

GRAVEYARD

By

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FADE IN:

EXT. COUNTRY ROAD - NIGHT

Dense woodland on one side of a dusty road. A hay field on the other.

The peace and quiet is broken by a car driving along the road.

INT. CAR

KIERON, 45, an overweight, rough and rugged looking guy, drives. SOPHIE, 16, slim and angelic looking, sits in the passenger seat. She nervously twiddles with her hair looking out of the passenger side 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...

KIERON

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

(beat)

You do love me, don't you Sophie?

Sophie looks at him with innocent doe eyes.

SOPHIE

Yeah, course I do. I wouldn't be going with you otherwise.

Kieron begins to rub up and down her thigh. He smiles.

KIERON
Good girl.

Moments pass in silence.

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 looks over at her with a wide evil grin. His eyes linger lustfully over her swan-like body. Sophie refuses to return the look, staring out of the window. She gulps.

KIERON
Can't wait till I get you home,
babe.

His hand slides further up her thigh.

SMASH!

The windshield SPLINTERS.

Kieron tries to take control of the car. Sophie screams.

EXT. COUNTRY ROAD - NIGHT

The car swerves off the road and down into a ditch near the woods. The car stops with the sound of smashing and the car horn blares out loudly.

INT. CAR

Kieron rises his head from the middle of the steering wheel, his nose leaking blood. He touches his head and leans back in the seat. He looks over at Sophie. She is holding her shoulder, looking 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. The boot is open. He looks at the cracked windshield as he walks around the bonnet of the car to the passenger side.

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 and holding back further tears.

SOPHIE
It hurts!

Kieron walks round to the boot of the car. Inside the boot - 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 looks up the road they came from to see if he can locate the dead animal they must have hit. 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 slowly a few feet up the road. Wind picks up. The trees in the woodland sway as does the hay in the field on the opposite side.

Sophie gets up. She looks over at Kieron who stands in the middle of the road in the near distance.

The sound of uncoiled gates creaking.

Sophie walks toward the sound, in the opposite direction to Kieron. She hugs herself to keep warm from the wind.

She looks to her left nearest the woodland. Large black gates. One of them is open, swaying slowly from the wind. Beyond the gates is a long road.

Sophie looks back to Kieron.

SOPHIE
(loudly)
Kieron! I found something! Come and see!

Sophie looks back to the gates. A dark cloaked figure stands in between them. Sophie slowly looks up at the hooded figure - a solid darkness underneath the hood.

Sophie screams.

Kieron looks back.

KIERON
Sophie?

He rushes back to the car.

Back at the car, and breathless after rushing all of ten, maybe fifteen feet, Kieron looks around. 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.

He can hear the gate creaking. He walks slowly to where the sound of the gate is.

KIERON
Sophie?
(spooked)
If your taking a wee-wee, just say so, hun?

Kieron locates the gates. He looks at the road ahead of it.

KIERON
SOPHIE?

Behind him, the dark cloaked hooded figure runs up from beyond the hay field with an AXE.

His footsteps are heard - Kieron turns around. Stunned.

The axe is BURIED deep in his chest.

Kieron falls to the ground.

Darkness.

SUPERIMPOSE: FIVE WEEKS LATER

EXT. TOWN - STREET - DAY

A busy town, people rushing to get where they need to be. Cars and buses drive down the busy roads. One particular car, a white Fiat, drives out of the town's main road and takes a turn over a bridge where it stops at traffic lights.

INT. FIAT CAR

MARTIN ROSS, 21 sits at the drivers side. He wears a security guard outfit, complete with bright fluorescent coat that has a logo of the company, "I.C.S.". Upbeat 80's music plays from his car radio.

EXT. MAIN ROAD - DAY

The Fiat exits off the busy main road and takes a turn down a business estate.

EXT. BUSINESS ESTATE - DAY

Warehouses on either sides of the road. The road is empty apart from Martin's fiat. The level of noise drops considerably.

He stops at the bottom of the road. Located on a roundabout is a large building with the name VEXTRON in large letters.

He drives into the main entrance car park.

EXT. VEXTRON - RECEPTION CAR PARK - DAY

Martin parks. He gets out of his car. Businessmen flock from the reception block doors, heading to their parked cars to go home. To his right is the large warehouse.

Martin walks to the reception entrance.

INT. VEXTRON RECEPTION

He walks inside. There is a security guard at the desk, dressed in black trousers, white shirt and black tie. He is VINCE JOHNSON ,38, the supervisor and head of security.

Martin walks over to the desk.

MARTIN

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

Vince looks up from reading his book and smiles. He puts his book on the desk - Martin notices it's title: GHOSTS & THE SUPERNATURAL.

Vince looks genuinely pleased to see him. 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 down, looking 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 is part of the plan.

Martin smiles and removes his coat. He is dressed similar to Vince.

VINCE

So, Martin, tell me a little about yourself.

MARTIN

Well, this is my first post. I was 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 are pretty 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 don't have to do that much. Compared to other places they might have sent you, I think you've got 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

OK great. Well, like I said at the start, its a pretty comfortable number here. 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 get you to the gatehouse and your home for the next twelve hours.

EXT. VEXTRON - GATEHOUSE - DAY

A small building, which looks similar to a bungalow. It looks like a shack, with a double window that you can't see through inside.

There are two barriers which are raised for vehicles to pass in and out and another car park which has only a handful of cars.

MARTIN

Quite a trek 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

A security guard sits opposite a desk on a chair all ready to leave his post. He is MAURICE LOPEZ, 27.

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 there, Maurice?

Maurice nods, looking glum and as if he had just been to a funeral.

VINCE

This is Martin, he's just starting tonight.

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

MARTIN

Hey, how's it going mate.

MAURICE

(in broken English)
Good now you here! I go home now at last!

Maurice heads out of the door and 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

Maurice is a casual, a relief guard. Our regular day shift guard, Danny, has been off with flu so ICS sent us this pillock. We won't be having him back here. 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 be coming in a bit later as he is dealing with some business - which he informed me of well in advance - so 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, take a seat.

Martin sits at the desk and 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.

(MORE)

I don't care if Pamela Anderson walks 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, alone in the gatehouse.

He watches Vince leave in his car - he honks his horn to bid farewell and Martin clumsily waves at the window, forgetting no one can see in from outside.

The car park soon empties as the workers leave the warehouse and head home.

Martin nervously taps his fingers on the desk.

LATER

INT. GATEHOUSE

Martin sits back and relaxes - an alarming BUZZ sounds out. 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'm new, this is my first shift. I forgot.

FEMALE (V.O.)

Martin Ross?

MARTIN

Yep...Sorry.

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

Martin sits at the desk as night draws in. He looks at the time on the CCTV monitor. 20:29. Martin looks quite 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 amidst a busy and complex looking switchboard.

MARTIN

Don't even think of going off.

He looks outside through the window. Night has drawn in. The only lights come from the warehouse windows.

MARTIN

(to himself)

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

A HORN blares out from outside.

A car horn. 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, enters inside. Nick, thinning dark hair and a little overweight, looks cheerful, merry and greets Martin like a long lost friend.

Nick has a carrier bag with him and talks with a raspy, husky sounding voice and a 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 to the room in the back. He potters around for a bit as Martin remains standing.

Martin walks from the desk to the back room.

INT. GATEHOUSE - BACK ROOM

Nick proceeds to take the contents out from his bag - food of which he places in a microwave and starts it up. Nick seems in a bit of a state, sluggish.

MARTIN

So Nick, you've come 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. Whereabouts?

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

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

NICK
Don't stir and you wont be
disturbed.

MARTIN
Makes sense, mate.

NICK
Yeah, yeah.

EXT. GATEHOUSE - NIGHT

Nick locks the door. Both him and Martin have flashlights. Nick has a set of keys in his other hand as he leads Martin around the outside of the warehouse.

Large bushes cover the perimeter fences.

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.

Nick shines the light at the bushes as they walk around the warehouse.

LATER

INT. GATEHOUSE

Nick takes a TV and sets it up alongside the CCTV monitor. The TV also has a video slot.

NICK
This is between only a few of us.
If Vince caught us with this,
he'd lose the plot.

MARTIN
Hey that's cool with me. I won't
say a word.

NICK
That's good.

INT. VEXTRON - OFFICES - DARK

Nick and Martin walk inside. Martin 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 the many desks - the room itself
looks creepy with empty chairs and silence.

NICK
It's like a graveyard in here at
night.

Martin notes the empty chairs in the room with his
flashlight.

MARTIN
Yeah, they look like tombstones.

Nick mumbles something incoherently. Nick roars into
laughter as he leads Martin into -

INT. VEXTRON - OFFICES (2)

Where a similar but smaller layout greets them.

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

Martin follows Nick as he watches him lock the door behind
them.

NICK
Came into this block to lock up.

Nick walks across the floor to the opposite side and the
exit. Martin follows.

NICK
(laughing)
Never saw him again.

MARTIN
What do you mean?

NICK
(whispering)
I better tell ya back at the
gatehouse....

Martin looks worried.

Nick laughs.

NICK
I'm just fuckin' with you, Martin!

Martin sighs and laughs relieved, although he seems a little unsure.

INT. GATEHOUSE

The 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 content.

Martin shuffles in his chair and tries to make himself feel comfortable in the dark room.

INT. ROSS HOUSE - MARTIN'S BEDROOM

BEEP BEEP BEEP

An annoying alarm clock goes off. Martin wakes from his bed and slams the clock off. He looks knackered.

INT. ROSS HOUSE - LIVINGROOM

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

MOBILE DISPLAY SCREEN: LIAM CALLING...

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 parks outside. He steps out and walks to the front door. He knocks twice.

LIAM CARSELEY, 21, answers the door and greets Martin with a spliff in hand.

Liam looks like a superstar D.J., cool, relaxed, good looks and in good shape. He has short black hair and even though he is wearing cheesy 80's retro shades, he still looks like "the man".

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

INT. LIAM'S HOUSE - LIVINGROOM

The room is brightly lit from the daylight bursting through the large windows. There is an ambient feel about the room, but very cool and laid back.

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

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

What hours do you do?

MARTIN

7 to 7 - 12 hours. Weekends and three nights in the week.

(shrugs)

It'll do for a while.

LIAM

It's money, man. You need it. 'Bout time you got back in the system. You gotta feel better being off the dole.

MARTIN

Yeah. I'll feel better when I get paid. 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 but Martin turns it down.

MARTIN

I've gotta work and the last thing I wanna do is go in on my 2nd day stoned. Besides, the guy I'm working with...I think I need to be with it.

LIAM

What's he ,like, 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. Would have had a drink with you but you gotta work.

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?

Liam stretches his arms out and lets out a yawn.

LIAM

Jennifer is at work.

MARTIN

Getting pretty serious, you two. How long is it now?

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 probably 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

Martin walks inside.

Nick is sat relaxed in his comfy chair with his feet up on the desk. His shirt is untucked and unbuttoned at the top and he does not have his tie on.

He is watching a black and white horror movie on the television set that he has placed next to the CCTV monitor. Nick looks more relaxed than ever, bright and beaming red face with an ear to ear smile.

NICK
Aha, there he is!

MARTIN
Hey Nick, how's it going?

NICK
Alright mate, I'm alright.

MARTIN
Good, good.

NICK
It's Friday and there's no fucker
in the warehouse.

MARTIN
It's empty already? Sound!

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

Martin takes a seat and watches the film as Nick seems to be engrossed in it, if not half asleep.

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

NICK
(exhales slowly)
Yeah, yeah.

Martin holds back a laugh. Moments pass as the two sit and watch the movie in silence.

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. Just so long as we help each other.

MARTIN

I'm all for that Nick. 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.

EXT. ROSS HOUSE - NIGHT

Martin parks alongside a residential area and house on the corner of the street. It is quiet and no one is about. Martin gets out of his parked car and enters the house.

INT. ROSS HOUSE - LIVING ROOM

Martin turns the lights on and loafs on a settee. He grabs his mobile. He texts Liam.

MOBILE DISPLAY: "WHERE U AT?"

He watches TV as he waits for a reply. Martin, still dressed in his uniform, watches his phone. He looks slightly on edge.

MARTIN

Shit, maybe I should have just stayed there.

INT. NIGHTCLUB

Dark and crowded, an assortment of clubbers moving and "dancing" to the high tempo dance music blaring out. Light blue strobe lights flash around the floor and the walls.

Liam dances with his girlfriend, JENNIFER ATKINS, 20, a small beautiful sexy blonde with innocent looking dark brown eyes.

