

SCAREFAIR

By

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1

EXT. FAIRGROUND - NIGHT

1

Roller coasters RUMBLE down the track with people screaming happily with their arms up high.

Small groups of people huddle together and laugh at whatever joke had gone around between them whilst tearing at candy floss.

One of the groups are of 5 people.

NATE WICKENS, 22, ANDY GATES, 21, VICTORIA THOMSON, 28, RUBY SMITH, 23, and KYLE RIX, 21, all walk along shoulder to shoulder.

2

EXT. TENT - NIGHT

2

SERENA, 55, steps out of a tent. She has spiky silver hair, black rimmed designer glasses, a black suit and a white blouse with the collar sticking out over the suit jacket. She's a well put together woman.

She looks around and scans at various people and then spots the group. She straightens up and folds her arms across her chest.

Victoria sees her first then a wider smile spreads on her face in excitement.

VICTORIA

Hey look, a fortune teller. We HAVE to have a go.

The group agree and are all game for it so they approach her.

KYLE

Are you the fortune teller?

SERENA

Something like that.

NATE

Yeah but she saw us coming hours ago, right?

The group laugh and Serena smiles at them.

SERENA

As a matter of fact...I have been expecting all of you. Even you, Nate.

(CONTINUED)

Nate's face drops.

NATE  
How'd you know my name?

SERENA  
Andy, Victoria, Ruby and Kyle. I am  
right, aren't I?

All of their faces are confused but amazed at the same time.

NATE  
Come on, I gotta ask, how'd you  
know our names?

SERENA  
I'm just a very good psychic.  
Follow me.

She leads them into the tent.

A FLASH OF LIGHTENING FOLLOWED BY THUNDER

3

INT. TENT - SAME TIME

3

It's a lot wider inside than it looks on the outside.

The walls are dark purple with gold designs mixed in and  
around it. In the middle of the tent sits a round table  
covered with a cloth of purple velvet.

RUBY  
Was that thunder?

ANDY  
Probably the roller coaster.

The gang see there's 5 seats around the table facing a  
larger, leather chair on the other side.

They each take a seat and watch as Serena walks around to  
get to her big chair.

She sits down and smiles at the gang. She adjusts some  
spikes in her hair and then resumes back to the gang as if  
she's interviewing them for a job.

The gang sit and wait in anticipation.

SERENA  
So. Hello again.

A few nervous laughs spread amongst the gang.

(CONTINUED)

SERENA

My name is Serena and I believe you came to me to hear things.

ANDY

Yeah, like am I going to win the lottery tomorrow.

SERENA

No you won't.

Andy looks confused.

ANDY

What, you're not gonna think about these answers?

SERENA

Well I know you won't win the lottery.

ANDY

Great, so what are we here for?

SERENA

Perhaps I should elaborate on what I do.

ANDY

Please.

SERENA

I'm not here to tell you if you're going to be rich. I'm not here to tell you if you're going to find true love. I'm here to tell you how you're going to die.

There's a silence that falls around the gang. Facial expressions scatter amongst each of them; intrigue, confusion, humour, terror.

SERENA

I think I have your attention now.

She looks at the group and then sits forward slightly.

SERENA

Nate.

NATE

Uh oh.

There's some scattered laughter from the others.

(CONTINUED)

NATE

Let me guess, the bottle kills me?

More laughter.

SERENA

You're quite a greedy person aren't you.

NATE

No more than the average person.

SERENA

Interesting.

He sees that the other members are looking at him with intrigue.

NATE

I'm not. I'm not a greedy person.

Serena keeps her steely eyes locked on his. Nate feels odd with the look she's giving him.

NATE

Honest.

Serena raises an eyebrow to him.

4 INT. RESTAURANT KITCHEN - NIGHT

4

Nate, dressed up in chef's gear, finishes preparing a red soup.

He sprinkles various spices on it and picks a tray up with three bowls full of the soup on and carries them out into the restaurant.

5 INT. RESTAURANT - NIGHT

5

Sat around a big circular table are EVELYN SAUNDERS, 60, MICHAEL HUNT, 30, and STEVE JACKS, 55. They're all from the top leading newspapers that'll be reviewing Nate's food.

Nate comes over to them with the tray and places a bowl in front of each person, each of whom show no emotion or gratitude.

NATE

Right, I'll be in there prepping the next course.

He finishes off with a bullshitting smile before he trails off back to the kitchen.

6 INT. RESTAURANT KITCHEN - NIGHT 6

The courses finished and prepared are sitting on hot plates on the side in the kitchen.

Nate stands against the side with one hand pressed hard wiping against his forehead. He's exhausted and he doesn't want to share their company.

7 INT. RESTAURANT - NIGHT 7

The critics sip at the soup and murmur their opinion. They give each other quick glances. They wouldn't dare voice their opinion out loud for fear their words will be stolen by the other person.

8 INT. RESTAURANT KITCHEN - NIGHT 8

Nate turns and looks at the food.

NATE

There's nothing to worry about,  
you've cooked for them before,  
they've loved it before and so  
you're going to get another great  
review...just like before.

The sound of spoons hitting bowls echoed through the kitchen.

NATE

I hope.

He picks up the tray of main dishes and heads out towards the restaurant with them.

9 INT. RESTAURANT - NIGHT 9

He swings the door open carrying the next entry and has that same bullshitting smile on his face.

NATE

Lovely, how was everything?

Steve Jacks, the 50 stone behemoth that seemed to have picked the right career for himself, turns to Nate stiffly.

(CONTINUED)

STEVE

Now you know, Nathan, we say  
nothing till the end. Just hand us  
over the next plate.

NATE

Of course, my good friend.  
(narration)  
If you had another plate you'd  
explode, you pudgy bastard.

Nate places the plates down with his gritted teeth baring as  
a sort of smile.

CROSS FADE TO

10

INT. RESTAURANT - LATER

10

Nate walks out of the kitchen, takes his hat and apron off  
and sits at the table with the critics.

He faces the three of them and feels on trial.

There's an awkward silence as Nate waits for them to piece  
together their notes.

EVELYN

Nate..

MICHAEL

We...

STEVE

Loved it.

Nate looked the three of them over and then burst out into  
relief laughter.

NATE

Oh that..that's great. Thank you  
very much. This means a great -

EVELYN

But -

NATE

-deal to me...sorry?

EVELYN

-but there's one thing, just one  
small thing that bothers me..  
(after looking at the others)

(MORE)

(CONTINUED)

EVELYN (cont'd)  
well, US about it.

NATE  
Tell me what the bother is and I'll  
try and fix it.

Michael takes over this time. He looks too young to hold a  
job of any kind.

MICHAEL  
The bother seems to be a lack of  
heat.

NATE  
So it was cold?

MICHAEL  
No not at all. I mean the heat  
referring to the spice.

NATE  
Spice?

MICHAEL  
Yes. Not the seasoning of spice but  
the heat of spice. We think that's  
what the problem is.

NATE  
That's really isn't a problem. I  
have spice. I'm a spicy guy myself  
so I'm all for spice.

Nate laughs awkwardly and sees their dead pan expressions.  
He calms and regains himself.

NATE  
Spice isn't a problem. In fact I'm  
going on holiday for a few days  
with my girlfriend tomorrow  
afternoon actually.

EVELYN  
That's nice, where?

NATE  
A place south of Brazil called El  
Terra Perigosa. It's a place that's  
known to have the spiciest pepper  
in the world.

(CONTINUED)



STEVE  
Terra? Sounds kinda spooky.

NATE  
You know the Carolina Reaper?

They all nod in unison.

NATE  
Eating a Carolina Reaper is like  
eating an ice cream in comparison.

They seem impressed.

EVELYN  
Will it take away the taste though?  
That's what I'm worried about.

NATE  
Not if it's evened out. I can do  
that just right. You guys come back  
here on Sunday night, I'll have  
everything prepared. But in return,  
no reviews until then.

Michael stood up and shakes Nate's hand.

MICHAEL  
You got a deal, Wickens. I think if  
it's a hit, like you say it is, and  
you even it out just right, like  
you said you can, then this is sure  
to be your greatest achievement.

NATE  
Thank you, I'll look forward to  
seeing you all then.

They leave and Nate is left in the chair looking over the  
empty dishes in front of him.

NATE  
(to himself)  
Spicy, eh? This'll blow your heads  
off.

CUT TO:

MONTAGE - VARIOUS

A) INT. AIRCRAFT - DAY

Nate and his girlfriend TARA, 21, petite and blonde, take a  
selfie.

(CONTINUED)

B) EXT. POOL - DAY

Nate is sat on a stool at the bar. Tara is laying on a deck chair catching sun rays.

C) INT. CAFE' - DAY

Nate and Tara share a cocktail and a plate of Nachos.

D) INT. HOTEL BALCONY - SUNSET

Nate and Tara share a kiss.

END OF MONTAGE

11 INT. HOTEL LOBBY - DAY

11

Nate and Tara walk hand in hand together and they come across a gift shop.

TARA

Can we look in here? I need to get something for Mum and Dad.

Nate sees a bellboy standing by the front desk.

NATE

You go in, I'll come and find you.

TARA

Okay.

She kisses his cheek and goes off to the shop. Nate has no reaction to the kiss and walks off almost instantly to the bellboy.

NATE

Excuse me, but I'm after a place that sells the *Calor Da Morte*.

The bellboy looks swiftly to his right and left.

NATE

Any idea where I can purchase any?

BELLBOY

The *Calor Da Morte* is no buy. We grow it but you can not buy.

NATE

No, you don't understand, I run a restaurant and I need it for my latest menu.

(CONTINUED)

BELLBOY

No, Senhor, you don't understand,  
we have it, si, but we cannot sell  
to you.

NATE

Is it a case of money? I have  
money. Money for the chili and...a  
little for yourself?

He stokes a handful of money to the bellboy.

The bellboy shows no interest in taking the money. He is  
edgy and would much rather be somewhere else than discussing  
this delicate issue of the chili.

BELLBOY

Do not try and buy my information.  
I no want money. You don't get it,  
they won't let you have the chili.

NATE

I need it. Wait, who won't let me  
have it?

BELLBOY

The guy who grows it.

NATE

Well here's what we'll do...you  
take me to this guy so I can talk  
him into it and I'll leave you  
alone with this money.

The bellboy looks at the money again.

CUT TO

12 EXT. BUMPY DUSTY ROAD - DAY

12

ONE HOUR LATER

A jeep comes ricketing over the bumpy dirt road.

In the back of the jeep sits Nate and Tara. Tara is holding  
on to the strap provided scared if she'll fall out.

Nate just has his hands clamped on the seats.

The Bellboy has changed clothes to that of a t-shirt and  
jeans.

13

EXT. FARM - DAY

13

The jeep pulls up outside and the Bellboy hops out and goes to the back.

BELLBOY

Wait here.

Nate and Tara do what they're told.

The Bellboy walks down the pathway to a door that is being held on by 1 or 2 nails.

He taps it and there's nothing for a moment.

A SMALL BOY no older than ten opens the door and calls back to his Granddad.

Behind him shuffles along an OLD MAN well into his nineties.

The Bellboy silently converses with them.

Nate and Tara watch from the jeep.

TARA

What do you think they're saying?

NATE

If they had any sense they'd take this money for the pepper. They look like they need it.

TARA

Who's that?

Nate looks to see a YOUNG WOMAN, late teens walk from the side of the house. She's gorgeous and Nate is surprised by her beauty.

She leans against the house and looks concerned for her Grandpa.

NATE

Daughter, maybe?

The Bellboy whistles to Nate and then waves him to come over.

NATE

The old man has sense after all. I won't be long.

He kisses Tara and heads towards the others.

14

EXT. OLD MAN'S HOUSE - SAME TIME

14

The Old Man speaks to Nate in his native language.

The Bellboy listens then turns to Nate interpreting it.

BELLBOY

He said you've wasted your time in  
coming such a long way for a no  
sale.

NATE

No tell him I'm willing to pay very  
generously.

The Bellboy explains to the Old Man what Nate said and he  
grumbles and waves his hand at him.

NATE

What did he say?

BELLBOY

He said your money is nothing to  
him.

NATE

It's a lot of money here, no  
offense but look at your shack; you  
could do with a hell of an upgrade.

The Old Man looks confused.

The Bellboy angrily turns to Nate.

BELLBOY

I am not saying that to him,  
*desrespeitoso idiota!*

NATE

Hey, I understood the last part of  
that, look, Sir, can I at least see  
the pepper? I'm finding it hard to  
believe you even HAVE it.

The Bellboy turns to the Old Man and whispers something to  
him.

Nate turns back to Tara, who gives him a thumbs up signal,  
then shrugs at her.

The Old Man then walks to the side of his house and waves  
for the others to follow.

