

GUIDES

Episode 1

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INT. BOARDROOM – ‘DAY’

“BOOTY SWING – PAROV STELAR” PLAYS NON-DIGETICALLY.

ARTHUR (75) sits in front of a camera. He is dressed in a beige anorak, brown cord trousers, a white shirt and brown tie. His sparse hair is combed over to the side with brill cream. The room around him is brilliantly bright. A shabby looking long table sits in the middle. We watch as a producer steps into the frame, attaching a microphone to the collar of his anorak.

CUT TO:

INT. GABRIEL’S OFFICE – ‘DAY’

“BOOTY SWING – PAROV STELAR” CONTINUES TO PLAY NON

DIGETICALLY. GABRIEL (42) sits in front of a camera. He is dressed in an eighties blazer/t-shirt combo and matching trouser set. He has a thick Irish accent. The room around him is brilliantly bright. A shabby-looking desk sits beside him, amongst the things on top of it, a 90’s computer. THE MUSIC VOLUME LOWERS, CONTINUING IN THE BACKGROUND.

PRODUCER

Can you tell us why you’ve decided to do this?

GABRIEL

Well, we need to send a message to people and they’re really into documentaries at the moment.

PRODUCER

But will they be able to see what we create? Just explain that for us.

GABRIEL

Oh, they'll see it. This is the (thinks) *fourth* one we've made since 2013 I think (sensing the producer is confused) Oh, you won't remember any of this after it airs, you'll just do certain things differently. Subconsciously.

PRODUCER

You can wipe memories and delete footage?

GABRIEL

Well, we can't but another department can.

PRODUCER

Which department is that?

GABRIEL

We contract it out.

PRODUCER

Where to?

GABRIEL

The UK Government.

CUT TO:

INT – BOARDROOM – ‘DAY’

“BOOTY SWING – PAROV STELAR” CONTINUES TO PLAY NON DIGETICALLY IN THE BACKGROUND. ARTHUR continues his interview.

PRODUCER

Is there anything that you’d like people to remember subconsciously, aside from the important messages you’ll pass on?

ARTHUR

(sincerely) Keep buying Cliff’s records. He really is very good.

CUT TO

INT – GABRIEL’S OFFICE – ‘DAY’

“BOOTY SWING – PAROV STELAR” CONTINUES TO PLAY NON DIGETICALLY IN THE BACKGROUND. GABRIEL continues his interview.

PRODUCER

Aside from the key messages that you'll pass on, what else do you want people to remember subconsciously after this?

GABRIEL

Stop using LOL on messages. It was over a really long time ago.

CUT TO

EXT – RESIDENTIAL ROAD – DAY

We linger on a neat, terraced house as SUBTITLES APPEAR ON SCREEN, they read: Our camera crews were allowed exclusive access to locations outside of our known reality for the filming of this documentary. Specialist equipment was also provided.

THE FRAME BEGINS TO GLOW AT ITS EDGES, and we see ARTHUR come into frame, stopping at the gate of the house. CARLY (29) an edgy designer type flies out of the front door in a rush, about to open the gate.

ARTHUR

Purse

CARLY

(remembers something) Shit!

CARLY runs back into the house, emerging seconds later with her purse in her hand. CARLY runs down the street and out of view. The PRODUCER steps forward with their camera.

PRODUCER

Does that happen often?

ARTHUR

Third time this week.

CUT TO

INT – GABRIEL’S OFFICE – ‘DAY’

“TOUCH IN THE NIGHT – SILENT CIRCLE” PLAYS FROM AN OLD RADIO. GABRIEL sits behind his desk, obscured by the huge, outdated computer monitor. There’s a knock at the door.

GABRIEL

Is that you, Arth? Come in!

ARTHUR walks into the room.

GABRIEL

Here he is! The beige crusader!

CUT TO

INT – BOARDROOM – ‘DAY’

ARTHUR is being interviewed.

PRODUCER

Tell us about Carly

ARTHUR

Carly is my youngest granddaughter, and she was assigned to me when I died five years ago
(pauses) it's hard work. She's almost died eleven times in the past nine months.

CUT TO

INT – HOSPITAL CHAPEL OF REST – NIGHT

THE FRAME BEGINS TO GLOW AT ITS EDGES. REGGIE (28) appears in the frame. He is dressed in a hospital gown, tracksuit bottoms and slippers. He is a tall, thin man with messy hair and a gaunt look about him. He has a thick Lancashire accent. He shuffles over to the camera crew.

