

"FEAR"

BY

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FADE IN:

VOICE (O.S.)
So, what are you afraid of?

EXT. FOREST TRAIL - DAY

SIX PEOPLE are HIKING up a steep path into a LARGE DARK FOREST, deep in the MOUNTAINS. Each of the people are wearing BACKPACKS. They are also carrying HIKING EQUIPMENT. The people are walking in pairs.

At the front are JOHN and KELLY. JOHN is in his late twenties. Appears strong, very leader like. KELLY is in her mid twenties. She is the opposite of JOHN, timid and fragile looking.

Behind JOHN and KELLY are RYAN and MICHELLE. RYAN is also in his late twenties. Comes across as arrogant, jock type.

RYAN
I ain't afraid of shit.

MICHELLE is the typical big breasted dumb blonde cheerleader type. Early twenties and hangs on RYAN'S every last word. She tugs on RYAN'S arm.

MICHELLE
I'm afraid of losing my big teddy bear.

RYAN shakes her off.

RYAN
Chill it with that soppy shit.

ERIC (O.S.)
Ryan's afraid of losing
Daddy's credit card.

Behind RYAN and MICHELLE are ERIC and RACHEL. ERIC is in his mid twenties, average looking guy, nothing special. RACHEL is also in her late twenties. You wonder how Eric hooked a girl like this, stunner in every way.

RYAN

Shut up Eric. Or else you'll
be afraid of getting my foot
up your ass.

ERIC

I'm quakin' over here. Right
now I'm afraid of finding a
good spot to pitch up.

JOHN

Don't worry, we're nearly
there.

ERIC looks ahead.

ERIC

Here's what I'm afraid of.

The group cross over a ROPE BRIDGE which is suspended
over a LARGE RAVINE. ERIC is holding on dead tight to
the ROPE BRIDGE. He looks down at the river below
them. It's a long way to the bottom. He is sweating.

KELLY notices ERIC.

KELLY

You okay Eric?

ERIC

(nervously)

Yeah, I'm fine. Just would
like to really get across this
bridge right now.

ERIC looks at RACHEL.

ERIC

So what are you afraid of
babe?

RACHEL

I don't know, guess I'm afraid
of the dark.

JOHN

God, that is so boring.

RACHEL

(To JOHN)

And you aren't afraid of the
dark tough guy?

KELLY

I thought everyone was afraid
of the dark.

JOHN puts his arm around KELLY.

JOHN

What about you honey? What
are you afraid of?

KELLY looks around at the foreboding foliage of the
forest which envelops the group.

KELLY

Everything.

CUT TO:

EXT. CAMPING SPOT - DAY

The group are fixing up tents in a clear spot
surrounded by BUSHES and large OAK TREES.

RYAN is fumbling about with MICHELLE. JOHN notices.

JOHN

You two are gonna be sleepin'
out in the rain unless you get
that tent pitched real soon.

RYAN waves JOHN off.

KELLY is struggling with the tent.

JOHN

Here. Let me do that hon.

KELLY doesn't look happy to be out here.

KELLY

Why did we have to come all
the way out here John? What
was wrong with the spa?

JOHN is hammering some PEGS into the ground.

JOHN

Honestly?

KELLY

Honestly.

JOHN puts down his HAMMER.

JOHN

You don't get out enough
Kelly. I know I'm at work all
day but that doesn't mean you
have to coup yourself up like
some kind of...I don't
know...prisoner or something.

KELLY looks hurt.

KELLY

I do not coup myself up all
day.

JOHN

Your skin colour begs to
differ.

KELLY sits down, not in a good mood.

JOHN

(CONT'D)

I'm sorry honey, I didn't mean
it to come out like that. I
just want you to live life a
little, you know? Get some
fresh air in your lungs.
Believe me, by the time this
weekend is over, you'll be a
changed woman. I promise you.

ERIC and RACHEL have already set their tent up. ERIC
approaches JOHN and KELLY.

ERIC

You wanna get this camp fire
goin' John boy?

JOHN leans forward and gently kisses KELLY on the
forehead. KELLY smiles.

JOHN

(To ERIC)

Sure thing. I could eat a
horse.

RACHEL joins them. She looks at JOHN and KELLY'S
unpitched tent.

RACHEL

(To JOHN)

Well Mr. Nature Lover, looks
like we've got you beat at
your own game so far.

She points over at her and ERIC's completed tent.

JOHN

This isn't a race Rache.
We're supposed to be takin' it
easy this weekend.

RACHEL

But it kills you really
doesn't it?

JOHN

You got me.

He points at RYAN and MICHELLE. They are still
fumbling about under their tent.

JOHN

(CONT'D)

But at least some of us are
taking this seriously.

ERIC whistles over to RYAN.

ERIC

Yo! Casanova! You comin' for
fire wood or what?

RYAN looks up at ERIC briefly.

RYAN

I got wood right here man!

JOHN shakes his head.

JOHN

One track mind.

ERIC picks up a LARGE BAG.

ERIC

(To JOHN)

Looks like it's just you and
me man.

JOHN

Let's do it.

KELLY seems a little worried.

KELLY
You won't be long will you?

JOHN
Don't worry baby, we'll be
back before its dark.

RACHEL picks up a HAMMER and starts to finish the PEGS
on the tent.

RACHEL
I'll even help you with your
tent.

KELLY
Thanks Rache.

ERIC and JOHN get ready to leave.

ERIC
We'll see you in an hour or
so.

RACHEL
Okay, honey.

RACHEL kisses ERIC.

JOHN and ERIC leave for the depths of the forest.

CUT TO:

EXT. FOREST - DAY

ERIC and JOHN are collecting FIREWOOD by hacking
BRANCHES from trees with LARGE MACHETES.

ERIC
So how's it going with you and
Kelly?

JOHN hacks hard at a branch.

JOHN
It's going pretty good. She
gets wound a little tight
though.

ERIC smiles to himself.

ERIC

I get ya. So you bring her out here, get her in touch with Mother Nature and her more feminine side. Sneaky bastard.

JOHN hacks even harder at the branch.

JOHN

Hey man, I don't know what you and Rachel get up to but my love life is solid. This trip is about getting free from the hoi polloi for a bit.

ERIC

Yeah, I know buddy. I'm just teasing. You still gettin' cut for that promotion at work?

JOHN breaks the branch off from the tree.

JOHN

Yeah. At this rate Ryan has got more chance at gettin' it than me.

ERIC is loading FIREWOOD into the LARGE BAG.

ERIC

Well, you never were good at kissing ass buddy.

CUT TO:

EXT. CAMPING SPOT - DAY

RYAN is kissing MICHELLE'S ass. The tent is falling off them. RACHEL and KELLY can see everything.

RACHEL

God, get a room.

RACHEL throws a peg at the amorous couple.

KELLY continues to put up the tent.

KELLY

So, how's it going with you and Eric?

RACHEL
Promise you won't tell anyone
okay?

KELLY
Promise.

RACHEL
I'm pregnant.

KELLY hugs RACHEL.

KELLY
Oh my god, I'm so happy for
you!

RACHEL
Yeah, Eric has been desperate
for a baby.

KELLY
I thought you wanted to give
it a few years?

RACHEL
Well, Eric's Eric isn't he.

RACHEL gets the tent up finally.

KELLY
So what do you want?

RACHEL seems distracted.

RACHEL
Huh?

KELLY
Boy or girl?

RACHEL
I don't know, I haven't given
it much thought. It's all
been a bit of a blur.

KELLY
Well, you'll make a great
mother.

RACHEL looks out into the forest, she seems miles
away.

RACHEL

Yeah.

CUT TO:

EXT. FOREST - DAY

ERIC and JOHN are hacking through some tough foliage. They are under a cliff side decorated in vines.

They are chatting about football.

JOHN

...They haven't won a game in
year's man.

ERIC

Well, it's human nature to
stick up for the under dog.

ERIC hacks through some vines. Suddenly a PILE OF ROCKS falls from overhead. JOHN pushes ERIC out of the way just in time.

ERIC

Shit. That was close.

JOHN

Too close.

ERIC looks up at where the rocks fell from. He can see what looks like the entrance to a CAVE through the gap in the vines he cut through.

ERIC

What have we got here?

ERIC takes a closer look.

It is dark at the entrance of the cave.

JOHN looks anxious.

JOHN

What is it man?

ERIC

Looks like a cave or
something. You got your
flashlight?

JOHN unhooks a FLASHLIGHT from his belt.

ERIC shines the FLASHLIGHT into the CAVE. The beam cuts into the deep blackness of the CAVE.

ERIC
You wanna take a closer look?

JOHN looks nervous.

JOHN
The others will be waiting for us man. Come on, we've got all the firewood we need.

ERIC laughs at JOHN.

ERIC
Come on, you scared or something?

JOHN
Don't be stupid.

ERIC
Then what are you afraid of? It might be one of those old gold mines or something. There used to be a lot of them up here, like a hundred years ago or something.

JOHN changes his mind.

JOHN
Okay, now you've twisted my arm.

ERIC and JOHN enter the CAVE.

INT. CAVE - DAY

Daylight quickly fades as ERIC and JOHN walk deeper inside the cave.

We hear nothing except DRIPPING WATER.

ERIC scans the walls of the cave with the FLASHLIGHT.

He scans the floor.