The two dance together and with friends, CHERYL BAXTER, 19, brunette and also very attractive and her boyfriend JAMES MATTHEWS, 24, a slightly podgy but good looking fellow.

They are all in good spirits, and return to their table once the dance track finishes and merges into another track almost seamlessly by the resident D.J.

They sit down at their table, clogged full of empty beer bottles, glasses and half finished cocktails. Liam checks his phone. It has run out of battery.

Liam kisses Jennifer lightly.

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 drink.

LIAM

Not gonna push me away later are you, Jenn?

JENNIFER

Depends...

LIAM

On?

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

James slams his empty bottle down on the already clogged table.

JAMES

OK! Whose round is it!

Cheryl lights a cigarette and nods to James.

CHERYL
Make mine the same, babes.

James stands and looks at Liam and Jennifer, cuddling up together and lightly kissing. He taps a bottle down on the table repeatedly.

JAMES
(jokingly)
Well excuse me!

Jennifer and Liam stop and look up at James smiling.

JENNIFER
Black Russian please James, thank you! Awww, he's so cute when he's angry!

JAMES
I wish Cheryl would agree.

Cheryl is ignorant of the comment, drunk and bopping her head to the music.

JAMES
(to Liam)
So what is it man, another beer or what? Hurry up cos I'm gonna forget already...

LIAM
Just another beer, man. Thanks dude.

James nods and heads off into the pandemonium of the crowd to reach the bar and get the rounds in.

Liam notices four people causing a bit of trouble on the dance floor - pushing people out of their way.

LIAM
Oh man, how did these dickheads get back inside here?

Jennifer looks at the four people that Liam is looking at.

JENNIFER
I thought they were barred?

CHERYL
One of them twats knows the manager. An' when I say she knows him, I mean as in she probably blew him.

All four are blatantly drunk out of their minds. JULIAN "HOOLIGAN" MASTERS, 22 is big and muscular looking. Handsome to top off his ultimate male appearance.

He holds KAZ STAPLES, 19 - a brunette, looks very much a Goth but has a pretty appeal - showing her off to the crowd that she is his property as if anyone would be bothered.

PHIL KIZODEF, 21 is slim and beanpole looking with a gaunt face. He has some bizarre attempt at grooming some facial hair in a bid to look cool but it completely fails - stands drinking as DANIELLE CASEY 22, - a slim, tall and sexy beauty (and she knows it) dances around him, looking and teasing several other guys that are transfixed on watching her.

They note James walking back with a tray full of beers.

PHIL trips James up and he falls, dropping the beers all over the floor.

The foursome laugh out and mock James as he gets up and angrily squares up to Phil.

JAMES

What the fuck is your problem, knob-end?

PHIL

Try it on fuck face. You got the problem, retard. Look where you're going next time.

Liam cuts in between them, lightly pushing Phil away - Phil drunkenly backtracks, drops his beer bottle which smashes on the floor, and fails to keep his feet. He stumbles comically and falls down to the ground as the onlooking crowd look and laugh and separate.

Julian aggressively heads towards Liam.

JULIAN

Come on then you -

Julian slips on Phil's dropped beer and slips onto his back. Much to the crowds howling laughter.

JULIAN

(softly to himself)
My back! I'm paralysed for life!

LIAM

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

Liam locks eyes with Kaz - who looks at him with a rare smile.

Cheryl and Jennifer rush over to the dance floor where the crowd have separated. Everyone else in the club is carrying on as if nothing happened, getting back to having their fun.

Bouncers head in from out the dance circle.

JENNIFER

I think we should be leaving now...

CHERYL

Bollocks! We haven't done anything wrong!

JENNIFER

It's not worth getting in any more trouble, you know them lot would just be waiting outside to kick it all off. Probably with another ten of their mates.

LIAM

Fuck it, let's split.

JAMES

What about the cash I just had splashed on the floor?

(looks to Phil)

That rat faced prick is gonna cover the fucking cost...

Liam puts an arm round James and coerces him away.

LIAM

We'll go back to mine and have some drinks and some smokes and chill out. Besides, if I'm honest, it was my round...

Liam, Jennifer, James and Cheryl leave for the exit as a BOUNCER looks down to Julian.

JULIAN

(to bouncer)

I'm feeling better. I'll be fine.

Julian sits up and watches the four leave the club.

BOUNCER

I'm glad your fine, mate. But you're barred. Get up and fuck off.

JULIAN

I know someone that knows the manager you moron! Go suck on a Mr. Freeze and wait until you get to the sticky part you fat fuck.

BOUNCER
There's been a change of
management, "mate".

Julian looks less cocky. A lot less.

EXT. NIGHTCLUB - NIGHT

Julian, sporting a gash above his eyebrow, Phil, Danielle and Kaz stand outside the club looking non too pleased.

They notice Liam and co. leaving in a taxi.

JULIAN
I'm gonna nail that fucker. Mark
my words.

INT. ROSS HOUSE - MARTIN'S ROOM

Martin wakes up to the sound of his mobile phone ringing. He answers, looking tired and weary. Sluggish.

MARTIN
Hello...

LIAM (V.O.)
Hey man, what's crackulating. You
up yet?

MARTIN
(sighing)
No.

LIAM (V.O.)
Mate, you should have been at the
"Lounge" last night.

MARTIN
What happened this time...

LIAM (V.O.)
Those bell ends from school, Phil
Kizodef or whatever his name is,
that bitch Julian Masters and his
lot got in. Caused some shit.
Again.

MARTIN
They were dicks at school, they
still are now. Nothing changes. I
thought Julian the Hooligan was in
jail anyway?

LIAM (V.O.)

Nah, he just got probation. Can you imagine if he'd gone inside with his name? The guy would come out wearing make up and a wig.

MARTIN

Nah, he's a bit of a nut case. I don't think he'd just lay down and take it up the...anyway, I don't wanna be thinking of man on man prison heat action first thing when I wake up.

LIAM (V.O.)

Ha! True words. How was work, amigo?

MARTIN

(finally waking up)

I left early, I got home at about half 12, I called you but your phone was off.

LIAM (V.O.)

The battery was dead, mate. Sorry about that. How come you finished at 12? You ain't been sacked already?

MARTIN

I'll tell you all about it later, it's quite a cool little thing.

EXT. CHILDREN'S NURSERY SCHOOL - DAY

A small nursery, with parents collecting their children and taking them home across the playground.

INT. CHILDREN'S NURSERY SCHOOL - CLASS ROOM

The last of the parents collect their children and the room is left with Jennifer and RACHEL, 35, short mousy brown hair with glasses.

Jennifer is clearing up the toys left scattered in a play area.

RACHEL

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

JENNIFER

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

RACHEL

Well this is good experience for you but you can never predict what group you might end up with. A good one or a bad one. And you'll be teaching the year nines next year, right?

JENNIFER

If all goes well, yep.

RACHEL

Lots of luck.

(beat)

So how's the boyfriend? Still doing his music?

JENNIFER

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

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

(teasing)

Ooh, richer or poorer huh?

Jennifer smiles.

EXT. GATEHOUSE - NIGHT

Quiet. Slight rays of light creep out from the edges of the gatehouse window and door.

INT. GATEHOUSE - DARK

A black and white horror movie plays on Nick's television. Nick himself is set up with his feet on the desk. Martin sits opposite in an uncomfortable chair trying to keep interested in the movie.

Nick goes 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
(smiling)
This goes no further.

MARTIN
(delighted)
No worries!

LATER

The CCTV monitor display shows it is 3:24 AM.

Martin and Nick are slumped in their chairs with dazed looking eyes watching another black and white horror movie on Nick's TV.

Nick drifts asleep. He instantly snores loudly.

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

MARTIN
(to himself quietly,
slurred)
I better keep watch...keep awake,
man, keep awake.

Nick wakes from a violent "snore" which sounds more like he is choking. He grabs his cup and takes a swig of his vodka. He laughs.

NICK
Vince is a lazy bastard, ain't he?
Typical black bastard, bet he ain't
done a fuckin' proper days work in
his life.

Nick again cracks up, Martin looks surprised.

MARTIN
Vince? He seems alright?

A moment passes. Martin looks uneasy. He lets out a false laugh. It encourages Nick.

NICK
I like black people...I used to
have some black friends 'till my
dad sold them!

Nick cracks up again in laughter. Martin looks uncomfortable and awkward.

NICK

Fuckin' lazy bastards. When I used to work in the train undergrounds, years ago...

MARTIN

(trying to divert the conversation)

When was this?

NICK

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

MARTIN

Holy shit, that is messed up. 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

(stunned)

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

Nick takes a sip from his empty cup.

NICK

Yeah, yeah.

(burps loudly)

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

Nick roars again with laughter, slapping himself on the belly.

MARTIN

Wh- what did you do with that and why did you even want one?

NICK

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

Martin waits for Nick to go on with his tale but Nick has fallen asleep, snoring loudly.

FADE TO BLACK:

SUPERIMPOSE: ONE WEEK LATER

FADE IN:

INT. GATEHOUSE - DARK

Nick and Martin sit, beer bottles on the desk and half a bottle of vodka remaining. Both look drunk.

Martin tries to keep his eyes from falling down as Nick seems energetic.

NICK

(excited)

World War 2. I was only a kid. Something like that. We'd walk around the 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 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 like...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 fucking pissed up and smash the niggers shops that opened up.

MARTIN

(Drunk, rambling)

So..like a gang thing? Like you know, kind of like, the Crips and Bloods in the States?

NICK

Fuck all that nignog bullshit. They fuckin' shoot each other, GOOD. Let 'em. I'm talking about back when the fuckers moved over here. Where ever they move in, they end up turning a nice area into a fuckin' shit hole. Drugs, guns, all that shit. 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 allows a clearly forced smile. *Uncomfortable.*

NICK

This fuckin country is a pile of shit - because of many reasons but one of them is the fuckin' immigrants and the shit they bring with them into this country. In my opinion, we'd have been better off if Hitler won the war. Fucking Jews run everything - EVERYTHING. They're sneaky bastards and should have been eliminated.

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 in a video tape - the film runs and it is old black and white footage of Nazis standing proud and in action.

NICK

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

MARTIN

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

Nick stands up and salutes Nazi style.

NICK

Heil Hitler!

Martin takes a big swig of his vodka. He watches the footage uncomfortably. Yet remains mute.

MONTAGE

1>

INT. "THE LOUNGE" NIGHTCLUB - DANCEFLOOR

Liam and Jennifer hold each other as a more mellow track plays. They gaze in each other eyes, very much in love.

JENNIFER

I love you so much.

LIAM

Aww, you're my girl. I love you too, baby. You know that.

(beat)

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.

2>

EXT. "CLUB 102" NIGHTCLUB - NIGHT

Loud pumping bass can be heard outside the trashy looking club. Hordes of chavs hang around outside.

INT. "CLUB 102" NIGHTCLUB - REST-ROOM/TOILETS

High tempo music from the club sounds dimmed inside the rest room.

Julian is having fast and rampant sex with a blonde girl inside one of the cubicles.

The cubicle door swings open and he lays her on the sink basins before continuing his rough sex with her.

The toilet door opens and Kaz, her dark make up drunkenly messed up on her face, stumbles inside with a bottle of booze in her hand.

She looks at Julian and the girl. She watches them both for a moment emotionless.

KAZ
(slurred/drunk)
Julian - What the fuck - are you
doing?

Julian looks over at Kaz and just smirks.

JULIAN
Join in, honey...

Kaz drops her drink from her hand - fortunately it lands in a rubbish bin - and walks over.

Julian gets off the blonde.

JULIAN
Thanks luv, now off you go.

He takes a dazed looking Kaz inside the cubicle. The cubicle door locks.

The blonde rearranges her skirt, checks her smudged make up in a mirror above the sink, seems satisfied with it and drunkenly leaves.

END MONTAGE

EXT. STAPLE'S HOUSE - NIGHT

A taxi stops outside a modest looking house. Kaz drunkenly steps out and walks to the front door.

INT. STAPLE'S HOUSE - LIVING ROOM

The room has many Christian paintings on the walls. The fireplace mantle has religious statues such as Mary and Jesus.

The only light flickering in the room is from the television, which shows the "God Loves You Channel" on low volume - the host speaks to a congregation as a number to donate rolls across the screen.

JONATHAN STAPLES, Kaz's father, sits asleep in front of the television. Bible by one side, empty bottle of vodka by the other. An outstretched belt lay on the floor.

