

ANIMUS

Written by

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1 EXT. MANOR HOUSE - DRIVEWAY - NIGHT 1

The clear night sky throws a gloomy shadow across the old and murky stone facades as this 16th Century manor house lingers quietly in the darkness.

2 EXT. MANOR HOUSE - COURTYARD - NIGHT 2

Footsteps beat against the gravelled ground as a SHADOWY FIGURE briskly steps towards the house.

3 INT. MANOR HOUSE - BACK DOOR (OFF COURTYARD) - NIGHT 3

The brash sound of an old and rusty lock turning echoes through this dark and eerie space.

The back door swings open. Hinges squeaking. The SHADOWY FIGURE stands in the doorway.

The flick of a switch, and ...

... the dim ceiling light throws a shadow across JOHN's (50s) pudgy face.

4 INT. MANOR HOUSE - CORRIDOR (TOWARDS KITCHEN) - NIGHT 4

John ventures down the barely-lit corridor. A skip in his step, whistling to a catchy tune.

The eeriness of the house leaves John unfazed. He knows this place inside out.

5 INT. MANOR HOUSE - SITTING ROOM - NIGHT 5

John flicks the light switch.

Tall wooden bookshelves display countless books from an era long ago.

John moves towards a small stereo system sitting on a shelf.

INSERT: STEREO SYSTEM

John hits "PLAY".

A cheesy 80s tune fizzes through the air. Think synthesizers, drum machine, ridiculous sound samples. A captivating beat.

John cranks up the volume and his short legs begin to move to the rhythm. It's a strange, yet somewhat dazzling sight.

6 INT. MANOR HOUSE - BROOM CUPBOARD (2ND STAIRS) - NIGHT 6

A hand reaches for a Hoover.

7 INT. MANOR HOUSE - SITTING ROOM - NIGHT 7

John dances his way through the dimly-lit room, playfully guiding the Hoover across the old carpet.

8 EXT. MANOR HOUSE - DRIVEWAY - NIGHT 8

TRACKING SHOT SITTING ROOM/DINING ROOM WINDOWS

John dances his way into the dining room.

9 INT. MANOR HOUSE - DINING ROOM - NIGHT 9

John is in his element. A sequence of crazy turns, outrageous skips, jazz hands, the whole shabang, then ...

... the music stops.

John quickly turns his head towards the sitting room door. Out of breath from all the dancing.

JOHN

Hello?

Nothing. No response. Just cold and vacant silence.

Puzzled, John props the Hoover against the wall.

JOHN (CONT'D)

Margaret, is that you?

A racket of blistering noise pierces the silence. Screaming vocals over a heart-thumping, clattering beat (ref: opening scene Funny Games).

John's eyes grow with terror.

10 INT. MANOR HOUSE - SITTING ROOM - NIGHT 10

John appears in the doorway. His eyes fixed on the stereo system across the room.

The terrifying sound of death metal paralyses his senses.

He takes a step forward. Slowly. Cautiously. One foot after the other. His pupils growing with fear, when ...

... the door in the B.G. (dining room) swings shut. BANG.

John panics and runs for his life (towards principle stairway).

11 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 11

John blazes up the stairs and trips at the top of the landing, crashing against the crimson red wall.

JOHN'S POV

John casts his eyes down the stairway, the blistering demonic sound rattling his every bone, when ...

... a shadow appears at the bottom of the stairs.

John lifts himself up and rushes towards an open door ahead (bedroom 3 - rectangular).

12 INT. MANOR HOUSE - BEDROOM 3 - NIGHT 12

John shuts the door behind him.

13 INT. MANOR HOUSE - STAIRWAY - NIGHT 13

The music stops and dead silence returns.

14 INT. MANOR HOUSE - BEDROOM 3 - NIGHT 14

A stream of light drifts in from the corridor, barely illuminating the darkness.

John presses his ear against the door.

Footseps in the corridor.

John frantically swirls around, scanning the darkness for a place to hide.

There: an old cupboard.

15 INT. OLD CUPBOARD - NIGHT 15

John pushes himself into the tight space, closing the doors, but they won't shut completely. Something is stuck.

16 INT. MANOR HOUSE - BEDROOM 3 - NIGHT 16

A strange dragging sound closes in.

Slowly. Deliberately. Until it stops. Outside the room, throwing a costly shadow underneath the door, then ...

... a brutal bang against the door.

17 INT. OLD CUPBOARD - NIGHT 17

John holds his breath. Sweat dripping down his face.

Another bang. Fiercer. Like a dagger piercing the heart.

John falters, his body trembling, when ...

... the bedroom door opens in the background.

Teary-eyed, John stares through the gap of the cupboard at the DARK SHADOW appearing in the stream of light.

Footsteps. Coming closer. Dangerously close.

The cupboard door opens and only John's eyes reveal the magnitude of fear that penetrates his body.

CUT TO:

TITLE CARD - "ANIMUS" red on black background along with a clattering clash of noise.

FADE TO BLACK.

FADE IN:

18 EXT. MANOR HOUSE - DRIVEWAY - TWILIGHT 18

A murky mist encapsulates the manor house as dusk begins to settle.

The windows are shut. Not a soul in sight. Just an eerie rustling of the bushes and trees in the background.

We pan across to ...

... CHARLIE (30s), born with a silver spoon, clutching a fancy designer suitcase, and EMMA (30s), sophisticated and sassy.

The couple digest the gloomy dwelling in front of them.

CHARLIE
(with critical eyes)
I don't like it.

Emma clutches an old pendant hanging around her neck as she casts her eyes along the old and murky facade.

EMMA
Really? I think it's charming.

Charlie checks his phone.

CHARLIE
No signal!

EMMA
What did you expect? This is northern Scotland. People don't come here for 4G.

CHARLIE
I wish we could stay in a hotel.

EMMA
Don't be such a killjoy. It'll be fun.

Charlie casts his eyes towards the forest lurking to the left of the house.

CHARLIE'S POV

Trees shiver in a hectic breeze.

A scatter of black birds escape into the sky, fluttering away over Charlie's head.

It feels as if a storm is brewing.

Charlie looks on with weary eyes.

EMMA (O.S.) (CONT'D)
Charlie?

Emma's distant voice pierces Charlie's illusion, bringing him back to earth.

EMMA (CONT'D)
Are you okay?

CHARLIE
Yeah.

EMMA

Come on. Let's go inside.

Emma proceeds towards the front door of the house.

A disgruntled Charlie follows, pulling his suitcase along the rough gravel.

19 INT. MANOR HOUSE - ENTRANCE/SITTING ROOM - TWILIGHT 19

The solid mahogany door opens with hinges squeaking.

The final rays of the evening sunlight illuminate an old crossbow hanging on the wall.

Emma enters. Her eyes glow with excitement.

Portraits of some creepy characters painted hundreds of years ago hanging along the hall.

Charlie follows, muscling his suitcase through the doorway.

20 INT. MANOR HOUSE - SITTING ROOM - TWILIGHT 20

Charlie flicks the light switch (principle stairway).

Nothing.

CHARLIE

Great, no electricity. Oh what joy!

Emma releases a light chuckle.

CHARLIE (CONT'D)

I'm glad you're enjoying yourself.

EMMA

Come on.

Emma smiles and wraps her arms around a bemused Charlie, tenderly kissing him on the mouth.

EMMA (CONT'D)

It's just for the weekend.

CHARLIE

Fine.

EMMA

Good.

The two kiss a few more times.

CHARLIE

I better go and find the electrical cupboard.

EMMA

Thank you.

Charlie trudges away in defeat.

EMMA (CONT'D)

Don't be too long. The others should arrive any moment.

CHARLIE (O.S.)

Yeah. Yeah.

21 INT. MANOR HOUSE - CORRIDOR (FROM KITCHEN) - TWILIGHT 21

Charlie uses the flashlight on his mobile phone to guide the way.

22 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - TWILIGHT 22

Emma glances up the dark stairway. All alone. Silence everywhere.

23 INT. MANOR HOUSE - CORRIDOR (OFF COURTYARD) - TWILIGHT 23

The bright beam of the flashlight scorches the space.

24 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - TWILIGHT 24

A sudden ghostly chill infiltrates Emma's body. She rubs her arms in retaliation, looking a little uneasy.

25 INT. MANOR HOUSE - CORRIDOR (OFF COURTYARD) - TWILIGHT 25

An old and shoddy electrical cupboard appears beyond the beam of the flashlight.

CHARLIE

There you are.

INSERT - ELECTRICAL CUPBOARD

Old and rusty electrical wires and bolts everywhere. Charlie pushes and yanks a few buttons.

The thing is dead.