(CONTINUED)

Nate walks around the side of the orange, rusty, dilapidated house and along another muddy dirt track.

The Young Woman walks along behind them.

The Old Man stops and points at a cage that sits amongst the bushes.

The cage is waist high and has a chain linked wiring inside. It's surrounding a purple lump.

Nate leans in for a closer look and sees that hanging onto the side of a thick, spiky stalk is the *Calor Da Morte*.

It looks like a purple light bulb with tiny yellow spots on the side.

He couldn't quite tell but it looks as if it was giving off a ghoulish glow.

The Old Man says something to which the Bellboy turns to Nate.

BELLBOY

Enough proof?

NATE

Yes. Enough proof. Is this wire electric or something?

He waits for the two to finish translating.

BELLBOY

It's not electric but it will set off an alarm.

Nate's eyes follow along a wire leading to a small yellow box on the right side of the cage.

He takes a mental picture of it and then returns his glance to the Old Man.

NATE

I'm sorry I've wasted your time.

Thank you.

( He turns to the Bellboy.)

Let's head back now.

Nate runs back to Tara, gets into the jeep and takes his phone out.

15 INT. JEEP - SAME TIME

15

TARA  
What happened?

NATE  
Nothing, the old fucker won't let  
me have it.

TARA  
Oh no. So what are you going to do  
now?

He turns to her.

NATE  
I'm going to take it.

Tara is appalled.

TARA  
Nate, you can't do that. It's  
called stealing.

NATE  
Not if you leave a few notes down  
in its place.

The Bellboy gets in the jeep and starts it up.

The exhaust farts out a cloud of blue smoke and it gets  
going along down the rocky road.

BELLBOY  
I told you, boss man. He won't  
sell.

Nate, not listening, is filming the route on his phone,  
keeping his hand still over the jumps and jogs of the road.

He has a determined expression on his face as Tara holds on  
for dear life on the support strap.

16 EXT. HOTEL - NIGHT

16

LATE THAT NIGHT

Nate leaves the hotel and goes to the jeeps.

He sees there's some keys inside one of them and he gets in  
and starts it up.

(CONTINUED)

He places his phone on the side so that it won't fall off and makes his way along the route he recorded earlier.

He then takes something out of his pocket, a hammer, and places it on the passenger seat.

17 INT. HOTEL ROOM - NIGHT

17

Tara is snoring in bed.

Next to her on the bed side cabinet is a bottle that reads NITE NITE DROPS.

18 EXT. BUMPY DUSTY ROAD - NIGHT

18

Nate gets to the location and gets out.

Complete darkness. The house and field is illuminated by the full moon.

There's no lights on in the house.

Nate gets out of the jeep, turns the torch on his phone on and makes his way slowly down the dirt track around the side of the house.

He follows the light on his torch and avoids the pile of dog shit, and the deep cracks in the ground and he finally gets to the Yellow Box.

He sees the alarm box and, without thinking of the noise, smacks the ever loving shit out of it.

With the force of the hammer smashing the box it was pretty strange that there wasn't much of a noise.

He looks around and checks if he has unwanted attention.

Nothing.

He follows the wire up to the cage and kicks at it, severing it.

Finally he gets the cage and pulls the door open.

There is no noise around him. It's like he is wearing ear plugs.

Suddenly:



YOUNG WOMAN

HEY!

Nate turns around and swings the hammer at the Young Woman. It catches her head and she goes down.

NATE

Oh fuck...

The Young Woman holds the side of her head and slowly turns over and tries to get back up.

NATE

No..

Nate then brings the hammer down on her head. Over and over again.

Her body quivers.

He panics and opens the cage then grabs the chili and runs off as light footed and quickly as he can. He gets to the jeep and starts it up then drives off in a fury.

19 INT. JEEP - SAME TIME

19

Nate is exasperated. He wipes sweat from his forehead.

He takes turns in looking through the window and checking the rear view mirror.

20 EXT. BUMPY DUSTY ROAD - NIGHT

20

The jeep pulls over and Nate jumps out and pukes on the side in the bushed. He coughs up a fair amount.

He wipes it from his mouth with his hand, gets back in the jeep and drives off.

FADE TO BLACK

21 INT. RESTAURANT - NIGHT

21

Michael, Evelyn and Steve are sitting in the same seats as they did before.

22 INT. RESTAURANT KITCHEN - NIGHT 22

Nate places three bowls on a tray and looks it over with glee.

In the bin next to him is the remnants of the Purple Pepper.

NATE

You've certainly done it this time,  
you spicy son of a bitch.

He picks the tray up and heads out.

23 INT. RESTAURANT - SAME TIME 23

Nate exits the kitchen and walks towards them with the tray and then hands them out to each critic.

He then pulls a chair out and sits with them.

They look at him bewildered.

MICHAEL

Er...are you joining us?

NATE

I feel so confident with this that  
I don't think I have anything to  
worry about.

STEVE

You DO seem very confident, Nathan.

NATE

Well that's because I am and with  
good reason I...you know what, I'm  
just going to let you enjoy it; Bon  
appetite.

He sits back and watches as they dig into the soup.

At first, nothing.

Then:

Sweat beads form on their foreheads.

Then they turn red but still go back for more.

Steve finishes first, wipes his mouth with the napkin then waits for the other two to finish, which happens in a few seconds.

(CONTINUED)

Nate sits there with his arms on the back of his head and his signature bullshitting grin.

NATE

Well?

Steve goes to talk but then a noise comes from inside his stomach; a hell of a rumble.

He excuses himself and goes to talk but then the same noise happens again this time from Evelyn and then from Michael.

NATE

It's probably just a reaction to the heat.

EVELYN

Quite so.

STEVE

No doubt about that, Nathan. I've just...

He stops and his eyes go wide.

Nate isn't looking at him. He's looking at the floor.

Steve's hand begins shaking violently on the table.

That gets the attention of Nate.

Evelyn and Michael look at Steve in worry but as his hand stops shaking, they calm down a bit.

Steve stares at Nate. His eyes are wide and his mouth agape.

Blood begins to trickle out of the corners of his eyes, then his nose.

As this happen, Evelyn and Michael begin shaking uncontrollably.

Nate stands up, not keeping his eyes off of them.

He sees blood now come dripping from Evelyn and Michael s eyes and then their noses.

Steve has blood coming out of every hole from his head.

NATE

What the hell?!

The critics finally cease with the convulsions.

(CONTINUED)

Nate tries to remain calm. He races to the phone and dials 999.

NATE  
Ambulance!

He looks over at the critics and drops the phone in fear.

All of the critics are staring wide eyed at him, mouths wide open.

Suddenly Steve's hand, the hand that had been shaking begins to catch on fire, then his arm and then his body.

Nate screams and races for the fire extinguisher. He tries to take it from the stand but it's like it's being held in concrete. He struggles to free it.

Suddenly the fire extinguisher flies up and hits Nate in the face before it flies across the room to the other side.

Nate is knocked back into one of the dumbwaiters and falls to the floor.

He looks up to see Steve completely engulfed in thick flames. He can't even see Steve at all. His right arm falls to the floor and stays a light.

NATE  
What the fuck!?

Evelyn begins to catch fire and so does Michael. Sam watches helplessly.

NATE  
I'm sorry!

Evelyn stands up, on fire, and turns to him. She opens her mouth - the lipstick is dripping off her and running down her chin and mixing with her blood - and a voice escapes her, not her voice.

EVELYN  
I told you, it's not for sale,  
thief.

NATE  
I'm sorry!

EVELYN  
(chanting)  
Not for sale. Not for sale.

She begins slowly walking towards Nate.

(CONTINUED)

She chants until her jaw falls off and her voice makes horrid gurgling sounds as if she's still trying to chant.

Nate looks on in terror but then something catches his eye. He turns to his side and looks through the window and sees the Young Woman, blood tarred on the side of her face. She smiles.

NATE

No!

Steven and Michael stand up and slowly walk towards Nate. They block his exits and Nate cowers as The three critics hug him and the flames engulf him and the restaurant.

CUT TO:

24

INT. TENT - NIGHT

24

Nate looks on at Serena as if he's staring right through her.

NATE

Shit...

SERENA

But you're right, you're not greedy, are you.

VICTORIA

Are you even a chef?

Nate, still in a dream like stance nods slowly.

NATE

Head chef and owner of *Lo Chef Caldo*.

RUBY

What does that mean?

NATE

The Hot Chef.

Victoria sniggers and stops herself.

VICTORIA

Ironic.

ANDY

Yeah do yourself a favour and don't go abroad in future.

(CONTINUED)

NATE

Yeah I'll make a note of that.

SERENA

None of you knew he was a chef?

They look at each other and shake their heads slowly.

SERENA

You are all friends, right?

RUBY

We were all on the same rides  
together and we just hit it off.

Serena thinks to herself for a second then shrugs it off.

SERENA

Andy you seem like a nice guy.

ANDY

So you have to tell me how I die,  
seems fair, I guess.

The others laugh.

Serena doesn't. She keeps relaxed as the chills of everyone  
else begin to build up.

SERENA

You know how to pick nice friends.  
Nice friends like Lucy.

ANDY

Lucy, how'd you know about Lucy?

Serena doesn't say anything.

KYLE

Who is she?

ANDY

Lucy's a girl from my lab in  
college.

VICTORIA

You're a scientist?

ANDY

Well not really.

Serena looks at him and smiles.

(CONTINUED)

SERENA  
Your lab? Oh boy, let's fill in the  
blanks, shall we?

CUT TO

25 INT. SCIENCE LAB - NIGHT 25

LUCY, 20, brunette, brown eyed, pale and petite mixes a small amount of purple liquid with a small amount of green liquid and spins the beaker around limply until it turns to an almost blackish colour.

She looks at it for a moment then places it down and jots some notes on a pad.

She's the only one in there.

26 INT. SCIENCE HALLWAY - NIGHT 26

Andy, in Janitor overalls, places a mop and bucket in the cleaning cupboard and then looks over to see Lucy in the lab.

He leans on the door slightly and keeps his eyes on her.

She doesn't notice him.

He then looks around and closes the door.

A COLLEGE STUDENT walks past him suddenly

COLLEGE STUDENT  
Hey Andy, you get Mr. Wells'  
homework?

ANDY  
Yeah, yeah it's all done.

COLLEGE STUDENT  
Could I have your notes?

He peeks at Lucy in the corner of his eye.

ANDY  
Not right now, man, I'm working.

The College Student huffs and walks off leaving Andy to observe Lucy more.

27 INT. SCIENCE LAB - EVENING

27

Lucy types away at the computer tablet with the butt of her pen.

She finishes typing and then moves to a big object covered by a black sheet.

She lifts it up and peeks inside.

The sheet is covering a cage. There is something in there but it's hard to make out what it is.

LUCY

Not long, now. I think I'm making a hell of a breakthrough, though.

The thing in the cage doesn't move or make a sound.

The door to the lab opens up and Lucy lowers the cover back over the cage.

She turns around the see Andy there.

LUCY

Andy, how can I help?

ANDY

Just thought I'd say 'Hi'...Hello.

Lucy smirks.

LUCY

Hello.

ANDY

You know, it's funny I only see you at night.

LUCY

I work in the day. The night is the only time I get to do my research.

He finally takes his eyes off her and focuses on the cage.

ANDY

What have you got?

LUCY

Just an experiment.

(CONTINUED)



ANDY

Are you doing any of these  
experiments on animals?

LUCY

It's just for my research.

ANDY

That doesn't mean anything.

Lucy exhales as if she has a confrontation coming on her hands.

LUCY

Look, I'm well aware of the  
organization you're a part of and I  
can understand your frustration but  
what you need to understand is that  
it's for a good cause.

Andy slowly walks towards the cage and has his look firmly on Lucy. He's starting to come across as menacing. It makes Lucy on edge.

ANDY

A good cause? Are you curing  
cancer?

LUCY

No but -

ANDY

Then quit prodding shit into this.

He pulls the cover from the cage and the big Vampire Bat inside begins squealing at the top of its lungs.

Andy jumps back and Lucy grabs the sheet and covers the cage again. She gets her nerves together and calms down.

LUCY

I think you should leave.

ANDY

I think you should release that  
thing back into the wild.

LUCY

It's a part of my research. It's  
being looked after, I'm not  
dissecting it. What I am doing is  
creating something for it.

(CONTINUED)

ANDY  
For a grade?

LUCY  
For an achievement in giving a  
species a bonus in life.

ANDY  
I don't believe in it.

LUCY  
I don't give a fuck what you  
believe in or don't. Bottom line is  
all of this is imperative to my  
research and you are not a part of  
it, so leave.

Andy stares her down then backs out of the room.

LUCY  
(quietly to herself)  
God, what an asshole.

Lucy turns back to the cage and lifts the cover slightly.

LUCY  
Are you okay? I'm sorry about him.