Kaz stumbles through the living room. She looks a state. She takes the television remote and turns it off. She heads upstairs.

INT. KAZ'S BEDROOM - STAPLES HOUSE

Kaz switches on a low light bedside cabinet lamp and opens the drawer. She takes out a small wooden box and sits on her bed.

She opens the box. Inside is several different colored pills, small remains of powder and small LSD blots.

Kaz takes the blots and places three in a bottle of water she has on her cabinet desktop. She adds in two of the pills which dissolve in the water.

Kaz sits at her computer. She drinks the bottle of water and logs on to a site called "MyPlace".

She types in " LIAM CARSLEY" on the search box on the site. It directs her to Liam's page - which has several music tracks available to listen to as well as photos.

Kaz puts on her headphones, clicks on one of the tracks. She clicks on Liam's photos and enlarges them. She sits back in her chair, listening to Liam's music whilst gazing at his photo on the monitor screen.

Her eyes are glazed as she looks at the wall behind her monitor screen - she has several printed out pictures of Liam on her wall with lipstick written heart shapes placed on them.

EXT. GATEHOUSE - DAWN

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

INT. GATEHOUSE

Martin wakes up Nick - both looking rough for wear from the drink. Nick gets up and places the bottles in a rubbish bag.

NICK

Martin - do the patrol and I'll get rid of this shit in the boot. I've gotta put the box away too.

MARTIN

Sure thing.

EXT. GATEHOUSE - DAWN

Martin walks out of the gatehouse, yawning.

EXT. VEXTRON - GROUNDS - DAWN

Martin walks around the back of the offices of the building and opens the main gates and unlocks the reception door. He staggers back to the gatehouse.

EXT. GATEHOUSE - MORNING

Martin heads to the gatehouse as cars begin to slowly enter inside.

MARTIN
(to himself)
I am *not* going through that shit
again.

INT. MARTIN'S CAR

Martin puts the key in the ignition. It fails to start. He tries again. It fails after several more attempts.

EXT. GATEHOUSE - BACK - MORNING

Martin gets out of his car and lifts up the bonnet to look at the engine.

Nick's car stops just as it is about to drive off. He unwinds his window.

NICK
(to Martin)
What's the problem?

Martin looks round to Nick and shrugs.

MOMENTS LATER

Nick looks at 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, man. I'm so knackered and
flipping cold out here I couldn't
fix a thing.

NICK

You don't even know what you'd be fixing - you'd probably fuck it up even more - so let's get you home and I'll have a look at it later.

EXT. ROSS HOUSE - MORNING

Nick parks outside the house and Martin steps out.

MARTIN

Thanks for the lift mate, really appreciate that. And thanks for the booze again, I'll sort you out you once I get paid myself.

NICK

(smiling)

Don't worry about it. Get to sleep, there will be more where that came from.

Martin closes the car door and heads home as Nick drives off.

EXT. LIAM'S HOUSE - DAY

Fallen tree leaves blow gently from the breeze.

INT. LIAM'S HOUSE - LIVINGROOM

Liam and Jennifer sit together on the settee watching TV. A rare day off for them both. Liam rubs her arm gingerly.

LIAM

You're a bit quiet Jenn, you alright?

Jennifer nods. Liam looks to the show on television.

LIAM

Don't tell me you're really into this Jeremy Kyle crap? It's The same shit every day. Someone cheated and they need a DNA test or some shit to find out who the daddy is.

Liam leans forward and lights a pre-rolled joint from the ash tray.

JENNIFER

(snapping)

Can you put that out?

Liam looks up surprised.

JENNIFER
(calmer)
Or smoke it outside?

Liam leaves the joint in the tray and looks at Jennifer.

LIAM
What's wrong?

Jennifer turns to look at Liam. She looks serious but edgy.

JENNIFER
Liam, there's something I've got to
tell you. And...I'm not sure, you
know, if you are 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 tears from relief and
happiness to his reaction.

He kisses her.

JENNIFER
(giggly)
You're...you're pleased?

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

He hugs her lovingly and Jennifer reciprocates.

INT. ROSS HOUSE - MARTINS BEDROOM

Martin, looking tired, gets dressed into his security outfit. His mobile rings. He answers it.

MARTIN

Yep.

LIAM (V.O.)

HEY MAN! GUESS WHAT!

MARTIN

You won the lottery?

LIAM (V.O.)

BETTER! I'm gonna be a DAD!!!! HAVE
SOME OF THAT!

Martin pulls away from the phone as loud ecstatic screeching can be heard down the line. He smiles.

MARTIN

Man, that's brilliant! Wow,
congratulations Liam, nice one
mate!

LIAM (V.O.)

Everything is just smooth sailing
right now, I can't believe it,
mate. The God's must be happy
with me, that's all I can say.

MARTIN

That's awesome, man, I'm really
happy for you.

(beat)

You're DJing down The Lounge
tonight though, ain't ya? You
still doing it?

LIAM (V.O.)

It's been a good day, man. I'm
still gonna do the gig and it's
gonna be wild. It's my chance to
show this town my talents on the
wheels of steel.

MARTIN

How the hell are you gonna
concentrate on that when you just
been told you're gonna be a
father, man!

LIAM (V.O.)

It's like I said, mate. It's
running smooth as silk.

(MORE)

Jennifer is going to spend the night at her parents to tell them the good news, so it means I still get to play my gig and impress the public. I call that a double result.

MARTIN

Man, you have one *understanding* girlfriend on your hands right there.

LIAM (V.O.)

She's more than that, mate. She's the one.

(beat)

But, listen. You know where this is heading, right?

MARTIN

Mate, I gotta work. One of the guys has called in sick so I have to cover. It sucks I know.

LIAM (V.O.)

(downbeat a little)

OK mate, I understand that. Well, next time then huh?

MARTIN

Definitely. Hey, give my best to Jennifer OK?

LIAM (V.O.)

Will do, man. Take it easy!

The phone call ends. Martin looks downbeat as he finishes getting ready for work. He then smiles.

MARTIN

Top man.

INT. "THE LOUNGE" NIGHTCLUB

The club is busy, packed with people having a good time. Loud dance music plays, strobe lights flicker in time with the music.

MONTAGE

1>

Liam is behind the decks, downing booze as he deejays. The crowd on the dance floor are loving the music.

2>

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

3>

Cheryl and James are seen on the packed dance floor as Liam, sweating, and downing his shots, continues to keep the party vibe alive.

4>

Liam necks yet another shot. He waves his hands in the air as the crowd cheer at his antics at deejaying.

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

5>

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

END MONTAGE

Another deejay is playing and his set is nowhere near as good as Liam's. The dance floor is still rammed. The music is loud as ever.

Liam is sat slumped back at a table with Cheryl and James. The table is full of empty and near empty beer and wine bottles on the table. Liam is clearly wasted and intoxicated on the high of his performance.

LIAM

I- that was *the shit*. I was *the shit*, right? I feel fucking untouchable. I feel like a - like a fucking - - king, man.

Cheryl and James both give Liam a hug and a kiss and say their good-byes - but to Liam their voices are mute against the music that is pumping out louder than usual.

Cheryl and James leave the table. Liam sits up and drinks the rest of his beer, watching the remaining clubbers moving on the still hectic floor.

Liam downs the rest of his beer and looks for any remains in the glasses and bottles that surround his table. He downs any remnants left before looking at the dance floor.

LIAM

I'm the king...

Liam looks around. He seems surprised that Cheryl and James have vanished. He laughs drunkenly to himself. He gets up and heads to the dance floor.

Liam stumbles around the dance floor looking around for James and Cheryl. He seems lost in a sea of writhing bodies. He stumbles back to his table but:

LIAM'S POV:

A blurry sight as a beautiful blonde walks towards him, standing out from the crowd.

The music stops. Everyone else has paused in their dance moves or positions, as if frozen. The hot blonde transforms into a seductive looking brunette and walks closer to Liam.

BACK TO SCENE:

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 it's rhythm. Liam clutches his chest.

Liam sweats. He gasps for air but can't seem to draw any in. Notices people are looking at him acting weird. Liam sluggishly walks back to his table.

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

He opens his eyes. The apparitions have gone. He turns back to the dance floor.

The girl approaching Liam is Kaz - looking so much more attractive in what she is wearing and her make up makes her look almost a different person.

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

Liam blinks and when he reopens his eyes he finds Kaz is sitting astride him.

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. LIAM'S HOUSE - BEDROOM - MORNING

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 horrified. Liam looks over - Kaz is asleep next to him, stirring.

JENNIFER

Bastard!

Kaz wakes as Liam sits up stunned.

JENNIFER

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

KAZ

(under her breath)

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 along with laughter, a still drunk crazed giggle. The sound of a door opening and slamming shut from downstairs.

Jennifer looks at Liam from the bottom of the bed. 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
 (panicking)
 I was drunk, some of the shots I
 drank - 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

Jennifer opens the front door as Liam yells after her.

LIAM
 Jennifer! Wait!!

Jennifer rushes out of the door and down the street in tears. Liam stops at the doorway, punching his fist against the frame in disgust at himself.

INT. ROSS HOUSE - KITCHEN

Martin enters the kitchen dressed for work. His mother, KAREN ROSS (50's, brunette, looks like a typical housewife,) is busy preparing dinner.

KAREN
 You're up late, Marty.

MARTIN
 I know, slept in.

KAREN
 I'll leave dinner in the oven.
 You can heat it up in the
 microwave when you get home.

Martin nods.

KAREN
 Pay slip is on the table.

MARTIN
 Hallelujah! Finally!

Martin takes a letter from the table and opens it. It is his pay slip.

MARTIN

Jesus Christ - the amount of tax on this thing! That's about a whole weeks worth of work! National insurance - bloody hell. I should have stayed on the dole.

KAREN

Don't be silly. Maybe you can afford to take a girl out now.

MARTIN

Yeah - now I just need the time.

Martin looks at his pay slip again.

MARTIN

And the money.

KAREN

It's not about the money. A girl should like you for who you are.

MARTIN

Yeah, right.

KAREN

And you don't want to be attracting gold diggers anyway.

MARTIN

Well, I won't have to worry about that.

Martin heads to the back door ready for another shift.

MARTIN

I've got to go and earn some more money for the blood suckers, aka the government. See you tomorrow, mum.

EXT. BACKSTREET ROAD - NIGHT

A car cruises down a quiet back street, the heavy bass of the music blares out.

INT. CAR

A beaming Danielle and a quiet Kaz are sat in the back sharing a bottle of vodka. Kaz sports a fresh black eye that attempts of concealing have worn thin.

Julian drives with Phil in the passenger seat, sharing a bottle between themselves.

Music plays as loud as possible from the chav machine.

PHIL

So what we up to tonight? We gonna crash round your rich old mans again, Danielle?

DANIELLE

Dream on, Phil. We ain't using my parents place everytime we ain't got no money.

JULIAN

Check out the park - score some high school cunt. They'll all be pissed up right about now. Easy game. Lets go get some.

(beat)

Anyone got a problem with that?

He looks back at Kaz menacingly. She looks down intimidated.

JULIAN

That's what I thought.

Danielle and Phil giggle moronically.

EXT. GATEHOUSE - NIGHT

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

INT. GATEHOUSE

Nick sits on his chair opposite Martin. The TV is set up with a video machine but only fuzz is on screen.

NICK

Of course it's easy! There's bitches everywhere that are more than willing to fuck. You just gotta get out there.

MARTIN

Well that is always part of the problem. Girls -

("correcting" himself)

bitches - always fuck me over. Not to mention, like, the problem of getting the time to go out and meet and all that...

NICK

Fuck that shit. There's always time and there's always a place.

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.

(takes a sip of vodka)

Mainly because I either couldn't afford to go out and meet people or I never had the time because I was working. Some jobs are a double edged sword, you know what I mean?

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

MARTIN

It's not more Nazi stuff again is -

Martin's words fall as the video plays.

ON TV SCREEN

Nick naked on a bed which looks to be from a run down hotel. The video quality is poor. An attractive young blonde female gets on to the bed and Nick starts to have vigorous sex with her in many positions.

BACK TO SCENE

The movie ends and 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.

EXT. GATEHOUSE - NIGHT

Martin waits outside the door with the flashlight in his hand. Nick walks round from behind the gatehouse with a carrier bag. He walks inside the gatehouse and then reemerges minus the bag.

He walks back out and locks the door.

NICK

Got the keys?

MARTIN

Yep.

NICK

Lets get this bollocks over and done with.

Nick and Martin walk up the site car park by the side of the Vextron warehouse.

