"Doppelgängers"
SUPER: 30th October

FADE IN:

EXT. RURAL FOREST - DAY

Two brothers AARON (14) and NICK (15) have been wandering through a rural sparse forest just outside of town. The trees are randomly scattered, allowing for rare glimpses of sunlight to peer in, onto the forest floor.

Aaron stumbles upon a shallow mound with a thin carpet of pine needles & cones. His shoe slightly indents the soft soil, leaving behind his foot-marks as he trips over.

    AARON
    What the--

Aaron falls flat to the ground, scooping up dirt with his knees, elbows and face.

    AARON
    Ahhh.

He catches a few pines and loose soil in his mouth. He spits out the unwelcome intruders.

A hand's revealed, peaking out of the shallow grave as if crawling for dear life.

    NICK
    Are you alright?

Aaron continues to spit out the dirt whilst flapping his lips.

    AARON
    Yeah, just caught a mouthful of crap.

    NICK
    What's that?

Nick approaches the hand as Aaron turns around to sit up. Nick grabs a stick to prod the hand.

    AARON
    What are you doing? Can't you see he, it's already dead.

    NICK
    Just checking.

Aaron stands up to dust himself down. He walks over to the shallow grave to dig out the hand.
He starts to shovel soil with his cupped hands. He reveals a coat pocket. He digs his hand in to pull out it's contents.

NICK
What's that?

Aaron opens up a wallet.

AARON
Looks like a wallet, belonging to a now deceased PEDRO ALFERIS...

Aaron shuffles the contents.

AARON
A receipt to Joe's Diner, a DVD rental membership card, some rubbish,-

He shakes his head.

AARON
more rubbish, and a I.D. card for the local paper.

NICK
The Larne Gazette?

AARON
That'll be the one.

Nick scans the area, looking for possible shallow graves.

He points.

NICK
Looks like there's a few more over there, and possibly one just in from the forest edge.

AARON
Just in case someone's watching from afar. Let's go.

NICK
Okay.

AARON
We have Pedro's I.D. card. We'll check him out online. Maybe we'll uncover something interesting?

NICK
Are there any buildings around here?
AARON
Not sure, this is the first time I've been in these woods.

NICK
While we're online, we may as well use Google Earth.

AARON
Good idea.

INT. AARON'S BEDROOM - EVENING
Aaron and Nick are looking on the internet.
Aaron brings up the Larne Gazette's homepage and uses the search function to type.

TYPEWRITER: Pedro Alferis
ENTER

AARON
Hey look. He's a reporter.

NICK
Click on the first article.

The report is down the center of the screen with a large picture of Pedro to the right and various links to the left.
Aaron starts to read out what the article mentions and sees the title.

AARON'S POV: DEATH OF A REPORTER

AARON (OS)
The article was dated first of April, written by a SARAH BOURNE. Says he "...mysteriously vanished after writing a series of reports regarding the disappearance of locals. Only for them to reappear five to seven days later. The reports were nicknamed the--"

AARON'S POV: PHANTOM ABDUCTOR STRIKES AGAIN

AARON (OS)
Phantom Abductor strikes again, describing everyone who had returned as not themselves. As if their souls had been taken away."

NICK
That's odd, I've never heard of this before.
AARON
You're not alone there.

Aaron trails his hand along the computer screen to locate where he last stopped.

He continues to track each word.

AARON (OS)
His disappearance coincided with two other teenagers who have subsequently returned home after saying they "...ran away to get some timeout".

NICK
This is getting weirder and weirder. Safe to say Pedro isn't returning anytime soon.

A small blown up exert appears along side the article.

SUPER: ANY HOPE OF HIS RETURN IS LOOKING BLEAK

AARON (OS)
Pedro's disappearance has lasted a little over two weeks now and any hope of his return is looking bleak. OFFICER BUCK concludes, "...we will continue to search until he's brought home..."

NICK
Screw this for a baked potato. Lets have a look for a building or something?

FADE OUT.

SUPER: 31st October

FADE IN:

INT. KITCHEN - MORNING

Aaron and his dad IAN are sitting in the center of the room eating breakfast.

The kitchen has a red and white motif. The table's checkered design compliments the curtains and the oven gloves.

AARON
Dad.

IAN
What is it?
AARON
Do you remember earlier in the year, about the people disappearing and returning?

IAN
The Phantom Abductor?

Yeah.

IAN
It's a hoax. Don't believe it. Everyone thought death was crawling the streets stealing people's souls. They wander off not knowing who or where they are for days. Only to come back as if nothing has happened.

