# GRAVEYARD

Ву

Malcolm Bowman

FADE IN:

## EXT. COUNTRY ROAD - NIGHT

A dusty road separated by dense woodland and hay fields. Peaceful. Quiet. Desolate.

A distant engine grows louder. Headlights emerge from the top of the road.

A car kicks up dust as it zooms through the scenery.

### INT. CAR - NIGHT

KIERON, 45, overweight, slimy, drives.

SOPHIE, 16, slim and angelic, sits in the passenger seat. She nervously twiddles with her hair as her wide eyes gaze out of the window.

KIERON

You're being awfully quiet, Sophie.

SOPHIE

I'm alright.

KIERON

You sure?

Sophie nods.

KIERON

You're doing the right thing, you know. You're sixteen now. You're almost an adult. And adults make big decisions like this all the time.

Kieron places a hand on Sophie's thigh, just below her micro mini skirt. Her leg quivers at the touch.

SOPHIE

(awkward)

I just - you know - like, I'm -

KIERON

...being true to yourself, I know. You're being true to your heart. Just like we talked about in our chats... Our very private chats.

(beat)
You do love me, don't you Sophie?

Sophie looks at him with innocent doe eyes.

SOPHIE

I wouldn't being going with you otherwise.

Kieron rubs up and down her thigh. He smiles.

KIERON

Good girl.

Silent moments pass.

KIERON

You didn't forget anything? You packed your clothes, right?

SOPHIE

Yup.

KIERON

Schoolgirl uniform?

SOPHIE

Yeah.

KIERON

You leave a letter for your parents like we talked about?

SOPHIE

Yep.

Kieron leers over at her with a sinister grin. His eyes linger lustfully over her swan-like body. Sophie stares blankly out the window. She gulps.

KIERON

Can't wait 'til I get you home, babe. We're gonna have such fun.

His hand slides further up her thigh.

SMASH!

The windshield SPLINTERS.

Kieron tries to control the car. Sophie SCREAMS.

# EXT. COUNTRY ROAD - NIGHT

The car swerves off the road and into a ditch. The car horn blares out.

### INT. CAR - NIGHT

Kieron raises his head from the steering wheel, his nose leaks blood. He leans back in the seat. He looks over at Sophie. She holds her shoulder, shocked.

KIERON

You alright?

SOPHIE

Kieron... my arm... it hurts....

She starts to cry.

Kieron takes off his seat-belt and opens his door.

KIERON

Hang on, baby.

### EXT. COUNTRY ROAD - NIGHT

Kieron looks at the state of the car as he walks to the passenger side. The boot is open. Cracked windshield.

He opens the passenger door. He removes Sophie's seat-belt and helps her out of the car.

KIERON

Must have hit a stray.
(to Sophie)

Go sit near the edge of the road for a sec, will ya?

Sophie staggers away from the car. She crouches down a few feet from the bonnet of the car, holding her arm.

SOPHIE

It hurts!

Kieron walks to the boot/trunk of the car.

INSIDE THE TRUNK - a spare wheel, a crowbar, a petrol can, duct tape, rope, a hunting knife, and an old video camera.

He slams the boot shut.

SOPHIE (O.S.)

It really hurts bad!

KIERON

(losing patience)

Yeah, I know honey - just wait a minute.

Kieron checks the road. No dead animals. The road is clear.

SOPHIE (O.S.)

Kieron, my arm!!

KIERON

(under his breath)
Shut the fuck up, bitch.
 (angelic)

In a minute, hun.

Kieron walks further up the road, determined to find the culprit.

Wind picks up. Woodland trees sway. Hay drifts side-to-side.

Sophie gets up. She glances at Kieron. Frowns.

Sound of CREAKING GATES.

Sophie turns towards the sound. She walks curiously toward it. She hugs herself to keep warm from the wind.

#### EXT. GRAVEYARD - MAIN GATES - NIGHT

Large black cemetery gates. One of them open, swaying in the wind. Beyond the gates looms a long road.

Sophie looks back to Kieron.

SOPHIE

Kieron! I found something! Come and see!

Sophie looks back to the gates.

A tall dark hooded cloaked figure stands in between them. Sophie SCREAMS.

### EXT. COUNTRY ROAD - NIGHT

Kieron looks back.

KIERON

Sophie?

He rushes back to the car. Sophie is no where in sight.

KIERON

Sophie! Don't play games, girl, now is not the time.

Kieron looks back at the damage to his windshield. It looks to have shattered from the impact of a bullet sized object.

Gates CREAK.

Kieron walks toward the sound.

## EXT. GRAVEYARD - MAIN GATES - NIGHT

Kieron locates the gates. He notices the road ahead of it.

KIERON

Sophie?

Behind him, a dark hooded cloaked hooded figure emerges from the hay field. He runs towards Kieron with an AXE.

His footsteps are heard - Kieron spins around. Stunned.

The axe is buried deep in his chest.

Kieron falls to the ground.

### **DARKNESS**

SUPERIMPOSE: FIVE WEEKS LATER

FADE IN:

#### INT. LOUNGE NIGHTCLUB - NIGHT

DJ LIAM CARSLEY (21, ultra cool, laid back, charismatic) has the crowd eating out the palm of his disc jockeying hands.

He nods and points towards a stunning blonde dancing at the front of his gathering.

JENNIFER ATKINS, 20, innocently beautiful, returns his glance with a teasing smile.

MARTIN ROSS (20, shy, gawky insecure) sits at a table covered in beer bottles and empty shot glasses. He's clearly drunk. And clearly on his own.

Two FEMALE BABES walk past Martin's table. He whistles to grab their unwanted attention.

MARTIN

Ladies! Fancy celebrating with me tonight? I've got the booze and you've clearly got the moves.

The babes shoot him an "Are you serious/you're out of my league" expression before giggling and heading back onto the dance floor.

MARTIN

Maybe later then.

Martin swigs his beer. The response is not a new one.

The dance track finishes, seamlessly merges into another as Liam hands over his duty to another DJ. The crowd applaud Liam's performance.

Liam steps down from the wheels of steel. He kisses Jennifer. The two gaze in each others eyes, very much in lust and love.

High spirited, Liam and Jennifer sit at Martin's table.

Liam notices Martin's lack of enthusiasm.

LIAM

Martin, mate, you ain't gonna pull by sitting on your lonely.

MARTIN

Believe me Liam, it ain't through choice or lack of trying.

**JENNIFER** 

I asked him to get up and dance with me. But you know what he's like.

MARTIN

Jennifer, I'm out celebrating my new job with you guys, my best friends. I don't need to waste my night out chasing after birds. Plenty of time for that.

Jennifer gives him a friendly sisterly hug. Embarrassed, Martin enjoys it more than any brother would.

**JENNIFER** 

I'm sure when the ladies get to see you in uniform you'll be brushing them off with a stick.

Liam scans the table for booze. He whips out a twenty and passes it to Martin.

LIAM

Go get us a refill, Mart.

Martin takes the cash. He wobbles to his feet. He heads across the hectic dance floor to the bar.

JENNIFER

Make mine the same as last time please.

Martin looks back. Confused.

**JENNIFER** 

Coke.

Martin nods, clumsily makes his way towards his destination.

JENNIFER

We've got to get him a girlfriend.

LIAM

He'll be OK now he's got a job. Enjoy my set?

Jennifer kisses Liam lightly.

**JENNIFER** 

I loved it.

Liam discreetly passes Jennifer an ecstasy tablet. She moves away. Liam's surprised.

LIAM

You alright? You seem a little different tonight.

**JENNIFER** 

Different, how?

LIAM

Not drinking, not smoking...

**JENNIFER** 

I just wanna take a break from all that for a bit. That's all.

Liam kisses her and strokes her hair.

He rubs her chin gently as he looks her in her eyes and smiles, making her laugh and she jokingly pushes his hand away so she can reach for her soft drink.

LIAM

Not gonna push me away later are you, Jenn?

**JENNIFER** 

Depends...

LIAM

On?

Jennifer whispers in Liam's ear - his smile extends further.

KAZ STAPLES (19, untidy yet stunning Goth) plonks herself down next to Liam.

KAZ

Hey, Liam-owski. Wanna thank you for those tripples. Shit blew my fuckin' mind, man.

Liam looks at her. Her dilated eyes gaze at him, transfixed. It's not just the drugs. She wants him. Liam seems taken by her. A glint in his eye.

LIAM

If you want more you know where to come, Kaz.

KAZ

You like my necklace? I made it myself.

Kaz shows him her cheap necklace, squeezes her breasts together to expose her cleavage smothered in white powder.

KA7

Take a closer look if you want.

Liam smiles at her. Jennifer notes the two's blatant flirting. She cuts in.

**JENNIFER** 

We're fine, thanks.

Kaz smiles at Jennifer. She pauses - loves the hatred in her eyes. She gets up from her seat.

KΔ

I'll definitely be wanting more.

Kaz drifts into the crowd.

Liam laughs. Jennifer looks at him with daggers for eyes.

LIAM

Oh come on, Jenn. Seriously?

#### BAR

Martin jostles two pints and a coke in his hands.

Three people burst in next to him.

JULIAN "HOOLIGAN" MASTERS - 22, big and muscular. Handsome. Alpha male wannabee. Thug.

PHIL KIZODEF - 21, beanpole figure. Gaunt rat-like face. Wannabe bad boy.

DANIELLE CASEY - 22, slim, tall model body. Stunning. She loves attention. Several guys are transfixed on watching her.

Kaz joins the threesome, Julian smacks her ass much to her fake delight.

They note Martin struggling back with his drinks.

Phil trips Martin.

Martin falls, dropping his drinks all over the dance floor as he lands on his face.

Cheers erupt.

The foursome laugh.

Martin gets up - humiliated, lost.

PHTT.

What's wrong gay boy? Can't see where you're going?

Martin shoots an angry look at Phil.

Phil swaggers towards Martin aggressively.

PHIL

You wanna try it, cunt? Really?

Martin backs away.

Liam cuts in between them. He lightly pushes Phil away.

Phil drunkenly backtracks, drops his pint glass. It smashes on the floor. Phil fails to keep his feet. He stumbles comically and falls to the ground. Onlookers laugh and cheer.

Julian aggressively heads towards Liam.

JULIAN

Come on then you --

Julian slips on Phil's dropped beer and slips onto his back. Onlookers howl in laughter.

LIAM

Two down with one beer between them. Kids, eh?

Liam locks eyes with Kaz - she smiles at him.

Jennifer rushes over. Everyone else in the club carries on as if nothing happened.

Bouncers head towards them.

**JENNIFER** 

I think we should be leaving now.

Bouncers force Phil and Julian out the club. Danielle and Kaz follow them, serenading their exit with the foulest language you can imagine.

LIAM

They're not gonna kick the main star outta their club, Jenn. They know me, babes.

**JENNIFER** 

That's not what I meant.

Jennifer and Liam look down at Martin.

He's sucking booze off the ground with a straw.

LIAM

I'll call a taxi.

### EXT. LOUNGE NIGHTCLUB - NIGHT

Julian,, Phil, Danielle and Kaz linger outside the club. They share a mixture of kebab, bottled beer and weed.

They notice Liam, Jenn and Martin leaving in a taxi.

JULIAN

I'm gonna fuck up that cunt. Mark my words.

#### EXT. STREET - DAY

Cars and buses drive down busy roads. One particular car, a banged up white Fiat, stops at traffic lights.

### INT. FIAT - DAY

Martin sits in the drivers seat. He wears a security guard outfit, complete with bright fluorescent coat that has a logo of the company, "ICS.".

## EXT. BUSINESS ESTATE - DAY

Martin's fiat drives down an empty road. Warehouses on either side. Quiet.

A large building with the name VEXTRON in large letters looms in the near distance/ at the bottom of the road.

# EXT. VEXTRON - RECEPTION CAR PARK - DAY

Martin gets out of his Fiat.

Businessmen flock from the reception doors, heading to their expensive parked cars.

Martin turns to the large warehouse. He's intimidated.

Martin takes a deep breath and heads to the reception entrance.

### INT. VEXTRON RECEPTION - DAY

VINCE JOHNSON, 38, security supervisor, sits at a desk.

Martin enters inside. As if stepping on egg shells, he walks over to the desk.

MARTIN

Hi, I'm Martin Ross, I'm here for the security post?

Vince greets him with a warm smile. He stands up and shakes Martin's hand.

VINCE

Ahh, great, you made it. I'm Vince Johnson, head of security. Welcome to Vextron, Martin.

MARTIN

Thanks.

VINCE

Please, take a seat.

Vince motions him to sit down at an empty chair next to him.

Martin sits, uncomfortable in his overbloated coat.

VINCE

You can take that off, you know. ICS is pretty strict on it's dress code but I don't think suffocating our staff is part of the plan.

At ease, Martin smiles and removes his coat. He is dressed in similar security garb to Vince.

VINCE

So, Martin, tell me a little about yourself.

MARTIN

Well, this is my first post. I'm a bit surprised to get a job so quick. I only went to the training on Wednesday.

VINCE

Yeah, they don't mess about. Once you pass the test, they're keen to get you to work.

MARTIN

So I'm basically... pretty inexperienced to be honest.

VINCE

Don't worry. This job is pretty easy going and you won't have to do that much. Compared to other places they might have sent you, I think you've landed yourself a good start here. So, do you live local?

MARTIN

Yeah, just past town so it's great in that respect. I was hoping they wouldn't send me half way across the country just because I have a car. I was kinda dreading that.

VINCE

They still might. But if you do OK here, we can cover that for you, saying we need you here. We work as a small family, it's the best way to get things done in my opinion.

Martin nods.

MARTIN

That sound's great. I've been out of work for a while so I'm looking to settle down.