LATER

EXT. GATEHOUSE - NIGHT

Martin and Nick walk back to the gatehouse and enter inside.

INT. GATEHOUSE

Nick brings out a fresh bottle of vodka from the carrier bag and places it on the table. He turns the lights off and sits down opposite Martin.

The room is illuminated by the black and white CCTV screen and the moonlight that comes in sparingly through the windows.

NICK

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

MARTIN

Funny you should say that, I was thinking a similar thing earlier. You cant 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.

(laughing)

I'm gonna tell you something I used to do.

MARTIN

Go for it.

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. It was unlocked so we went in and *fuck me*, Martin. There was all types of shit in there - worth *thousands*, mate. So I took the shit.

MARTIN

No way. You're kidding, right?

NICK

I haven't finished.

MARTIN

Sorry..I just ain't even sure what a masua- thingy is? Something to do with a church?

NICK

Instead of a grave, rich bastards make a temple in the graveyard. Its 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

Eventually, me and my mates were going 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 really 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

Inside the coffins, 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 are brittle to break off, but all you do it snap it back and hey presto - it's easy. Jewellery is easy to remove.

Martin takes another big swig of his drink. Nick quickly notices and 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?

NICK

You need a lot of trust in each other. One looks out, the other goes down inside and gets the loot.

(MORE)

We'd NEVER fuck with each other because if one person did and they got found out, the next time they'd enter a crypt they would 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

Not at all, Martin. 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 would not benefit me at all so to be honest...

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

Or look it at like this - its not like we're going to a bank and taking out some cash there and then. I know some people that know some people. They'll give good money and ask no questions about where it's from. They don't give a fuck.

(MORE)

Give it a couple of weeks and I'd say anything from ten grand to a hundred thousand grand. 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, only replacing them by drinking more 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. But after we've carried out this little caper, we would be partners. And I don't fuck partners. The *only* partners I ever *fuck* are *bitches*.

INT. ROSS HOUSE - MARTIN'S BEDROOM

Martin lays 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.

He looks up.

He is the middle of not a conventional graveyard but a hay field. There are hundreds of gravestones. Dark hooded figures stand by them, all watching Martin.

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

The coffin box crumbles and Martin yells out but his screams are silent. The coffin lid crumbles into pieces and Martin falls deep inside a dark abyss below, deeper and deeper as he looks up at a laughing Nick...

END DREAM SEQUENCE

INT. ROSS HOUSE - MARTIN'S BEDROOM

Martin wakes up with a start, sweating and breathing hard. He takes a sip of some water from a glass on his bedside cabinet. He lays down, falls back to sleep.

INT. LIAM'S HOUSE - LIVINGROOM

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

Liam looks at Martin with a surprised expression.

LIAM
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 sighs.

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
Of course I respect them, man. But they're dead. I'm not disrespecting them. They're dead, Liam.

LIAM
That's no fucking excuse, man, get real.

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? I'm gonna be cremated anyway, there's no chance I'm gonna be eaten by fucking insects, no matter how natural it is.

LIAM

You have to be joking with me 'cos that's just *cold*, man.

MARTIN

Yeah, yeah.

A few more moments pass. 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

(shaking his head)
You had to ask...
(beat)
(MORE)

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

MARTIN

I'll give you a cut of the profits.

Liam laughs.

LIAM

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

MARTIN

Potentially a hundred grand like I told you before.

LIAM

Nah, forget that shit. Imagine if it was your mum or your dad buried. Would you want them -

MARTIN

Liam - we've been through this.

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.

Moments pass.

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 if you can, let me know what graveyard it is. If I don't hear from you after a while after the first text, I'll come and dig you up.

MARTIN

Thanks a lot. I think.

Liam rolls a joint.

MARTIN

So what's up with you anyway? You look like you had a helluva time last night - hungover?

LIAM

Mate - there was a little incident last night. Basically, Jenn wants a break from me for a while.

MARTIN

Umm...come again? Sounds like a *major* fucking incident.

LIAM

Well, let's just say I ain't got shit to do tonight but wallow in my own guilt.

(sighs)

And maybe many other nights after that.

EXT. GATEHOUSE - NIGHT

The site is quiet, empty.

INT. GATEHOUSE

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 down and the two watch the TV in silence. Martin looks agitated, twiddling his thumbs.

NICK

The inspector has already been in. I've been taking notes of the pattern of sites he visits. I've come to the conclusion he wont be in tonight. It gives us the perfect chance to get outta here for a few hours.

MARTIN

OK.

NICK

I've brought all the things we need
in the back of my car. Here - to
ease your nerves.

Nick hands a can of beer from a bag to Martin and helps
himself to one as well.

NICK

They're German - reliable and
strong.

Martin takes the beer and drinks it.

NICK

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
way.

EXT. GATEHOUSE - BACK - NIGHT

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

MARTIN (O.S.)
What about the cameras?

NICK
I've already moved them so they'll be recording something else. No one ever checks them anyway.

Nick gets back in the car. They drive off down the empty road into darkness.

INT. LIAM'S HOUSE - LIVINGROOM

Liam sits with the lights out alone watching some Jeremy Kyle type trash television show. He opens a bottle of beer using a swiss army knife.

He drinks the beer as he watches the show.

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, taking sips of his beer.

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 stands up and looks at the swiss army knife he used to open his beer. He takes it and puts it in his jeans pocket.

INT. LIAM'S HOUSE - HALLWAY

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 sec!

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

LIAM

I'm going to help Martin out.

He walks down the path, closing the door behind him. Jennifer looks at him.

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 -
please - Jenn - - come with me OK?

JENNIFER

Let's talk inside then.

LIAM

We cant, we've gotta go.

JENNIFER

What? Where?

Liam rushes Jennifer to his car. He opens the door for her and then rushes around to the drivers side door.

INT. LIAM'S CAR

Liam starts the engine.

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? Where are you
going?

LIAM

I'll tell you on the way.

EXT. STREET - NIGHT

Liam's car roars off into the night. An otherwise quiet and still evening.

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

INT. JULIAN'S CAR

Julian sits in the drivers side with Phil in the passenger seat. Danielle and Kaz are in the back drinking.

DANIELLE

Where is this bitch?

PHIL

Maybe she's been grounded for
coming home late the other night.

JULIAN

I'll give her a call in a minute,
the little slut better turn up.

(MORE)

I wanna make this a night to remember.

Phil notices Liam and Jennifer getting into their car. He nudges Julian.

PHIL
Check it out, man. That's that guy that was talking shit the other night.

Julian looks over and watches Liam drive off.

JULIAN
About time we got that payback we promised.

He looks back to Kaz.

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

DANIELLE
Chill out Jules. Just cos she fucked him, doesn't mean she cares about him.

She laughs as 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 Liam drove off in.

EXT. COUNTRY ROAD - NIGHT

Fields are on either side of a quiet country road. Nick's car drives at speed down the road.

INT. NICK'S CAR

Silence between Nick and Martin.

EXT. OLD TOWN - NIGHT

Nicks car drives through a quiet and seemingly deserted small town, before driving back into a country lane.

EXT. COUNTRYSIDE ROAD - NIGHT

Nick's car drives at speed, heading further into desolation.

INT. NICK'S CAR

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

(serious)

Not far. Not far at all.

EXT. COUNTRYSIDE ROAD - NIGHT

Nick's car turns off and they drive down a long road. Woodland is on one side and hay fields on the other.

EXT. GRAVEYARD GATES - NIGHT

The car stops outside a pair of closed large black double gates. Nick gets out of the car and walks over to the gates.

INT. NICK'S CAR

Martin looks to see if there is a name on a sign or anywhere near the gates that Nick is now opening but the headlights provide no help.

Martin takes his mobile and types a text message as quick as possible.

INT. LIAM'S CAR

Liam's mobile phone rings out with a text message received tone. Liam checks it as he drives.

PHONE DISPLAY: From MARTIN - Nott sure wher past the old town down cuntry roads think Imin basigstoke.

Liam does a double take at the message.

LIAM
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
You're not gonna like this too much
- believe me it's crazy and I don't
know why I'm even getting involved.
Martin's got himself in a
situation.

JENNIFER
What's he done now?
(beat)
Is it about that turkey at last
years Christmas party when he -

LIAM
No. He hasn't "done" anything yet.
Apparently he's going with some old
coot he met from his new job to do
a stint of - grave robbing.

JENNIFER
(laughing)
Seriously, what's going on?

Liam looks at her seriously.

JENNIFER
Oh - my - God.

LIAM
It might be a load of bollocks - I
can't take it seriously myself -
but either way, Martin is in deep
with some nut case.

SUPERIMPOSE: "GHOSTS AND GOBLINS"

EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Nick's car drives up a long road slowly. It is creepy, dark and eerily silent. A dense woodland is to the left and large bushes on the right.

They drive up to the top where the bush rows give way to a large graveyard. Nick parks the car at the top of the road and kills the engine.

Nick and Martin get out and walk to the boot of the car.

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 and, again, passes it to Martin.

MARTIN

(gulping)

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 can in hand, becomes visibly restless.

NICK

(grumbling)

Where the fuck is this thing...

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

NICK

Eu-fucking-reka!

Nick finds what he was looking for.

He stands looking at a horizontal six foot long expensive looking marble slab with Japanese writing on it. The gravestone at the top of it is also lavish looking with similar writing engraved onto it.

MARTIN

I ain't seen a grave like that before.

NICK

It's a crypt. We get this thing up and we'll find some good shit downstairs. 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 than just that.

Martin works the shovel around the edges of the slab as Nick walks away to his car.

MONTAGE

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

2> Nick and Martin sit at the bank of the grave, and drink beer, looking visibly tired and worn out at not having made much progress.

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 safe and healthy regulations but, Martin, this fucker is gonna come up. Get it together, kid.

END MONTAGE

The slab is becoming looser as Nick and Martin give it their best to work it free.

NICK

THAT'S IT! ITS COMING! KEEP GOING!
DON'T STOP!

The slab is released and they manage to direct it out of the ground and it drops down by the side with a heavy thud.

Dust is released from the hole, as both Nick and Martin look away - their expressions look like the smell is non too pleasant either.

The dust clears and Nick grabs a torch from his carrier bag. He hands it to Martin.

NICK

OK, go down and get the loot.

MARTIN

I have to go down there?

NICK

We cant 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

OK. Let me just down this first.

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

He looks down at the crypt, lighting it up with his torch. A stone staircase leads downwards into darkness.

INT. GRAVEYARD - CRYPT - DARK

Martin walks down the steps with his torch showing fragments of dust floating upwards.

MARTIN

Feel like I'm in a fucking swimming pool down here. And 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. He walks further down the steps until he gets to solid ground. He takes his mobile whilst looking up at the hole he came from - he can only see quarter of it.

Martin types into his mobile : I think I'm in shit

EXT. ST. DAVIES CHURCH - NIGHT

Liam's car is parked along a quiet road which has a church on one side and a graveyard on the other.

INT. LIAM'S CAR

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 lets try the other graveyard.
It's about a ten, fifteen minute
drive.

LIAM
OK.

EXT. ST. DAVIES CHURCH - NIGHT

Liam's car drives off.

Moments later, Julian's car drives past in slow pursuit.

INT. GRAVEYARD - CRYPT

Martin flicks on his mobile. The display indicates there is no signal. With his flashlight he looks around the large crypt. It is full of dust and it is muddy and mouldy.

Martin walks further.

Nick can be heard in the background yelling some instructions but his words are not heard properly.

EXT. GRAVEYARD - MAIN YARD - OPENED CRYPT - NIGHT

A rustling of bushes. A snap of a twig. Nick, peering down at the crypt, looks up alarmed.

He looks around, anxious.

INT. GRAVEYARD - CRYPT

Martin ventures further until his torch shines upon a coffin. There are many ornaments surrounding it.

MARTIN
(yelling to Nick)
I THINK THIS IS IT!!
(beat)
I FOUND IT!!

No response, no reply.

MARTIN

NICK!
 (beat)
 HEY, NICK!

Martin looks concerned. He rushes back to the staircase of the crypt with his flashlight by his side.

In sudden panic, he drops his torch accidentally and it hits the hard slab surface. The flashlight bulb cracks and the light goes out.

He looks up to see the slab being placed over the crypt hole.

Martin looks alarmed.

Darkness.

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

MARTIN

NICK!!! NICK!!!

Martin, eyes adjusting to the darkness, rushes back to the coffin area.

MARTIN

(hysterical)
 Doorway - must be a fucking
 doorway! I can't die like this, i
 can't die like this!