JOHN

Well, it can't be a mine, I
don't see any cart tracks or
mining equipment.

ERIC sees something at the far end of the cave.

ERIC

Hold on a second.

ERIC walks towards the far end of the cave. Dead end.
Except for a SMALL TUNNEL at the bottom of the cave
wall.

The dark is clearly making JOHN feel uncomfortable.

JOHN

Come on man, we're wastin' our
time in here. The girls will
be getting worried.

ERIC

You won't be sayin' that when
I pull out a nugget of gold or
a handful of diamonds even.

JOHN

In your dreams buddy.

ERIC passes the FLASHLIGHT to JOHN.

ERIC

Hold this a second.

ERIC rubs his hands together, as if warming up.

JOHN

I hope you're not thinking
what I think your thinking.
I'm not going down here.

ERIC takes the FLASHLIGHT back.

ERIC

Then stay here then. I'll be
back in two minutes.

JOHN'S eyes widen.

JOHN

What the hell am I supposed to
see with if you've got the
flashlight?

ERIC

What's the matter? You aren't
afraid of the dark are you?

JOHN tries to act tough.

JOHN

No. Of course not.

ERIC

Then what are you worrying
for? I'll be right back.

ERIC walks into the tunnel.

JOHN is surrounded by pitch blackness.

JOHN

Shit. Hurry up man.

INT. CAVE - TUNNEL - DAY

ERIC walks through the narrow tunnel and comes out
into a SMALL CHAMBER.

INT. CAVE - SMALL CHAMBER - DAY

In the centre of the chamber is a LARGE ROCK.

ERIC scans the rock with the FLASHLIGHT. There are
STRANGE CARVINGS on the rock.

He scans the rest of the chamber. There are CAVE
PAINTINGS EVERYWHERE. We can't tell exactly what they
mean, but they don't look good.

INT. CAVE - DAY

JOHN is standing in the dark.

Suddenly there is a RATTLING SOUND.

JOHN

What the fuck is that?

JOHN holds his breath.

We can still hear the RATTLING SOUND.

JOHN
Eric! Hurry up man!

INT. CAVE - SMALL CHAMBER - DAY

ERIC notices what looks like a PIT underneath the LARGE ROCK. He sizes up the LARGE ROCK.

ERIC
Fuck it.

ERIC lifts the LARGE ROCK out of the PIT. As he does so, a LARGE GUST OF WIND blows out of the PIT and blasts down the tunnel.

ERIC shines the FLASHLIGHT into the PIT. It looks large enough to hold a man.

We can hear a SQUIRMING SOUND at the bottom of the PIT.

ERIC shines the light in the direction of the sound.
MAGGOTS. LOTS OF THEM.

ERIC
So much for buried treasure.

ERIC backs out of the chamber through the tunnel.

INT. CAVE - DAY

ERIC comes back out into the cave. He notices that JOHN isn't moving.

ERIC
John, what's up?

JOHN
Don't move. There's something in here with us.

We can still hear the RATTLING NOISE.

ERIC slowly stands up next to JOHN.

He shines the FLASHLIGHT around the cave.

We can see something flicker on a ledge in the corner of the cave.

The RATTLING SOUND is coming from the flicker. ERIC steps closer to the sound.

JOHN is clearly scared shitless.

JOHN

Don't.

ERIC creeps closer to the ledge.

A RATTLE SNAKE FLIES OUT AT ERIC.

ERIC manages to dive out of the way.

JOHN runs screaming for the cave exit.

EXT. FOREST - DAY

JOHN is standing clear of the cave.

ERIC comes running out.

ERIC

Holy shit!

JOHN

Please tell me you found something that was worth that.

ERIC

Nada man.

JOHN

Great.

ERIC picks up the bag of FIREWOOD.

ERIC

Let's get back to camp.

JOHN

I heard that.

JOHN turns around and walks right into an OLD MAN, he is pointing a SHOTGUN at ERIC and JOHN.

OLD MAN
What do you think you're
doing?

JOHN
Hey, cool it with the gun old
timer.

OLD MAN aims the SHOTGUN at JOHN. ERIC steps in.

ERIC
(To OLD MAN)
I'm sorry, we were just
looking for firewood. That's
all.

OLD MAN
You ain't gonna find much
firewood in a cave.

JOHN looks impatient with the OLD MAN.

JOHN
What's your problem? You
don't own this place, we can
do what we like.

OLD MAN
Nobody owns this place.

ERIC
Look, I'm sorry if we've
caused you any bother or
disturbed you sir. We'll
leave.

The OLD MAN lowers his SHOTGUN.

OLD MAN
You do that. And never come
back.

JOHN
Yeah, whatever.

The OLD MAN turns around and walks off into the
forest.

JOHN

Jesus, what the hell was that all about? Place is full of hillbilly mountain men.

ERIC

Well, that's what happens when you go camping in the mountains.

JOHN looks at the FIREWOOD in the bag.

JOHN

I think we've got enough for the camp fire.

ERIC looks back at the cave.

ERIC

Yeah, let's just get back to the camp. This place gives me the creeps.

ERIC and JOHN walk off through the forest.

Behind them, we can see a SLIGHT TREMOR under the ground following closely.

CUT TO:

EXT. CAMPING SPOT - EVENING

The tents are all finally up.

The group are sitting around a LARGE CAMP FIRE. A GAS STOVE is cooking food by the fire.

JOHN

I'm telling you, Eric shit his pant's man!

ERIC

Me!? Me!? I couldn't see you for the blur, you were outta there like a shot!

RYAN is chewing on some CHICKEN WINGS.

RYAN

Coupla pussy's man. If I'd been there, we'd be cooking that rattle snake for dinner 'bout now.

MICHELLE
Oh honey, you're so brave.

RACHEL rolls her eyes.

RACHEL
Puh-lease.

RACHEL looks over at KELLY.

RACHEL
I don't know how much of this
air head I can take.

KELLY
Don't be mean Rachel, I'm sure
she has her good points.

RACHEL glances over at MICHELLE'S clearly silicon enhanced breasts.

RACHEL
Yeah, two of them.

KELLY looks at JOHN.

KELLY
So what was up with that old
man?

JOHN
Grizzly Addams? I don't know.
Real creepy.

ERIC
People around here just have
different ways from us, that's
all.

RYAN
I don't wanna wake up in the
middle of the night with some
hick dick up my ass. Yeah, I
saw that movie.

ERIC
Ryan, shut up.

KELLY
You don't think he would give
us any trouble do you?

ERIC

Don't worry about it. We're all gonna have a nice break up here. So let's enjoy ourselves while we can.

RYAN is eating all of the food.

JOHN

(sarcastic)

Help yourself buddy.

RYAN

Don't mind if I do. Hey, I hope my car is gonna be okay dude. I don't trust it around these hicks.

JOHN

Don't worry. We pick it up Sunday afternoon just like I told you.

RACHEL pours everyone a drink.

RACHEL

(To MICHELLE)

So Michelle, what is it you do for a living again?

MICHELLE

I'm a beauty therapist and technician.

RACHEL

Wow, I'm impressed. A lot of technical therapy required for cutting hair and painting nails then?

KELLY nudges RACHEL.

KELLY

Don't be mean.

ERIC senses what RACHEL is up to and changes the subject fast.

ERIC

Say anybody got any good ghost stories?

KELLY
I hate ghost stories.

RYAN
I got a ghost story for you.
True one and all.

ERIC
Well, let's hear it.

RYAN
Back when I was a kid I used
to live in a house that
belonged to a murderer. You
see this murderer was
electrified, hanged and shot
three times before he died.

KELLY
I don't like this.

RYAN
And he used to appear at the
foot of my bed every night.
He used to stand there
pointing at me, taunting me
every damn night.

MICHELLE
Oh, my god baby. What did you
do?

RYAN
What did I do? I'll tell you
what I did. I knocked his ass
out.

JOHN and ERIC snigger to each other.

MICHELLE
Oh baby, you sure showed that
ghost.

RACHEL looks bored.

RACHEL
Ryan, you are so full of shit
you know that?

RYAN
(To JOHN)
Why'd you have to invite her along man?

RACHEL
He brought me along because there weren't enough brain cells going around, that's why.

RYAN
Fuck you bitch!

ERIC tries to calm things.

ERIC
Come on, please! Enough of this!

KELLY looks fed up.

KELLY
(To JOHN)
Some vacation.

KELLY goes into her tent. JOHN follows.

INT. JOHN & KELLY'S TENT - EVENING

KELLY lies down. JOHN sits next to her.

JOHN
I'm sorry baby.

KELLY
I wanted this weekend to be about us.

JOHN
I just thought it would be good with some company.

KELLY
With Ryan Mackey? I don't even know why you like the guy.

JOHN
Because I have to work with him every day.

KELLY

And you know Rachel can't stand him either. A real recipe for disaster.

JOHN

Okay, so maybe I was a bit hasty with whom I chose to invite.

JOHN pulls out a FLOWER and puts it in KELLY'S hair.

JOHN

(CONT'D)

Forgive me?

KELLY

Keep me safe from all the bad things out there and I will.

JOHN

Honey, for you, anything.

Outside, we can hear an argument between Rachel and Ryan.

KELLY

I'm going to sleep now.

JOHN

Goodnight honey.

CUT TO:

EXT. CAMPING SPOT - EVENING

The group are all in their tents.

