

# Season Of The Devil

Written By  
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FADE IN:

EXT SKY

Looking up towards the moonlit sky which is full of bright stars glittering in the heavens.

Slowly moving up, and up ever forwards out of the Earth and into space.

EXT SPACE

Looking back, seeing the Earth becoming smaller, moving forwards and further deeper into space.

Passing many planets, at first the obvious ones, then past galaxies and solar systems.

Continuing further into space, deeper until a certain planet stands out.

This is a planet which seems to be all in flames like our sun.

But it is not orange, it is a dark red color.

It looks as much like hell as could be imagined.

EXT PLANET HELL SURFACE

Entering through the fiery atmosphere, looking at different angles of the surface of this planet.

Fire is everywhere, the sky a mixture of reds and yellows.

The ground is laden with chasms and gaps that breathe huge spouts of fire and sparks.

Creatures roam the surface, of all types. Monstrous and demonic looking, beasts fight amongst each other viciously.

Giant gargoyles swoop from the sky to join in the bloodshed against each other.

There is a sandy surface, a red sandy desert that seems to spread for miles upon miles.

Every now and then, it opens up and more fountains of fire erupt.

EXT CITY OF THE DAMNED

Here is a stable area in the volatile planet.

This area is still all but tinged with the colors of sharp reds and graphic yellows.

( CONTINUED )

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There lies magnificent castles and wrecked buildings; beautiful looking cities and towns that look as if they have been hit with a nuclear bomb; any thing remotely pleasant has a darker mirror side version in close proximity.

EXT MONASTERY

Here is a building of beauty, a giant castle like monastery that is holding a congregation of sorts outside its gates.

Here, there are no such demons or creatures that roam outside on the city streets or the desert.

Here is a line of thousands of robe and cloaked wearing figures, waiting outside the entrance.

The robes are a clash of colors, mostly red and yellow.

A type of celebratory cheering can be heard from them.

INT MONASTERY

There is a darkly colored room full of vivid red colors. Purples blend to form an almost rich and sickly feel to the room.

The interior looks incredibly lavish, with tables laden in what look like the finest in velvet and silk. The walls are draped in curtains, that display a symbol that appears to be on everything in the room.

The symbol is to be called "SOWEN". The symbol is in a circle shape, with a pentagram inside. Four small dots mark where north, east, south and west would be.

There seems to be a ritual performance of some kind occurring.

In the back of the room, there are ten or so cloaked hooded demons standing, seemingly observing and overseeing the ceremony.

At the front, the demons are faced with the priest.

It is wearing a long white cloak, it's hood draped over it's face. Only the chin of the priest, which is dark red and long, abnormal, can be seen.

The priest wears the same logo on his robe as what adorns almost every item in the room.

The priest has his arms out stretched in front of three other cloaked demons.

The cloaks these are wearing are black, their hoods also cover their faces.

The priest begins to talk in hissing type voice to the three demons, one at a time. The voice is quiet, whispery, but sharp and menacing at the same time.

As the priest talks, the demons unveil their hoods one at a time.

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PRIEST (V.O.)

First, for replication of the human body and the visual terror of bone, I am sending you, Skull.

The first of the three demons reveal their faces.

The first, is a full size skeleton. It's facial features are distorted in a menacing gaze but it is human like. The hands of this being are also bone.

PRIEST (V.O.) (CONT'D)

You're hands are like daggers, you're strength as tough as rock. You will be a formidable killer, Skull.

Second to unveil is the face of a dark green and horrid looking woman. Her skin looks rough and big dark spots surround her yellow eyes. Her remaining teeth are yellow and foul looking.

PRIEST (V.O.) (CONT'D)

Next, Witch. You will feast on the young and vulnerable, harm the innocent and poison the minds of youth. You're skills of the Craft will aid all three of you.

The priest turns to look at the third and final member.

The room creates an excited noise of anticipation in which the priest gestures them to be silent.

PRIEST (V.O.) (CONT'D)

Lastly, and most violent of the trio I condemn Earth with. The Goblin. You will rip the flesh of the living, feast on their blood, and derive mothers and fathers of their children. You will create nightmares the human race has never dreamed before.

The third slowly reveals himself. The tallest of the trio, a green bald demonic Goblin. It's flesh smooth, eyes jagged and burning with hatred. It's teeth razor sharp, amid two small horns for eyes on the top of it's head. It looks more a symbol of the Devil than a Goblin.

The robed crowd at the back of the room begin to chant, louder and louder.

EXT MONASTERY

The congregation outside begin to chant simultaneously, hundreds, thousands of the cloaked demons all at once, louder and louder.

CUT TO:

EXT KENSINGWOOD HILLTOP NIGHT - EARTH

SUPERIMPOSE : OCTOBER 30TH 8:27PM

At the top of a giant hill that overlooks a town, a small sign lay on the ground, damaged and weather beaten. The words "KNIGHTS HILL" can still be seen on the sign.

Lights from inside the houses below provide glitter amongst the darkness.

The sky is shortly after sunset, an eerie red and orange glow remaining in the background.

The hilltop is desolate, a massive wide open space that provides no barriers from the tip of the hill, except for a mass of trees, a small woodland.

An old abandoned wreckage of a small bungalow is the only construction in sight.

A stone path leading to the bungalow's door, a garden that has been clearly not looked after in years.

The windows are sealed with wood, yet it seems to personify a look of it's own, an intimidating place and easily the look of a classic haunted house.

Moving slowly closer to the bungalow, a dim light can be seen flickering from a gap between one of the boarded up windows.

INT BUNGALOW

Candles adorn the room providing a dim but sufficient light. The size of the room is small.

Darkly hooded cloaked figures are joined in a mass of some kind, preaching a mesmerizing chant repeatedly over and over, circled around a small table.

The only thing to be seen on the table is a large candle that shines the brightest, and an old fashioned ouija board.

VOICE (O.S.)

(dark and harsh)

Let us be the chosen few to bring  
darkness unto the light, to bring his  
words to our ears, his blood to our  
lips.

From a room in the back, another robed figure walks in, struggling with a baby lamb in his arms.

Another member of the group rises to help him deal with the scared animal.

The group stand and give way as the lamb, it's legs tied to it's arms, is placed on the ouija board.

The small lamb attempts to move, but it's holds are so tight it can only manage a few movements.

VOICE (O.S.) (CONT'D)

This small offering is a sign of our  
small minded race.

(CONTINUED)

CONTINUED:

VOICE (CONT'D)

Our pitiful ways and of our  
inabilities of self preservation.

One of the robed members repeatedly stabs at the lamb, it's  
blood spilling everywhere onto the ouija board and the table.

The lamb's eyes wide open in shock, it's body trembles with  
convulsions until it is split in two by the ferocity of the  
killing.

As the lamb convulses with it's dying moments, the robed figures  
begin their repetitive chanting once more.

The figure begins to talk. He is the tallest of the group and at  
the centre of the room nearest the table, not seeing his face.  
He wears a necklace which bears the "SOWEN" symbol.

Clearly the leader, he beckons his flock to get on their knees,  
which they do.

CULT LEADER

Let this be a small sacrifice to  
thank you for bringing us the coming.

CUT TO:

EXT KENSINGWOOD TOWN - SUBURBS NIGHT

Houses are joined near next to each other along the block. The  
street is quiet and empty, the wind blowing the odd paper scrap  
around.

A dog barks in the background as we survey the neighbourhood.

The image is one of peace and tranquility.

CUT TO:

INT. PHILIPS HOME

TOM PHILIPS, early 40's with greying hair and moustache, enters  
through the front door with a carrier bag.

He enters into the living room where he is greeted  
enthusiastically by his two young children, JAMES, 8 years old  
and KATIE, 10.

Both run up to him, hugging him.

TOM

(laughing)  
Whoa there! You wanna let Dad get in  
the front door?

James and Katie, excited, talk simultaneously as if they haven't  
seen their father in weeks.

MEGAN PHILIPS, late thirties, with mousy brown hair, walks into  
the living room from the kitchen.

MEGAN

(sternly)  
Tidy up that room, James.

(CONTINUED)

CONTINUED:

Both of the kids walk off sulking to tidy up a mess of toys and paper from the living room.

Tom and Megan exchange quick glances as Tom walks into the kitchen.

INT KITCHEN

Tom takes out a six pack of beer from his carrier bag and places them on the table.

Megan walks through into the kitchen and stops at the door.

MEGAN  
Would have thought the eight you had  
last night might be enough.

Tom looks up, but says nothing. His expression says it all. More nagging.

Instead, he puts his beer way in the fridge, taking as much time as possible.

MEGAN (CONT'D)  
Did you get it?

Tom looks straight into the fridge for a moment, thinking of what he forgot.

TOM  
(unconvincing)  
Yeah...sure.

Megan has her arms folded, looking fed up.

MEGAN  
Well where is it?

Tom stands up, his hands in his pockets.

MEGAN (CONT'D)  
You didn't get it, did you?

Tom looks down to the ground, guilty as hell.

MEGAN (CONT'D)  
(angry)  
Oh for God's sake, Tom.

TOM  
(remembering)  
Hey, it's a pumpkin for Christ's  
sake.

MEGAN  
(angrily)  
You remember to buy you're booze but  
not to buy something you're own kids  
want.

Tom takes a more serious look at Megan.

( CONTINUED )

CONTINUED:

TOM

It's Halloween tomorrow, Megan, I'll get one then. Christ, don't make this into a big deal.

Megan walks over to Tom, leaning against the table, opposite him.

MEGAN

(calmer)

The kids think it is a big deal.

Tom turns away and grabs one the beers out.

TOM

I refuse to argue about a pumpkin, I've just finished work and all I want to do is...

MEGAN

(cutting in)

Get drunk again and fall asleep on the couch. I'm getting fed up of waking you up in the mornings, Tom.

Megan storms out the room, only to find James and Katie standing at the door looking on.

JAMES

Why you shouting at Dad, mom?

Megan gives Tom an angry look, before ushering the two kids out the room.

MEGAN

Come on, time for you two to get to bed.

Tom looks on at the now empty room, lights a cigarette and swigs his beer.

He looks disappointed in himself.

EXT PHILIPS HOME

A figure walks slowly up the path, stopping midway.

It pauses for a moment before continuing to the front door.

INT PHILIPS HOME - KITCHEN

Tom is sitting at the table when all of a sudden the front door is slammed shut.

In walks LEE PHILIPS, 14, a black raincoat hooded over his face.

Lee stops at the kitchen door, surprised to see his father sitting there.

LEE

Hey...Dad.

Tom looks up at Lee confused.

(CONTINUED)



CONTINUED:

TOM

Lee...I thought you were home  
already. You know what time it is?

Lee keeps his distance at the doorway.

LEE

(sarcastic, cocky)  
Yeah Dad, you know how old I am? Or  
did you forget you have another son?

TOM

(stern)  
Hey, watch the smart mouth. What time  
do you call this? I thought you were  
home already.

LEE

I'm 14 dad, mom says it's alright.  
It's only just gone nine o'clock,  
man, don't trip.

Tom looks at Lee, not knowing if he is right or wrong.

LEE (CONT'D)

(jokingly)  
So how come you home early, the  
hospital have a power cut or  
something?

Lee moves in the kitchen and grabs some biscuits.

TOM

No, no, everything was quiet  
tonight...

Tom notices Lee has a massive mud stain on the back of his  
trouser legs.

TOM (CONT'D)

Hey, what's that all about?

Lee turns from the biscuit bin, his raincoat hood still covering  
his head.

LEE

You what?

Tom nods to the stain.

TOM

That, what you been up to?

Lee looks embarrassed and turns away from Tom and starts to walk  
off.

TOM (CONT'D)

(quick and sharp)  
HEY.

Lee stops in his tracks.

He looks back at Tom, chewing on some cookies.

TOM (CONT'D)

Where you been tonight, son.

(CONTINUED)

CONTINUED: (2)

Lee shrugs his shoulders.

LEE

Just out with some friends. What's wrong in that?

TOM

Nothing is wrong in that, I just wanna know where you been.

LEE

We went up Knights Hill.

Tom takes a stern look at Lee.

TOM

(angrily)

Knight's Hill? Why did you go up there? Damn it Lee, who with?

LEE

Just Chris and Steve, Dad, God don't blow a brain cell.

TOM

(concerned)

The hell did you go up there for? I told you a hundred times not to go up there. For christ's sake, its dangerous, you know there's an old tunnel route underneath and you could easily make one wrong step and fall down it.

LEE

Dad, don't have a go at me for going up some hill. It's not like I've been out gang banging with the crips and bloods in some ghetto.

TOM

Don't talk to me like that Lee.

LEE

(angrily)

Well you ain't around cos you so busy "working" all the time so what else am I supposed to do? This town sucks. There is nothing to do.

Lee storms off, Tom rises from his seat.

TOM

(shouting)

LEE!

Nothing.

From the kitchen, we hear feet stomping up the stairs.

Tom sits back down, eyes closed in a loss of what to do.

He opens his eyes looking at his empty beer bottle.

He goes to the fridge doggedly and grabs another.

CUT TO:

KENSINGWOOD HOSPITAL - NIGHT

SUPERIMPOSE : OCTOBER 30TH - 9:44PM

MONTAGE

- A) FRONT ENTRANCE OF THE HOSPITAL.
- B) THE HOSPITAL CAR PARK.
- C) THE MAIN RECEPTION INSIDE THE HOSPITAL.
- D) THE PEDIATRIC FLOOR.

KENSINGWOOD HOSPITAL - PEDIATRIC FLOOR

Nurse KERRY PRICE, mid twenties, is attending the duties in a room full of newly born babies.

KERRY is a slim and pretty looking nurse.

Kerry finishes checking the babies and leaves the small room and enters into a corridor leading to a reception desk where head nurse MISS HAGINS, 56, and another nurse SARAH JOHNSON, 31 , are talking.

Kerry goes behind the desk and fills out a form.

Head nurse Claire stops her conversation with Sarah and both look on at Kerry.

MISS CLAIRE HAGINS

(sternly)

Make sure you fill that out right this time, Kerry. I don't want to have to keep making up for you're mistakes.

Sarah giggles to herself as Kerry concentrates on filling out her duties.

KERRY

(meekly apologetic)

Sorry Miss Hagins.

Sarah and Miss Hagins look at each other, Miss Hagins rolls her eyes.

SARAH

(smirking)

Oh and you clocked in late again, Kerry.

Kerry looks up from behind the reception desk, only to see both looking down at her.

KERRY

I'm sorry...I had car trouble.

MISS HAGINS

(serious)

No more, Kerry.

( CONTINUED )

CONTINUED:

MISS HAGINS (CONT'D)

You come in here one more time late  
and you won't have a job anymore  
working here.

Sarah giggles again.

KERRY

I'm really sorry.

SARAH

(to Miss Hagins)

You got to see this text message I  
got the other night from David...

Sarah searches her uniform pockets for her mobile.

SARAH (CONT'D)

I left it in my car. Shit.

MISS HAGINS

(joking)

Honestly, I don't know how this ward  
works with you two being here.

Sarah smiles and begins to walk to the elevator.

Miss Hagins looks over at Kerry, who is looking nervously from  
behind the reception desk.

The whole floor seems empty apart from these three, and the  
babies in the incubation rooms.

MISS HAGINS (CONT'D)

No, actually don't.

Sarah stops mid walk and looks back.

MISS HAGINS (CONT'D)

Let Kerry go and get it.

Sarah walks back to the desk and hands Kerry the keys, clasping  
her hand.

SARAH

(to Kerry)

Take anything apart from my phone,  
and I'll know about it OK?

Kerry looks to Miss Hagins, unhappy at the whole arrangement.

KERRY

(intimidated)

I won't.

Kerry walks around the desk and takes a second look before  
getting into the elevator.

Sarah is staring back at Kerry.

SARAH

You do know what car I have, right?

Kerry, again embarrassed, nods.

MISS HAGINS

Speak up Dear.

(CONTINUED)

CONTINUED: (2)

KERRY

Yes, I know what car you have.

MISS HAGINS

Then go get her phone. You come in late, and now I'm giving you time to run around? You got ten minutes, girl or else I'm taking an hour off you're pay. Got it?

Kerry meekly nods, clearly upset, and heads inside then now open elevator.

The elevator doors shut and Sarah and Miss Hagins smile to each other.

SARAH

I cant stand that girl. How the hell she got a job here I will never know.

Miss Hagins takes a quick glance at the room in where there are the babies.

MISS HAGINS

There is no need for that attitude, Sarah. She will come out of her shell eventually. As long as she does her job, and comes in on time, then I will not have a problem with her and I will stop being so hard on her.

(beat)

And so will you.

Sarah nods her head agreeing.

MISS HAGINS (CONT'D)

(smiling)

Mind you, it is nice to have someone run around for you like a headless chicken.

Both laugh, as behind them a tall dark figure walks unnoticed into the incubator room.

CUT TO:

EXT. KENSINGWOOD HOSPITAL - CAR PARK

Kerry storms out the double doors, followed by JACK SHEPHERD, 22, a janitor.

Kerry is obviously upset at the way she is treated and is holding back tears.

Jack rushes up to Kerry.

It is obvious they know each other from their reaction.

Jack catches up with Kerry.

JACK

Hey..slow down!

They both stop, in the car park obviously surrounded by cars, but in pitch black.

(CONTINUED)

CONTINUED:

KERRY

They all hate me, Jack...I can't do this anymore.

Jack hugs Kerry.

JACK

(sympathetic)

I know what they can be like, I'm sorry.

Kerry looks up at Jack, almost with a scolding look.

KERRY

You said the people here were *alright*.

JACK

I'm the cleaner for god's sake! We all take the piss out of each other from time to time. It's the same wherever you go, Kerry. Whatever you do.

They both pause for a moment.

JACK (CONT'D)

You live round here, it's local. You expect it to be any different any where else?

Kerry pauses again for a moment.

KERRY

No. I'm OK, they're just so bitchy at me, ever since I started.

The two stroll around the cars, Kerry looking for the one she was asked to find.

JACK

So Miss Hagins got you looking for her wallet again has she?

KERRY

Aren't you supposed to be cleaning or something?

Jack laughs.