The coffin lid BURSTS open.

A ragged and torn clothed wearing SKELETAL figure GRABS Martin and DRAGS him down into the coffin. The lid shuts.

EXT. GRAVEYARD GATES - NIGHT

Liam's car arrives outside the large closed double gates.

He parks just ahead of the gate.

INT. LIAM'S CAR

Liam rings Martin's phone using his mobile. The phone is turned off.

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

I agree with you. But he's my mate. I said I'd be there if things went pear shaped. I can't let him down.

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 ourselves, trust me we will have words.

EXT. GRAVEYARD GATES - NIGHT

Liam gets out and pushes the gates - they open with a loud creaking sound.

Jennifer steps out and joins him.

JENNIFER

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

LIAM

I didn't even know graveyards had visiting hours.

JENNIFER

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

LIAM

True. I think you should wait in the car, Jenn.

JENNIFER

Liam, 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

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

DANIELLE

What are they doing?

JULIAN

What do you think? They're gonna fuck.

Phil laughs.

DANIELLE

Mmm, kinky couple aren't they?

JULIAN

Shit, ask Kaz. She fucks anyone, anywhere.

PHIL

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

JULIAN

We're gonna get some payback. Time for the midnight lovers to get a little more then they bargained for.

Julian pulls out a flick knife.

JULIAN

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

INT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Liam and Jennifer walk up the long road. It is quiet and the wind blows slightly in gusts. They reach the top and Liam spots Nick's car.

LIAM

They are here - look.

JENNIFER

Maybe - it could be anyone's car.

LIAM

Parked in a graveyard? *There?*
Doesn't look like a car park spot
to me.

JENNIFER

Martin could be anywhere.
(beat)
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.

LIAM

Yeah...umm...Let's have a look
around.

INT. GRAVEYARD - MAIN YARD - NIGHT

Liam and Jennifer walk slowly around the yard, cautiously.

LIAM

I shouldn't have let him do this.

JENNIFER

You haven't really had your head
screwed on these last few days
have you?

Liam remains silent. Jennifer looks regretful in making
another dig.

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?
Maybe he's in trouble and if he
knows we're here looking for him,
he'll yell back?

LIAM

That would just alert the guy he's with. 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.

They walk around the graveyard. Many different shaped and sized gravestones.

They walk out from the main yard to the edge of the graveyard, which leads into woodland.

JENNIFER

What if they went in *there*?

LIAM

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

Liam looks back out to the graveyard.

LIAM

He's got to be *here* somewhere - there must be *something* to indicate that he was.

P.O.V. IN WOODS:

Someone, something, watching Jennifer and Liam from behind a tree in the woods.

Liam and Jennifer walk away from the woods and walk back into the main yard.

EXT. GRAVEYARD - STONE WALL - NIGHT

They walk past a small wall made up of stone rocks. It is built on the underside of a small mound which segregates one part of the graveyard from another. Five large stone steps lead back up the mound.

Liam and Jennifer walk up the steps.

EXT. GRAVEYARD - MAIN YARD - NIGHT

They continue to look around. Jennifer looks cold. She shivers. Liam hugs her to keep her warm.

LIAM
 I'm sorry.
 (beat)
 For everything.

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

JENNIFER
 (softly)
 I still love you...

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 look over to see Julian, Danielle, Phil and Kaz walking towards them with beers in hand.

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

LIAM
 (to the group)
 Look guys, I really don't have time
 for this right now. My mate could
 be in some serious trouble -

JULIAN
 Time for what, motherfucker?

Phil urinates on one of the graves, laughing as he drinks his beer with his other hand. Danielle drinks a bottle and uses a spray can to paint obscene graffiti on several of the gravestones.

Kaz sits on a gravestone smoking, looking up occasionally at Liam.

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

JULIAN
 (to Jennifer)
 Mmmm. Look at that lovely blonde
 hair. You got the face of an
 angel. You dye your pubes too,
 bitch?

JENNIFER
Fuck off you prick.

Julian walks to touch Jennifer's hair.

Liam cuts in between Julian and Jennifer. He 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.

LIAM
Fuck you, you gangster wannabe.

Julian brings out his flick knife - it gleams in the moonlight.

JULIAN
Wannabe, huh? I'll fuckin' show you some real gangsta' shit. You wanna dance, lets fucking dance.

Decayed, rotting hands slowly rise from the grave underneath Kaz. They GRAB her by her ankles and DRAG her down into the grave.

Kaz screams as she is forced down into the grave as if she were stuck in a sinking sand pit.

Everyone looks at the commotion in shock.

Kaz grabs to the ledge of the grave, her long black painted nails scratch at the stone as she screams for help. She is quickly taken down into darkness.

Danielle screams loudly and runs for it.

JULIAN
(shouting)
Danielle!

Julian runs after her.

Liam grabs Jennifer and takes her in the opposite direction. They run down the steps and head into the lower section of the graveyard.

Phil, stunned and drunk, doesn't know which way to turn. He heads after Danielle and Julian. He trips on a small gravestone and falls down on his face.

Screams and yells can be heard in all directions.

Phil gets up from the ground and looks around desperately.

PHIL
(high pitch squeal)
Don't leave me!

INT. TUNNEL - DARK

Kaz is dragged by her feet through a small and narrow tunnel, covered in mud, by the "Ghoul".

Kaz's screams are muffled by mud dropping down onto her face and mouth. She tries to claw at the tunnel with her nails but they are dragged along.

She kicks frantically at the Ghoul - who grunts angrily. He straddles her, just about fitting on top of her in the tight space of the tunnel, and punches her in her face several times until Kaz is knocked half conscious.

The ghoul returns back to her feet. He takes them in his hands and continues dragging her further down the claustrophobic tunnel.

EXT. GRAVEYARD - NIGHT

Jennifer and Liam stop for breath in the middle of the graveyard, taking shelter under an old tree.

JENNIFER
(horrified)
Did you see it? Kaz was taken down
by some - thing! I saw *it's* hands!
Did you see *it's* hands!?

Liam wraps an arm around Jennifer. Both look shocked.

LIAM
Look - maybe it was a hole or
something, uneven ground. Maybe she
just...fell.

JENNIFER
I'm telling you what I saw! Don't
fucking sugar coat it, Liam! I'm
not making it up for fuck's sake!

LIAM
I'm not saying you're making up
anything! I saw it too - I just
can't believe what happened.

JENNIFER
I'm scared...

Liam looks at Jennifer.

LIAM
 There's nothing to be scared about.
 Zombie's don't exist.

Liam takes Jennifer's hand and he leads her out from underneath the old tree.

JENNIFER
 I'm not saying it was a zombie
 but it was *something*! And
 whatever that something is, it's
 scaring the shit out of me!

Liam leads Jennifer across the graveyard.

LIAM
 This way.

EXT. GRAVEYARD - STONE WALL - NIGHT

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

PHIL
 (Shouting)
 Julian! DANIELLE!? WHERE THE FUCK
 ARE YOU GUYS!?

Silence.

The wind picks up, blowing scattered dead leaves across the graveyard. The trees in the woodland shake. Flowers placed on graves shimmer from the gusts.

Phil looks around at every direction in paranoia. He clenches his fists.

He takes a cigarette out from a pack in his jacket pocket. With a shaking hand, he lights it, the wall shielding him from the wind.

He looks around - left to right nervously.

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

Mud on top of one of the graves begins to shake slightly. A rustling is heard as small amounts of mud falls down into the grave - unearthing itself from below.

A figure slowly emerges from the hole in the grave. A figure dressed in black wearing a phantom of the opera style mask. He climbs out of the grave.

The PHANTOM holds a dagger in his hand.

Phil can hear the rustling sounds above him - but he cannot move through fear - as if transfixed to the spot.

Moonlight beams down from a sudden break in the clouds. Phil can see a shadow of the Phantom emerging from the grave above him. Phil clenches his fists tight as his cigarette smokes in his mouth.

The Phantom can see the smoke below the stone wall. He approaches the stone wall, raising his dagger in line with where the smoke is coming up from.

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

The Phantom SWIPES the dagger down aiming at Phil - he misses as Phil rolls out of the way in the nick of time.

The Phantom jumps down onto Phil's back, grabbing him and sending him down to the ground.

Phil and the Phantom tussle on the ground. Phil manoeuvres himself so he is looking up directly at the Phantom. The Phantom's face looks human apart from his opera style mask and his hands are as fleshy/real as any other living human.

The Phantom attempts to stab Phil, but Phil grabs onto the Phantom's wrist to keep the dagger away. He uses his other to try and grab hold of the dagger itself.

The Phantom pulls the dagger from Phil's grasp, slicing the palm of his hand. Blood drips from his still tightly clenched palm.

PHIL
NO! NO! PLEASE!

The Phantom stabs Phil numerous times frenetically in his chest. Blood splatters with each slash.

PHANTOM
Die! Die! Die!

Repeatedly, angrily, viciously stabbing at Phil in his chest and stomach. Phil's torso is sliced into bloody ribbons.

PHANTOM
C'mon you piece of shit, die.

He stabs him in the side of his stomach, slicing the dagger upwards, ripping and tearing Phil's flesh. Blood pours down onto the ground.

PHANTOM
(orgasmic)
Come on! That's it - die for me.

The Phantom stabs the dagger deep into the side of Phil's neck, twisting it before removing it and thrusting the dagger down hard directly into Phil's throat.

The dagger embeds itself into the ground as it slices through Phil's throat. The handle almost passes through with the blade such was the fury of the strike.

PHANTOM
(yelling victoriously)
YEAH!

Phil's body twitches from the attack, covered in blood.

The Phantom gets up from Phil's blood covered and ripped body. He takes one of the boulders from the stone wall pile.

He raises it above Phil's head and CRACKS it down repeatedly on Phil's face until it is a bloody mess of blood, skull and brain fragments.

PHANTOM
(delirious delight)
FUCK YOU!

The Phantom spits on the remnants. He raises his arms to the sky and lets out a jubilant yell of victory and mocking laughter of his victim's demise.

INT. UNKNOWN

Martin's face. Beaten and bruised. His eyes are shut but twitching.

DREAM/ FLASHBACK:

INT. CRYPT

The coffin lid opens and Martin is dragged down into the coffin by a Skeletal/Corpse figure.

INT. TUNNEL - DARK

Martin is dragged further downwards a muddy tunnel with the large arm of the SKELETON restraining him by his neck.

Skeleton wears ragged and torn clothes and gloves made from dead and rotten flesh. Finger bones and hand bones are attached to the gloves.

Mud drops down from the ceiling of the burrow-like tunnel as Martin is dragged through it brutally.

INT. UNDERGROUND - CLEARING

The clearing is muddy but quite large. Three walls of which have three reasonably large holes, about five foot high and wide.

Skeleton drags Martin from one of the holes into the open space. Skeleton forces Martin on to his back and sits astride him.

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

The Skeleton BEATS Martin's face with his gloved fists until Martin's vision becomes dizzy and he falls into the darkness of unconsciousness.

END DREAM/ FLASHBACK

INT. UNKNOWN

Martin attempts to open his eyes. They flutter but close once more.

EXT. GRAVEYARD - MAIN YARD - NIGHT

Liam and Jennifer crouch behind a large tombstone. There are several similar large tombstones behind them.

One of the tombstones is written in Hebrew. It translates as "May this resting place in future remain undisturbed".

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

JENNIFER

Operator? The police please 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 - there was no name outside. Just tell them the big one where it's easy to get lost in!

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 gone missing, someone we know has been - injured. They can't walk and this gang are after us - they have knives and I think they're really high on something.

(MORE)

(beat)
Please hurry, thank you!

LIAM
Injured? Whose injured?

JENNIFER
They're on their way. Do you think they would be coming if I told them a zombie came out of the ground? That we heard someone yelling out like a nut case? They'd be like "don't waste police time."

The Phantom STANDS up from behind the large tombstone.

Jennifer screams.

LIAM
RUN!

Liam grabs Jennifer and they run across the yard. The Phantom watches. A few seconds pass. He gives chase with his blood soaked dagger in hand.

EXT. GRAVEYARD - NIGHT

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

Liam grabs tightly to Jennifer's hand as they dart in between the obstacles of the gravestones.

Jennifer looks back behind them - the Phantom is about twenty feet away, running after them.

Liam leads Jennifer towards the crypt - but then suddenly takes her away to the right hand side into the darkness of a clove of trees.

EXT. GRAVEYARD - CLOVE OF TREES - NIGHT

Overhanging tree branches whack Liam and Jennifer as they rush through the darkness.

