Bill.

JAMES (IBB)

I...asked him to speak on my behalf. I have a sore throat.

DANIELLA

It sounds fine to me.

He fakes a cough.

BILL (IJB)

Oh dear, I did tell you to cut back on those vees.

James (IBB) glances at Bill (IJB), annoyed.

BILL (IJB) (CONT'D)

(To Martha)
May I ask your name, miss...?

MARTHA

(Nervously)
Martha.

JAMES (IBB)

(Blushing)
Er...yes...hello there.

BILL

What appears to be the matter, Miss...Martha?

MARTHA

(Shyly)
Well...you're never going to believe me...the police didn't...but...it's my auntie. I think...

Bill (IJB) nods encouragingly.

MARTHA (CONT'D)
...she was...erm...that she
was...murdered...by someone.

JAMES (IBB)
Okay...well...erm...do you want
some...lime cordial?

Both Bill (IJB) and Daniella look at James with bewilderment.

BILL (IJB)
'Lime cordial'?

DANIELLA
When have you ever had lime
cordial?

JAMES (IBB)
It...makes me feel better.

MARTHA
I'll...just stick to water thanks.

BILL (IJB)
(Coughs)
Anyway, is there anything else
you'd like to add, Miss Bardland?

MARTHA
(Hesitantly)
Yes...the person who killed her...I
think it was...Dracula?

Bill (IJB) kneels down by Martha.

BILL (IJB)
(With mocking
enthusiasm)
Well that's great, sweetheart! And
let me guess: Frankenstein's
monster murdered your father?

MARTHA
Please...nobody will believe me.

JAMES (IBB)
(Abruptly)
We believe you. We'll take on your
case.

Bill (IJB) looks at James disbelievingly.

BILL (IJB)

What?

Martha hugs James (IBB), causing his face to turn a bright red, and stares disapprovingly at Bill (IJB).

BILL (IJB) (CONT'D)

Ja...Bill...you can't...ahem, I mean 'would you mind taking...Martha... out please whilst I consult with my assistant, miss Shaw?'

DANIELLA

Of course. I'm off to join the protests anyway.

Daniella leads Martha out. Bill (IJB) appears much less formal again.

BILL (IJB)

(Yorkshire accent)

You must be out of your mind! The girl is clearly away with the fairies.

JAMES (IBB)

Now look here, Bill...I mean 'James'. She's not a child, she's a similar age to myself. And I believe her. It's not like there hasn't been anything weird going on in Whitby lately.

BILL (IJB)

(Snorts)

Get over yourself, Ja...Bill. There is no Dracula. It's a myth, a story.

(Beat.)

And don't think you can woo her affections. You look like her butler, not her romantic partner! Think what the papers would say.

JAMES (IBB)

Alright then. If your reputation is so important to you, then how about we make a deal?

BILL (IJB)

Oh yeah? And what would that be?

JAMES (IBB)
You let me take on this case, go to
university in my place and woo Abby
for me.

BILL (IJB)
(Scoffs)
And why should I do that?

JAMES (IBB)
Because if you don't, I'll...make
out...with Martha and nobody will
want to do business with you again.

Bill looks unconvinced.

JAMES (IBB) (CONT'D)
And I'll use your body to run down
the street in the nip singing
Golden Slumbers by The Beatles.

James offers his hand to Bill (IJB).

JAMES (IBB) (CONT'D)
So, is it a deal?

BILL (IJB)
You really are quite childish,
aren't you?

Bill shakes James's hand.

BILL (IJB) (CONT'D)
Deal. But I swear I will prove to
you there is no Dracula.

JAMES (IBB)
Not if I prove there is to you
first.

BILL (IBB)
(Yorkshire accent)
Oh really? Well let's see what some
past colleagues of mine think of
your little theory.
(Beat.)
And for your information I prefer
Satisfaction by the Rolling Stones.

Bill (IJB) dials a number on the dial phone.

INT. MEDICAL EXAMINER'S OFFICE - DAY

Medical examiners JOHN MARVES (48) and SUSIE FIELD (46) are examining a body on the table. A big cloud of smoke appears as he puffs on his cigarette.

There's a knock at the door. Susie opens it, and beckons James (IBB) and Bill (IJB) to enter.

SUSIE

Come in, come in. It's so nice to see you again, Mister Taylor.

A jealous look crosses John's face.

BILL (IJB)

And you, ma'am.

Susie screws her face in confusion.

BILL (IJB) (CONT'D)

James, I'd like you to meet two former colleagues of mine. This is the medical examiner John Marves, and the lovely Susie Field.

JOHN MARVES

Hang on a minute, what are you prattling on about? I haven't seen you before in my life.

(Beat.)

And come to think of it, how do you know our names?

JAMES (IBB)

Yes...I...filled my...assistant in on the details along the way.

SUSIE

Of course you did, ignore John. You wanted to see the body, didn't you?

BILL (IJB)

If you don't mind, Miss Field.

Susie leads them over to the table. James (IBB) stares at something on the victim's neck.

JAMES (IBB)

Look here. Two bite marks.

BILL (IJB)
So, in your professional opinions,
do you think there is a possibility
that this could be the work of,
say, Dracula?

JOHN MARVES
Absolutely not. The wounds are
consistent with that of a
intravenous drug user.

Bill (IJB) nods at James confidently.

BILL (IJB)
Thank you for your time. We'll be
leaving now.

SUSIE
Hang on, you didn't hear my view.

John quickly makes to usher 'Bill' and James out of the door.
James (IBB) refuses to go anywhere.

JAMES (IBB)
Just a minute. She deserves a voice
too.

SUSIE
(Smiles)
Thank you. Now as for my view, I
don't think you can rule it out. If
it was a junkie there'd be signs
consistent with drug use.

Susie points at the victim's neck.

SUSIE (CONT'D)
The skin punctures would be here
and here - but look...
There's one skin puncture here, and
another one down there. And have a
feel of her skin. It is ever so
smooth. Why, I think an actual
junkie would look more frail.

James (IBB) gives a small nod at Bill (IJB).

BILL (IJB)
Right, that's quite enough of that.
Come on, James. We're leaving.

Bill (IJB) and James (IBB) leave the office.

EXT. SEA FRONT - DAY

A cold Summer's day in Whitby.

A man is selling Sky Ray ice lollies from his ice cream cooler outside the single screen cinema, where a long queue of men and women wearing silver and white 'Space Age' trouser suits and flat boots has formed. The front signage indicates the current film showing at the cinema is 'Carry On Dracula'.

A large feminism protest is also taking place, with women of various ages holding placards containing many messages related to the work place and women's right to vote. Daniella is among the feminists, and a few of them appear to be the witches from the earlier episode...

AARON CULDUCT (30) is outside the indoor horror attraction 'Kingdom Terrors' in his Dracula fancy dress, handing out leaflets to passers-by. One of them, a ten year old CHILD - who is carrying a 1968 Kodak Instamatic Reflex camera - stops to look.

AARON CULDUCT
(Transylvanian accent)
Do you like my costume? I always
dress for the occasion!

The kid's MOTHER (45) grabs her son's hand and pulls him away.

Aaron sighs and continues trying to push leaflets into tourist's hands. Bill (IJB) and James (IBB) approach.

AARON CULDUCT (CONT'D)
Ah, hello! Do you fancy stepping
into my castle?

BILL (IJB)
(RP accent)
Actually, my good fellow, we came
to ask you some questions.

AARON CULDUCT
Of course, of course! I am all
ears.

Aaron waits expectantly.

BILL (IJB)
Actually, can we go inside?

AARON CULDUCT

Be my guest! It is only ten shillings per adult. How does that sound, huh?

BILL (IJB)

(Loses RP accent)

Ten shillings? Are you flamin' kidding?

JAMES (IBB)

It's okay, we'll pay.

James (IBB) ferrets in Bill's pocket and passes over the change to Aaron.

Bill (IJB) looks at James (IBB), shocked.

BILL (IJB)

(In his regional accent)

What are you doing? I can't afford that!