VINCE

Well, like I said at the start, its a pretty comfortable number here. The job takes care of itself. Your job is to stay in the gatehouse and keep watch over night, make phone checks every hour to the ICS head office and do three patrols per shift. I'll get another member of staff to give you a tour of the place later, but for now, lets introduce you to your home for the next twelve hours.

### EXT. VEXTRON - GATEHOUSE - DAY

A concrete shack with a tinted window and door. Two barriers guard entry and exit for vehicles.

A small car park. Large warehouse.

Vince leads Martin to the gatehouse door.

MARTIN

Bit of a treck from one end to the other.

VINCE

You'll get used to it. You'll get to know this place like the back of your hand, believe me.

They walk inside the gatehouse.

### INT. GATEHOUSE - DAY

A security guard, ASMIR (27) sits opposite a desk anxious to leave his post.

A CCTV monitor is positioned near the window on a shelf with it's keyboard controls. A door at the back leads to the toilet and there is a closed door to Martin's right.

VINCE

Alright, Asmir?

Asmir, glum and gormless, nods.

VINCE

This is Martin, he's starting tonight.

Asmir perks up. Martin extends his hand to shake which is received.

MARTIN

Hey, how's it going mate.

**ASMIR** 

Things just got ten times better. I can go home.

Asmir hurries out of the door. It closes with a BANG behind him.

The gatehouse looks a mess. Food wrappings on the desk, the tiled floor looks muddy and the bin in the corner is overflowing with rubbish.

VINCE

I should mention at this point, everyone must clean this place before they leave.

MARTIN

I see...

VINCE

Asmir is a casual, a relief guard. Our regular has been off with flu so ICS sent us this pillok. We won't be having him back. Bloody lazy sod.

Vince picks up some litter from the floor and sticks it on top of the overflowing bin.

VINCE

Tonight you will be working with Nick O'Riely. He will show you the ropes when he gets here. You won't - or shouldn't have - to do much until then. But should you need to, to open and close the barriers you press this.

Vince presses DOWN on a large button labeled "DOWN". The barriers slowly descend down from outside. Vince demonstrates again using the "UP" button.

MARTIN

I think I can grasp that.

VINCE

Well, that's about as complicated as it gets. Take a seat.

Martin sits at the desk. He looks at the CCTV monitor. It has a small joystick which he motions to touch  $\ -$ 

VINCE

No.

Martin stops and looks apologetic.

VINCE

They are set in position, don't play with them. I don't care if Pamela Anderson strips outside and starts to pole dance on a lamp post, do not change the CCTV position.

MARTIN

No worries.

#### LATER

Martin sits at the desk.

Through the window, he watches Vince leave in his Mercedes. He honks his horn to bid farewell. Martin waves clumsily. He stops, remembering no one can see in from outside.

Workmen leave the warehouse.

The car park soon empties.

Martin nervously taps his fingers on the desk.

## INT. GATEHOUSE - DUSK

Martin sits back and relaxes.

An alarming BUZZ.

The telephone.

Martin gulps before answering it.

MARTIN

Hello?

( Switching into mode )
Ahem, security how can I help?

FEMALE (V.O.)

This is ICS head office. You failed to make your hourly check call.

MARTIN

Oh...sorry, I forgot. I'm new, this is my first shift.

FEMALE (V.O.)

Martin Ross?

MARTIN

Yep.

FEMALE (V.O.)

It is important you make the check call. If you do not make one and then fail to answer our call, we have to notify police and they will visit the site. Please do not forget again.

MARTIN

Sorry.

### LATER

Night draws in.

Martin looks at the time on the CCTV monitor. 20:29.

Martin looks tense. He stares at the telephone.

MARTIN

Check call at nine. Check call at nine.

He looks at the alarm system on the wall. Green lights glow amidst a busy and complex looking switchboard.

MARTIN

Don't even think about going off.

He looks through the window. The only lights come from the warehouse windows.

MARTIN

What am I doing here, man. Of all the jobs...

A car HORN blares from outside.

Martin looks outside the window. Headlights at the barrier. He looks to the CCTV monitor. It shows a car at the barrier.

Martin raises the barrier. He watches the monitor - an old wreck of a car drives through and parks behind the gatehouse.

The gatehouse door opens.

NICK O' RIELY, 56, thinning dark hair and a little overweight, enters inside. He looks cheerful, merry and greets Martin like a long lost friend.

Nick has a carrier bag with him. He talks with a raspy, husky voice and heavy cockney accent.

NICK

Allo' mate! How are ya?

Martin stands. He smiles as he shakes Nicks hand.

MARTIN

I'm good thanks, yourself?

NICK

Yeah, I'm alright mate!

Nick walks into the back room. Martin follows him.

# INT. GATEHOUSE - BACK ROOM - NIGHT

Nick takes the contents out from his bag - food.

He places it in a microwave and starts it up.

MARTIN

So Nick, you've come all the way up from London?

NICK

Nah, fuck that for a game of spades! London born and bred but I live local now.

MARTIN

Oh right, same here. Where abouts?

NICK

(exhales deeply)

Yeah, yeah.

MARTIN

Sorry?

NICK

Yeah I used to live in London.

An uneasy moment passes.

MARTIN

So...you like working here, been here long?

NICK

Yeah, this job is as good as you want it to be, Martin.

Nick takes his food from the microwave and into -

### INT. GATEHOUSE - MAIN ROOM - NIGHT

He takes his seat at the desk. Martin takes a hard back chair stored in the far corner of the room and sits opposite.

NICK

It's as good as you want it to be, and as easy as you make it.

Nick eats his food sloppily. He looks up at Martin with a smile.

NICK

Don't stir and you won't be disturbed.

MARTIN

Makes sense, mate.

NICK

Yeah, yeah.

# EXT. VEXTRON WAREHOUSE - NIGHT

Nick locks the gatehouse door. Both him and Martin hold flashlights.

Nick jingles a set of keys in his other hand as he leads Martin around the perimeter of the warehouse.

NICK

We only go inside the warehouse once. But that's just how I do it. You're free, once you know the ropes, to do your patrol the way you see fit.

## INT. VEXTRON - OFFICES - NIGHT

Martin follows Nick. He shines his flashlight on a bottle of wine sitting on one of the office desks.

MARTIN

Wouldn't mind one of them right now.

NICK

Like a drink do you, Martin?

MARTIN

Yeah, I like to have a drink every now and then.

Nick shines his light over desks and empty chairs.

NICK

It's like a graveyard in here at night.

Martin notes the back of empty chairs with his flashlight.

MARTIN

Yeah, they look like tombstones.

Nick mumbles something incoherently before he roars into laughter. Martin looks unsettled.

## INT. VEXTRON - OFFICES (2) - NIGHT

A similar but smaller layout greets Nick and Martin.

NICK

We had a relief in here one night, he came in to do his rounds...

Martin follows Nick.

NICK

Came into this block to lock up.

Nick walks across the floor to the exit.

NICK

Never saw him again.

MARTIN

What do you mean?

NICK

(whispers)
I better tell ya back at the gatehouse....

Martin looks worried.

Nick laughs.

NICK

I'm just fuckin' with you, Martin!

Martin sighs with relief and laughs, albeit still on edge.

### INT. GATEHOUSE - NIGHT

Nick sets a TV and video combo alongside the CCTV monitor.

NICK

If Vince caught us with this, he'd lose the plot.

MARTIN

I won't say a word.

NICK

Good. Very good.

#### LATER

Lights are off.

Nick and Martin watch the TV, both with eyes half shut.

NICK

So you're sure you've got the gist of the alarm system? I'll go over it again if you want, I don't mind.

MARTIN

I've got it, Nick, thanks. Appreciate you going over it several times in so much detail.

NICK

You know the security codes? You know the rules of letting people in and out?

MARTIN

I've written it down in my little black book, thanks again, Nick, appreciated.

NICK

That's good. Takes a weight off my mind. But be honest with me if you're not sure.

MARTIN

I've got it. One hundred percent.

Nick relaxes and sits back as he smiles and gazes at the TV.

Martin shuffles in his chair, unsuccessfully tries to make himself feel comfortable.

## INT. ROSS HOUSE - MARTIN'S BEDROOM - DAY

BEEP BEEP BEEP

An annoying alarm clock goes off.

Tired, Martin wakes in his bed. He slams the clock off.

# INT. ROSS HOUSE - LIVING ROOM - DAY

Martin is sat on a settee eating a pot noodle sluggishly. His mobile rings.

Martin answers it.

LIAM (V.O.)

Hey man what's up?

MARTIN

Alright Liam.

LIAM (V.O.)

How'd the new job go?

MARTIN

It's alright I guess.

LIAM (V.O.)

Look, come round, tell me all about it.

MARTIN

Be there in a bit.

# EXT. LIAM'S HOUSE - DAY

Martin knocks twice on the front door.

Liam answers with a spliff in hand.

LIAM

Hey man, how's it going! Come in!

## INT. LIAM'S HOUSE - LIVING ROOM - DAY

There is an ambient feel about the room, very cool and laid back. Several prepared bags of weed sit on a table.

Musical and DJ equipment is set out in the far corner, a spiderweb of electrical wires.

Liam and Martin sit on a settee, playing a games console.

LIAM

So don't keep me in suspenders, Marty, how's the new job? Busted any thieves yet? MARTIN

It's alright, man. Not too bad. Might take a while to get used to it. Long hours.

LIAM

It's money, man. You need it.

MARTIN

Yeah. I'll feel better when I get paid. But it's bloody monthly.

LIAM

That sucks, mate. But at least you know you're gonna get a shit load of moolah at the end of it.

Liam offers Martin a toke of his joint. Martin turns it down.

MARTIN

The last thing I wanna do is go in on my second day stoned. Besides, the guy I'm working with... I think I need to be with it.

LIAM

He's on your case already?

MARTIN

No, no. Seems to be the opposite. He's alright, guess I just need to get used to him. He's a bit funny. So what you got planned for your day off?

Liam notes the joint in his hand.

LIAM

Having a few beers later, might go out. All depends. See what happens.

MARTIN

Yeah, at least I'll be able to pay you back for all the beers you've paid for me.

LIAM

I wont argue with that. Not that I've kept a mental record or anything but you might need to start asking for over-time.

Martin smiles.

MARTIN

So where's Jenn? Work?

Liam nods, stretches his arms out and lets out a yawn.

MARTIN

Getting pretty serious, you two.

LIAM

Considering we live together Marty, I'd say it's more than pretty serious.

MARTIN

Am I hearing wedding bells in the horizon?

LIAM

You'll be hearing bells alright if you bring that up in front of Jenn.

Martin laughs.

LIAM

You need a lift to work cos I can take you.

MARTIN

Its cool, the shit-mobile is back in operation.

LIAM

I give it a week before that thing conks out again.

MARTIN

I'll be lucky if it lasts until tomorrow.

### EXT. GATEHOUSE - DAY

Martin drives in and parks behind the gatehouse. He notices Nick's car is already parked.

### INT. GATEHOUSE - DAY

Martin walks inside.

Nick sits in his comfy chair with his feet up on the desk. Untucked shirt. No tie.

He watches a black and white horror movie on the television.

NICK

Aha, there he is!

MARTIN

Hey Nick, how's it going?

NTCK

Alright mate, I'm alright.

MARTIN

Good, good.

NICK

It's Friday and there's no one in the warehouse.

MARTIN

It's empty already? Sound!

NICK

Yep, nothing to worry about Martin. Nothing to worry about.

Martin takes a seat. He observes Nick's beaming red face and ear to ear smile.

MARTIN

You look pretty relaxed tonight Nick. Had a good day?

NICK

Yeah, yeah.

Martin stifles a laugh.

Moments pass as the two sit and watch the movie.

NICK

I'll tell you what Martin. You can go home at 12 if you want and I'll cover for you.

MARTIN

No shit?

NICK

No shit. Just keep it between me and you. No one else.

MARTIN

Mate, that would be sound as a pound.

NICK

It works like this. I'll help you, you help me. We can make this place as comfortable as we want it to be.

MARTIN

But what about the inspector? The check calls? Logging out?

NICK

I'll cover the calls and write you out, don't you worry. The inspector, if he comes in, I'm gonna need you back here pronto. I'll tell him you're out on a patrol so you would need to be able to come right fuckin' back. Quick.

MARTIN

I could do that, I live local.

Martin gives Nick his mobile phone number.

NICK

Alright. So at 12, I'll switch the cameras over and you fuck off outta here. Remember, keep your phone on.

MARTIN

You got it.

#### EXT. GATEHOUSE - NIGHT

Martin's car drives out from under the raised barriers.

## INT. ROSS HOUSE - LIVING ROOM - NIGHT

Martin turns the lights on. He loafs on a settee.

He switches on the TV. He watches his phone. He can't relax.

MARTIN

I should have just stayed there.

## EXT. CHILDREN'S NURSERY SCHOOL - DAY

End of day bell rings.

Parents collect their children from the playground.

## INT. CHILDREN'S NURSERY SCHOOL - CLASS ROOM - DAY

Jennifer and teacher MRS. RACHEL BROOKS, 35, short mousy brown hair with glasses, clean up the day's debris.

Jennifer helps clear up toys left scattered in a play area.

**RACHEL** 

Thanks for helping out today, Jenn. They can be little monsters sometimes.

**JENNIFER** 

That's Ok. I enjoy it. I can't wait until I start teaching.

RACHEL

You'll be taking the year nines next summer?

**JENNIFER** 

If all goes well, yep.

RACHEL

Lots of luck.

(beat)

So how's the boyfriend? Still dealing?

Jennifer looks up with a shocked expression.

RACHEL

He deals in music doesn't he?

**JENNIFER** 

Oh... yeah. He's doing really well.

RACHEL

Not to sound intrusive Jennifer, but how on Earth do you both get by financially?

**JENNIFER** 

We're not rolling in money but we get by. It doesn't matter to me. I love him for who he is, for richer or poorer.

RACHEL

Ooh, richer or poorer huh?