JACK

I prefer to assist young maidens during stressful times.

Kerry shoots Jack an cynical look.

KERRY

If I wanted humiliation this bad I would have gone out with you back in high school, Jack.

Jack fakes his feelings being hurt.

JACK

Ohhh, now that's cold.

( CONTINUED )

CONTINUED: (2)

They both laugh.

KERRY

I'm looking for Sarah Johnson's car.  
I need to get her mobile for her.

Jack shakes his head.

JACK

You need to start standing up for  
yourself more or else you'll be doing  
this all the time.

All of a sudden, the lights go out for a moment.

Everywhere, the street lights, the hospital lights.

Then, restored back to full light again within a few seconds.

KERRY

Weird.

Jack looks up to the sky, then again the hospital.

JACK

I bet I get the blame for that  
somehow.

KERRY

And here you are talking about me  
standing up for myself?

They both smile whilst Kerry grabs the mobile from Sarah's car,  
shuts the door and locks it.

JACK

(jokingly)  
Might have to inform security of a  
possible bomb threat concerning the  
lovely Sarah Johnson's car.

Kerry walks on wards smiling.

KERRY

Now that is something worth thinking  
about.

Jack slowly jogs to meet up with Kerry, both laughing.

CUT TO:

EXT KENSINGWOOD CHURCH

The church is at the end of the town, and it is made distant  
from the other buildings in the town by a tall gate that  
surrounds the perimeter.

The church has a large field and forboding forest behind it.

It is a classic looking church, still in pristine condition.

## INT KENSINGWOOD CHURCH

The church is empty apart from FATHER KEANE, who is sitting in the front aisle, looking to the colored window at the front.

He is in his sixties, white hair, a shabby beard and looks complexed as he looks on into nothingness.

A variety of old books cover the seat next to him. The titles range from "GHOSTS AND SPIRITS" to "DEMONS AND DEVILS". One book is open with a bookmark in place. This book is titled "THE DICTIONARY OF DREAMS".

Suddenly, a voice from no where breaks the still silence.

VOICE (O.S.)

You OK there, Father?

Father Keane looks round to see the caretaker, JIM DOBAN, a guy also in his sixties but looking no where near as graceful.

JIM

Saw you there, and you looked kinda down Father.

Father Keane smiles to Jim.

FATHER KEANE

No, no Jim. I'm fine. You go home.

JIM

(enthusiastic)

You sure, Father? I still got to do upstairs yet and...

FATHER KEANE

Yes, yes it is fine. Leave it. Go home.

Jim needs to be told no more, he lumbers off, broom in hand.

Father Keane sits for a moment, gathering his thoughts.

He looks at the books below him on the seat next to him, as if trying to take in what he has just read.

Father Keane sits, his eyes closing slowly, dozing into sleep...

Until SOMETHING whizzes past him.

Father Keane wakes up with a jolt, looking around him.

Nothing there.

FATHER KEANE (CONT'D)

Jim?

No reply.

Steps from above.

Heavy footsteps louder and louder from above.

(CONTINUED)



CONTINUED:

FATHER KEANE (CONT'D)  
(to himself)  
Damn them kids.

He stands up and heads for the stairwell leading to the upstairs.

INT KENSINGWOOD CHURCH - STAIRWELL

It is pitch black darkness, but Father Keane takes the steps up.

Each step is echoed throughout the church as if an instrument by itself.

Father Keane reaches the top and heads to turn on the lights.

The lights fizzle out.

He takes a short look at the landing.

A small circle window of Jesus Christ glows via the street lights that adjourn it.

FATHER KEANE  
(yelling unconvincing)  
GET OUT NOW YOU BRATS, SHOW YOURSELF!

Nothing.

A shut door. Father Keane keeps his eye on it as he walks backwards down the stairwell.

As Father Keane gets to the door back down to the floor, he is stunned and shocked into by what he has returned to.

FATHER KEANE (CONT'D)  
(shocked)  
Sweet mother of God.

The church is completely in ruins, seats up lodged and in pieces.

Disgusting graffiti is everywhere, along with many variations of an unknown symbol. The SOWEN symbol.

CUT TO:

INT PHILIPS HOME - LIVING ROOM

10:30PM

Tom and Megan are sitting downstairs watching the television.

Tom has a bottle of beer, Megan drinking a glass of wine.

There is tension in the room, neither are talking to each other and the uneasiness can be seen.

Megan is staring at the TV.

(CONTINUED)

CONTINUED:

MEGAN

I'm amazed the hospital hasn't called you up yet.

TOM

(dull tone)

Give it time.

Another uncomfortable pause.

TOM (CONT'D)

Why does this have to be like this every time I come home, Megan?

Megan looks on at the television set, hearing but taking no notice.

TOM (CONT'D)

All I want is to come home, see everyone happy and relax. The way things are, I feel more wanted at work.

MEGAN

(coldly)

Well stay there then.

TOM

(understanding)

I know it's not easy with...

MEGAN

(cutting in angrily)

Three kids to look after on my own? A house to look after that constantly look's a complete mess? Oh no, I can handle all that crap, Tom, I don't need you to do that because when you was here all you did was lie on that damn couch all day anyway.

The lights flicker above.

MEGAN (CONT'D)

And before you say it, yes, I can sort out a power cut by myself.

Megan stands up and heads to the kitchen to refill her wine glass.

Another flicker of the lights.

MEGAN (CONT'D)

All you go on about is that damn hospital and the people you work with, God, it winds me up God knows what. You and that Hagins cow.

Tom stands up offended.

TOM

Hey, you haven't even met her and if you had, then you would know I wouldn't even think of having an ...

Megan cuts in again, wine in her hand.

(CONTINUED)

CONTINUED: (2)

MEGAN  
...an Affair Oh really , Tom? You  
spend more time there then you do  
here.

Megan enters the living room, slightly staggering.

MEGAN (CONT'D)  
(drunk, mocking tone)  
Oh, how convenient, another late call  
out to the hospital, Doctor Tom  
Phillips is needed again. What she  
horny all the time?

Tom looks at his wife not surprised at the outburst, rolling his  
eyes to himself.

The lights flicker.

A scream is heard from upstairs.

The lights flicker again.

MEGAN (CONT'D)  
I'll go.

Tom looks bemused standing, he was ready to go upstairs to  
check.

Megan gets up and heads upstairs.

MEGAN (CONT'D)  
They might think you are a stranger  
and scare them even more...

Tom sits back down, no case to win.

He takes another sip from his beer, closing his eyes, enjoying  
the short peace.

Another scream from upstairs.

Louder.

MEGAN (CONT'D)  
(screaming)  
JAMES! KATIE!! W-  
WHERE ARE YOU!? LEE?

Tom jumps to his feet and rushes to the staircase.

INT PHILIPS HOME STAIRCASE

Tom is at the bottom of the stairs about to rush up.

Megan is standing at the top, looking completely confused, her  
hands in her hair.

Megan looks down at Tom, her face completely horrified.

MEGAN  
(confused, almost  
sobbing)  
Th-they're gone. They're gone...

(CONTINUED)

CONTINUED:

Tom rushes up the narrow stair case and takes a hold of Megan by her shoulders, bewildered.

TOM  
What are you talking about?

MEGAN  
The kids...

Tom walks away from Megan and heads to his kid's three bedrooms, lights all on.

All three rooms have no one inside, the beds untouched as if recently made up. The rooms look immaculate.

Tom heads back to Megan who is calling out for the children, panicking.

TOM  
What is going on here?

Megan ignores Tom and dashes around the house, calling the kid's names, asking them to come out from joking around or hiding.

TOM (CONT'D)  
(trying to be  
rational)  
It's Halloween tomorrow...they are  
playing a trick on us, Meggy.

Megan stops and looks at Tom open eyed, worried.

MEGAN  
The beds...I didn't make the  
beds...the rooms...

TOM  
What about them?

MEGAN  
(tearfully)  
We have to call the police now. These  
rooms were a mess when I put the kids  
to sleep, Tom.

CUT TO:

KENSINGWOOD HOSPITAL

Kerry and Jack approach the front entrance of the hospital and enter through the revolving doors.

They walk into the reception area only to find the place completely empty.

The waiting area is deserted, magazines are tidily placed on top of each other on the table.

The reception area is empty.

No sounds.

Jack and Kerry stop and look at each other surprised to say the least.

(CONTINUED)

CONTINUED:

The revolving doors close behind them, the usual quiet sound becoming now the only sound that can be heard.

JACK  
What the hell? Where is everyone?

Kerry looks behind the reception desk and looks beyond the foyer to where a long hall beckons.

Nothing.

No one. Not a sound.

KERRY  
(confused)  
This is ridiculous.

Jack takes a look around the deserted waiting area.

JACK  
To say the least.

They both call out for names, for a response from someone, but there is nothing.

KERRY  
Bomb alert?

JACK  
Well I didn't see any police outside  
did you?

KERRY  
I didn't see anyone outside.

They both look at each other.

Jack takes a look outside through the revolving door's glass.

JACK  
I still don't see no one.

KERRY  
The alarm would be going anyway. I'm  
gonna check the records to see who  
was last in.

Kerry moves behind the reception desk and begins to look down at the list of names of the files on the desk.

Realizing all names are taken onto computer, Kerry's enthusiasm deflates.

KERRY (CONT'D)  
(bemused)  
If I knew how to work this damn  
computer. There is nothing here  
written down that helps.

Suddenly, a LOUD CRACKLING sound from the hallway echoes.

Jack walks back over to Kerry.

JACK  
(frowning)  
Hear that?

(CONTINUED)

CONTINUED: (2)

Kerry looks up from the reception desk.

KERRY  
I wish I didn't. What the hell was  
that?

Jack takes a look down the desolate hallway, staring from the left of the reception desk but without walking any further.

The lights flash again quickly.

Jack begins to slowly back track.

JACK  
I don't know about you, Kerry, but  
I'm pretty sure something is going on  
here.

Kerry looks up at Jack, raising her eyebrows.

KERRY  
(slightly sarcastic)  
What gave you that idea?

Kerry moves away from the reception desk and walks around, looking around the waiting area.

Magazines on the tables near the waiting area are piled on top of each other in perfect order.

KERRY (CONT'D)  
This is getting weirder. These  
magazines are never put in a pile  
like this.

JACK  
(lightening the mood)  
Maybe you had one of them psychos in  
here that are obsessed with order.

KERRY  
(joking quietly)  
Wish he could come to my house then.

JACK  
(smiling jokingly)  
Did i mention how obsessed I am with  
putting things in order?

Kerry looks up smiling at Jack from the pile of magazines placed on the table.

Another CRACKLING from the HALLWAY. LOUDER.

This time, it sounds more recognizable.

JACK (CONT'D)  
Someone laughing?

KERRY  
(frustrated)  
I'm the new one here you tell me. Is  
it like this every Halloween or do  
you all just like to pull this kind  
of crap?

(CONTINUED)

CONTINUED: (3)

JACK  
(slightly annoyed)  
Yeah Kerry, we put people's lives at risk for the sake of a cheap laugh on you're expense.

KERRY  
(genuinely)  
Sorry. I just don't know what is going on here.

They look down to the hallway.

INT KENSINGWOOD HOSPITAL - HALLWAY

It is a long and daunting hallway, made worse by the absence of noise or activity.

The floor is immaculately clean, everything is pure white.

At the bottom of the hallway is a corridor that seeps in darkness.

KERRY  
I'm gonna be late again.

Jack looks at Kerry bemused.

JACK  
Kerry, I think you have a good enough reason this time round.

KERRY  
I'm in charge of the kids for god's sake, Jack. Whatever has gone on it's my responsibility to look after them.

Kerry begins to walk down the hallway.

Jack at first is reluctant.

JACK  
(loudly)  
Hey, why don't we try the phone?

Kerry jogs back to Jack.

She heads to the reception area and picks up the telephone.

A small pause as Jack looks on.

KERRY  
(solemnly)  
Phone is dead. No tone.

Jack looks at Kerry half expecting that to be the answer.

JACK  
Right, we are leaving now and getting out of this place.

Kerry ignores Jack and begins to stomp down the hallway once again.

Jack looks like he has no idea what to do.

(CONTINUED)

CONTINUED:

JACK (CONT'D)  
 Kerry, this is crazy, look for all we  
 know we are about to be bombed and  
 everyone is under a god damned  
 shelter! You can't go up there!

But Kerry is half way down the hallway, seemingly ignoring Jack.

Jack takes a look at the deserted area that surrounds him.

JACK (CONT'D)  
 OK...WAIT UP!

Jack runs down the hallway to meet Kerry. They are at the  
 halfway point of the hallway.

They slowly walks down the hallway, towards the darkness that  
 greets them at the end.

ANOTHER CRACKLING SOUND.

NEARER.

LOUDER.

LAUGHTER.

JACK (CONT'D)  
 What is that...

They walk slowly, close together, both looking ahead.

Only darkness.

The elevator's small lights ahead of them become their only  
 guide as to the end of the hallway.

Kerry and Jack run to end of the hallway and make it to the  
 elevator.

They get inside and the doors slowly close.

CUT TO:

INT KENSINGWOOD HOSPITAL - PEDIATRIC FLOOR

The elevator opens and Kerry and Jack walk out of into an empty  
 and desolate floor.

The lights beam from above.

The floor is again, all in white and again, no trace of anyone.

JACK  
 Well, whoever gave out the party  
 invites sure missed us off the list.

Kerry walks over to the reception desk. The forms are tidily  
 placed in piles.

KERRY  
 (calling out)  
 MISS HAGINS? SARAH? ANYBODY?

(CONTINUED)



CONTINUED:

Jack checks the phone on the desk. No tone.

JACK  
The elevator works, the lights work,  
everything else is working...

Kerry looks up at the incubator room doorway.

KERRY  
I've got to check the babies.

Jack follows.

INT. INCUBATOR ROOM

The room is lit only by the lights from the hallway. There are a large amount of cots and cradles where the babies should be.

Kerry looks down in disbelief and sheer terror.

KERRY  
The lights...turn on the lights!

Jack fumbles with a switch near the door-less entrance.

The lights flicker and spring into action.

All the cots and cradles remain, the linen immaculately made up.

There are no babies to be seen.

CUT TO:

EXT. KENSINGWOOD STREET

SUPERIMPOSE : 11.15PM

Tom and Megan Philips are rushing amongst a bunch of crowded people along the street.

The noise is of wailing, panic, people rushing to get to the same spot.

Other people are running, rushing, falling over each other in other directions.

Crying can be heard. Shouting and screaming.

Tom has his arms around Megan, both confused, worried looks on their faces.

There are no children. No babies. Only adults. Parents.

TOM  
I didn't know there were so many god  
damn people that lived round here.

Megan is silent, a pain in her face seemingly numbing her.

They make there way through the crowd to where everyone seems to have congregated.

EXT. KENSINGWOOD POLICE STATION

The station is only small, but the street outside is full of people crowding around, waiting to get inside the station.

A disorderly queue has formed on the steps leading to the open station entrance.

Tom and Megan find themselves at the bottom of the steps, a seemingly large amount of people ahead of them.

MEGAN

We're gonna be out here all night for Christ's sake, what the hell is going on!

Tom looks around at the crowd of people.

TOM

I don't know...the police will help us...

VOICE (O.S.)

Like hell they will.

Tom turns round to locate the voice.

LEROY BEAUMONT, late 40's with balding hair, stands behind Tom.

Leroy is a rough looking guy, slightly over weight and with a slobbish appearance. His expression is one of anger.

His wife, CHERYL, mid 40's with short brown hair, stands holding Leroy's hand. Her cheeks are red from tears of crying.

TOM

Sorry?

Leroy looks at Tom, his eyes seemingly burning from anger and confusion.

LEROY

You won't get in there.

Leroy motions the station with a flick of his head.

LEROY (CONT'D)

Me an' my wife been down 'ere for ages tryin' to get in. Nearly a fuckin' half hour maybe.

TOM

(solemnly)  
Same here...our kids have gone missing an...

Cheryl bursts out into tears and huddles her face beneath Leroy's chest for comfort.

LEROY

Everyone.

TOM

(confused)  
Sorry what?

(CONTINUED)

CONTINUED:

LEROY

Everyone's kids are missin'. Like a fuckin' plague or somethin'.

A bottle is thrown at one of the police station's windows from the background causing a loud smash as the glass breaks.

More screaming, everyone looks disoriented at what happened.

An angry voice from the background yells out.

VOICE (O.S.)

LET US IN!

More angry voices emerge as the crowd becomes hostile in frustration at having to wait.

Cars attempting to drive through the mass of people become targets for the frustration as various people kick and throw objects at them.

A brawl breaks out in the background between two men, more screaming erupts.

Crowds begin to push there way into the queues, forcing people to push back.

Tom squeezes his eyes in disbelief.

TOM

This is a nightmare.

BANG!

A loud sound explodes into the night, causing everyone to automatically stop and look to the police station entrance.

Standing at the entrance is SHERIFF DOUGLAS RILEY, shotgun in hand aimed at the sky, smoke drifting from the barrel.

The sheriff looks a tall man with a strong build, and a white moustache in his late fifties or early sixties. He wears a traditional sheriff hat and he has long white hair that drapes down to his shoulders.

SHERIFF RILEY

(talking loud so all  
can hear)

OK listen up. I'm not gonna fire that shotgun of mine in the wrong direction again. You all got that clear?

The crowd's murmuring begins to silent, crowds begin to ease, people start to pay attention.

SHERIFF RILEY (CONT'D)

Now, I want you all to listen and to listen good. You help us and we will help you. I need you people to be calm and to cooperate with us here.

A voice breaks out from the silence.

FEMALE VOICE (O.S.)

Where are my children!

(CONTINUED)

CONTINUED: (2)

A slight roar from the crowd of people breaks out, Megan holds onto Tom's side, tears in her eyes.

Tom is almost struck in a daze, he is clearly listening out for vital information.

The sheriff takes a step further down from the police station entrance and relaxes his grip on his shotgun.

His face expressing a deep sympathy and one of sorrow and frustration.

A deputy hands the sheriff a loud-speaker.

SHERIFF RILEY

I want you all to listen to me and  
listen closely.