Aaron passes the change back to James (IBB).

AARON CULDUCT

(In Yorkshire accent)

Don't worry if you're short of money, I'll let you off this time. Come in, I'll give ya a brew!

BILL (IJB)

(RP accent)

I'll have a cup of Joe.

INT. OFFICE - DAY

He leads them into a small office space inside the attraction, and prepares the drinks. A transistor radio is playing in the background, the radio presenters discussing how there are only eight days to go until the moon landing.

AARON CULDUCT

I'm Aaron by the way. Aaron Culduct. What do you want to know?

Aaron comes over with two cups of tea for him and James (IBB), and a cup of coffee for Bill (IJB).

James (IBB) takes out a couple of photos of Martha and Jenny, in the A4 blow-out form seen in 1960s films such as Blow-Out.

JAMES (IBB)
Could you start by telling us if
you recognise these two women?

Aaron takes a look at the pictures, then shrugs and passes
them back to James (IBB).

AARON CULDUCT
Sorry, mate. My mind draws a blank,
I'm afraid. I'm a mere commuter,
that's all. Think of me as
a...stranger...in a strange land.

BILL (IJB)
You are absolutely certain you have
never seen them in your life?

AARON CULDUCT
Nah. Swear it on my mother's life.

BILL (IJB)
So where were you on the night
Jenny was murdered?

AARON CULDUCT
I was with that Dracula guy at the
Pavillion. Sorry, forgotten his
name. He has a bit of a temper, so
maybe fly low when you meet him.

James (IBB) makes a note in his notebook, in the childlike
writing seen on the paper sign. Bill's (IJB) hands clench
into fists as the picture turns black and white and we see...

FLASHBACK (BLACK AND WHITE) BEGINS.

- Bill in RAF uniform.
- Bill stood by a Spitfire.
- Bill piloting the spitfire across a German skyline.

James (IBB) notices and pushes Bill's (IJB) hands back.

JAMES (IBB)
It's alright, there will be plenty
of flyers.
(Beat.)
So if we were to track this guy
down, he'd be able to back you up?

AARON CULDUCT
Course. Be my guest.

BILL (IBB)
(In a pleased tone)
See, James? Don't take everything a
woman says to heart.
(To Aaron)
We will be leaving now, sir. Sorry
for wasting your time.

James (IBB) turns to go, but then his face screws into a
frown when he notices something.

JAMES (IBB)
Here, aren't they fangs?

AARON CULDUCT
(Laughing)
What: these?

Aaron points to his fangs, and pulls them halfway down his
teeth.

AARON CULDUCT (CONT'D)
No no no, they're plastic. Two bob
in the gift shop. Do you want some?

BILL (IJB)
I think we shall pass on that one.
(Whispers, in his
Yorkshire accent)
Come on. We're going before you
embarrass us anymore.

They leave the attraction...

EXT. SEA FRONT - DAY

...and return to the sea front.

AARON CULDUCT
(Transylvanian accent)
Take this leaflet, should you wish
to explore my castle.

Aaron passes James (IBB) a leaflet for the attraction. James
(IBB) winces at the ice cold feel of Aaron's hands.

JAMES (IBB)
My God, his hands are so cold...

BILL (IJB)
It's a chilly day. They're hardly
going to be radiating sunshine.

He scribbles something down, then passes it to Bill.

JAMES (IBB)
Here, put this in the leaflet
drawer in my room.

Bill (IJB) takes the leaflet and looks at his Omega
Speedmaster Professional watch.

BILL (IJB)
Oh, is that the time? I shall be
leaving now for the university.
Good day, James.

A panicked look crosses James's (IBB) face, and he stumbles
around looking lost and disorientated. James (IBB) fails to
notice as for a brief second his pocket glows green.

EXT. SEA FRONT - DAY

A HOODED FIGURE watches Bill (IJB) and James (IBB) with Aaron
from afar, clutching a strange device.

She follows Aaron into the horror attraction...

INT. HORROR ATTRACTION ENTRANCE - DAY

...where the RECEPTIONIST (44) is behind her desk. The hooded
figure walks past.

RECEPTIONIST
(Calls)
Er...you forgot to buy your ticket!

INT. TRANSYLVANIA - DAY

The figure follows Aaron past a horse and carriage simulator,
in front of a faux entrance for Dracula's castle in
Transylvania. She follows him through the polystyrene doors
as lightning sound effects play.

INT. DRACULA'S CASTLE - DAY

Aaron stops to interact with guests, forcing the figure to
hide behind a Styrofoam pillar.

A sign indicates this is the 'Castle Dracula' zone of the
Kingdom Terrors attraction.

Aaron takes out a work key and opens a hidden door on the
left.

Unbeknownst to Aaron, Martha comes out from a hiding place
behind the faux staircase and follows.

INT. CORRIDOR - DAY

Martha watches as the figure follows Aaron into a steel corridor with a marble floor. Aaron stops upon hearing the figure's footsteps, and turns around, jumping in surprise at the figure's presence.

The figure knocks the plastic fangs out of Aaron's mouth and makes a hissing sound.

A shadow belonging to one of Aaron's stalkers slowly sneaks out through a back door...

INT. COLE HOUSEHOLD HALLWAY - DAY

James's mother JOAN (42) is pacing up and down the hallway, stressed. She stops as the door opens and Bill comes in.

JOAN

James. Where have you been?

BILL (IJB)

(RP accent)

Sorry Joa...mada...mother. I was slightly delayed by some...unforseen...work commitments at the pub.

JOAN

What do you mean 'unforseen work commitments'? You have a seminar at the university in twenty minutes, and your clothes smell like you've been living in a skip for six months. Get yourself dressed!

Bill (IJB) rushes upstairs.

INT. JAMES'S ROOM - DAY

An organized bedroom. Detective books and supernatural stories decorate the book shelf - some of them containing bookmarks advertising the local library - and magazines are piled beside the bed.

Bill comes in, and stares in horror at the pieces of string strung everywhere, tying up buckets of liquidly contents.

BILL (IJB)

(Yorkshire accent)

Flamin' nora, he's turned his room into a gigantic mouse trap...

Bill strides carefully over the string, and sifts through James's wardrobe in the corner looking for something to wear. He chucks various clothes across the room.

BILL (IJB) (CONT'D)
Too cheery...too hippy...Beatles
shirt - no thank you, I prefer the
Rolling Stones...

He finds some matching black suit and trousers.

BILL (IJB) (CONT'D)
Ah, this is more like it.

INT. HALLWAY - DAY

Bill (IJB) returns downstairs. Joan looks at him in bemusement.

JOAN
(Confused)
Are you wearing your funeral
clothes?

BILL (IJB)
(RP accent)
I am? I mean...yes, of course. They
seem a most...agreeable...outfit
for my university studies.

JOAN
I never thought you'd give up your
shirts and shorts. And why are you
talking like that, anyway?

BILL (IJB)
For fuc...I mean,
'A...gentleman...erm...always
speaks with the
most...impeccable...English'.

JOAN
Coming from you it sounds
ridiculous. Like a BBC newscaster
talking Geordie. And come to think
of it, why are you carrying that
book?

Bill (IJB) glances at his copy of 'Science For Dummies'.

BILL (IJB)
The lecturer recommended it as
reading material for the course.

JOAN
It says it's for 'dummies'.

BILL (IJB)
Yes, I can assure you
mada...mother, the title is most
misleading. As a matter of fact it
is actually a highly intellectual
account of the principles behind
scientific studies.

JOAN
Sure it is. Anyway, we better be
going.

(Shouts to Don)
You will look after the house,
won't you, Don?

DON
(Shouts from O.S.,
grumpy tone)
Whatever you say, darling.

Joan turns the house key in the lock. They leave the house;
Joan locks the door behind them.

INT. LIVING ROOM - DAY

James's father DON COLE (44) is flicking through his missing
son Jacob's sticker collection.