The Bat makes a soothing noise that lets her know it's okay.  
She lowers the cover and turns to pick up the tablet again.

28 INT. SCIENCE HALLWAY - NIGHT 28

Andy looks from a distance at Lucy continue her work.

ANDY  
You're not getting away with this.

He disappears around the corner.

29 INT. SCIENCE HALLWAY - MUCH LATER 29

Lucy turns the lights off in the lab and closes the door.  
She takes out a set of keys, locks it, then walks away out  
of sight.

The cleaning cupboard door opens and Andy steps out of it.  
He checks his surroundings before taking a set of keys out  
of his pocket to unlock the door to the science lab.

30

INT. SCIENCE LAB - NIGHT

30

He flicks on a few lights and makes his way towards the big cage.

He scans the desk looking for evidence of Lucy's work but fails to see any.

He lifts up the cover and squints hard to see.

The Vampire Bat hangs on the bar without any knowledge of Andy being there.

He covers it up and looks to see where the handles are.

He finds them and sees that, although its a big cage, he can still carry it himself.

He takes the cage off the table and the Bat shrieks briefly.

ANDY

It's okay.

LUCY

(os)

What are you doing?!

Andy places the cage down but still holds on.

ANDY

I'm doing the right thing.

LUCY

Put it back.

ANDY

No.

Lucy storms towards Andy and tries to pry his hand of the handlebar.

Andy snatches his arm out of Lucy's grip and backhands her across the face.

It sends her flying to the side of the desk where she cracks her head off it.

She hits the floor with a sickening thud.

Andy looks at her lifeless body and sees blood trickling out of her head.

(CONTINUED)

ANDY

Shit.

He puts the cage down and wipes his mouth with his hand.

ANDY

You should've left me alone, Lucy.

He nudges her with his foot and there's no response. The blood stops trickling out of her head and he leans forward and pulls her up to lean on the side of the desk.

He runs to the cleaning cupboard and gets a mop and bucket out. He fills it with the required soap and wheels it back in to the lab to clear up.

He finishes, takes it back to the cupboard and goes back to the lab.

Lucy is sat upright with her eyes shut.

Andy picks the cage up and walk to the door with it. He turns to shut off the light and once it's dark, he can't see Lucy sat there.

ANDY

I'll see to you when I get back.

He closes the door and locks it.

31 EXT. COLLEGE CAMPUS - NIGHT

31

Andy is picking up a steady pace with the cage in his arms.

At times, he runs in certain ways to avoid being detected by the CCTV.

He runs along the pathway then cuts up over the grass to the car park where his small, rusty BMW sits alone.

He opens the back door and carefully slides the cage on to the back seat.

He looks around to see if anyone has seen him but there's nobody there.

He closes the back door then gets in and drives off the campus.

32 EXT. DESERTED COUNTRY ROAD - NIGHT 32

The grey BMW swerves around the bendy road and eventually finds straight ground.

33 INT. ANDY'S CAR - SAME TIME 33

He studies the road intently as he drives on. He looks in the rear view mirror at times.

ANDY  
We'll get you to safety soon,  
little buddy.

He slowly stops at a set of traffic lights and notices he has dried blood on his hand. He wipes it on his jacket disgusted.

WOOSH!

Something takes him by surprise as it jolts past his window.

ANDY  
Jesus!....slow down, man.

34 EXT. DESERTED COUNTRY ROAD - NIGHT 34

SOMETHING IN THE SKY LOOKS DOWN ON THE CAR AND HEADS TOWARDS IT AGAIN.

WOOSH!

The light turns green and Andy drives off.

35 INT. ANDY'S CAR - SAME TIME 35

He's starting to panic.

He looks on all of his sides and in the rear view.

On the passenger side window, a black cloak rises up in flight and slams into his car rocking it.

ANDY  
Hey what the fuck?!

It SLAMS into the side again and shoots off in front and disappears.

Andy looks behind him then he looks ahead to see

36 EXT. DESERTED COUNTRY ROAD - NIGHT 36

LUCY STANDING IN THE MIDDLE OF THE ROAD!

Blood staining her forehead and her eyes rolled back revealing the white.

She thrusts her arm up in the air and sends Andy's car flipping up and over and crashing onto the side of the road.

Silence

37 INT. ANDY'S CAR - SAME TIME 37

Andy struggles to open his eyes at first.

He has blood coming out of a cut on his forehead.

The back door gets RIPPED from its hinges making Andy cover himself with his arms. He's awake now.

He looks to his side and sees Lucy dragging the cage out to the middle of the road.

38 EXT. DESERTED COUNTRY ROAD - NIGHT 38

She kneels down and unfastens the locks then stands back as the cover begins to lift up.

Andy looks on in curiosity.

The cover comes over slightly and then drops off to reveal a MAN in a black shirt and black trousers.

Lucy and the Man hug and then turn their attention to Andy.

It takes them 0.1 seconds to get from the other side of the road to the car.

Lucy leans in the car and grabs Andy and pulls him out effortlessly.

The Man throws him against the car and holds him by the throat.

ANDY  
Who are you?

The Man begins to laugh.

(CONTINUED)

LUCY  
You should've left me alone, Andy.

ANDY  
What are you talking about?

LUCY  
You interfered with my research.

ANDY  
Is this your research? What about the bat?

LUCY  
This is the bat. My experiment was to create something to help Vampire Bats hunt in the day as well as night.

ANDY  
This is the bat?

LUCY  
He's also my Dad. He knows you hurt me. He doesn't take too kindly to that.

ANDY  
But...the lab..I thought I killed you.

Lucy throws her head back and laughs.

LUCY  
You really are stupid. There's many ways to kill a Vampire but hitting them on the head isn't one of them.

The Man tightens his grip.

LUCY  
But we're really hungry now...

She wipes the blood from his forehead with her finger and licks it.

LUCY  
...and I guess, you'll just have to do.

They both reveal long and pointy fangs and then plow into Andy's throat as he screams on.

The sound of tearing is heard on the otherwise quiet country road.

39 INT. TENT - NIGHT

39

Serena is standing by the wall of the tent. It slowly arks into a point but where she's standing she has plenty of head room.

Andy is in disbelief.

NATE

That was far out there. Right out of *The Twilight Zone*, man.

ANDY

Sure, Lucy's pale but...she's no Vampire. But she's definitely batty.

Kyle and Nate laugh.

VICTORIA

These are crap.

Serena turns sharply at Victoria.

SERENA

Excuse me?

VICTORIA

Yeah, your visions. I don't believe it.

NATE

Vicky, Vicky, Vicky. It's a game. This is entertainment. Why are you so on the fence?

VICTORIA

Am I meant to sit and hear that he got killed by Vampires? What's my death, killed by the tooth fairy?

Serena comes back around and takes her seat at the table.

SERENA

Why don't we find out. You're a journalist, you've reported on pretty much every weird and wonderful story around, right?

(CONTINUED)



VICTORIA

Yeah?

SERENA

So sit back and hear MY story for you.

Victoria leans back in her chair and shows off a bit of attitude.

40

INT. SAM'S OFFICE - DAY

40

SAM RAZAVI, 40, picks up a sugared doughnut and takes a bite out of it. He wipes the powder off the front of his blue JAWS t-shirt and kicks back in his office chair with a script in his hand.

He pushes the glasses up on his nose and reads over the pages.

There's a knock on the door and Victoria pokes her head around.

VICTORIA

You wanted to see me, Sam?

SAM

Come on in, grab a chair.

He smiles and waves her in then points to a chair.

She sits down and straightens her back against the chair then watches him go back to reading the script in his hand.

She looks around the room, slightly irritated as she has been called in from working to sit and watch him read.

He calmly places the script on the desk and takes his glasses off and lets them hang on its strings across his chest. He furrows his brow and studies her face.

Then;

He jumps up, startling Victoria, and walks to the front of his desk and leans on it with his arms folded.

SAM

Just finished up reading your story on the Crichton case...spooky stuff...but very well done.

She half smiles and feigns an innocent face to him.

(CONTINUED)

VICTORIA

Did I hurt someones feelings again?

SAM

No, not for a while anyway.

VICTORIA

Is it about having to make some things up? Things that lead him into hot water, maybe?

SAM

Oh God, no. Nobody would know anyway. You painted that guy as a truly horrible being, I've not even met him but...he gives me the creeps. All because of you.

She laughs.

VICTORIA

He was a parasite. Well to me he was.

Sam finds a clean, un-sugared part of his t-shirt to wipe his glasses on, wipes them, puts them on and strokes his mustache in deep thought.

SAM

Yeah well it's that punchy, bitchy type of writing that'll get us in Paranormal Monthly.

VICTORIA

Yeah I know. But it was two months ago and besides..

She gets up, places her hands in the pockets of her jeans and walks around the room.

VICTORIA

(con't)

..nothing has really come my way to sink my teeth into.

SAM

Until now.

She stops in her tracks then looks around to him in the office. She raises her eyebrow in intrigue.

He could barely contain his excitement. He moves from the front of the desk and goes back to the computer screen then types away as he stands.

(CONTINUED)

SAM  
You heard of the place Henfield  
Falls?

She thinks for a moment.

VICTORIA  
Yeah...

SAM  
Ever been there?

VICTORIA  
No, why?

SAM  
Then get yourself a sat nav cause  
you're going there.

He finishes typing, straightens up and faces her.

SAM  
I was sent an email from somebody  
that claims things aren't what they  
seem there.

VICTORIA  
What do you mean? Why am I just  
hearing about this?

He smiles at her.

SAM  
Get a load of this, three years  
ago, a group of  
friends...teenagers...went missing.  
Nobody did anything. Not the  
Police, not anybody. Then over the  
following weeks, the parents of the  
teenagers...moved away. They didn't  
want anything to do with the town.  
Again, nobody gave a shit....nobody  
gave a shit until now. Wanna know  
who gives a shit now?

She remains intrigued.

VICTORIA  
Who?

SAM  
One of the survivors.

Victoria's mouth opened in shock.

(CONTINUED)

VICTORIA

Oh my God...that's...that's fucking great!

SAM

Yeah and they've asked for you, personally to interview them in the hopes that when people read it, nobody else there gets hurt or killed.

VICTORIA

Why me?

SAM

It's all your writing. They read the Crichton case, they know you love the occult and the supernatural and they believe you can give the town the invisibility cloak it needs.

VICTORIA

Do I have to go there? I could spin some of my fiction around and make it something else?

Sam lowers his head - not really the reaction he was after.

SAM

You want it or not?

VICTORIA

Can't really turn this down.

SAM

Exactly, just think of Paranormal Monthly.

VICTORIA

Right.

Victoria is already imagining the fame and fortune this could possibly bring her.

SAM

Then go on, I've already sorted out hotel accommodation for you. Place called The George.

Victoria explodes with excitement. She fists the air then hugs and kisses Sam on the cheek, making him blush.

She runs out of the room then comes back to the door frame.

(CONTINUED)

VICTORIA  
You really think it'll get us in  
the magazine?

He smiles at her.

SAM  
Let's hope so.

She smiles again and runs down the hallway.

Sam's smile drops and he looks ashamed of himself.

He walks to his window and looks out at Victoria crossing  
the street to get to her car.

She gets in and drives off.

Sam turns back to his computer and types away. He looks more  
serious now than we've seen before.

41 INT. VICTORIA'S CAR - RAINY DAY 41

Rain SMASHES on the windscreen and the wipers are waving at  
it frantically.

Victoria squints through the rain and tries not to crash.

42 EXT. LONG WINDING ROAD - SAME TIME 42

Thunder rumbles overhead and the road seems never ending.

43 INT. VICTORIA'S CAR - SAME TIME 43

The sat nav decides to turn off.

Victoria, not knowing where she's going, pulls the car over  
to the side and tries to sort it out.

The rain gradually begins to subside and it was then that  
she saw her headlights light up the sign in front of her.

'HENFIELD FALLS - PLEASE DRIVE CAREFULLY'

44 EXT. VICTORIA'S CAR - SAME TIME 44

The sign was dented and hanging on by one screw.

The pole it was on was slanted and bent.

A car had obviously driven into it.

45 INT. VICTORIA'S CAR - SAME TIME 45

VICTORIA  
That's reassuring...

46 EXT. VICTORIA'S CAR - SAME TIME 46

Behind the sign and next to the road was a hill leading up to a wooden house.

The rain had turned the wood nearly black. There was a rickety footpath leading to the front door and a fence with a few broken panels there if anyone wanted to hold on as they were walking up the path.

47 INT. VICTORIA'S CAR - SAME TIME 47

Victoria looked at it for a while.

VICTORIA  
I guess this is what nowhere looks like..

The Sat Nav barked an order for her to drive on up the road and Victoria saluted it in jest before she pulled out on to the deserted road. It hadn't dawned on her yet that there was hardly a car to be seen in the two hours she'd been traveling. One...maybe two.