- 26 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - TWILIGHT 26
Emma checks over her shoulder as she climbs the stairs. Her patience dwindles fast.
- EMMA
Charlie? Any luck?
- 27 INT. MANOR HOUSE - CORRIDOR (OFF COURTYARD) - TWILIGHT 27
Charlie flicks another switch and the ceiling light fizzes and buzzes, sending a dim light across the room.
- CHARLIE
Thank God for that!
- 28 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - TWILIGHT 28
Emma reaches the top landing as the ceiling light flickers above her head. A look of pure relief across her face.
- 29 INT. MANOR HOUSE - CORRIDOR (OFF COURTYARD) - TWILIGHT 29
Charlie shuts the electrical cupboard, ready to get back, when ...
... a dull flapping sound emerges from an adjacent room.
- 30 INT. MANOR HOUSE - BOILER ROOM - TWILIGHT 30
The room is covered with riding gear, hunter jackets, leather boots. A mish-mash of countryside living.
Charlie appears in the doorway.
CHARLIE'S POV
The back door is ajar, bashing against the wooden frame in the wind.
- 31 EXT. MANOR HOUSE - BACK DOOR (OFF BOILER ROOM) - TWILIGHT 31
Charlie steps outside into the evening dusk. He looks around. Left, then right. Nothing.
- 32 INT. MANOR HOUSE - BOILER ROOM - TWILIGHT 32
Charlie shuts the door and turns the key.

33 INT. MANOR HOUSE - HALLWAY (OFF TOP LANDING) - TWILIGHT 33

Emma ventures further down the hallway (towards mirror).

THEN -- a squeaking sound as a door slowly closes in the background (bedroom 2).

Emma turns around and stares down the empty hallway towards the bedroom door hanging ajar.

The sound of howling wind emerges from within the room. The kind you get on top of a mountain, penetrating your body like a sharp knife.

Slowly, Emma takes a step forward. And another. Weary anticipation in her eyes.

The howling intensifies with every step and Emma reaches for the door handle, when ...

... a hand grabs her shoulder.

Emma shrieks together, hit by a force of lightning.

Charlie stands in front of her.

EMMA
Jesus, Charlie!

CHARLIE
Found it.

A hyperventilating Emma falls into Charlie's arms.

CHARLIE (CONT'D)
(mockingly)
You're not scared, are you?

EMMA
No.

Charlie laughs.

CHARLIE
I thought you said this place was charming.

EMMA
Stop it.

CHARLIE
A hotel doesn't seem like such a bad idea now, does it?!

Solace returns as Emma clings on to Charlie's tight embrace.

34 INT. MANOR HOUSE - BEDROOM 1 - TWILIGHT 34

Charlie drops the suitcase in the corner and throws himself onto the bare mattress, settling in an overly-seductive pose.

CHARLIE
Care to join me?

EMMA
How can I resist?!

Emma drops her coat and crawls on top of Charlie.

The two indulge in a spot of tender fondling.

35 EXT. MANOR HOUSE - LAWN - NIGHT 35

The old and mystic manor house lingers quietly in the darkness.

The rustling of the trees is the only sound breaking the deadly silence, when ...

... we pan across to an OLD WOODEN SHED.

36 EXT. OLD WOODEN SHED - NIGHT 36

The door to the shed is wide open. A squeaking sound - something swinging back and forth.

We move in closer towards the sound. The darkness lurking dangerously inside the shed.

37 INT. OLD WOODEN SHED - NIGHT 37

Darkness prevails.

The squeaking more resounding.

As we draw closer in, one can make out a ...

... swing, rocking back and forth.

38 INT. MANOR HOUSE - ENTRANCE/SITTING ROOM - NIGHT 38

The front door flies open with a majestic bang.

A gum-chewing CARTER (30s), sunglasses, backpack and a set of blasting earphones, enters with a presence the size of Jesus Christ.

CARTER
Honey, I'm home!

39 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 39

Carter's voice drifts into the bedroom.

CARTER (O.S.)
Hello?

Charlie and Emma, in the middle of you-know-what, turn their heads towards the door.

EMMA
Carter!

40 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 40

Carter plucks out the earphones and removes his shades as he ventures up the stairs.

CARTER
Anybody home?

41 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 41

Charlie scrambles to pull up his trousers while Emma quickly buttons up her blouse and fixes her hair.

42 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 42

Carter reaches the landing.

The backpack casually hung over his shoulder.

CARTER
(shouts)
Hello?

Charlie emerges from the bedroom.

CARTER (CONT'D)
There you are.

CHARLIE
Carter.

The two shake hands. Strangely formal for two old pals.

Emma appears with flushed cheeks, looking overly-inconspicuous.

EMMA

We were just -- erm -- settling in.

Carter produces a candid grin, showing off his pearly-white teeth.

CARTER

(nods sarcastically)

Got you. Totally.

Carter stretches out his arms ...

CARTER (CONT'D)

Now come and give me a hug.

Emma obliges and Carter coats her in a warm embrace.

EMMA

How are you?

CARTER

Trying to stay alive, if you know what I mean?!

(beat)

It's good to see you.

EMMA

You too.

Charlie looks on with critical eyes.

43

INT. MANOR HOUSE - DINING ROOM - NIGHT

43

Charlie stands by the window (towards woods), hands in pockets, thoughtfully gazing out into the night.

Across the room, Carter hangs in a chair. Feet up on the table. He notices Charlie's somewhat contemplative demeanor.

CARTER

You okay?

Charlie takes his eyes off the weary exterior.

CHARLIE

I'm fine.

CARTER
 Things going well with you and
 Emma?

Charlie gives Carter the "eye", who shrugs his shoulders in
 defence.

CARTER (CONT'D)
 What?

CHARLIE
 What do you care?

CARTER
 Just making conversation.

Charlie reverts his attention back to the dark exterior.

CHARLIE
 Things are fine. No complaints.

Carter proves persistent.

CARTER
 What's it -- two months now?

CHARLIE
 Three.

CARTER
 You've done well. She's definitely
 a keeper.

CHARLIE
 (chuckles)
 I'm glad you approve.

44 INT. MANOR HOUSE - CUPBOARD (SECONDARY STAIRWAY) - NIGHT 44

The flick of a light switch.

INSERT: LIGHT BULB

An old and dusty light bulb flickers in the darkness, barely
 illuminating the dingy space.

Emma stands in the doorway, looking at the jam-packed
 cupboard in front of her.

Shelves stacked with towels, bedsheets, cloth hangers, etc.

Emma grabs a bunch and swiftly exits the cupboard, flicking
 the light switch on her way out.

Darkness returns, as ...

... a BLACK SILHOUETTE of a person perches in the corner, facing the wall (think end scene in The Blair Witch Project).

45 INT. MANOR HOUSE - SECONDARY STAIRWAY - NIGHT 45

Emma moves down the stairs, pile of bedsheets and towels in hand.

46 INT. MANOR HOUSE - DINING ROOM - NIGHT 46

Charlie wanders away from the window and takes a seat at the table.

CHARLIE

So. What have you been up to?

CARTER

Not much.

CHARLIE

Work?

CARTER

43 Things. Here and there. Whatever I can get really. 43

The front door shuts in the background, followed by a tender FEMALE VOICE with a charming Mediterranean accent.

FEMALE VOICE (O.S.)

Hello?

Charlie and Carter turn their heads towards the voice.

47 INT. MANOR HOUSE - ENTRANCE/SITTING ROOM - NIGHT 47

LUCIA (30s), a quaint Catalonian gem with a heart of gold, opens her arms as Emma approaches from the principle stairway, towel and bedsheet in hand.

LUCIA

Hello.

EMMA

Lucia.

While the two girls indulge in an emotional embrace, Lucia casts her eyes across the impressive sitting room.

LUCIA
Wow - look at this place.

EMMA
I know, isn't it great?

LUCIA
How did you find it?

EMMA
My father. His firm used to come here on retreats.

LUCIA
I love it. So authentic.

EMMA
Well - Charlie is less enthusiastic, but - you know what he's like.

Lucia raises her eyebrows in agreement, when ...

... Carter and Charlie enter from the dining room.

CARTER
Hola!

LUCIA
Hey.

CARTER
Welcome to the World's End! How was the trip?

LUCIA
Long and bumpy.

Emma lays her hand on Lucia's shoulder ...

EMMA
Let me show you the bedrooms.

LUCIA
Thanks.

... and the two friends make their way up the stairs.

Charlie turns to Carter.

CHARLIE
Drink?

CARTER
What have you got?

CHARLIE
A ninety-two Bordeaux.

CARTER
Sign me up!

48 INT. MANOR HOUSE - BEDROOM 2 - NIGHT

48

Emma flicks the light switch and enters.

EMMA
It's not much, I know, but it'll do
for the weekend.

Lucia follows.

LUCIA
I don't mind a little rural charm.

Emma drops the towel and bedsheet on the old mattress.

EMMA
Okay -- I'll leave you to it. See
you in a bit?

LUCIA
Emma?

EMMA
Yes?

LUCIA
It's good to see you.

EMMA
(forces smile)
It's good to see you too.

Emma turns and exits the bedroom.