Jennifer smiles.

EXT. GATEHOUSE - NIGHT

Quiet. Slight rays of light from the edges of the door.

INT. GATEHOUSE - NIGHT

A black and white horror movie plays on Nick's television.

Nick has his feet on the desk. Martin sits opposite in an uncomfortable chair tying to keep interested in the movie.

Nick walks into the back room.

He returns with two plastic cups and a black bag.

Nick pulls out a bottle of vodka to Martin's shock and delight. He pours the vodka into the two paper cups.

NICK

This goes no further.

MARTIN

No worries!

### LATER

The CCTV monitor display reads: 3:24 AM.

Martin and Nick are slumped in their chairs with drunken eyes.

Another black and white horror movie plays on Nick's TV.

Nick drifts asleep. He SNORES loudly.

Martin finishes his drink and looks at the vodka bottle - it is almost empty.

MARTIN

I better keep watch... keep awake, man, keep awake.

Nick wakes from a violent snore. He grabs his cup and takes a swig. He laughs to himself.

NICK

Vince - lazy bastard, ain't he? Bet he ain't done a fuckin' proper days work in his life.

Nick chortles. Martin looks surprised. He slurs his words.

MARTIN

Vince? He seems alright to me?

NICK

He's a lazy bastard. I'll tell you what work is. When I used to work in the train undergrounds, years ago...

MARTIN

When was this?

NICK

60's, 70's. I was in security then, used to find all kinds of things on the tracks. People would throw themselves on the rails, suicide, you know. Arms, legs, guts. You name it, I've seen it, mate.

MARTIN

I don't think I could handle seeing that type of thing.

NICK

It's nothin'. Skin and bone. Once you get your nozzle round it, you don't give a fuck. You look at it as rubbish and your job is to clean that shit up.

MARTIN

Man...I just couldn't do that.

Nick takes a sip from his empty cup.

NICK

Yeah, yeah.

(burps)

One thing I did get out of it was maps of underground tunnels. I knew where the secret service headquarters was. Fuck me, we had some laughs. I even swiped a JCB digger!

Nick roars with laughter, slapping himself on the belly.

Martin laughs along with him, yet he's completely in the dark as to why.

MARTIN

A JCB? What did you do with that? Why did you even want one?

NICK

I'll tell you...in a bit...

Martin waits as Nick's head slouches to the side.

Nick falls asleep, snoring loudly.

FADE TO BLACK:

SUPERIMPOSE: ONE WEEK LATER

FADE IN:

#### INT. GATEHOUSE - NIGHT

Beer bottles on the desk. Half a bottle of vodka remaining. Nick and Martin sit, drunk.

Martin tries to keep awake. Nick seems excited.

NICK

World War 2. I was only a kid. We'd walk around bomb sites, find bodies, find all sorts of shit. You wouldn't believe what we found. Bodies wrapped around lamp posts, stuck like glue from the heat of the explosions. Kids... some I'd played with just the other day... dead and we'd find bits of them scattered around the area. Could make your own life size doll if you wanted. We had no money, see. Rations. We had to do with what we had so we made our own fun.

MARTIN

That must have been, like, seriously disturbing.

NICK

Fuck that. Like I told you before, Marty, you adapt. You get used to seeing it. It becomes... common. We even went out and looked for dead 'uns. We'd get pissed up and smash the immigrant shops that opened up.

MARTIN

(Drunk, rambling)
Like... ain't that just like
ruining your own community though?

NICK

Where ever they move in, they end up turning a nice area into a fuckin' slum. Drugs, guns, all that shit.

(MORE)

We were like the fuckin' Klu Klux Klan. We'd go after as many of 'em as we could. Got a few too.

Nick laughs.

Martin forces a smile. Uncomfortable.

NICK

In my opinion, we'd have been better off if Hitler won the war.

Martin chokes on his drink.

MARTIN

You're serious?

NICK

Fuckin' deadly serious.

(laughing)

I believe in a lot of things that this country and the idiots that run it don't want anyone to know about.

Nick puts a video tape into the VCR.

The film plays old black and white footage of Nazis standing proud and in action.

NICK

The SS... That's what we need to come back. Clean this country up.

MARTIN

Personally, I don't have an issue with anyone, people are people...

Nick stands up and salutes Nazi style.

NICK

Heil Hitler!

Martin takes a big swig of his vodka.

## EXT. GATEHOUSE - DAWN

The place looks dreary even as the sun rises. The sound of early morning birds tweeting.

### INT. GATEHOUSE - DAWN

Martin wakes up Nick - both look rough for wear. Nick rushes to his feet and places the bottles in a rubbish bag.

NTCK

Martin, do the patrol and I'll get rid of this shit in the boot.

MARTIN

Sure thing.

## EXT. VEXTRON - GROUNDS - DAWN

Martin opens the main gates and unlocks the reception door.

### EXT. GATEHOUSE - DAWN

Martin heads to the gatehouse. Cars enter into the lot.

MARTIN

I am not going through that again.

### INT. MARTIN'S CAR - DAWN

Martin puts the key in the ignition. It fails to start. He tries again. Same result.

## EXT. GATEHOUSE - BACK - DAWN

Martin lifts up his car bonnet to check the engine.

NICK (O.S.)

What's the problem?

Martin turns around. Nick stands behind him.

### MOMENTS LATER

Nick examines the engine.

NICK

Fuckin 'ell, Martin. This thing is wrecked.

MARTIN

I only just had it serviced but it's been playing up ever since I got the bloody thing.

NICK

Tell you what, I'll give you a lift home and we'll sort it out later.

MARTIN

Thanks Nick.

## EXT. LIAM'S HOUSE - DAY

Fallen tree leaves blow gently from the breeze.

## INT. LIAM'S HOUSE - LIVING ROOM - DAY

Liam and Jennifer sit together on the settee watching TV. Liam rubs her arm gingerly.

LIAM

You're a bit quiet Jenn, you alright?

Jennifer nods. She's distant.

Liam lights a pre-rolled joint from an ash tray.

**JENNIFER** 

Can you put that out?

Liam looks at her surprised.

**JENNIFER** 

Or smoke it outside?

Liam stubs out the joint. He looks at Jennifer.

LIAM

What's wrong?

**JENNIFER** 

Liam, there's something I've got to tell you. I'm not sure if you're gonna be happy about it.

Liam looks at his joint.

LIAM

Maybe I should light that then...

**JENNIFER** 

I'm serious!

LIAM

What it is, Jenn. Come on, I love you, you know that. You can tell me anything.

Jennifer bites her lip nervously.

**JENNIFER** 

I'm pregnant.

Liam is taken aback. Jennifer looks nervous as she studies his facial reaction.

Liam jumps up excited, punches the air in joy.

LIAM

Yes!!

He hugs her as Jennifer laughs and cries in relief and happiness to his reaction.

He kisses her.

**JENNIFER** 

You're... you're pleased?

LIAM

Pleased?! I'm over the fuckin' moon!

He hugs her lovingly and Jennifer reciprocates.

### EXT. GATEHOUSE - BACK - NIGHT

Martin rubs his hands together to warm them in the cold. Nick grumbles, laughs and cusses as he works on Martin's car under his own flashlight, he's utilized an office coat stand to make a light stand.

Martin's mobile rings.

INSERT MOBILE DISPLAY SCREEN:

LIAM CALLING...

Martin answers.

MARTIN

Hey Liam, what's up?...say again, I can't hear? Nah the music is too loud, you at the lounge?

Martin nods, struggles to understand what he's hearing.

MARTIN

Jenn's gone to her parents for the night to tell them you're DJing?

Liam's voice almost explodes from the ear socket.

LIAM (V.O.)

Pregnant!

MARTIN

Oh man! Fuck me shit!

Nick looks over at Martin with a frown.

MARTIN

Oh... mate, congratulations. That's amazing... right?

Martin takes his ear away from the phone. The reaction would indicate it is indeed amazing.

Nick walks past Martin. A grimace, a scowl on his face, as he hands Martin an oil drenched towel.

NICK

It's a write off Marty. You've been done from the start with that piece of crap. Come inside, have a drink.

Nick waits at the gatehouse door.

Liam's celebratory words come out Martin's mobile.

Nick waits.

MARTIN

Liam, awesome mate. Look, I gotta go cos I'm at work. We'll catch up, you can tell me all about it.

NICK

Booze is getting warm. We're getting cold.

Martin ends the call. Shuts his eyes, realizing he's just cut off the best news his best friend could ever share with him.

Nick smiles at the doorway.

### INT. LOUNGE NIGHTCLUB - BACKSTAGE - NIGHT

A surprised Liam finds his mobile call to Martin abruptly finished.

He frowns, a little disjointed.

### EXT. GATEHOUSE - NIGHT

Lights are on inside the gatehouse. The site is quiet.

### INT. GATEHOUSE - NIGHT

Nick sits on his chair opposite Martin. The room is lit by black and white fuzz from the TV screen.

MARTIN

Are we talking about hookers here?

NICK

Sure. I've bagged a few whores in my time. But I don't pay for it anymore -- I know people. I know groups that... organize events.

MARTIN

Ah, I get it. Swingers. Orgies.

NICK

If that's your flavour. But much, much more. What about you, Martin? Decent looking lad like you - should be having the time of his life.

MARTIN

I've had a few girlfriends but it usually comes down to money for whatever reason. I can't afford to go out or I never have the time because of work.

(MORE)

Some jobs are a double edged sword, know what I mean?

Nick takes a video tape out from one of the drawers.

MARTIN

It's not more Nazi stuff is it -

Martin's words fall as the video plays.

### ON TV SCREEN

Nick lay naked on a bed which looks to be from a run down hotel. The video quality is poor. An attractive young blonde female joins him. Nick has vigorous sex with her in a variety of positions.

### BACK TO SCENE

The movie ends. Nick removes the tape.

MARTIN

Wow... I wasn't expecting to see that.

NICK

Martin, I like you. I've got a proposition for ya.

MARTIN

Hey, I watch a bit of porn myself but I ain't into like...

Martin gestures to the blank TV.

NICK

No, fuck that. I just wanted to see your response. I trust you. And this proposition is only for people I trust. You gonna repay that trust?

Martin finishes his vodka.

MARTIN

Well yeah... sure.

### INT. LOUNGE NIGHTCLUB - NIGHT

Frenetic. Clubbers dance. Loud music, strobe lights.

Liam deejays with the finesse of a pro. His sublime mix has the crowd in ecstasy.

Point of scene is Liam drugged by Kaz, a small trip visual, Liam being comforted by Kaz, fades to dark. One page.

A barman serves up a selection of shots for Liam. Liam gives him the thumbs up.

Liam downs shots as he deejays.

Another round of shots is delivered to Liam by Kaz. Liam only notices the back of her as she walks away. He downs the shots in quick succession.

Liam's set winds down to a close. He receives a cheer from the crowd as he steps down from the deejay booth.

Another deejay plays. Dance floor remains packed.

Liam is sat slumped back at a table.

Music pumps out louder than usual.

Liam laughs drunkenly to himself. He gets up and heads to the dance floor.

Liam stumbles around the dance floor. He seems lost in a sea of writhing bodies. He stumbles back to his table.

The music is louder than ever. The clubbers dance around more frantically. Faces seem distorted.

A dancing red and blue pig and a bright yellow glowing cow have somehow seated themselves on the bar without anyone but Liam noticing.

Liam shakes his head. He squeezes his eyes tight and reopens them.

He feels his chest. It ticks on as normal but suddenly...

BOOM BOOM ... BOOM.. BOOM...

LIAM

Oh shit...

His heart changes rhythm. Liam clutches his chest.

Liam sweats. He gasps for air. Clubbers give him strange looks. Liam sluggishly tries to make it back to his table.

He closes his eyes. A sudden calmness draws over his face.

He opens his eyes. The apparitions have gone.

Kaz approaches Liam.

Kaz beams radiance. She helps Liam to a table, muttering mute words.

Liam blinks - he reopens his eyes.

Kaz sits astride him at a private table.

She gyrates on top of him and smiles teasingly. He looks up at her. Finds his hands are on her waist. He closes his eyes.

### INT. GATEHOUSE - NIGHT

The room is illuminated by the black and white CCTV screen.

Nick brings out a fresh bottle of vodka from a carrier bag and places it on the table.

NICK

You know, Martin, money is similar to sex. You want it, you need it. You have to have it.

MARTIN

You can't have women without money and... well I guess if you have money you will always have women?

NICK

Unless you're married then you get no sex and all your money still goes out the fuckin' window. I'm gonna tell you something I used to do.

Nick pours them both a drink.

NICK

When I was younger, we'd take girls to places where it was fun to fuck - risky. They liked that. So one day, I took this cunt into a mausoleum. Fuck me, Martin. There was all types of shit in there - worth thousands, mate. So I took the shit. Bagged it.

MARTIN

Sorry.. I ain't even sure what a masua- thingy is?

NICK

Instead of a grave, rich bastards make a temple in the graveyard. It's like a fuckin' expensive shed basically. It usually has either the coffin or ashes inside or buried underneath or some shit.

MARTIN

OK, I'm with you now. Go on...

NICK

Me and my mates went to graveyards to look for things worth taking. We started digging graves up.

(laughs)
We dug them up and opened their coffins. Eventually we would learn what grave was worth being turned over by the way the tombstone looked. The quality, the size. All that counts.

Martin looks dubious.

MARTIN

Nick -- What the hell can be so valuable in a coffin? What are you gonna find apart from bones and maggots?

NICK

People are often buried with personal items. Treasures to themselves. Sometimes it can be nothing more than a fuckin' fluffy rabbit toy, but other times it can mean riches. Precious items. Sometimes rings worth thousands are on their fingers. They're brittle to break off, but all you do is snap it back and hey presto - it's easy. Jewellery is easy to remove.

Martin takes another big swig of his drink. Nick refills it.