48 EXT. LONG WINDING ROAD - SAME TIME 48

The rain had stopped completely and she drove up the road next to the hill and eventually made it to what she could only assume was the town center.

It was a very quiet Victorian town that was clawing and scratching to make it into the twenty first century.

On the left side there were a row of small buildings that mimicked life; a doctors surgery, a small school, a few small businesses and a funeral directors. On the right side there were several cafe's, a restaurant and a supermarket.

(CONTINUED)

Victoria slowed to a halt at the traffic lights to let an OLD LADY cross over.

The Old Lady had seen better days. She walked quickly but still managed to take forever.

49 INT. VICTORIA'S CAR - SAME TIME 49

Once the Old Lady crossed over, Victoria had an order from her sat nav to turn left at the next turning.

50 EXT. VICTORIA'S CAR - SAME TIME 50

She sways around a few posts placed there to reduce speed and found herself in a council estate.

All of the houses in the block look clean and well kept.

She pulls into a space and gets out.

51 EXT. THE ESTATE - DAY 51

She stretches her legs and arms out and catches the eyes of a LITTLE GIRL, no older than four.

The Girl has her blonde hair in short French braids and was throwing a pink ball in the air and catching it and Victoria disturbed her.

Victoria smiles at her.

VICTORIA  
Hello, what's your name?

The Little Girl keeps her eyes on her.

Victoria starts to feel uneasy.

The Little Girls backs away up the pathway to her house, not taking her eyes from Victoria.

She gets to the door, opens it then closes it.

VICTORIA  
(to herself)  
What the fuck was that about?  
Clearly never seen another human  
being.

(CONTINUED)

The sudden jingle of a lock brought her back to reality and she turns to see a door opened wide enough for her to see a YOUNG WOMAN standing there.

The Young Woman is short but has a figure. Her dark red hair hangs down over her shoulders. Her skin is deathly pale and she has dark rings around her eyes from her lack of sleep.

YOUNG WOMAN  
Miss Thomson?

Victoria walks along to the door and smiles

She brushes the hair out of her face.

VICTORIA  
You must be Sarah.

Sarah pulls her in for a strong hug.

SARAH  
I'm so glad you're here. I can't  
even begin..

Victoria shushes her.

VICTORIA  
It's okay. Hey, let's go on inside  
and have a tea with this, yeah?

Sarah sniffs and nods, then welcomes her inside.

52 INT. SARAH'S HOUSE - DAY

52

The house feels empty.

She lives there on her own and has the company of her pet tortoise, Theo in an enclosure on the floor of the corner of the living room.

There's a ticking clock by the entrance to the living room and again on the mantle piece.

Victoria is sat on the beige sofa and observes her surroundings.

A lot of the furniture looks old; as if it had been passed on to her from elderly relatives.

The TV was old and still has a VCR plugged in rather than DVD type machines.

(CONTINUED)



She stops on a mirror where she sees her looking at herself. She looks for longer than she realises.

She felt pity for the woman already and for some reason, guilt came over her.

Sarah walks in the room holding two cups of tea. She puts one next to Victoria on the table next to the sofa and holds the other one in her hands when she goes to sit on the other couch facing hers.

Victoria looks Sarah over; faded black jeans, pink and green dinosaur socks, a dark green jumper

She resembles, to Victoria, the actress Jessica Chastain in some angles.

Victoria goes to take a sip from her cup when;

SARAH

I don't know where to begin.

Victoria gives her a gentle smile back gets a notebook and a pen out.

She crosses her leg over the other and leans forward.

VICTORIA

You can only start at the beginning.

Sarah takes several breaths before she begins.

SARAH

Around October time, three years ago...my friends, Laura, Izzie, Emily and I went walking in the fields on the outskirts of town. We made a day of it, took snacks, went to the waterfall, took silly pictures, it was fun. Towards evening now and Laura lost one of her earrings that her boyfriend gave her. We were looking for a good twenty minutes. Darkness came not long after, so, we gave up but it turned the place into a complete abstract of the town we once knew.

Victoria continues writing down notes as Sarah spoke on.

(CONTINUED)

SARAH

We had no idea where we were heading. Izzie had a wind up torch but we couldn't see more than seven or eight feet in front of us because the fog came in. Once it came, nothing was ever the same. There was no noise. No atmosphere. It was like we were all wrapped up in a cocoon...unable to feel anything.

Sarah takes a sip from her cup and carries on.

SARAH

Laura was the first to go, then Izzie...Emily and I were grabbed from behind at the same time, our feet left the floor -

VICTORIA

Wait, your feet left the floor, like you were thrown?

SARAH

More like carried.

Victoria tries to think about this for a beat but then carries on writing.

SARAH

Only briefly, when we touched ground again we were at a house. We were shoved inside and it was all lit up on the inside. Laura and Izzie...they must've been killed because they were laying on a table with these....these....

She stifles back tears and Victoria holds out her hands for her. Sarah took them and held on for a moment.

Sarah looks at Victoria and then quickly away.

It was the first time she'd made eye contact since she started to tell the story.

SARAH

These things were eating their throats and licking the blood up from the wounds... I saw my chance to escape and I did. The door was open...I had to go. They didn't

(MORE)

(CONTINUED)

SARAH (cont'd)  
chase me. I kept looking back. They  
didn't even bother with me...they  
had their fix. After running for  
about a minute the fog cleared and  
I found my way home.

Victoria sits back and puts her pen down.

She runs a hand through her hair and then bites her  
thumbnail.

VICTORIA  
So what did you tell your parents?

Sarah looks at her shocked then she turns to look outside.

SARAH  
They weren't home. So I... I kept  
it from them.

VICTORIA  
Where are they now?

SARAH  
I don't know.

VICTORIA  
Do they believe you?

Sarah looks back at Victoria in disbelief.

SARAH  
Look, How should I know? I didn't  
ask for you to come and pester me  
about my parents. They gave up on  
me ages ago. I don't want their  
help...I asked for *your* help.

VICTORIA  
I'm sorry if I offended you....what  
do you think they were, the things  
that attacked you and your friends?

Sarah looks to the floor.

SARAH  
I think it's obvious what they  
were.

Her eyes scanned the floor then look up to Victoria.

SARAH  
Werewolves.

Victoria couldn't believe it.

She blinks hard and slyly rolls her eyes.

VICTORIA  
Werewolves? You..you think they  
were Werewolves? I mean, where they  
hairy?

SARAH  
I know it sounds crazy but I  
mean...you study this kind of  
thing. Surely you believe me?

Victoria narrows her eyes briefly at Sarah and then abruptly  
stands up.

VICTORIA  
I just have to make a phone call.

SARAH  
I know what you're thinking. I saw  
the look you gave me. You think I  
need psychiatric help.

VICTORIA  
No, hey, come on. I just need to  
re-evaluate it with my boss, that's  
all.

She leaves the room and Sarah takes another sip of her  
drink.

53 EXT. SARAH'S HOUSE - DAY

53

VICTORIA  
Werewolves? Fucking Werewolves,  
Sam?!

SAM  
(on phone)  
She didn't mention anything like  
that in the email. Are you sure you  
heard her?

VICTORIA  
Don't give me that crap. Why the  
hell are you screwing around?

She takes a long but snappy toke from her cigarette and paces around by the front door.

54 INT. SAM'S OFFICE - DAY

54

Sam is sat at his desk with the phone to his ear.

SAM

Vicky, please. I'm your boss but I'm also your friend. Sarah didn't mention anything about Werewolves to me. It's news to the both of us.

VICTORIA

(on phone)

So what do I do now?

SAM

Do what you'd normally do. The Crichton case was naff but you made it exciting and terrifying. Do that with this.

55 EXT. SARAH'S HOUSE - DAY

55

Victoria stubs her cigarette on the wall of the house.

VICTORIA

I am *really* going to have to work hard on this to make it believable. I mean, Ghosts and Possessions are things I can work on but this is just...look, I'm sorry I snapped. I'm going to go back in there now and try to get this to make sense. I'll call you when I get to the hotel.

SAM

It'll be okay just -

Victoria ends the call. She opens the door to the house and steps in.

56 INT. SARAH'S HOUSE - DAY

56

Sarah hadn't moved.

Victoria goes and sits back on the couch.

(CONTINUED)

VICTORIA  
Okay so this -

SARAH  
Ghosts and Possessions are fine but  
my business is all bullshit?"

Victoria deflates.

VICTORIA  
You heard then.

SARAH  
All too much.

Victoria sits forwards.

VICTORIA  
Put yourself in my shoes, Sarah.  
What you're giving me is like  
having to write stories about  
Leprechauns or Zombies...Werewolves  
don't exist.

Sarah suddenly snaps head to face Victoria.

SARAH  
Then go there. Go to the house. Go  
to the house and prove me wrong.

VICTORIA  
Can you just remain calm.

Sarah sits back and crosses her arms like a child not  
getting her own way.

SARAH  
Do you know what tonight is?

Victoria shakes her head.

SARAH  
A full moon.

VICTORIA  
When you were telling me what  
happened, you said you didn't know  
where the house was

Sarah looks at Victoria and doesn't take her eyes off her.  
Silence fills the room.

(CONTINUED)

SARAH

The images of what I saw of the house stayed with me all these years. I know EXACTLY where it is and it sits beyond the woods opposite the falls.

They continue to stare each other out until Victoria puts the notebook in her handbag and stands up.

VICTORIA

It's starting to get late. I'm staying at The George in the town. If you decide to elaborate on anything else with that night then come and find me.

She looks at Sarah pitifully.

VICTORIA

Thank you for the drink.

She leaves Sarah sitting there as the dark clouds come in.

57 EXT. THE GEORGE - NIGHT

57

A few cars pass by.

The George is a hotel and a pub set inside the village in between an Estate Agency and a Green Grocers.

58 INT. THE GEORGE - NIGHT

58

Victoria is sat by a table with her laptop open on various folklore websites about Werewolves.

She has a plate with a half eaten hummus and falafel sandwich on it.

The TV on in the background is showing the News.

MALE NEWSREADER

A night watchman who surveyed the grounds of the college campus was found brutally murdered last night with the top of his head missing.

Victoria hears this and grimaces before turning the station over to:

THE WOLF-MAN STARRING LON CHANEY JR!

(CONTINUED)

Victoria groans and turns the TV off and gets back to looking through the various notes she has made.

VICTORIA  
Where's the obsession with Wolves  
come from?

She chews the end of her pen and types something into her laptop.

She stops, looks back at the TV then turns the film on again and watches it.

It's the scene where he transforms into the Wolf-Man.

Victoria glances at her watch and then decides to get up.

She puts her shoes on and packs her phone and key in her pocket then turns the TV off again and heads for the door.

'KNOCK KNOCK'

She freezes and puts her black denim jacket on.

VICTORIA  
Who is it?

SARAH  
It's Sarah.

Victoria opens the door and lets Sarah in.

Sarah looks at Victoria.

SARAH  
Where you going somewhere?

VICTORIA  
Funnily enough, I was going to  
yours. I'm glad you're here.  
Firstly I want to apologize.

Sarah sits on the side of the bed.

VICTORIA  
I feel I may have come across as a  
bitch, especially seeing how you  
overheard my phone call.

SARAH  
It's okay, you don't have to  
apologize. What were you coming to  
mine for?

(CONTINUED)



VICTORIA  
To make peace.

SARAH  
And?

VICTORIA  
And what?

Sarah smiles.

SARAH  
It's got you, hasn't it?

VICTORIA  
What has?

SARAH  
Curiosity. You feel like an  
invisible force is bringing you to  
the house.

Victoria shrugs her shoulders.

VICTORIA  
I felt sorry for you. I guess  
there's always a reasonable  
explanation for things and I just  
want facts.

SARAH  
Explanation for things like  
Werewolves?

VICTORIA  
Possibly. Can we get to the house  
by car?

Sarah smiles and nods.

59 EXT. THE GEORGE - NIGHT

59

Victoria and Sarah run out of the front doors and get into  
the car.

It starts and they do a U-turn to the entrance of the town,  
where they head to the long winding country road.

60 INT. VICTORIA'S CAR - SAME TIME

60

Neither of them spoke on the short trip.

Sarah's emerald eyes glow in the headlights beating off the road.

She squints at something down the road.

SARAH  
Pull over here.

Victoria does so and pulls over on the shoulder of the road.

She waits for further instructions and sees Sarah looking out of the back side window.

Victoria followed her line of vision and sees something familiar.

The HENFIELD FALLS dilapidated sign. Behind it is the old looking wooden log house.

SARAH  
That's it.

VICTORIA  
Are you sure?

Sarah unbuckles her seat belt and gets out of the car.

Victoria copies her.