The sheriff's voice echoes around the town's empty alleys.

SHERIFF RILEY (CONT'D)

In the last forty minutes or so, we  
have had numerous reports of missing  
children disappearing from their own  
houses.

The crowd yell obscenities, before Sheriff Riley motions them to calm down.

SHERIFF RILEY (CONT'D)

Now, hold on. I'm not going to tell  
you everything is going to be OK but  
I can tell you we are doing the best  
we can to solve this right now...But  
we need your help...

Voices yell out, undescrivable chants run out as the Sheriff looks back to his station.

An angry voice yells from the crowd.

ANGRY MALE VOICE (O.S.)

Why ain't you doing nothin' bout all  
this!!

Arms raised in a calming motion, the Sheriff gets the crowd to listen once more.

SHERIFF RILEY

Now listen to me. What I need you to  
do is to form groups, groups of six  
or less, and to go looking for these  
kids.

Leroy takes a further step forward, anger in his eyes.

LEROY

(slight smirk)  
That's your damn job, Sheriff. Why  
the fuck ain't you got your toy  
soldiers out working?

Tom and Megan look back at Leroy with disgust, as do many of the crowd.

The Sheriff looks dead on at the point where Leroy is standing.

(CONTINUED)

CONTINUED: (3)

SHERIFF RILEY

(assuring)

We are doing everything we can, but the more people willing to help, the better. If you can help us search, it narrows the ground we need to cover until reinforcements arrive.

The crowd begin to murmur more, yelling and screaming.

SHERIFF RILEY (CONT'D)

I'm not going to lie to you people. We are doing the best we can. And the best thing you can do, is help us by help us search for these kids.

The sheriff lets a large group of policemen walk into the crowd and begin to form groups, handing small flashlights.

The groups reluctantly form, the town united in a bizarre circumstance.

As groups form, Tom and Megan stand where they are staggered by the change of events.

People rush by them, police rushing past them, the chaos like a dream.

MEGAN

This is bizarre, I can't believe this is happening.

TOM

I know, I know.

Tom puts his arm around Megan as she puts a hand to her face to cover her tears.

MEGAN

God, any thing. You have to wake me up from this nightmare.

They stand there, as people rush around and gather into forced groups by the aluminous jacket wearing police.

Tom and Megan, standing still shaken, are interrupted by a jolt from Leroy Beaumont. His wife Cheryl stands by him closely, her head down in embarrassment.

LEROY

(aggressively, loudly)

You comin' with us, we gonna hunt down these fuckin' weirdos down that took mine an' your kids and kick their god damn ass...

Tom pushes Leroy's hand from his shoulder, offended.

TOM

(sincere)

I want my son's back. I want my daughter back. I want them home. I don't even want to think about someone taking them...

Leroy puts his other hand around his wife and looking smugly, nods his head.

(CONTINUED)

CONTINUED: (4)

LEROY  
(calmly, sly grin)  
Me too, me too. We both in the same  
shit hole, Mister.

As groups depart under the deputy's supervision, Megan lights a cigarette.

MEGAN  
(to Tom)  
Knight's Hill? We should go there  
first.

TOM  
Why?

MEGAN  
That's where Lee was all night, he  
told you, or don't you remember?  
(beat)  
God, I heard the whole thing from the  
staircase. You arguing with him made  
him...

Tom takes his arm away from Megan's shoulders.

TOM  
You think I made him runaway? God's  
sake, Megan, not now for Christ's  
sake.

A policeman walks past them as the large crowd slowly drifts  
into small rearranged search groups.

The majority of the groups have begun their searches and are  
leaving the street.

A police woman walks up to Tom.

POLICE WOMAN  
An officer will be with you soon,  
please be patient.

Tom nods in agreement to the officer as she walks away to talk  
to another group of people.

Suddenly a voice bells out from behind them.

MALE VOICE  
Hey! Meggs!

The foursome turns around to see ANNIE WILCOX, mid 40's and ANDY  
WILCOX, mid 40's, rush to see them.

Annie holds on to Megan giving her a massive hug.

Andy, a muscular guy, grabs a hold of Tom and Leroy's hands  
shaking them as if it were a greeting.

ANDY  
Don't worry about going up Knight'  
Hill, we've got a group going up  
there already.

Andy gives Tom and Leroy a sincere smile.

(CONTINUED)

CONTINUED: (5)

ANNIE

(tearfully)

We're gonna get our kids back.

TOM

My kid went up there tonight, I want to go up there and look around...

Andy interrupts.

ANDY

Look, I want to get my kid back as much as you do. But lets not confuse things even more. We're going up Knight's Hill with the Baxters, they know the area really well.

Tom looks at Andy, Leroy looks uninterested.

ANDY (CONT'D)

(optimistic)

We all have our groups, stick by them. The police know what they're doing. I know our baby girl will be back with us in a few hours, they're probably playing tricks on us.

Andy pats Tom on his shoulder reassuringly.

Andy and Annie walk off back to their search group and head off into the background.

The streets are now almost empty, apart from Tom, Megan, Leroy and Cheryl. The crowds dispersing into search groups, all heading off into directions, some with flashlights, others without.

LEROY

Well, at least we ain't gotta climb that damn Knight's Hill! That was one treck I was dreading I can tell you that!

Tom looks to Leroy, ready to hit him.

Megan grabs him slightly by his hips to restrain him.

MEGAN

(whispering to Tom)

No...dont. He's not worth it.

Leroy continues to laugh as he walks along the street, yelling at his wife Cheryl to follow him, which she duly does.

Tom and Megan stand where they are, looking at the police station, it's lights the only ones shining bright in the street.

MEGAN (CONT'D)

(crying)

I want my babies back...I want them back now...

Tom holds onto Megan lovingly.

TOM

Me too...me too...

(CONTINUED)

CONTINUED: (6)

Three figures stand aligned, their shadows not seen as Tom and Megan walk off in the opposite direction.

CUT TO:

INT. KENSINGWOOD POLICE STATION

The station is small, a one desk reception area with small revolving half-doors that lead to the main office which consists of various tables and desks.

There are three officers in the station, plus the sheriff who has just walked inside following his speech to the public.

SHERIFF RILEY

I'm gonna need two guys to stay here  
and watch over things, keep checking  
the phones.

One of the officers, OFFICER JENKINS, a burly type of guy looks up from his desk, phone in hand.

OFFICER JENKINS

Phones are still down, Sheriff,  
operator is off line.

SHERIFF RILEY

(coldly)  
Keep trying them. A lot of children  
are out there somewhere.

OFFICER JENKINS

Radio's are out too, nothing. We got  
no contact with outside forces, so  
reinforcements ain't happening.

SHERIFF RILEY

Alright. Jenkins, I want you to stay  
here with Willis and keep checking  
them radios and keep trying them damn  
phones. The instant you get a line,  
get me on my frequency, contact me  
straight away. Taylor, you're coming  
out with me.

Officer Taylor, a young man, nods in acceptance.

OFFICER TAYLOR

Sheriff, where we going?

SHERIFF RILEY

We're gonna do our job. Grab a  
flashlight.

Officer Taylor does so, and the two walk out the station.

CUT TO:

EXT. KENSINGWOOD STREET

The street is empty, an eerie image amongst the dimly lit street lamps.

(CONTINUED)



CONTINUED:

A variety of pumpkins are left unlit, but ready for Halloween on house porches.

Cars are parked, some left carelessly on the road.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Officers Jenkins and Willis are sat at their desks, trying to get communication back on. Willis is working on his computer, which appears to be down.

WILLIS

Damn computers. I always said we put to much trust in these pieces of crap.

JENKINS

Yeah well you weren't complaining when the internet was working, all you did was gork at porn sites.

Willis shoots Jenkins a wry smile.

WILLIS

Did Riley send anyone over to the electrical plant?

JENKINS

I would have thought so, buddy. They must have had a real problem over there to mess all this stuff up.

Just at that moment, the lights in the station begin to flicker. Only for a moment.

JENKINS (CONT'D)

Shit, that's all we need the damn lights to go out as well.

A slight rattling of the station door from outside.

Jenkins looks over to Willis.

JENKINS (CONT'D)

You hear that?

Willis is concentrating on the radio, trying to figure out why it is not working.

WILLIS

Hear what?

The door rattles again, louder this time.

JENKINS

That...

Willis gets up from his seat and looks at Jenkins shaking his head.

WILLIS

(out loud)  
Hey the door's open, come on in.

(CONTINUED)

CONTINUED:

Giggling from outside the door.

Muffled giggling, almost childlike.

WILLIS (CONT'D)  
It's got to be one of them damn kids.

Willis walks over to the door confidently.

WILLIS (CONT'D)  
If this is one big prank then they  
are in for one hell of an ass  
whipping...

Willis opens the door but there is no one outside.

He looks around, but there is no one in sight.

Willis turns back into the station muttering.

Jenkins is gone.

WILLIS (CONT'D)  
Andy...?

More rustling against the door outside.

Willis turns back to the station door, his hand ready to draw his gun from his belt.

The door of the station bursts open...

Nurse Kerry Price and Jack Shepherd (the cleaner) storm into the station, surprising Willis completely.

KERRY  
(shocked and upset)  
Oh my god...you've got to help  
us...the babies...everyone...

Both Kerry and Jack look visibly distressed.

WILLIS  
Hold it..hold it..slow down!

Footsteps from behind, Willis turns around to see that Jenkins has reappeared.

WILLIS (CONT'D)  
Where the hell did you go?

Jenkins has two paper cups in his hands and a confused look.

JENKINS  
To get some coffee...

Obviously noticing Kerry and Jack's presence, Jenkins walks over to where they are and hands them the drink.

JENKINS (CONT'D)  
Looks like you guys could do with  
this more. What happened?

CUT TO:

EXT. WOODS

SUPERIMPOSE : 11.55PM

Tom, Megan, Leroy, Cheryl are grouped together with a police officer, Officer Milner.

Officer Milner is leading the way through the woodland, his flashlight beaming brightly.

Tom has a smaller light as does Leroy.

OFFICER MILNER  
(pointing out to the  
group)  
Be careful right here, nearly tripped  
myself.

Leroy is puffing, clearly out of shape. He stops by a large tree and lights himself a cigarette.

LEROY  
God damn it. I told y'all we should  
have gone up that Knight's Hill, hell  
of a lot easier then walking through  
this shit hole.

Officer Milner stops walking, and looking back at Leroy blinds him with his flashlight.

OFFICER MILNER  
You mind extinguishing that cigarette  
please, Mr. Beaumont.

Leroy gives the officer a tired and disgruntled look.

LEROY  
(under his breath)  
Why don't you extinguish you're ass.

Tom loses his patience with Leroy.

TOM  
Put the damn thing out, Leroy or I'm  
gonna do it for you.

LEROY  
Oh yeah Tommy boy? Now how you reckon  
you gonna do that?

Megan intervenes between the two as Cheryl looks on, turning a blind eye.

Officer Milner walks over, watching his step from the thick logs and branches on the woodland floor.

MEGAN  
(angrily)  
For god's sake you two. We've got  
more important things to be doing  
then fighting over a cigarette.

Tom backs off from Leroy, both staring at each other.

( CONTINUED )

CONTINUED:

Officer Milner comes between them.

OFFICER MILNER  
You heard the lady, fellas. You're  
kids are out there some where, we're  
wasting time arguing and fighting.  
Don't make me have to handcuff one of  
you and have you walking hog-tied.  
Now lets keep moving.

The group continue on into the woods, Leroy and Cheryl at the  
back whilst Tom and Megan catch up with Officer Milner.

Leroy aggressively grabs Cheryl's arm and holds it tightly.

LEROY  
I catch you giving that pig the eye  
again and they'll be searching for  
you next, got it?

CHERYL  
(frightened/confused)  
W...what are you talking about?  
I...didn't...

LEROY  
(interrupting)  
Do what I say bitch. I mean it.

Leroy stomps off, Cheryl left stunned.

LEROY (CONT'D)  
No wonder the damn brats ran off with  
you as an excuse of a mother.

CUT TO:

EXT. KNIGHTS HILL

SUPERIMPOSE : 12.00 AM

From the hilltop of the houses below, many lights remain on  
glittering in the distance.

The hilltop area has a wide open space that is surrounded by  
woodland.

A small mist is gathering in the background.

The bungalow remains daunting looking, with only a solitary  
light flickering within a few gaps in between the wooden boarded  
up windows.

Rhythmic chanting can be heard from inside, calm and whispery,  
haunting in it's own right.

CUT TO:

EXT. WOODS

Tom and Megan continue to search on, their flashlights beaming  
throughout the woods. They both look tired and stressed.

( CONTINUED )

CONTINUED:

Officer Milner is still leading the group, a few feet distance from them.

Leroy and Cheryl are dragging their feet, a fair distance at the back.

TOM

This is crazy, they could be miles out of town by now.

OFFICER MILNER

Streets and roads are being covered by the police, Mr. Philips.

TOM

So you say, but I still feel like we're looking around here for nothing.

MEGAN

I'm not going back home until I've found them.

TOM

Hey, neither am I. I just meant maybe if i drove around, helped look out of town perhaps.

OFFICER MILNER

It's like i said sir, we've got patrols covering the streets. As soon as I get word, I'll let you know.

TOM

Speaking about that, I haven't seen you in much contact with what's going on. You wanna try contacting you're station, maybe they've come up with something.

Officer Milner continues to search, looking uncomfortable at Tom's suggestion.

MEGAN

(concerned)

You are *in contact* with you're station aren't you?

Milner pauses and looks back at Tom and Megan.

OFFICER MILNER

(lying unconvincing)

Of course I am, mam.

(beat)

The station or the sheriff will get in touch with me regarding any updates as soon as they can.

Milner takes his radio and tries to find a frequency. There is nothing, not even static.

OFFICER MILNER (CONT'D)

(grimly)

You know...I'm real sorry to say this folks but my radio battery is dead flat.

(CONTINUED)

CONTINUED: (2)

Milner puts his radio back and faces Tom and Megan.

OFFICER MILNER (CONT'D)  
I'm real sorry. But we should keep  
looking, keep going. If there is any  
developments, I'm sure as hell we're  
gonna hear the other people yelling  
and yapping.

Megan looks disappointed, Tom frowns in frustration.

Tom puts a consoling arm round his wife as they continue to  
search.

Milner, leading the group, looks disappointed in himself.

CUT TO:

EXT. WOODS

Lurking in the darkness of the woods, in between the trees, an  
unseen figure looks on as the group of Milner, Tom, Megan, Leroy  
and Cheryl make their way.

The figure, breathing heavily and raspingly, puts a hand to one  
of the trees.

Green rough looking skin covers the hand, long black cracked  
fingernails.

The figure releases a whispery laugh to itself, as it continues  
to watch unnoticed from behind the group.

A glimpse of the figure, wearing a dark hood which hides most of  
it's face, it is the Witch.

WITCH  
(whispery, singing to  
itself in a rasp and  
croaky tone)  
*Who dares spur his steed so late this  
night?, A man whose child is sick  
with fright, he hugs his child to  
keep him warm, but can't outride the  
fearful storm.*

CUT TO:

EXT. KENSINGWOOD POLICE STATION

The outside of the station is quiet, the street deserted. Cars  
litter the road, abandoned by parents eager to search for their  
lost children.

INT. KENSINGWOOD POLICE STATION

Kerry and Jack are sitting down, Officer Jenkins and Willis are  
also in the station.

Willis is standing over Kerry and Jack, hands on his hips.

(CONTINUED)

CONTINUED:

WILLIS

Let me get this straight. You went to get a phone for you're nurse friend and were gone, what , five...ten minutes?

KERRY

About that, yeah.

WILLIS

You come back inside the hospital and everyone is gone, right?

Kerry nods in agreement.

Willis looks over to Jenkins, who is still listening intently at his desk.

WILLIS (CONT'D)

The staff...the patients...babies, all gone, am I right so far?

Kerry nods again.

JACK

(frustrated)

Officer, we've been through this with you about five times, when are you going to do something about it?

Willis shoots Jack a sarcastic smile.

WILLIS

I'm just trying to see if I got this all. Trying to clear up a few loose ends so to speak.

(beat)

Son, this type of thing doesn't happen round here everyday. The only reason I'm half believing what you're saying is true is due to this being one bizarre evening.

KERRY

Well...what are we going to do? Don't you guys have back up plans for this type of thing?

Jenkins coughs loudly to grab attention.

JENKINS

Our back up is communication. As we told you, we don't have that at the moment. The best thing is for you two to sit tight with us, and wait until the sheriff gets back.

The light flickers again from the ceiling.

JENKINS (CONT'D)

That damn light...

SUDDENLY, a LOUD NOISE from outside penetrates the station, continuously.

Everyone is startled.

( CONTINUED )

CONTINUED: (2)

KERRY

What the hell is that?

Another noise joins in from outside.

JACK

Sound's like a car alarm?

Officer Willis looks outside through the window.

WILLIS

No damn car alarm, its a car  
horn...I'm gonna take a look.

Willis walks to the station door.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

Willis looks astounded as he opens the door and takes a few  
steps.

Every car in sight along the street has it's doors open, it's  
lights flashing, horns blaring.

The noise is almost unbearable.

WILLIS

(shocked)

What the...?

Willis backs into the station, not able to take his eyes off the  
sight.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Willis slams the door shut behind him. The noise still loud.

KERRY

(shouting above the  
noise)

What is going on out there?

Willis ignores her and rushes to the back of the station.

He quickly reappears with a shotgun.

JENKINS

Oh shit.

Just as Willis is about to reach the station door, the noise  
stops instantly.

Willis freezes.

Silence comes over the station.

(CONTINUED)



CONTINUED:

JACK

(worried)

Somebody mind telling me what is  
going on round here?

(dryly)

Its not as if it's even Halloween  
yet.

Willis loads the shotgun.

Kerry looks at her watch.

KERRY

Well...I guess it is, it's half  
twelve.

Willis opens the station door.

WILLIS

Well they played trick or treat on  
the wrong house.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

The noise has stopped, an eerie silence.

Willis steps out of the station, the door closing behind him.

He walks slowly to the road, looking around carefully.

The cars still have their doors open, but their lights are now  
off and the horns have stopped.