NICK

Unfortunately, I don't socialize with those friends anymore. We parted ways. But I've had my eye on a crypt. I just need some extra hands.

MARTIN

I'm guessing this is the proposition being proposed?

NTCK

You need a lot of trust in each other. One looks out, the other goes down and gets the loot. We'd never fuck each other over because if they got found out, the next time they'd enter a crypt they'd find themselves stuck inside with no way out. And you don't get a lot of oxygen down there. No one would know you was ever even there. No one would hear a thing. So trust is the most important thing. Everyone knew that so we never fucked each other over.

Martin takes a big swig of his vodka and finishes. He takes the bottle and pours more in to his cup and offers a top up to Nick. Nick accepts.

MARTIN

You are joking right?

NICK

I thought you'd know when I'm joking or not by now.

Martin nods.

NICK

So - you're in or out. That's all I need to know. If you're out, no problem. We'll never talk about this again.

MARTIN

About the split in profits - I mean - I need cash not jewels. That wouldn't benefit me at all.

NICK

I know someone that I can take certain items to. A pawn shop that will pay good money. It takes a couple of weeks but it's cash in hand, tax free. Look at it like that.

Nick takes a sip of his drink.

NICK

Give it a couple of weeks and I'd say anything from ten grand to a hundred thousand. Not bad for a few hours work.

MARTIN

Seriously? A hundred grand?

Nick nods.

MARTIN

So where is this graveyard?

Nick puts his fingers to his lips, replacing them with vodka.

NICK

You'll find out when we get there. It's all about trust, and it's just me being savvy. Until I know you're good for your word - and I believe you are - I have to look after my own back. You scrub mine and I'll scrub yours.

# INT. LIAM'S HOUSE - BEDROOM - DAY

Liam opens his eyes.

He squints as morning light seeps in through the curtains.

He looks up - a teary-eyed Jennifer stands at the bottom of the bed.

Liam looks over - Kaz lay asleep next to him.

JENNIFER

Bastard!

Liam sits up stunned. Kaz wakes.

JENNIFER And you... you little slapper! Get the fuck out!

It's not even your house.

Kaz gets out of the bed and dresses herself. Slowly.

LIAM

Jenn, it's not what it looks like.

**JENNIFER** 

Oh no? I suppose you were just having breakfast in bed!?

Kaz laughs. Jennifer goes for her but Kaz runs from the room. Jennifer is fuming.

Kaz's footsteps are heard racing down the stairs. She laughs, a still-drunk crazed giggle. The sound of a door opening and slamming shut from downstairs.

Jennifer looks at Liam. Her lips quiver.

LIAM

Jenn - I don't know what happened -

**JENNIFER** 

I know what happened, Liam... I thought I knew you... for God's sake, how could you?

Liam panics.

LIAM

I was drunk, some of the shots I
had - I don't even remember, it's a blur - Jenn, I'm sorry -

**JENNIFER** 

Don't gimmie that crap! You've always fancied that slag. How could you do that to us - on the day I told you I was carrying your baby?

Jennifer storms down the staircase.

Liam, naked, chases after her.

INT. LIAM'S HOUSE - HALLWAY - DAY

Jennifer opens the front door.

LIAM (O.S.)
Jennifer! Wait!!

Jennifer rushes into the street in tears.

Liam stops at the doorway. Jenn's gone.

He punches his fist against the frame in disgust at himself.

#### INT. ROSS HOUSE - MARTIN'S BEDROOM - DAY

Martin lay in his bed. He twists and turns in his sleep.

# DREAM SEQUENCE

#### EXT. GRAVEYARD - NIGHT

Martin looks down at a freshly dug up grave. A wooden coffin decorated with scratched crosses stares back at him.

Martin looks up.

He is in the middle of a hay field. Hundreds of gravestones. Dark hooded figures guard them. They look at Martin.

Martin looks behind. Nick hits him on the side of his head with a spade. He falls in to the grave and onto the coffin.

The coffin crumbles. Martin yells out - his screams are silent. Martin falls beneath a dark abyss below, deeper and deeper as he looks up at a laughing Nick.

# END DREAM SEQUENCE

# INT. ROSS HOUSE - MARTIN'S BEDROOM - DAY

Martin wakes with a start, sweating and breathing hard. He squeezes the bridge of his nose, portrays a face of anxiety.

# INT. LIAM'S HOUSE - LIVING ROOM - DAY

Martin sits on the settee with Liam, playing on a games console.

Liam looks at Martin, lit joint droops limp in his lips.

T.TAM

Are you fucking nuts?

MARTIN

I'm just testing him to see if he's the real deal - he's probably full of crap anyway.

LIAM

And if this old nutter is the real deal? Then what?

MARTIN

The money would be useful.

Liam relights his joint with a sigh.

MARTIN

It's a one off. Look, it's not like the shit that's down there is of any use right now, is it? Give it a hundred years and it's only gonna be dug up by archaeologists anyway.

LIAM

So I suppose respecting the dead means nothing to you?

MARTIN

I'm not disrespecting them. They're dead, Liam.

The two continue playing the game for a few silent moments.

LIAM

When you die and your last wish is to be buried with whatever it is you love the most - you wouldn't care someone dug you up, stole it and sold it?

MARTIN

I'd be dead so it wouldn't really bother me, would it?

LIAM

That's just cold, man.

MARTIN

Yeah, yeah.

The game ends. Neither shows much enthusiasm or disappointment in the result.

Liam looks at Martin.

LIAM

Man, I'm getting worried about you, seriously. You're positively nuts if you do this.

MARTIN

Well, I was kinda hoping you might do me a little favour. Just tale us, keep a check on me to make sure everything is cool.

Liam drops his game pad controller on the floor.

LIAM

Are you fucking off your head? I'm not doing that crazy shit, man. What am I supposed to do? Sound my car horn to scare him away? Seriously, man, what is going on in your head.

MARTIN

I had to ask.

LIAM

You had to ask...

(beat)

I'm not getting involved in some fucking loco grave digging scheme that some old fart has come up with 'cos he had a few drinks too many after watching some old Hammer horror flicks. You need to wise up, man.

MARTIN

I'll give you a cut of the profits.

Liam laughs.

LIAM

What fucking profits are you gonna make from digging up graves?

MARTIN

I told you the potential amount.

LIAM

You know you can get jail for this shit, right?

Martin nods at a medium amount of wrapped up weed on the table. Scales. Several bags of weed and hashish in different shapes and sizes.

LIAM

When are you doing this thing?

MARTIN

Tonight.

Liam sways his head in disagreement. He rests his head in his hands.

LIAM

Look, I'll tell you what. Text me. Let me know where you're heading and let me know what graveyard it is. If I don't hear from you after a while I'll come and dig you up.

MARTIN

Thanks mate. I won't let you down.

# EXT. VEXTRON/ GATEHOUSE - NIGHT

The site is quiet, empty.

#### INT. GATEHOUSE - NIGHT

Martin enters. Nick is sat down at the desk, lights out.

NICK

I've already signed you in, mate. I've sorted the check call. Take a seat, relax.

Martin sits. They watch the TV in silence. Martin looks agitated, twiddling his thumbs.

NICK

I've been taking notes of the pattern of sites the inspector visits. I've come to the conclusion he won't be in tonight. It gives us the perfect chance to get outta here for a few hours.

MARTIN

OK.

NICK

Here - to ease your nerves.

Nick hands a can of beer from a bag to Martin and helps himself to one. Nick moves the CCTV camera away from it's designated position.

NICK

No one ever checks but let's play safe. We'll leave in a little bit.

MARTIN

What about the check calls? How are we gonna do that every hour if we're not even here?

NICK

I've got a buddy down at Corn Oats cereal factory. He's helping us out on that - making the calls for us.

MARTIN

Just as well it's automated - but what if he misses one and they call up here? What if ...

NICK

Don't worry. I've got my mobile and I'll be doing it on there as well to double check.

MARTIN

Does this guy know the deal?

NICK

Fuck no. He just owes me a favour. Now's the time to call it in.

MARTIN

You know a lot of people, Nick.

NICK

Mate, if you get to my age and you haven't met a lot of people that don't owe you something, than you've gone about things the wrong fuckin' way.

#### EXT. GATEHOUSE - NIGHT

Nick's car drives out past the barriers and stops outside. Nick gets out and closes the gates.

Nick gets back in the car. It drives off down an empty road.

# INT. LIAM'S HOUSE - LIVING ROOM - NIGHT

Liam sits with the lights out watching a chat trash television show. He opens a bottle of beer with a swiss army knife.

His phone buzzes and makes a ring tone tune. Liam looks at the text message:

MOBILE DISPLAY: MARTIN - IM ON MY WAY B IN TOUCH

LIAM

Psycho.

He tosses the phone to the side as he sheepishly continues to watch the television show.

TELEVISION HOST (O.S.) Is the baby his or was little three-month-old Sasha the result of a sleazy, drug fuelled one night stand? Find out when we reveal the results of our DNA test... after the break!

The television audience applaud like mindless zombies as the show cuts to an ad break. Liam's eyes well up.

Liam snaps out of his daze and sits up. He grabs his mobile. He gets up and turns off the television.

LIAM

Fuck it. Something to do.

He sips his beer and looks at the swiss army knife on the table. He puts it in his jeans pocket.

#### INT. LIAM'S HOUSE - HALLWAY - NIGHT

Liam puts on his jacket and heads to the front door.

He opens the door - to find Jennifer at his doorstep about to ring the bell.

The two both look at each other in surprise.

LIAM

Jenn!

**JENNIFER** 

Oh... I didn't realize you were going out.

LIAM

I'm not.

Jennifer looks him up and down - Liam has his shoes and jacket on with his door key in hand.

**JENNIFER** 

Oh right...

LIAM

(awkwardly)
No I mean I am, I'm going out, I'm
just not going out out...

**JENNIFER** 

You don't have to explain, Liam, I get it.

Jennifer heads back down the path.

LIAM

Jennifer! Hold up - look, wait a

She stops at the bottom of the path and looks back.

LIAM

I've gotta help Martin out.

#### EXT. LIAM'S HOUSE - NIGHT

Liam closes the door behind him. He walks down the garden path. Jennifer stares at him, hands on hips.

**JENNIFER** 

We need to talk, Liam. I need to know if you're gonna be there for the baby, because I'm still gonna have it. We need to talk about me and you and what's best --

LIAM

I want the baby and I want you.

**JENNIFER** 

Let's talk inside then.

LIAM

We can't, we've gotta go.

**JENNIFER** 

What? Where?

#### INT. LIAM'S CAR - NIGHT

Liam starts the engine. Jenn sits in the passenger seat.

**JENNIFER** 

What's going on? You're that keen to meet Kaz you're taking me with you?

LIAM

No! I love you, Jennifer!

**JENNIFER** 

Then what's going on?

LIAM

I'll tell you on the way.

#### EXT. STREET - NIGHT

Liam's car roars off into the night.

On the corner of the street is Julian's car.

# INT. JULIAN'S CAR - NIGHT

Julian sits in the drivers side. Phil in the passenger seat. Danielle and a bruise-eyed Kaz are in the back drinking.

PHIL

That's that guy that was talking shit the other week.

JULIAN

About time we got that payback we promised.

He looks at Kaz with menace.

JULIAN

You don't have a problem with that, do you? 'Cos if you do, you better speak up now, bitch.

DANIELLE

Chill out Jules. Just cos she fucked him, doesn't mean she likes him.

Kaz gives her a disapproving nudge.

JULIAN

Hey fuck that. It's got nothing to do with her. He's a dead man tonight.

PHIL

Well, lets go get him.

Julian starts the car.

#### EXT. STREET - NIGHT

Julian's car drives off in the same direction as Liam.

# EXT. COUNTRY ROAD - NIGHT

Quiet. Empty. Fields on either side.

Nick's car drives at speed down the road.

# INT. NICK'S CAR - NIGHT

Silence between Nick and Martin.

#### EXT. COUNTRYSIDE ROAD - NIGHT

Nick's car speeds further into desolation.

# INT. NICK'S CAR - NIGHT

Martin looks increasingly anxious.

MARTIN

How far is it?

NICK

(mockingly, laughing)

How far is it, how far is it?

You're like the son I never had and we're going on a fuckin' holiday!

Martin sits in silence.

NICK

Not far. Not far at all.

# EXT. COUNTRYSIDE ROAD - NIGHT

Nick's car turns down onto a long road. Woodland on one side and hay fields on the other.

# EXT. GRAVEYARD ENTRANCE/GATES - NIGHT

A pair of closed large black double gates.

Nick's car stops outside.

Nick gets out of the car and walks over to the gates.

# INT. NICK'S CAR - NIGHT

Lit by headlights, Martin watches Nick open the gates.

Martin searches for a nameplate or a sign. None.

Martin takes his mobile. He types as quick as possible.

#### INT. LIAM'S CAR - NIGHT

Liam's mobile phone rings out. Text message received. Liam checks it as he drives.

PHONE DISPLAY: MARTIN - NOTT SURE WHER PAST OLD TOWN DOWN CUNTRY ROADS THINK IMIN BASIGSTOKE.

Liam does a double take at the message.

T.TAM

Know any graveyards in Basingstoke?

**JENNIFER** 

**Graveyards?** 

LIAM

Do you know of any?

**JENNIFER** 

(confused)

There's a couple I think. Why?

LIAM

That's where we're headed.

JENNIFER

You're beginning to freak me out, Liam. To the point where I say stop the car and let me out unless you tell me what is going on right now.

LIAM

Martin's got himself in a situation.

**JENNIFER** 

What's he done now?

LIAM

Apparently he's going with some old coot he met from his new job to do a stint of -- grave robbing.

JENNIFER

(laughs)

Seriously, what's going on?

Liam looks at her seriously.

**JENNIFER** 

Oh - my - God.

LIAM

It might be a load of bolloks - but either way, Martin is in deep with some nut case.