Don's attention is attracted to a sticker mysteriously
glowing a bright green, the same way in which James (IBB)'s
sticker was shown to be glowing earlier. He peels off the
sticker, and both the sticker and Don disappear.

At the back of the shot the mysterious figure from the pub
smiles.

EXT. SEA FRONT - DAY

Don reappears dazed outside Kingdom Terrors, still holding
the sticker. He looks around in shock and confusion.

Don stares back at the sticker, then at his new surroundings.
His face flickers with bewilderment.

DON
Right. Magic sticker. Because that
just totally makes sense...

Upon regaining his composure, he begins to explore.

Wandering towards the indoor attraction, Don comes across James (who he fails to recognise due to the body swap) looking lost and disorientated.

DON (CONT'D)
(To himself, curious)
Here, that's James's funny
twitch...

He approaches James (IBB).

DON (CONT'D)
Is anything the matter?

James (IBB) says nothing, although his mouth opens slightly as if he is trying to resist the temptation to speak.

DON (CONT'D)
Only you look a little lost.

JAMES (IBB)
(His voice quivering)
It's...er...a bit more complicated
than that.

James (IBB) heads back into the tourist attraction.

INT. KINGDOM TERRORS ENTRANCE - DAY

He approaches the reception desk in a flurry of movement, only to find a sign stating the receptionists have gone for their lunch.

Don walks up to him.

DON
Let me help you.

James (IBB) sighs and reluctantly heads back towards Don.

JAMES (IBB)
Alright, Da...Dan, Dan, that's what
you said your name was, wasn't it?

DON
I never gave a name.
(Beat.)
Anyway, may I ask where you're
trying to go?

JAMES (IBB)
The pub.

DON

Well that certainly narrows it down. Which pub?

JAMES (IBB)

Oh...of course...sorry. It's the Angel Arms.

DON

You know, my son doesn't get sarcasm either...

(Beat.)

Very well. I shall lead you there, okay?

James (IBB) nods gratefully.

EXT. SEA FRONT

Back outside, Don and James (IBB) pass the iconic whale bone.

James's (IBB) attention is diverted to a poster advertising a Dracula play at the Whitby Pavilion. He scribbles the details down on some paper, including the lead actor's name Daniel Stephenson, next to the phone number for the university.

JAMES (IBB)

Do you mind if we stop along the way whilst I make a quick call?

DON

Of course.

Neither James or Don notice the hooded figure from earlier following closely behind...

INT. MEDICAL EXAMINER'S OFFICE - DAY

John and Susie are taking a tea break when there's a knock at the door. Susie goes to answer, and finds police inspector SAM MELLOWS (45) waiting with a disfigured corpse.

SUSIE

Oh, Mister Mellows! What a wonderful surprise.

SAM

Always a pleasure to see you, my dear.

Sam glances down at the dead body in his hands.

SAM (CONT'D)

I wish I could say the same for him.

He places the body on the examiner's table.

SUSIE

He looks horrible.

JOHN MARVES

Where did you find him?

SAM

His body was discovered by the sea front this afternoon. Somebody gave us a tip-off. We are trying to identify the figure, but his features are rather deformed.

Susie and John begin examining the body.

SUSIE

Look. Two fang marks around the neck.

JOHN MARVES

Don't tell me you believe that cock and bull story about Dracula? I thought you were just leading them on.

SAM

Dracula?

(Thinking)

Yes, perhaps this madman cursing our streets is trying to mimic him? It would certainly explain the fang marks and deathly white skin. Nice thinking, John.

JOHN MARVES

(Bemused)

Thank you, Sam.

SUSIE

(Annoyed)

Mister Marves, you know full well it was Bill's idea.

Sam shows a flicker of recognition at the name 'Bill'.

SAM

Not Bill Taylor by any chance?

JOHN MARVES

Yeah, he came to visit today with
that weird kid from The Angel Arms.
Do you know, he didn't seem himself
somehow...

INT. SEMINAR ROOM - DAY

A small room lined with seats facing a whiteboard. The
lecturer DANIEL PICKINS (62) is sitting at the front,
surveying the university students facing him.

The students are all taking notes, apart from Bill (IJB) -
who is twiddling his thumbs in boredom.

DANIEL PICKINS

Let us now move on to the subject
of blood transfusions. In
yesterday's lectu-

Daniel is interrupted by the arrival of the SCIENCE
DEPARTMENT RECEPTIONIST.

SCIENCE DEPARTMENT RECEPTIONIST

Ever so sorry for the interruption,
Mister Pickins, but I have a call
for a Mister James Cole.

BILL (IJB)

He's not...I mean...that's me,
ma'am.

Bill (IJB) follows the receptionist out of the seminar room.

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

Bill (IJB) picks up the receiver of a corded dial phone as
the receptionist returns behind her desk.

BILL (IJB)

Hello, B...James speaking.

INT. TELEPHONE BOX - DAY

James (IBB) is stood inside a telephone box. Don is waiting
for him outside.

JAMES (IBB)

Why did you leave me there?

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

Bill (IJB) frowns.

BILL (IJB)
I'm sorry?

INT. TELEPHONE BOX - DAY

A woman is waiting outside for James (IBB) to finish.

JAMES (IBB)
I should hope so too.
(Smiles)
There's a play on at the Pavillion
tonight.

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

Bill (IJB) looks baffled at the relevance to this sudden
change of topic.

BILL (IJB)
Well I assure you that's good to
know, but what about the case?

INT. TELEPHONE BOX - DAY

A second person joins the woman, forming a queue outside.

JAMES (IBB)
It's a Dracula play.

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

The receptionist twiddles her thumbs in boredom.

BILL (IJB)
It's Whitby. There are Dracula
plays all the time.

INT. TELEPHONE BOX - DAY

The queue is beginning to develop outside the telephone box.

JAMES (IBB)
But Aaron mentioned a Dracula at
the Pavillion. If Martha's mother
was murdered by Dracula, could it
not be the Dracula from the play?

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

Bill (IJB) rolls his eyes.

BILL (IJB)
(Sighs)
I have already told you, there is
no Dracula. And besides, he's
Aaron's alibi.

INT. TELEPHONE BOX - DAY

James (IBB) looks at the queue, and realises he better bring
the conversation to a close.

JAMES (IBB)
Well maybe it's a murderer dressed
as Dracula? He might be able to
provide the clues you need to prove
that to me. The play is this
evening, at seven o'clock. I expect
to see you there.

He puts the receiver back and leaves.

INT. SCIENCE DEPARTMENT RECEPTION DESK - DAY

Bill (IJB) puts the phone down and makes to set off back for
the seminar room, but suddenly rats come swarming after him,
scuttling up his chest and nipping at various parts of his
body. In the corner of the shot - just out of focus - the
male figure from earlier watches and smiles, revealing fanged
teeth.

FLASHBACK (BLACK AND WHITE) BEGINS.

- Bill in a Nazi concentration camp cell swarming with
insects and rodents.
- Bill being beaten by a couple of guards wearing the skull
and crossbones insignia.
- A mystery woman giving an emotional hug to a skinny and
beaten Bill in a hospital bed...

Bill (IJB) screams at the pain of these memories, causing the
rats to run off in fear. He starts rocking back and forth on
the floor, his forehead sweating with stress.

BILL (IJB)
(Muttering)
Make it stop, make it stop...

INT. SEMINAR ROOM - DAY

We return to the seminar room several minutes after Bill
(IJB) left. Daniel looks up with irritation as Bill (IJB)
returns to the seminar room, his forehead still sweating.

DANIEL PICKINS

So you have finally decided to join us again, Mister Cole. Perhaps you could explain to us the scientific process behind a blood transfusion?

Bill (IJB) looks clueless, as though he's somewhere else.

BILL (IJB)

(Fast, voice quivering)

Well...I mean...it's a transfusion of blood. What is there to know?

DANIEL PICKINS

(Raises his eyebrows)

Really? I must say, I expected more from a...'unique'...case like you. Can someone help mister Cole out?

The only female student in the class, ABBY (18), holds up her hand eagerly.