We can hear the LIGHT CRACKLING of burnt embers from the dying fire.

We can hear MOANING coming from RYAN & MICHELLE'S TENT.

We can hear SNORING coming from ERIC & RACHEL'S TENT.

JOHN emerges from his tent.

He walks out to a LARGE OAK TREE.

RACHEL is standing by the tree.

RACHEL
Thought we'd never get any
time together.

JOHN smiles and then passionately kisses RACHEL.

INT. JOHN & KELLY'S TENT -EVENING

KELLY blissfully sleeps. Unaware of what is going on outside.

CUT TO:

EXT. CAMPING SPOT - MORNING

RYAN emerges from his tent.

He is carrying a STICK in his hand with which he proceeds to hit everyone's tent with.

RYAN
Wakey wakey!

INT. ERIC & RACHEL'S TENT - MORNING

ERIC is SNORING LOUDLY.

RACHEL stirs, waking up to the noise caused by RYAN outside.

RACHEL
Terrific start to the day.

She nudges ERIC.

RACHEL
(CONT'D)
Come on, I'm not suffering this by myself.

EXT. CAMPING SPOT - MORNING

JOHN exits his tent, followed by KELLY.

JOHN
(To RYAN)
What's for breakfast?

RYAN

I don't know, I ain't cooking
it.

JOHN looks annoyed.

JOHN

A little team spirit wouldn't
go amiss Ryan. We're all in
this together this weekend.

RYAN doesn't seem to take notice.

RYAN

Whatever man, I'm not the one
that invited the bitch of
steel.

RACHEL exits her tent.

RYAN

(CONT'D)
That's my cue. I'm going for
a piss.

RYAN walks over into the bushes.

JOHN and RACHEL throw each other a knowing glance.

ERIC finally emerges from his tent.

ERIC

Everyone a happy camper this
morning?

The comment is met with a tense atmosphere.

ERIC tries to change the subject.

ERIC

(CONT'D)
Hey, maybe we can all go
fishing down by the river
today.

No-one seems interested, except KELLY, also wary of
the atmosphere.

KELLY

Sure Eric, sounds like a great
idea.

MICHELLE emerges from her tent.

RACHEL is giving MICHELLE and RYAN evil eyes.

ERIC notices RACHEL.

ERIC

I know you don't like them,
but please, make an effort
just for this weekend okay?

RACHEL doesn't look convinced.

ERIC

(stronger)
Okay?

He puts his hand on RACHEL'S tummy.

ERIC

(CONT'D)
Stress isn't good for the
baby.

RACHEL gives in.

RACHEL

Okay, okay.

MICHELLE is running her fingers through her hair.

MICHELLE

God, my hair needs a
treatment.

RACHEL

Well, I'm afraid the river
doesn't have hot water or a
running supply of L'Oreal.

ERIC throws RACHEL a growl.

RACHEL

(To MICHELLE)
But I can loan you some of my
conditioner.

MICHELLE

Thanks Rachel.

ERIC approaches RACHEL.

ERIC
That's better.

RACHEL
Shut up, okay.

ERIC laughs.

JOHN is preparing the stove over the fire.

KELLY sits beside him.

JOHN
How does bacon and eggs sound
hon?

KELLY
Yuck.

JOHN
Yeah, well its food and we all
gotta eat.

JOHN reaches into the BACKPACK which contains the food supplies. He suddenly looks confused.

JOHN
What the hell?

JOHN looks inside the BACKPACK. It is empty.

JOHN
(CONT'D)
Where's all the food gone?

JOHN looks over at RYAN who returns from relieving himself.

JOHN
Hey, you been at the food?
There's none left.

RYAN
I haven't eaten since last
night.

JOHN starts to look agitated.

JOHN
Yeah, well you nearly ate us
out of everything last night.

RYAN starts to look annoyed.

RYAN

Hey fuck you man. So what? I like to eat.

JOHN

So what? So what as in what the fuck are we going to eat for the next two days?

ERIC sees what's going on.

ERIC

Hey, cool it. John, you're sure all the food is gone?

JOHN

Positive.

ERIC

It might have been an animal or something.

JOHN looks at RYAN.

JOHN

Yeah. Or something.

RYAN

(To JOHN)

Fuck you.

ERIC

Jesus! Enough already! I'm sick of this shit!

MICHELLE seems nonplussed.

MICHELLE

It's not that bad. We can just order pizza or something.

RACHEL breaks out into HYSTERICALLY LAUGHTER.

RACHEL

Oh yeah, pizza, in the middle of nowhere.

RYAN snaps.

RYAN

Shut up bitch, I've had enough of you dissing my girl.

KELLY is sitting on the outskirts of the argument.

KELLY
All of a sudden, I have a huge
desire to go home.

MICHELLE reaches into her BACKPACK.

MICHELLE
I'm calling my girlfriends
Ryan, I've had enough.

RYAN throws JOHN a nasty look.

RYAN
You see what happens when you
invite faggots?

ERIC now explodes.

ERIC
Fucking arrogant prick!

MICHELLE is fumbling about in her BACKPACK searching
for her phone.

MICHELLE
Where's my phone?

RYAN looks at RACHEL.

RYAN
(To MICHELLE)
This sick bitch probably took
it.

RACHEL picks up her BACKPACK.

RACHEL
(To ERIC)
I'm leaving.

KELLY decides she's had enough.

KELLY
(shouting)
Would everyone just shut up!
Shut up!

There is suddenly SILENCE in the camp as everyone is surprised by the outburst from the usually timid KELLY.

KELLY
(quiet)
Look. Please everybody, just
calm down.

ERIC takes a deep breath.

ERIC
She's right. This is stupid.

KELLY
I'm sure Eric is right about
the food. An animal probably
came into the camp in the
night and ate it. And
Michelle, you might have just
lost your phone on the trek.
You can use mine, okay?

KELLY reaches into her BACKPACK to get her phone.

KELLY
(CONT'D)
That's weird, I can't find it.

JOHN
That's okay, I'll get mine.

JOHN reaches into his BACKPACK. No phone.

JOHN
(CONT'D)
I can't find mine either.

EVERYONE checks their BACKPACK'S. Nothing.

RYAN
This is some sick joke right?
Please tell me someone is
fooling around here?

MICHELLE
So the animal that came in and
ate our food ate our phones
too?

RACHEL rolls her eyes.

ERIC
I'm sure there is a logical
explanation here.

RYAN

Yeah, there's a logical explanation all right. You can stay here and figure it out. Me, I'm leaving.

ERIC

Wait a minute, let's at least put it to a vote first or something. Who wants to stay?

ERIC is the only person to raise an arm. RACHEL hands ERIC his BACKPACK.

RACHEL

Come on.

JOHN

Let's get these tents down and go home.

CUT TO:

EXT. FOREST TRAIL - DAY

The group have their gear shouldered and are now hiking back down the trail.

They arrive at the RAVINE they crossed a day earlier, except now, there is NO ROPE BRIDGE.

JOHN

You have got to be fucking kidding.

KELLY

Where's the bridge gone?

ERIC looks over the edge of the ravine.

ERIC

I don't see any sign of it. It's like it just disappeared.

RYAN

That's fucking stupid. How can a bridge just disappear? How can anything just disappear?

RACHEL
(panicky)
So how the hell are we
supposed to get back down the
mountain?

JOHN looks at the walls of the ravine.

JOHN
Look, let's not panic yet
okay. I've got my climbing
line in my backpack, we can
rappel down the ravine.

RYAN
Who do you think we are man?
Navy SEALS?

ERIC
Come on Ryan, I thought you
were supposed to be the big
tough guy. Afraid?

RYAN
I told you, I ain't afraid of
shit. If anyone here is
afraid, it should be you.
Didn't you fall off that roof
when you were a kid?

ERIC
Shut up.

RACHEL breaks up the posturing.

RACHEL
When you guy's are finished
with your macho bullshit, you
might wanna consider us.

KELLY looks down at the bottom of the ravine.

KELLY
There's no way I'm climbing
down there.

MICHELLE
Me neither.

ERIC
I'm not gonna even try to put
this one to a vote.

ERIC looks down at the large drop below. He breathes a sigh of relief.

JOHN starts to walk back up the trail.

JOHN

Then we head back the way we came, we can try to get down to the river from there. Follow the river and we'll get out of here.

MICHELLE

That sounds like a lot of walking.

RACHEL

Well, seeing as we don't have any way to contact the outside world, I'd say we don't have any other choice.

ERIC follows JOHN.

ERIC

She's right. Let's go now before it starts getting dark.

KELLY

Great, I forgot about the dark.

The group walk back up the forest trail.

CUT TO:

EXT. FOREST - LATE AFTERNOON

The SUN is beginning to go down.

The group look tired.

JOHN and ERIC are leading the way.

ERIC

How much further do you think?

JOHN

About a day's walk. Give or take.

ERIC notices the sun going down.

ERIC

Well, some of us have got to
sleep.

RYAN

And eat.

JOHN brings the group to a halt.

He spots a small CLEARING not far from where they are.

JOHN

Okay, let's call it a day.
We'll camp here tonight.

CUT TO:

EXT. CLEARING - EVENING

Darkness is starting to fall over the clearing.

The group have their tents pitched.

ERIC is trying to start a fire from firewood which
JOHN has gathered.