CUT TO BLACK.

SUPERIMPOSE: "GHOSTS 'N GOBLINS"

FADE IN:

# EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Dense woodland cover one side, large bushes the other. Creepy. Dark. Eerie silence.

Nick's car slowly drives up the long road.

They drive to the top of the road. Bushes give way to a large graveyard. Nick parks the car and kills the engine.

Nick and Martin get out.

Nick lifts up the boot. He takes out a carrier bag and passes it to Martin.

NICK

There's a few cans in there to keep us warm.

Nick takes out a shovel. He passes it to Martin.

MARTIN

I guess I don't need to ask what this is for.

Nick cackles a laugh.

# EXT. GRAVEYARD - MAIN YARD - NIGHT

Nick and Martin scour the graveyard. Nick, beer in one hand and torch in the other, becomes restless.

NICK

Where the fuck is this thing...

Martin clumsily tries to sip his beer as well as carry his cargo.

NICK

Eu-fucking-reka!

Nick looks at a horizontal six foot long expensive looking marble slab engraved with Japanese writing. The gravestone at the top of it is similarly lavish.

MARTIN

I ain't seen a grave like that before.

NICK

It's a crypt. Start trying to push
it up with the shovel, I'm gonna
get some things from my car.
 (indicating the shovel)
We might need more then just that.

Martin works the shovel around the edges of the slab as Nick excitedly rushes away.

#### MONTAGE

1> Martin and Nick work hard at removing the slab with the shovel and Nick's tools - another shovel.

 $2\!\!>\!$  Nick and Martin sit beside the grave, drink beer, visibly tired and worn out. Little progress has been made.

MARTIN

Nick - this is impossible, mate. We're gonna need some heavy duty machinery to lift this thing up.

NICK

No. We're gonna do it. And we're gonna do it the ol' fashioned way.

MARTIN

Do we have any other option?

NICK

No. We're not exactly using health and safety regulations but, Martin, this fucker is gonna come up. Get it together, kid.

#### END MONTAGE

The slab becomes loose as Nick and Martin give it their best to work it free.

NICK

That's it! It's coming! Keep going! Don't stop!

With vein pulsing effort, they manage to release the slab and direct it out of the ground. It drops beside Martin with a heavy thud.

Dust emerges from the hole. Nick and Martin look away in disgust at the smell.

The dust clears.

Nick hands his torch to Martin.

NICK

OK, go down and get the loot.

MARTIN

Me?

NICK

We can't both go down there - we need a look out. It's my car out there, if the old bill pop up, I'll say I got drunk in my car and that will be the end of it. If you're up here, what are you gonna say? You're visiting your dead Japanese mothers grave?

MARTIN

But I don't even know what I'm looking for.

NICK

You'll know it when you see it.

MARTIN

OK. Let me just down this first.

Martin drinks the rest of his beer. He puts the empty can in the carrier bag where other empty cans have been stashed.

He shines his torch down at the crypt. A stone staircase leads downwards into darkness.

# INT. CRYPT - NIGHT

Martin walks down the steps. His torchlight beam illuminates fragments of dust floating upwards.

MARTIN

Just for the record, it stinks down here.

NICK (O.S.)

Just get a move on! Sooner you get this done the sooner we get the hell outta here.

Martin coughs, gags on the smell.

He perseveres down the steps. He reaches solid ground.

He looks up at the hole he came from - darkness. Martin takes out his mobile.

Martin types into his mobile : I THINK I'M IN SHIT

# EXT. CHURCH - NIGHT

Liam's car is parked aside a quiet road. A church on one side and a graveyard on the other.

# INT. LIAM'S CAR - NIGHT

Liam receives Martin's text message. He slips his phone away.

LIAM

Great, he's in the shit.

**JENNIFER** 

What did he say?

LIAM

He's in the shit.

**JENNIFER** 

OK, let's try the other one.

#### EXT. CHURCH - NIGHT

Liam's car drives off.

A moment passes.

Julian's car drives past in slow pursuit.

# INT. CRYPT - NIGHT

Martin flicks on his mobile. The display indicates no signal. He shines his torch around the large crypt. Dust, mud, mould.

Martin walks further.

(O.S.) Nick yells muted/ unclear instructions.

# EXT. GRAVEYARD - OPENED CRYPT - NIGHT

Nick peers down at the crypt.

A rustling of bushes. A snap of a twig.

Nick looks up alarmed. He looks around, anxious.

# INT. CRYPT - NIGHT

Martin ventures further. His torch shines upon a horizontal coffin. Many expensive looking ornaments surround it.

MARTIN

(yells))
I think this is it!
I found it!!

No response, no reply.

MARTIN

Nick!?

(beat) Hey, Nick!?

Concerned, Martin rushes towards the staircase of the crypt.

In panic, he drops his torch accidently. It hits the ground. The flashlight bulb cracks. The light goes out.

A RUMBLING sound.

He looks up. The slab is being replaced over the crypt hole.

Martin looks scared to death.

Complete darkness.

Martin panics, rushes up the staircase. He tries to lift the slab but it is no good.

MARTIN

NICK!!! NICK!!!

Martin repeatedly thumps his fists against the slab, tries to lift it. Nothing. He SCREAMS for Nick, close to tears.

Martin rushes back to the coffin area.

MARTIN

(hysterical)

Doorway - gotta be a doorway!

Martin leans back against the coffin, his frightened eyes search for a way out.

The coffin lid bursts open.

A ragged, torn clothed wearing <u>skeletal</u> figure <u>grabs</u> Martin and <u>drags</u> him inside the coffin.

#### EXT. GRAVEYARD - MAIN GATES - NIGHT

Liam's car parks outside.

# INT. LIAM'S CAR - NIGHT

Liam has his mobile to his ear. He grows concerned. He ends the attempt and turns to Jennifer.

LIAM

His phone's off.

**JENNIFER** 

Right - call the police.

LIAM

I can't do that. He'd get busted.

**JENNIFER** 

He's got himself involved in this, if he's really doing something as wrong and fucked up as this then he deserves everything he gets!

LIAM

He's my mate. I said I'd be there if things went pear shaped.

**JENNIFER** 

What if he's in trouble?

LIAM

I've got to give the guy a chance. If I call the old bill, and they are just larking about, he's gonna lose his job and get in serious shit.

(beat)

When we find him, trust me we'll have words.

# EXT. GRAVEYARD - MAIN GATES - NIGHT

Liam pushes the gates - they open with a loud CREAK. Jennifer stands by his side.

**JENNIFER** 

Aren't these places meant to be locked after visiting hours?

LIAM

Graveyards have visiting hours?

**JENNIFER** 

You know what I mean - they usually lock the gates otherwise what's the point of even having them.

LIAM

I think you should wait in the car.

**JENNIFER** 

I'm not gonna be left on my own. I'm coming with you.

LIAM

OK.

The two enter inside.

Parked a hundred yards away is Julian's car.

#### INT. JULIAN'S CAR - NIGHT

The four of them watch Liam and Jennifer enter the graveyard.

DANIELLE

What are they doing?

JULIAN

They're gonna fuck.

Phil laughs.

PHIL

So what are we gonna do? Fuck his car up? I got some spray paint -

JULIAN

We're gonna get some payback.

Julian pulls out a flick knife.

JULIAN

And I can't think of a better place to get it.

# INT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Liam and Jennifer walk up the long road. Liam spots Nick's car.

LIAM

Doesn't look like a car park spot to me.

**JENNIFER** 

I don't like this at all.

LIAM

I know what you mean. But we're here now. We gotta have a look around.

(beat)

But when we find him, I'm gonna slap him silly and you have every right to kick him where the sun don't shine.

**JENNIFER** 

I'm reserving that privilege for you.

Liam looks awkward.

# INT. GRAVEYARD - MAIN YARD - NIGHT

Liam and Jennifer walk cautiously around the yard.

LIAM

I shouldn't have let him do this.

**JENNIFER** 

You haven't really had your head screwed on lately have you?

Liam remains silent.

**JENNIFER** 

It's not like you could have stopped him. If he wanted to do it, he was always going to.

They walk further inside, past many gravestones.

**JENNIFER** 

What if we just call out for him?

LIAM

I don't know what kind of psycho this old guy is, but I don't wanna let him know we're here.

(sighing)

I shouldn't have brought you out here, Jenn. Do you wanna go home, I'll take you back and -

**JENNIFER** 

No. I'm staying and that's that.

Jennifer points at woodland which surrounds the perimeter.

**JENNIFER** 

What if they went in there?

LIAM

That's something I don't want to think about.

Liam looks back to the graveyard.

LIAM

He's got to be here somewhere.

#### EXT. WOODS - NIGHT

Something watches Jennifer and Liam from behind a tree.

# EXT. GRAVEYARD - STONE WALL - NIGHT

Liam and Jennifer pass a small wall made up of stone rocks. It is built on the underside of a small mound. Stone steps lead up the mound.

Liam and Jennifer walk up the steps.

#### EXT. GRAVEYARD - MAIN YARD - NIGHT

Jennifer shivers. Liam hugs her to keep her warm.

LIAM

I'm sorry. For everything.

He leans in to kiss her but she turns her cheek.

Jennifer breaks from the embrace.

**JENNIFER** 

If we don't find him in five minutes, we're gonna have to call the police.

Liam nods.

JULIAN (O.S.)
Well, well, well. Isn't that so sweet?

Liam and Jennifer turn to see Julian, Danielle, Phil and Kaz walk towards them with beers in hand.

Jennifer looks at Kaz with daggers for eyes. Kaz looks down to the ground.

LIAM

Look guys, I really don't have time for this right now. My mate could be in some serious trouble.

JULIAN

Fuck your mate. You're the one that's in serious trouble.

Phil urinates on a graves. Danielle uses a spray can to paint obscene graffiti on several gravestones.

Kaz sits on a gravestone smoking, stalking Liam with her eyes.

Julian steps towards Jennifer and Liam. He crushes his empty beer can in his hand and throws it carelessly on the ground.

JULIAN

(to Jennifer)

Look at that lovely blonde hair. You dye downstairs too, bitch?

**JENNIFER** 

Fuck off you prick.

Julian reaches to grab Jennifer's hair.

Liam grabs hold of his arm and forces it back.

JULIAN

Oh you wanna be a man now, boy? No fuckin' bouncers around to save your neck this time, cunt-chops.

Julian brings out his flick knife.

Decayed, rotting hands slowly rise from the grave underneath Kaz. They  $\underline{\text{grab}}$  her ankles and  $\underline{\text{drag}}$  her down into the grave.

Kaz SCREAMS as she descends into the grave as if she were sinking in a sand pit.

Everyone looks at Kaz in shock.

Kaz grabs the ledge of the grave, her long nails scratch at the stone as she SCREAMS for help.

She is sucked down into darkness.

Danielle SCREAMS and runs.

JULIAN

Danielle!

Julian runs after her.

Liam grabs Jennifer and leads her in the opposite direction.

Phil heads after Julian. He <u>trips</u> over a small gravestone and falls down on his face.

Phil gets up from the ground and looks around desperately.

PHIL

Don't leave me! Julian!

# INT. UNDERGROUND TUNNEL - NIGHT

Something drags Kaz by her feet through a small narrow claustrophobic mud covered tunnel.

Kaz's screams muffled by mud dropping onto her face and mouth. Her frightened eyes gaze upwards in horror.

# EXT. GRAVEYARD - MAIN YARD - NIGHT

Jennifer and Liam stop for breath, taking shelter under an old tree.

JENNIFER

Did you see it? Did you see it's hands!?

LIAM

I can't believe that just happened.

**JENNIFER** 

I'm scared...

Liam hugs Jennifer.

LIAM

There's nothing to be scared about. One, Zombie's don't exist. Two... we're gonna get the hell outta here just in case.

Liam takes Jennifer's hand.

Liam leads Jennifer across the graveyard.

# EXT. GRAVEYARD - STONE WALL/ MOUND - NIGHT

Phil rushes down the steps. He hides behind the wall to take a breather. He backs up against it.

PHTT

(Shouts)

Julian! Danielle! Where are you?

Gust of wind. Scattered dead leaves blow across the yard. Flowers placed on graves shimmer.

Phil checks every direction. Scared.

He takes a cigarette from a pack in his jacket pocket. He lights it, the wall shielding him from the wind.

Directly above Phil and the stone wall, are many grave plots.

One grave sticks out. It's fresh. Mud shakes on its surface.

A RUSTLING as small amounts of mud descend into the grave - as <u>something</u> unearths itself from below.

Phil hears the rustling sound above him - but he's frozen to the spot in fear.

PHANTOM emerges from the grave. He climbs out of the grave.

He's dressed in black wearing a phantom of the opera style mask. He holds a dagger in his hand.

Moonlight beams down from a sudden break in the clouds. Phil watches a shadow of the Phantom above him.

Phil clenches his fists tight as his burning cigarette shakes in his trembling lips.

Cigarette smoke spirals from below the stone wall. Phantom slowly approaches it, raising his dagger in line with it.

Phil watches the shadow of the Phantom approach closer - he can see the shadow raising a dagger.

The Phantom reaches the edge of the mound. He swipes the dagger down - Phil rolls out of the way in the nick of time.

Phil crawls across the ground. Before he can get to his feet, Phantom jumps down onto Phil's back, sending him crashing back down to the ground.

Phil and the Phantom tussle on the ground. Phil manoeuvres himself so he is looking up directly at the Phantom.

Phantom's face looks human apart from his opera style mask and his hands are as fleshy/real as any other living human.

Phantom attempts to stab Phil, but Phil grabs his wrist. He uses his other hand to try and grab hold of the dagger.

Phantom pulls free from Phil's grasp, dagger slices the palm of his hand.

PHIL

No.. No.. Please...

Phantom stabs Phil frenetically in his chest and stomach. Blood splatters with each slash.