AARON
It's not a hoax, something is going on in that forest up off Shane's Hill. Nick and myself are going to prove it.

IAN
You're wasting your time, but go ahead if you can prove us all wrong. Just don't go up there when it's night time.

EXT. HOUSE - NIGHT

It's nine o'clock, pitch black with only the stars and a full moon lighting up the sparse cloudless sky. The air is calm, the owls are hooting and the bats are flying, with their sonar filling the night sky.

Aaron and Nick are a few hundred feet away from the building as they negotiate the bumpy terrain. Faint lights coming from the direction of the building grow with every step they take. The closer they get, more lights appear through the forest.

As they approach the building, it becomes clearer that it's a two story house. The paint is peeling and gaps have appear where tiles once were.

The ground is carpeted with Autumn leaves. Various shades of nature dance around in swirls as the wind begins to pick up.

There are two pumpkin heads sitting on the porch either side of the entrance, a few steps up off the ground. A light hanging from the entrance porch swings as the wind begins to pick up. As it swings, light fills the living room. Shooting through the hole filled curtain net.
Nick slowly climbs the creaking steps to the entrance. He walks over to the living room window and clasps his hands together to peer through.

NICK
I can't see anyone.

Nick peers down to see what is staring open-eyed back at him.

He falls back in terror.

AARON
What is it?

NICK
It's Pedro.

Pedro's head is perched up on the inside of the window ledge. His mouth set wide open with a dried red candle wax that had seeped out, forming in strains down Pedro's chin.

Aaron approaches the window to peer in.

AARON
Shit, it is Pedro. What are we going to do?

The light swings again outside, this time towards the entrance revealing a face with a white medical mask and hat on.

Nick lifts an arm to point from his sitting position.

NICK
We run.

Aaron turns around to see what looks like the Phantom Abductor staring right back at him.

AARON
Ahhh.

Without a moments hesitation, Aaron turns back and runs, jumping the steps and bursts into speed.

Nick turns around to run after Aaron who's got a good forty meters ahead of him.

NICK
Hey, wait for me!

Nick jumps up as the front door creeks open. He starts to chase after Aaron who has now started to fade into the distance beyond the sparse forest.

The man steps out. Pulls his face mask down to reveal DR. SEVERINO ANTINORI.
Bloods drips off his apron as the light outside catches the blood droplets hitting the porch.

He looks down at the pumpkin heads, glowing smiles, smile back up to him.

INT. BASEMENT - NIGHT

Dr. Severino Antinori enters the cold, dusty, poorly lit basement from where he conducts his experiments, closing the creaking door behind him.

He walks over to the center of the room to check the unconscious body lying on the medical table under a cover. Looks at the heart monitor, checks the cables attached to the temples with a tiny tug before pulling back the eye-lids.

He walks over to a screen hooked up to a computer, a large upright sarcophagus and the patient.

There are a few empty wired cages along the back wall, except for one.

Sarah Bourne is sitting on her knees with her hands clasped on the locked door.

SARAH
You're not going to get away with this.

Severino continues to work undisturbed, fixated on the screen. The screen has a picture of an outline of the human body. Statistics line vertically alongside.

He speaks in a thick Italian accent.

SEVERINO
Maybe, maybe not. We'll soon see.

Blood starts to pour down from her nose. She clasps her nostrils looking down for a moment before tilting her head backwards.

SARAH
What have you done to me?

SEVERINO (OS)
Improved on perfection.

Severino stabs the keyboard's ENTER button.

Bright light starts to emit from the sarcophagus, revealing every corner of the room.

Sarah looks away covering her eyes with her forearm.

He shuffles over to the sarcophagus to pull open the doors to reveal the unconscious patient stepping outside.
The patient looks at Severino.

    SEVERINO
    Do you know who you are?

    OFFICER BUCK
    Yes, Officer Buck.

EXT. RURAL FOREST - NIGHT

Aaron stops running to lean over and rest his hands on his knees. Panting heavily.

Nick catches up and stops side-on to look at Aaron.

    AARON
    I need to stop smoking.

    NICK
    What are we stopping for?

    AARON
    I got an idea. It's 31st October, no-one's going to believe us seeing a human head. We need proof.

    NICK
    How are we going to get it? I'm not going in there.

Aaron brings out his camera phone.

    AARON
    Five mega-pixels. I'll take a photo.

    NICK
    Great, then we'll find Officer Buck and save the day.