DANIEL PICKINS (CONT'D)

Ah, dear Miss Seagate. I trust your sweet brain knows the answer?

ABBY

Yes, sir. The blood transfusion requires a compatible blood type; the blood is transported into the patient's system with the help of some plastic tubes, and replaces the lost blood so it can resume their duty to carry oxygen through the body.

DANIEL PICKINS

Nicely said, Miss Seagate. If you work really hard you may just make a nurse one day.

Bill (IJB) screams in pain.

BILL (IJB)

Make it stop, make it stop...

Daniel cocks his eyebrow and gives him a funny look.

DANIEL PICKINS

Do you have something to say, mister Cole?

Bill (IJB)'s faraway look briefly disappears; he falls quiet, as though pondering his next move.

JAMES (IBB)
(O.S., echo)
She deserves a voice too.

BILL (IJB)
Actually sir, I do. Why are you belittling Miss Seagate? She strikes me as quite the boffin. Why couldn't she be a doctor? I was treated by a very good female doctor once. Does Miss Seagate not deserve a voice too?

The seminar room bursts into laughter.

DANIEL PICKINS
Mister Cole, I do not appreciate my seminar being turned into a circus by freaks like you. Do I make myself clear?

BILL (IJB)
Pardon?

DANIEL PICKINS
Is there a problem?

BILL (IJB)
No, but I d-

DANIEL PICKINS
Then please be quiet.

Daniel looks at the wall clock.

DANIEL PICKINS (CONT'D)
And that's the end of today's session. See you all at the lecture on Monday.

EXT. OUTSIDE THE PUB - DAY

The hissing figure observes James (IBB) talking to Don.

JAMES (IBB)
Thank you for your help, Don.

DON
My pleasure. You will be fine now, won't you?

JAMES (IBB)
Yes. I have a...friend...who works in the pub. She will look after me.

DON
Alright then. Goodbye.

James (IBB) watches as Don sets off home. He briefly glances in the hooded figure's direction, who starts to follow Don.

INT. OUTSIDE THE SEMINAR ROOM - DAY

Bill (IJB) is sitting at a table with a distant look on his face when Abby comes over to join him.

ABBY
Aww, are you okay? You look miles away.

BILL (IJB)
I assure you I am fine, madam. All the better from being away from that brainless Nimrod.

Bill covers his mouth upon uttering that last word.

BILL (IJB) (CONT'D)
Sorry, I did not mean to s-

ABBY
Aw...it's okay. I don't mind.

Abby places her handbag down on the table, causing her Lady Penelope comic to fall out of her bag.

ABBY (CONT'D)
You were such a brave soldier in there.

BILL (IJB)
Pardon me, madam. But why are you being quite so...patronising?

ABBY
(Hurt)
I'm just trying to understand. You act ever so queer.

Bill (IJB) walks away in disgust.

ABBY (CONT'D)
(Calls after him)
I'm sorry. I didn't mean to offend.

INT. BACKSTAGE - DAY

Dracula actor DANIEL STEPHENSON (26) is going over his lines when Helen approaches.

DANIEL STEPHENSON
Here. If the voice distortion
device ever breaks, do you think my
Transylvanian accent will suffice?
(Transylvanian accent)
I'm here to suck your blood!

Daniel laughs. Helen doesn't even smile.

HELEN
What did you tell them?

DANIEL STEPHENSON
Tell who?

HELEN
The police.

DANIEL STEPHENSON
Oh. About Jenny's murder, you mean?

Helen looks at Daniel exasperated.

HELEN
Yes.

DANIEL STEPHENSON
Not a lot really. Just that she'd
been acting strange, that's all.

HELEN
Anything else?

DANIEL STEPHENSON
Well I mentioned her struggle to
breathe.
(Glares at Helen)
Here, why are you asking these
questions anyway?

HELEN
She was a valuable asset of the
theatre, and I will miss her
greatly.

DANIEL STEPHENSON
Okay, well rest assured I will keep
you informed if I find out any
more.

Daniel returns to going over his lines.

INT. RECEPTION DESK - NIGHT

Helen makes a call on the phone behind the reception desk.

HELEN

I take it you have seen to the
rubbish?

DISTORTED VOICE

I have not, as of yet.

HELEN

Well make sure you do it tonight,
or we shall both suffer the
consequences.

EXT. NORTH YORKSHIRE UNIVERSITY - NIGHT

Joan and Don arrive to pick up 'James' from the university.
Don's eyes narrow in suspicion when 'James' walks towards
them without waiting for his cousin MAX (23) to help make
sure he finds his way to Joan and Don without getting lost.

BILL (IJB)

I must apologize for your wasted
journey, Mister and Mrs. Cole, but
I must get going to the theatre.

DON

Well hang on. Are you sure you can
find your way?

BILL (IJB)

I assure you, sir, I will be fine.

JOAN

(Annoyed)

Do you really expect us to trust
you on that? You cannot even find
your way to the corner shop at the
end of the road, and I am not
having another son go missing. You
are to come back with us
immediately. Do I make myself
clear?

Bill (IJB) glares at Joan.

BILL (IJB)

Has it ever occurred to you,
miss...er...mother, that you cannot
keep me safe forever? Can you not
let me have some independence for a
short while?

JOAN

It didn't exactly work well for
your brother now, did it?

BILL (IJB)

Pardon me, 'mother', but
he...er...my 'brother' was eight. I
am much older, and therefore much
more capable of being on my own.

(Whispering to himself)

Perhaps even older than you
realize...

DON

He has a point.

BILL (IJB)

Thank you, sir...'Dad'.

DON

I will go with him.

Bill (IJB) gives Don an annoyed glance.

BILL (IJB)

Forgive me, but was the entire
point of my argument not that I
should be allowed some
independence?

DON

Do you want to see the play?

BILL (IJB)

I assure you that is my objective.
(Mutters to himself)
Hopefully it won't be a waste of
time...

DON

Then I will go with you.

JOAN

What, so you can see your lady
friend from the library?

DON

(Groans)

I told you, there's nothing going
on.

JOAN

I've seen the way she looks at you,
Don. You're hiding something from
me.

DON

I'm not...it's...right now I'm just
focused on keeping James safe.

Joan sighs.

JOAN

Just...go. And keep safe, both of
you.

Joan drives away in a fifties Morris Minor car, leaving Bill
(IJB) and Don to walk to the Whitby Pavillion.

INT. PUB BACK ROOM - NIGHT

James (IBB) starts sifting through Bill's clothes strewn
across the room, and places them in neat piles on the sofa.
He accidentally leaves dirty marks on some of the clothes.

JAMES (IBB)

(Mutters to himself)

I'm never going to feel comfortable
in this.

Daniella comes in.

DANIELLA

Are you quite finished, Bill? Only
the play starts in fifteen minutes.

JAMES (IBB)

Give us a minute, Daniella.

James picks up a matching t-shirt and short set.

JAMES (IBB) (CONT'D)

Ah yes, this will do nicely.

Daniella stares flummoxed at James (IBB).

DANIELLA

You can't wear that to the theatre!

JAMES (IBB)

Whyever not?

DANIELLA

Bill, those are your pyjamas! You will be the laughing stock of the theatre.

JAMES (IBB)

(Smirks)

Then I shall take that risk.

James (IBB) leaves for the theatre with Daniella in her Vauxhall Victor car from ten years ago - 1959.

EXT. WEST CLIFF - NIGHT

Bill (IJB) is walking ahead of Don towards the Whitby Pavillion on the west cliff.

DON

Wait up.

BILL (IJB)

I have already told you, good sir, I do not require your help.

DON

That's unusual for you, James, as most times you're lost by now.

BILL (IJB)

Well maybe that is because I'm not- what I mean to say is, surely your own eyes contradict your beliefs by now?

Don briefly falls silent.

DON

What is this play, anyway?

Bill (IJB) passes him a leaflet.

BILL (IJB)

Here. I picked it up at the university. The play features students from the theatre department.