Willis walks to a row of cars, no sign of a forced entry. Willis  
notices a police vehicle.

The doors are wide open.

Willis looks up to the sky, before walking to the cop car.

In the sky, the moon is battling to be revealed against the  
clouds, stars shining brightly when allowed.

Willis gets to the cop car, shuts the back doors and takes a  
look inside.

SOMETHING brushes against him from behind.

Willis SPINS round, but there is nothing there.

He looks around for a few seconds, confused.

WILLIS

(loudly)

Alright god damnit, joke's over.

Nothing.

Willis carefully gets inside the police car and shuts the front  
doors.

He notices the KEY is in the ignition.

(CONTINUED)

CONTINUED:

Willis turns it, but the car fails to start. Not even a splutter.

WILLIS (CONT'D)  
(to himself)  
Hmmm...strange.

SOMETHING catches Willis' eye in the wing mirror. A FLASH...like someone or something dashing past from behind the car.

Willis gets out the car, but there seems to be no one there.

He walks slowly to the back of the car, shotgun in hand.

Willis looks into the street, it seems quiet and eerily still.

UNKNOWN PERSON'S POV

From behind one of the cars, crouched down, staring at Willis, breathing slowly.

BACK TO SCENE

Willis looks around confused but can see no one in sight.

He cautiously makes his way back to the station, constantly looking at the street.

SUDDENLY, a HAND GRABS Willis' SHOULDER from behind.

Willis turns round in shock, shotgun in hand...

It is Officer Jenkins.

JENKINS  
(jumping back)  
Jesus Christ! Watch that thing!

Willis breathes a sigh of relief.

Jenkins looks at Willis slightly shaken.

JENKINS (CONT'D)  
(concerned)  
What's going on out here?

Willis is looking around, puzzled.

WILLIS  
Christ knows. Let's get back inside.

UNKNOWN PERSON'S POV

Watching as Willis and Jenkins head back into the police station, the 'thing' releases a quiet SNARL.

BACK TO SCENE

Willis and Jenkins shut the door behind them as the 'thing' rises from behind one of the cars.

From behind it, it would appear to be a tall human like form wearing a long black cloak with a hood.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Willis tries the phone and radios again but they are still not working.

KERRY

(worried)

What is going on out there??

WILLIS

I tried one of the cars...it wouldn't start.

(beat)

A moment before and the place was like a drive in.

Willis walks around the station, checking the place is secure. He then heads to the back of the station.

Kerry and Jack watch confused, Jenkins is stood by the window.

WILLIS (CONT'D)

So to answer you're question young lady, I don't have a clue what is going on out there.

JACK

Well what now? We just stay here?

WILLIS

You got it in one, kid.

KERRY

Well...when are the search groups due back here?

Jenkins is squinting his eyes, looking around outside through the window.

JENKINS

It's down to them, really. The woodland is pretty vast so there's a lot to cover. Some will come back to sleep in their homes I'd expect, but if I had a kid and they were missing, I'd be out searching all night long. In fact, I'd probably sleep out in the woods.

KERRY

Well it's wise to search in day light isn't it. It could be dangerous wandering around the woods in pitch black. I'm surprised you lot allowed it.

JENKINS

Sheriff Riley's orders, ma'am. I can't tell you no more then that.

JACK

This is creeping me out. What if there is something else going on out there?

(CONTINUED)

CONTINUED:

Willis is at the back of the station, in Sheriff Riley's office. He overhears Jack's last comment.

WILLIS  
(loudly to Jack)  
Like what?

Jack looks behind to Officer Willis.

JACK  
I dunno...something supernatural.

Jenkins lights a cigarette.

JENKINS  
Look kid, reinforcements will be on their way. They will know we have no power, no communication. There is nothing supernatural going on, lets keep rational and realistic here.  
(beat)  
Sheriff Riley will probably be back soon, he'll have some more information.

A silent moment passes.

KERRY  
What do you think happened to the children?

No one replies, more silence as everyone is left to their own thoughts.

FADE TO:

EXT. WOODS

SUPERIMPOSE : 01:48 AM

Still the group (Tom, Megan, Officer Milner, Cheryl and Leroy) are trudging through the woods.

All look extremely tired.

TOM  
I don't know how much longer these flashlights are going to go on, mine is getting a bit weak. I didn't realize these woods were so vast.

OFFICER MILNER  
The lights are charged daily, there should be no problem. These woods are more like a forest, even with the amount of people we have out searching, we could never cover every area.

CHERYL  
Do you think we should go back? Maybe they've gone home and you haven't been told yet, Officer Milner.

( CONTINUED )

CONTINUED:

Milner ignores the comment.

TOM

We've got this far, we should keep going. It's taken us two, nearly three hours to get this far. Another two or three to get back.

MEGAN

We have to keep looking.

Milner stops, and the group take their breath. They seem to be climbing upwards into the woods.

LEROY

(out of breath)

We need daylight, Tommy boy. But you got a point. I sure as hell don't fancy walking back down there only to do it all again when it's light.

Megan takes offence in Leroy's comment.

MEGAN

I'm not stopping. You lot can do what you want but I'm not going to give up looking.

Megan begins to sob and break down, Tom comforts her as Leroy rolls his eyes.

CHERYL

I know...we've got our little Chris missing...I can't take it much more...

LEROY

Oh for Christ's sake, pull yourselves together. Crying is not gonna help. Milner, you ain't got any kids so give me a "rational" way of dealin' with this shit.

OFFICER MILNER

I'm open to suggestions.

CHERYL

I'm feeling weak, but I don't want to stop either.

MEGAN

(regaining her  
composure)

OK, enough talk. I'm going on. I don't care if I am on my own, I'm not stopping now.

Megan walks off into the woods defiantly.

The rest of the group look at each other.

Tom follows after Megan.

The rest follow.

CUT TO:

EXT. DESERTED ROAD

The road is surrounded by corn fields at both sides and is eerily quiet.

A police car speeds it's way down the road.

INT. POLICE CAR

Sheriff Riley is driving.

Officer Taylor's body is in the passenger seat, his throat slit from ear to ear, his head slumped over the back of the seat.

EXT. DESERTED ROAD

The police car takes a turn off from the main road and take a turn onto a dusty trail.

The police car continues to drive down the trail until it approaches a large viaduct.

EXT. VIADUCT

The viaduct is high and large.

The police car stops at the base of one of the viaduct tunnels. The car horn blows out.

A figure walks from beyond the tunnel and approaches the police car.

Sheriff Riley calmly gets out of the car and greets the figure.

It is JIM DOBAN, the cleaner from the church.

SHERIFF RILEY

Everything taken care of?

Jim nods.

SHERIFF RILEY (CONT'D)

Good.

Riley points to the police car. Officer Taylor's body can be seen through the windscreen.

SHERIFF RILEY (CONT'D)

Clean that up for me.

Jim nods again and heads to the passenger side of the police car.

Riley walks slowly to one of the tunnels of the viaduct.

There is a large circular drain cover at the foot of the tunnel.

Half covered in grass, Riley stares down at the drain's many gaps for a few moments.

It is pitch black inside and nothing can be seen.

(CONTINUED)

CONTINUED:

CUT TO:

EXT. CHURCH

The church is in a clearing in the woods, a small and humble building it is clearly very old. The church would appear to have several stained glass large windows on the first level. There is light beaming from inside that illuminates the outside of the church via the windows.

The church has a steep sloping roof with a single small tower.

The group, (Tom, Megan, Officer Milner, Cheryl and Leroy), walk up and arrive surprised at the clearing which presents the church.

MEGAN

Oh my god...

LEROY

(grumpily)

What is it now?

They all pause at the site of the church, it's light from within a welcome sight from the use of torches.

MEGAN

Since when has there been a church round here this far deep in the woods?

OFFICER MILNER

This is the first time I've seen it. I didn't know there was one this far up here either to be honest.

TOM

Well, the lights are on so someone did. Lets take a look.

The group move towards the entrance, a large and solid wooden door.

Officer Milner pushes at the door and to the surprise of everyone, the door opens bringing a ray of light.

CUT TO:

INT. CHURCH

The group step cautiously into the church.

The church has a large room, many wooden seats as in a traditional church separated by ailes.

The light is lit by candle, fifty or so decorate the walls on holders.

(CONTINUED)

CONTINUED:

The room, although barren of any thing other, is a welcoming sight, if not strange.

TOM  
(quietly, looking  
around)  
Well whoever has been in here has  
sure been busy. There's enough  
candles here to light up half the  
town.

The group move into the room slowly exploring.

The floors creak beneath their steps.

MEGAN  
Busy enough to plan ahead.

OFFICER MILNER  
(cautious)  
Stick together people.

Leroy and Cheryl remain at the back of the church, Leroy's grip firmly on his wife's shoulder.

They both look concerned.

Tom and Megan move to the middle of the church, examining the seats as best they can. They look old and rotten, some cobwebbed.

Officer Milner is walking along the ailes, slowly pacing making his way to the front of the alter.

Suddenly,

TOM  
(excited whisper)  
Hey, look here!

Milner and Megan rush over to where Tom is.

Leroy's grasp prevents Cheryl from joining them.

Tom is at a door, half way down the room.

Light shines from beneath the closed wooden door.

Tom, Megan and Officer Milner look at each other.

TOM (CONT'D)  
(whispering)  
I would ask for you're permission to  
open this door, Milner, but I really  
don't care too much about a little  
breaking and entering right now.

Milner looks at Tom.

OFFICER MILNER  
(whispering)  
Why not try opening it first?

Tom raises his eyebrows, and grabs the large bold handle of the door.

(CONTINUED)



CONTINUED: (2)

To his surprise the door opens inwards, opening to a room.

CUT TO:

INT. CHURCH BACK ROOM

The place is dimly lit, a small cupboard size room with stone walls and a single tainted window.

A small desk with various large sized books.

A man sitting at the desk, looks up at them as if expecting them.

It is FATHER KEANE, he has a glass of brandy in his hand, a bottle on the desk top.

FATHER KEANE

(sullen)

It's a catchphrase I know, but I've been expecting you.

Megan, Tom and Officer Milner look astonished at first at the bizarreness of the situation.

They realize who it is.

OFFICER MILNER

(puzzled)

Father Keane? Is that you?

Father Keane nods his head slowly in acknowledgement.

OFFICER MILNER (CONT'D)

What the hell are you doing up here?

Father Keane takes a sip of his drink before looking up at the three.

FATHER KEANE

Surviving.

CUT TO:

EXT. KENSINGWOOD STREET

MONTAGE

A) DESERTED KENSINGWOOD STREET.

B) EERIE DESERTED KENSINGWOOD HOSPITAL.

C) OUTSIDE KENSINGWOOD POLICE STATION

END MONTAGE

INT. KENSINGWOOD POLICE STATION

We see Kerry asleep on Jack's lap, he too is asleep.

The two officers remain at their desks, trying out various radio equipment but cautiously watching the entrance of the station.

(CONTINUED)

CONTINUED:

Both yawn, tired.

CUT TO:

INT. CHURCH

Father Keane is sat at the altar of the church whilst the rest of the group are sat on the benches, eagerly listening to him.

Father Keane's bottle of brandy is being passed from person to person, each taking large sips directly from the bottle.

FATHER KEANE

I was in my church, as usual the custodial was sweeping up, cleaning as best can be done. Jim left, and I must have dozed asleep for less then a minute when I heard noises from up above.

Father Keane receives his bottle back, and before passing it around, he takes a big swig.

FATHER KEANE (CONT'D)

When i returned from upstairs, the church had been desecrated.

(beat)

I came here, alone. I have looked after this place for many years and I have always felt it was my place to be here...to protect it from any possible further vandalism.

CUT TO:

EXT. KNIGHTS HILL

Andy and Annie Wilcox reach the peak of the hill, their flashlights blazing. They seem out of breath, but pleased to have finally got to the top. They stand at the edge, helping the other four members of their search team get up.

The other members of the group are OFFICER KANE, a large man in his forties, PAUL REED, an elderly gentleman with a beard, JANICE REED, a 30 something year old woman, and STEVEN REED, in his late 30's also.

They all reach the top of the hill and regain their breath, looking over at the spectacular view below them.

The town below has not very little light, one or two dots of light can be seen, streetlights. From behind them is a small wood that seems to expand to no where.

The skyline looks dark as it would, but a vague redness is mixed in, as if a pollution on the clouds.

Andy notices the weather battered sign, " KNIGHTS HILL".

Andy points out the sign the rest of the group.

ANDY

(out of breath)

We got here, bloody hell!

( CONTINUED )

CONTINUED:

As the rest of the group dust themselves down from mud stains and dust gathered from their journey, PAUL REED grabs onto STEVEN's jacket.

PAUL

Look...

The group turn to see the small bungalow, a dim light flickering in one of the window gaps, which are boarded up with wooden planks.

STEVEN

I see it Dad, we all see it.

Officer Kane tries his radio, but there is still nothing.

ANDY

Well, I think it's about time we gate crashed their little party and found out what the hell they are doing in there, don't you Officer?

Just as the group are about to march towards the bungalow, Officer Kane stops them.

OFFICER KANE

Wait, wait just a moment. You people stay here, I'm gonna go and find out.

(beat)

I'm the law here, and i know what Im doing. You people just sit.

UNKNOWN PERSON POV

From the trees, fast gasping breathing can be heard.

Looking at the group, hiding behind the trees, constantly watching them, the gasping breathing slows and slows.

A hand comes across the tree, but it is not a hand of flesh, it is pure BONE. Thick SKELETON fingers. The fingers are thick and long, with long nails at the tip of the fingers. The rest of the arm is covered in a cloak sleeve as we pull back to see the figure kneeling down by one of the trees it is dressed in a typical "Grim Reaper" style cloak.

BACK TO SCENE

The group look on as Officer Kane makes his slow walk towards the daunting looking bungalow.

JANICE

(concerned)

God, I hope he knows what he's doing.

ANNIE

(confident)

Of course he does, he's a police officer. I'm sure he's done a few things a lot more dangerous then knock on bungalow doors.

Officer Kane makes his way up the stone path, he looks at the terrible state of the garden patch.

He looks at it with disgust.

( CONTINUED )

CONTINUED: (2)

OFFICER KANE  
(whispering to  
himself)  
Who the hell would wanna live here?

Officer Kane reaches the solid looking wooden door.

He takes a few looks at the windows that are each beside the door, the one on his left is boarded up tightly with wooden planks, the one on his right is giving out the small glimpses of light.

Officer Kane takes a quick glimpse between the slits in the wood.

He can make nothing out.

He knocks on the door three times, nervously looking back at the group.

They seem to be a fair distance away, but they are looking on, together as a unit.

The door of the bungalow opens slowly, a loud CREEK echoing in the darkness.

Officer Kane adjusts his tie and hat, before being GRABBED inside.

The door shuts with a SLAM!

UNKNOWN PERSONS POV

Slow breathing as the figure moves silently from tree to tree, gaining and getting closer to the group that stand in clear light.

The skeleton hands move from tree to tree as it holds on and looks before moving, predatory but oddly.

We now see it's head as it's skeleton fingers release the hood from it's cloak.

It is SKULL, his head nothing more then that of a skeletal figure.

BACK TO SCENE

The group are left motionless.

ANNIE  
(worried)  
Did he go in there or was he pushed inside?

ANDY  
I don't know, I couldn't see properly.

SKULL'S POV

Moving closer to the group, within feet of them, moving quickly, breathing is none.

Moving between trees, it's skeletal fingers grasping each tree it moves with.

(CONTINUED)

CONTINUED: (3)

BACK TO SCENE

Annie and Andy are together, still by the edge of the hill, Steven Reed and Janice Reed are in each other's arms, visibly worried.

Paul Reed( the old guy) is venturing further towards the bungalow.

STEVEN

(curt)

Dad...Get back here

Paul is transfixed on the bungalow. He walks forwards with menace in his eyes.

STEVEN (CONT'D)

DAD...

Paul does not look back, his eyes glued on the bungalow.

JANICE

(worried)

Steven....

Steven walks forward, leaving his embrace with his wife and walks towards his father slowly, a confused look on his face.

STEVEN

DAD!??

As this is going on, Annie and Andy are looking on, watching.

ANDY

Let's all go, Steve, fuck it.

The group look at each other for a moment.

STEVEN

Yeah, let's just do that.

As the four begin to walk towards the bungalow in an aggressive manner, Paul has vanished.

The group stop.

STEVEN (CONT'D)

(worried)

Dad?

Nothing.

No sound.

Nothing.

STEVEN (CONT'D)

Where's he gone? What the hell?

Steven turns around...

No one is there.

He is alone, no one is there at all.

( CONTINUED )

CONTINUED: (4)

Steven walks back to where he was, the edge of the hill, re-tracing his steps, a confused look on his face.

STEVEN (CONT'D)  
(Shouting)  
WHERE ARE YOU?? JANICE?? WHERE ARE  
YOU??

A loud crackling sound from the woods. Voices.

Steven turns round to face the noise, completely in fear.

STEVEN (CONT'D)  
Janice?

Steven walks further in to the woods, following the sounds.

More voices. Louder. Laughter. Child like.

Steven finds himself on no path, stuck in the woods.

He runs, through the woods, panting desperate to find a clearing.

Steven falls, tripping on a branch.

He looks up.

SKULL looks down on him.

SKULL, wearing a dark cloak, seems to look at Steven although he has no eyes.

The empty sockets are black, the bone structure of SKULL's face is evilly formed.

STEVEN (CONT'D)  
(pleading)  
Please...I'll give you  
money...anything...

An evil grin appears on SKULL's face, he walks closer and puts one of his jagged edged fingers to Steven's lips as if examining him.

As SKULL is about to strike Steven's face, an eerily sharp voice breaks out from no where.

SKULL pauses, and looks back as the WITCH appears from the woodland.

The WITCH comes closer to the petrified Steven, her tongue licks his face.

WITCH has the same cloak as SKULL, but she has green skin, spots, massive boils, and yellow eyes. Her teeth are rotted, her whole facial feature is rotten.

She has a large witch hat on her head, long dark thin hair trickles down from it.

Steven screams in horror.

WITCH laughs the same childish laugh that has been heard.