Jennifer trips on a small bread shaped gravestone and tumbles to the ground, losing Liam's grasp. Her mobile phone falls out from her pocket.

LIAM
Jennifer!

He helps her up from the ground. They stop momentarily inside the dark camouflage of the trees. The only sound is their rapid breath as they look at all angles around them.

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

Jennifer grabs her ankle. She holds back pain.

LIAM
(whispering)
You OK?

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

LIAM
(whispering)
Alright...we're gonna head for that
crypt...Get in and...

The tree branches are aggressively swiped clear - as the Phantom outstretches his arms to enter the clove.

Liam grabs Jennifer and they run - The Phantom finds their sound and chases after them.

EXT. GRAVEYARD - CRYPT PORTICO - NIGHT

Liam and Jennifer run out from the clove to the crypt. They rush up the several small steps at the side.

They rush to the middle of the portico where the entrance door to the crypt is. Liam tries to open the derelict looking building's door - but it wont open. He pushes and pulls but to no avail. Locked.

The sound of running footsteps.

Liam and Jennifer hide behind one of the large columns of the portico.

They hold their breath. The Phantom is heard walking up the steps. He pauses.

PHANTOM'S POV:

Eight columns. No sign of activity. He looks back at the graveyard. Back to the columns.

BACK TO SCENE

Jennifer clenches Liam's hand.

Phantom takes a few footsteps further. He swipes the blood clean from his dagger on his trouser leg. He walks past the first set of columns and checks behind them, his dagger gleams in the glow of the moonlight.

Jennifer squeezes Liam's hand - he looks at her and then to the direction that she gently nods in. A mausoleum, thirty yards away in the centre of the graveyard.

Phantom walks to the second set of columns. He POUNCES - only finding no one there. He grins as he approaches the third set.

Jennifer and Liam jump off the plinth of the portico from behind the fifth set of columns and back into the graveyard.

The Phantom's grin turns to surprise.

Liam and Jennifer run to the mausoleum.

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

EXT. GRAVEYARD - MAUSOLEUM - NIGHT

They reach the mausoleum's large double doors.

Liam tries the door - it wont open.

LIAM

COME ON!

The Phantom runs after them like the sitting ducks they are.

Fifteen yards.

Liam pushes at the door as he twists the door handle - it opens marginally. He pushes his weight behind the door trying to push the door open.

The Phantom closes in - only ten yards away.

JENNIFER

Liam come on!!

Liam strains as the door gives way - enough for him to fit inside.

The Phantom within five yards, raises his dagger above his head about to strike -

Liam grabs Jennifer and pushes her inside the mausoleum. He squeezes himself inside too - closing the door much more easily than it was to open.

The door slams shut in the Phantom's face.

INT. MAUSOLEUM - DARK

Liam and Jennifer lean back against the door, expectant of an attempt by the Phantom to force it to enter. No attempt is made.

JENNIFER
(frightened)
What are we gonna do?

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

EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

Julian and Danielle rush down the road. The main gates are about 20 feet away.

They reach the gates. Julian tries to open them but they wont open - locked tight by a padlock and chain.

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

JULIAN
Calm the fuck 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 the gates. Julian starts to climb the gates.

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

DANIELLE
(hysterical)
Oh shit! Jules! Help me! There's someone coming!

Danielle fails to notice the bent rail. She tries to climb the gates but she cant gain any leverage. Julian is higher up the gate, his hands clasping the top.

DANIELLE
Help me Julian! Please!

Julian ignores her pleas and tries to pull himself up to the top of the gate. Danielle notices the loose rail. She steps on the rail but loses her footing and her expensive looking shoes drop to the ground.

EXT. GRAVEYARD - WOODS - NIGHT

P.O.V.

Sneaking inbetween the trees, watching Julian and Danielle.

EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

BANG!

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

Julian tries to stand but he can only sit up. He's shocked as he looks down to his thigh - blood seeps from a bullet wound.

JULIAN
Danielle...

Julian expresses pain, yelps out in agony.

Danielle shakes the gates with her hands, screaming and crying her eyes out.

DANIELLE
Somebody help me!

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

Danielle turns back and looks down the road. The shadowy figure approaches closer. It is Skeleton.

Scared, Danielle runs off 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 the Skeleton's mask away, revealing normal flesh underneath.

Skeleton backtracks from the effect of the blow.

Julian launches himself at Skeleton, bundling on top of him and sending Skeleton down 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 reaches for Julian's neck. Julian continues to reign down punches. Dazed, Skeleton is left with the only option to use both hands to cover his face from the devastating blows.

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

BANG!

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

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

Skeleton PUNCHES Julian in his face - knocking him to the ground. Skeleton gets up and grabs Julian by his neck. He forces him up to his knees as blood continues to gurgle out from Julian's wrist.

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

Skeleton grabs Julian's shoulders and SLAMS him onto the loose rail, impaling him. The rail BURSTS out of his stomach. Julian looks up in silenced agony. His eyes roll back in their sockets.

Skeleton picks up the flick knife from the ground. He slowly slits Julian's throat, ear to ear. Julian gargles blood as it seeps from his sliced 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 and thrusts it forcefully onto the blood soaked loose rail. A sickening crunch is heard.

The rail bursts out through Julian's face, directly replacing his now non-existent nose.

Skeleton pushes hard on the top of Julian's head and forces it downwards. A sound of cracking skull and shredded brain is heard.

Skeleton steps back and admires his work.

Blood and little bits of brain slide from Julian's split head onto the ground in slushy, gloopy globs.

Danielle screams in the distance. Skeleton looks to the woods.

EXT. WOODS - GRAVEYARD - NIGHT

Danielle runs through the woods, screaming desperately. She pushes thin tree branches away as she runs blindly through the thick, dense woodland.

She darts in between the trees, TRIPS over a small 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. She looks down at her cut and mud ridden feet.

The sound of someone wiping the tree branches away not too far behind her.

Danielle muffles her mouth with her hands. She gets up and looks around her - every direction seems the same. Trees and trees and trees...

Danielle runs straight ahead, tears rolling down her cheeks.

She looks back but there is no sign of her stalker. Only darkness and trees. Danielle is hysterical.

DANIELLE

(crying/screaming)

PLEASE! STOP ! PLEASE STOP!

(desperately)

What do you want!!? I'll give you anything... I'll do anything!!

Please don't kill me!!!

She slumps against a large tree and stops for breath. She looks back in hope to see where her pursuer is. No sign of him.

Twigs snap. Birds flee a nearby nest. Danielle gets out her mobile phone from her jacket pocket in a frightened hurried fashion.

A KNIFE SLAMS INTO THE TREE - just above Danielle's head.

Skeleton is standing behind the tree, his gloved hands holding the handle of the knife.

Danielle screams, drops her phone and runs for her life. Skeleton grabs the knife and yanks it free from the tree.

Danielle enters a muddy area of the woods, full of dropped leaves from the bare overhanging tree branches that surround her.

Twigs snap in all directions. Woodland nocturnal sounds are heard, both in the distance and nearby.

Danielle looks around - everything is dark and all that can be seen is the woodland around her.

DANIELLE
(hysterically)
Somebody help me!! Please!!

She stumbles around from tree to tree - bizarrely each tree seems to look more sinister, as if enjoying her suffering. She looks around in a circle, she stumbles - falls down into a gully.

EXT. GRAVEYARD - WOODS - GULLY - NIGHT

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

She is surrounded by spare tree roots and twigs, crisp leaves and fallen off branches from the overhanging, seemingly mocking looking trees that stand like demonic judgemental Gods.

Danielle pushes herself up against the bank of the gully, into a small hole. She grabs her knees close to her chest trying to make herself look small and unnoticeable in the darkness.

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

Moments pass.

Footsteps above her. Danielle squeezes her eyes shut tight.

The footsteps switch between walking away and walking back. Back and forth, back and forth. Unclear male muttering is heard.

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

The footsteps above her walk away - only to return above exactly where she is hiding.

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

Moments pass.

She opens her eyes.

A bloody flick knife sits in front of her, not far from her crunched up feet.

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 down the gully without revealing herself.

The stone makes a sound as it hits the ground a fair distance away from her.

She grabs at the knife...and takes it in her hands. She falls back into her small den, prize taken.

Moments pass. Silence.

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

She looks both ways. Clear. She looks up - the 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 -

Her hair is GRABBED by Skeleton - He pulls her up violently to the bank as she swipes the knife around in desperation.

He drags her up to the bank by her hair as a RIPPING sound is heard. He takes the swinging knife from her hands as if taking candy from a baby.

He pins her head in between his wet mud soaked boots and looks at a large clump of torn off hair in his hand. He tosses it away and points a large thick broken down tree branch to her chin. The branch has thick, sharp edges.

He slams the branch down on Danielle's face. Her screams are loud as Skeleton repeats the action over and over again.

Blood flows from Danielle's heavily cut and splintered face. She gurgles and spits out blood as she looks physically drained. Skeleton tosses the branch away into the gully.

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

Danielle glazes at the half broken skeletal mask the figure in black wears.

DANIELLE
(sobbing)
Please God... help me!

Skeleton looks down at Danielle.

SKELETON
(softly)
Do you want to die?

DANIELLE
No please no!

SKELETON
(seething)
Then why pray to someone who wont
help you instead of doing something
about it yourself!?

Skeleton pushes Danielle on the ground. He kicks her like a toy several times in her stomach and back.

SKELETON
Look up at me.

Danielle sobs and screams. Skeleton kicks her hard in her lower back.

SKELETON
I SAID LOOK UP AT ME.

Danielle looks up with pleading eyes.

SKELETON
Pray to your God and let's see if
he helps you out.
(beat)
Do it!

Danielle clasps her shaking hands together, muttering incoherently.

SKELETON
As of this very moment, *I* am your
God. *I* decide if you live or die.

Skeleton plunges the knife deep into Danielle's stomach as she kneels before him. Skeleton brutally pulls the knife free before pulling her head back tightly by her hair. A CRACKING sound is heard.

Blood dribbles down her chin from her mouth as her eyes roll back in their sockets.

Skeleton watches her eyes intently.

Skeleton runs the blade of the blood covered knife softly over her eyelids, closing them.

He slowly slits her throat from ear to ear. He releases his hold of her hair and drops her to the ground as if she were nothing more than an object he no longer wanted to play with.

INT. MAUSOLEUM

Liam leans against the door as Jennifer walks up and down the small area.

JENNIFER

I'm so sorry I lost my phone.

LIAM

Doesn't matter, we wouldn't be able to get any reception in here anyway.

JENNIFER

You don't know that for certain.

LIAM

Where the hell are the old bill?

JENNIFER

(worried)

What if... What if they didn't take it serious?

They both look at each other.

JENNIFER

But then, what if they have come already?

LIAM

If they have, I doubt that thing - or that guy - *whatever* out there is gonna make himself known. He's probably hiding somewhere.

JENNIFER

That's what I mean. If the police 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

You're right. We cant stay in here all night. We're blocked in and as long as we stay in here, the longer *he* knows where we are.

JENNIFER

So what do we do?

LIAM

We can try to -
(rephrasing)

We can make it to the car we found when we first came in. If we can get there, I can hot-wire the fucker and get us out of here.

(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 in agreement.

EXT. GRAVEYARD - MAUSOLEUM

The door slowly opens ajar.

Liam looks out. He scans the area. It looks clear. He opens the door a little more. The place looks quiet and deserted. Eerie.

Liam holds Jennifer's hand. They make a dash for the woods.

EXT. GRAVEYARD - WOODLAND PERIMETER - NIGHT

Jennifer and Liam run together alongside the woods.

EXT. GRAVEYARD - ENTRANCE ROAD - NIGHT

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

JENNIFER

(scared)

It's gone...maybe he overheard us talking, maybe he moved it and...

Liam puts a finger to her lips gently.

LIAM

(whispering)

We can make it. We're not far.

They look down at the bottom of the road. The closed gates beckon.

LIAM
They're unlocked, remember? We
just make a sprint for it, Jenn,
and we're outta here.

Liam and Jennifer run for it down the middle of the road.

Halfway down, a FIGURE falls out from the woods onto the road just ahead of Jennifer and Liam.

Jennifer and Liam stop in their tracks, startled. Jennifer lets out a short but shrill scream.

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

LIAM
(to Jennifer)
Keep going.

Jennifer is hesitant. Liam walks to Nick who is struggling to get to his knees.

NICK
Help me...