61 EXT. LONG WINDING ROAD - SAME TIME

61

They run across the road and up the rickety footpath that leads to the front door.

62 EXT. OLD HOUSE - SAME TIME

62

All of the lights were off and there was no sign of life.

Victoria peers through the window and tries to make out certain objects but there isn't any light nearby that would help.

She turns her head to the side of the house and sees a gate open.

She crouches, goes up to the gate and seeps in through the space there was.

Sarah follows.

63

EXT. OLD HOUSE GARDEN - SAME TIME

63

There are a pile of logs stacked up on the side of the house and there are windows showing into a pitch black basement.

Victoria gets her phone out and uses the torch on it to peek into the darkness.

SARAH

What are you looking for?

VICTORIA

Well, any evidence of Werewolves. A fridge of human hearts or something.

SARAH

Why?

VICTORIA

Werewolves eat hearts then eats a part of the heart owner...sort of like a rule.

SARAH

I thought you didn't believe in that sort of thing?

VICTORIA

No but I watch a lot of horror films.

SARAH

Ah.

VICTORIA

Do you remember what they looked like? Eyebrows meeting in the middle? Protruding teeth?

SARAH

Most guys I went to school with, then?

VICTORIA

Come on, don't you watch horror films?

(CONTINUED)

SARAH  
No I don't...shit...did you hear  
that?

VICTORIA  
What?

They both listen out.

SARAH  
Someone's coming.

That was the urgent whisper that anybody who was trespassing  
hated to hear.

Victoria turns the torch off and they both shimmy to the  
back of the house.

Victoria sees something in the dark that she can't quite  
make out until the moon comes out of the cloud and  
illuminates the outline of the back door being wide open!

Suddenly before they could react, thick darkness covers her  
eyes and a hand presses against her mouth.

Sarah screams but then everything after that was pitch black  
and total silence.

FADE TO BLACK

64

INT. BEDROOM - DAY

64

Victoria is laying on a bed. Her eyes open and close  
drunkenly.

She looks around and sees pink. Pink walls

She has a slow heart beat that can be heard.

She looks around and tries to adjust her vision.

She focuses on a money box in the shape of a pig. The  
abdomen section was plastic and see through. She saw a few  
coppers in there. Nothing much.

Her vision blurs and she tries hard to remain focused.

The door swings open and a SHORT MAN walks in. He looks  
friendly and wears glasses that makes his eyes a few times  
wider than they are. He has a buttoned up cardigan, some  
cords and slippers on.

He smiles at her.

(CONTINUED)

SHORT MAN  
Ah brilliant, you're awake!

Victoria tries to talk to him but it comes out slurred.

VICTORIA  
(very drowsy)  
Who are you?

The Short Man hushes her and strokes her hair back.

She looks down to see she is wearing a white gown and her feet are bare and slightly dirty.

SHORT MAN  
Come on, Miss Thomson.

He helps her up and leads her to the stairs.

65 INT. HALLWAY - DAY 65

Victoria's head was swaying back and forth as they came down the stairs.

He helps her shuffle to a closes door then opens it.

66 INT. LIVING ROOM - SAME TIME 66

He places her down on the sofa and turns to her and smiles.

SHORT MAN  
You just stay there. I'll be right back.

He turns and exits the room and closes the door behind him.

She looks around the place.

The walls are red, the windows are wide and she could see the countryside that surrounded Henfield Falls.

She turns her head to see the TV in the corner, a little updated than Sarah's and then a huge unit filled with clocks, picture frames and war medals.

She looks back to the TV and sees Sarah in it's reflection sat on the sofa.

She jumps and turns quickly to the other sofa in the room and sees Sarah sat there.

(CONTINUED)

VICTORIA  
(slightly hoarse)  
Sarah, you're okay!

Sarah smiles at Victoria then;

SARAH  
It's okay, she's fully awake now!

The door opens and in come a few PUDGY OLDER LADIES. They are very heavy on the make up, resembling the Renaissance Era.

They all look at Victoria in awe and smile at her.

OLDER LADY #1  
Oh my, such lovely skin.

OLDER LADY #2  
I can't wait.

OLDER LADY #3  
What a find!

Then TWO OLDER GENTLEMEN, likewise with the women, a bit pudgy, walk in and eye her up with delight.

OLDER GENTLEMAN  
Oh Sarah, you've done us all proud.

He pinches Sarah's cheek and she blushes.

VICTORIA  
Sarah, what's going on?

Sarah sits forward and suddenly blurts out, arms stretched upwards;

SARAH  
Surprise!

Victoria is taken aback, she looks around the room in confusion.

SARAH  
Let's get the main man, my Uncle in here.

Sarah moves her arms over to the door as it opens to reveal a TALL MAN dressed in Victorian style clothes sauntering in.

(CONTINUED)

SARAH  
Victoria, meet my Uncle. He asked  
for you specifically.

The Tall Man turns around and peers through his monocle at Victoria.

He studies her and then smiles, a big toothy smile.

TALL MAN  
That's her alright.

The Short Man comes back in the room and sits next to Sarah and puts his arm around her shoulders. He kisses her cheek and Sarah smiles at him.

SARAH  
Hi, Daddy.

SHORT MAN  
Hi Twinkle, take the stage and tell  
us how she fell for it.

Victoria is still trying to put the pieces of the puzzle together.

SARAH  
I told her that Werewolves killed  
my friends and that they live here.

Silence from everybody until the tall man spoke. He spoke with an accent similar to a Southern Belle.

TALL MAN  
Werewolves? Why, they don't exist.

Suddenly the room explodes in laughter.

He turns his attention to Victoria and takes his monocle out.

TALL MAN  
You don't remember me, do you? Why  
should you? You ain't ever met me  
before. But that didn't stop you  
writing that crap about my son  
James now did it....Calling him a  
parasite.

VICTORIA  
Crichton...

Sarah looks down to Victoria.

SARAH

That's Uncle Crichton to you.

TALL MAN

James was a harmless young soul.  
Those nasty things you said and  
accused him of caused my youngest  
to throw himself off the waterfall  
and drown.

He wipes a tear away with a handkerchief then walks away  
bringing Sarah in front of Victoria.

SARAH

I can't even believe you bought  
that. My friends getting killed.  
For a smart-ass reporter, you're  
really dumb.  
Laura...Izzie...Emily...Sarah?  
L.I.E.S It's all lies! We planned  
this for a while. You nearly got me  
as well. I got an A in Drama though  
so I can turn the waterworks on and  
off.

Victoria is angry. She was betrayed.

VICTORIA

What do you want from me?

TALL MAN

We've done a good deal of work for  
our community. We got rid of  
trash...filth that clogged up  
society with their poisonous words.  
I was shocked and appalled at what  
you named James. It's just not  
nice. WORDS CAN AFFECT PEOPLE,  
Y'KNOW?!

Sarah hands the Tall Man two bullets and he takes them then  
turned around.

Victoria tries to buy herself some time.

VICTORIA

People will look for me, then  
you'll be fucked.

OLDER LADY #1

No they won't, dear. Nobody cares  
when the venomous ones are gone.

(CONTINUED)



The Tall Man loads a small pistol and turns around and aims it at Victoria.

TALL MAN

Parasites?...not very nice at all...your lies have gotten you in a nasty, sticky situation, girl. Your lies have come back to bite you in the ass...and later tonight at dinner time...so will I.

VICTORIA

Wait, what?

He begins laughing. A real dirty, gravelly, guttural laugh. He thumbs the hammer back on the gun.

TALL MAN

We're not Werewolves... we're cannibals!

Two shots are fired and the sounds echo.

67 EXT. OLD HOUSE - SAME TIME

67

The gunshots echo out over the countryside and the town. No birds fly off. Nobody batters an eyelid. Nobody gives a shit.

68 INT. SAM'S OFFICE - DAYS

68

Sam sits waiting at his computer screen. He clicks refresh on his emails to see that no new ones came up.

He closes the emails down and logs on to his banking.

He clicks refresh on that and in an instant £100,000 goes into his account. The sender was one Mr. Enoch Crichton.

He sits back in his chair and laughs. He wipes his face and shuts his computer down.

He then turns at looks out the window. Pleased with himself.

CUT TO:

69

INT. TENT - NIGHT

69

Victoria, visibly annoyed by the tale she's heard, stares down Serena.

VICTORIA  
That's disgusting.

Serena shrugs slightly.

VICTORIA  
Sam wouldn't do that. I've known him for too long. He wouldn't pawn me off to a town like that.

SERENA  
For that amount of money?

VICTORIA  
No he wouldn't and I don't particularly like how you've painted the three of us as nasty people who deserve this bullshit.

SERENA  
Can't be half as bad as how you paint people in your articles.

Victoria is visibly fuming.

VICTORIA  
(shocked)  
Fuck you!

KYLE  
Vicky, come on, it's just a show.

VICTORIA  
She's making it personal, okay? I don't like it.

NATE  
Look, she obviously reads your magazine and knows you from that, right?

SERENA  
Maybe.

Victoria stands up.

(CONTINUED)

VICTORIA

You're doing it on purpose. Stop it.

KYLE

Why don't you stop it? It's all entertainment. Let her do her shtick then we can go. So sit down.

Victoria doesn't.

Serena sits back in her chair smirking. She has them in the palm of her hand and she loves it.

KYLE

Vicky? Sit.

Victoria, embarrassed, looks at everyone looking at her before she takes the seat at the table again.

Serena smiles at her.

KYLE

I wanna hear mine. What's my fate?

SERENA

It's not your turn, sweetie.

She turns to Ruby, who looks timid and scared.

She has her eyes on Serena.

SERENA

It's Ruby's turn.

RUBY

Mine?

SERENA

That's right. Now, you have a boss you'd just love to get rid of don't you?

Ruby hides her face and looks at the ground.

SERENA

Ruby, eyes to me please, honey.

Ruby moves her eyes up from the ground to slowly meet Serena's.

(CONTINUED)

SERENA  
Are you ready?

Serena waits for an answer as Ruby slowly nods.

70 EXT. HIGHWAY SLIP ROAD - DAY

70

The top is down on the Red Vauxhall Astra, Long Tall Sally blares through the speakers at full blast and when the coast is clear, it pulls out onto the A259.

Ruby was bopping her head along with the music. Her red hair is billowing back from the wind. She's free. Free from her old life as a secretary for the most grotesque creature on the face of the Earth, Mr Crookes, and free from her boyfriend, Patrick. She dedicated her life to being a slave to both of them but it all changed.

She starts to slow down and stops at some traffic lights. She looks on the back of the van in front of her. It's a pale red door.

She turns her radio down and notices the date on the dashboard.

FEB 14TH

Ruby looks back up at the red doors in deep thought.

CUT TO

71 INT. RUBY'S KITCHEN - DAY

71

ONE YEAR EARLIER.

The toaster pops the bread up and Ruby takes it, spreads butter on it then puts it on a plate.

Ruby is wearing a dark tiger printed dress that fits her figure perfectly.

72 INT. BEDROOM - SAME TIME

72

PATRICK, 25, is sat up in bed with his phone messaging somebody. He smiles as he texts.

73 INT. RUBY'S KITCHEN - SAME TIME

73

Ruby takes a rubber syringe out and gently squeezes 2 drops of a brown liquid into a cup of coffee then stirs it and throws the spoon into the bin. She places a few letters from the post onto a tray next to the toast and coffee and then takes it out of the room.

74 INT. BEDROOM - SAME TIME

74

Patrick quickly hides his phone then lays lower in the bed and pretends to have just woken up.

RUBY

Good morning, sunshine.

She stands at the foot of the bed smiling. Her white teeth break apart the striking red lipstick she's wearing.

PATRICK

Morning, babe. Breakfast in bed?  
What's the occasion?

RUBY

Only Valentine's Day! The most  
romantic day of the year.

PATRICK

Oh really? I hadn't noticed.

He sits up and rubs his eyes as she lays the tray down. He picks up the post and fingers through it.

PATRICK

It's all junk. Why'd you bring it  
up?

RUBY

Check the last one.

He looks at it in the red envelope and smirks. He opens it and Ruby continues smiling at him.

He takes the card out which has 2 bees on it and he opens it.

Ruby sits on the bed.

PATRICK

"Won't you 'Bee' my Valentine, and  
buzz away with me? We'll bumble  
along together cause you're my  
honey bee."...Very punny!

(CONTINUED)

RUBY  
I knew you'd like it.  
(waits for a beat)  
Where's mine?

PATRICK  
Oh well, Rubes, I didn't know the  
date today so can I give it to you  
later?

RUBY  
You mean, go and get something?

Her smile drops but not completely. She expected this.  
She shrugs.

RUBY  
I wouldn't really worry about it,  
honey. It's just a day where  
nothing memorable will happen.

She gets up.

Kisses his forehead and then heads to the door.