(CONTINUED)

CONTINUED: (5)

She takes a grasp of Steven's mouth with her rotten hand and forces it to open.

Steven blacks out.

FADE OUT.

FADE IN:

EXT. WOODS

Steven finds himself tied against a tree, his hands at the back, and a rope around his torso.

His only movements are by his head.

WITCH  
(a vicious gasp)  
*Now!! Do it now!*

SKULL pushes out PAUL REED, his hands tied at his back and rope surrounding him. PAUL looks terrified.

SKULL pushes PAUL to the ground, on to his knees opposite STEVEN.

With a simple nod by WITCH, SKULL SLASHES Paul's head completely clean off with a swipe of his hand.

Blood flies in to the air as Paul's dead body convulses to a grisly death and his head flies into the woodland.

Steven cries in anger and emotion but can not move.

SKULL moves slowly back to his position, as WITCH laughs silently.

Steven, visibly shocked, is begging.

STEVEN  
What do you want?? Anything...I'll  
give you anything you want..please...

WITCH smiles.

SKULL, his thin figure visible through the bagginess of his cloak(of course, he's BONES) walks solemnly to the woods and out of sight.

STEVEN (CONT'D)  
Fuck do you want...please...

WITCH circles round Steven a couple of times as he begs for his life.

WITCH  
(harsh, whispery)  
*Hush, hush my lonesome man,  
With not one leg you will surely  
stand,*

SKULL emerges from the woodland, dragging JANICE by her hair. She is screaming loudly.

WITCH nods at SKULL, and in due, SKULL approaches STEVEN.

(CONTINUED)

CONTINUED:

SKULL looks at Steven face to face.

SKULL SLICES Steven's left leg off from his thigh completely off in one swipe.

Blood pours down from the departed limb, as Steven's leg is left to drop to the ground like a piece of meat.

Steven in shock, is left open mouthed in horror at the sight of his own dismemberment.

WITCH lets out a laugh, a child like voice with an over tone of malevolence.

SKULL places the sobbing JANICE in front of Steven.

WITCH nods.

SKULL tears JANICE's HEAD clean off.

Blood again flies in to the night sky from the decapitated body.

Steven is now in tears, he is distraught to say the least. With his last bouts of courage left.

STEVEN

I'm gonna fucking kill you...

WITCH laughs, as SKULL returns to the woods yet again.

WITCH places her spot boiled hand over Steven's face, soothingly.

Steven continues to cry, his tears picked up in a cup of WITCH's nails.

WITCH drinks the tear drops, letting loose a sigh of pleasure.

WITCH

*You're father made you such a boy,  
that made you happy and cried with  
joy,  
You're wife she made you two young  
boys, a girl was made but she was  
spoiled,*

The WITCH continues to parade her long and dark fingernails across Steven's face, leaving marks.

Steven winces with pain.

WITCH (CONT'D)

*Now is time for you to meet,  
But it wont be the God you wish to  
seek,*

SKULL drags out ANNIE and ANDY WILCOX.

SKULL has one hand on each neck, such is the grip neither can move.

SKULL places them both to bow down before Steven.

We now see pieces of flesh have been stuffed inside Annie and Andy's mouths, thus silencing them and gagging them.

(CONTINUED)



CONTINUED: (2)

WITCH again nods smiling at SKULL.

SKULL swipes ANDY's head clean off, again another fountain of blood covers Steven as the limp body falls to the ground convulsing.

SKULL looks at his hands, they are covered in blood.

He looks at WITCH emotionless.

Steven has broken down completely, his cries are now on levels of hysteria.

With one last nod of the head, WITCH looks at SKULL.

SKULL grabs his two hands on ANNIE's head and squeezes.

Annie's screams turn into mute sounds as her head is squashed between the ferocity of SKULL's hands.

Blood and brains ooze from between SKULL's boney fingers on to the ground as SKULL looks up in satisfaction.

Annie's dead body slumps to the floor, Steven screaming in hysterical fits yet tied tightly to the tree.

SKULL looks at WITCH , a moment passes before they both turn to look at Steven.

Steven looks up at them both, screaming out in horror.

WITCH nods her head.

SKULL turns to look closely at Steven.

Skull to face, SKULL seems to be examining Steven's face.

SKULL puts his boney hand up to Steven's mouth and forces his claw like fingers inside.

SKULL tears Steven's jaw apart, blood and gore fly out.

Steven's eyes are full of terror.

WITCH laughs, a loud and disturbing crackle, as SKULL puts his hand to Steven's forehead and slowly crushes it against the tree.

CUT TO:

INT. CHURCH

SUPERIMPOSE : 03:15 AM

Leroy and Cheryl are asleep, laying on separate benches of the church.

Megan is asleep on a separate bench, brandy glass still in hand.

Officer Milner is also asleep on another bench.

(CONTINUED)

CONTINUED:

Tom and Father Keane are the only ones awake, they are talking together at the front of the church, keeping an eye on everyone. Both are drinking, both look extremely tired.

Tom takes a look at Megan.

TOM

Drink seems to have done the job.

Father Keane nods agreeing with his drink in hand.

FATHER KEANE

(smiling)

The lord does send us some help from time to time.

The two sit there for a short pause. The church lit by candles, shadows creeping amongst the walls, the tainted glass brightly illuminated.

Tom swigs his brandy down in one.

TOM

Yeah...

Father Keane pours both of them the last remains of the brandy bottle.

Tom sarcastically raises his glass.

TOM (CONT'D)

To you're good health, Father.

Father Keane smirks.

TOM (CONT'D)

What you said...I'm happy it made everyone get some sleep...

FATHER KEANE

All I said were words of comfort to the tired and weary.

Father Keane points to the empty bottle of brandy.

FATHER KEANE (CONT'D)

This did the work for me.

Another slight pause.

TOM

(quietly)

You came here as a retreat, Father? I don't buy that.

FATHER KEANE

What I said to you all, was true. I came here as a retreat. I have looked after this old church for many, many years now. As best I can.

TOM

Right. So you want to start explaining to me what you meant by you coming here to survive?

(CONTINUED)

CONTINUED: (2)

Another uncomfortable pause.

Father Keane takes a big swig of his drink.

FATHER KEANE  
(disgruntled)  
It's my heritage you know. To take  
care of this place. To look after it.

Tom looks at Father Keane seriously for a moment.

FATHER KEANE (CONT'D)  
My generations of years gone past,  
looked after this place. A *refuge* if  
you like. This one place.  
(drinking, mockingly)  
If you believe the ghost stories.

Tom looks on at Father Keane.

FATHER KEANE (CONT'D)  
We had guardians here, they would  
once a week venture out for food.  
But, always, *ALWAYS*, return here. For  
centuries. It is a legacy that I must  
uphold in spite of my own opinion.

TOM  
(anxious)  
When? What is this place? What  
people?

FATHER KEANE  
(depressed, guilty)  
My ancestors, well they were the  
power of the people. We had great  
authority. We misused it. We let it  
escape.

Tom downs his drink. He looks around him. The church looks  
solemn, the candles remain brightly lit.

TOM  
Let what escape? And what has this to  
do with my missing children?

FATHER KEANE  
(looks at Tom)  
An evil force, ancient evil.  
Something from the skies. Centuries  
ago, if you believe the old stories.  
My ancestors apparently captured this  
evil, keeping it locked away here in  
this church. Somehow, it escaped, it  
died, I don't know.  
(beat)  
Did you know a new star is born every  
moment? The sky breeding constantly?

TOM  
(confused)  
What?

FATHER KEANE  
You need to listen to me. And ask  
nothing, just listen.

(CONTINUED)

CONTINUED: (3)

Tom looks at Father Keane with an insane look.

FATHER KEANE (CONT'D)  
This place has been secret for many,  
many years. You can look at maps, you  
wont find it. This place does not  
exist on any map.

TOM  
It must do. Someone must have come  
across this place before.

Father Keane shakes his head.

TOM (CONT'D)  
Well what about you're superiors?  
Even in religion you have a higher  
order, what is this? And what the  
hell kind of religion were you  
running up here?

FATHER KEANE  
We were the highest of authority,  
never questioned. Never mentioned.  
Never even remembered it seems, only  
but by one.

TOM  
You?

Father Keane nods his head.

FATHER KEANE  
All will come out in time, I'm pretty  
sure on that. It is a feeling, an  
instinct I've had the last few days.  
Something has been stirring.  
(drinking the last of  
his drink)  
I only prey that I'm wrong.

FADE IN:

EXT. DARKNESS (DREAM SEQUENCE)

The darkness is suddenly engulfed in a massive explosion.  
Particles and atoms spread across in different directions in an  
amazing display of light and color.

A sound can be heard, voice like but too distant to comprehend  
what it is saying.

The darkness is now engulfed in dots, the remains of the  
explosion calming and forming into solid objects.

The objects are stars, constellations slowly drifting and moving  
to gather amongst each other against non moving stars.

CUT TO:

INT. CHURCH

Megan wakes, her eyes open in slight confusion. She glances at the surroundings, Tom and Father Keane remain talking at the head of the church. Slowly, reluctantly, she closes her eyes and drifts back into sleep.

Father Keane and Tom are still talking.

TOM

(baffled)

Father, I'm gonna tell you straight, I'm not a religious man and you're babble talk has almost convinced me into thinking I am right not to be.

FATHER KEANE

What I've told you, is what I have spent my life looking back and finding out about.

A slight pause. Father Keane looks down, searching his pockets until he comes up with a small flask. He drinks it hastily.

FATHER KEANE (CONT'D)

What I tell you now, concerns you and the world.

Tom looks at Father Keane, takes his flask from him and drinks himself. He returns it after a gasp.

TOM

I want my children home. I don't give a god damn about religion.

Father Keane receives the flask back.

FATHER KEANE

No one believes in the devil. They believe in common sense. Allowing his deception, his lies. He lives in the smallest atoms, invisible to human eyes.

Father Keane looks at Tom with a serious glare.

FATHER KEANE (CONT'D)

That is who has taken you're children tonight and that is who you are going to have to beat to get them back.

TOM

(angrily)

If you are even close to right, then why the hell didn't you tell anyone about this before it happened?

FATHER KEANE

No one would listen, no one is concerned until it happens. *Evil* is what we wanted man kind to believe was only man made. It made us the power, gave us control over the world. It made man become the centre of things.

(CONTINUED)

CONTINUED:

FATHER KEANE (CONT'D)

It was wrong, and now when we need it  
most... faith is a hard thing to  
come by nowadays.

Tom looks at Father Keane as if studying him.

TOM

It is not surprising Father. You  
created a faith built upon lies.

CUT TO:

EXT. UNIVERSE (DREAM SEQUENCE)

The universe forms within an aura of purple and red light. The earth can be seen, but not how it today. It is covered in a red surface, the sun and the moon surrounding it.

EXT. EARTH SURFACE

The surface is red and rocky, a landscape of sand that seems endless.

Creatures and demonic figures surround the vast environment, fighting violently with each other.

The creatures vary from size, some small and some large. They differ in look and appearance, some look bizarre yet others look human like with legs and arms and a human like torso.

The monsters tear limbs from each other, roaring in delight at victory as the victims scream creature-like in pain and death.

On top of a huge mountain, a large figure shadows over looking the action. The figure is difficult to properly see, yet it appears to have a human body.

The figure remains a shadow, but we can see it has horns upon it's head, and a swirling TAIL with a pitchfork end. The figure's arms are raised to the sky.

The monsters pause at the sight of the figure, hundreds, thousands of them simultaneously stop their violent actions and look in the direction of the figure.

After a few moments, a blinding WHITE LIGHT explodes.

As the light slowly disintergrates, HUGE FLAMES cover the surface of the Earth, as if some massive explosion had been released.

The monsters are all burned, swirling pieces of them shrivel in the massive heat of the flames.

As the flames settle amongst the landscape, constantly flickering, the figure remains at the top of the mountain. We see now the figure is the DEVIL. He is red in color, but he has the physical look of a human male, apart from a large tail and the horns on his head.

His face is not clearly seen, but his bright yellow teeth and piercing eyes shine from the darkness of his facial expression, in anger and one of hatred.

(CONTINUED)

CONTINUED:

As the DEVIL remains standing, he looks on at the surface below him, the flames flicker as another bright light from the sky begins to form.

A light beam STRIKES the DEVIL from above, illuminating him in white.

A series of distorted voices begin to get louder and louder as the beam becomes so bright, the DEVIL is disintegrated until there remains nothing.

Another FLASH of WHITE LIGHT.

The planet is now covered in ICE and SNOW. The surface is FROZEN.

CUT TO:

INT. CHURCH (REALITY)

Everyone in the church wakes up at the same time.

Tom wakes up from a bench in the church, wide eyed with sweat dripping from his face.

Officer Milner wakes, his eyes blink as he adjusts to his whereabouts.

Father Keane, still in his chair, wakes, flask still in hand.

Megan sits up right, releasing a small gasp. She looks around, slightly confused before putting her head in her arms in a resigned way.

Leroy wakes, he is lying completely on one of the benches. His eyes open wide, confused by the dream he just had.

Cheryl, on the bench just below Leroy, wakes. She looks petrified by what she has just dreamt.

Tom stands up, looking tired.

TOM  
(loudly and  
determined)  
OK EVERYONE, LET'S GET GOING.

The group wake up sluggishly.

Leroy wipes sleep from his bleary eyes.

LEROY  
W-what time is it?

Megan is getting herself together quickly.

MEGAN  
Time we got moving.

Cheryl looks haggard as she puts a hand to her head.

CHERYL  
Oh, what a nightmare I had...

(CONTINUED)

CONTINUED:

MEGAN  
We're still having it.

CUT TO:

EXT. KENSINGWOOD OUTSKIRTS - DAY

SUPERIMPOSE : OCTOBER 31ST - HALLOWEEN - 9:08 AM

MONTAGE

A) VIEWS OF KENSINGWOOD TOWN, QUIET AND DESERTED. MISERABLE WHITE SKY OVERHEAD.

B) KENSINGWOOD TOWN. THE BACK ALLEYS AND THE MAIN STREET DESERTED. NOT A PERSON, DOG OR CAT IN SIGHT.

C) KENSINGWOOD HOSPITAL CAR PARK. MANY CARS PARKED, NO ONE IN SIGHT.

D) KENSINGWOOD HOSPITAL. INSIDE, NO ONE CAN BE SEEN. THE WARDS AND CORRIDORS EMPTY.

CUT TO:

EXT. KENSINGWOOD STREET

From the woods, the group emerge tiredly trudging towards the street, chatting incoherently.

From their conversation, they stop at the top of the street. They all pause and look on at the emptiness of the town.

LEROY  
Looks like a god damn ghost town.

The group move into the town, slowly.

MEGAN  
What the hell is going on?

The group look down at the town. It is an unwelcome sight, deserted, desolate, eerie.

The group begin to walk slowly down the empty street.

As they walk down the sidewalks, they look at the various shops along the street. All are closed, empty.

MEGAN (CONT'D)  
Where the hell is everyone?

TOM  
I don't know.

LEROY  
Maybe it's national hide and seek day and they forgot to tell us.

Father Keane stops walking.

( CONTINUED )



CONTINUED:

As he does, the group look back at him.

FATHER KEANE

Did you all have a dream when you  
fell asleep?

Leroy looks anxious.

LEROY

(gesturing to the  
others)

What is this guy talking about?

MEGAN

I had a nightmare, it certainly was  
no dream.

CHERYL

Me too...a horrible nightmare.

TOM

Look, let's get back to the job in  
hand here. We can talk about dreams  
all we want later.

UNKNOWN POV

From one of the abandoned shop windows, looking on at the group.

Watching, breathing heavily.

BACK TO SCENE

The group continue to stroll the streets, looking in at empty  
windows, shops deserted.

OFFICER MILNER

Keep it together people, we'll get  
back to the station and I'm sure  
everything will be alright.

MEGAN

Keep it together? My children are  
lost out there somewhere and you are  
telling me to keep it together?

Tom comforts Megan, they both hold each other, a comforting hug  
more than anything.

CRASH!

Leroy has kicked through a window in one of the stores and is  
clearing the glass.

OFFICER MILNER

(To Leroy)

Just what the hell do you think  
you're doing you crazy son of a  
bitch?

Leroy, half way through the store's now broken window, smiles.

( CONTINUED )

CONTINUED: (2)

LEROY

I'm doing something about it instead  
of whining like a them two bitches.

Leroy walks inside the store, his wife Cheryl follows meekly.

INT. HARDWARE STORE

Leroy takes a careful look inside the dull and dark store.

There are no lights, and even in daylight, the store is full of  
gloom and is dim.

The window is smashed, glass is all over the floor.

The group rush over to the scene, but only Leroy is inside,  
Cheryl is hovering outside the empty glass pane.

LEROY

(confidently)  
I think it's pretty safe to come in  
ladies.

EXT. HARDWARE STORE

As the rest of the group walk inside the store, Tom and Officer  
Milner linger outside for a moment.

TOM

This is like a mass kidnapping of  
some kind or everyone has been  
evacuated...I'd feel a lot better if  
had a weapon of some sort.

OFFICER MILNER

Whatever it is, you are breaking and  
entering and committing an offence if  
you step into that building, Tom.

Tom looks at Officer Milner with an insane look.

TOM

You going to arrest me, Milner?

He walks past into the hardware store, leaving Officer Milner  
the only one outside.

INT. HARDWARE STORE

The store is small, it has a counter desk and objects behind it  
and a few electrical goods at the front of the store.

There are a couple of computer monitors behind the counter at  
the desk.

Apart from that, there is not a thing out of order.

TOM

Nothing of any use whatsoever.

Megan is looking out of the large window, gazing into nothing.

(CONTINUED)

CONTINUED:

MEGAN

Nope.

Tom looks at Megan. She looks onwards outside.

Leroy has gone beyond the counter and is heard in the back room, Cheryl sat at one on one of the chairs near the counter.

Father Keane is posted up against the wall near the opening in the window, Officer Milner peering in from outside.

Leroy comes out, joyfully and happily from the back room with a few wires round dangling from his shoulders.

LEROY

Hey...look at what I found! Ain't got a clue what they do but I'm sure as hell not gonna pay for 'em!