The women are huddled together trying to keep warm.
RYAN is standing over them.

RYAN

You know, I've got a way to
keep all three of you ladies
warm. It's called a foursome.

KELLY throws a look of disgust at RYAN.

MICHELLE

I am so hungry.

RACHEL

Yeah, what are we gonna eat?

RYAN pulls a LARGE MACHETE from his BACKPACK.

RYAN

I've been waiting for a chance
to use this bad boy. Dinner's
on me tonight.

KELLY looks horrified.

KELLY
Don't you hurt any little baby bunnies!

RYAN
Hey, it's us or them. Dog eat dog. Ain't that right Rachel?

RACHEL does not look amused.

RACHEL
Don't hurry back anytime soon.

JOHN
(To RYAN)
Don't wander off too far man.

RYAN
I think I can handle myself.
Why don't you all have yourselves a little sing-along or something till I get back.

CUT TO:

EXT. FOREST - EVENING

The FOREST is now consumed in darkness. Shafts of moonlight break through the tree canopy, providing some slight illumination.

A RABBIT is sitting by a bush, nibbling on some grass.

Suddenly, a LARGE ROCK almost hits the RABBIT. The RABBIT darts away.

We can see RYAN hiding in a tree.

RYAN
Little bastard.

RYAN drops out of the tree.

He shines his FLASHLIGHT into the darkness ahead of him.

RYAN
I can't see shit. Where'd he go?

RYAN steps deeper into the forest.

He scans his FLASHLIGHT from bush to bush, tree to tree.

His FLASHLIGHT suddenly cuts out.

RYAN
What the fuck?

RYAN shakes the FLASHLIGHT. Nothing.

He shakes it again. The beam of light is restored.

RYAN
Cheap piece of shit.

RYAN spots the RABBIT again.

It is resting by the roots of a tree. Its glare is caught in the beam of RYAN'S FLASHLIGHT.

RYAN
(whispering)
Don't you dare fucking move
you little shit.

RYAN raises his MACHETE into the air, taking aim at the RABBIT. The RABBIT'S glare is unchanged.

RYAN THROWS the MACHETE at the RABBIT.

The RABBIT is too fast. It's gone. The MACHETE is pinned into the root of the tree.

RYAN
Goddamn it!

RYAN walks over to the tree and picks up the MACHETE.

The FLASHLIGHT BEAM cuts out again.

RYAN
I'm sick of this shit.

He shakes the FLASHLIGHT but nothing happens.

RYAN suddenly realises where he is. He is in the middle of nowhere, in the dark, surrounded by wildlife and with no obvious route of escape.

RYAN
This vacation is the dumbest thing I ever did.

Behind RYAN, we see a shape fall from the tree to the ground. It is like a blur. We hear a slight RUSSLE in the bushes as it hits the ground.

RYAN freezes. We now hear nothing except for RYAN'S increasingly faster heart beat.

He looks around the forest, he can't see anything.

RYAN

Okay, you two assholes. I know it's you. It ain't funny now.

RYAN can hear VERY SLIGHT FOOTSTEPS CRUNCHING on the LEAVES of the forest floor behind him.

RYAN

I said cut it out!

RYAN spins around and sees it.

A shaft of moonlight highlights whatever it is.

It's at least a foot and a half taller than RYAN, who is already about 6ft 5ins. The moonlight reveals its skin. It's PALE WHITE and it writhes like MAGGOT FLESH. It steps CLOSER to RYAN. It's face to face with him. It appears featureless.

RYAN

Oh. My. God.

The BEAST makes a movement, as if it is SNIFFING RYAN.

RYAN drops the MACHETE and cowers in fear.

RYAN

Oh Jesus Christ...Christ.

The BEAST seems to be reacting to RYAN'S increased fear.

We can see an arm of the BEAST reach out towards RYAN.

RYAN

Don't kill me...please don't kill me. I don't want to die.

The BEAST has what appears to be THREE FINGERS on the end of its arm.

We now notice the skin colour of the BEAST is changing from PALE WHITE to DARKER SHADES of BLACK.

The BEAST holds its other arm up towards RYAN.

TALON'S SPRING from the BEAST'S fingers and plunge into RYAN'S face.

RYAN
(screaming)
Aaaahhhh...Oh Christ Christ
Christ!

The colour of the BEAST'S skin grows darker. It digs the TALON'S further into RYAN'S face.

RYAN SCREAMS LOUDER in both pain and terror.

The BEAST'S skin is now fully BLACK.

Suddenly, the body of the BEAST SPLIT'S IN TWO, LIKE A GIANT GAPING MAW or VENUS FLY TRAP.

IT SWALLOWS RYAN WHOLE.

CUT TO:

EXT. CLEARING - EVENING

The group are all gathered around the camp fire.

MICHELLE
He's taking too long.

RACHEL
He's probably trying to start a fight with a bear or something. Prove who's stronger.

KELLY
It's not funny Rachel.

JOHN looks out into the forest.

JOHN
That's been nearly thirty minutes now.

MICHELLE
He might have hurt himself or something.

ERIC
(To JOHN)
She's right. We've gotta go
out for him.

ERIC takes a FLASHLIGHT and a MACHETE.

ERIC
Okay, who's coming?

KELLY looks afraid.

KELLY
Out there, in the dark?

JOHN also looks nervous at the thought of going into
the dark forest.

RACHEL doesn't look interested.

RACHEL
You can go out and look for
him, but I'm staying here.

ERIC
Christ Rache. Can't you show
a little heart for once?

MICHELLE takes her FLASHLIGHT.

MICHELLE
(To RACHEL)
Well, we're all going out to
look for him. You can stay
here on your own if you want
in the big dark scary forest.

RACHEL now looks nervous.

RACHEL
On second thoughts, we'll
probably find him quicker if
we all look.

JOHN
Okay. We'll split into two
groups. Eric and Rachel.
Kelly, you and Michelle are
with me.

ERIC

We shouldn't stray too far
apart though. About fifty
metres max.

JOHN

Okay, let's do it. Meet back
here in fifteen minutes. He
couldn't have gone too far.

CUT TO:

EXT. FOREST - EVENING

THREE FLASHLIGHT BEAMS pierce the darkness of night.

JOHN is leading, MICHELLE and KELLY are following.

KELLY

(To MICHELLE)

I'm sure Ryan will be fine
Michelle.

JOHN

Yeah, he may boast a lot but
he knows how to look after
himself.

The comfort does little to help MICHELLE who is
clearly upset.

MICHELLE

I don't know what I'd do if I
lost him. I'm scared of
losing him.

About fifty metres away, we can see TWO FLASHLIGHT
BEAMS shining in the dark. ERIC and RACHEL are
searching.

ERIC kneels by a tree.

RACHEL nervously scans the surrounding forest.

RACHEL

Found something?

ERIC holds up the MACHETE.

ERIC

Ryan's knife.

RACHEL
That's not good is it?

ERIC
No. It's not.

ERIC looks at his WATCH.

ERIC
(CONT'D)
Okay, that's nearly fifteen
minutes, we should regroup
with the others.

CUT TO:

EXT. CLEARING - EVENING

ERIC and RACHEL approach the CLEARING.

JOHN, MICHELLE and KELLY are already there.

ERIC notices something.

The group's tents are gone.

ERIC approaches JOHN.

ERIC
Where is everything?

JOHN
It's gone. All of it.

RACHEL
What do you mean all of it?

KELLY
Our tents, our equipment,
everything.

RACHEL refuses to believe it.

RACHEL
It's gotta be Ryan. He's
fucking with us. His idea of
a joke right?

MICHELLE
Some joke.

ERIC shows RYAN'S MACHETE.

ERIC
I found this.

MICHELLE starts to break down.

MICHELLE
Oh God.

She looks shell-shocked, like she's already accepted the inevitable.

JOHN tries to defuse the situation.

JOHN
Look, let's get our heads together for a moment. Figure something out. I'm sure nothing has happened to Ryan.

KELLY
Yeah, like nothing happened to the food or the phones last night.

JOHN starts to lose his temper.

JOHN
Kelly, you're not helping.
Now if you're not part of the solution then your part of the problem, quit being part of the fucking problem alright!

KELLY cowers. ERIC steps forward.

ERIC
Come on John, cool it.
Kelly's just scared okay.
We're all scared. Now, let's look at our options.

JOHN
Options?! We haven't got any fucking options!

RACHEL
I want to get out of here.

JOHN
Yeah, we shouldn't have stopped in the first place.
We've gotta keep walking.

ERIC shakes his head.

ERIC
We're all strung out here man.
If we're tired, then we can't
think straight.

JOHN starts to leave the clearing.

JOHN
Well, I don't plan on staying
out here in the dark one
minute longer. Anyone with
me?

RACHEL follows. ERIC looks at KELLY and MICHELLE.

ERIC
We've got to stick together
then. Come on.

KELLY helps MICHELLE to her feet.

KELLY
Come on Michelle, I've got
you.

ERIC slings the MACHETE onto his BELT. The group set out.

CUT TO:

EXT. FOREST - EVENING

There is a deadly silence in the air. The temperature seems to have dropped judging from the cold air venting from the breath of the group.

JOHN and RACHEL are leading the way.

ERIC is holding TWO FLASHLIGHTS, guiding the way for KELLY and MICHELLE.

MICHELLE trips on a LOG.

KELLY helps her to her feet.