She stops at the frame and turns to him.

RUBY  
Drink your coffee before it goes  
cold. Happy Valentine's Day.

He leans over to pick his cup up and smells it.

PATRICK  
Oo what's in here?

RUBY  
Just some amaretto. Have a good  
day.

She leaves and goes downstairs.

75 INT. RUBY'S KITCHEN - SAME TIME

75

She enters the kitchen and puts rubber gloves on and wipes  
down the counter excessively. She then wipes around a brown  
bottle.

She places it on the counter with the label reading  
'CYANIDE'.

She makes sure she's covered her tracks and then goes back upstairs.

76

INT. BEDROOM - SAME TIME

76

Patrick's arm is limp and the coffee cup is on the floor, unbroken.

His face holds a pained expression. He's still. He's dead.

Ruby walks in and has no change of expression once she's seen him.

She walks over to him, closes his eyes and takes his phone from the table next to the bed.

She unlocks the phone and finds messages to a woman called LISA. She opens the messages and, without reading any of the comments, begins typing her own message to her.

"Ruby's left and I'm all alone. Come over."

She sends it then leaves the bedroom.

77

INT. RUBY'S KITCHEN - SAME TIME

77

She writes on a sheet of paper.

RUBY

(narrating)

Dear Lisa, when you come here, I want to see if you're up for a challenge. I want you to take the brown bottle on the counter and rub your hands all over it. Do NOT let go of that bottle. Place this piece of paper in the shredder once you've read this. I really love you. Patrick.

She puts the pen down then goes to the bottle and rips the label off it.

She gets Patrick's phone and types a message to the Police.

"My girlfriend is trying to kill me. Come now to 34 Elm Drive -"

She continues typing then sends it.

(CONTINUED)

She goes to leave the kitchen but then huffs to herself and giggles as she turns back around to it and heads to the cupboard. She takes out a big bag on dry roasted peanuts.

She places them in her bag, goes to the back door and leaves through it.

78 EXT. SUBURBS - DAY 78

Ruby is driving slowly around the estate and sees Lisa walk out from the alleyway and into the house. She drives off and turns the corner.

79 INT. CAR - SAME TIME 79

She hears some sirens and sees some Police cars driving past her.

Two Police cars speed past her.

She smiles.

RUBY  
Goodbye Lisa.

She begins to pick speed up as she turns the radio on.

80 INT. CAR PARK - A LITTLE LATER 80

Ruby pulled up in the car park and looked over to her left.

A car, a Silver Audi parked in the space with faded yellow road markings reading JON CROOKES.

She looks on at the car.

Crookes voice echoes throughout Ruby's mind from events that happened through her time working for him.

CROOKES  
(o.s)  
Here ya go, Ruby. A nice hot dog.  
Deep throat that.

Ruby's face grimaced when she remembers.



81 INT. CROOKES OFFICE - DAY 81

JON CROOKES, mid 60's, watches Ruby as she eats a hot dog. She isn't noticing him but his eyes grow wide with excitement. He blows air out of his mouth forcefully as Ruby innocently eats away at the food, not noticing that it's turning this grotesque pervert on.

82 INT. OFFICE SPACE - DAY 82

Ruby is sat at her desk and typing away at a keyboard and she notices Crookes looking at her from his office.

He's smiling, very creepily, at her.

83 INT. CROOKES OFFICE - DAY 83

Ruby stands by the door holding a stack of files and she waits to be let in.

He waves her in and when she places the files on his desk, he scratches himself around his crotch and lets out a slightly slurred chortle.

84 INT. RUBY'S KITCHEN - NIGHT 84

Patrick is walking behind Ruby, who is sad and in need of compassion.

Patrick leans down to her.

PATRICK  
You can't really do anything about  
it. He's your boss. Just...take it  
on the chin. Grow up.

85 INT. BEDROOM - NIGHT 85

Patrick and Ruby are sitting up in bed and a show on TV called 'SERIAL KILLERS' comes on.

Patrick goes to raise the control.

PATRICK  
Next!

Ruby holds his hand down, her blue eyes still stay on the TV.

(CONTINUED)

RUBY  
Leave it. I'm watching it.

PATRICK  
You're a real weirdo for watching  
shit like this.

RUBY  
It's interesting.

He huffs, rolls his eyes, puts the control down then slides down the bed and rolls over.

PATRICK  
Whatever, goodnight.

Ruby just nods as she concentrates on the TV show.

She doesn't take her eyes from the TV as it shows images of people being strangled, shot, stabbed etc.

Her eyebrow slightly raises in intrigue.

86 INT. OFFICE SPACE - DAY 86

Ruby slowly approaches Crookes Office. She's holding a few folders tightly to her chest and looks scared for her life.

The door is opened a crack and she opens it to:

87 INT. CROOKES OFFICE - DAY 87

Mr Crookes, sat with his back to the door, masturbating to something unspecified on his computer screen!

88 INT. OUTSIDE CROOKES OFFICE - SAME TIME 88

Ruby, horrified, closes the door and runs back to her desk.

89 INT. OFFICE SPACE - SAME TIME 89

She tries to calm herself. She looks around at the people working on her floor but not one of them checks on her. They don't acknowledge her.

She looks at sees Mr Crookes coming out of his office and looking around. Somebody disturbed his him and he has no idea who. He closes the door and then walks on down the hall to the other side of the building.

(CONTINUED)

This was her chance.

Ruby picks up the files, takes a deep breath and then takes them to the office.

90 INT. CROOKES OFFICE - SAME TIME

90

She walks into the office and goes to the desk to drop the files off.

Her hand brushes against the computer mouse and it brings the screen out of it's sleep and back to life showing Ruby what pleased Mr Crookes.

Topless women, bent over in numerous positions but their faces had Ruby's head pasted over them.

Ruby looks at the screen and opens her mouth to scream but instead brings puke up. Not a lot. Enough for her to cup at the base of her chin some before it ruined her clothes.

She runs out of the office and straight to her car.

91 INT. CAR - LITTLE LATER

91

Ruby, crying, anger tears, drives ferociously

RUBY

That sick fucker. I'm going to kill him!

Voices echo through her mind.

PATRICK

(os)

You're a real weirdo if you watch shit like this...

CROOKES

(os)

Deep throat that!

PATRICK

(os)

Grow up.

RUBY

I'm going to kill them.

92 INT. CAR PARK - DAY

92

Ruby, sat looking at the Audi, comes out of her daze and gets out of the car.

Her black heels clip and clop off the cement as she walks to the lift to get to the building.

She waits for the lift to come to her and she checks her handbag to make sure she's not left the bag of peanuts in the car.

The lift doors open and she gets in. There's nobody else in there so she goes to the back and leans on the wall as the doors close on her.

93 INT. OFFICE SPACE - DAY

93

The clock on the wall reads 8:47.

Ruby looks up at it.

She walks along to the staff room which is filled with vending machines and under the counter fridges.

Ruby closes the door and kneels to one of the fridges and takes one of the lunchboxes out. The lunchbox with CROOKES written on it.

She rests the box on the floor, opens it and takes out the 2 salad sandwiches that were in there. She takes her handbag off her shoulder and brings the bag of nuts out of it.

She looks around before opening the bag of nuts and places the sandwiches in there.

She shakes the bag around and around and gently squeezes the sandwiches to the side of the bag. She takes them out of the bag, back in the lunchbox then puts the box into the fridge.

CROOKES

(os)

If I even look at a peanut it's  
like my throat closes up. My  
allergies are THAT bad.

She stands up and brushes off her dress. She exits the staff room.

94 INT. OFFICE SPACE - DAY

94

The clock on the wall reads 12:00

Ruby, typing away, keeps one eye on her screen and one on the door to Crookes's Office.

It opened and she hid a tiny bit by her computer screen.

Crookes trudges out of the office and into the staff room. A few seconds later, he marches out of there and back into his office.

He turns to close the door but notices Ruby looking at him.

He smiles to her and winks.

The door closes and Ruby looks like she's going to throw up again.

But then something comes to her mind.

HIS EPIPEN.

RUBY  
(to herself)  
Oh shit.

She gets up and walks to his office and before she knocks she takes a deep breath.

CROOKES  
Yes?

95 INT. CROOKES OFFICE - SAME TIME

95

Ruby opens the door and stands in his doorway.

CROOKES  
Ah, Miss Smith. I was just thinking  
about you.

Ruby smiles without much enthusiasm and notices his EpiPen on the desk next to his screen.

Alongside the EpiPen is his sandwiches. Untouched.

Ruby frowns slightly.

CROOKES  
To what do I owe this visit?

(CONTINUED)

RUBY  
Just needed to check if I've put  
something in the filing cabinet.

He looks at her for a while before turning to his computer screen.

CROOKES  
Go and look then.

He waves his hand at her to have her start her journey to the filing cabinet.

He pops a grape in his mouth and noisily crunches them.

She keeps her eyes on the EpiPen as she closes the door and walks to behind him.

RUBY  
So, what did your wife make you for lunch?

CROOKES  
Oh just a salad sandwich.

RUBY  
Nice?

CROOKES  
I haven't eaten it yet -

Ruby snaps and reaches over him, grabs the mouse from the computer, snaps it out and wraps the wire around his neck!

He flails about and tries to get it off his throat.

She pulls back viciously and laughs while she does it.

CROOKES  
How's that lucky boyfriend of yours?

Ruby comes back to reality and away from her daydream.

RUBY  
Sorry?

Crookes takes a bite out of his sandwich, looks at it curiously then puts it back in the box.

It's Ruby's eyes that widen with excitement this time.

(CONTINUED)

CROOKES  
(whilst eating)  
I asked how that lucky boyfriend of  
yours is.

RUBY  
Patrick? Yeah he's fine. He had  
some chest pains earlier but he's  
fine now.

CROOKES  
Ah that's good...that he's fine  
now. I'm very jealous of him.

RUBY  
Oh?

CROOKES  
Yeah. If you were my woman,  
well...I think I'll stop there. I  
don't want to embarrass you.

He giggles slightly.

Ruby rolls her eyes.

CROOKES  
Any plans for tonight as it's  
Valentine's Day?

RUBY  
No. It'll probably be me cooking  
for us both.

CROOKES  
Us both being you and him or you  
and me?

RUBY  
(interrupting)  
Any plans with your wife, sir?

CROOKES  
Sylvie and I usually...

She looks at him and sees his face glow pink, then red.

His dirty blue eyes widen and bulge.

His tongue is pressed hard in between his teeth and lips.

Ruby looks at him heartlessly.

(CONTINUED)

RUBY

Sir, is everything alright? You don't look so good.

CROOKES

Pe....peh...

Ruby smiles and walks to the front of his desk.

She shrugs at him.

RUBY

If there's nothing else, sir?

She swings her arm across the top of the desk nonchalantly and knocks off the EpiPen.

She then perks her breasts up and squeezes them in between her arms as she leans on them on the table.

She's rubbing it in.

RUBY

I guess I'll go back to my desk.

But I will say this.

(leaning closely)

You deserve this, you sick bastard.

Suddenly Crookes lunges at her and grabs her neck with one hand.

She gasps.

CROOKES

You..bitch.

He loosens his grip on her neck a tiny bit and clutches his chest. He splutters fragments of sandwich. He collapses back in his chair, pulling Ruby forward over the desk.

She releases his grip and manages to pull herself up.

She hears him breathe. Its raspy and guttural and slow. His eyes stay on the picture of digital flowers he keeps on his wall.

She walks around to him and bends her head slightly to catch his eyes move up to hers.

CROOKES

I'll...I'll get you for this...Ruby.

(CONTINUED)



His face turns defeated and empty as he succumbs to the attack and dies.

Ruby stays looking at him.

The sound of the clock ticking seems to echo around the room. She listens out to hear if anyone is coming to the office.

His eyes, bulged and bloodshot are locked onto hers.

RUBY  
In your dreams, asshole.

She picks up the EpiPen and places it on his desk.

She then smartens herself up and screams the place down.

The office door swings open and in come two other office workers, a YOUNG MAN and a YOUNG WOMAN, both in their mid 20s.

The Young Man looks at Crookes as the Young Woman goes and comforts a crying Ruby standing in the corner of the office.

The Young Man checks the pulse of Crookes then looks over at the Young Woman and Ruby and slowly shakes his head.

FADE TO

96 INT. OFFICE SPACE - A FEW HOURS LATER

96

Ruby is sat on a chair with a group of people.

The Young Man and Young Lady are there comforting her.

There are 2 SMARTLY DRESSED MEN both in their late 60s in front of them looking sad. They are MR. BAILEY and MR. MARKS, business partners of Crookes.

Mr. Marks is scratching his bearded chin.

MR. MARKS  
Well I mean, there's nothing else happening here today. They spoke to you Ruby?

Ruby sniffs and looks up at him.