Don pretends to read the leaflet, then scrunches it up and throws it away.

DON

The print is too small. Can you not just tell me?

BILL (IJB)
(Frustrated)
It's a Dracula play. Now please
just leave me be, Mister Cole.

Bill (IJB) quickens his pace.

DON
(Hurt)
I see how it is. You don't want to
be seen with your old man. Well you
go ahead then. I shall follow.

INT. THE ANGEL ARMS PUB - NIGHT

Daniella is sipping red wine behind the bar when the hooded figure from earlier comes in. The figure grabs Daniella roughly by the throat. She screams as she is led away.

INT. WHITBY PAVILLION - NIGHT

An old-style theatre with old-fashioned writing on the signs.

Don approaches the reception desk.

DON
One ticket please for Dracula.

WHITBY PAVILLION RECEPTIONIST
That'll be five shillings please.

He hands the shillings over to the receptionist.

We see the theatre signs look blurry to him as he tries to work out which way to go for the auditorium. Eventually he decides to follow the left sign, which brings him...

INT. BACKSTAGE - NIGHT

...backstage, where Helen stares at him in alarm, a bright red necklace hanging around her neck.

HELEN
You. You're the one who was with
that bloke on the sea front.

DON
Er...yes. He needed my help.

Don is taken by surprise when Helen pins him against the wall almost lustfully and lets out a low hiss. A pair of sharp fangs edge close towards his neck.

HELEN

You know.

DON

Sorry?

HELEN

You are aware of the connection.

Helen licks her lips in creepy anticipation.

DON

Sorry miss but I haven't the foggiest what you're talking about.

HELEN

Oh, but you do. I can sense there is something of the ethereal about you, Don Cole.

DON

You know my name?

HELEN

You are of the chosen few.

Helen's teeth quicken their pace towards his neck. A look of terror spreads across his face. Don is relieved when the cast arrive from their dressing rooms, forcing Helen to retreat. He sneaks away with a shiver whilst Helen is distracted, his forehead dripping with sweat from his ordeal and with a mixture of fear, distress and confusion across his face.

INT. AUDITORIUM - NIGHT

Bill (IJB) and James (IBB) are watching the play. Arthur Holmwood has placed a stake through his lover Lucy's heart.

BILL (IJB)

(Yorkshire accent)

What did you mean by that question on the phone?

JAMES (IBB)

What question?

BILL (IJB)

When you asked why I left you there.

JAMES (IBB)

I don't know...I just...I guess...I...become a little...

BILL (IJB)
...distracted?

JAMES (IBB)
Yes. Sometimes I just need...a
little...help to find my way.

Bill (IJB) looks down in shame.

BILL (IJB)
Oh. In that case, please accept my
apologies, James. You have my word
I shall take that into account.

JAMES (IBB)
(mischievous smile)
Have you noticed what I'm wearing?

BILL (IJB)
I cannot say I've paid it much
a...wait...you're wearing my...

JAMES (IBB) laughs.

BILL (IJB) (CONT'D)
James, you change out of that right
now.

He does as Bill (IJB) suggests and takes off his clothes,
causing many shocked gasps in the audience.

BILL (IJB) (CONT'D)
What are you doing? Get them back
on!

James stares confused and redresses. Don appears and takes
the empty seat next to them, looking visibly shaken.

DON
(Pettrified)
Mad...woman...in...there.

Bill (IJB) and James (IBB) share a glance. Bill (IJB) gives a
look of recognition, as though he recognizes the symptoms.

JAMES (IBB)
We need to get him home. Where's
the nearest telephone box?

BILL (IJB)
It is just outside the theatre.
Come on, we shall go together.

They leave the auditorium. Unnoticed by them, a hooded figure swipes Don's house keys from his pocket.

INT. JOAN AND DON'S BEDROOM - NIGHT

Joan is straightening her hair whilst Suspicious Minds by Elvis Presley plays on her record player. We hear the front door open, but Joan fails to react.

JOAN
(Singing)
Don't you know I'm caught in a
trap. I can't walk out. Because I
love you too much, baby.

INT. HALLWAY - NIGHT

The hooded figure from earlier creeps upstairs and enters...

INT. JAMES'S ROOM - NIGHT

...James's bedroom.

She accidentally trips over the string in front of the door, inadvertently setting off James's trap. Pink paint falls from a bucket on the ceiling, and the intruder falls onto a Scalextric track, which sends her whirling into the neatly piled boxes beside the bed.

In turn the boxes fall on top of a button on an electronic device laid on the floor, which triggers another bucket to tip its contents - chicken feathers - onto the intruder.

She tries to get up from the Scalextric, but in doing so she comes into contact with some marbles on the floor, sending her hurtling into the wardrobe, and triggering a lever mechanism to tip the shelf above, sending books on the supernatural hurtling onto her head.

The figure leaves the wardrobe rubbing her head inside the hood, and finds a drawer labelled 'leaflets', where she finds the attraction leaflet, on which James (IBB) had written 'Aaron Culduct' and a random assortment of vowels and letters from his name, as well as the words 'Pavillion Dracula - truly acting, or hiding in plain sight?'

INT. JOAN AND DON'S BEDROOM - NIGHT

Joan's vinyl finishes as she continues sorting her hair. We hear the front door close, but again Joan appears ignorant.

JOAN
...I love you too much, baby.

EXT. COLE HOUSEHOLD - NIGHT

The hooded figure locks the door behind her and leaves.

EXT. WHITBY PAVILLION - NIGHT

James (IBB) wanders past Bill (IJB) and Don.

BILL (IJB)

James!

Bill (IJB) and stops James (IBB) before he walks any further.

BILL (IJB) (CONT'D)

Where are you going? Please. Don't go AWOL on me.

JAMES (IBB)

Sorry, I guess I just got lost in my train of thought. No Joan, I presume?

BILL (IJB)

Not at present, no. I managed to get through to your...er...I mean...my...residence, but she said she would come after she's done her hair. Typical woman.

JAMES (IBB)

There's more to a woman than hair, you know.

DON

Woman...scary...

Bill (IJB) and James (IBB) stare at Don, concerned.

DON (CONT'D)

Red...necklace....

James (IBB) catches sight of Daniel at the stage door, clutching a device. Bill (IJB) follows James's (IBB) gaze.

EXT. STAGE DOOR - DAY

Daniel is leaning against the stage door smoking a cigarette.

BILL (IJB)

Good evening sir. I am private investigator B...I mean he's private investigator Bill Taylor, and I'm his partner James Cole.

JAMES (IBB)
We'd...er...like to ask a few
questions.

DANIEL STEPHENSON
This about Jenny by any chance?

BILL (IJB)
Indeed. Did you know her?

DANIEL STEPHENSON
She was my girlfriend.
(Beat.)
Look, could you make it quick? Only
I am ever so tired answering
questions about my dead Jenny, and
frankly I just want to move on.

Bill (IJB) narrows his eyes in suspicion.

BILL (IJB)
We'll take as long as we need,
mister Stephenson.
(Beat.)
So you were her boyfriend?

DANIEL STEPHENSON
Yes, as I just said.

Bill notices blood on his finger - he must have cut it. He
shows it to James (IBB). Daniel's nose twitches slightly.

BILL (IJB)
See, James? If he was 'Dracula'
he'd be attracted to the smell of
my blood.

JAMES (IBB)
Well I happened to notice his nose
twitch, so perhaps he was.

BILL (IJB)
(To Daniel, ignoring
James)
So you were with a mister Aaron
Culduct the night she died?

DANIEL STEPHENSON
Why would I be with that square?

BILL (IJB)
Only he said you were.

JAMES (IBB)
This girlfriend of yours...did she
upset you in any way?

Daniel edges confrontationally towards James (IBB).

DANIEL STEPHENSON
What do you mean? Do you think I
killed her?

JAMES (IBB)
No...I mean yes...

DANIEL STEPHENSON
Now look here, mister. I would
never have laid a finger on my
Jenny. Now if there are no further
questions you will excuse me whilst
I return inside and get some German
beer from the post-show party.