JOHN is clearly in a rush to get out of here.

ERIC
(To JOHN)
Do you know where you're
going?

JOHN'S temper is boiling.

JOHN
Of course I know where I'm
going!

ERIC
Hey, cool it okay. I don't
want you making any rash
decisions.

JOHN
You want to lead the way, then
please, by all means.

ERIC
That's not what I meant.
You're tired and scared.
You're not thinking straight.

JOHN
I'm not scared.

MICHELLE stumbles again.

JOHN
Christ, would you lot keep up!

ERIC looks disappointed in JOHN.

ERIC
What's your problem man?

JOHN
My problem is that I want to
get the hell out of here.

RACHEL is keeping pace with JOHN.

RACHEL
(To ERIC)
Yeah Eric, we all want to get
out of here, so quit looking
for a fight.

ERIC
I'm not trying to look for a
fight. I just...honey...you
should be taking it easy in
your condition.

RACHEL whispers into ERIC'S ear.

RACHEL

The baby will be fine as long
as we get out of here alive.

ERIC

Just take it easy okay?

MICHELLE trips again.

MICHELLE

(weakly)

I can't keep this up anymore.

KELLY

(To JOHN)

John, maybe we should take a
break? Michelle doesn't look
so good.

JOHN

No-one is stopping for
anything.

ERIC drops back and helps KELLY with MICHELLE.

KELLY

I don't know what's gotten
into him.

ERIC

He's just scared Kelly. But
in his opinion, he's too much
of a man to admit it.

MICHELLE

(weakly)

Nothing wrong with being
afraid.

MICHELLE IS GRABBED BY THE LEGS AND PULLED UNDER THE GROUND.

She tries to hold onto some tree roots.

Something is pulling her from underneath the ground.

ERIC and KELLY grab a hold of MICHELLE'S arms. They try and pull her up.

ERIC

Jesus Christ!

MICHELLE is SCREAMING IN HORROR.

MICHELLE
Help me God!

JOHN and RACHEL are frozen in fear, unable to move.
KELLY shouts to them.

KELLY
Help us for God's sake!!!

MICHELLE sinks further into the ground.

ERIC and KELLY hold on as hard as they can.

BLOOD foams out of MICHELLE'S mouth. It is like a horrendous tug of war between ERIC, KELLY and whatever has grabbed MICHELLE from underneath.

We can hear a violent sounding TEAR, like meat being ripped apart.

JOHN run's away. RACHEL follows.

ERIC and MICHELLE are holding half of MICHELLE'S TORSO, she has been torn in two. The other half has been pulled under ground.

KELLY
Oh my god!!!

ERIC grabs KELLY by the arm.

ERIC
Run!!!!

ERIC and KELLY run as fast as they can.

They SMASH through BRANCHES and FOLIAGE, desperate to escape. They can't see where they are going but they don't care.

They continue to run until they can run no more.

They collapse for air.

ERIC regains his composure. KELLY is terrified.

KELLY
Oh Jesus, Eric, what just happened?!

ERIC
I don't know. I don't know.

ERIC hears the CRUNCHING OF LEAVES behind him. He signals to KELLY to be quiet.

ERIC turns around straight into JOHN'S FLASHLIGHT BEAM.

ERIC

Fuck!

RACHEL switches her FLASHLIGHT on, she is hiding in some bushes.

JOHN

What the hell just happened!

ERIC

I'll tell you what happened,
one of us is dead! Michelle
is dead! And Ryan is probably
dead too!

KELLY

Why didn't you help us John?

JOHN hesitates.

JOHN

I...I...don't...I'm sorry.

ERIC

You ran like a fucking coward!

RACHEL

(To ERIC)

What were we supposed to do?

ERIC

You could have helped us! Or
doesn't Michelle rank as a
life worth saving?

RACHEL

That's not fair.

KELLY takes charge.

KELLY

Try watching someone die in front of your eyes! That's not fair! Look, arguing is not going to get us out of here! Whatever it was that got Michelle is still out there. John, how long until we reach the river?

JOHN

Um...about...twelve hours or so. Into the valley.

KELLY

Okay. How many flashlights have we got left?

RACHEL

Two. Mine and John's.

ERIC sees the sun beginning to rise on the horizon.

ERIC

Well, light won't be a problem for a while yet.

KELLY

Dawn. Well, let's keep it together then. Try to cover as much distance as possible while we've got daylight on our side.

KELLY leads the way. ERIC, JOHN and RACHEL follow.

CUT TO:

EXT. VALLEY - DAY

The VALLEY is deep, thicker with trees than the forest. It is a very foreboding environment.

KELLY is walking with RACHEL.

JOHN and ERIC are behind them.

RACHEL

What do you think got Michelle?

KELLY
I don't think I want to know.

ERIC tries to rationalise.

ERIC
Maybe a mountain lion or
something.

JOHN isn't buying it.

JOHN
I've never heard of a mountain
lion doing something like
that.

KELLY hears something.

KELLY
Listen.

We can hear the sound of a FLOWING RIVER.

EXT. RIVER BANK - DAY

The group run out onto the bank of the river.

RACHEL
We've made it!

ERIC
No, we haven't.

ERIC points to where the water is flowing, over a HUGE
WATERFALL.

JOHN
Shit.

KELLY
We're just going to have to
find another way down to the
river below.

RACHEL sits down.

RACHEL
I've had enough. I'm sick,
I'm tired and I haven't eaten
in hours. I can't take it
anymore.

KELLY

We're all the same Rachel.
That's why we've got to help
each other through this.

RACHEL doesn't want to hear it.

RACHEL

No, Kelly. No more. Who do
you think you are anyway? I
had to protect your ass all
the way through high school
and now you think you can lead
us all through this? Forget
it.

KELLY looks hurt. She looks to JOHN. JOHN just
stand's by ignorant. ERIC notices.

ERIC

Come on guys, we have done
nothing but fight since we got
here, I'm sick of it. Rachel,
Kelly is just doing what is
right, she's not trying to
take charge of anything.
We've got to move. Let's try
and find another way down.

The group continue back into the valley.

KELLY passes JOHN.

KELLY

(sarcastic)

Thanks for the support.

CUT TO:

EXT. VALLEY - LATE AFTERNOON

The group continue deeper into the valley.

ERIC is hacking through foliage with the MACHETE.

ERIC finds the entrance to an OLD MINE.

ERIC

(To JOHN)

Told you there were mines in
these mountains.

RACHEL looks into the dark mine shaft.

RACHEL
You want us to go in there?

ERIC
Trust me, this will bring us out down at the bottom of the valley, get us to the river quicker.

JOHN
Better hope these flashlight batteries last us.

INT. OLD MINE - LATE AFTERNOON

The group enter the mine, it is dank, dusty. It has clearly been deserted for a long time.

JOHN
Smells like something died down here.

They find TWO TUNNELS, there are signs over each tunnel.

TUNNEL A

TUNNEL B - WARNING! ROCKSLIDE HAZARD

RACHEL
Well, I know what tunnel I'm taking.

She starts towards TUNNEL A.

ERIC
Wait a minute!

JOHN
What is it?

ERIC points to a MINE CART at the entrance of TUNNEL A, it contains some COAL DEPOSITS.

ERIC

Tunnel A is for soft-rock mining. Coal is found further up the mountains in these parts. Tunnel A would take us back up into the mountains. Tunnel B is for the hard rock underground, there should be an access route down there to get us out.

JOHN seems unconvinced.

JOHN

Bullshit man. I'm not going down there to be crushed by some rocks.

ERIC

That's a chance we're going to have to take.

RACHEL continues to TUNNEL A.

RACHEL

Well, I'm not taking it.

ERIC is shocked.

ERIC

Rachel! I'm not leaving without you.

RACHEL

Eric, I'm sick of hearing all the half baked ideas you have. You always get us screwed. Like that time in Aspen remember?

ERIC seems surprised.

ERIC

I...I thought you enjoyed Aspen?

RACHEL

Well, I didn't. Shows how much you took notice of me.

KELLY
(To RACHEL)
This is not the time for this!

JOHN looks down at TUNNEL A.

JOHN
I'm with Rachel, tunnel B is a
death-trap waiting to happen.

ERIC pleads with RACHEL.

ERIC
Please honey, for the baby.
I'm begging you.

JOHN suddenly looks stunned. RACHEL grits her teeth
as the penny drops.

JOHN
(To RACHEL)
Baby? What baby?

KELLY looks confused at JOHN'S reaction.

RACHEL
(To JOHN)
Your baby.

ERIC is stunned.

ERIC
Rachel...what...what are you
talking about?

RACHEL
John was there for me when you
never were. John is the
father of my baby Eric, not
you.

KELLY is speechless. RACHEL looks at KELLY.

RACHEL
(CONT'D)
Sorry Kelly.

KELLY looks at JOHN.

KELLY
How long?

JOHN just shrugs his shoulders.

JOHN

Sorry Kel, you just aren't fun anymore. I thought this vacation would get you out of your shell, but now...what with the baby and all...

KELLY

(To RACHEL)

Fucking bitch!

KELLY leaps onto RACHEL and starts to punch her repeatedly in the face.

JOHN pulls KELLY off RACHEL.

KELLY

(To RACHEL)

You were supposed to be my friend! You were supposed to be my friend!

RACHEL wipes the blood away from her mouth.