PRODUCER

You're wearing a hospital gown?

REGGIE

Yeah.

PRODUCER

The other guides we've met are wearing the clothes they were in when they died. Did you die here?

REGGIE

I died here, yeah. In car park. Got hit by an ambulance, just my luck. I were gone immediately.

PRODUCER

So, the gown?

REGGIE

It's comfy.

THE CAMERA FOLLOWS REGGIE as he walks around the chapel looking at various bodies.

REGGIE

(pointing at a body) John, pancreatic cancer (pointing at another body) Gill, heart problem. I think she'll be an option – they tried to give her a tea that looked weaker than me and she wasn't happy. Assertive.

PRODUCER

What is it that you're doing?

REGGIE

Well, I work in recruitment so I'm seeing if anyone's suitable.

PRODUCER

Right.

REGGIE

Have you met Morris?

PRODUCER

No, is he a guide?

REGGIE

Oh no, he's a recruiter. But for ghost positions.

PRODUCER

So, why were you here on the day you died?

REGGIE

Oh, I were here twice a month on average.

PRODUCER

What condition did you have?

REGGIE

Hypochondria.

A DOCTOR stops just outside the chapel door, talking to A NURSE. REGGIE listens to the conversation.

DOCTOR

Mrs. Gowland, we'll start her on fifty milligrams of gabapentin.

NURSE

Okay.

REGGIE

No, that doesn't sound right

REGGIE wanders away from the crew and through the wall towards the pair.

CUT TO

INT – NIGHTCLUB – NIGHT

“EDAMAME – BBNO\$” PLAYS FROM THE SOUND SYSTEM. THE FRAME BEGINS TO GLOW AT ITS EDGES. MARK (27) and JAMES (26) are now visible, dancing to the music amongst other revelers. The camera captures drunken dancers waving and whooping at the crew, thinking they’re on a documentary. MARK walks over to a producer and THE MUSIC LOWERS IN VOLUME as he begins being interviewed.

PRODUCER

Can you introduce yourself

MARK

Yeah. I’m Mark, Donna’s brother (points at DONNA (24) who drunkenly dances with a very tactile man) Sorry, just a minute.

MARK wanders over to his sister and stands next to her. He isn’t noticed. JAMES comes over to the camera, dancing as he walks.

JAMES

Hi!

PRODUCER

Hi, James is it?

JAMES

Yep. Donna's ex-boyfriend (points at DONNA who is still dancing seductively with her companion) Shit. Sorry, I'll be back in a minute.

CUT TO

EXT – RESIDENTIAL STREET – NIGHT

“TIP TOE THRU’ THE TULIPS WITH ME – ANNETTE HANSHAW” PLAYS NON DIGETALLY. THE FRAME BEGINS TO GLOW AT ITS EDGES. MARGARET (80) stands with a camera crew. She is dressed in a long-sleeved dress with a high lace collar – clearly from a different era. THE MUSIC LOWERS IN VOLUME as they begin to speak.

PRODUCER

Can we film from ‘round the back?

MARGARET

Yes, the curtains are open

The camera crew relocate to the back of the property as we follow their journey through the lens. THE GLOW FADES AS MARGARET IS NO LONGER IN FRAME. They stop at a ground floor window, and we focus on SARAH (35) sitting at a table. Her eyes are closed and there is a lit candle and tarot cards in front of her. MARGARET enters the room, and THE FRAME BEGINS TO GLOW AT ITS EDGES once more.

SARAH

Spirit. Show me what will happen between Paul and I.

SARAH deals more tarot cards onto the table in front of her and looks unhappy with the result. She collects the cards up into a pile and shuffles them.

SARAH

Spirit. Show me what will happen between Paul and I.

MARGARET

Alright, I've had enough of this.

SARAH deals more cards, confused by the result.

SARAH

Death, so that means a change is coming (smiles in realisation) Maybe he'll leave his wife!

MARGARET

(looks directly at the camera crew and sighs)

CUT TO

INT – NIGHTCLUB – NIGHT

“BOUNCE – MAD CIRCUIT” PLAYS FROM THE SOUND SYSTEM. THE FRAME BEGINS TO GLOW AT ITS EDGES. MARK and JAMES stand with the camera crew.

PRODUCER

Can you explain what happened just now?

MARK

Erm...