49 INT. MANOR HOUSE - HALLWAY - NIGHT

49

Emma shuts the door and stops.

50 INT. MANOR HOUSE - BEDROOM 2 - NIGHT

50

Lucia checks her mobile telephone.

INSERT - MOBILE TELEPHONE

No signal.

Lucia sighs and chucks the phone onto the bed.

51 INT. MANOR HOUSE - KITCHEN (ALTERNATIVE) - NIGHT

51

CLOSE-UP

An expensive looking bottle of red wine ...

... the shiny metal of the corkscrew is forced into soft cork, followed by a pop ...

... the corkscrew placed onto the kitchen work top.

Charlie pours two glasses of red wine and hands a glass to Carter.

CHARLIE

Cheers.

CARTER

Cheers!

The glasses collide and drinks flow.

Carter likes the taste of the wine, looking at the crimson liquid in an impressed manner.

CARTER (CONT'D)

Not bad. Must have cost you a small fortune.

Charlie pours some more wine.

CHARLIE

A client gave it to me.

Carter takes another gulp ...

CARTER

I'm clearly in the wrong line of work.

... and raises his glass.

CARTER (CONT'D)

To rich clients.

CHARLIE

To rich clients.

52 INT. MANOR HOUSE - BEDROOM 2 - NIGHT 52

Lucia takes off her top, revealing a crimson red bra, and chucks the top onto the bed.

She moves to the window and gazes out into the night.

LUCIA'S POV

The lawn below glimmers in the moonlight.

Not a soul in sight. Just the distant sound of an owl calling in the trees.

53 EXT. MANOR HOUSE - TREELINE - NIGHT 53

A voyeuristic look at Lucia standing by the window.

54 INT. MANOR HOUSE - BEDROOM 2 - NIGHT 54

Weary-faced, Lucia draws the curtains.

55 INT. MANOR HOUSE - KITCHEN (ALTERNATIVE) - NIGHT 55

Emma turns on the tap and holds her finger tips under the running water.

EMMA

(shouts)

Guys, there's no hot water.

56 INT. MANOR HOUSE - HALLWAY - NIGHT 56

Lucia steps out into the dim light.

An old towel wrapped around her curvy body.

She rubs her arms to fight the cold as she steps down the hallway (towards the mirror).

57 INT. MANOR HOUSE - BOILER ROOM - NIGHT 57

The bright beam of the torch light blinds the eye, followed by two shadows leaning in towards the old and rusty boiler.

CARTER

Did you try the switch?

CHARLIE
Of course I did! I'm telling you,
this thing is completely dead.

Carter steps forward into the beam of the torch light.

CARTER
Let me take a look.

The flashlight changes hands.

58 INT. MANOR HOUSE - BATHROOM (MODERN/DOWNSTAIRS) - NIGHT 58

Lucia flicks the light switch and enters.

The bathroom is modern and clinical. Almost out of place.

Water drips gently behind the grubby shower curtain, but Lucia's pays no mind as she hums a tune, failing to notice a DARK SHADOW appearing behind the curtain.

Oblivious, Lucia grabs the curtain and yanks it open.

Nothing.

59 INT. MANOR HOUSE - BOILER ROOM - NIGHT 59

Carter runs the flash light along the moldy wall until he finds an unplugged electrical cable.

CARTER
Ah.

Carter grabs the cable and plugs it into the socket on the wall.

CARTER (CONT'D)
This should do the trick.

INSERT: BOILER CONTROL PANEL

A button is pushed and the boiler fires up.

Carter turns around and shines the bright light directly in Charlie's face.

CARTER (CONT'D)
Well done, brainbox!

Charlie shakes his head in defeat.

60 INT. MANOR HOUSE - BATHROOM (MODERN/DOWNSTAIRS) - NIGHT 60

Lucia turns on the tap and checks the water.

Happy with the temperature level, Lucia drops the towel and steps into the shower.

SHOWER

Lucia lets the warm water trickle down her body.

61 EXT. MANOR HOUSE - BACK DOOR (OFF BOILER ROOM) - NIGHT 61

Charlie steps out into the night.

CHARLIE

(mutters)

Brainbox, huh. Fucking idiot!

An old OUT BUILDING (next to wooden shed) appears in the distance. Piles of firewood stacked against the outside wall.

Charlie heads towards it.

62 EXT. OUT BUILDING (NEXT TO BARN) - NIGHT 62

Charlie stacks pieces of firewood on his arm, still cursing underneath his breath.

INSERT - PILE OF FIREWOOD

Next to a pile of firewood sits a well-worn tree trunk with a big and shiny axe stuck in the wood.

63 INT. MANOR HOUSE - SITTING ROOM - NIGHT 63

Carter leans over the piano in the corner, hitting the opening keys of Beethoven's "Fuer Elise", as ...

... a shadow rushes by in the background.

Carter stops, turns around.

The sitting room lingers in the dim light. Not a soul in sight.

Carter, looking a little uneasy, returns to the piano, repeating the tune.

64 INT. MANOR HOUSE - BATHROOM (MODERN/DOWNSTAIRS) - NIGHT 64

Holding the towel close to her dripping chest, Lucia wipes the steam off the mirror, when ...

... a DARK FIGURE appears in the reflection of the steamy mirror, perched on a chair by the window.

Lucia shrieks together and turns towards the DARK FIGURE.

LUCIA's POV

The DARK FIGURE has disappeared.

Emma holds exhalates. A perplexed look on her face.

65 INT. MANOR HOUSE - HALLWAY - NIGHT 65

Lucia exits the bathroom and briskly steps along the creaking floor boards when ...

... a hand grabs her by the shoulder and ...

... whips her against the wall.

CARTER

I missed you.

Passionate kissing ensues, before Lucia pushes Carter away.

LUCIA

Not here.

66 INT. MANOR HOUSE - BOILER ROOM - NIGHT 66

Charlie enters carrying a stack of firewood and locks the back door.

67 INT. MANOR HOUSE - BEDROOM 2 - NIGHT 67

Carter lies on the bed watching Lucia change in front of him.

Lucia looks a little uncomfortable.

LUCIA

Do you have to watch me?

CARTER

As a matter of fact, I do.

Lucia shakes her head, mumbling something in Spanish as she pulls up her skinny jeans.

Carter melts at the sight, releasing an emotional sigh.

CARTER (CONT'D)
You're so sexy.

LUCIA
Stop it.

Lucia points at the shirt on the bed.

LUCIA (CONT'D)
Pass me the shirt?

Carter hurls the shirt at Lucia.

CARTER
Who would have thought?

LUCIA
What?

CARTER
You. Me.

LUCIA
Just to be clear. This is a one-off.

Carter laughs it off.

CARTER
Okay. Okay.

Lucia shakes her head.

68 INT. MANOR HOUSE - HALLWAY - NIGHT

68

Emma steps along the hallway.

Lucia's bedroom door is ajar. Carter's voice drifts into the corridor.

CARTER (O.S.)
You can pretend all you like.

Emma stops and listens. Curious to the core.

CARTER (O.S.) (CONT'D)
You -- me -- together.

69 INT. MANOR HOUSE - BEDROOM 2 - NIGHT

69

Carter pushes himself off the bed and pulls Lucia towards him.

CARTER

Let's make the most of it, what do you think?

LUCIA

You're crazy.

The two indulge in some more kissing and fondling.

70 INT. CAR - TRAVELLING - NIGHT

70

RICH (30s), the sensible one, studious, shy and still wearing his mother's hand-knitted scarf, sits behind the wheel. His mobile telephone glued to his ear.

RICH

Did you see the lab reports? I put them on your desk.

(beat)

I know. Can you believe it? It looks like all the hard work is finally going to pay off.

(beat)

Jenkins? Not yet. I was planning on telling him on Monday.

Rich notices a road sign appearing by the side of the road.

INSERT: ROAD SIGN, the sign reads "GLENLIVET HOUSE".

RICH (CONT'D)

One more thing.

(beat)

Julia? You're breaking up. Hello? Julia, can you hear me?

Rich looks at the mobile phone screen: no signal.

RICH (CONT'D)

Great!

Rich yanks the phone onto the driver's seat.

71 EXT. ROADSIDE - NIGHT

71

The indicator lights flash in the darkness as the car makes a left turn into a bumpy stretch of off-road.

72 INT. MANOR HOUSE - BEDROOM 2 - NIGHT 72

The sound of a car approaching on gravelled ground drifts into the bedroom.

Carter turns towards the window ...

CARTER

Finally.

73 INT. MANOR HOUSE - HALLWAY - NIGHT 73

Emma quickly moves on and disappears in the bedroom across the hallway.

74 EXT. MANOR HOUSE - CAR PARK (NEXT TO BARN) - NIGHT 74

A shoddy old Volkswagen pulls up and comes to a halt. The door swings open and Rich exits the car.

Backpack in hand, Rich marches towards the back door (boiler room).