    AARON
    Or that bird Sarah Ball, Bond or sommit'.

    NICK
    Right, let's go.

EXT. HOUSE - NIGHT

Nick and Aaron return to the front of the house. They're both rooted to the ground a few feet away from the entrance steps.

A lit candle now emits from Pedro's ailing mouth to reveal his sullen skin.

Nick turns to look at Aaron, posturing his head towards the window.
Well, get up there.

Wait a second. Let's have a look around.

Aaron slowly walks around the house, as Nick traipses behind.

That wasn't the plan.

Relax.

Aaron has walked around to the back of the house where he sees a window level with the ground.

He lies down to have a closer look through the muddy window.

He sees Severino checking monitors attached to Officer Buck, who has got partially dressed in his uniform.

He brings out his camera phone. Tilts it to the side, finger primed to snap.

(Whispers)

Nick creeps around the corner and steps on a twig-

SNAP

Aaron looks up towards Nick

Shit

Officer Buck twists around to look out the window, Severino looks up pointing, waving his hand.

Aaron takes a picture as the light blinds Officer Buck's eyes.

INT. BASEMENT - NIGHT

Get them!

Officer Buck rips the cables off his temples, chest and arms. Before marching over to grab his gun belt.

Don't let them escape!

Officer Buck looks back and nods approvingly.
Slams open the door.

EXT. HOUSE - NIGHT

Aaron and Nick are running towards the forest.

A loud bang from behind echoes through the air.

Officer Buck kicks the door open, as it slams into a pumpkin. It slowly rolls forward as it thuds into each of the three steps below. The candle's flame eerily teeters out of it's mouth as if sticking out a tongue.

Officer Buck looks into the distance. Aaron and Nick stop to glance around.

    OFFICER BUCK
    I see you.

Officer Buck brings out his gun.

Aaron brings out his zippo lighter.

    NICK
    What are you doing?
    AARON
    Watch.

He drops the lighter. The sole flame catches the long grass. Flames multiply, sparks fly, carried by the brisk wind.

    AARON
    Run.

Aaron and Nick run as the flames start to spread.

Officer Buck backtracks to inform Severino of what's happened.

INT. BASEMENT - NIGHT

Officer Buck bursts into the basement.

    OFFICER BUCK
    Dr. Severino, you gotta leave now.
    There's a fire outside.

    SEVERINO
    One moment.

Severino sitting in his chair, rolls the seat over to a unused monitor. He flicks a switch and the adjoining camera sitting on top also turns on, followed by a radio transmitter.
INT. IAN'S HOUSE - NIGHT

Ian is slouched in his single seater watching the television with a bear in his hand.

The television program changes to show--

    SEVERINO
    It's time. E 'giunto il momento.
    L'attacco non credenti.

Ian stands up, drops the beer and grabs the antique shotgun above the fireplace.

EXT. BASEMENT - NIGHT

Severino swivels around, and points to Officer Buck.

    SEVERINO
    Get my car outback.

    SARAH
    What about me?

    SEVERINO
    Mi dispiace, arrivederci.

Severino and Officer Buck leave Sarah rattling the cage door, and the unconscious Officer Buck lying on the medical table.

EXT. IAN'S HOUSE - NIGHT

Three GIRLS all aged nine, dress as a witch, a vampire and a ghost. Ring the doorbell.

RING

They stand laughing with their treats in black bags.

Ian opens up the door with his shotgun held across his chest.

A chorus sung at once by the-

    GIRLS
    Trick or treat.

Ian looks down, shotgun gripped by both hands.

    GIRLS
    Ahhh.

The girls turn around to run away.

Ian lifts the shotgun to aim.

BANG
One girl falls forward. Her treats fly through the air. Her friends drop their treats, running down the street screaming.

The brisk wind blows Autumn leaves over the dead girl's body.

EXT. RICKSHAW STREET - NIGHT

Ian walks slowly down his footpath.

Screams, shouting, gunshots are heard in the distance.

Other people are slowly walking with weapons in their hand's down the street.

Aaron and Nick jog up the street, panting. They stop just yards away from Ian.

AARON
It's not a hoax, it's real.

Ian raises the shotgun.

AARON
What are you doing dad?

Ian brings the shotgun to his eye.

AARON
Dad?

Aaron turns to Nick.

AARON
Run!

BANG

Aaron falls.

AARON
Ahhh.

With his last ounce of strength, his hands crawl forward, trying to pull himself away.

BANG

AARON'S POV: Aaron's eyes-

FADE OUT.