Replay footage begins showing DONNA dancing with her male companion moments earlier, the same song still playing. JAMES and MARK stand next to them as they dance.

MARK

(shouting over the music) Don! Don! Maybe you should *slow down* with the drinking.

DONNA adjusts the speed of her dancing, getting slower and more seductive.

JAMES

(looking at MARK) Cheers!

MARK

Alright! It's not my fault, the music's loud.

JAMES

Now look at her!

MARK

You went and died, pal. I think it's ok for you to see other people.

JAMES

Look, can you just be careful.

MARK

(shouting) You don't want to be dancing with him, Don (looks up at the man's height) He's like a long island iced tea.

MARK

Are you high?

JAMES

Five foot ten but he's like the bloody Slenderman!

MARK

No! Why did you say that about iced tea?

DONNA

(slurring) I'll be back. I want a long iserland iced tea

MARK looks at JAMES unimpressed.

CUT TO

EXT – RESIDENTIAL STREET – NIGHT

THE FRAME HAS A WHITE GLOW AT ITS EDGES as we see MARGARET standing next to SARAH in her spare room as she blows out the candle on the table in front of her.

SARAH

(muttering) Bloody pointless. Never works.

The camera pans to the left and we see a crowd of figures. Two incubuses, three demons, a witch and a shadow man watch her as she tidies the space. MARGARET looks directly at the camera, frustrated.

CUT TO

INT – GABRIEL'S OFFICE – 'DAY'

GABRIEL is being interviewed.

PRODUCER

What is it that you're going to show us?

GABRIEL

An awakening.

PRODUCER

Ok, and what does that involve?

GABRIEL

I'll play the tape

GABRIEL puts a VHS tape into an old-fashioned television and the camera crew focuses on the screen. We see the following scene play out on the tape.

A man GEOFF (64) is asleep at a home office desk. He wakes up and wanders onto the landing.

GEOFF

Sue! (pauses – no answer) Sue?

GEOFF looks around confused, holding his head as he winces in pain. SUE (60) walks up the stairs to the landing holding a washing basket. She walks straight past Geoff and doesn't acknowledge him. GEOFF follows her into the bedroom.

GEOFF

Sue? How long have I been asleep? Did you record University Challenge?

SUE ignores GEOFF.

GEOFF

Susan?

GEOFF looks around the bedroom, noticing empty shelves and an empty bedside table.

GEOFF

Have we been robbed?

GEOFF walks over to a chest of drawers, and we see a piece of paper on its surface. It says 'Last Will and Testament of Geoff Rushwell.

GEOFF

Bugger.

GEOFF is startled when GABRIEL appears in the corner of the room.

GABRIEL

Evening, pal! You must be Geoff

GEOFF is in complete shock and disbelief.

GABRIEL

Now, try not to panic too much if possible. Wood absorbs spirit energy, and this house is a bit,
erm, *busy* on the wood front

GEOFF stares down at himself before looking back at GABRIEL.

GABRIEL

You ok, boss? You look a bit spacey over there.

GEOFF

Are you... Death?

GABRIEL looks offended.

GABRIEL

Oh, fantastic, well thank you very much for that! Are you a relation of Captain Birdseye because
his place is made entirely of wood as well.

GEOFF

I... What exactly is happening to me?

GABRIEL

Well, you're dead mate.

GEOFF is struggling to comprehend what he is being told.

GABRIEL

I normally arrive just before the awakening, but I got distracted in the blue room there. Is that a real ram's head on the wall, is it?

GEOFF

I, I don't remember dying?

GABRIEL

Perfectly normal. You will eventually. The operating system we use is Windows 95 so it can be a bit laggy.

GEOFF looks utterly confused.

GEOFF

Am I a ghost?

GABRIEL

(laughing heartily) No! You're about to be a Spirit Guide!

GEOFF

Which is?

GABRIEL

Well, a spirit who guides others. Exactly what it says on the tin really. You're gonna guide our Sooz here.

GEOFF

But she can't see me. Or hear me. How am I supposed to guide her? (realising something) Don't you have the power to revive me?

GABRIEL

Listen, if the paperwork for Terry Wogan was declined, there's not much hope for you, lad.

CUT TO

INT – HOSPITAL WARD – DAY

THE FRAME BEGINS TO GLOW AT ITS EDGES as REGGIE sits at the bedside of WINSTON (90) who looks tired.

REGGIE

Now Winston, they've put you on trimethoprim.