Tom squares up to Leroy, furious.

TOM

You think this is some kind of god damn game?

LEROY

Oh...go ahead Tommy boy. You wanna try your luck?

Tom and Leroy square up against each other.

MEGAN

Leave it Tom, ignore him.

Cheryl stands meekly in the background, afraid to say anything, hands by her mouth.

Leroy smiles directly at Tom.

LEROY

Better do what wifey tells ya, Tommy boy.

FATHER KEANE

Look you two, this is not the time for this.

Leroy pushes Tom in his chest, in response Tom thumps Leroy in his face sending him backwards, grasping at his cheek. Leroy then lunges at Tom.

Officer Milner rushes in, getting between them both and separating them at arms length.

OFFICER MILNER

(orderly to both)

THAT IS ENOUGH!

(beat)

Now we have got to stick together, not fight each other, that's going to get us nowhere.

Tom and Leroy stare at each other, fury in each others eyes.

Megan walks over to Tom, putting a hand to his shoulder.

(CONTINUED)

CONTINUED: (2)

MEGAN

He's not worth it, Tom, leave it.

Tom drops his stare at Leroy as the two separate.

Leroy walks away and back to Cheryl, who fakes a smile as he grabs her, giving her an unwanted hug.

OFFICER MILNER

Lets keep working as a team here, OK?

EXT. HARDWARE STORE

POV - UNSEEN

From behind a car, something watches the store, breathing deeply.

It moves quickly, moving towards another car, closer to the store entrance where the bashed in window is.

Now only a few feet away, it watches and can see clearly the people inside.

INT. HARDWARE STORE

The group are calmer, looking through various item to see to see if they can be of use.

Cheryl is sitting at the computer desk near the counter.

CHERYL

Oh my god...

No one is paying attention.

CHERYL (CONT'D)

Look at this...

Leroy comes to look at what Cheryl is talking about.

He leans over her, looking at a blank computer screen.

LEROY

(sarcastic)

It's called a computer, hun. You keep looking at it and doin' nothing and we will try an' find our kids,OK?

Cheryl looks at Leroy with a scowl.

CHERYL

The screen...it came up with words on it I swear...

Leroy puts a hard firm grip on Cheryl's shoulder.

He leans forward, directly to her ear.

(CONTINUED)

CONTINUED:

LEROY

Don't make me look stupid by being stupid.

Leroy released his grip, and walks off in to the back.

Tom looks at Leroy, disgust in his eyes.

Father Keane takes a look outside the store window at the deserted streets.

TOM

You busy over there, Father?

Father Keane walks to the centre of the room, where the group are relaxing their search for useful items.

FATHER KEANE

I have a theory that you may or may not agree with.

The group begin to pay attention.

FATHER KEANE (CONT'D)

You all say you have had a dream, or a nightmare, when you fell asleep in the church. I had one too.

TOM

We are all under a lot of stress Father, I think having a bad dream is just a way of the mind dealing with it. What is your point?

FATHER KEANE

You all dreamt of demons, monsters fighting against each other. The universe, being formed. A bright light exploding.

The group look shocked.

CHERYL

How did you know?...

LEROY

I never remember my dreams but I did last night and you just described it...exactly.

TOM

What are you saying, Father? We all had the same dream?

FATHER KEANE

A dream. A premonition. A warning from the past. Maybe even the future.

TOM

Jesus, for once I wish you could just give us a straight answer! You're telling me, us, that demons and devils are to do with my kids disappearing because of a dream we had?

( CONTINUED )

CONTINUED: (2)

FATHER KEANE

I prey I'm wrong.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

Cars surround the station, deserted. An eerie silence as the light morning sun beams down from the sky.

Nothing in sight.

INT. KENSINGWOOD POLICE STATION

Nurse Kerry Price, Jack Shepherd and Officer Willis are in the station.

Officer Jenkins walks into the scene from the back with a tray full of coffee.

KERRY

(receiving a cup)

Look, I want to get home. I need to know my parents are OK.

Officer Willis, sat behind his desk, takes a large sip of his coffee.

OFFICER WILLIS

No chance little lady. You are staying right here.

Jack stands up aggravated.

JACK

OK, that's enough! You have done nothing at all since we got here!

KERRY

Jack...sit down.

Jack continues his rant.

JACK

The big man, taking charge of the situation my ass!

OFFICER WILLIS

We are doing the best we can, Jack. You need to calm down.

JACK

The best you can is to keep us stuck in this shit hole?

Officer Willis walks up to Jack, nose to nose.

OFFICER WILLIS

(sternly)

No time for this Jack. Sit down and shut up.

(CONTINUED)

CONTINUED:

OFFICER JENKINS

Wait...

The three of them look over at Officer Jenkins behind the desk.

He seems enthusiastic.

OFFICER JENKINS (CONT'D)

Come look, the PC is on.

They all walk round slowly to the desk, and look at Jenkins' computer screen.

The load up screen.

Officer Willis slaps Officer Jenkins' hand in a high five.

Everyone starts to smile.

KERRY

This is good news right?

OFFICER JENKINS

Damn right this is, once it loads up we can get back in contact with other forces and find out what the hell is going on out there!

They all look around Jenkins' shoulder looking at the computer screen as the normal welcome screen loads up.

OFFICER WILLIS

(elated)

God damn, that means we must have power back on!

JACK

That's what I love about you guys, quick thinking...

The computer screen loads up but instead of the normal logo that would appear, the screen goes black.

OFFICER WILLIS

(angry)

God damn it Jenkins what the hell did you do you ass hole!

OFFICER JENKINS

(at the computer)

I did nothing... the thing turned off, I don't understand...

The computer screen suddenly flashes a couple of times, until a few words remain on the screen.

Everyone looks on at the screen.

COMPUTER : Good

Kerry takes a look over at the screen.

KERRY

Who is typing that?  
Is that on MSN or...

( CONTINUED )

CONTINUED: (2)

OFFICER JENKINS

Sshh...

JACK

Hey, it's not as if the computer can  
hear you, man.

The word "GOOD" is deleted from the screen before a new message  
begins to appear.

COMPUTER: God

Everyone looks at the screen intently.

A few moments pass.

JACK (CONT'D)

Well someone has hacked into your  
system. Simple.

Jack's comments go missed as the officers seem lost in  
confusion.

Kerry sits down on the chair next to where everyone is. She  
looks at the vacant computer screen in front of her.

KERRY

Well this computer isn't on.

Officer Jenkins walks to the back.

OFFICER JENKINS

I'll check the board, see if i can  
get a frequency.

Jenkins heads to a door, and leaves out of sight.

CUT TO:

EXT. KENSINGWOOD POLICE STATION - BACK

An alley way consisting of a small path road and dust bins as  
Officer Jenkins arrives out side.

There are a few doors, sealed shut along the police station.

The back is similar to a normal street back alley, with a small  
space for police cars.

Jenkins takes a step outside, a breath, before lighting a  
cigarette.

The sky remains as gloomy as ever, clear white clouds, a  
depressing sight.

Jenkins opens a door from the side of the station, and stumbles  
inside.

CUT TO:



INT. ELECTRICAL ROOM

A massive switchboard awaits Jenkins as he enters the dim room.

The room has no light, so Jenkins props the door up with a brick.

The light that comes onto the room is not great.

Jenkins takes a look at the board, before the door SLAMS shut.

Darkness.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Officer Willis, Kerry and Jack are looking on at the computer screen.

COMPUTER: Devil

They look at each other bewildered.

JACK  
Who the hell is typing this? Cant you  
trace it?

Officer Willis tries to tap in on the keyboard but the screen remains the same.

He takes a look under the desk and bewildered, pulls a loose plug out to show Kerry and Jack.

OFFICER WILLIS  
The computer is not even on.

CUT TO:

INT. ELECTRICAL ROOM

The Goblin has Officer Jenkins pinned on the floor.

A gloomy light from candles, hundreds are lit in the room.

Jenkins is naked on the floor, his arms upwards, nails crushed into his palms.

His feet are abnormally pinned to the floor in the same way, large nails pinning them to the ground.

Blood drips from his feet, his hands.

The Goblin is draped in a black cloak, his face visible only in the flickering light of the candle.

The Goblin walks around Jenkins slowly, tormentingly.

Jenkins is screaming. His pain, his anguish goes unheard.

The goblin removes it's hood.

( CONTINUED )

CONTINUED:

A sickening green face with yellow eyes and two small horns on its head. It's teeth razor sharp.

The goblin takes a menacing look at Jenkins, snarling.

Slowly, the Goblin chews on Jenkins thigh, leaving a bloody mass as a huge chunk is removed.

Jenkins cries out in pain and anger.

Goblin eats the chunk as blood oozes from it's fang like teeth.

Goblin then devours the reaming strands of Jenkins leg until it is amputated.

Blood spews from the parted limb as Jenkins passes out.

Goblin looks on at the body of the naked Jenkins, one less leg, blood gushing from his former thigh.

With it's grotesque green hand, Goblin grabs the neck of Jenkins and digs it's nails deep into the flesh.

With a quick and hard tug, Goblin PULLS the entire skin off Jenkins' torso, revealing his insides.

Goblin throws the sheet of skin away, before biting into Jenkins palpitating heart.

CUT TO:

INT. KENSINGWOOD POLICE STATION

The scream of Jenkins can be heard in the station.

The computer screen flashes, recapturing everyone's attention.

COMPUTER: Evil

KERRY  
(frightened)  
What was that scream?

Officer Willis stands up from the computer.

All three look at the back of the station, the door leading to the back where Jenkins went out from.

KERRY (CONT'D)  
(to Willis)  
Don't you even think of going out there to look for him and leaving us behind.

Officer Willis looks in one of the drawers and pulls out a penknife. He folds and then unfolds it as if demonstrating how it works.

He hands it to Kerry which she takes and hides inside her pocket.

OFFICER WILLIS  
Just keep this on you.

(CONTINUED)

CONTINUED:

JACK  
What about me, man?

Officer Willis ignores Jack's comment.

CUT TO:

INT. HARDWARE STORE

Cheryl calls out to everyone in the store.

Leroy, Officer Milner, Tom, Megan and Father Keane gather around to the computer screen where Cheryl is sat at.

The computer screen appears blank, just as the computer in the police station is.

The words "DEVIL" are the only thing on the screen, just as it is in the police station.

OFFICER MILNER  
(confused)  
How the hell did you type that in,  
the thing's not even on.

CHERYL  
I didn't type anything, these  
words... They just appeared...

Leroy sneers to himself.

The words delete themselves from the screen.

CHERYL (CONT'D)  
Now see...I didn't touch a damn  
thing!

Everyone looks on at the screen, confused and baffled.

Letters begin to write on the screen again.

COMPUTER: Home

TOM  
(to Milner)  
Home? Who is writing this?

Officer Milner shrugs his shoulders.

The computer cursor blinks repeatedly.

The word 'HOME' is deleted from the screen.

The cursor continues to blink.

OFFICER MILNER  
Cheryl, try typing something.

Cheryl attempts to use the keyboard but to no avail.

Suddenly the computer cursor races, typing at an incredible speed, scrolling page after page.

(CONTINUED)

CONTINUED:

COMPUTER: Abaddon - Abigor - Adramelech - Aguares - Alocer -  
 Amduscias - Andras - Angels, the Fallen - Asmodeus - Astaroth -  
 Astarte - Astrum Argentum - Aym - Ayperos - Azazel - Azrael -  
 Baal - Baalberith - Balan - Bearded Demon, the - Beelzebub -  
 Belial - Belphegor - Caym - Charon - Chax - Cresil - Dagon -  
 Eurynomus - Furfur - Geryon -- Hecate - Jezebeth - Kasdeya -  
 Kobal - Leonard - Leviathan - Lilith - Melchom - Mephistopheles -  
 Merihim - Moloch - Mullin - Naburus - Nergal - Nybras - Nysrogh -  
 Orias - Orthon - Paymon - Philotanus - Proserpine - Pyro - Raum -  
 Rimmon - Ronwe - Samael - Semiazas - Shabriri - Sonneilon -  
 Succorbenoth - Thamuz - Ukobach - Uphir - Valafar - Verdelet -  
 Verin - Vetis - Xaphan - Zaebos - Zagam -

The list continues to scroll FASTER and FASTER as everyone looks on in shock and surprise.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Officer Willis, Kerry and Jack stare at the computer as the same list rolls on screen as it does in the hardware store.

CUT TO:

EXT. HARDWARE STORE

UNKNOWN PERSON POV

Creeping slowly towards the front of the shop.

CUT TO:

INT. HARDWARE STORE

The group are still surrounding the computer, anxiously looking at the screen.

TOM

(to Father Keane)

What the hell is this all about?

Father Keane looks concerned.

FATHER KEANE

The devil. The enemy of the human race. Deceived by himself, he longs to deceive another. He has become an enemy of our human race, the inventor of death, the teacher of pride, the origin of malice, the chief of criminals, the prince of all vice, the promoter of base passions.

Leroy looks behind at Father Keane.

LEROY

(smirking)

You believe in that crap, Father?

(CONTINUED)

CONTINUED:

MEGAN

I don't know what to believe, what with the dreams and now this? One hell of a coincidence.

OFFICER MILNER

Wait, shut up a moment.

The computer begins to type.

COMPUTER: I shall...

COMPUTER: have my return...

COMPUTER: to my true home...

COMPUTER: to my true throne...

COMPUTER: cursed are you...

COMPUTER: that worship the God Plutonium...

COMPUTER: Jesus will not save you...

COMPUTER: NOTHING WILL SAVE YOU...

Windows smash into the room, everyone looks up in shock.

Outside of the front of the store, hooded black robed characters are lined outside, twenty or more.

The group scream in shock and duck down instinctively.

The dark robed characters begin to then place BOARDS of WOOD against the smashed window panes, and the front door, hammering and drilling them in place.

MEGAN

My God...what the hell are they doing??

Cheryl screams.

Milner and Tom rush to the front of the store to try to prevent the robed figures from blocking the windows and door.

HAMMERING and DRILLING sounds as the WOODEN BOARDS are being NAILED into place.

Light begins to fade as the store becomes blocked of daylight as the wooden boards become placed, despite the vain attempts from Tom and Officer Milner.

CUT TO:

EXT. HARDWARE STORE

Outside the store, the dark robed figures have nailed the entire front with wooden boards.

They look at their work quietly, standing still in a direct line.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Officer Willis, Kerry Price, and Jack Shepherd are kneeling down, hiding behind the desks as they hear the station windows also being smashed in and then boarded up.

JACK

Do something for God's sake!

Officer Willis looks up from the desk, firing a couple of shots at the front of the station, before ducking back down.

The boarding continues.

OFFICER WILLIS

(to Jack,  
breathlessly)

Let them board the place shut, we can knock it down when they are gone.

KERRY

(above the nailing)

What about the back door?

OFFICER WILLIS

I'm not gonna look until these lunatics have left.

Light in the station dimmers completely as the last window is boarded shut, placing the station in complete darkness.

CUT TO:

EXT. HARDWARE STORE

The outside of the store is completely boarded up, thick wooden boards crisscrossing each other against the windows or any point of entrance or exit.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

The outside of the station is completely boarded up, thick wooden boards crisscrossing each other against the windows or any point of entrance or exit.

CUT TO:

EXT. KNIGHTS HILL

MONTAGE

A) A VIEW OVER THE TOWN, NOW ONLY THE SUN HAS BEGUN TO GO DOWN AND THE LIGHT IS FADING.

B) FURTHER VIEWS OF THE TOWN ITSELF, THE TOWN STREETS, THE CHURCH AND THE WOODLAND AREA.

( CONTINUED )

CONTINUED:

C) THE SKY. THE SUN BEGINS TO DIM, A DARK RED LINE APPEARING OVER THE HORIZON.

SUPERIMPOSE: OCTOBER 31ST 6:00PM

Another quick montage between the external areas of the police station and the hardware store.

SUPERIMPOSE: HALLOWEEN

CUT TO:

INT. KENSINGWOOD POLICE STATION

Through the darkness we can make out that Kerry , Jack and Officer Willis are lying on the floor, motionless.

Kerry begins to stir, slowly rising from the floor, looking disoriented.

Kerry tries to adjust her vision, squinting in the darkness before realizing where she is.

KERRY  
(quietly)  
Oh my god.

She notices Jack lying on the floor, not to far away from where she is. Kerry moves to wake Jack, shaking him.

Slowly Jack wakes, rising with help from Kerry.

JACK  
What the hell is going on? Are you  
alright?

Kerry nods. They then move to help Officer Willis up.

OFFICER WILLIS  
Everyone alright?

Jack rubs his head.

JACK  
I'll feel a hell of a lot better when  
we get out of here, I feel like I've  
got a hangover.

Officer Willis slowly moves towards the computer, opens a drawer and passes around some torchlights.

The light is sufficient, but the place still seems forboding in darkness.

OFFICER WILLIS  
We've been drugged somehow.

They shine the light around the station. The windows are all boarded up. Small cracks in between the wood.

JACK  
What about Jenkins? You reckon he's  
still out the back?

( CONTINUED )

CONTINUED:

OFFICER WILLIS

I'll take a look, stay here and don't  
do a thing until I get back.

Officer Willis walks towards the back entrance of the station.

He tries to open the door but it wont budge. The back windows  
are also boarded up, glass is all over the floor.

He walks back to the front of the station.

OFFICER WILLIS (CONT'D)

The door wont move, whoever did this  
has done the back as well.

Kerry moves to the computer. The screen is blank.

KERRY

The computer looks down again.

OFFICER WILLIS

It wasn't on last time, I don't know  
how them messages came up but it is  
impossible.

Kerry tries to randomly type on the keyboard but nothing  
happens.

KERRY

Well it was working, we all saw it  
work so it's not impossible.

JACK

Nothing surprises me anymore after  
what has gone on here the last few  
hours.

(beat)

What the hell is the time?

Kerry checks her watch.

KERRY

(stunned)

I make it just gone six. Oh my God...

Officer Willis is examining the boarded up windows. He checks  
his watch.

OFFICER WILLIS

Same here. We've been out for a good  
few hours.