JOHN

Come on Kelly.

KELLY pushes JOHN away.

KELLY

Get away from me! I hate you.
I hate both of you.

ERIC is still in a state of shock. He looks at RACHEL.

ERIC

But I...I loved you.

RACHEL

And I used to love you. I'm sorry for the way things turned out Eric. I really am.

ERIC walks over to TUNNEL B.

JOHN joins RACHEL over at TUNNEL A.

ERIC picks up the TWO FLASHLIGHTS. He hands one over to JOHN.

ERIC

I wish you both very well.

ERIC walks into TUNNEL B.

JOHN and RACHEL look over at KELLY.

RACHEL

Kelly, I'm sure we can sort
this mess out when we get
home. Please come with us.

JOHN

Come on Kelly, we can sort
this all out.

RACHEL

Your friendship means a lot to
me.

KELLY walks towards RACHEL. She looks her right in
the eyes.

KELLY

Probably shouldn't have slept
with my boyfriend then.

KELLY looks over at JOHN.

KELLY

I mean ex-boyfriend.

KELLY walks into TUNNEL B.

INT. TUNNEL B - LATE AFTERNOON

ERIC is walking through the tunnel, the only light is
provided by his FLASHLIGHT.

KELLY catches up with ERIC.

KELLY

Eric, wait up!

ERIC

Why, don't you go the other
way? You don't want to follow
a loser like me.

KELLY puts her hand on ERIC'S shoulder.

KELLY

Well, that makes two of us
then doesn't it?

ERIC smiles.

ERIC

Let's get out of here.

They continue into the tunnel.

CUT TO:

INT. OLD MINE - EVENING

Darkness has fallen outside.

We hear something. Something moves into the mine.

CUT TO:

INT. TUNNEL A - EVENING

JOHN and RACHEL are walking through an area of the tunnel which has become flooded.

JOHN

Where the hell did all this
water come from?

RACHEL

I don't know do I?! I just
want to get out of here, we've
been stuck in here for hours!

JOHN holds the FLASHLIGHT over the water.

JOHN

What you said back there.

RACHEL

Said about what?

JOHN

About the baby.

RACHEL

What about it?

JOHN

Is it really mine?

RACHEL

Does that even matter now?
We're stuck in the worst place
on earth and your thinking
about parenthood?

JOHN

It matters to me.

RACHEL stops.

RACHEL

I don't know, okay?

JOHN looks angry.

JOHN

So you're not even sure if I'm
the father?

RACHEL

I said I don't know okay!

JOHN

So why did you say it?

RACHEL

I don't know...guess I just
wanted to lash out.

JOHN

So what, you used me? Is that
what you're saying?

RACHEL

I didn't say that.

JOHN

Didn't have to. You know
Rachel, I used to think you
were a lot of fun but now I
just think you're a fucking
cold hearted bitch.

RACHEL

Takes two to tango John.

JOHN walks ahead of RACHEL.

RACHEL

Wait for me! Don't leave me
alone down here! I don't want
to be alone down here!

RACHEL wades through the water after JOHN.

CUT TO:

INT. TUNNEL B - EVENING

ERIC and KELLY continue on into the tunnel.

There is suddenly a SLIGHT TREMOR in the walls.

Some of the rocks begin to move.

The tremor stops.

ERIC

We're okay.

KELLY is walking closer to ERIC.

KELLY

What did you see in Rachel?

ERIC

What do you mean, I thought
she was your friend?

KELLY

Yeah, I thought she was too.

Behind KELLY we can see something move.

ERIC

I don't know, guess I just
thought she was a lot of fun.
Wasn't afraid to take on the
world and win.

We can slightly see what is behind KELLY. PALE WHITE
MAGGOTY FLESH. It is ever so silent in its movements.

KELLY

Yeah, I know what you mean.
She helped me get my
confidence during high school.
She was like a big sister to
me.

ERIC looks at KELLY.

ERIC

I don't know what you have to lack confidence in. I'm impressed by the way you've handled yourself.

The BEAST is silently hovering behind KELLY.

ERIC and KELLY are oblivious to its presence.

KELLY

Well, I guess I'm tired of being afraid now.

The BEAST pulls back from KELLY, as if sensing something about her.

It drops back into the shadows.

ERIC and KELLY continue further into the tunnel.

CUT TO:

INT. TUNNEL A - EVENING

The tunnel is almost fully flooded. The water is at chest level to JOHN.

RACHEL struggles behind him.

JOHN

Now I know why they closed this mine.

RACHEL

Maybe Eric was right.

JOHN turns around and shines the FLASHLIGHT in RACHEL'S face.

JOHN

If you wanna go be with Eric, then go be with Eric.

The FLASHLIGHT cuts out.

JOHN

Shit. Damn batteries.

JOHN tries to make his way through the tunnel in the dark.

JOHN
Christ, I'm fucking scared
shitless.

RACHEL has frozen still.

RACHEL
Where are you going?

JOHN
I'm going on. Hopefully the
water will have drained out up
ahead.

JOHN IS SUDDENLY PULLED UNDER THE WATER.

RACHEL
John!!! John!!!

There is silence. No John. Nothing.

RACHEL is alone, in cold water, in the dark. Except
for

THE BEAST

It rises out of the water in a shocking flash,
simultaneously splitting its body open into its gaping
maw. Its skin is once again a dark shade of BLACK.

It bites down violently into RACHEL before swallowing
her hole.

CUT TO:

INT. TUNNEL B - EVENING

ERIC and KELLY continue through the dark tunnel.

ERIC'S FLASHLIGHT begins to flicker.

ERIC
Don't cut out on us now.

KELLY sniffs at the air.

KELLY
Do you smell that?

ERIC
Smell what?

KELLY
Fresh air.

ERIC
We must be near the exit.
Come on!

ERIC and KELLY quicken their pace at the thought of getting out.

The FLASHLIGHT BEAM cuts out.

ERIC
Oh no.

The FLASHLIGHT BEAM flickers back on.

KELLY
That was close.

SUDDENLY, ROCKS COLLAPSE ON TOP OF KELLY.

ERIC
Kelly!

There is a cloud of dust blown up by the rock slide.

ERIC is coughing but trying to claw his way at the rocks.

He lifts up some rocks.

He sees KELLY. She is unconscious.

ERIC
Kelly, no.

ERIC pulls KELLY out from under the rubble.

He listens for her breathing.

She is breathing slightly.

He lifts her up onto his shoulders.

CUT TO:

EXT. FOREST - EVENING

Darkness has once again consumed the forest.

We can hear a LOUD CLANGING SOUND come from under a hill.

The clanging is coming from ERIC who is climbing a LADDER and has emerged out onto the hill through a LARGE HATCH, carrying KELLY.

He gently places KELLY on the ground.

ERIC pulls the FLASHLIGHT out and scans the environment.

He smiles.

EXT. RIVER BANK - EVENING

Something BURSTS through the trees surrounding the river bank.

It is ERIC who carries KELLY down to the river bank. The waters run calm. The first soothing sound we have heard.

ERIC

We've made it Kelly, we're here. Wherever here is.

KELLY stirs ever so slightly. She looks at peace for the first time.

ERIC carries KELLY over to a small patch of flowers at the river bank.

ERIC runs back up the hill to the HATCH leading down to the mine. He climbs down the ladder.

INT. TUNNEL B - EVENING

ERIC is searching through some abandoned equipment in the tunnel. There is a large TARPAULIN. He takes it.

CUT TO:

EXT. RIVER BANK - EVENING

ERIC covers KELLY with the TARPAULIN. She looks safe and snug in the flower patch.

ERIC

Okay, let's get us out of here.

CUT TO:

INT. TUNNEL B - EVENING

ERIC continues to look through the equipment.

He finds TWO LARGE WOODEN PALLETS.

CUT TO:

EXT. RIVER BANK - EVENING

ERIC places a WOODEN PALLET next to one he has already carried out of the mine tunnel.

ERIC looks over at KELLY.

ERIC

Don't worry Kelly, we're gonna
be out of here soon.

ERIC returns to the HATCH in the hill.

CUT TO:

INT. TUNNEL B - EVENING

ERIC has found some ROPE and TWO EMPTY BARRELS.

CUT TO:

EXT. RIVER BANK - EVENING

KELLY is still unconscious.

SUDDENLY THE BEAST IS OVER HER.

It smells her body. Its skin is PALE WHITE. It continues to smell her, KELLY is completely oblivious to it.

CUT TO:

INT. TUNNEL B - EVENING

ERIC is carrying one of the EMPTY BARRELS.

He climbs up the LADDER back to the surface.

CUT TO:

EXT. RIVER BANK - EVENING

ERIC is walking through the trees that surround the river bank when he sees -

- The BEAST still smells KELLY, as if searching for something. It does not touch her.

ERIC freezes in fear.

The BEAST rears its head. It looks in ERIC'S direction.

ERIC hides behind a tree.

The BEAST returns it's attentions to KELLY, still smelling her.

ERIC watches, fascinated but frightened at the same time. He has never seen anything like it. He notices that the BEAST is not attacking KELLY.

ERIC accidentally SNAPS A TWIG on the ground.

The BEAST once again rears its head in ERIC'S direction.

ERIC hides behind the tree again.

He waits, holding his breath. He is gripped with terror.

He looks back at the river bank.