RUBY  
Yeah, I told them everything.

(CONTINUED)

MR. BAILEY

Why did he not use his EpiPen? It was right there?

MR. MARKS

Try not to think about it, Phil. We both know he wasn't in the best of shape.

Ruby looks on at the office with the Police tape across the door.

MR. MARKS

Go home, Ruby. You'll get what's called Compassion Leave. Return whenever you're ready. You had a nasty shock when you went in there. Take as long as you need.

She smiles and nods.

RUBY

Thank you.

She gets up and picks her bag up then walks down the corridor to the lift.

She waits for the lift and turns to see the others disband back to their cubicles and offices.

She wipes her eyes as the doors open. She gets in and snuffles some more as the doors close.

97

INT. CAR PARK - DAY

97

She exits the lift as a new woman.

She tries to not smile as she goes to her car.

She walks past her car and to the barriers revealing a great view beyond them.

She stands by the barriers, leans her elbows on it and looks around at the view.

She smiles as a slight breeze washes over her.

RUBY

(to herself)

You're free. A free woman  
Ruby...soak it in.

She looks up at the sun. It's nearly sunset.

(CONTINUED)

There's an orange that's cast over her and the town.

It compliments her red hair.

The breeze comes in again and flies around her.

CROOKES

(os)

Ruby!

Her name echoes

She turns around to see who called her.

Nobody is there. It was a familiar voice. One that grated on her nerves.

RUBY

(to herself)

Strange...sounded like...no. No it can't be. I mean he's....well he's dead.

She turns to her car and gives Mr. Crookes's car another glance before getting in her car and driving away.

98

INT. CAR - DAY

98

PRESENT DAY

A car honks it's horn at Ruby who sees that the pale Red Van has taken off down the road.

The traffic light is green and Long Tall Sally is still on the speakers.

She puts the car into gear and drives off.

She drives along at moderate pace.

She doesn't want to attract any unwanted attention. #

One hand is holding the wheel, the other is nestled on the door and her hand is in her hair.

On the seat next to her is an open book showing a hotel. It's a wooden building out in the middle of nowhere and surrounded by pine trees.

She has her phone up on the holder on her windscreen with the sat nav on.

(CONTINUED)

She pulls up to a roundabout and looks to the car next to her.

It's a small one with a Girl who looks like she's coming home from college at the wheel.

She brushes her hair back and turns to Ruby.

Ruby half smiles and the Girl smiles back.

Only when the Girl smiles, it's Patrick's face.

Ruby becomes startled and takes her sunglasses off to look at the girl who is now facing the road.

The girl drives off.

Ruby thinks for a beat. Thinks about her sanity. Is she okay?

Her moment comes to enter the roundabout.

CROSS FADE

99 EXT. THE OPEN ROAD - EVENING

99

Ruby pulls up to the South Pine Hotel.

The Hotel is a white building surrounded by Pine trees. It looks strikingly clean and has a huge Golf course on the back of it.

She closes the roof of her car, gets her bag out of the boot and walks up to the door.

100 INT. HOTEL RECEPTION - SAME TIME

100

She walks past a few couples who have their arms around each other.

She didn't envy them in the slightest.

She actually scoffed at them but hid it with a smirk.

She approaches the Receptionist desk and is met by a Middle Aged Lady caked in make-up.

RECEPTIONIST  
Good evening, how can I help?

(CONTINUED)

RUBY  
I have a booking under the name  
Ruby Smith.

She types away at the computer, smiles and collects a key  
from a wall behind her.

She hands it to Ruby, still smiling,

RECEPTIONIST  
Here we are, you'll need to take  
the lift to the third floor.  
Spectacular view. Is there anything  
else you'd like to know?

RUBY  
No thanks, I just want to rest now.

RECEPTIONIST  
Well now you enjoy your stay, Miss  
Smith.

RUBY  
Thank you, I will.

She takes her bag with her to the lifts and presses the  
button for it.

101 INT. HOTEL CORRIDOR - NIGHT 101

Ruby walks along the corridor and looks at the door numbers.

She gets to her door and goes to unlock it but jumps when a  
Young Couple barge out of their room whilst making out. They  
giggle and head towards the staircase.

She shakes her head at them and opens her door to:

102 INT. HOTEL ROOM - SAME TIME 102

Dark wooden walls stretching at least 12 feet high, with  
floor to ceiling windows taking up the majority of the room.  
There was a big TV, a desk with a paper pad on the side  
saying 'I'm writing to you from the South Pine Hotel' on it.

Her room was on stilts and so the view from the window was  
ongoing beneath her. As far as the eye could see was pine  
trees. She was high above them and soaked in every part of  
it.

She lays her case down and stands at the window looking in  
the view.

(CONTINUED)

The moon was big and low and illuminated the scenery.

FADE TO

103 INT. HOTEL ROOM - MUCH LATER

103

The bathroom door opened and Ruby steps out of there.

She is wearing a pristine white dressing gown with the embroidery of the hotel on the left breast and a towel around her hair.

She unwraps the towel and lets her damp hair hang down.

She walks over to the desk and picks up the TV control and turns it on.

She places the control down and walks back to the window.

The moon has gone and so there's nothing to see but the rooms reflection and her.

She looks up to the TV where it says:

'No Signal'

She rolls her eyes and switches it off.

She walks to her handbag and takes an iPod out, she unwraps the earphones and sits comfortably on the bed listening to some grunge music.

She lifts her leg up to see she has nipped herself whilst shaving and she wipes the blood away with a tissue from the box next to her bed.

RUBY

This is a great start.

She lays back and closes her eyes.

Her door slowly creeks open and holds for a beat then it closes.

Ruby picks her phone up and sets an alarm on it.

She rolls onto her stomach and reaches down to the plug socket on the other side of the bed to charge it.

She can't quite reach it so then gives herself a little nudge forward until her phone fits in the charger all the way.

(CONTINUED)

A HAND then grabs her wrist and she looks up in front to be face to face with PATRICK!

She can't scream because she can't believe it.

Her face is locked on terror.

Patrick's face had been decaying and has one remaining eyeball in his right socket.

The other eye socket was full of maggots and cobwebs but still manages to produce pus.

It drips from the top of the socket and hangs down to the bottom just to then drip down his face.

The back of his head is hollowed out.

Ruby becomes short of breath and manages to break free from his hold.

She looks at her wrist in disbelief.

She pulls herself up the bed and climbs off the other side to then bump into MR CROOKS!

He pulls his lips back to reveal his nasty set of yellowed teeth.

His fat head was being kept up by his spinal cord.

The rest of his neck had been eaten away by bacteria and maggots through the year.

Both of his eyes were gone and a part of his cheek had rotted away.

Ruby backs up to the wall under where the TV hangs as the two corpses clamber on towards her.

RUBY

No...this is a dream! This isn't  
real!

The corpses get closer to her with their arms outstretched.

She can't go anywhere.

Her foot gives way and she slides down the wall making her easy prey for the hungry revenge seeking corpses.

She begins to scream but they're cut short as they advance on her.

CUT TO BLACK

104 INT. HOTEL ROOM - DAY

104

A knock on the door.

CLEANER  
Housekeeping.

In comes an Elderly Lady with a trolley of new bedding and cleaning equipment.

She looks at the floor and tuts in annoyance.

Two sets of dry muddy footprints have marked the floor and white rug.

She looks to see the bed sheets had been pulled from the bed and left on the floor.

Her eyes move up and over to the desk where someone is sat slumped over.

CLEANER  
Hello, Miss?

She walks over to the desk cautiously and sees dried blood.

She picks up the pace and touches the body.

CLEANER  
Are you okay?

Ruby is laying down over the desk.

The cleaner looks at the dressing gown and sees a muddy mark on it.

She pokes at Ruby and then sits her back and lets out a terrified, hysterical scream.

Ruby sits back in the chair with one open eye facing the ceiling and her chest cavity ripped open exposing her ribs which have been broken through. Her shoulders, arms, legs and feet have been partially devoured.

On the table is a big sheet of paper with some writing on.

The Cleaner regains herself and fights tears back as she unfolds the paper. It reads:

'HAPPY VALENTINE'S DAY RUBY. YOU REALLY HATED US FROM THE START - BUT IT'S YOU WHO REALLY HAS NO....'

(CONTINUED)



Underneath the paper is a Heart Shaped Box. Curious and half expecting it, the Cleaner takes the lid off the box, looks inside and sees Ruby's heart.

The Cleaner faints.

CUT TO:

105 INT. TENT - NIGHT

105

Ruby, her eyes wide and worried stay on Serena.

After a beat, she looks at the others with her.

RUBY

What? You'd never want to do that to your boss? Everyone thinks about it. I don't think I could ever bring myself to actually doing it though.

ANDY

What about your boyfriend, would you kill him?

Ruby is insulted.

RUBY

What, no of course not.

Victoria leans into Ruby.

VICTORIA

It's not so nice when you're on the spot is it.

Ruby ignores her.

RUBY

I feel weird.

NATE

Knowing how you're gonna die? I get you.

RUBY

It's that feeling, the one you can only say in French.

NATE

Deja-Vu?

(CONTINUED)

RUBY

Exactly that. But I can't really piece it together...

Serena straightens up and observes the group.

KYLE

This is pretty exciting.

Serena eyes him.

The group look at him. Curious and annoyed.

VICTORIA

How?

KYLE

How? Okay we've had, what, zombies, cannibals, vampires, fuckin' people getting set on fire...I mean, what's next? I love Halloween and Horror in general so, yeah, I'm game for this. I wanna know what mine is.

SERENA

You really want to know?

KYLE

Totally. I'll cross your palm with silver, I'll look into your crystal ball. I have no beef with my boss. Ha! Cause I'm my own boss.

He looks at the group hoping to get a reaction.

SERENA

What about family? Do you have any "beef" with them?

Kyle starts to slow down on the jokes and smiling. He looks at Serena.

KYLE

What's my family got to do with this? I have no problem with any of them.

SERENA

Not even your Grandpa?

(CONTINUED)

KYLE  
My...my Grandpa? What about him?

SERENA  
You want to hear?

KYLE  
Yeah.

She leans closer to him. Eyes peering over her glasses.

SERENA  
You *really* want to hear?

Kyle looks at the others before he looks back at Serena.

CUT TO:

106 INT. THE MANOR HALLWAY - EVENING 106

ERNEST - frail and looks to be in his triple digits, wheels himself in his chair into the hallway of the manor.

He turns to face the stairs.

ERNEST  
Kyle. Kyle!

His raspy, voice is like hearing nails on a chalkboard.

KYLE  
(os)  
Yes, Grandpa?

ERNEST  
Are you nearly done?

KYLE  
(os)  
Nearly.

107 INT. MANOR ATTIC - EVENING 107

Kyle is sifting through old paperwork and junk.

ERNEST  
(os)  
Can't be that hard to find. A big box with VALUABLES on the side. Big Letters.

(CONTINUED)

KYLE  
Yes yes I know.  
(to himself)  
Shut up.

He comes across the brown cardboard box with VALUABLES written on the side.

KYLE  
Bingo.

He struggles to pick it up at first and then makes a clearing from the other boxes before trying it again.

He looks through it and sees some papers. He fingers through them and brings up one reading LAST WILL & TESTAMENT.

He reads it and sees his Grandpa is worth nearly 3 million. He reads on seeing that when he dies it will go to his Grandson.

His eyes widen with excitement.

KYLE  
Got it, Gramp!

ERNEST  
(os)  
Who you calling tramp?

KYLE  
I said Gramp!

Suddenly something falls from above Kyle and hits him on the shoulder knocking him slightly.

KYLE  
Oh what the..

He looks down to see a shiny smiling face looking back at him - A Ventriloquist Dummy. It has a burgundy, patch ridden tuxedo on and a worn down bow tie. It's brown hair has been painted and styled into a quiff.

He picks it up and looks it over before throwing it in the box with the other things.

He picks the box up and heads out of the attic.

108 INT. THE MANOR - EVENING

108

Kyle walks down the steps to Ernest.

ERNEST

Perfect.

Kyle picks up the Dummy.

KYLE

Gramps, what's this?

ERNEST

That is Wally.

He takes the Dummy from him and looks at it lovingly.

ERNEST

Ah me and Wally use to tear the house down with all kinds of jokes and stories. We used to tour most of the States and UK. Ernie and Wally. Those where the days.

KYLE

Why'd you quit?

ERNEST

World War 2 broke out. I don't know if you're aware of that.

Kyle rolls his eyes and then looks at the Dummy again.

ERNEST

Poor Wally. When I got back from fighting, he broke. Couldn't operate the mouth properly. Figured I'd just give it up. Of course I didn't have much choice, your Gran got pregnant with your Dad. But ol' Wally...what a hobby that was. If I had the strength and the ability to stay up for more than 2 hours at a time, I'd have fixed him up in a jiffy. Unfortunately, with Father Time bearing down on me...I'm just sitting here and getting older and more tired.