KERRY

(panicking)

God, I feel sick. What are we gonna  
do now? What the fuck is going on?

Jack hugs Kerry.

Officer Willis is peering through a slit in one of the boarded  
up windows.

OFFICER WILLIS

No one out there, nothing. Cant hear  
a thing. No dogs, cats, nothing.

( CONTINUED )



CONTINUED: (2)

Jack, holding Kerry's hand, examines the ceiling with his torch, idly looking around. The light crosses down until it hits a ventilation shaft.

JACK  
(under his breath)  
Wait a sec...

Jack moves closer to the wall, looking up at the shaft studying it.

JACK (CONT'D)  
Willis, come and take a look at this  
a minute.

Officer Willis trudges over to Jack, glass splintering beneath his steps.

JACK (CONT'D)  
Look at that shaft.

A small hose like pipe is dangling from one of the gaps in between the holes of the shaft.

KERRY  
I cant see anything...what are you  
looking at?

OFFICER WILLIS  
We've been gassed...someone has  
mucked about with the ventilation...

KERRY  
Is it still...gassing us now?

Grabbing a chair, Officer Willis stands on it and shines his torch to look at the ventilation shaft. The pipe leads as far down the shaft as can be seen.

OFFICER WILLIS  
Jack, look on the desk for something  
to block this thing, something small.

Jack looks on the desk, there is small items of not much use. Some blue tack.

Jack passes up the blue tack to Officer Willis.

OFFICER WILLIS (CONT'D)  
That's great. That will work fine. At  
least these weirdos, whoever they  
are, wont be gassing us to death just  
yet.

KERRY  
(angrily)  
Well that's just it, why not kill us?  
If they can gas us to sleep, why not  
just gas us with something that would  
do us all in? What do they want?

JACK  
No idea, babe, no idea.  
(beat)  
Do you know who them people in black  
actually are, Willis?

(CONTINUED)

CONTINUED: (3)

OFFICER WILLIS

I'm as lost as you two. I have never  
seen anything like it.

(looking up at the now  
blocked pipe)

But whoever they are, they are not  
gonna get away with this.

CUT TO:

EXT. HARDWARE STORE

The store windows are blocked with slabs of wood. The door has  
also been blocked with planks of wood nailed together in a cross  
formation.

CUT TO:

INT. HARDWARE STORE

Darkness.

Tom, Megan, Father Keane, Cheryl and Officer Milner are all  
awake, but visibly dazed.

MEGAN

(shouting angrily)

GOD SAKE! WHEN WILL THIS END?

Tom goes to hug Megan but she pushes him away.

MEGAN (CONT'D)

I am getting really fed up of this  
shit. God...

(calmer)

I feel like I've been drugged.

Officer Milner is examining the front of the store with his  
hands, his torch light is on.

The group find their torches, switching them on.

Dazzling light springs out.

TOM

We *have* been drugged. Somehow. We've  
been out for a few hours.

Father Keane is wandering around the store, looking around.

FATHER KEANE

Whoever did this...wanted to keep us  
alive.

(beat)

It's a game.

TOM

(sceptical)

More demons and devils, Father? We  
all saw with our own eyes who boarded  
this place up, and they looked human  
to me.

(CONTINUED)

CONTINUED:

FATHER KEANE

The devil needs a source. Someone to do his bidding. Those people were followers. There is a sorcerer, someone who is in control. Control of the game.

MEGAN

(angrily)

Well I don't find it a game at all. My kids are out there somewhere, some sick fuck out there...

(beat)

We have got to get of here NOW.

OFFICER MILNER

We've been out for a few hours, it's nearly half six now. All I can think is that we were gassed somehow, none of us have had anything to drink so we can't have been drugged...

A scream.

Cheryl. She is on her knees crying.

The group rush over to her.

CHERYL

(blubbing)

Leroy...he's gone...they took him...

Father Keane calls out from the back of the store.

FATHER KEANE

He was not taken.

Officer Milner and Tom rush to the back of the store where Father Keane is, Megan consoles Cheryl.

The back door is in pieces, shattered wood surrounds the floor, the door itself wide open almost off its hinges.

TOM

Looks to me like Leroy left on his own.

(beat)

Without waking us, the bastard.

OFFICER MILNER

Perhaps the gas, if it was gas, had no effect on him. He is a big guy after all.

FATHER KEANE

That would seem to be the rational explanation, Officer Milner. He might have tried to wake us, panicked and smashed this door down.

CHERYL

(sobbing)

He..he wouldn't just leave us...leave me on my own...

( CONTINUED )

CONTINUED: (2)

TOM

Well at least he left us with a way  
out of here. Let's get moving.

Officer Milner stops Tom from leaving through the door.

OFFICER MILNER

Wait a minute, we don't know what is  
going on out there.

Megan reacts angrily.

MEGAN

(right in Milner's  
face)

I couldn't give a shit what is going  
on out there. I'm going to find my  
kids and you are not stopping me.

The group walk past Officer Milner into a back alley.

After looking back into the darkness of the store, Milner  
quickly joins them.

CUT TO:

INT. KENSINGWOOD POLICE STATION

Officer Willis and Jack are at the front of the station, trying  
hard to tear down the wooden boarding.

Kerry is keeping her torchlight on the pair so they can see what  
they are doing. Every now and then, she looks behind her  
cautiously.

Jack is pawing at the wood, trying to fit his fingers in between  
gaps to grab hold of the wood and pull it off.

Both of them are working hard, quickly as if a sense of panic  
has come over them. Determination on both faces.

OFFICER WILLIS

This damn thing is solid. I can't  
even get a grip on the damn stuff.

JACK

Tell me about it, I've got enough  
splinters in my hands they could even  
be a plank of wood.

(giving up, sweating)

Not to mention the glass that's  
slashed my hand up.

KERRY

You sure you've got nothing in here  
to help get them blocks off? This is  
a flippin' police station after all.

Officer Willis gives up, looks at his cut up hands.

OFFICER WILLIS

Nothing. Any tool is outside in the  
back. I just hope Jenkins got away to  
get some help.

(CONTINUED)

CONTINUED:

Jack sighs.

JACK  
I hate to break it to you, Willis,  
but the odds on that seem pretty  
fucking small.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

SOMEONE'S POV

Moving in on the police station, breathing heavily and rapidly.

CUT TO:

INT. KENSINGWOOD POLICE STATION

OFFICER WILLIS  
(losing his cool)  
Well what do you propose we do, Jack?  
There's not a lot of options going  
for us at the moment in case you  
didn't realize.

JACK  
Well I don't know, can't you blast  
our way out or something like they do  
in the movies?

KERRY  
That's not a bad idea, you've got a  
big enough gun aint ya?

Officer Willis quickly rushes to the back and grabs his shotgun.

OFFICER WILLIS  
This is a big enough gun alright.  
Stand clear and block you're ears.  
This sucker makes one hell of a bang.

Karen and Jack huddle together behind Officer Willis, holding  
their ears, anxiously looking on.

Officer Willis aims the shotgun directly at the door.

Just as Officer Willis is about to squeeze the trigger...

KERRY  
(screams)  
WAIT!

Officer Willis, frustrated, looks back at Kerry.

KERRY (CONT'D)  
I heard something outside.

OFFICER WILLIS  
How the hell can you hear anything,  
you had you're damn ears covered?

A scratching sound.

(CONTINUED)

CONTINUED:

The three look at each other.

KERRY  
(whispering)  
What is it? Where's it coming from?

Again. A knocking on the wooden window, from outside. A muffled voice.

KERRY (CONT'D)  
Oh god...what is that?

Officer Willis aims the shotgun again, taking a step closer to the door.

OFFICER WILLIS  
(tense)  
Jack...take my gun.

Jack is hiding behind the computer desk with Kerry.

JACK  
W-what?

OFFICER WILLIS  
Do it NOW.

Jack quickly moves to Officer Willis and takes his pistol from his gun belt. He drops it before picking it up clumsily.

JACK  
Sorry...heavier then I thought...

OFFICER WILLIS  
I'm gonna blast the door open, might take a couple of rounds. If any of them creeps is out there, and they rush in and get me, I want you to make sure you protect Kerry and get yourselves the hell out of here. Got it?

JACK  
(wide eyed)  
I already had that planned, Willis.

Jack returns back to his place behind the desk with Kerry.

OFFICER WILLIS  
(loudly to whoever is  
beyond the door)  
ALRIGHT...WHOEVER IS OUT THERE...YOU  
GOT FIVE SECONDS TO TELL ME WHO YOU  
ARE BEFORE YOU GET YOU'RE BRAINS SHOT  
OUT...

Officer Willis takes another small step towards the door.

More muffled sounds from outside.

OFFICER WILLIS (CONT'D)  
(counting down loudly)  
FIVE...FOUR...

Another small step as Officer Willis boot crunches on some broken glass from the smashed windows.

(CONTINUED)

CONTINUED: (2)

OFFICER WILLIS (CONT'D)

THREE...TWO...

Aiming the shotgun, finger ready to pull the trigger...

VOICE FROM OUTSIDE

(weak)

...wait! Don't shoot!

OFFICER WILLIS

(still hyped up)

WHO IS THAT?

VOICE FROM OUTSIDE

(weak)

Leroy...Leroy Beaumont.

OFFICER WILLIS

(relaxing the shotgun)

Leroy Beaumont? The mechanic?

CUT TO:

EXT. KENSINGWOOD POLICE STATION

Leroy, sweating heavily and looking extremely tired, is leaning against the door seemingly out of breath.

He is looking around anxiously.

LEROY

(weak)

Yes...me...you gotta let me in, man.

Leroy looks behind nervously.

OFFICER WILLIS (O.S.)

*Get in? We're trying to get out!*

CUT TO:

EXT. BACKSTREET ALLEY

SUPERIMPOSE : 6:25PM

The alley is tight and dirty and is a long narrow path.

Backs of buildings surround both sides, garbage and empty boxes mislaid across the path. It looks very grimy indeed and very grim in the darkness.

Tom, Megan, Father Keane, Cheryl and Officer Milner are walking slowly, Milner leading the way. Only Milner has his torch on.

TOM

(to Officer Milner)

I thought you said these damn flashlights would last.

(CONTINUED)

CONTINUED:

OFFICER MILNER

We've been using them for almost twenty hours straight, I think you can expect them to go out at some point.

As the group walk slowly past other buildings, Officer Milner pauses for a moment, halting the group.

MEGAN

(impatiently)

What are you stopping for?

Officer Milner shines his flashlight at the buildings.

OFFICER MILNER

Look...

As Officer Milner crosses his flashlight to highlight all the buildings within seeing distance, we see they are all boarded up with wooden planks.

TOM

(looking at the buildings)

Jesus...Just like the hardware store...All boarded up...

OFFICER MILNER

Yeah, looks like our friends in black have been pretty busy since we last saw them.

CHERYL

(scared)

But why? What for? What's the point?

MEGAN

(hopeful)

I don't know...maybe the kids...are in...some of these buildings?

CUT TO:

EXT. KENSINGWOOD POLICE STATION

Banging and cracking sounds from inside as the wooden planks are being smashed hard, the group inside trying to break out.

Leroy, looking around himself nervously, is panicking.

LEROY

(shouting to the group inside the station)

You wanna hurry it up in there...

Leroy looks around again. The forboding woodland. The quiet and eerie street. The houses in the distance.

LEROY (CONT'D)

Someone's out here...HURRY UP!



INT. KENSINGWOOD POLICE STATION

Officer Willis is using a chair to bash the at the boarded up windows, but the wood is only slightly cracking, and slowly.

Jack is repeatedly hitting the door with a fire extinguisher.

Kerry is keep the flashlight on the pair of them so they can see.

OFFICER WILLIS  
Just keep calm, Leroy. We're gonna be  
out there with you as soon as we can.

EXT. KENSINGWOOD POLICE STATION

A loud explosion in the distance.

Leroy, sweating with fear, suddenly looks towards the street.

Another explosion.

Then another.

OFFICER WILLIS  
(from inside the  
station)  
What the hell was that, Leroy?

Leroy keeps his eyes towards the street.

Smoke is drifting into the night sky from a short distance.

Another explosion, louder, closer.

Leroy panics, trying to pull the planks of wood off with bare hands.

LEROY  
Fucking let me in! LET ME IN!

CUT TO:

EXT. BACKSTREET ALLEY

The group pause in their tracks, hearing the explosions.

TOM  
Hell was that?

OFFICER MILNER  
(startled)  
I don't know.  
(beat)  
Not sure I want to know.

CUT TO:

## EXT. KENSINGWOOD POLICE STATION

As the boarding is being ripped and torn down by the group inside the station, a large crew of the black robed figures appear in the distance in the street carrying tall pole length fire torches.

They are walking slowly, as if in a march, heading towards Leroy and the police station.

Leroy goes into hysterics, kicking and pulling at the door, screaming to be let in.

Another explosion, multiple explosions in the distance and closer.

The black robed figures slowly approach the station, smashing the desolated cars windows on the streets and lighting them with their fire torches.

A car within distance takes alight, and explodes.

Another car, and another is smashed and then set on fire.

Smoke fills the night sky as the cars explode.

Leroy crumbles to the floor of the station door, looking on in horror as the black robed figures approach him.

All around are burning cars and vehicles in the street, giving off light.

Leroy is surrounded by the cult members, they are all dressed head to toe in black robes that cover their faces. They all hold fire torches.

LEROY  
(sobbing on the  
ground)  
Please...leave me alone...don't hurt  
me...

Walking slowly from the surrounding cult members, a tall black robed figure steps forward.

It is the CULT LEADER.

The only difference in appearance from the leader to the rest of the cult members is a necklace around his robe, with a SYMBOL attached at the middle.

It is the "SOWEN" symbol.

Leroy looks up with fear in his eyes.

## INT. KENSINGWOOD POLICE STATION

Cursing between themselves, Jack and Officer Willis smash at the door, having given up on trying to break through the windows.

The fire torches from the cult can just about be seen through the cracks in the wooden windows.

(CONTINUED)

CONTINUED:

KERRY

For God's sake, shoot the damn door  
down!

OFFICER WILLIS

We might need the ammo with these  
loons outside, I can't risk it  
otherwise I'd have done it before!

KERRY

(scared)

We can't let that guy out there deal  
with them on his own...do it!

Jack pauses from his attempts at the door, trying to look  
through a crack in the window to see.

JACK

I can't make out jack shit, apart  
from a hell of a lot of fire floating  
around.

(beat)

Do the door, Willis, they might burn  
us alive otherwise.

Officer Willis stops bashing at the door.

He looks at Jack and Kerry solemnly.

OFFICER WILLIS

'K. Jack...Keep that pistol ready for  
when you need it.

Jack nods in agreement.

Cocking the shotgun, Officer Willis aims for the door of the  
station.

Firing TWO SHOTS, a deafening sound as smoke and dust arise from  
the targeted door.

The door is in tatters, wood fragments fall to the ground.

As the smoke and dust clear, the door now no longer a block, two  
cult members await at the entrance.

OFFICER WILLIS (CONT'D)

Who the hell are you?

A voice from outside.

CULT LEADER

(joyful)

Come outside and join the party.

Officer Willis raises his shotgun at the two cult members.

OFFICER WILLIS

What if I'm not in a party mood.

CULT LEADER

(mockingly)

You will burn and Leroy  
here...well...

(beat)

And I do mean all three of you.

EXT. KENSINGWOOD POLICE STATION

Officer Willis, Jack and Kerry walk solemnly out of the station.

Officer Willis, shotgun still in his hands is protecting Jack and Kerry.

The street seems surrounded in cult members, all dressed in the black robes. Some faces are visible, old men, old women, middle aged.

Leroy is on his knees, his hands tied behind his back facing Officer Willis as he walks out the station.

Leroy is in tears, sheer terror.

A cult member has a dagger to his throat.

OFFICER WILLIS  
(nervously)  
What do you people want from us?

The cult leader walks to be aside Leroy, patting him mockingly on his head.

He pulls the hood of his cloak down. It is SHERIFF RILEY.

OFFICER WILLIS (CONT'D)  
(confused)  
Sheriff Riley? What...?

Riley laughs out loud.

He has a crazed look, somewhat menacing and humourous at the same time.

RILEY  
(enjoying it all)  
Never question you're superiors, son.  
Is that not what you were told when  
you joined the force, Willis?

Riley lets out another laugh. A crazed but infectious laugh.

RILEY (CONT'D)  
(seriously)  
Now hand the shotgun to my colleague  
right here.

One of the cult members walks to take Officer Willis' shotgun. He reluctantly gives it over.

RILEY (CONT'D)  
(serious)  
Good, well done.

Riley pats the cult member on his shoulder as he walks off with the shotgun and rejoins the rest of the cult, aiming the weapon at Officer Willis.

RILEY (CONT'D)  
Now...  
(beat)

(CONTINUED)

CONTINUED:

RILEY (CONT'D)

I will bet my bottom dollar you three  
are slightly curious as to what is  
going on 'round here.

Officer Willis, confused, looks on at Riley sternly.

Kerry and Jack look on completely bemused.

Pacing around Leroy, Riley delivers a short speech.

RILEY (CONT'D)

It's a way of life all this. A way of  
death. Halloween.

(his arms spread wide)

Passed on to me, generation to  
generation. None of my ancestors  
witnessed an event like this though.  
Luckily, I'm the guy chosen to be the  
deliverer.

(grinning)

*I feel so lucky* to be the deliverer.

JACK

(interrupting angrily)

You're the god damned sheriff!

RILEY

(still smiling)

Yes...and I protect my heritage. I  
protect my way of life.

Riley looks on in the distance of the street. Cars still alight  
with flames, some flickering out, smoke still drifting heavily  
into the sky.

RILEY (CONT'D)

Halloween...that's what this is.  
Destruction. Violence.

(beat)

Mayhem.

Riley looks at Officer Willis.

RILEY (CONT'D)

(expression now  
serious)

A three day festival to do the  
opposite of what we normally do.  
Complete mayhem.

(Riley looks at Jack  
and Kerry)

It's for self preservation of the  
society, the human mind needs it. *It  
keeps us sane.*

OFFICER WILLIS

You're insane.

RILEY

(offended, smirks)

Really?