Liam looks to Jennifer angrily.

LIAM
Run! Go!

Jennifer begins to head for the gate.

NICK
NO!

Jennifer stops in her tracks. Liam helps Nick up. He is covered in blood and looks in bad shape.

NICK
They're guarding the gate, the
bastards.

Nick coughs, spits on to the ground. Jennifer rushes back to Liam. She looks at Nick.

JENNIFER
Who is guarding the gates? What
the -

NICK
They are! They would have taken
you out as soon as you got there.
(MORE)

The gates are fucking locked,
I've already tried 'em.

JENNIFER

I wanna try them anyway, we're so
close...

NICK

Go right ahead...but I don't have
much time in me, I'm telling you,
it's fuckin' locked solid. If
you're gonna go get yourself
killed, leave me here.

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

NICK

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

LIAM

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

NICK

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

LIAM

Are you Nick, Martin's mate from
the security job?

NICK

Yes, mate... that's me. I take it
you're his friends?

LIAM

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

NICK

I was talking bolloks, showing
off. All I meant for us to do was
we were gonna have a few beers
and a laugh but the shit went
pear shaped.

LIAM

What happened to Martin?

NICK

Listen, I've found a way out but
I can't make it there on my own.
I need medical help fuckin'
quick.

(MORE)

I can get you out of here but you
gotta get me help when we do.

Nick falls down on his knees in pain. He grabs the side of
his stomach.

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

JENNIFER
(to Liam)
What do we do?

LIAM
Nick - where is Martin?

NICK
I don't know. They got to me before
I saw what happened to him. You
have to trust me. Listen to me - we
have got to get moving. They might
be watching us.

LIAM
You said you knew a way out. Where
is it?

NICK
In the woods, where I came out
from. 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.
They took out two other kids, but I
ain't got a clue who they are.

JENNIFER
(to Liam)
Danielle and Julian?

Liam nods to Jennifer. He looks at the foreground of the
gates in the distance, a wet substance covers the ground.

LIAM
(Glum)
Looks like his story checks out.

Liam motions the gates. Jennifer looks at Liam with
disagreement in her eyes.

LIAM
We have to trust this guy. Let's
go.

INT. GRAVEYARD - WOODS - NIGHT

Nick leads Liam and Jennifer into the eerily quiet woods. Overhanging tree branches are everywhere, and the ground is uneven with many ditches.

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

Nick leads them deeper into the woods.

JENNIFER
Why did you take Martin here in the
first place?

NICK
Like I said, I was showing off. I
take all responsibility.

JENNIFER
It's a bit late for that.

NICK
Yeah, yeah.
(exhales deeply)
Lets just keep going - I cant keep
talking and walking much longer.

LIAM
Do you want a hand, mate? Look,
I'll help you -

NICK
No, no, I'm alright.

Nick continues to lead the way further into the woods, about ten feet ahead of Liam and Jennifer.

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

LIAM
(whispers back)
Neither do I but he's getting us
out of here. Just try and keep
calm.

Nick stops, leaning against a tree trunk.

LIAM
You alright, Nick?

NICK (O.S.)
Yeah...

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

NICK
Hey, you two, get over here!

Liam and Jennifer rush over to Nick.

LIAM
You alright, man?

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

NICK
Oh, I'm perfectly fine. The blood? -
that's not mine. It's from your
little friends.

Liam stands protectively in front of Jennifer.

LIAM
Run!

BANG!

Nick fires a round into the ground before Jennifer can even think of moving.

NICK
Bad advice from lover boy there.
Here's some advice from a more
mature, experienced perspective.
Don't fuckin' move a muscle.

Liam and Jennifer stand as still as statues. Nick keeps his gun aimed at them both.

NICK
Now, move out.

Nick points them to return where they came from with his shotgun. Back to the graveyard.

EXT. GRAVEYARD - MAIN YARD - NIGHT

Nick has the gun pointed at Liam and Jennifer as they stand before a particular grave. Another slab in the ground. This one has no writing on it but a single pot of flowers in the middle.

NICK
Take the flowers off.

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

NICK
 Ghosts 'n Goblins might roam the
 graveyards, but that's only 'cos
 they never got the invitation to go
 to Hell. You two are the lucky ones
 that do.

Nick points the shotgun at Liam.

NICK
 Open it.

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)
 Youngsters always fall for that
 one!
 (dead serious)
 You only see what you want to see
 and you never really look at what
 is right in front of you.

Nick points the gun at Liam more aggressively.

NICK
 Go down.

Liam heads down a decrepit and poorly maintained stairwell
 that is covered in mud and grime.

Nick points the shotgun to Jennifer.

NICK
 You next, Princess.

Jennifer walks down the stairwell of the crypt. Nick follows
 behind them.

INT. UNDERGROUND - BOTTOM OF STAIRWELL - DARK

At the bottom of the staircase is a small muddy tunnel, about
 seven foot high. Nick forces them at gun point to walk down
 the tunnel.

INT. UNDERGROUND - TUNNEL/CATACOMBS - DARK

Nick marches Liam and Jennifer further down the narrow
 tunnel. It's size decreases to about five foot as they exit
 into -

INT. UNDERGROUND - MAIN CHAMBER

Darkness.

Martin wakes, opens his eyes to the sound of a female screaming.

He tries to move - but cant. He looks down. He is bound by rope to a large tree stump.

He looks to the far end of the chamber. Jennifer and Liam are lead inside by Nick at gunpoint. Jennifer screams at the sight of the chamber.

The chamber is dimly lit by candles placed throughout the chamber. The candlelight brings out a dark gloomy flickering red/ dark brown color that makes the place look like Hell itself.

On the ground is a mass of mangled roots that spread across the muddy walls and extend to three large exposed tree roots lodged in the mud based ceiling.

A large dirty and dusty poster of Aleister Crowley is nailed to one of the roots that spreads across the wall. Assorted pictures of Adolf Hitler are scattered around, along with various Nazi souvenirs.

Upside down crucifixes are propped up against the walls.

Rotting bodies, corpses that have been exhumed and stripped from any clothing, lay scattered around the ground.

Skeletal corpses have various bones missing. Almost all of the skulls have been cracked and only small remnants of a full head remains.

Several rotten fetus' are disgustingly displayed in assorted areas on the ground.

Martin is at the end of the chamber. Ten feet away is an elderly woman in a rocking chair, sitting as if it were a throne for a queen. She overlooks the room.

She is LIZ, 67. She has short greying hair, wrinkled skin and wild piercing eyes. She sips on a bottle of gin.

HAGGARD (65) a creepy looking elderly man with unkempt hair and long, thick dirty white sideburns, stands in the middle of the chamber.

Kaz is bound to a tree stump in similar style to Martin, gagged at the mouth with a muddy white cloth. She looks heavily beaten and bruised.

The Phantom stands opposite her. He smirks at her squirms and subdued sobs. The Phantom drinks a bottled beer as he watches.

SOPHIE, 16, dressed in a muddy white negligee sits meekly/ pensive on the ground in the centre of the room.

She looks terribly thin, her eyes dark and hollow, her facial skin tight and gaunt.

Boxes and crates of beer are scattered around, some empty some half full.

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

HAGGARD
(to Nick)
Two more?

NICK
The *last* two.

Nick looks to the Phantom.

NICK
Hey Steve. Give us a hand with these two cunts.

The Phantom takes off his mask to reveal a normal face underneath. He is STEVE, 38, dark hair with dark thick, bushy eyebrows.

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 down to the ground.

Steve ties Jennifer's hands in the same way. He rubs his hands over her body.

STEVE
Can't wait to have some fun with you, girl.

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 out there hiding away somewhere.

LIAM

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

Silence.

Mocking laughter fills the chamber.

EXT. GRAVEYARD - MAIN GATES - NIGHT

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

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

JONES shines his flashlight around the gate - the loose
railing is clean and there is a watery substance around the
ground, inside the yard.

OFFICER JONES

What's that there?

OFFICER REESE

Hang on -

(kneels down, takes a
close look)

It's water.

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

OFFICER REESE

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

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

OFFICER JONES

I've got the bolt cutters in the
back, want me to go get them?

OFFICER REESE

(looking around)

Yep.

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. GRAVEYARD - MAIN ENTRANCE - WOODS - NIGHT

Skeleton stands behind a tree. He watches the two police
officers walk up the road.

EXT. GRAVEYARD - MAIN YARD - NIGHT

Reese and Jones search the yard.

The sound of twigs snapping from behind them.

They look behind - an elderly man, scruffy looking, stands
startled. He is the CARETAKER, (65).

REESE
(startled)
Who the hell are you?

CARETAKER
I'm the caretaker, who the hell are
you!?

REESE
Police officers, sir, out here
investigating a disturbance. 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 and heard a load of
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 the damn mess
those brats leave for me the next
day!

(MORE)

(beat)
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 some graffiti crap 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 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

Nick carelessly kicks one of the corpses on the ground.

HAGGARD

(laughing)

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

NICK

No, Haggard, you measly old git. Just this bastard was a cunt to dig up. Six feet my ass. This fucker was down so deep I could have been in *Journey To The Centre Of The Earth*.

The caretaker and Skeleton enter the chamber.

CARETAKER

The pigs have been taken care of.

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

Robbie, sulking, kicks a fetus as if it were a football.

NICK

(laughing)

What's Robbie's fuckin' problem?

HAGGARD

(to the CARETAKER)

Earl, what's his deal now?

The Caretaker - EARL - shrugs his shoulders and 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

Bloody hell. He'll cheer up later.

Liz gets up from her "throne" and walks to Sophie. Liz spits in her face.

LIZ
(with disgust)
Horrid, horrid, wrench.

Liz walks to Kaz. She feels her body from toe to head, feeling her with gropes and caresses as if an inspection. Kaz looks horrified.

Liz walks 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. Jennifer cries silently. She looks at Liam who can only hang his head in shame 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 drunkenly takes a seat on the muddy ground with a fresh bottle of beer in his hand. The others look on in silence.

NICK
Fuckin' idiots in here cant get a
girl up the duff to save their
lives! How many fuckin' cunts have
we brought here over the years? And
look at the results!

Nick motions to the many fetus' on the ground, but his remarks are ignored.

Steve angrily approaches Sophie and stands in front of her.

STEVE
It's her fucking fault! She's never
gotten pregnant in time and shes
been with us too long now. Besides,
we have 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 fucker's 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?

NICK

Yeah you twat, you don't do shit! It's just a fuckin' illusion, one that's not hard to do so why don't you stop moaning you old cunt.

EARL

(to Nick)

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

(swigs a beer)

I wish you idiots would come up with some other way of getting the youngsters round here. This is getting too hectic.

Robbie stands eye to eye with Martin. He looks away, petrified. Robbie smiles. He laughs in Martin's face.

Steve heads for Liam and kneels down. Steve grabs Liam's chin and forces him to look at him.

STEVE

(excited)

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

Liam remains mute. Steve slaps Liam's face. He jumps up and yells angrily, pumping himself up.

STEVE

I gotta build up some adrenaline. You know, work on my aggression a lil' bit more.

ROBBIE

Me too. I wanna fuck....and I'm gonna fuck hard! I wanna fuck so hard I want one of these bitches to die on my dick!

NICK

(sighs to himself)

Not the "dick of death" shit again...

Robbie punches Martin on his nose, breaks it with a loud CRACK. Blood pours down from Martin's broken nose. Tears stream down his cheeks.

Robbie walks back down to the centre of the main chamber, yelling and screaming out loud.

Steve hits the wall on either side of Liam's head with his fists repeatedly in a bizarre manner.

STEVE
 (psyching himself up)
 I AM DEATH! I AM DEATH! I AM
 DEATH!

HAGGARD
 (laughing)
 Here they go again. Is all that
 bullshit really a necessity, Liz?
 He's gonna make *me* go fuckin' *deaf*
 in a minute!

Liz nods.

LIZ
 It's a necessity for the ritual.
 They need to be as aggressive as
 possible for the impregnation.

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

ROBBIE
 Do we need her anymore? She's
 useless now we have replacements.

STEVE
 I've had my fun with her.

LIZ
 The bitch never even got pregnant.
 Do away with the filth.

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

STEVE
 I wanted to do that bitch!

A small argument between Steve and Robbie breaks out. Nick staggers up to Martin, bored by current proceedings.

MARTIN
 W-why are you doing this? What did
 I ever do to you?

NICK
Nothing that I recall. Don't take
it personally.
(to Steve and Robbie)
Let's play one final game to get
you two fuckwits in the mood.