75 EXT. MANOR HOUSE - BACK DOOR/BOILER ROOM - NIGHT 75

CLOSE-UP

Rich jolts the door handle, to no avail.

RICH

Great.

76 EXT. MANOR HOUSE - CAR PARK - NIGHT 76

Rich steps along the gravel towards the other back door (bar).

77 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 77

Carter rushes down the stairway.

78 INT. MANOR HOUSE - BAR - NIGHT 78

The back door opens and Rich enters.

RICH

Hello? Hell...

CARTER (O.S.)
Where have you been?

Carter appears from the corridor (principle stairway).

RICH
My boss. He just didn't let me go.

CARTER
Have you got it?

Rich produces a bottle of Scotland's finest single malt whiskey from his bag.

CARTER (CONT'D)
(smiles elatedly)
Good man.

79 INT. MANOR HOUSE - SITTING ROOM - NIGHT 79

Charlie kneels in front of the fireplace, flicking a match to ignite an old newspaper tucked underneath the firewood.

80 INT. MANOR HOUSE - BAR - NIGHT 80

Carter stands by the counter pouring two glasses of whiskey.

RICH
You owe me fifty.

Carter hands Rich a glass.

CARTER
Consider it an early birthday present.

RICH
Your birthday isn't for another ten months.

CARTER
Consider it an advance.
(raises glass)
Cheers!

Carter lets the honey-tinted elixir trickle down his throat.

CARTER (CONT'D)
(to glass in hand)
You just can't beat it!

Rich drops the bag on the floor and has a peek around the bar.

The room has a "hunting" feel to it with a range of taxidermy on display.

RICH
Whose place is this anyway?

Carter pours himself another whiskey.

CARTER
No idea. You know me, I just turn up.

RICH
(chuckles sarcastically)
Or not.

Carter sends Rich a confused look.

CARTER
What's that supposed to mean?

RICH
Tommy's funeral?

CARTER
Had to work.

Rich sends Carter a critical glare - he's heard his excuses far too many times.

CARTER (CONT'D)
Look -- I was shooting a commercial in South Africa and, to be honest, I didn't fancy paying two grand for a flight back to the UK just to go to a funeral.

RICH
Cheapskate!

Rich shakes his head with disappointment.

RICH (CONT'D)
I thought Tommy was your friend?

Carter chooses to ignore Rich's criticism and downs the glass of whiskey in front of him.

Charlie appears in the doorway. Ghost-like, out of nowhere.

CHARLIE
What about Tommy?

RICH
I was just saying...

CHARLIE
I thought we all agreed not to talk
about it ever again.

RICH
I'm sorry.

CHARLIE
Good.

Rich casts his eyes over at Carter who observes the whole thing with weary eyes, sipping his whiskey.

81 INT. MANOR HOUSE - DINING ROOM - NIGHT 81

Emma glances out of the open window into the darkness. Not entirely at ease with the isolation surrounding the estate.

82 EXT. MANOR HOUSE - DRIVEWAY - NIGHT 82

An old owl howls somewhere in the rustling trees.

Emma turns her head towards the sound.

83 INT. MANOR HOUSE - DINING ROOM - NIGHT 83

A cold shiver penetrates her skin and Emma quickly shuts the window.

Rich appears in the doorway.

RICH
Knock. Knock.

Emma shrieks together.

EMMA
Rich!

RICH
I'm sorry, I didn't mean to startle
you.

EMMA
What took you so long?

RICH
 (raises eyebrows)
 Work.

Rich approaches and wraps Emma in a warm embrace.

RICH (CONT'D)
 I'm beginning to wonder whether
 there's more to life than molecular
 science.

EMMA
 Well -- it only took you ten years
 to figure that out.

Charlie bursts into the room and claps his hands.

CHARLIE
 Right. Let's get this party
 started!

84 INT. MANOR HOUSE - DINING ROOM - NIGHT

84

The night is in full swing and drinks are flowing fast.

Carter stumbles to his feet. Glass in hand.

CARTER
 I'd like to make a toast.

Rich fixes his glasses and raises his eyebrows with concern.

Carter raises his glass to the sky.

CARTER (CONT'D)
 To us. The crew of two thousand and
 six!

The rest of the group raise their glasses.

ALL
 (out of synch)
 To the crew of two thousand and
 six!

A clatter of noise ensues as crystal gets bashed together
 before the alcohol is poured down the throats.

Except for Rich, who looks around the table with disgust.

RICH
 What's the matter with you?

The laughter stops. A shadow encapsulates the group of friends.

RICH (CONT'D)
How can you all just sit there. As if nothing happened.

CARTER
Lighten up, mate.

RICH
Oh I'm sorry if I'm not in the mood for celebrations, but our friend is dead. Tommy is dead.

CARTER
We're just trying to have a good time.

RICH
Well - you moved on rather quickly, don't you think?

Charlie steps in to abort the situation.

CHARLIE
Look -- I know this is all very upsetting for everybody, but nothing is going to bring Tommy back.

(beat)
I suggest we let bygones be bygones, okay?

RICH
How can you say that?

CHARLIE
I just think it's for the best. For all of us.

RICH
(chuckles sickly)
For all of us, or for you?

CHARLIE
Don't go there, mate!

RICH
Whatever happened to facing the consequences of ones actions.

CHARLIE
Rich, I'm warning you.

RICH
Tommy died because you wanted to
climb all the way to the top of
that mountain.

CHARLIE
It was a unanimous decision.

RICH
Was it, huh? Was it?

CHARLIE
As far as I remember you didn't
show much resistance.

RICH
How was I supposed to know there
was a storm coming?

EMMA
Everyone calm down.

Charlie and Rich exchange looks of aggression.

LUCIA
Rich is right.
(beat)
We should drink to Tommy. A way to -
- to commemorate his life.

Rich demonstratively holds up his glass.

RICH
To our friend -- Tommy. You are
sorely missed.
(beat)
May you rest in peace.

CARTER
(swallows a burp)
Cheers to Tommy boy!

Rich shoots up and tackles Carter out of the chair.

LUCIA
Oh my God.

EMMA
Stop it. Stop it right now.

But the tussle between the two guys continues.

Emma stands up.

EMMA (CONT'D)

That's enough!

Carter steps aside, touching his split lip.

CARTER

What the fuck is wrong with you?

Rich heads for the door.

EMMA

Rich! Where are you going?

RICH

I can't listen to this bullshit any longer.

LUCIA

Rich, please stay.

Rich stops in his track to face the group one more time.

RICH

You know, I was so close to not coming here today. But I thought, hey, these are all my friends. And friends should be there for each other in tough times. How wrong I have been -- and so was Tommy. Think about it.

(beat)

I'll be gone by the morning.

EMMA

Rich.

Rich exits the dining room.

Lucia sends Carter an angry stare.

CHARLIE

Let him be. He'll be fine.

85 INT. MANOR HOUSE - HALLWAY - NIGHT 85

An eerie silence creeps along the walls.

86 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 86

The weary silence encapsulates this haunting old staircase with the floorboards creaking by the smallest draft.

87 INT. MANOR HOUSE - BOILER ROOM - NIGHT 87

The silence continues into the utility room, but it's quickly broken by a door hitting against the frame in the wind.

On closer inspection, one can make out the back door hanging ajar. Again!

88 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 88

Rich shuffles up the stairs, mumbling something underneath his breath.

89 INT. MANOR HOUSE - DINING ROOM - NIGHT 89

Lucia looks towards the window.

Something outside in the darkness catches her eye. A shadow, moving along the treeline.

LUCIA

Guys?

Lucia takes a closer look.

The DARK FIGURE emerges in the treeline.

LUCIA (CONT'D)

Guys, I think there's someone outside.

Carter looks up towards the window.

CARTER

Where?

LUCIA

There. By the trees.

Lucia points to the location but the DARK FIGURE has vanished.

EMMA

I don't see anything.

LUCIA

I swear I saw someone standing by that tree over there.

CHARLIE

That's impossible. You're imagining things.

EMMA

I'm sure it was just an animal.

Carter pushes himself off the chair.

CARTER

I'm going for a smoke. Anyone?

Charlie waves him off.

CHARLIE

I quit.

CARTER

Good for you.

Carter exits.

CHARLIE

But I could do with some more wine.

Charlie grabs the empty bottle of wine and follows Carter out of the room.

90 INT. MANOR HOUSE - HALLWAY - NIGHT 90

Rich checks every bedroom to find a place to sleep. But all the rooms are taken.

He opens another door.

91 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 91

Rich gazes up the stairway leading up to the attic.

It's completely dark.

Rich searches the walls for a light switch. No luck. He moves up the stairs.

Every step generates a blood-pumping creaking sound as he heads further and further up into the darkness.

92 INT. MANOR HOUSE - ATTIC - NIGHT 92

The hinges squeak as the door swings open.

Rich flicks the light switch.

A dim and flickering light encapsulates this small and dingy room. Much smaller than the rest of the bedrooms.