BILL (IJB)
Not so fast, mister Stephenson.

We see Daniel morph into a black and white Nazi from Bill
(IJB)'s point of view. Bill (IJB) pins Daniel against the
wall by his neck.

BILL (IJB) (CONT'D)
(Loses his RP accent)
You murdered her, didn't you? Admit
it.

DANIEL STEPHENSON
(Gasping for breath)
No...I swear...

BILL (IJB)
Are you suggesting it was a
coincidence she was visiting you
before her death?

DANIEL STEPHENSON
Was...she?

BILL (IJB)
Do not even try to fool me, Mister
Stephenson. You're all the same.
All you lot ever do is kill.

James (IBB) turns to see his parents' car pull up.

DANIEL STEPHENSON
Please...I was with Helen.

Joan gets out of the car and, spotting 'James' strangling Daniel (who still looks like Daniel), runs straight over.

JOAN
(Yelling)
James! Put him down this instance.

Bill (IJB) ignores her.

BILL (IJB)
Helen who?

DANIEL STEPHENSON
Helen...the play director...Helen
Swan. She kno....

Joan pulls Bill (IJB) away before he can do any more damage.

JOAN
Get in the car. Now.

Bill snaps out of his trance-like state and looks shocked at Daniel struggling to breathe.

BILL (IJB)
Sorry...

He gets in the car with Don, and they drive off.

EXT. STAGE DOOR - NIGHT

James (IBB) frowns as Daniella fails to show.

JAMES (IBB)
Daniella...?

James hails a taxi - a Ford Anglia - and gets in.

INT. COLE HOUSEHOLD - NIGHT

Joan slams the door behind her as she returns home with Don and Bill (IJB). Bill (IJB) is in a heap on the floor, crying.

JOAN
What did you think you were doing?

BILL (IJB)
They're all the same.

JOAN
What on Earth are you going on
about?

BILL (IJB)
The gunfire. Make it stop.

JOAN
I knew I shouldn't have let your
Dad show you those war diaries.
Just...get out of my sight. I can't
be dealing with
your...quirks...right now.

Bill (IJB) leaves the room, clutching his head in distress.

INT. JAMES'S ROOM - NIGHT

He enters James's room where he finds paint spills and
chicken feathers on the floor, showing that a mystery
intruder has fallen into James's trap.

Bill (IJB) searches around the room to see if anything is
missing. He checks a drawer labelled 'leaflets', and finds
the leaflet James was given by Aaron is missing.

INT. DANIEL'S LIVING ROOM - NIGHT

Daniel is relaxing in the armchair, phone receiver in one
hand and the device seen earlier in the other. There is a red
mark on his neck from Bill's (IJB) attack, and the leaflet
which Aaron gave Bill (IJB) and James (IBB) is on the
armchair next to him, albeit faced down so we can't see
James's (IBB) childlike handwriting.

Daniel slides the dial on the dial phone to ring a number.

DANIEL STEPHENSON
(Distorted voice)
Hello, Count Dracula speaking. Ever
so sorry I am late but I will be
around after The Avengers!

We hear a voice - possibly Martha's - on the other end.

FEMALE VOICE
(O.S., glum)
It's not funny.

DANIEL STEPHENSON
Relax. It's just a device we use in
the play. Speaking of which, Helen-

There's a creak of a door.

DANIEL STEPHENSON (CONT'D)
Oh. Hello. Dracula's coming to join
us now, is he?

Daniel looks nervous as footsteps approach down the hallway.

DANIEL STEPHENSON (CONT'D)

(Scared)

Er, hello? Who's there?

The living room door flings into the wall. Daniel's face fills with shock as he sees the mysterious intruder.

DANIEL STEPHENSON (CONT'D)

You...

The figure swirls his cape around the actor's body as Daniel lets out a blood-curdling scream.

INT. THE ANGEL ARMS PUB BACK ROOM - DAY

Bill (IJB) and James (IBB) are sitting around the table.

JAMES (IJB)

What was that about yesterday?

BILL (IBB)

(Yorkshire accent)

It was...nothing.

JAMES (IJB)

It didn't look like nothing.

BILL (IBB)

It doesn't matter. Just assume I had a cup of wallop, okay?

James nods.

JAMES (IJB)

By the way: have you seen Daniella?

BILL (IJB)

I was going to ask you the same question.

JAMES (IBB)

You don't think...

They are interrupted by the phone ringing. James (IBB) hesitates; Bill answers.

BILL (IJB)

Hello? Ah, hello there

...oh dear. Well don't you fret, sweetheart. We shall solve this.

Bill places the receiver down.

BILL (IJB) (CONT'D)
Something's happened to Daniel. We
need a new lead.

JAMES (IBB)
Daniel mentioned the play director
Helen Swan. Perhaps she might know
something?

Bill (IJB) grabs his coat, and is embarrassed when he
realizes it's too big.

BILL (IJB)
Good thinking. Let's take another
trip to the theatre, shall we?

EXT. WHITBY PAVILLION - DAY

Bill (IJB) and James (IBB) approach the theatre, only to find
a note sticker-traped on the door.

BILL (IJB)
Its been flooded. They've re-
located to the abbey.

EXT. WHITBY ABBEY - DAY

Helen - evidently in a bad mood judging by her grumpy
expression - is watching her actors rehearse the last scene
of her play. Bill (IJB) and James (IBB) take a pair of cheap
classroom seats next to her.

BILL (IJB)
(RP accent)
Miss Swan?

JAMES (IBB)
We've come to ask you a few
questions, if you don't mind.

HELEN
Certainly. Go ahead.

JAMES (IBB)
Groovy.

BILL (IJB)
(Yorkshire accent)
Don't ever say that again.

JAMES (IBB)
Say what?

BILL (IJB)
That word. 'Groovy'. This is a
serious investigation.

JAMES (IBB)
(Sarcastically)
Okay, Grandfather...

James (IBB)'s hand swoops into Helen's left pocket.

BILL (IJB)
(RP accent)
Ignore my colleague here. Sometimes
he has the brains of a baboon.

JAMES (IBB)
(Mutters)
And yours is the size of a
peanut...

Helen pulls a mock unimpressed look. Unbeknown to her, James
(IBB)'s hand returns from her pocket, clutching something.

HELEN
Are you actually going to ask any
questions, gentlemen? I thought you
were supposed to be detectives.

JAMES (IBB)
How do you know that we're
detectives? We never said we were.
(Beat.)
Oh. You're the figure with the
hood, aren't you?

Helen tries to hide her brief look of recognition.

JAMES (IBB) (CONT'D)
Yes, I know it was you. You see,
whilst my partner and I distracted
you with our bickering I stole
these from your pocket.

James (IBB) opens his clenched hand and produces the keys we
saw the hooded figure steal from Don earlier.

JAMES (IBB) (CONT'D)
They're my Dad's keys. Plus you've
got chicken feathers on you -
presumably from the trap I set in
my room. Which makes you the hooded
figure.

EXT. THE ANGEL ARMS - DAY

FLASHBACK BEGINS.

James (IBB) spots the figure outside the pub following Don.

JAMES (IBB)

(O.S.)

Yes. I saw you. Following Dad. And
outside Kingdom Terrors.

EXT. THE ANGEL ARMS PUB - DAY

We next see James (IBB) leaving the pub with Daniella, and following in the figure's direction.

JAMES (IBB)

(O.S.)

After a quick discussion with my
friend we decided to...tag along.

EXT. COLE HOUSEHOLD - DAY

James (IBB) and Daniella watch the figure study the Cole household.

JAMES (IBB)

(O.S.)

You watched my Dad enter the house.

EXT. WHITBY ABBEY - DAY

We return to the present.

JAMES (IBB)

Now what I want to know is: why
were you stalking my Dad? And
where's Daniella?

Helen hisses.

James's eyes are drawn to Helen's red necklace.

JAMES (IBB) (CONT'D)

You know what else I've noticed?
You're wearing the red necklace my
Dad was referring to. I think
you're working with Dracula.