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

NICK
(whispers to Martin)
You've got a slim chance of getting
out of here alive.
(beat)
But I'm giving you that chance.

Nick stands away as Martin is released and he runs for escape. Steve and Robbie watch him as he darts around the room looking for a way out. They cruelly laugh and point fingers.

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

NICK
It's over there you fuckin' moron!

Martin looks at Robbie and Steve guarding any escape. He looks back to Nick.

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

NICK
(to Robbie and Steve)
Give him a fuckin' chance.

Robbie and Steve stand away with their arms outstretched.

STEVE
Better hurry, lad.

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 runs over to Jennifer. He tries to untie her - Robbie and Steve charge for him - Martin hesitates. He rushes for the exit.

LIAM
Martin!

Martin mouths a "sorry" to a stricken Jennifer and Liam. He runs through the exit passageway.

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

LIZ
(screaming)
DON'T BE TOO LONG!

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

LIAM
(unconvincing)
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 - DARK

Three walls of which have three reasonably large holes. Martin takes the one straight ahead.

INT. UNDERGROUND - TUNNEL #1 - DARK

Martin crawls through the tunnel. It becomes more and more narrow. Martin finds a gap in the low muddy ceiling. He climbs his way up into the gap.

In the distance, someone can be heard whistling notes from "Lassie Come Home".

INT. UNDERGROUND - MAIN CHAMBER

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 from behind her gag.

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

EARL
(laughing)
She's young enough to be your
granddaughter.

HAGGARD
I know...that's what makes me hot
about it.

They both laugh. 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 takes it in between his fingers.

INT. UNDERGROUND - FAUX GRAVE - DARK

Martin crawls up into a small six foot ditch with small rays of moonlight beaming down in between small 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 out of the grave. He crawls onto the ground. He quickly gets to his feet and runs for it. He yells for help.

MARTIN
HELP ME! Somebody please HELP!

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

MARTIN
Anybody! Please HELP!

Two graves BURST open between Martin, mud flying into the air - as Phantom and Skeleton jump up from the graves and dive onto him.

Martin 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 out for help.

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

Martin is impaled on the gravestone, the tip thrusting through his torso almost splitting him in two.

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

Blood flies in the air as the Phantom cuts and slices at the impaled Martin on the cross. The moonlight glow illuminates the two ghouls in the midst of their macarbe deed.

Phantom hacks at the back of Martin's neck until it loosens. He slices the remaining bloody strands of Martin's throat apart. Phantom pulls Martin's head off. Blood spurts out from Martin's shredded neck all over the Phantom and onto the ground.

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

PHANTOM

Here you go you "Leatherface"
wannabe. 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

Phantom and Skeleton enter with two full looking bin liner bags each. The bags leak blood trails on the ground.

They empty the bin bags in front of Liz. Martin's limbs and puddles of blood. His "head" is the last item to roll out.

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)

He must have been a good friend to
cause that reaction! Either that or
you're both just sick to death of
the guy!

Nick laughs at his own joke. Blood covered Robbie walks over to Jennifer. He strokes her hair with his shaking 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
lady?

Kaz is half naked. Haggard and Earl fondle and grope her breasts. Steve pushes the two of them aside and unties her from the tree stump. He takes her mouth gag away and tosses it in the dirt.

Kaz tries to scream but her voice is hoarse and harsh.

STEVE

You'll be gagging on something else
in a minute you little whore.

Steve drags Kaz by her hair along the ground until she is in front of Liz. He forces her onto her stomach and strips her completely naked. He straddles her. He pulls his trousers down. Kaz cries softly, resigned to her fate.

Steve rapes her. Haggard gets in front of Kaz and forces her head up tightly by her hair. He pulls his mud ridden trousers down and forces her to perform oral sex on him.

Earl watches and laughs, egging the two on with disgusting sounding grunts as he fondles himself through his trousers.

Liz looks on at the rape, sipping her gin and muttering obscenities.

LIZ

Filthy whore...dirty slut...

Nick sits in the middle of the room half asleep with a bottle of beer in his hand.

Robbie continues to play with Jennifer's hair. He moves closer to her. 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 to Liam with surprise in his eyes. The room goes quiet as all eyes look over to Liam, Jennifer and Robbie.

LIAM

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

EARL

Fuck you, boy! 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, seemingly confused.

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

Steve finishes his rape of Kaz. He pulls his trousers back up. He nods to Haggard who is having a "problem".

STEVE

You limp dicked old bastard. I don't have time to wait another hundred years for you to get a hard on.

HAGGARD

(frustrated)

Fuck you...give me a minute...

Haggard grabs Kaz by the back of her head with both hands and pushes himself hard against her. She vomits.

HAGGARD

(closing his eyes)

Give it to daddy...give it to daddy....

STEVE

No time for this shit.

Steve grabs his dagger from his costume. He STABS Kaz in her back repetitively. Haggard pulls away and falls to the ground.

Steve stabs at Kaz furiously, violently. He kicks her over on her back. She is barely breathing, gargling and choking on her own blood and vomit.

Steve straddles her, slaps her face. He grips the 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.

Steve sighs with orgasmic relief. Haggard gets up from the ground and looks at a delighted Liz. She claps slowly.

HAGGARD

That fruitcake nearly had that bitch chomp my dick off!

STEVE

(breathing heavily)

What difference would that have made you impotent prick.

Steve gets up. He walks away from the bloody scene and 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 to me, 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.

Liam is dazed and flutters his eyes from the drooling drips of blood.

LIZ

Enough games!
(sips her gin)
Time for the ritual.

She stands and walks over to the middle of the room. Nick stands by her side. Haggard and Earl move closer to Jennifer and Liam to watch.

ROBBIE

Her boyfriend says she's already pregnant.

LIZ

He's lying - he's saying that to protect her. You carry out the ritual, you do her anyway. Make sure. The baby, the spawn of Satan will be born in this chamber. That's all you need to think about, Robbie dear.

Robbie unties Jennifer. She looks to Liam in panic. Liam nods backwards, trying to get her to notice the swiss army knife.

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. The clan mockingly laugh and applaud. 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 releases his grasp of Jennifer. He looks her up and down, lust in his eyes. She falls to the ground as if fainted.

The clan laugh - Jennifer grabs the largest shard of glass from the ground and STABS Robbie in his thigh. She TWISTS it, pulls it out. Robbie yells out in pain and backtracks.

In a flash of rage, Jennifer attacks Steve with the shard. She slashes him in his cheek. He retreats in shock.

Liam bursts free from his loosened ropes. He grabs his swiss army knife from the ground.

Liam gets up and grabs Jennifer's arm. She looks to her hand. The shard has broken *in* her hand - her palm bleeds. The other half of the shard has broken off and is imbedded in Steve's cheek.

Liam leads Jennifer by her arm to the exit but the clan quickly circles them. They laugh at their attempt of escape. They are stuck in the middle.

Liam holds out his swiss army knife blade as a weapon. Steve pulls the glass from his cheek, smiles and laughs. The others grin evilly.

NICK

Those fuckin' swiss army knives,
eh? Good for getting outta any
kind of situation! MacGyver would
be proud of this one!

Robbie skulks from the circle to cut off the exit. Earl and Haggard slowly move in.

Steve LUNGES in - Liam SMASHES him in the face with his fist. Steve is knocked back slightly - 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 one of the many empty beer bottles from the ground.

She is about to hit Steve over his head with it - she looks back - Robbie is only a few feet behind her closing in - she turns and SMASHES it over his head.

Robbie is dazed momentarily - Jennifer looks for another weapon but there is nothing.

Liam and Steve fight it out on the ground. Steve gets the upper hand as he straddles Liam reigning down punch after punch on Liam's stomach and chest.

LIAM
JENNIFER - RUN! RUN!

Jennifer hesitates at what to do. She rushes for the exit.

The clan members laugh. They all look round to see Jennifer's escape.

LIZ
She had fight in her, that one.

HAGGARD
Mmmm yes. She'll be a good mother,
Liz, a good mother indeed.

Steve, still astride Liam, YELLS out in agony.

Liam STABS his penknife several times in Steve's thigh in quick succession. He TWISTS it with the final stab. Liam pushes Steve off him and gets to his feet, his face battered and bruised.

Liam rushes to the exit after Jennifer.

Robbie has half his costume on. He hobbles after Liam. Steve angrily pulls the penknife out of his heavily bleeding thigh.

NICK
Wait!!
(beat)
What's the rush? They're not
gonna get outta here.

INT. UNDERGROUND - CLEARING - DARK

Jennifer stands looking at the three tunnels, unsure which route to choose. She looks back as if contemplating heading back to help Liam.

Jennifer looks as a dark figure approaches her. It is Liam. She hugs him tearfully.

LIAM
What are you still doing here?!

JENNIFER
(tearfully)
I'm not leaving you, Liam, I cant.
I love you.

LIAM

Listen to me...Go. I'm gonna lead them away from you.

(beat)

You promised me you would leave.

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 allowed to be heard one day.

Liam kisses Jennifer.

LIAM

Jenn, I love you. I always have. I am so sorry for what I have done to you.

(beat)

Please...Just get out of here.

Liam heads inside one of the tunnels, taking the route to the left.

LIAM (O.S.)

GO!

Jennifer takes a last look at Liam before he disappears down the tunnel. She runs inside the narrow tunnel to her right and begins to crawl her way through.

MOMENTS LATER

Steve and Robbie enter and look to the three tunnels.

LIAM (O.S.)

Come on! Come on! Come get me, motherfuckers!

STEVE

(to Robbie)

They've split up.

ROBBIE

I want the girl.

STEVE

Good, 'cos I want the guy.

Steve heads in the tunnel after Liam as Robbie stands and looks bewildered at which of the two other tunnels to head in.

INT. UNDERGROUND - TUNNEL #2 - DARK

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 - DARK

Liam crawls through falling mud from the ceiling in the tunnel.

STEVE (O.S.)
(shouting/laughing)
You're gonna pay! I'm gonna cut
your dick and balls off slowly
and make you eat your own cum!
Then you're gonna be *my* bitch!

Liam looks up at a hole in the ceiling - he pulls himself upwards in to it.

INT. CRYPT - DARK

The coffin lids shakes.

It opens up - as Liam climbs his way out of the coffin and into the crypt.

Liam gets to his feet and slams the coffin lid down. He looks around in the darkness for a way out - there is none.

LIAM
Bastards.

Liam, resigned to his fate, sits astride the coffin lid.

The lid is pushed up from underneath. Liam's weight keeps the lid down as 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, struggling for air. The sound of CREAKING. The sound of the crypt SLAB being removed.

Liam struggles to get to his feet, he falls from the coffin lid as his legs fail to work, starved of oxygen.

He struggles to his knees. Slow footsteps are heard walking down the crypt steps.

Liam tries to get to his feet, but his legs fail him.

A figure - more like a blurred shadow - slowly approaches Liam.

STEVE

I told you I'd get you.

Steve approaches with his dagger in hand.

LIAM

(rasp voice)

Fuck you.

INT. UNDERGROUND TUNNEL #2 - DARK

Jennifer crawls along the muddy tunnel. The tunnel takes a turn diagonally upwards. She crawls up the narrow muddy tunnel until she come up into -

INT. FAUX GRAVE #2 - DARK

Jennifer clambers up into a six foot ditch - a grave - which has small steps burrowed into the muddy walls. Moonlight beams down through slight cracks from wooden slates above.

Jennifer sits on the ground, a small space allotted between the gap in the floor that she came up from.

She hugs herself to keep warm and tries to calm herself. She cries silently, keeping constant look at the hole in the ground for her pursuer.

EXT. GRAVEYARD - DAWN

Morning sun light breaks out over the graveyard.

MONTAGE

EXT. GRAVEYARD - MAIN GATES - DAWN

The gates are closed and locked, chained together.

EXT. GRAVEYARD - WOODS - DAWN

Early morning birds chirp as sunlight beams through the trees.

EXT. GRAVEYARD - MAIN YARD - DAWN

Silence. 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 struggles her way out of the pit. She clambers out and collapses on the ground - breathing deeply and looking up, squinting at the light of the beautiful sun in the sky.

She looks caked in mud and exhausted.

The sunlight is blocked out by a dark shadow - a figure stands in front of her.

It is Nick and he has his shotgun pointed directly 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 SLAMS the HANDLE of the gun at Jennifer's head - HARD.

Darkness.

The sound of Jennifer screaming.

The sound of a new born baby screaming.

The sound of rejoice and laughter from the clan.

FADE OUT.