Kyle hasn't taken his eyes off the Dummy.

(CONTINUED)

KYLE

Did you want me to have a go at fixing him up?

ERNEST

No. No thank you. Just leave him to grow old with me. We'll expire together.

KYLE

Think you have long before you do go?

ERNEST

Doc reckons I have about 8 more years left in me. So don't worry yourself, kid. Your old Grandpa ain't leaving you.

KYLE

Oh...good. That's good to know.

Ernest places the box with Wally in it on his knees and wheels himself to the living room where the roaring fireplace is.

109 INT. MANOR LIVING ROOM - NIGHT

109

Ernest pulls up to the fireplace and takes a handful of papers. He looks some over and throws them in the fire.

Kyle walks in on him doing it. He puts his hand in his back pocket and brings out the Will, making sure he still has it, before putting it back in place.

ERNEST

Kyle?

KYLE

Yeah.

ERNEST

Can you get me a drink please?

KYLE

Sure, Grandpa.

Kyle does as instructed and walks to the table with glass bottles of Whiskey in on it. He pours 2 glasses and takes them over to Ernest.

(CONTINUED)

ERNEST

Ah you got yourself one. Nice. You starting to become a man.

Kyle agrees then downs his with ease.

Ernest looks at him uneasily.

ERNEST

Careful now, stuff'll burn your insides.

KYLE

I like a drink, what can I say. Another one?

ERNEST

No. No thank you.

He looks at the clock on the mantle piece that reads 20:45.

ERNEST

This will be my one and only of today.

He drinks his whiskey then pulls his teeth back at the bitterness. He places the glass down on the ledge and puts the box down on the floor and wheels himself back to the hallway.

ERNEST

Kyle?

Hearing his name being called out is starting to grate on Kyle's nerves.

KYLE

Yes.

ERNEST

Can you give me a hand into my bed, please?

Kyle groans.

KYLE

Sure.

He walks out of the living room.

110 INT. THE MANOR HALLWAY - NIGHT

110

Kyle walks right past Ernest and starts heading to the stairs.

ERNEST

Kyle?

Kyle stops and doesn't turn to face Ernest.

KYLE

Yes?

ERNEST

Can you take Wally? I'll work on him in the morning.

Kyle looks round to see Wally sat upright next to his Grandpa on the chair.

He looks long and hard at him before coming back and taking him.

ERNEST

Put him at the top of the stairs.

He carries Wally up the stairs and places him on the side on the landing.

Ernest wheels himself closer to the stairs and slowly lifts himself up on the stair lift.

He sits down and triggers it to move. It does - albeit slowly.

Kyle waits impatiently on the landing.

The stair lift stops and starts at time.

ERNEST

Damn thing. Need to get this fixed.  
How are you with tools?

KYLE

Yes I have tools, I'm training to be an electrician so...

ERNEST

Then can you have a look at this in the morning?

(CONTINUED)



KYLE  
I can take a look, sure.

ERNEST  
Tomorrow morning?

KYLE  
Tomorrow morning.

Kyle looks on and he remembers the will in his pocket.

His eyes shift around as he makes his mental plan. He looks at the defunct stair lift, his Grandpa not paying attention, the stairs, the marble floor, the hard headed Dummy.

Ernest gets to the top of the stairs and unbuckles himself.

ERNEST  
Oh Kyle?

Kyle lifts the doll up and sends it CRACKING down on Ernest's head.

Ernest, stunned, leans back in his chair then leans forward and stumbles down the flight of stairs.

Kyle looks down on him. Laying in a crumpled mess at the bottom of the stairs. Motionless. Dead.

KYLE  
Your Doc got it wrong, Gramps.

He throws the doll aside landing on it's face and walks to the stair lift and then holds on to it and pulls it down along the rail to the middle of the flight. He then unplugs some of the wires and then continues down the stairs to his dead Grandpa.

Kyle kneels down and checks for a pulse.

KYLE  
Yep...he's a gonner. Good thing too  
cause I'd really like that money.

He walks to the living room.

111 INT. MANOR LIVING ROOM - NIGHT

111

He pours himself a whiskey and brings it out to the hallway.

112 INT. THE MANOR HALLWAY - NIGHT

112

He walks over his Grandpa and takes a swig of his drink.

He walks over to the telephone and dials a number.

KYLE

(faking emotion)

Ambulance. I think my Grandpa's  
dead.

(inaudible dialogue)

He fell from his stupid stair lift.  
I told him to get it fixed.

(inaudible dialogue)

1428 Grace Views. Okay, thank you.  
I'll be here.

He puts the phone down and returns to his normal dead pan expression. He takes another swig and starts to walk up the stairs.

KYLE

I couldn't have done it without a  
little help from

(announcer voice)

"One half of the greatest  
ventriloquist vaudeville double act  
of Ernie and..."

He stops at the top of the stairs and looks on at Wally.

Wally is laying on his back and his vacant gaze is locked on Kyle!

KYLE

...Wally."

Kyle goes over to Wally and picks him up and studies him over. He looks puzzled as he was certain he landed the other way.

KYLE

You wanna be buried with your  
partner?

He hurls Wally down the stairs and it lands on the body of Ernest.

KYLE

Those who act together, get buried  
together.

The clock chimes 21:00 and Kyle looks at it.

(CONTINUED)

He looks back to his Grandpa but doesn't see Wally.

KYLE  
What the fuck?

He hurries down the stairs and kneels by his Grandpa.

Wally is gone!

Kyle looks up and around.

KYLE  
I threw him. I did. I threw the  
little fucker.

CRASH

The sound of a crash disturbs Kyle and he stands bolt upright. He moves slowly to where the sound came from.

113 INT. MANOR DINING ROOM - NIGHT 113

Kyle slowly steps in to see three chairs collapsed over each other.

He looks at the table and sees three other chairs stacked on top and his eyes move to an open window.

KYLE  
It was a draft...just a strong  
draft.

He takes a moment to gain his bearings then heads through to the kitchen.

114 INT. MANOR KITCHEN - NIGHT 114

He enters and turns the light on. Sweat is speckled over his forehead.

He goes to the fridge and takes a beer out.

He opens it and takes a big gulp out of it. He steps backwards and trips over something that sends him down hard but he manages to turn mid-fall and land on the floor.

He looks to see he's face to face with WALLY!

He cowers back as Wally's eyes glare at him. His faded lipstick smile looks like it's grinning wider.

(CONTINUED)

Kyle backs away into the counter and arms himself with a knife.

KYLE  
Okay you little fucker, you wanna  
play? Come on, let's play.

Wally stares at him.

Suddenly the lights dim and flicker and something scuttles away. They come on again at full beam and Kyle sees Wally has gone.

Kyle cries out in anger and paces around like a hunter on the prowl.

115 INT. MANOR LIVING ROOM - NIGHT

115

He enters the living room and looks around.

He starts to calm down. Until the table with the glass bottles on is sent crashing down to the floor.

Kyle runs over to it and stabs around at the air.

KYLE  
Where are you?!

He looks up and sees Wally standing up by himself by the fire. He looks at Kyle.

KYLE  
Yeah...you like the fire? Wanna get  
in it?

Wally then reveals a slip of paper that is unfolded. He holds it up for Kyle to see.

LAST WILL AND TESTAMENT.

Kyle realises what's going to happen.

KYLE  
No no don't.

Wally throws the paper into the fire.

Kyle angrily charges at him and grabs him.

KYLE  
You little fucker!

He holds him to the wall and goes to stab him but he's dropped the knife.

He looks around to see the blade...but in Wally's hand!

Wally swings the knife around and slits Kyle's throat.

Kyle drops the dummy and grabs hold of his throat, trying to gasp for air.

Wally lands on his feet and walks around in front of Kyle and holds the knife higher.

Kyle succumbs to his wound and falls to the floor.

CROSS FADE

116 INT. THE MANOR HALLWAY - NIGHT

116

The front door has people on the other side of it.

Three thumps echo through the house.

The door breaks in to reveal 2 PARAMEDICS a MALE and a FEMALE. They instantly see Ernest laying on the floor.

They rush to him and kneel beside him.

They feel around for a pulse and get their stethoscope out but to no avail. The Male Paramedic slowly shakes his head.

The Female Paramedic lifts her hand up to see it covered in blood. Shocked, shines a torch on to the patch.

She follows it up the stairs and looks up and screams. She turns her head into the chest of the Male Paramedic who looks up scared.

At the top of the stairs is Kyle. He has had his veins cut out and they now hold him strung up looking like a string puppet! He has slices around his mouth to make it look like the mouth of a Ventriloquist Dummy. His eyes stare out.

Next to the body is Wally, sat upright in the stair lift.

117 INT. TENT - NIGHT

117

The group sit in stunned silence.

(CONTINUED)

SERENA  
So there you have it.

KYLE  
How do you know every little thing,  
like my Grandpa's name?

SERENA  
I told you I'm a very special kind  
of psychic.

VICTORIA  
They must pay you a lot to make up  
crap like that.

SERENA  
Ruby had the right idea earlier on.  
Deja-Vu, right?

Ruby, now aware of what's happened. Slowly nods.

SERENA  
And she was right.

VICTORIA  
Do we still have to sit here?

SERENA  
Victoria the door to the tent has  
always been open. You just didn't  
want to leave.

VICTORIA  
Well I'm going now. Thanks for the  
depressing stories. Come on, guys.

She stands up to leave.

SERENA  
They're not stories.

VICTORIA  
Yeah and I'm really going to get  
eaten by cannibals.

She heads to the front of the tent and goes to pull the flap  
open.

118 EXT. TENT - EVENING - DARK GREY

118

Victoria pulls back the side of the tent to see what's in front of her. She freezes in shock. The others take note and stop dead in their paths.

The fair is dilapidated. Rides stopped in motion. Nobody riding them. Rust and mold stain them.

No cars in the car park. It's just a terrain of rotted grass and dried mud. The sky is an unusually lit grey.

KYLE

What the hell?

RUBY

Where is everyone?

SERENA

This is it.

They all turn to her. She walks out of the tent.

SERENA

There's nothing out there for any of you.

NATE

Now, hold on, you know this isn't how it is. You just told us our future. There's something else, right?

SERENA

I never told you your future. I tried to be very clear on that. What I told you tonight was your past. Not what could happen...but what DID happen.

The group exchange shocked looks with each other.

SERENA

You've all been here a long time. Ruby tried to piece it together with her Deja-Vu.

Serena points her head in the direction behind them and they turn to see 5 OPENED GRAVES!

The tombstones each having their full names, birth dates and death dates inscribed on them.

(CONTINUED)

SERENA

That is where you stay. Every day.  
At sun down, you get up from your  
grave and go to the fair with no  
knowledge on how you got there. You  
just go. Then you find this tent  
and you sit and listen to me tell  
you how and why you died...every  
day...for eternity.

VICTORIA

Why?

SERENA

Because it's what you deserve. It's  
your punishment for all of the evil  
things you did in life. Now if I  
were you, I'd get back to your  
grave...nighttime is near.

The group can't help but turn around and walk to their  
grave. It's as if they have no choice and easily give up.

They fade away into nothing as they get closer to the grave.

Nate first, then Andy, then Victoria, then Ruby and then  
finally Kyle.

Serena walks back inside her tent.

119 INT. TENT - NIGHT

119

Serena puffs up the cushions and straightens out the chairs  
and the table cloth.

She lifts her head up as if she senses something.

She waits for a beat then -

RACKACKACKACK.

The Roller coaster rides the track down with people  
screaming merrily on it.

A small smile forms on Serena's mouth.

SERENA

It's showtime.

She steps outside.



120 EXT. TENT - NIGHT

120

The park is open and is full up with a large crowd enjoying the rides and attractions.

Serena scans the area and spots the group walking towards her. She folds her arms across her chest and smirks at them.

VICTORIA

Hey look, a fortune teller. We HAVE to have a go.

The group agree and are all game for it so they approach her.

KYLE

Are you the fortune teller?

SERENA

Something like that.

NATE

Yeah but she saw us coming hours ago, right?

The group laugh and Serena smiles at them.

SERENA

As a matter of fact...I have been expecting all of you. Even you, Nate.

Nate's face drops.

NATE

How'd you know my name?

SERENA

Andy, Victoria, Ruby and Kyle. I am right, aren't I?

All of their faces are confused but amazed at the same time.

NATE

Come on, I gotta ask, how'd you know our names?

SERENA

I'm just a very good psychic. Follow me.

She leads them into the tent.

A FLASH OF LIGHTENING FOLLOWED BY THUNDER

(CONTINUED)

CONTINUED:

97.

FLASH CUT

BLACK SCREEN.

THE END.