The BEAST is gone.

ERIC wipes the sweat from his forehead.

THE BEAST IS BEHIND ERIC. Its skin colour is changing black again. ERIC can feel it behind him.

ERIC RUNS AS FAST AS HE CAN TOWARDS THE HATCH ON THE HILL.

The BEAST darts after him at a vicious pace.

INT. TUNNEL B - EVENING

ERIC climbs down the LADDER into the tunnel.

He hears the BEAST drop down behind him into the tunnel.

ERIC pulls the FLASHLIGHT out and scans the dark tunnel behind him. There is nothing.

ERIC spins around and scans the tunnel in front of him. Nothing. ERIC is breathing hard now, really scared.

ERIC suddenly realises where it is, he flashes the beam up onto the roof of the tunnel.

The BEAST is directly overhead ERIC, its body splitting into the maw.

ERIC panics and kicks a WOODEN SUPPORT BEAM.

The roof of the TUNNEL COLLAPSES, the BEAST is drowned under a sea of ROCKS AND BOULDERS.

ERIC climbs back up the LADDER and out of the tunnel.

CUT TO:

EXT. RIVER BANK - EVENING

A light rain is falling. The rain drops spatter across KELLY'S face.

She begins to waken.

A shadow is moving towards her.

KELLY
(groggy)
Eric?

It is ERIC. He is dragging another EMPTY BARREL behind him.

He helps KELLY to her feet.

ERIC
We've got to go. Now!

KELLY is confused.

KELLY
What...what happened?

ERIC
I saw it.

KELLY
You saw what?

ERIC
Whatever killed Michelle,
Ryan...Christ, I saw it.

ERIC starts to bind the TWO EMPTY BARRELS to the LARGE PALLETS.

KELLY
Eric, calm down.

ERIC
We can use these as floats.
Sail down the river until we
find someone.

ERIC pushes the RAFT out onto the river.

ERIC
(CONT'D)
Come on! Let's go!

KELLY climbs onboard the RAFT with ERIC.

KELLY
Do you know where you're
going?

ERIC
The current will carry us
back. Back home. Back
anywhere but here.

ERIC begins to paddle the RAFT with a LARGE PIECE OF WOOD doubling for an oar.

The RAFT begins to drift down the river.

CUT TO:

EXT. RIVER - EVENING

The RAFT floats down the river. Rainfall drizzles on the surface of the water. Strong moonlight falls on the river.

ERIC rows, the current is doing most of the work.

KELLY stares into the trees on the river bank.

KELLY

What happened to me back
there?

ERIC

There was a cave-in at the
mining tunnel. You're lucky
to be alive.

KELLY

Thank you.

ERIC

Hey, we're in this together
okay? No need to thank me.

KELLY

Do you think John and Rachel
made it out?

ERIC looks upset.

ERIC

I don't know. To be honest I
don't even care right now.

KELLY

Don't say that. I know what
they did was wrong, but I hope
they make it out of here.

ERIC

Yeah. Yeah, I suppose your
right. You've got a good head
on your shoulders.

The rain starts to become heavier.

ERIC

Great.

KELLY

Back there, you said you saw
something? What did you see
Eric?

ERIC looks drowsy.

ERIC

I...I can't be sure. None of us have eaten in near on two days. Maybe I'm going mad. At least, I hope I am. Because if that thing was real...

KELLY notices ERIC is struggling.

KELLY

Why don't you let me take over for a while huh? Get some sleep for a bit.

ERIC

Okay.

ERIC hands the oar to KELLY.

ERIC lays down trying to sleep.

KELLY continues to steer the RAFT.

ERIC closes his eyes. There is a moment of darkness and silence.

ERIC opens his eyes again.

He suddenly sits up straight.

KELLY is gone.

ERIC panics, looking about for KELLY.

ERIC

Kelly!?! Kelly!?

He looks down into the water. We see ERIC'S reflection illuminated by the moonlight in the water.

The BEAST bursts forth from the water and GRABS ERIC, pulling him under.

ERIC'S eye's flash open, he bolts upright. He is still on the RAFT.

KELLY is shaking him.

KELLY

Eric are you okay?

ERIC looks around him. Everything seems normal.

ERIC

Yeah. Yeah. Bad dream.

KELLY

I've been trying to wake you.
Look over there.

KELLY points.

In the distance, we can see TALL CHIMNEY STACKS,
industrial funnels.

KELLY

(CONT'D)

Maybe a factory or something?

ERIC

Let's check it out.

They steer the RAFT to the river bank.

CUT TO:

EXT. SAWMILL - EVENING

ERIC and KELLY reach a large sawmill facility. It is deserted tonight.

KELLY

Looks empty.

ERIC

Yeah, but you can bet your ass
there's a phone in there.
Come on!

ERIC and KELLY climb over a LARGE FENCE and enter the sawmill yard.

They reach a PADLOCKED DOOR.

KELLY

How are we going to get in?

ERIC looks around for something to use.

ERIC

Give me a moment.

ERIC picks up a large piece of LUMBER.

He proceeds to BASH the PADLOCK.

KELLY
Are you sure that's a good
idea?

ERIC continues hitting the PADLOCK as hard as he can.

ERIC
We're getting in here one way
or another.

VOICE (O.S.)
Freeze!

KELLY and ERIC spin around. A SECURITY GUARD is pointing a GUN at them.

SECURITY GUARD
Drop the wood and step away
from the door. Do it!

ERIC drops the LUMBER. He and KELLY back away from the door.

SECURITY GUARD
That's it. Towards me.

KELLY pleads with the SECURITY GUARD.

KELLY
Please, you've got to help -

SECURITY GUARD
I'm asking the questions here.
So don't speak unless spoken to.

The SECURITY GUARD speaks into his WALKIE TALKIE.

SECURITY GUARD
Al, I've picked up two kids
snooping around the riverside entrance, bringing them in.
Over?

There is STATIC coming from the WALKIE TALKIE.

SECURITY GUARD
Al, do you copy? Over?

Nothing but STATIC from the WALKIE TALKIE.

SECURITY GUARD
(To himself)
You better not have fallen
asleep on me again Al.

The SECURITY GUARD turns back to ERIC and KELLY.

SECURITY GUARD
Trespassing is a crime in
these parts. What y'all doing
here? Makin' out or
something?

ERIC
Sir, we were camping up in the
mountains -

SECURITY GUARD
You kids ain't from around
here are you? If there's one
thing I hate more than out of
towners, it's teenage out of
towners.

KELLY snaps.

KELLY
Our friends are dead! We need
help!

The SECUIRTY GUARD looks bemused.

SECURITY GUARD
What the hell you talkin'
'bout?

ERIC
Something attacked us in the
forest.

The SECURITY GUARD sizes up ERIC and KELLY.

SECURITY GUARD
Your high ain't ya?

KELLY loses her patience with this idiot.

KELLY
No, goddamn it!

SECURITY GUARD
Don't get all feisty with me
girl. All right, you two are
comin' with me. Move it!

The SECURITY GUARD marches ERIC and KELLY to a SIDE DOOR.

INT. SAWMILL - CUTTING ROOM - EVENING

The SECURITY GUARD leads ERIC and KELLY through a large room full of CUTTING EQUIPMENT. There are some SKYLIGHT'S shining moonlight from the roof. There is a LARGE CATWALK above a huge WOODCHIPPER in the centre of the room.

The SECUIRTY GUARD tries his WALKIE TALKIE again.

SECURITY GUARD
Al, do you read me. Come in
Al, over?

STATIC continues to buzz from the WALKIE TALKIE.

INT. SAWMILL - SECURITY CHECKPOINT - EVENING

We can hear a FOOTBALL GAME on the TV in the small security office. There is no-one in the office.

The SECURITY GUARD signals for ERIC and KELLY to wait.

SECURITY GUARD
Don't you move an inch.

The SECURITY GUARD checks the office.

SECURITY GUARD
Al! Al!

The TV continues to BLARE in the background.

SPORTSCASTER
...And Miller makes his move!

The SECURITY GUARD notices a CEILING PANEL is slightly ajar. He pulls a chair under the panel and stands on it.

The TV noise continues.

SPORTSCASTER

No-one can stop Miller now, he
is incredible Matt, look at
him go! Have you ever seen
anything like it in your
life!?

ERIC and KELLY watch the SECURITY GUARD from the windows outside the office.

The SECURITY GUARD slides the CEILING PANEL open. He is sweating profusely.

The SOUND OF THE CHEERING FAN'S at the FOOTBALL GAME on the TV get louder.

The SECURITY GUARD peeks his head up into the CEILING.

SPORTSCASTER

Oh my god, he's going for it.
He's going for it!

The FLOOR BENEATH THE GUARD EXPLODES as the BEAST LUNGES UP at the SECURITY GUARD.

The roaring fan's at the FOOTBALL GAME cheer in celebration.

SPORTSCASTER

Touchdown!!! Touchdown!!!

The BEAST swallows the SECURITY GUARD whole.

ERIC and KELLY look on in horror.

We can see the SECURITY GUARD'S BODY INSIDE THE BEAST, similar to when a snake swallows a large prey.

The SECURITY GUARD'S MUFFLED SCREAMS can be heard as he struggles inside the body of the BEAST.

The BEAST'S SKIN IS BLACK. We can see the SECURITY GUARD'S body now being crunched and digested by the BEAST.