PHANTOM

Die! Die! Die!

Phil's torso is left sliced into bloody ribbons.

**PHANTOM** 

(orgasmic)

That's it -- die for me.

Phantom stabs the dagger down hard into Phil's throat. The dagger embeds itself into the ground. The handle almost passes through with the blade such was the fury of the strike.

Phantom gets up from Phil's blood covered and ripped body.

Phil's bloody body twitches.

Phantom takes a loose boulder from the stone wall.

He raises it above Phil's head and CRACKS it down repeatedly on Phil's face.

The Phantom raises his arms to the sky and lets out a jubilant YELL of victory and mocking laughter.

Phil's face is nothing more than a bloody mess of blood, skull and splattered brain fragments set against a background of mud and bloody grass.

The picture merges into --

#### CLOSE UP:

Unconscious Martin's beaten and bruised face set against a mud background. His closed eyes twitch.

#### **FLASHBACK**

#### INT. UNDERGROUND TUNNEL - NIGHT

SKELETON drags Martin by his neck down a mud covered tunnel.

SKELETON wears ragged torn clothes. Gloves made from a mix of rotten flesh, finger and hand bones. A human skull mask.

Mud drops from the ceiling of the burrow-like tunnel as Skeleton brutally drags Martin through it.

#### INT. UNDERGROUND - CLEARING - NIGHT

A large muddy burrow dimly lit by several scattered candles. Three walls, three holes, five foot high and wide.

Skeleton drags Martin from a hole into the open space. Skeleton turn Martin on to his back. He sits astride him.

Martin looks up at Skeleton's face - human eyes and dashes of flesh beneath a mask made from an assortment of skull parts meshed into one.

Skeleton beats Martin's face with his gloved fists.

#### CLOSE UP:

Unconscious Martin's beaten and bruised face set against a mud background.

Martin's eyes flutter... open... close.

#### END FLASHBACK

# EXT. GRAVEYARD - MAIN YARD - NIGHT

Liam and Jennifer crouch behind a large tombstone. Several similar large stones surround them.

Jennifer takes out her mobile. She dials 999. Liam keeps a look out.

**JENNIFER** 

Operator? The police, this is an emergency.

(beat)

We're in a graveyard in Basingstoke - there's a gang trying to get us and...

(beat)

I don't know what it's called -Liam - what graveyard is this?

LIAM

I don't know. The fuckin' big one?

**JENNIFER** 

The large one with the big gates in the middle of nowhere! Our car is parked out front...

(beat)

No that's not all! There's someone injured. They've been stabbed. This gang have knives they're really high on something. (beat)

Please hurry, thank you!

Liam looks at her questionably.

**JENNIFER** 

They're on their way. Do you think they'd be coming if I told them a zombie came out of the ground?

Phantom stands from behind the tombstone.

Jennifer SCREAMS.

LIAM

Run!

Liam grabs Jennifer and they run across the yard.

Phantom watches. He gives them a few seconds. He gives chase with his blood soaked dagger in hand.

#### EXT. GRAVEYARD - MAIN YARD - NIGHT

Jennifer and Liam run towards a crypt in the distance which has a portico, a porch surrounded with eight large columns.

Liam holds Jennifer's hand as they dodge the obstacles of gravestones.

Jennifer looks behind - Phantom runs after them, twenty feet away.

Liam leads Jennifer into the darkness of a clove of trees.

# EXT. GRAVEYARD - CLOVE OF TREES - NIGHT

Overhanging trees, small gravestones half buried underneath years of neglect. Moss has formed on the inside of the engravings, making the names unreadable.

Liam swipes overhanging tree branches aside.

Jennifer trips on a small bread shaped gravestone. She tumbles to the ground. Her mobile phone falls from her pocket.

Liam helps her up. They pause, hidden in the dark camouflage of trees. They check all angles around them.

Jennifer grabs her ankle. She holds back pain.

LIAM

You OK?

Jennifer nods unconvincingly. Liam points to the crypt, just about visible through the dense clove of trees.

LIAM

Alright, we're gonna head for that place. Get in and...

Tree branches are aggressively swiped clear as the Phantom enters the clove.

Liam grabs Jennifer by her arm. They run.

#### EXT. GRAVEYARD - CRYPT PORTICO - NIGHT

Liam and Jennifer run towards the crypt. They rush up several small steps at the side.

A closed door in the middle of the crypt.

Liam tries to open it - but it wont budge. He pushes and pulls but to no avail. Locked.

RUNNING FOOTSTEPS.

Liam and Jennifer hide behind one of the large columns.

FOOTSTEPS walk up the steps.

#### PHANTOM'S POV

Scans the columns. No sign of activity. Looks back at the graveyard. Quiet. Back to the columns.

#### BACK TO SCENE

Jennifer clenches Liam's hand.

Phantom walks to the first set of columns. He checks behind them, knife held in striking poise. Nothing.

Jennifer squeezes Liam's hand. He looks at her. Jennifer nods towards a <u>mausoleum</u>, thirty yards away.

Phantom checks the second set of columns. No one there. He grins as he slowly approaches the third set.

Jennifer and Liam jump off the portico from behind the fourth set of columns.

Phantom's grin turns to surprise.

Liam and Jennifer run to the mausoleum.

Jennifer looks back - Phantom gives chase. They have a small advantage of twenty yards.

# EXT. GRAVEYARD - MAUSOLEUM - NIGHT

Liam and Jennifer reach the mausoleum's large double doors.

Liam tries the door - it won't open.

LIAM

Come on!

Phantom runs after them.

Fifteen yards...

Liam pushes his body weight behind the door as he twists the door handle  $\ -$  it opens marginally.

The Phantom closes in - only ten yards away.

**JENNIFER** 

Liam!!

Liam strains as he uses his body to nudge open the door - enough for him to fit inside.

Phantom raises his dagger about to strike.

Liam and Jennifer squeeze inside the mausoleum.

The door slams shut in Phantom's face.

#### INT. MAUSOLEUM - NIGHT

Liam and Jennifer lean against the door, expecting Phantom to force it open.

A moment passes. No attempt is made.

**JENNIFER** 

What are we gonna do?

LIAM

Hide in here... for as long as it takes.

# EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Julian and Danielle run towards the main gates.

The gates are closed, locked tight by a padlock and chain.

Julian tries in vain to open them.

DANIELLE

Oh my God! What the fuck do we do now!?

JULIAN

Calm down!

Julian notices a loose rail, bent outwards in the gates.

He puts his foot on top of it and uses it to help hoist himself up. Julian starts to climb the gates.

Danielle looks behind - a shadowy figure runs towards them from the top of the road.

DANIELLE

(hysterical)

Jules! Help me!

Julian is higher up the gate, his hands clasping the top.

DANIELLE

Help me Julian! Please!

Julian tries to pull himself up to the top of the gate.

Danielle notices the loose rail. She steps on the rail but she looses her footing. She slips to the ground.

# EXT. GRAVEYARD - WOODS - NIGHT

Something watches Julian and Danielle from in between trees.

EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

GUN SHOT.

Julian falls from the top of the gate onto the ground.

Shocked, Julian struggles to sit up. He looks to his thigh - blood seeps from a bullet wound.

JULIAN

Danielle...

Julian expresses pain as he yells in agony.

Danielle shakes the gates, screaming and crying.

DANIELLE

Somebody help me!

JULIAN

Danielle, help me! Come on! Help me up, bitch!

Danielle turns back. The shadowy figure approaches closer. It is Skeleton.

Danielle runs into the woods SCREAMING.

JULIAN

Bitch!

Julian crawls back against the gates as Skeleton approaches. He forces himself up using the gate as leverage.

Julian takes out his flick knife. Skeleton closes in on him unarmed.

Julian swipes the knife - Skeleton grabs Julian's hand before the blade can make contact.

Skeleton slams Julian's hand against the gate repeatedly. The blade drops from his grasp.

Julian punches Skeleton in his face, landing a punch with such ferocity it smashes parts of his mask away, revealing human flesh underneath.

Skeleton backtracks, dazed from the blow.

Julian launches himself at Skeleton, He bundles on top of him sending Skeleton crashing to the ground.

Julian punches Skeleton in his face with a quick succession of blows - hammering the back of Skeleton's head against the ground.

Skeleton covers his face with his hands, minimal protection from Julian's devastating blows.

Julian raises his fist above his head, about to deliver a killer blow.

GUN SHOT.

Julian's hand is blown clean away. Blood spurts from his mangled wrist.

Julian is completely taken aback. He grabs his wrist with his other hand and yells in agony.

Skeleton punches Julian in his face - knocks him to the ground.

Skeleton gets up. Shakes his head clear. He grabs Julian by his neck and drags him to the main gates.

Skeleton rams Julian against the main gate repeatedly. He drags him along the gate until they reach the loose rail.

Skeleton slams him onto the loose rail, impaling him. The rail bursts out of his stomach. Julian looks up in silent agony.

Skeleton picks up the flick knife. He slits Julian's throat.

Skeleton morbidly watches Julian's life fades away.

Skeleton slowly removes Julian from the loose rail as he chokes on his own blood.

Julian slips limply to his knees.

Skeleton grabs Julian's head. He thrusts it forcefully onto the blood soaked loose rail.

A sickening CRUNCH as the rail bursts through Julian's face, directly replacing his now non-existent nose.

Skeleton steps back and admires his work.

Danielle SCREAMS in the distance.

Skeleton looks to the woods.

#### EXT. WOODS - NIGHT

Danielle SCREAMS as she runs blindly through thick, dense, dark woodland.

She trips over a loose tree root and lands cat-like on her hands - short of a jagged edged rock directly in front of her face.

Danielle mopes, lips quivering.

Tree branches SWIPED away not too far behind her.

Danielle muffles her mouth with her hands. She gets up.

Every direction seems the same. Trees and trees and trees...

Danielle runs straight ahead, tears rolling down her cheeks.

She stops. Looks back. No sign of her stalker. Only darkness and trees. Danielle is hysterical.

DANIELLE

Please! Stop! What do you want? I'll give you anything... I'll do anything! Please don't hurt me!

Danielle crouches behind a large tree.

Twigs SNAP. Birds flee a nearby nest.

Danielle takes her mobile phone from her pocket in a frightened hurried fashion.

A knife slams into the tree just above Danielle's head.

Skeleton reveals himself from behind the tree, his gloved hand grips the handle of the knife.

Danielle SCREAMS. Her phone slips from her hands as she runs for her life.

Skeleton yanks his knife free from the tree.

### MOMENTS LATER

Danielle stumbles from tree to tree - bizarrely each tree seems to look more sinister, as if enjoying her suffering.

She looks around in a circle, disoriented.

Danielle stumbles - falls into a gully.

# EXT. WOODS - GULLY - NIGHT

Danielle picks herself up from the wet muddy ground. She looks around like a lost frightened puppy.

Outstretched tree roots, Crisp leaves. Fallen tree branches. Overhanging, mocking trees wilt from above like demonic judgemental Gods.

Danielle pushes herself back against the bank of the gully. A burrow, a small hole. She backs herself inside.

#### EXT. WOODS - BURROW/ GULLY MUD BANK HOLE - NIGHT

Danielle pulls her knees close to her chest trying to make herself look small and unnoticeable.

She trembles from fear and the cold chill of the night.

FOOTSTEPS above.

Danielle buries her face in her shaking hands.

FOOTSTEPS walk away. FOOTSTEPS walk back.

Back and forth, back and forth.

Unclear male MUTTERING.

Danielle grasps her knees so hard that her knuckles turn white. Her eyes tightly closed as if in silent prayer.

FOOTSTEPS walk away.

FOOTSTEPS return - exactly above her.

DANIELLE (shaking/whispering)
Daddy...Daddy, help me. Please.

She opens her eyes.

A bloody flick knife sits at the edge of the hole.

Her trembling hand reaches for the knife.

She hesitates. She pulls it back.

Danielle searches her burrow with her hands. Finds a stone embedded in the earth. She digs it out with her fingers. She throws it as far as she can.

Silence broken as the stone hits wood.

Danielle reaches for the knife...and takes it in her hands. She falls back into her small den, prize taken.

# MOMENTS LATER

Danielle points the knife in front as she takes an age to step out to the edge of the hole.

She looks both ways. Clear. She looks up - moonlight beams down on her.

Danielle crawls out of the muddy hole on her knees with the knife in her hand.

She looks up at the bank above her.

Skeleton grabs her hair.

He violently  $\underline{\text{drags}}$  her up as she SCREAMS and swipes the knife in desperation.

#### EXT. WOODS - NIGHT

Skeleton drags Danielle up to the mud bank by her hair. He takes the knife from her hands. Candy from a baby.

He clamps her head in between his wet mud soaked boots and looks at a large clump of ripped hair in his hand. He tosses it away.

Skeleton points a large thick tree branch to Danielle's chin. The branch has thick, sharp edges.

He gazes at her squirming body.

He slams the branch down on Danielle's face. She SCREAMS as Skeleton repeats the action over and over again.

Blood flows from Danielle's heavily cut and splintered face.

Skeleton tosses the branch away into the gully.

He kneels down, grabs her by her hair and forces her to look up at him.

Danielle sobs and screams.

SKELETON

Look at me.

Danielle looks up with pleading eyes. He rips her necklace from her. Examines it with a sly grin, A Christian cross.

SKELETON

Hasn't helped has he?

Skeleton tosses the necklace into the gully.

Danielle mutters incoherently. Dazed, beaten, scared.

SKELETON

I am your God. I decide if you live or die.

Skeleton plunges his knife deep into Danielle's stomach. Skeleton brutally pulls the knife free before pulling her head back tightly by her hair.

Her neck breaks with a loud CRACK.

#### INT. MAUSOLEUM - NIGHT

Liam leans against the door. Jennifer paces up and down.

LIAM

Forget your phone. We wouldn't be able to get a reception in here anyway.