BILL (IJB)

Or the gentleman with a peculiar
method of murder.

JAMES (IBB)
(Rolls eyes)
Yes. Or that.

Helen bares her fangs perilously close to James's (IBB) neck. Bill grabs James's hand and runs out of the abbey.

EXT. WHITBY ABBEY - DAY

Minutes' later Bill (IJB) and James (IBB) are hiding behind a pillar at the Abbey. Helen stalks the area, nose twitching.

HELEN
Why don't you join me, James? We're not too dissimilar. I too struggle in social situations.

James (IBB) moves an inch forward.

HELEN (CONT'D)
I know you are into the supernatural. I saw the books in your room. Join us, James, and you can be in the world you crave.

James edges slowly forward. Bill (IJB) pushes him back.

BILL (IJB)
(Yorkshire accent)
She's trying to play with your mind, James. You cannot trust her.

HELEN
Don't listen to him, James. He doesn't understand. But I do.

Bill (IJB) turns as somebody edges into him from behind.

HELEN (CONT'D)
Let him go, Bill, then we can solve this. I know where you are hiding, both physically and mentally.

Helen sniffs and heads in their direction, but stops when she sees a figure approach from the distance.

DISTORTED VOICE
Back off, mother. I'll deal with them.

Bill (IJB) and James (IBB) watch in shock as they see the figure is Aaron Culduct, who is holding a device similar to the one Daniel was seen using and James's leaflet.

AARON CULDUCT
(Transylvanian accent)
Please. Let me introduce myself to
you properly.

JAMES (IBB)
Oh God, he's talking in his fake
accent again...

BILL (IJB)
(In a cautionary tone)
James, belt up...

AARON CULDUCT
(Gives sinister laugh)
You have it wrong, my friend. This
IS my real accent.

He spells his fake name out on the ground with some novelty
joke shop letters, then switches them around to reveal his
real name 'Count Dracula'.

AARON CULDUCT (CONT'D)
My name is Count Dracula, and I
have come to plead you spare me
from your police.

JAMES (IBB)
Hang on a moment, you were
murdered. It was in the papers.

AARON CULDUCT
Was I? Oh dear, no. It was merely
another poor fool I feasted upon.

JAMES (IBB)
Of course...

INT. CORRIDOR - DAY

We see the scene from earlier where the mystery figure -
revealed as Helen - confronts Aaron at the horror attraction.

JAMES (IBB)
(V/O, To Helen)
You were going to see him.

Helen knocks the fake fangs out of Aaron's mouth.

HELEN
What on Earth did you think you
were doing? If the police get on to
us, we're finished.

AARON CULDUCT

I am very sorry, mother. It will not happen again, I assure you.

HELEN

Well it better not. You better hope Daniel doesn't blab to the coppers.

AARON CULDUCT

He knows nothing, I assure you.

HELEN

How can you be sure? You know the effects vampirism has on the human body. If he noticed her acting oddly at any point, they'll be coming for us.

Helen takes out the joke shop device.

HELEN (CONT'D)

Here. You better take this. It'll distort your voice.

EXT. WHITBY ABBEY - DAY

Returning to the present, Bill (IJB) and James (IBB) come out from hiding.

JAMES (IBB)

(To Helen)

You saw us beforehand. You were scared we'd discover the truth.

(Whispers to Bill)

Here, I'll use my powers from the witchcraft case.

James (IBB) strikes the 'Iron Man' pose with his left hand, but 'his' powers fail to materialise.

AARON CULDUCT

(Laughs)

Who'd have thought? The weird little boy is weak. And to think he nearly worked out my real name...

We see the random vowels and consonants below the name 'Aaron Culduct' again as Aaron stares at the leaflet.

BILL (IJB)

(Coldly, with RP accent)

Are you calling my partner 'weak'?

AARON CULDUCT

Those are the words you would use,
are they not? Perhaps you should
know I have been spying on you,
from before we first met?

INT. THE ANGEL ARMS PUB BACK ROOM - DAY

FLASHBACK BEGINS.

BILL (IJB)

How can I when I'm stuck in the
body of a...weakling?

We see a bat flapping its wings outside the window.

EXT. WHITBY ABBEY - DAY

Back to the present, Bill (IJB) stares at James (IBB) with a
sorrowful expression.

AARON CULDUCT

You are a hypocrite, Mister Taylor.
Have you told your friend here your
involvement in-

BILL (IJB)

I think what we are all more
interested in is why you murdered
Miss Bardland and her boyfriend
young Mister Stephenson?

JAMES (IBB)

No, I want to hear this.

BILL (IJB)

(Barks)

No!

(Noticing James's
expression)

Oh. I must apologize for that,
James. What I mean to say is we'll
discuss it later.

(More harshly, to Aaron)

So why did you murder them exactly?

A look of anger crosses Aaron's face.

AARON CULDUCT

I loved her. And he took her from
me. All I could do was watch as she
fell into his arms.

(Beat.)

(MORE)

AARON CULDUCT (CONT'D)
You cannot tell the police. I beg
you. You cannot let them find me.

BILL (IJB)
Pardon me Mister...Dracula, but
nobody tells us what to do.

AARON CULDUCT
Very well. Then I shall take your
dear friend here. He should make
for a tasty snack.

Aaron grabs James (IBB) violently across the chest.

AARON CULDUCT (CONT'D)
The game is very simple. You tell
the police, I suck his blood. You
keep quiet, I let him go.
(Beat.)
So what will it be, detective?

JAMES (IBB)
Sorry Dracula, but the police have
already been called.

Sam and a squad of policemen emerge from behind some pillars,
Sam holding a bulky recording device from the police station.

AARON CULDUCT
Well I also have a surprise for
you, and your partner here. Bring
her out, mother.

Helen pulls Daniella out by her hair from a car.

BILL (IJB)
If you harm Miss Shaw here, I will
make sure you are kept in that
prison cell until the day you die.

AARON CULDUCT
Oh really? Well what about your
assistant?

JAMES (IBB)
It's okay. His fangs are plastic,
remember?

Bill (IJB) stops to think about James's words; he laughs.

BILL (IJB)
Of course, this 'Dracula' malarkey
is nothing more than a clever buff.
(MORE)

BILL (IJB) (CONT'D)
You are no more Dracula than I am
Abraham Van Helsing!

AARON CULDUCT
You are half right, detective - but
as always, you miss the full truth.
It is rude to get a man's name
wrong, is it not?

Aaron begins to suck James's (IBB) blood.

BILL (IJB)
No!

Bill tries to prise him off, but his grip is too strong.

BILL (IJB) (CONT'D)
Sam, would you mind helping me
here?

SAM MELLOWS
Certainly. But how exactly do you
know my name? Have we met?

BILL (IJB)
It's complicated.

Sam goes over to help Bill, but Dracula's hands won't budge.
Suddenly Aaron is distracted by the sound of music.

AARON CULDUCT
What is that most awful noise?

Martha appears carrying the transistor radio from Kingdom
Terrors. His grip around James (IBB) loosens.

MARTHA
Bill...run!

James (IBB) drops to the ground weak.

JAMES (IBB)
Bill...take...this.

James (IBB) takes out his notebook and tosses it to Bill
(IJB). Bill (IJB) pockets it.

Aaron tries to escape with Helen, who subsequently drops
Daniella. Bill (IJB) lunges after Aaron and knocks him to the
ground. A vial falls out of James's notebook and leaks some
of its contents over Aaron's foot; Aaron squeals in pain.

Bill (IJB) stares at the vial and picks it up. He flicks through a notebook to find a list of Dracula's strengths and weaknesses. The Holy Water is ranked at the top of the list.

FLASHBACK (BLACK AND WHITE) BEGINS.

- Bill being tortured by the guards with the skull and crossbones insignia.

- Bill undergoing a torture method known as 'waterboarding', where the victim is strapped with their head facing downwards and has gallons of water poured over them to simulate drowning.