Rich releases a loud sigh of disapproval.

93 INT. MANOR HOUSE - BAR - NIGHT 93

Charlie grabs a full bottle of wine from the counter and clutches the corkscrew.

94 INT. MANOR HOUSE - DINING ROOM - NIGHT 94

Lucia and Emma perch around the table.

Empty glasses and bottles everywhere.

Something occupies Lucia's mind as she thoughtfully ponders into space.

LUCIA

I really miss him you know.

Emma just sits there, quietly.

Lucia turns to Emma. Sad-eyed. Helpless. Truly shaken.

LUCIA (CONT'D)

You can count yourself lucky you weren't there. Because not a day goes by without me wishing I hadn't been on top of that mountain.

(beat)

I would give everything to erase that memory from my brain.

(beat)

But I can't.

Mutual silence fills the air.

Emma glances over at Lucia, trying to change the topic.

EMMA

So -- Carter, huh?!

Lucia sends Emma a puzzled look.

EMMA (CONT'D)

Sorry, I don't mean to be nosey. I was passing by your room earlier and I heard you guys talk.

LUCIA

(chuckles)

It'll be over by the end of the weekend.

Lucia leans over towards Emma.

LUCIA (CONT'D)
 Can you do me a favour please and
 not tell the others? About Carter?
 It's just --

EMMA
 Sure.

LUCIA
 Thank you.

Emma and Lucia exchange smiles.

95 INT. MANOR HOUSE - BAR - NIGHT 95

Charlie leans against the counter, sipping a glass of wine.

96 EXT. MANOR HOUSE - BACK DOOR (TO BAR) - NIGHT 96

Carter leans against the wall smoking a cigarette.

The drowning sound of heavy metal drifts from Carter's earphones as he moves his head to the rhythm of the beat.

But then ...

... something catches Carter's attention. A movement, in the treeline ahead.

Carter pushes his body off the wall and moves closer, sharpening his eyes. The misty darkness makes it hard to see.

CARTER'S POV

A shadow in the trees, rocking back and forth.

Carter pulls on his cigarette. A look of curiosity across his face.

SIDE PROFILE VIEW OF CARTER

Smoke curls from Carter's nostrils and as we pull sideways we see ...

... the DARK FIGURE standing right next to him. But Carter remains oblivious. The loud music diminishing his awareness.

97 INT. MANOR HOUSE - HALLWAY - NIGHT 97

There is a dragging sound.

Something moving down the corridor, when ...

... a thick rope appears. Pulled along the floor.

Followed by a devilish high-pitched breathing. A screeching so terrifying it makes the bravest of people shiver.

98 INT. MANOR HOUSE - ATTIC - NIGHT 98

Rich perches on the edge of the bed, releasing a loud sigh as he mulls over earlier proceedings.

There is a knock on the door.

RICH

Yes!

Another knock.

RICH (CONT'D)

What is it???

Agitated, Rich jumps up and heads towards the door.

99 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 99

Rich steps out of the attic and casts his eyes down the empty creaky stairs.

RICH

Guys?

100 INT. MANOR HOUSE - HALLWAY - NIGHT 100

Rich steps out onto the hallway. His bare naked feet treading along the wooden floor as he gazes down the principle stairway.

There is a movement. In the shadows. Down the hallway (towards the mirror).

Rich turns around ...

... but nothing's there.

Slowly, Rich steps towards the direction of the shadow.

RICH
Carter, is that you? This isn't
funny.

Rich moves closer into the darkness.

101 EXT. MANOR HOUSE - BACK DOOR (TO BAR) - NIGHT 101

The smoking cigarette lingers on the grass.

Carter is gone.

102 INT. MANOR HOUSE - HALLWAY - NIGHT 102

Rich reaches the end the hallway and stops.

RICH'S POV

Just complete darkness.

But what he doesn't see is the ...

... DARK FIGURE waiting around the corner.

Oblivious, Rich turns around and heads back towards the
bedroom, when ...

... something grabs his feet, catapults him to the ground and
pulls him along the floor back into the darkness.

103 INT. MANOR HOUSE - SITTING ROOM - NIGHT 103

Carter enters, whiskey tumbler in hand, joining Lucia on the
sofa.

CARTER
Finally alone.

He gently kisses Lucia's neck.

LUCIA
Stop it. It tickles.

Carter places the whiskey tumbler on the table and spots the
old stereo system on the bookshelf.

CARTER
Music?

LUCIA
I really don't feel like music now.

CARTER
Let me change your mind.

INSERT: STEREO SYSTEM

Carter hits "PLAY".

The compact disc begins to spin and ...

... the cheesy 80s track from the opening sequence fizzles through the room.

Carter skips the song. A power ballad.

CARTER (CONT'D)
That's better.

Carter lowers the volume to a romantic level and turns his focus back on Lucia.

CARTER (CONT'D)
(jokingly)
No. Where were we?

Lucia pushes Carter away.

LUCIA
I'm sorry, but I'm really not in the mood.

CARTER
What's wrong?

LUCIA
Can we not just talk?

CARTER
(mockingly)
You want to talk?

LUCIA
Yes.

Carter demonstratively sits up straight.

CARTER
Fine. What do you want to talk about?

LUCIA
I'm worried about Rich.

CARTER

Don't worry about him. He can be a little sensitive sometimes, that's all.

LUCIA

He's got a point though.

CARTER

Are we taking sides now?

LUCIA

I'm being serious.

CARTER

It was an accident. Accidents happen and it could have happened to anyone of us.

Lucia goes all quiet and contemplative.

CARTER (CONT'D)

Look -- Charlie was right. There is nothing we can do. Whatever happened, happened.

But Carter's words offer little comfort to Lucia as she drifts away in her thoughts.

104 INT. MANOR HOUSE - BEDROOM 1 - NIGHT

104

Emma perches on the side of the bed, brushing her long auburn hair.

The door swings open and Charlie enters.

Emma places the hairbrush on the bedside table and slips into bed.

EMMA

Where have you been?

CHARLIE

Had a nightcap.

Charlie takes off his clothes and joins Emma in bed.

The two shuffle into place and Emma switches off the table lamp.

The room falls into complete darkness.

Rustling and giggling ensues as the two rub their bodies against each other.

But they fail to notice the ...

... DARK FIGURE lying underneath their bed.

Its BIG RED EYES dangerously glowing in the darkness.

105 EXT. MANOR HOUSE - DRIVEWAY - NIGHT 105

The manor house lingers in the murky moonlight.

106 INT. MANOR HOUSE - SITTING ROOM - NIGHT 106

The flickering light of the glowing charcoal throws a complex shadow across the room.

The music plays quietly in the background.

Lucia and Carter perch on the sofa by the fireplace.

Carter tenderly strokes Lucia's hair as he cradles her in his arms, when ...

... distant screaming drifts into the room. Barely audible.

Lucia sharpens her ears.

LUCIA
That's strange.

Carter pays no mind. Fully engrossed in Lucia's natural beauty.

LUCIA (CONT'D)
Can you hear it?

CARTER
What?

Carter tries to kiss Lucia on the lips, but she brushes him aside.

LUCIA
I think it's coming from outside.

Lucia gets to her feet and moves towards the window. She gazes outside.

CARTER
 (slightly annoyed)
 What is it?

LUCIA
 Sounds like somebody screaming.

CARTER
 Probably just an owl.

Lucia opens the window with a heavy pull.

Another scream drifts into the room. Louder than before.

LUCIA
 There it is again.

The scream grabs Carter's attention and he joins Lucia by the window.

Another scream follows. More terrifying than ever. Lucia's face droops.

LUCIA (CONT'D)
 Rich!

107 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 107

Carter and Lucia climb the stairs in a frenzied haze.

108 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 108

Carter knocks on the door.

CARTER
 Rich? You in there?

No response.

LUCIA
 Just open the door.

109 INT. MANOR HOUSE - ATTIC - NIGHT 109

Carter bursts into the room and flicks the light switch.

Rich's rucksack sits on the unmade bed.

CARTER
 He's gone.

Carter exits the room, leaving Lucia behind.

110 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 110

The bedroom door swings open and Carter enters.

CARTER
Wake up!

Charlie looks up, rubbing his sleepy eyes.

CHARLIE
What the fuck is going on, Carter?

CARTER
It's Rich. He's gone.

Emma turns her sleepy head towards the doorway, but Carter already disappeared.

EMMA
What do you mean he's gone?

Charlie scrambles to slip into his jeans.

CHARLIE
Come on.

EMMA
What on earth is going on?

CHARLIE
Get dressed.

111 INT. MANOR HOUSE - ATTIC - NIGHT 111

Lucia stands in the middle of the room, curiously staring at the wall.

Charlie, Emma and Carter enter.

Lucia points at the wall in front of her.

SUPER - WALL

The words "HELP ME" written across the wall in blood.

Charlie steps in closer.

CHARLIE
What is this?