**JENNIFER** 

What if... What if the police didn't take it serious?

They both look at each other.

**JENNIFER** 

Even if they did turn up, what are they gonna find? Nothing. We're stuck in here and why are they gonna come looking in here?

Liam cusses under his breath.

LIAM

We can try to - (rephrasing)

We can make it to that car at the top of the road. I can hot-wire it. (beat)

We run like hell. And whatever happens to me, you keep running.

**JENNIFER** 

Don't talk like that Liam, I'm not gonna -

LIAM

I'm not leaving here until you promise me that whatever happens, whatever happens to me - you just keep running.

Jennifer reluctantly nods.

# EXT. GRAVEYARD - MAUSOLEUM - NIGHT

The door opens ajar.

Liam looks out. He scans the area.

It looks clear. Quiet. Deserted. Eerie.

He opens the door a little more.

Liam holds Jennifer's hand. They run for the woods.

# EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Jennifer and Liam reach the top of the road. The car is no where in sight.

They look down the bottom of the road. The closed gates becken.

LIAM

Come on.

Liam and Jennifer run down the road.

A FIGURE falls out from the woods in front of them.

Jennifer lets out a short but shrill SCREAM. Her and Liam stop in their tracks.

The figure is covered in blood, wearing only a white shirt and black trousers. It is Nick.

LIAM

(to Jennifer)

Keep going.

Jennifer hesitates.

Nick struggles to get to his knees.

NICK

Help me...

Liam looks at Jennifer.

LIAM

Run! Go!

Jennifer begins to head for the gate.

NICK

No!

Jennifer stops in her tracks.

Liam helps Nick up.

NICK

They're guarding the gate, the bastards.

Nick coughs, spits on the ground.

**JENNIFER** 

Who?

NICK

The gates are locked, They'd have taken you out as soon as you got there.

Nick steadies himself on his feet. He grabs the side of his stomach in pain.

NICK

I've been stabbed...I need help.

LIAM

OK mate, it's gonna be OK. The police are coming. Just tell us what's going on around here.

NICK

Outta nowhere...these nutters...cut me up...left me for dead the bastards.

LIAM

Are you Nick, Martin's mate?

NICK

I take it you're his friends?

LIAM

Yeah. So what the hell is going on here? He said you two were gonna go dig up some -

NICK

I was talking bolloks mate. All I meant for us to do was have a few beers and a laugh but shit went pear shaped.

LIAM

Where's Martin?

NICK

I don't know. They got to me before I saw what happened to him. Listen, I've found a way out but I can't make it there on my own. You have to trust me. We have to get moving. They might be watching us.

Nick falls down on his knees in pain.

Jennifer steps away from him. Liam takes Nick under his arm and helps him up.

**JENNIFER** 

What were you doing in the woods?

NICK

Hiding. I came back to look for Martin, and saw you two. I had to stop you from making the gate, you'd have been dead on the spot.

Jennifer looks at Liam. She doesn't trust Nick.

LIAM

You said you found a way out. Let's go.

#### EXT. WOODS - NIGHT

Nick leads Liam and Jennifer inside eerily quiet woods.

NICK

Watch for the tree roots - they stick out all over the place.

Nick leads them deeper into the woods.

LIAM

Do you want a hand, mate?

NICK

No, no, I'm alright.

Nick leads them further into the woods, keeping well ahead of them.

**JENNIFER** 

(whispers to Liam)
I don't trust this guy.

LIAM

(whispers)

Neither do I. Just try and keep calm.

Nick leans against a tree trunk.

LIAM

You alright, Nick?

NICK

Yeah...

Nick rumbles through a bundle of leaves by the tree stump. A SHOTGUN hidden underneath.

NICK

Hey, you two, get over here!

Liam and Jennifer rush over to Nick.

LIAM

You alright, man?

Nick turns and points the shotgun at them, a wide smirk across his face.

NICK

Oh, I'm perfectly fine. See, the blood's not mine. It's from your little friends.

## EXT. GRAVEYARD - MAIN YARD - NIGHT

Nick points his gun at Liam and Jennifer as they stand before a horizontal gravestone. A pot of flowers sits in the middle.

NICK

Take the flowers off.

Liam does so. Underneath is an indented handle in the slab.

NICK

What do you think lies behind door number one?

Nick pokes the shotgun at Liam.

NICK

Open it and find out.

Liam opens the slab using the handle. He falls down in intrepidation of using more weight than needed to open it.

NICK

Yeah, yeah. (laughing)

You youngsters always fall for that one!

(serious)

You only see what you want to see. You never really look at what's right in front of you.

Nick pokes his gun in Liam's back.

NICK

Go down.

Liam heads down a decrepit staircase that is covered in mud and grime.

Nick points the shotgun to Jennifer.

NICK

You next, Princess.

## INT. UNDERGROUND - TUNNEL/CATACOMBS - NIGHT

Nick marches Liam and Jennifer down a narrow tunnel. It's size decreases the further they go.

# INT. UNDERGROUND - MAIN CHAMBER - NIGHT

The chamber is dimly lit by candlelight. Shadows flicker on red/ dark brown colored mud walls. The place look like Hell.

A mass of mangled roots spread from the ground across the walls and extend to three large exposed tree roots lodged in the mud based ceiling.

A dirty and dusty poster of Aleister Crowley is nailed to one of the wall roots. Assorted pictures of Adolf Hitler. Various Nazi souvenirs. Upside down crucifixes.

Rotting bodies, exhumed corpses stripped from any clothing, lay scattered across the ground.

Skeletal corpses have various bones missing. Skulls cracked.

Several rotten fetus' are disgustingly displayed in assorted areas.

Boxes and crates of beer are scattered around.

LIZ (67, short grey hair, wrinkled skin, wild piercing eyes) sips on a bottle of gin.

She sits in a rocking chair as if it were a throne for a queen. She overlooks the room.

HAGGARD (65, unkempt hair, long thick dirty white sideburns) stands in the middle of the chamber.

Kaz, beaten and bruised, is bound to a tree stump, gagged at the mouth with a muddy white cloth.

Phantom stands opposite her. He drinks a bottle of beer. He smirks at her subdued sobs.

Sophie, dressed in a muddy white negligee, sits pensive in the centre of the room. She looks terribly thin, her eyes dark and hollow, her facial skin tight and gaunt.

Jennifer SCREAMS (0.S).

Martin opens his eyes.

He tries to move - but can't. He looks down. He is bound by rope to a large tree stump.

Martin looks to the far end of the chamber. Horrified, Jennifer and Liam are forced inside by Nick at gunpoint.

Martin struggles to free himself but the binds are too tight.

HAGGARD

(to Nick)

Two more?

NICK

The last two.

Nick looks to Phantom.

NICK

Hey Steve. Give us a hand.

Phantom takes off his mask to reveal a normal face underneath. He is STEVE (38, dark hair with thick, bushy eyebrows. Normal facial features belied by his wide eyes, seemingly stuck in a constant agitated stare).

Steve ties Liam's hands behind his back with rope as Nick keeps the shot gun pointed at Jennifer.

Steve pushes Liam roughly against the wall and he slips to the ground.

Steve ties Jennifer's hands. He rubs his hands over her body.

STEVE

Can't wait to get to know you better.

He pushes her to the wall and she slips down next to Liam.

LIZ

(screeching)

You won't be doing anything until Robbie gets a go with her first - and that's only if she meets my criteria!

NICK

Where is he anyway? Hunting's over for tonight. Time to have a couple of drinks and get down to some fun.

HAGGARD

He's out in the 'yard. Double checking there's no more prey hiding away somewhere.

LIAM

There's no way you're gonna get away with this you fucking freaks. The cops are on their way.

Haggard, Nick, Liz and Steve look at Liam.

A silent moment.

They burst into hysterical laughter.

## EXT. GRAVEYARD - MAIN GATES - NIGHT

A police car drives up alongside the gates. It stops and two police officers step out.

OFFICER JONES (27) and OFFICER REESE (45) walk up to the closed gates with flashlights.

Jones shines his flashlight around the gate - a watery substance along the ground.

OFFICER JONES

What's that?

Reese kneels down to take a closer look.

OFFICER REESE

It's water.

Reese touches the substance, a thin watery red substance on his finger tip.

OFFICER REESE

Looks like something's been washed away - and recently.

Reese tries to open the gates. Locked. He shines his flashlight on the chain and padlock.

OFFICER REESE

Jones - go get the bolt cutters.

# EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Reese and Jones walk up the road with their flashlights.

OFFICER REESE

We'll take a look around as a precaution, replace the chain on the gate with a substitute and let the caretaker know in the morning.

OFFICER JONES

Always best to be sure, right Reese?

OFFICER REESE

You're learning, boy, you're learning.

# EXT. WOODS - NIGHT

Skeleton, barely visible, stands behind a tree. He watches Reese and Jones. He clenches his blood stained knife tight.

## EXT. GRAVEYARD - MAIN YARD - NIGHT

Reese and Jones search the yard.

Twigs SNAP behind them.

They turn behind - shine their flashlights at a startled scruffy elderly man. He is the CARETAKER, (65).

**JONES** 

Jesus Christ, who the hell are you?

CARETAKER

I'm the god damn caretaker! What the hell are you doing in here?

REESE

We're investigating a disturbance, sir. Would you mind explaining to us why you are out here at this time of night?

CARETAKER

It's a damn prank call from kids!

JONES

And how would you know that, sir?

CARETAKER

I live close by. Heard screaming. I came over to investigate myself because it happens all the time and I'm sick to death of it!

REESE

Sick of what?

CARETAKER

Sick of clearing up their damn mess. Look, I'll show ya.

He takes the officers over to a section of the graveyard where several gravestones have been vandalized by graffiti and empty beer cans are scattered around.

#### CARETAKER

You lot need to be more stern with kids these days. This shit would never have happened in my days. We had respect for the dead and we had respect for the law.

Reese and Jones look at each other. They buy it. Reese uses his radio to contact police headquarters.

REESE

HQ, this is Officer Reese out at Riverdew Cemetery with Officer Jones. Reporting on a distress call, can confirm was a hoax, over.

**JONES** 

(to Caretaker)

OK, thanks for your time. Just one other thing, what happened down at the gate?

CARETAKER

What?

**JONES** 

There's water everywhere. Looks like someone wanted to wash something away.

CARETAKER

The kids sprayed graffiti on the ground so I had to clean it up! Like I've gotta clean this up!

The Caretaker motions the graffiti ridden gravestones.

**JONES** 

OK sir, just leave it until the morning, OK?

Reese indicates to Jones it is time to leave.

CARETAKER

(mumbling)

You ain't the sucker that's gotta clean all this up.... my days off an' I still gotta come in and do this shit!

## EXT. GRAVEYARD - MAIN GATES - NIGHT

The police car drives away.

The caretaker watches from behind the closed gates.

#### INT. UNDERGROUND - MAIN CHAMBER - NIGHT

Nick carelessly kicks out at a corpses.

NICK

Six feet my ass!

HAGGARD

Still think there's money stashed inside, Nicky boy?

NICK

Haggard, this bastard was down so deep I thought I was going on a Journey To The Centre Of The Earth.

The caretaker and Skeleton enter the chamber.

CARETAKER

The filth have been taken care of.

Skeleton removes his costume of corpse bones to reveal himself as ROBBIE (32, dark hair, sharp piercing eyes).

Robbie kicks a fetus as if it were a football.

What's Robbie's fuckin' problem?

HAGGARD

(to the CARETAKER) What's his deal now Earl?

The Caretaker - EARL - shrugs his shoulders. He takes a bottle of beer from one of the many half empty crates.

EARL

He's pissed he didn't get to gut the pigs, he was hyped up about it. NICK

So he's on an aggressive downer, huh?

HAGGARD

He'll cheer up later.

Liz gets up from her "throne" and hobbles to Kaz with the aid of a walking stick made from human bones.

She feels her body from toe to head, groping and caressing as if an inspection. Liz grunts and moans. Kaz sobs, horrified.

Liz hobbles over to Jennifer.

**JENNIFER** 

Don't touch me!

LIZ

Keep your trap shut or I'll have your throat slit.

Liz repeats her inspection. She smiles.

Silent tears drip from Jennifer's eyes.

She looks at Liam. He hangs his head, shamed at not being able to help her.

Liz returns to her "throne".

LIZ

(to Robbie)

Pick your favorite, Robbie dear.
The mother of your baby, the spawn of Satan. The ritual will not fail this time!

Nick takes a seat on the ground with a fresh bottle of beer in his hand.

NICK

It won't fail this time? How many bitches have we brought here over the years? And look at the results!

Nick motions to the many fetus' on the ground.

Steve stands in front of Sophie. He points angrily at her face.

STEVE

It's her fucking fault! She's never got pregnant and shes been with us too long now. We've got two fresh ones here ripe for the taking so what's the point in keeping her around?

Earl skulks about the chamber. Opens a beer.

EARL

Stop moaning! None of you have got to clear up the bloody graveyard and fill in the graves before it gets light.

HAGGARD

Oh give it a rest, Earl. You only cover the things over anyway! How long does that take?

EARL

Fuck you. It's a craft, an art.

Robbie stands eye to eye with Martin. He looks away, petrified. Robbie smiles with menace.

Steve kneels opposite Liam. He grabs Liam's chin and forces him to look at him.

STEVE

You know you're gonna die tonight, right? How does that feel? Huh?

Liam remains mute. Steve slaps Liam's face.

STEVE

I'll make it slow.

Robbie heads to Sophie. He grabs her tightly by the back of her hair and turns to Liz.

ROBBIE

This thing's useless. We've got replacements now.

LIZ

So be it.

Robbie draws his dagger. Slits Sophie's throat. Her limp body falls to the ground.

Nick staggers up to Martin, bored by current proceedings.

MARTIN

Why are you doing this? What did I ever do to you?