REGGIE looks concerned as he stares at WINSTON.

REGGIE

It was touch and go yesterday! When Doctor Forrester almost went with amoxicillin!? What was he thinking? I had *all* the side effects from amoxicillin after I'd read the leaflet.

CUT TO

EXT– PARK – DAY

THE FRAME BEGINS TO GLOW AT ITS EDGES as ARTHUR walks in the park. The camera crew follow him.

PRODUCER

Do you ever wish you'd declined the offer and moved on? Or taken a role as a ghost instead?

ARTHUR

Well, it depends what kind of contract you get offered.

PRODUCER

Can you explain what you mean by that?

ARTHUR

I've got a friend who decided to take a ghost assignment. If you end up with a contractual clause stating that you must appear every night, it's bloody tiring.

ARTHUR stops suddenly, detecting something.

ARTHUR

It's probably nothing

PRODUCER

Can you explain what is happening?

ARTHUR

Carly needs me

PRODUCER

Where is she?

ARTHUR

She's at work, in town.

PRODUCER

We can jump on a train and meet you there?

ARTHUR

A British train? It's a good job you're not guiding her. She'd have time to die twice before you got there.

CUT TO

INT – GABRIEL’S OFFICE – ‘DAY’

GABRIEL is with GEOFF as they sit at his desk. The camera crew capture the meeting.

GABRIEL

Welcome! Your first meeting!

GEOFF

I still don’t understand how this works.

GABRIEL

Well, I can support with negotiation requests, oh, and annual leave! but that’s in the welcome pack. We’ll get to that another time.

GEOFF

(visibly frustrated) Lovely, I’ll be sure to check with you before booking anything. Is there a specific form?

GABRIEL

Now, I’m going to let that snarky attitude go, Geoffrey, because you’re clearly a little bit stressed with the whole being dead thing an’ all, but yes, the form is in the welcome pack. I mentioned it there just a second ago.

GEOFF looks blankly at GABRIEL, unimpressed.

GABRIEL

Now, you have a request to make?

GEOFF

Erm. Yes? I think so. I didn't complete my tax return and I don't want Sue to have the hassle of dealing with it

GABRIEL

(laughing) You think I have the power to stop tax returns?

GEOFF

You're Gabriel? As in the angel....

GABRIEL

Oh, god no! There are hundreds of us. The email directory is murder.

GEOFF

Right, so what *can* you help me with?

GABRIEL

Negotiation!

GEOFF

Of?

GABRIEL

Well, let me make you an offer. I can do a tax return with medium hassle and two surprises. How does that grab you?

GEOFF

Two surprises? That's a bit vague.

GABRIEL

(deadpan) You've done a tax return in the UK before, right?

GEOFF

I just.... this is just... it's like being in the Twilight Zone.

GABRIEL

Magical place. There's a staff trip around Christmas time if you want to....

GEOFF

No. Thank you. What about medium hassle, one surprise, nothing major.

GABRIEL

Hmmmm

GEOFF

What's in this for you anyway?

GABRIEL

It affects my bonus.

GEOFF

Right. Wait, bonus? What...is it money? ... never mind. Do we have a deal or not?

GABRIEL

We do!

They shake hands.

GABRIEL

So, what are you going to do about your outfit?

GEOFF looks down at himself

GEOFF

What do you mean?

GABRIEL

Well, if you don't go to the costume department by the end of today, you'll be stuck in that forever. You won't be able to change it after!

GEOFF

Ohhh. Is that what happened to you?

GABRIEL

(deadpan) No

CUT TO

INT – GABRIEL’S OFFICE – ‘DAY’

“SUCKER DJ (GENIE MIX) – DIMPLES D” PLAYS NON DIGETALLY. GABRIEL dances, out of time/rhythm around his office, a static camera catching the action. As he does, he gets dangerously close to a shelving unit. We see a label at the top of the unit saying ‘REINCARNATION’ test tubes filled with purple liquid sit on the shelves. One shelf has the label ‘BANNED’ and each tube on it is labelled with a name such as ‘Adolf Hitler’ ‘Jack (Ripper)’ ‘Margaret Thatcher’ and other notoriously evil characters from history. GABRIEL falls off balance and knocks the unit, sending the tube containing Hitler’s soul crashing to the floor, breaking. As the liquid rises up through the air and disappears through the wall, GABRIEL doesn’t notice a thing and continues to dance.