Lucia holds her mouth in fear. Her lips trembling.
More screams filter into the bedroom from the outside.

CARTER
Rich! Quick.

Carter darts towards the door.
Lucia, Emma and Charlie follow.

112 INT. MANOR HOUSE - HALLWAY - NIGHT 112

Carter leads the way. A look of pure determination on his face.

Lucia, less determined - scared, more-like, tries to stop him.

LUCIA
Carter! Wait.

But Carter steps up the pace.

LUCIA (CONT'D)
We need to call the police.

Charlie and Emma follow close behind.

CHARLIE
And how do you suggest we do that?
There's no signal in this place.

113 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 113

The four friends dash down the stairs.

LUCIA
Rich's car. We can drive to the
nearest village and get help.

CARTER
No point. The next village is at
least thirty miles away.

Carter heads straight for the entrance door and pushes down the door handle ...

... but the door is locked. Rock solid.

Carter quickly turns to the table in the hallway.

INSERT: TABLE

The massive key is gone.

CARTER (CONT'D)
Where's the key? It was there on
the table. Where is it?

CHARLIE
I don't know. I didn't take it.

The friends look at each other with great confusion.

LUCIA
What's going on? I'm beginning to
freak out here.

CARTER
We have to stay calm.

Rich's distant screams tear through the airwaves.

CHARLIE
The back door. Let's go.

The four friends make a dash down the hallway.

114 INT. MANOR HOUSE - BOILER ROOM - NIGHT 114

Charlie crashes into the room, followed by the others. He sprints towards the back door.

115 EXT. MANOR HOUSE - BACK DOOR (BOILER ROOM)- NIGHT 115

The back door swings open and the four friends spread out onto the car park.

CARTER
Rich? Where are you?

116 EXT. MANOR HOUSE - Paddock - NIGHT 116

Charlie stops and presses his finger against his lips.

CHARLIE
Sshhhh.

Everyone stops and listens.

The screams have faded. Even the owl has stopped its calling.

It is dead silent.

CHARLIE (CONT'D)
The screaming. It stopped.

Then: another scream. One last one. More harrowing than ever before.

Carter points towards the forest, looming behind the paddock.

CHARLIE (CONT'D)
It's coming from the forest.

Charlie makes a head start, followed by Emma, but Lucia stays behind.

CARTER
What are you doing?

But Lucia just stands there.

CARTER (CONT'D)
Come on, Rich needs our help.

Fear spreads across Lucia's tender face.

LUCIA
I'm sorry.

CARTER
Let's go, Lucia!

Lucia shakes her head ...

LUCIA
I can't.

... and steps backwards. Slowly.

CARTER
Lucia!

A quick turn and Lucia bolts off towards the driveway.

CARTER (CONT'D)
(shouts)
Lucia! Where are you going?

But Lucia quickly disappears towards the house.

Carter needs to make a decision. His mind is racing. He looks towards Charlie and Emma chasing towards the forest, back at the corner where Lucia disappeared, then ...

CARTER (CONT'D)

Fuck!

Carter turns and follows Charlie and Emma towards the woods.

117 EXT. MANOR HOUSE - DRIVEWAY - NIGHT 117

Lucia races towards Rich's car parked on the gravel.

118 EXT. RICH'S CAR - NIGHT 118

Lucia jiggles the door handle. It's locked

LUCIA

Shit!

A swift turn and Lucia heads towards the back door.

119 EXT. FOREST - NIGHT 119

Darkness encapsulates the thick woodland. Silence all around.

The beam of a weak mobile phone torchlight enters the frame, followed by three silhouettes rushing across the terrain.

The silhouettes draw closer. Running.

Charlie, Carter and Emma step into the foreground.

CHARLIE

Rich!

CARTER

Rich! Where are you?

The three friends continue deeper inside the woods.

120 INT. MANOR HOUSE - CORRIDOR - NIGHT 120

Lucia races along the corridor.

121 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 121

Up the stairway.

122 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 122

Up the creaky stairs.

123 INT. MANOR HOUSE - ATTIC - NIGHT 123

Lucia bursts into the room, straight towards Rich's backpack sitting on the bed.

INSERT: BACKPACK

The zip is yanked open.

Lucia rummages through the contents.

Out of luck, Lucia tries the side pockets. Success.

Lucia holds up a set of car keys.

Quickly, Lucia turns and heads out of the door.

124 EXT. FOREST - NIGHT 124

Charlie's shadowy silhouette rushes across the frame.

CHARLIE
Rich! Rich!!!

ELSEWHERE IN THE FOREST

Another shadowy figure rushes across the leafy terrain with his/her identity concealed.

125 INT. MANOR HOUSE - HALLWAY - NIGHT 125

Lucia enters the hallway from the creaky stairs and stops.

A look of terror rushes over her as ...

... the DARK FIGURE looms on the middle landing of the principle stairway. The menacing red eyes blistering in the darkness.

Lucia panics, swirls around and blazes down the dark hallway (towards mirror).

126 INT. MANOR HOUSE - CORRIDOR - NIGHT 126

Lucia rushes along the corridor ...

127 INT. MANOR HOUSE - BAR - NIGHT 127

Through the bar, towards the back door.

- 128 EXT. MANOR HOUSE - BACK DOOR (BAR) - NIGHT 128
Lucia bursts out into the open, heading straight towards Rich's car.
- 129 EXT. RICH'S CAR - NIGHT 129
With trembling hands, Lucia attempts to slot the key into the lock, fumbles and drops it on the ground.
Lucia falls to her knees, searching for the key in the darkness, when ...
... the back door shuts in the background.
Lucia freezes, then ...
... approaching footsteps on the gravel.
Lucia spots the old wooden shed ahead and makes a dash towards it. Quietly. Crouching down.
- 130 INT. OLD WOODEN SHED - NIGHT 130
Lucia enters the darkness.
Desperate to find a hiding place, Lucia ventures deeper into the shed.
- 131 EXT. OUT BUILDING (NEXT TO BARN) - NIGHT 131
INSERT: AXE ON TREE BRANCH
A hand reaches for the axe and pulls the blade from the wood.
- 132 INT. OLD WOODEN SHED - NIGHT 132
Lucia, crouched down behind a bunch of old garden furniture.
SHED ENTRANCE
A thump and the shiny steel of the axe hits the concrete ground.
BACK AT LUCIA
Lucia scrambles along the floor in a desperate attempt to find a better hiding place.
BACK AT SHED ENTRANCE

The axe is pulled along the ground, creating a terrifying screeching sound.

BACK AT LUCIA

Lucia finds momentary refuge under a table, but the screeching sound is closing in.

Lucia shivers and quivers, huddled underneath the table, shielding her mouth with her hand.

As we pull up we the set of blistering RED EYES piercing the darkness as ...

... The DARK FIGURE towers right behind Lucia.

BACK AT LUCIA

Lucia's heart races. A tear rolls down her trembling face as she anticipates the danger, but dares not to turn around.

Enough is enough. Lucia is prepared to run for the door. She gets into position ...

... One. Two. Lucia is about to dart off when ...

... a noose is yanked around Lucia's neck.

133 EXT. FOREST - NIGHT

133

The beam of the mobile flashlight by the treeline of the forest, followed by a shadow, running towards the clearing.

CHARLIE

Rich! Can you hear me? Rich!

134 INT. OLD WOODEN SHED - NIGHT

134

A throating noise as Lucia's twisting body is pulled up on a rope stretched over a ceiling beam.

FLOOR

The shadow of a hand reaches for the axe on the floor.

BACK AT LUCIA

Lucia desperately gasps for air as the DARK FIGURE takes a swing and buries the axe in Lucia's skull ...

... and again ... and again. Blood squirting against the inside of the plastic bag ... until Lucia's breathing stops.

135 EXT. MANOR HOUSE - Paddock - NIGHT

135

Charlie rushes across the paddock (towards the hanging tree) and jumps a fence.

Something catches his eye as he guides the flashlight towards an old orchard tree.

SUPER - OLD ORCHARD TREE

The torchlight illuminates Rich's lifeless body, dangling on a rope.

Charlie freezes in shock.

Emma approaches, releasing a blistering scream, followed by Carter, who looks away in disgust.

Charlie holds his head, treading back and forth. This is all too much for him.

CHARLIE

What the fuck?

CARTER

We have to go inside. It's not safe out here.

Emma holds her mouth, a look of devastation across her sweaty, pale face.

EMMA

Who would do such a thing?

CHARLIE

Carter is right. We need to get inside.

136 INT. MANOR HOUSE - KITCHEN (ALTERNATIVE) - NIGHT

136

Charlie storms into the kitchen and sticks his head into the sink, throwing up his insides.

A pale-faced Emma follows.

EMMA

What's going on here? I don't understand.

Charlie pulls his head out of the sink. Water dripping from his chin.

Carter makes a dash for the door ...

CARTER

Lucia!

... and disappears down the hallway.

Emma follows.