Aaron gets up from the ground and grabs Bill (IJB); his fangs edge close to Bill (IJB)'s neck. Bill (IJB) chucks the vial's contents over him in self defence; Aaron yelps.

AARON CULDUCT

It burns...

Bill (IJB) looks horrified at Aaron; he loses consciousness..

EXT. WHITBY ABBEY - DAY

Sam watches as Bill (IJB) regains consciousness.

BILL (IJB)

How long have I been out?

SAM

Not sure. We managed to handcuff Helen, but you did quite a number on Aaron. We're going to perform an autopsy. Susie is on her way to collect the body as we speak.

BILL (IJB)

Where's J...I mean Bill?

SAM

We took him to the hospital. Martha's with him now. He's in good hands. You don't need to worry.

BILL (IJB)

We need to act now. These notes will explain everything. I need you to get these items listed here, and bring them to me. Let's go all-out on Dracula.

SAM

Which one of us is in charge here?

BILL (IJB)
You. Now go.

INT. SHOP - DAY

Sam approaches the SHOPKEEPER; They place a whole basket full of garlic, and a stake, onto the counter.

SHOPKEEPER
(Bemused)
Are you sure that's enough garlic,
sir?

EXT. WHITBY ABBEY - DAY

Sam returns half an hour later, carrying a stake and about fifty cloves of garlic. He passes them to Bill (IJB), who is kneeling by Aaron's body with Susie.

Bill holds the stake dramatically above Aaron, but his hands waver as we see black and white flashes of the younger Bill shooting down enemy planes. He drops the stake.

BILL (IJB)
I can't do it.

SUSIE
Would it help if I check his heart
rate for you?

Bill (IJB) nods weakly, unable to respond. Susie places her hands on Aaron's chest to check for a heartbeat, then again on his wrist for pulse.

SUSIE (CONT'D)
No signs of life, Mister Cole.

Bill (IJB) picks the stake up with grim determination, and this time manages to drive it through his heart. He stuffs the garlic in Aaron's mouth; Aaron evaporates into dust.

Sam makes to leave.

BILL (IJB)
You're not going anywhere, mister
Mellows. We must get to the
hospital. Now.

INT. HOSPITAL WARD - DAY

Bill (IJB) and Sam approach Martha, who is sat by James's (IBB) bedside. The DOCTOR (59) comes over.

DOCTOR

It's not looking good, I'm afraid.
The patient has lost too much
blood.

BILL (IJB)

Okay, then I shall donate some.

DOCTOR

I'm afraid it's not that simple.
The patient is losing blood at such
a rapid rate we don't have the time
to test if your blood is
compatible. And besides, we have
our own supply of blood donations.

BILL (IJB)

Please. We have shared blood.

The doctor reluctantly attaches the tubes to Bill (IJB) and James (IBB), and begins the process. Colour begins to return to James's (IBB) pale face, but Bill (IJB) has a seizure.

FLASHBACK (BLACK AND WHITE) BEGINS.

- Bill in hospital wearing his RAF uniform.
- The mystery woman from earlier approaching Bill's hospital bed with flowers.
- Bill in pain, struggling to sleep in the hospital bed.

INT. HOSPITAL WARD - DAY

A few minutes later Joan comes storming into the ward.

JOAN

James, what on Earth do you think
you're doing giving blood to...a
man you've only met once?

Bill (IJB) sits up weakly, his seizure over and process completed.

JOAN (CONT'D)

Do you know your Dad has been
acting queer all day? The last
thing I need is something happening
to you too.

BILL (IJB)

Do not fret, miss...mother. I
assure you I'm fine.

The hospital ward falls silent as they wait for James (IBB) to regain consciousness. Minutes pass and nothing happens.

BILL (IJB) (CONT'D)
This is my fault.

JOAN
What do you mean?

BILL (IJB)
I didn't listen to him. He was right. Dracula was real.

MARTHA
Look. He's coming round.

BILL (IJB)
Don't be ridiculous. That only happens in the flicks.

Bill (IJB) stares in disbelief as James's (IBB) eyes flicker, his blood-red lips returning to normal.

JAMES (IBB)
Oh...pass me the crisps, won't you?
I'm starving.

Bill (IJB) laughs and ruffles James's (IBB) hair. He takes out a packet of crisps and shares them with James (IBB).

JAMES (IBB) (CONT'D)
Is there something wrong with these crisps? They...taste funny.

BILL (IJB)
Now you mention it the taste is a little more...refined...than usual.

The figure from earlier approaches Joan, his appearance disguised with a hood. He passes Joan a letter for Don. Joan glances at it, a brief look of recognition crossing her face upon seeing the handwriting, then turns to look at the figure only to find he has mysteriously disappeared...

THE END

Glossary

High-functionality autism – Learning difficulty that affects the way the mind operates, and means that in some cases somebody with the disability may react differently to somebody without it.

Barghest – A demon-like dog creature whose howl is claimed to be heard the moment before your death.

Body swap – The process which sees two characters, often in some form of character conflict with one another, swap bodies.

Depression – A mental health problem caused by mental imbalance in the brain, which leaves the sufferer from feeling extreme sadness, described as being like ‘a dark cloud hanging above your head’.

Dracula – Famous vampire created by Bram Stoker in the 1897 book of the same name. Also the inspiration for many Whitby myths and legends concerning the character.

DRT Clinic – A medical test centre aimed at offering a diagnosis for those who believe they may have dyslexia.

Dyslexia - Learning difficulty that affects the ability to read, write and retain information. Those who suffer with dyslexia struggle with reading certain words, or pronouncing certain consonants.

Dyslexia screening test – A test to determine whether you have dyslexia which tests reading, writing, pronunciation, memory and processing skills.

Executive functioning – The ability to manage and organize tasks, which those with mental disabilities such as autism and dyslexia are often without.

Ghost – A spiritual form taken by a being who has since passed away.

Semerwater – An underwater town under the Lake Semerwater in Wensleydale, described as the ‘Yorkshire Atlantis’.

Vampires – Creatures who suck blood, and subsequently cause their victims to transform into vampires themselves.

Witches – Women who are believed to possess magical powers; in the sixteenth century women would be burnt alive for seemingly displaying such abilities.

Witchcraft – A pagan practice that involves utilising the powers of natural objects in order to produce magic.

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Appendix

Facts, statistics and findings from research regarding Autism, Dylexia, and Mental health and Wellbeing. Issues such as depression and anxiety that are relevant and addressed in Swappers in Crime.

According to the National Autistic Society (NAS), seventy per cent of adults believe they are not getting the help they need from social services, and believe they would feel less isolated with more support. At least one in three autistic adults suffer from severe mental health difficulties due to a lack of support.

Data from the NAS also states that only 16% of autistic adults in the UK have a full-time paid job, and only 32% are completing any kind of paid work.

NAS figures show that between 44% and 52% of autistic members of society have a learning disability, whereas between 48% and 56% do not.

Currently there is a larger number of men than women diagnosed with autism, due to a general lack of awareness of the female gender in regards to the autistic spectrum.

Some people on the spectrum are also without the ability to speak. Instead they rely on other methods of communication.

The British Dyslexia Association (BDA) claims that around 10% of the UK have been diagnosed with dyslexia, whilst 4% have been diagnosed from severe dyslexia.

Between 5-10% of the global population are diagnosed with dyslexia. 70-80% of those with reading difficulties are likely to have some form of dyslexia.

Mind.org currently report that every year, around one in four people in the UK struggle with mental health problems. Each week one in six people in England experience a common mental health problem, such as anxiety or depression.

According to the Mental health and wellbeing in England: Adult psychiatric morbidity survey conducted in 2016 around 3.3 in 100 people in England suffer from depression. 7.8 in 100 people meanwhile have a combination of anxiety and depression.

Around 20.6 of 100 people have experienced suicidal thoughts, whilst 6.7 in 100 people surveyed had attempted suicide and 7.3 in 100 people self harmed.

Currently around one in eight adults are in receipt of treatment for their mental health issues.