NICK

Don't take it personally. (to Steve and Robbie)
Let's play one final game. Get you two fuckwits in the mood.

Nick has the chamber's attention. He unties Martin's ropes.

NICK

(whispers)

You've got a slim chance of getting out of here. But at least I'm giving you that chance.

Nick releases Martin.

Martin runs for escape. Steve and Robbie laugh as he darts around the chamber looking for a way out.

Martin looks to Nick with pleading eyes. Nick points to the exit at the far end of the room.

NTCK

It's over there you fuckin' moron.

Robbie and Steve guard any escape. He looks back to Nick.

MARTIN

B..But they're gonna kill me...

NICK

(to Robbie and Steve)

Give him a chance.

Robbie and Steve give way with their arms outstretched.

Martin runs in between them and heads for the exit. He looks back at Jennifer and Liam - who are watching anxiously.

LIAM

Martin! Get Jenn outta here!

Martin hesitates.

Robbie and Steve chase after him.

Martin runs for the exit.

LIAM

Martin!

Robbie and Steve stop. They quickly don their costumes. They rush after him.

LIZ

Don't be too long!

Liam and Jennifer look at each other. Tears fall from Jennifer's eyes.

LIAM

He's gonna get help. He's gonna get out and he's gonna get help.

Jennifer looks hopelessly down to the ground.

## INT. UNDERGROUND - CLEARING - NIGHT

Three walls with three tunnels.

Martin takes the one straight ahead.

## INT. UNDERGROUND - TUNNEL #1 - NIGHT

Martin crawls through the tunnel. It becomes more narrow.

Martin finds a gap in the low ceiling. He climbs up into the gap.

## INT. UNDERGROUND - MAIN CHAMBER - NIGHT

Haggard and Earl overlook Kaz. She pleads for mercy with her eyes.

They feel up and down her body, groping and squeezing. Tears run down Kaz's cheeks as she moans in disgust.

HAGGARD

Mmm... not bad, not bad at all.

EARL

(laughing)

She's young enough to be your granddaughter.

HAGGARD

I know... that's what turns me on about it.

Liz sits on her "throne" and watches with a smile.

Liam and Jennifer try unsuccessfully to wiggle from their binds.

LIAM

(whispering)

Just keep trying, Jenn, don't give up.

Jennifer starts to cry.

LIAM

Just try and keep your cool... don't give up babe... please...

Liam tries to grasp the swiss army knife from his back pocket. He grips it in between his fingers.

# INT. UNDERGROUND - FAUX GRAVE - NIGHT

Martin crawls up from a gap in the ground into a six foot mud surrounded "room". Small rays of moonlight beam down in between gaps from above.

#### EXT. GRAVEYARD - MAIN YARD - NIGHT

A grave begins to open up.

Hands stretch out from below.

A mud covered Martin pulls himself free from the grave.

He gets to his feet and runs for escape.

MARTIN

Help me! Somebody please help!

Martin runs in between various gravestones. The entrance road is in the near distance.

MARTIN

Anybody! Please help!

Two graves <u>burst</u> open between Martin, mud flies into the air - as Phantom and Skeleton jump from the graves and dive onto him.

Martin unsuccessfully struggles to fight them off.

Skeleton grabs Martin by his kicking feet, Phantom takes his wailing arms.

They raise him off the ground as he squirms and yells for help.

They raise him above a cross shaped gravestone - they both furiously yank him down on top of it.

The tip bursts through his torso almost splitting him in two as Martin is impaled on the gravestone.

Phantom takes out his dagger.

He slices Martin's neck from ear to ear. He slices the flesh from his face and scalps him. Skeleton watches morbidly.

Moonlight glow illuminates the two ghouls in the midst of their macarbe deed. Blood flies in the air as Phantom CUTS and SLICES.

Phantom hacks at the back of Martin's neck until it loosens. He slices the remaining bloody strands of Martin's throat apart.

Blood spurts out from Martin's shredded neck.

Phantom raises Martin's head aloft and yells out in victory. He tosses the head to Skeleton.

PHANTOM

Here you go "Leatherface". There's another for you to make your fuckin' masks outta.

Skeleton examines the blood covered head.

SKELETON

Nice bone structure.

## INT. UNDERGROUND - MAIN CHAMBER - NIGHT

Phantom and Skeleton enter with two full bin liner bags. Blood leaks from the bags.

They empty the bin bags in front of Liz.

Martin's limbs amidst puddles of blood. His head rolls out last.

Liz smiles and nods to signal her satisfaction.

Skeleton and Phantom disrobe back into Robbie and Steve.

Robbie takes Martin's head and places it on a muddy ledge.

Jennifer vomits at the sight. Liam closes his eyes and gags hard.

NICK

(to Jennifer and Liam)
I guess him running out on ya just
made you both sick to death of the
guy, huh?

Nick laughs.

Blood covered Robbie walks over to Jennifer. He strokes her hair with his adrenaline pumped blood drenched hand, covering her blonde locks with the red stuff.

ROBBIE

Look at me, I'm all excited with nowhere to go. Fancy a date little girl?

STEVE (O.S.) What the hell did you guys do?

Robbie turns from Jennifer to Steve.

He's looking at Haggard and Earl, both half naked and exhausted, sitting by the side covered in blood.

HAGGARD

When the cat's away, the mice will play.

Kaz's blood covered naked body lay below Liz's throne.

Liz sips her gin.

Robbie turns back to Jennifer.

He continues to play with her hair much to her disgust.

He kneels down in front of her. She turns her head away - he slaps her face so that she faces him.

LIAM

She's pregnant you fucking animal.

Robbie looks at Liam with surprise in his eyes. The room turns quiet. All eyes on Liam, Jennifer and Robbie.

LIAM

Look don't hurt her, man. Let her go and you can do anything you want to me.

EARL

We'll do anything we want to you anyway.

The clan laugh collectively and the "festivities" continue.

Robbie takes a step back from Jennifer. He stares at her, confused.

Liam cuts at the rope with his swiss army knife behind his back. The progress is good, the binds becoming thinner.

Steve kicks Kaz over on her back. She is barely breathing, gargling and choking on her own blood and vomit.

Steve straddles her. He grips his dagger and uses his other hand to palm the bottom of the handle for more leverage. He plunges the dagger down hard directly in Kaz's open mouth.

A loud CRUNCH.

A delighted Liz claps slowly.

Steve gets up. He kicks Nick's feet to wake him. He takes a bottle of beer from one of the crates and heads to Liam.

Nick stirs awake and slowly gets to his feet.

Steve stands opposite Liam. He opens his beer and downs it quickly.

Liam tries to cut the remaining strands of his rope quickly but, in panic, drops the swiss army knife behind himself.

Liam cusses under his breath.

STEVE

You say something faggot?

Steve smashes the empty bottle over Liam's forehead, glass and blood splattering as one.

Liam's forehead is cut, with shards of glass sticking inside his skin. Blood leaks down his face.

LI2

Enough games. Time for the ritual.

Liz hobbles to the centre of the room. She points her stick at Jennifer and nods to Robbie.

ROBBIE

Her boyfriend says she's already pregnant.

 $\mathtt{LIZ}$ 

He's lying - he's saying that to protect her. You carry out the ritual, you do her anyway. Make sure. The spawn of Satan will be born in this chamber. It doesn't matter about specifics, after all, it's about having the right surroundings to raise a child.

Robbie unties Jennifer. She looks to Liam in panic.

Liam nods backwards, trying to get her to notice the swiss army knife behind him.

Jennifer looks to the ground in front where the glass bottle has smashed into shards and pieces.

Robbie grabs Jennifer by her hips and raises her off the ground and onto her feet. Jennifer looks back at Liam.

**JENNIFER** 

I love you.

LIAM

(tearfully)

I love you. I'm so sorry.

STEVE

Awww, isn't that sweet?

Robbie looks her up and down, lust in his eyes. She falls to the ground as if fainted.  $\,$ 

The clan LAUGH.

Jennifer grabs a large shard of glass from the ground and stabs Robbie in his thigh. She twists it, pulls it out.

Robbie YELLS in pain.

In a flash of rage, Jennifer attacks Steve with the shard. She slashes him across his cheek. He retreats in shock.

Liam bursts free from his loosened ropes. He grabs his swiss army knife from the ground.

Jennifer looks to her hand. Her palm bleeds. The shard has broken in her hand - the other half imbedded in Steve's cheek.

Liam leads Jennifer by her arm to the exit - but the clan circles them. They're stuck in the middle.

Liam holds out his swiss army knife blade to keep them back.

Steve pulls the glass from his cheek, smiles..

NTCK

Those bloody swiss army knives. Good for getting outta any kind of situation.

Steve lunges towards Liam - Liam smacks him in the face with his fist. Steve is knocked back - but he quickly recovers. He throws himself at Liam and forces him down to the ground.

The two scrap on the ground as the clan CHEER and LAUGH.

Jennifer picks up an empty beer bottle.

She is about to hit Steve with it — she looks back — Robbie closes in on her.

Jennifer turns and smashes it over Robbie's head.

Robbie stumbles back, dazed.

Jennifer looks for another weapon - nothing.

Liam and Steve fight it out on the ground. Steve gets the upper hand. He straddles Liam and reigns down punch after punch on Liam's stomach and chest.

LIAM

Jennifer - run! run!

Robbie, Earl and Haggard close in on Jennifer.

Jennifer runs to the exit.

The clan members pause to watch Jennifer's escape.

LIZ

She had fight in her, that one.

**HAGGARD** 

She'll be a good mother, Liz, a good mother indeed.

Steve, astride Liam, YELLS in agony.

Liam stabs his knife repeatedly in Steve's thigh. He twists it. Liam pushes Steve off and gets to his feet.

Liam runs after Jennifer.

Robbie dons his costume. He runs after Liam.

Steve pulls the knife out of his heavily bleeding thigh.

NICK

Wait!

(beat)
What's the rush? They're not gonna
get outta here.

## INT. UNDERGROUND - CLEARING - NIGHT

Jennifer looks at the three tunnels, unsure which route to choose. She looks back, contemplates heading back.

A dark figure approaches her. Liam.

She hugs him tearfully.

LIAM

Listen to me...Go. I'm gonna lead them away from you.

**JENNIFER** 

I can't...

Liam gently touches Jennifer's stomach.

LIAM

There's three of us. One has a silent voice. I want that voice to be heard one day.

Liam kisses Jennifer.

LIAM

Please...Just get out of here.

Liam heads inside one of the tunnels.

LIAM (O.S.)

Go!

Liam before he disappears down the tunnel.

Jennifer runs inside another tunnel.

# MOMENTS LATER

Steve and Robbie enter the clearing.

LIAM (O.S.)

Come on! Come on! Come get me!

STEVE

They've split up.

ROBBIE

I want the girl.

STEVE

Good, 'cos I want the guy.

Steve heads in the tunnel after Liam.

Robbie looks at the two other tunnels.

## INT. UNDERGROUND - TUNNEL #2 - NIGHT

Jennifer desperately crawls her way through the muddy narrow tunnel.

ROBBIE (O.S.)
I'm gonna get you, bitch, I'm gonna get you!

# INT. UNDERGROUND - TUNNEL #3 - NIGHT

Liam crawls through the tunnel. Mud falls from the ceiling.

STEVE (0.S.)
I'm gonna make you my bitch! Hear
me, pretty boy?

Liam looks up at a gap in the ceiling.

#### INT. CRYPT - NIGHT

The coffin lids shakes.

The lid bursts open.

Liam climbs out of the coffin.

Liam slams the coffin lid down. He examines his surroundings, looks for a way out. None.

LIAM

Bastards.

Liam, resigned to his fate, sits astride the coffin lid.

Something tries to open the lid from underneath.

Liam's weight keeps the lid down. He holds on to the base of the coffin for dear life.

The attempts to open the lid from below falter. They stop. Liam breathes harshly, coughing on the dead air in the crypt.

#### LATER

Liam wakes laying on the coffin. He struggles for air.

CREAKING. The crypt slab is being removed.

Liam struggles to get to his feet. He falls to his knees as his oxygen starved legs fail to work.

FOOTSTEPS descend the crypt steps.

Liam fails to get to his feet.

Steve approaches Liam.

STEVE

I told you I'd get you.

Steve grips his dagger.

LIAM

Fuck you.

# INT. UNDERGROUND TUNNEL #2 - NIGHT

Jennifer crawls along the muddy tunnel.

The tunnel takes a turn upwards. She crawls up the narrow muddy tunnel.

#### INT. FAUX GRAVE #2 - NIGHT

Jennifer clambers up into a six foot enclosure - a grave - which has small steps burrowed into the muddy walls.

Moonlight beams down through cracks in wooden slates above.

Jennifer sits, curls herself into a ball.

She shivers, hugs herself to keep warm. Tears drip down her cheeks.

#### EXT. GRAVEYARD - DAWN

Morning sun light breaks out over the graveyard.

#### MONTAGE

- 1. The closed main gates are locked, chained together.
- 2. Early morning birds chirp as sunlight beams through the woodland trees.
- 3. The yard looks quiet and peaceful. Tranquil.

#### END MONTAGE

## EXT. GRAVEYARD - MAIN YARD - DAWN

A grave.

Two small muddy hands emerge and spread out from underneath.

The faux grave collapses as Jennifer, caked in mud, struggles her way out of the pit.

She clambers out and collapses exhausted on the ground.

She squints at the beautiful radiant sunlight.

A dark shadow blocks the light - a figure.

Nick.

He points his shotgun at her face.

NICK

Where do you think you're going, little lady?

Nick nods at the grave and laughs.

NICK

You just don't know when you're dead, do ya?

Nick revolves the shotgun and  $\underline{\text{slams}}$  the handle in Jennifer's head.

## DARKNESS.

Jennifer SCREAMS.

A new born baby SCREAMS.

REJOICE and LAUGHTER from the clan.

END