The BEAST spots ERIC and KELLY.

ERIC and KELLY run.

The BEAST LEAPS up into the CEILING.

INT. SAWMILL - HALLWAY - EVENING

ERIC and KELLY run down a hallway.

They reach a T JUNCTION. At the end is a LARGE DOOR.

ERIC slams into the DOOR.

ERIC
It's locked!

ERIC kicks the door.

ERIC
Goddamn it! Open!

KELLY looks back down the hallway. Nothing.

She then looks up at the CEILING. There is movement. Coming straight for them.

KELLY grabs ERIC by the arm.

KELLY
We've got to keep moving!

ERIC and KELLY run down another hallway.

They reach a STAIRWELL which leads to the roof.

EXT. SAWMILL - ROOF - EVENING

KELLY climbs out onto the roof. ERIC follows.

They are very high from the ground.

ERIC is sweating.

KELLY looks around for an escape route.

She sees an ADJACENT BUILDING. There is a gap between the two rooftops.

KELLY
We've got to jump.

ERIC looks down at the ground.

ERIC

I can' do it Kelly. I'm
scared to death of heights. I
can't do it.

KELLY hears SOMETHING COMING UP THE STAIRWELL.

KELLY

Eric, we have to. Don't be
afraid.

She takes ERIC'S HAND.

KELLY

(CONT'D)

Trust me.

ERIC

Okay.

They both run to the edge of the roof and JUMP.

EXT. ADJACENT BUILDING - ROOFTOP - EVENING

ERIC and KELLY land with a huge CRASH onto the
rooftop.

KELLY helps ERIC to his feet.

KELLY

Are you okay?

ERIC

Yeah, yeah. Thanks to you.

They look into each other's eyes. They smile at each
other.

ERIC and KELLY look back over at the rooftop they
jumped from.

The BEAST is standing there. Not moving.

Its skin is fading from BLACK to WHITE.

KELLY begins to shake.

The BEAST SNIFFS THE AIR, its skin starting to darken
again. It moves closer to the edge.

ERIC looks at it. He notices the change in its skin colour and its sudden movement from KELLY'S reaction.

He pulls KELLY close to him, never taking his eyes from the BEAST.

ERIC
Close your eyes. Don't be afraid.

KELLY closes her eyes.

ERIC holds KELLY'S HAND.

The BEAST'S skin colour changes back to white. It SNORTS, sounding frustrated.

ERIC
I've got you, you son of a bitch.

ERIC notices a SKYLIGHT.

ERIC
(To KELLY)
Move, very slowly.

They move towards the SKYLIGHT.

The BEAST is still not moving. It's still SNORTING the air.

ERIC kick's the latch to open the SKYLIGHT.

He looks down.

They are directly above the CUTTING ROOM.

ERIC
We've got to climb down here,
okay? Just keep calm.

KELLY
Okay.

KELLY starts to climb down through the SKYLIGHT.

ERIC looks back at the BEAST. It's still not moving.

ERIC follows KELLY into the SKYLIGHT.

INT. SAWMILL - CUTTING ROOM - EVENING

KELLY is climbing on LARGE PIPES which lead to a CATWALK.

ERIC is following. He looks down at the floor. Long drop.

ERIC

Stay calm, Eric. No fear.
You okay Kelly?

KELLY

Yeah. Nearly there.

KELLY manages to find footing onto the CATWALK. She notices an EXIT DOOR at the end of the CATWALK.

KELLY

I see the exit.

ERIC climbs down the pipe, reaching for the CATWALK.

He becomes frightened again as he looks down.

HE SLIPS.

ERIC

Aaaaaah!

EXT. SAWMILL - ROOFTOP - EVENING

The BEAST reacts immediately to ERIC'S scream. Its skin turns black and it LEAPS across the rooftop, homing in on its prey.

INT. SAWMILL - CUTTING ROOM - EVENING

ERIC has managed to grab hold of a RAILING on the CATWALK.

KELLY tries to pull him up.

As she pulls him up, the BEAST suddenly lunges past her through the SKYLIGHT.

It leaps straight at ERIC, tearing into him.

KELLY
Noooo!!!!

ERIC and the BEAST fall to the floor.

We cannot see what is happening, but we can hear everything. ERIC'S screams drown out the CRUNCHING SOUNDS as the BEAST consumes him.

KELLY slumps to her knees in tears.

There is suddenly silence apart from KELLY'S SOBBING.

Suddenly the BEAST LEAPS back up onto the CATWALK.

KELLY backs away. The exit is blocked by the BEAST.

The BEAST STALKS KELLY, its skin pulsing black. It sniffs the air.

KELLY looks around.

She sees the WOODCHIPPER machine below her.

She jumps down onto it.

There is a WINDOW behind the WOODCHIPPER.

She runs to the WINDOW.

The BEAST drops down onto the WOODCHIPPER. It stalks across the CONVEYOR BELT of the WOODCHIPPER.

KELLY struggles to open the WINDOW.

The BEAST is closing in on her, it makes a sound which sounds almost like a twisted laugh. As if it is taking some form of perverted pleasure in making her scared.

KELLY suddenly turns around, facing the BEAST. She fights through her fear.

KELLY
No! No! I'm not afraid of
you!

The BEAST'S skin colour begins to change from black to white.

KELLY
I'm not afraid of you!

The BEAST is SNORTING the air frantically. It appears confused, unable to track in on KELLY. KELLY spots a RED BUTTON on the wall.

KELLY
I'm not afraid anymore!!!

KELLY smashes down on the RED BUTTON.

The CONVEYOR BELT START'S UP.

The BEAST is quickly pulled into the WOODCHIPPER. It makes a horrific sound as it is sliced by the blades of the WOODCHIPPER. As it is being sliced we can see it's skin colour changing. It now appears almost transparent.

From the WOODCHIPPER DEPOSITOR, we can see THOUSANDS OF MAGGOTS being spat out.

KELLY manages to open the WINDOW wide enough so she can squeeze out.

CUT TO:

EXT. SAWMILL - EVENING

KELLY wanders from the sawmill back down to the river bank.

CUT TO:

EXT. RIVER BANK - EVENING

KELLY appears dazed, tired, worn down.

She collapses by the river.

She hears something come from the river.

She stands up and wades into the river.

KELLY is now standing up to her neck in water.

Suddenly JOHN AND RACHEL, BLOODIED, emerge from the water. They LAUGH at KELLY. KELLY SCREAMS.

CUT TO:

EXT. BOAT - DAY

KELLY WAKES UP SCREAMING ON A BOAT.

An OLD WOMAN cradles her.

OLD WOMAN
You're all right now. Its
okay, nothing is going to hurt
you anymore.

KELLY is shaking.

OLD WOMAN
I'm going to take care of you.
Get you somewhere safe.

KELLY continues to shake.

KELLY
My friends...my friends...

OLD WOMAN
Shhh. It's okay. It's okay.
You'll be safe now. I live
not too far from here. We're
nearly there now.

The BOAT docks at the river bank.

CUT TO:

EXT. FOREST - DAY

The OLD WOMAN has her arm around KELLY. KELLY is
wrapped in a warm blanket.

OLD WOMAN
Nearly there.

They are under a cliff side decorated in vines.

We see a CAVE, in fact it looks like the same cave
that John and Eric found earlier.

An OLD MAN is sitting by the cave, it is also the same
old man from earlier.

He is chanting in a STRANGE LANGUAGE.

KELLY looks confused.

KELLY
Wh...What's going on?

OLD WOMAN
(To OLD MAN)
Got one Cletus.

The OLD MAN stands up.

OLD MAN
(To KELLY)
I warned you to leave well
alone. To get out of here,
but you didn't did you?

KELLY
I...I...don't know what your
talking about.

The OLD WOMAN pushes KELLY towards the cave.

KELLY tries to struggle but the OLD MAN hits KELLY in
the face with his SHOTGUN.

KELLY drops to her knees. The OLD MAN picks her up.

The OLD WOMAN lights up an OIL LAMP.

They both lead KELLY into the cave.

KELLY
(groggy)
What...what are you doing!

The OLD WOMAN leads them through the tunnel at the end
of the cave.

INT. CAVE - TUNNEL - DAY

The tunnel is now better illuminated by the OIL LAMP,
we can see more and more HORRIFIC LOOKING CAVE
PAINTINGS on the tunnel walls.

OLD WOMAN
You gave it feet to walk.

OLD MAN
You gave it hands to bind.

INT. CAVE - SMALL CHAMBER - DAY

The OLD MAN and OLD WOMAN lead KELLY into the SMALL CHAMBER.

We can see the PIT and the LARGE ROCK.

OLD WOMAN
You gave it a mouth to feed.

KELLY
What are you talking about!?

The OLD MAN grabs KELLY.

OLD MAN
You know what I'm talking
about!!!

He throws KELLY down into the PIT.

KELLY lands hard, covered in MAGGOTS.

There are SKULLS inside the PIT.

We hear FAINT SNORTING.

The OLD WOMAN looks down at KELLY.

OLD WOMAN
Fear.

The OLD MAN pushes the LARGE ROCK over the top of the PIT.

KELLY
No! Please don't do this!
Pleeeeaaasssseee!

The LARGE ROCK covers up the PIT, bringing with it darkness. We can no longer hear KELLY screaming.

FADE OUT

THE END