CHARLIE

Where are you going?

Charlie wipes his dripping mouth.

CHARLIE (CONT'D)

Fuck!

137 INT. MANOR HOUSE - CORRIDOR - NIGHT 137

Carter rushes along the corridor.

CARTER

Lucia!

138 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 138

Carter races up the stairs, taking several steps at a time.

139 INT. MANOR HOUSE - BEDROOM 2 - NIGHT 139

The door flies open and Carter scans the bedroom.

CARTER

Lucia?

Lucia is nowhere to be seen.

140 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 140

Emma stands in the doorway staring at the open window.

The sound of howling wind (same as earlier) filters into the room.

Emma's hair flutters across her face in the devastating breeze. As if she is standing on top of Everest.

A DISTANT VOICE (dream-like) drifts into the room.

DISTANT VOICE (V.O.)

Help me. Please. Help me.

INSERT - EMMA'S NECK

Emma places her hand on the pendant as she moves closer towards the howling wind.

DISTANT VOICE (V.O.)
I can't feel my leg.

Tears roll down Emma's pale-white face as she closes in on the open window.

DISTANT VOICE (V.O.)
You have to help me. Please.

Emma closes the window with full force, struggling against the power of the wind.

The storm stops and calm returns.

Emma takes a seat on the edge of the bed, clearly shaken by the whole thing.

141 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 141

Carter comes rushing down the stairs when Charlie appears at the bottom.

CARTER
You've got to help me find her.

142 EXT. MANOR HOUSE - PATHWAY - NIGHT 142

Carter and Charlie rush down the side of the house towards the car park (Rich's car).

143 INT. RICH'S CAR - NIGHT 143

Carter presses his face against the rear window, checking the backseat for a trace.

Charlie scans the surroundings.

CHARLIE
Lucia!

Carter takes a step back: a crunching noise. He gazes down at the set of car keys on the gravel. Carter picks up the keys and turns to Charlie.

CARTER
 You go that way, I go this way.
 Meet you back at the front.

CHARLIE
 Okay.

Carter dashes off towards the courtyard and Charlie approaches the old wooden shed (barn).

144 INT. OLD WOODEN SHED - NIGHT 144

The bright beam of the flashlight hovers over dusty furniture as Charlie ventures deeper into the shed.

The beam of the light glides along a wooden worktop, covered with tools.

INSERT: WOODEN WORKTOP

A gigantic, stuffed deer head catches the light.

Charlie startles and drops the flashlight.

CHARLIE
 Shit.

On all fours, Charlie searches the floor for the flashlight.

145 INT. MANOR HOUSE - BAR - NIGHT 145

Carter bursts into the room, scanning the place with eagle eyes.

There is a beeping sound.

Carter stops. Looks around. Moving closer towards the beeping.

Carter steps behind the bar.

The beeping intensifies.

INSERT: CUPBOARD

Carter yanks open a cupboard and rambles through its contents. Bits and pieces scattering across the floor.

146 INT. OLD WOODEN SHED - NIGHT 146

Charlie searches the dirty floor with his hands.

There: the mobile phone.

Charlie grabs the phone and reignites the flashlight.

The beam of the light illuminates an object on the floor.

Charlie draws in closer.

A photograph. Charlie picks it up.

INSERT: PHOTOGRAPH

A photograph of Emma, Charlie, Carter, Rich, Lucia and TOMMY. Posing at the bottom of a mountain, in full hiking gear. Smiles all around.

CHARLIE

Tommy!

THEN: a drop of blood splashes onto the surface of the photograph ... followed by another ... and another.

Charlie looks up to see ...

... Lucia's lifeless body dangling off the ceiling beam. The axe buried in her skull.

Charlie panics and stumbles backwards, bashing against objects.

147 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 147

Emma sits on the edge of the bed, when ...

... the DARK FIGURE steps out of the shadows in the background.

148 INT. MANOR HOUSE - BAR - NIGHT 148

The beeping sound persists.

Carter spots a drawer.

INSERT: DRAWER

The drawer zips open, revealing a black device. Red light flashing.

INSERT: BLACK DEVICE

The flashing battery level indicates low charge.

Carter grabs the device and studies it in great detail, turning and flipping it around.

149 INT. MANOR HOUSE - BEDROOM 1 - NIGHT 149

The DARK FIGURE approaches in the background. Slowly.

An oblivious Emma sitting on the edge of the bed.

150 INT. MANOR HOUSE - BAR - NIGHT 150

Carter flicks a switch on the device.

All lights fade as the device shuts down.

151 INT. MANOR HOUSE - ATTIC - CONTINUOUS 151

Message alert tones emanate from Rich's backpack, in quick succession.

152 INT. MANOR HOUSE - BEDROOM 2 - CONTINUOUS 152

Lucia's mobile phone begins to vibrate on top of the drawer.

153 INT. WOODEN SHED - CONTINUOUS 153

Charlie, huddled against the wall, holds up his mobile phone as a stream of message alerts appear on the screen of his phone.

154 INT. MANOR HOUSE - BAR - CONTINUOUS 154

A sequence of quick beeping tones. Message alerts.

Carter's expression turns weary as he pulls out his mobile phone from his pocket.

INSERT: SCREEN

An array of MESSAGE ALERTS as the phone regains service.

Carter looks stunned.

CARTER
A signal jammer!

155 INT. MANOR HOUSE - BEDROOM 1 - CONTINUOUS 155

A mobile phone vibrates on the bedside table.

Emma, the DARK FIGURE looming behind her, looks over at the phone.

CLOSE UP

A look of pure evil runs across Emma's face.

156 INT. OLD WOODEN SHED - NIGHT 156

Charlie holds the ringing mobile to his ear. His patience is running thin.

CHARLIE

Come on, come on. Pick up the
fucking phone.

157 INT. MANOR HOUSE - BAR - NIGHT 157

In a haste, Carter speed-dials an emergency number ... about to press the "call" button ...

... a thumping sound.

Carter freezes.

Stunned.

Blood squirting from his neck.

Carter crashes to the ground.

INSERT BAR COUNTER

A hand reaches for the signal jammer, turning it back on.

158 INT. OLD WOODEN SHED - NIGHT 158

The ringing stops and the line goes dead.

Charlie looks at the phone.

INSERT: SCREEN

No signal

CHARLIE

Fuck. Fuck. Fuck.

Charlie yanks the phone across the floor, scattering into pieces.

159 INT. MANOR HOUSE - BAR - NIGHT

159

A pulsating stream of blood squirts through Carter's fingers from his neck.

Carter looks up.

CARTER

You?

Emma towers above him.

Blood-drenched corkscrew in her hand.

A look of pure menace across her face.

EMMA

Don't look so surprised.

Carter's face quickly loses colour and his breathing diminishes by the second.

Emma observes Carter's predicament with perverse joy until he takes his final breath and the twitching stops.

The DARK FIGURE appears in the doorway.

EMMA (CONT'D)

Not long now. Our work here is almost done.

160 INT. MANOR HOUSE - BOILER ROOM - NIGHT

160

The back door flies open and Charlie stumbles into the room.

CHARLIE

Emma!

161 INT. MANOR HOUSE - BAR - NIGHT

161

Emma turns towards Charlie's calls, drifting into the bar.

CHARLIE (V.O.)

Emma?

162 INT. MANOR HOUSE - CORRIDOR - NIGHT

162

Charlie races along the corridor.

Emma approaches from the opposite direction.

CHARLIE
Here you are.

Charlie wraps Emma in a desperate embrace.

CHARLIE (CONT'D)
(out of breath)
Lucia -- she -- she's dead -- we
have to leave.

But Emma fails to react.

CHARLIE (CONT'D)
Did you hear what I said? We need
to go. Now.

Charlie looks around.

CHARLIE (CONT'D)
Where's Carter?

EMMA
I thought he was with you?

Charlie notices something in Emma's hair. He touches the substance and rubs it with his finger tips. BLOOD.

CHARLIE
There's blood in your hair.

Emma reverts back to her psychotic self.

EMMA
Oh yes, of course. That would be
Carter's.

Charlie takes a frantic step back and spots the bloody corkscrew in Emma's hand.

CHARLIE
What have you done?

EMMA
(wicked smile)
I killed him.

Shock waves penetrate Charlie's body.

EMMA (CONT'D)
Isn't that right, Tommy?

Charlie swirls around.

The DARK FIGURE looms in the background.

Its blisteringly RED EYES captivating the darkness.

EMMA (CONT'D)
It's over, Charlie. You're the last
one.

A swift movement and Charlie pushes Emma out of the way,
racing down the corridor.

EMMA (CONT'D)
(wicked laugh)
Run, little coward, run!

163 INT. MANOR HOUSE - BAR - NIGHT 163

Charlie hobbles along the counter of the bar, constantly
looking over his shoulder when ...

... he spots Carter, lingering in a pool of blood.

CHARLIE
Jesus Christ, Carter.

164 INT. MANOR HOUSE - ENTRANCE/SITTING ROOM - NIGHT 164

INSERT: WALL

A hand reaches for the crossbow on the wall.

165 INT. MANOR HOUSE - BAR - NIGHT 165

Charlie scrambles the place for a potential weapon, opening
drawers and cupboards. Nothing.

He finally settles on a pool queue propped against the pool
table.

166 INT. MANOR HOUSE - DINING ROOM - NIGHT 166

The room lingers in a shade of darkness.

Emma enters (through kitchen), clutching the crossbow.

EMMA

Charlie, where are you?

Emma checks underneath the table.

EMMA (CONT'D)

This time you won't get away with it.

167 INT. MANOR HOUSE - CORRIDOR (OFF BAR) - NIGHT 167

Charlie moves towards the principle stairway, clutching the pool queue like a Samurai sword. He checks the stairway.

All clear.

168 INT. MANOR HOUSE - PRINCIPLE STAIRS - NIGHT 168

Charlie moves up the stairs. Quietly, careful not to make a sound, wielding the stick like a dangerous weapon.

TOP OF STAIRS

Charlie reaches the top, when ...

... an arrow penetrates his shoulder.

Charlie plummets to the ground, releasing a dreadful scream of pain.

BOTTOM OF STAIRS

Emma appears, crossbow in hand - a psychotic tilt of her head. Bones cracking.

EMMA

(shouts)

There you are.

TOP OF STAIRS

Charlie picks himself up and rushes towards the hallway.

169 INT. MANOR HOUSE - BATHROOM (MODERN/DOWNSTAIRS) - NIGHT 169

Charlie bursts into the darkness. His pulse pumping, his breathing erratic.

He wraps his trembling hand around the arrow and tries his best to pull it out but the tip is buried deep in the flesh.

The dreadful pain makes Charlie cringe.

170 INT. MANOR HOUSE - SITTING ROOM - NIGHT 170

Emma stands above the stereo system.

A dangerous, calculated look on her face.

INSERT: STEREO SYSTEM

Her steady hand hits "PLAY". The compact disc begins to spin in its compartment.

171 INT. MANOR HOUSE - HALLWAY - NIGHT 171

The devastating, spine-chilling sound of heavy metal fizzles through the house.

172 INT. MANOR HOUSE - BATHROOM (MODERN/DOWNSTAIRS) - NIGHT 172

The chilling music drifts into the bathroom.

Charlie grabs a toothbrush from the sink, sticks it between his teeth and tries to break off the arrow.

The pain brings tears to Charlie's eyes as he puts all his energy into it.

The arrow snaps.

Charlie leans back. Relieved. He spits out the toothbrush and wipes the sweat from his forehead.

CHARLIE'S POV

The bathroom window.

173 EXT. MANOR HOUSE - BATHROOM WINDOW - NIGHT 173

The window flies open and Charlie sticks his head outside.

CHARLIE'S POV

A massive drop.

174 INT. MANOR HOUSE - HALLWAY (MIRROR) - NIGHT 174

The door opens and Charlie peeks outside.

Emma is nowhere to be seen.

Charlie hobbles along the floor.

FURTHER DOWN

Charlie reaches the end of the hallway, when ...

... an arrow strikes the wall, an inch away from his head.

OPPOSITE CORRIDOR (towards Bernie's bedroom)

Emma smiles, bow in hand.

BACK AT CHARLIE

Charlie heads towards the attic door.

175 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 175

Charlie hobbles up the stairs.

176 INT. MANOR HOUSE - PRINCIPLE STAIRWAY - NIGHT 176

Emma moves up the stairs, a menacing swagger in her step.

177 INT. MANOR HOUSE - CREAKY STAIRS (ATTIC) - NIGHT 177

Charlie reaches the top of the stairs, glancing down.

Emma is nowhere to be seen, but the menacing sound of the music rattles his every bone and panic intensifies.

Charlie spots a window.

CHARLIE'S POV

The window leads onto the roof top.

Charlie opens the window and steps onto the windowsill.

178 EXT. MANOR HOUSE - ROOFTOP - NIGHT 178

Charlie squeezes though the narrow opening.

A big push and his body drops onto the roof. Unable to grip ground, Charlie slips and slides down the side.

BOTTOM OF ROOFTOP

Charlie catches his footing just in time, before dropping into the abyss below.

There is a window ahead and Charlie moves towards it.

179 INT. MANOR HOUSE - GAME ROOM (UPSTAIRS) - NIGHT 179

The window slides open and Charlie steps onto the ...

... top of a mountain. Heavy snowfall, howling winds, etc.

A look of utter confusion engrosses Charlie's face.

There: something unidentifiable in the corner.

Charlie looks closer, guarding his eyes from the riveting snowfall.

As Charlie steps closer towards the corner, one can make out a silhouette cowering against a snow-covered rock. Dressed in full hiking gear.

Then: a VOICE barely audible in the storm.

VOICE

Help me, Charlie. Please help me.

Charlie's eyes grow as his astonishment kicks in.

CHARLIE

Tommy?

Tommy turns to face Charlie. His face covered with frostbite. It's a gruesome sight.

TOMMY

Don't leave me here alone. I don't want to die.

There is a sound. Charlie quickly moves his head towards it, when ...

... he gets smacked in the face with a spade. BOOM.

LIGHTS OUT.

180 EXT. FOREST - NIGHT 180

The sound of trees rustling in the breeze.

An owl calling in the distance.

A pulling sound. A body dragged along the rough terrain.

CLOSE UP

Charlie's unconscious, blood-stained face glimmers in the twilight.

181

EXT. FOREST - OPEN GRAVE - TWILIGHT

181

A flicker of the eye as Charlie regains consciousness.

Disorientation spread across his battered face.

CHARLIE'S POV

Darkness dissipates and the light of the morning sky shimmers through the trees.

BACK AT CHARLIE

As we pull out, we discover ...

... an open grave. Dead bodies scattered around Charlie: Rich, Carter and Lucia.

Blood everywhere.

Charlie notices the corpses and panics.

CHARLIE

(shouts)

Help. Help. Help!

Twisting and jerking, Charlie tries to crawl out of the grave, but his hands and feet are shackled with rope.

EMMA (O.S.)

Shout all you like. Nobody can hear you.

Emma appears, towering above the grave. The dirty spade casually propped over her shoulder.

CHARLIE

You killed them. You killed our friends, you crazy bitch.

EMMA

And you killed my Tommy!

Charlie looks confused.

EMMA (CONT'D)

That's right, my Tommy. (I bet you didn't see that coming.)

(beat)

You know, I told him not to go on that trip. That it was too dangerous. But he wouldn't listen. Said he wanted to spend quality time with his friends.

CHARLIE

You can't possibly blame us for his death.

EMMA

You knew there was a storm coming. You all knew. But you had to climb the summit anyway. For what purpose? To prove your manhood. To show to everyone that you have balls.

CHARLIE

Look, I'm sorry. Okay?

EMMA

Don't feed me that crap, you selfish, dickless little shit. You abandoned him when he needed you most.

CHARLIE

It was an accident. I never wanted him to die.

EMMA

You can't even say his name, you spineless son of a bitch. Say it.

CHARLIE

No.

EMMA

Come on, say it. Say his name.

Charlie breaks down, weeping like a child.

CHARLIE

Tommy. Tommy. Tommy.

Emma shakes her head in disgust.

EMMA

You should see yourself. Pathetic.

CHARLIE
Please. Please don't hurt me.

EMMA
You disgust me.

CHARLIE
I'm begging you.

EMMA
You have no idea how long I have
been waiting for this moment.

CHARLIE
Please. I'll do anything you want.

EMMA
It's too late. Nothing will bring
him back.

Charlie bursts into tears.

EMMA (CONT'D)
And now -- you are going to suffer.
For everything you have done.

Charlie releases a blistering scream. So fierce, it
transcends the toughest person into a terrifying frenzy.

Emma grabs the spade with pure intention.

CHARLIE
What -- what are you doing?

Charlie's screams fill the damp morning light as Emma shovels
dirt to fill the grave.

CHARLIE (CONT'D)
No. Please. Don't do it. Please.
I'm sorry.

EMMA
Save your breath. You're going to
need it.

182 EXT. FOREST - TWILIGHT

182

Charlie's spine-chilling screams fizz through the early hours
of the morning as Emma continues to fill the hole with dirt.

183

EXT. FOREST - CLOSED GRAVE - TWILIGHT

183

Rays of morning sun filter through the trees.

Emma shovels the last bit of dirt on the ground and ...

... rams the spade into the soil with full force.

Emma glances at the closed grave. A look of pure relief on her face. She tilts her head towards ...

... TOMMY (his living self, no ghost) standing in the woods.

With tears in her eyes, Emma nods and Tommy vanishes.

Emma turns around and walks away.

We close out until ...

... her silhouette vanishes in the bright light of the morning sun.

THE END