Riley moves back a few paces, nodding to the cult member holding  
the dagger to Leroy's throat.

The cult member, with the help from the other member holding the  
shotgun, grab Leroy and drag him to his feet.

(CONTINUED)

CONTINUED: (2)

Leroy is screaming for mercy.

The cult members drag Leroy into the police station and throw him inside.

The members guard the door, preventing Leroy from escaping.

Suddenly, the cult members begin to make slight noises.

A gap begins to appear in the crowd.

Someone is walking through, the members giving way.

Kerry, next to Jack and Officer Willis, have their hands tied and bound by some of the cult members.

Kerry gulps as she looks on in dread at what is walking through the cult members.

Riley walks to Kerry, Jack and Officer Willis.

RILEY (CONT'D)  
(to all three, softly  
There are things you don't  
understand. Things you will never  
understand. But these things happen  
for a reason.  
(stroking Kerry's hair  
to her dislike)  
I have something very special in  
store for all three of you.

Riley turns and looks on as a deep TRUDGING sound is heard from the separating cult members.

A 7 foot tall figure, draped in a black robe walks solemnly from within the cult members.

It's face unseen.

Kerry looks down at the figures feet.

Large and dark green. Three toes that have three inch long yellow sharp nails.

Kerry looks on in awe, almost throwing up.

The figure trudges up to the police station, the two cult members guarding the door make way, frightened themselves.

Riley talks to Kerry, Jack and Officer Willis in awe himself.

RILEY (CONT'D)  
He is one of three. From the bowels  
of Hell itself. They came to us, to  
do the lord's work. We prayed to the  
lord. For years we prayed. Now it is  
time. He sent us three. They came  
home to help us.  
(beat)  
Time for them to have some fun.

INT. KENSINGWOOD POLICE STATION

Leroy is barely on his feet the time the figure lumbers into the station.

The figure swipes the hood of his robe back.

It is the GOBLIN.

Leroy looks up at the Goblin in horror.

                                  LEROY  
                          (terrified)  
          No...NO...NOOOOOO!

The Goblin leans down to Leroy and using his razor sharp nails, slices INSIDE Leroy's chest.

Blood flies as Goblin then makes some movements with his hand inside of Leroy's chest.

Blood gushes from Leroy's mouth and nose, his eyes roll backwards into their sockets.

Goblin, with one large pull, yanks Leroy's SPINE from within him. Blood and gore fly in every direction as the Goblin looks on, being covered in flying blood.

Goblin grins as he observes Leroy's SPINE in his hand.

CUT TO:

EXT. BACKSTREET ALLEY

Leroy's scream can be heard, echoing through the alley.

                                  CHERYL  
          My god...

                                  MEGAN  
          Holy shit...

                                  TOM  
          What is going on here? First the  
          explosions, the smoke, the smell of  
          fire...

                                  FATHER KEANE  
          There's no time for an analysis, Tom.

Officer Milner's flashlight gives out.

The group are surrounded by darkness.

A skeletal hand grabs Cheryl by her mouth from behind, dragging her away from the group without them noticing.

CUT TO:

EXT. KENSINGWOOD POLICE STATION

The cult is in awe as the Goblin trudges from the police station, his hood recovering his face.

The goblin walks slowly away and into the woods.

The cult members begin to talk amongst themselves, excited.

RILEY  
(loudly)  
SILENCE!

The cult quietens.

Officer Wills looks disgusted and horrified, Jack is shaking as is Kerry. All are distraught and terrified.

Riley watches in wonder and admiration as Goblin trudges off into the distance.

RILEY (CONT'D)  
He cannot be controlled. Not like these.

Riley gestures at the cult members.

RILEY (CONT'D)  
He knows why he is here. He knows what to do and when to do it.

Riley smiles at the three.

RILEY (CONT'D)  
Thus, that is why you are not dead yet, it's not time for you.

Smiling to himself, Riley carries on.

RILEY (CONT'D)  
By midnight, he will be in the tunnel of Hell, enjoying his victory.

Riley shrugs his shoulders. His expression is distant, as if in a gaze.

RILEY (CONT'D)  
That's all I know for sure exactly where he will be.

CUT TO:

EXT. BACKSTREET ALLEY

Tom, Megan, Father Keane and Officer Milner are walking slowly in complete darkness in the alleyway, heading towards the main street.

Smoke from the burnt cars hovers in the sky above them.

MEGAN  
Cheryl...?

(CONTINUED)



CONTINUED:

Megan pauses for a moment.

MEGAN (CONT'D)

Stop guys...

The group stop, looking back at Megan.

TOM

What is it?

MEGAN

Cheryl...she's not here.

Realizing this, the group call out Cheryl's name down the alley they have just walked through. No reply.

It looks like a daunting long passageway.

Officer Milner pulls out his gun.

OFFICER MILNER

You guys go on ahead...

TOM

What are you crazy?

OFFICER MILNER

I'm going back for her. You keep going.

TOM

No way Milner. We stick together. You go, we all go.

FATHER KEANE

I have a bad feeling about this.

From one of the dust bins behind them in the alley, a noise.

The group look around.

OFFICER MILNER

Hell was that?

MEGAN

A rat?

The dust bin is knocked directly into their path, standing in front of them is SKULL and WITCH.

Skull is holding Cheryl's decapitated head in his hand.

Cheryl's body is in the dust bin, crumpled up to fit inside.

OFFICER MILNER

(stunned)

Run...

Tom, Megan and Father Keane do nothing, shocked and stunned.

Skull and Witch stand there, motionless. Cheryl's head oozing blood onto the ground from Skull's grip on her hair.

Officer Milner aims his gun at Skull.

(CONTINUED)

CONTINUED: (2)

OFFICER MILNER (CONT'D)  
RUN...GET THE HELL OUT OF HERE NOW!

Tom, Megan and Father Keane run down the alley.

Tom stops, and yells back to Officer Milner.

TOM  
MILNER!...GO...NOW!

OFFICER MILNER  
Tom...run...I'll be right behind you.

Officer Milner fires the gun at Skull. Three times.

Skull moves his head to look at Witch in puzzlement.

No effect at all.

Witch smiles.

Officer Milner then fires his gun at Witch. Three times.

The bullets hit Witch sending her to the ground.

EXT. BACKSTREET ALLEY (FURTHER DOWN)

Tom, Megan and Father Keane are nearing the light at the end of the tunnel so to speak.

They stop, pausing for breath.

MEGAN  
My god, what the hell was that?

TOM  
I don't know, I heard shots.  
(beat)  
I'm going back for Milner.

FATHER KEANE  
(breathless)  
Don't be stupid, Tom. He's dead. We  
have to carry on...NOW!

They continue to run down the seemingly endless alley, and out onto the street.

CUT TO:

EXT. KENSINGWOOD STREET

Peering from the alley, Tom looks round.

Smoke is now thick and dense, cars are still alight in the street.

TOM  
Holy shit.

(CONTINUED)

CONTINUED:

MEGAN

(shocked)  
My god...this looks like a war film.  
This can't be real!

FATHER KEANE

It is very real.

Suddenly, a loud BANG erupts followed by another.

They catch sight of houses ablaze, building along the street catching fire and burning, the insides causing mass explosions within.

The whole street and every building, shop, store is ablaze in fire.

The smoke is thick.

MEGAN

(choking)  
We've got to move.

They quickly run across the street towards the woods and duck down beneath some bushes.

They look at the whole town on fire, shocked.

TOM

This is insane...where are the damn marines?

CUT TO:

EXT. BACKSTREET ALLEY

Officer Milner quickly reloads his gun. Witch is still on the ground and Skull has not moved an inch.

Firing a further three shots at Skull, Officer Milner slightly relaxes when Skull falls down in a heap of bones.

Dust rises from the ground as Skull comes to pieces.

Bone by bone, he collapses on to the floor until a heap of bones and dust.

Officer Milner walks slowly to the heap on the floor.

He looks down on what he sees.

A pile of bones. Cheryl's decapitated head. And directly next to them, the Witch.

OFFICER MILNER

(to himself)  
What on earth?

All of a sudden, smoke begins to drift in the alley.

Heavy smoke.

Officer Milner begins to choke, he looks around, the buildings are all burning and in flames.

(CONTINUED)

CONTINUED:

Choking, Officer Milner drops to his knees, trying hard to move as far down the alley as he can.

Crawling now, Officer Milner is surrounded by thick loads of smoke.

OFFICER MILNER (CONT'D)

(choking)  
HELP ME!

Officer Milner looks up, smoke everywhere. Choking constantly, Officer Milner still determined to crawl along the floor, trying to get to the end of the alley.

A hand from nowhere.

Officer Milner accepts the hand, covering his mouth with his hands.

Taken to his feet, Officer Milner looks and finds out the hand is the hand of Skull.

Back to normal, Skull and Witch stand there looking at him their normal pose.

OFFICER MILNER (CONT'D)

(choking)  
That's...not...possible.

Witch walks to Officer Milner and nods to Skull.

Skull keeps a firm grip on Officer Milner's hand, squeezing it tightly.

Officer Milner falls to his knees, the smoke and the tightness on his hand from Skull pressuring him to the floor.

WITCH

(grinning)  
*From shots of lead was once was dead,  
you're God is now inside you're head,  
you twist and turn and you will burn,  
from what you give is what you earn.*

Witch laughs, a cackling sound exactly that to the one inside the hospital and outside the police station.

Skull continues to squeeze on Officer Milner's hand until it is crushed and blood oozed from his fingernails.

As Skull releases the hand, Officer Milner falls to the floor, coughing and choking from the now heavy mists of smoke.

Witch and Skull seem unaffected.

Looking on, Witch looks at Skull.

Skull then proceeds to grab Officer Milner's legs, rolling him over on to his chest, both in his grasp, and SNAPS them sideways, breaking them instantly.

Witch and Skull then walk away into the smoke filled alley.

Officer Milner, unable to move, chokes to death on the smoke.

CUT TO:

EXT. KENSINGWOOD STREET

Tom, Megan and Father Keane are still in the bushes right near the woodland.

The town is burning, houses falling, shops and buildings collapsing causing more fire upon fire and more hefty smoke drifts into the sky.

MEGAN  
It's all gone. Everything has gone.

FATHER KEANE  
(looking around)  
Not quite.

TOM  
Hell do you mean? Not quite? Any other things you haven't mentioned yet?

Father Keane looks down to the ground, back to the burning town.

FATHER KEANE  
This is hell on Earth. It wants to kill us all.

MEGAN  
Well they are doing a pretty damn good job of it!. Any more of you're stupid ramblings and I'll end up going to Knights Hill on my god damned own...

Father Keane looks to Megan in a way of euphoria.

FATHER KEANE  
Well that's it! The only place they can be!

Tom hushes them down.

MEGAN  
What are you on about?

FATHER KEANE  
(pleased with himself)  
Knights Hill. That is where we need to go...

Tom hushes Father Keane.

He beckons them to look at the street, hidden in the bushes they make out two figures walking from the alley.

MEGAN  
(shocked)  
Oh my God...It's Milner!

Tom puts his hand to her mouth to make her silent.

TOM  
That is not Milner.

( CONTINUED )

CONTINUED:

It is Skull and Witch. They are walking slowly from the alley into the street, passed the burning inferno of the town and cars without any fear.

MEGAN

(shocked)

What the hell is that?

FATHER KEANE

(stunned)

Demons.

TOM

Well, whoever they are, whatever fancy costume that is, they are the reason behind this.

They look on as they observe Skull and Witch heading for the hills via the woods.

MEGAN

That path leads to Knights Hill.

FATHER KEANE

I did mention...

TOM

(interrupting)

Then that is where we're going.

CUT TO:

EXT. KNIGHTS HILL

SUPERIMPOSE : 10:05PM

A massive ceremony is happening on the hill.

The small bungalow is lit with light, the trees in the nearby distance have pumpkins carved and dangerously lit.

Pumpkins line the path way up to the bungalow, lit and carved in all types of horrific visions.

About twenty or so cult members, all robed, are outside laughing and enjoying themselves.

A large wooden container, about the size of a bath, sits full of water outside the bungalow.

Megan, Tom and Father Keane are hiding, watching between trees from the woodland, able to see what is going on.

Officer Willis is taken out of the bungalow by two members of the cult.

His hands are tied behind his back.

Lots of laughing ensues between the cult members.

Kerry and Jack are then also forced out of the bungalow, also tied, and are forced to kneel on the path.

Hidden in the trees of the forest, Tom looks on, sweating.

(CONTINUED)

CONTINUED:

Father Keane and Megan, also, looking on petrified and worried.

Riley then walks out of the bungalow, a massive beaming smile on his face.

Riley laughs and jokes with a couple of cult members, his laugh heard well into the woodland.

TOM  
(looking on angrily)  
Son of a bitch.

FATHER KEANE  
The sorcerer. The reason for this  
madness.

Tom and Megan look at Father Keane.

EXT. KNIGHTS HILL - BUNGALOW

Officer Willis, looking beaten and bloody hands tied behind his back with thick rope, is lead by two cult members to the water bucket.

The two members then sadistically take turns dunking Officer Willis' head into the bucket of water.

The cult members laugh and celebrate.

Riley, at the bungalow doorstep, smiles lighting a large cigar, looking around cautiously.

Kerry and Jack are made to look on at Officer Willis.

Kerry cries, as does Jack. Shear terror making their bodies shake unnaturally.

RILEY  
(cigar between teeth)  
Enough of the games.

The two cult members released Officer Willis from the "dunking game" and let him breathe, leaving him tied on the ground near the large bucket.

Riley claps once.

Goblin appears from the bungalow doorway.

As Riley makes way, Goblin walks slowly towards the path and makes his way down it keeping his eye on Officer Willis.

EXT. KNIGHTS HILL - WOODLAND

Tom, Megan and Father Keane look on stunned at the sight of the seven foot demon.

MEGAN  
Oh my god...what is that thing?

FATHER KEANE  
(stunned)  
Something...not from this world...

EXT. KNIGHTS HILL - BUNGALOW

Goblin walks to Officer Willis.

Officer Willis screams in terror, the cult members begin to clap hands and celebrate.

Laughing and joyful pleasure from the cult members.

Riley claps his hands, smoking his cigar as Kerry and Jack look on terrified, crying.

Goblin takes Officer Willis' head and pushes it under the water of the bucket.

After a few moment, Goblin releases Officer Willis and drops him to the floor as if a play toy.

Officer Willis is gasping for breath.

Goblin seems to take a look around at the surroundings.

Goblin then grabs Officer Willis' head, and TWISTS it all the way around until it comes off in his hands.

The cult members cheer joyfully, Riley smiling admirably.

Goblin holds the head up high as if a trophy before dropping it into the bucket of water.

EXT. KNIGHTS HILL - WOODLAND

Megan is sick behind the bushes as Tom and Father Keane look on completely stunned by what they have just seen.

TOM

(stunned)

What is that? Did that just happen?

Father Keane holds back being sick.

FATHER KEANE

(shocked)

This is the nightmare. The nightmare we all dreamt.

TOM

Father...you were right. What do we do?

FATHER KEANE

The sorcerer is the one who has brought these...these demons here.

Father Keane looks at Tom, sincere and deadly serious.

FATHER KEANE (CONT'D)

Sheriff Riley...he is responsible. If we can stop *him*, maybe we can stop *them*.



EXT. KNIGHTS HILL - BUNGALOW

Riley motions for one of the cult members to join him at the top of the bungalow path, which he duly does.

After receiving some instructions, the selected cult member grabs Jack by his hair and drags him to the centre of the path way leading up to the bungalow.

The cultists laugh and cackle, Riley is served a drink with his cigar by another cult member as he looks on, enjoying the "show".

Kerry screams for mercy for Jack.

Riley ignores her plea.

Jack, placed on his own is goaded by the cult member.

He is hit and slapped much to the amusement of the cult.

Goblin, still at the bucket of water, about twelve feet away, looks on with no expression.

EXT. KNIGHTS HILL - WOODLAND

TOM

My god, that's Jack Shepherd...

Father Keane looks at Tom puzzled.

TOM (CONT'D)

He works at the hospital, he's a damn janitor, a good lad...What the hell is he doing out here?

FATHER KEANE

He looks no older then twenty. We cant let this happen, another innocent life.

Tom begins to stand up.

TOM

You got that right. I'm not letting them kill him.

Father Keane pushes Tom down.

FATHER KEANE

You don't stand a chance! You have no chance! We have nothing!

Tom looks at Father Keane.

TOM

We have you, Father. You said yourself, you know what this is. Stop that thing for all our sakes! It's like a vampire... flash you're damn cross at it!

EXT. KNIGHTS HILL - BUNGALOW

As Jack lie flat on his chest, the cult member tormenting him fails to get the Goblin to come over to kill him, much to the cults laughter.

Jack is in tears, preying to God for mercy and to deliver him into Heaven. He is awaiting death, his face says it all.

RILEY

(laughing)  
Why not grab his attention? Throw something at him.

Hesitating, the cult member looks twice at Riley before realizing he is serious.

The cult member, hood down, then provokes Goblin by throwing stones from the ground at him.

The cult members all laugh, as Goblin turns his attention to the cult member.

Goblin walks over to where Jack is, slowly trudging, keeping his eyes on Jack at all times.

Jack is in hysterics, but he cannot move.

The cult member, shocked himself at the vision of the Goblin so close up, points to Jack.

Goblin looks at Jack...then to the cult member.

The cult member begins to worry, before slowly trying to walk away.

Goblin grabs him and throws him to the ground, right next to where Jack is laying.

CULT MEMBER (1)

(in complete fear)  
HELP ME!.....He's GONNA KILL ME!!

The other cult members laugh hysterically.

Riley applauds, a massive smile on his face.

RILEY

(laughing and cheering)  
I wouldn't pick on someone bigger than myself personally. Let alone throw a stone at him!

Goblin slashes the cult member to shreds, blood flies everywhere.

The cult member's cries are cut short, the Goblin rises, his hand has the cult member's head in his hand.

The cult cheer.

Riley stands and applauds.

EXT. KNIGHTS HILL - WOODLAND

Father Keane kisses his small crucifix necklace.

FATHER KEANE

What I do now, is a small return on  
what my ancestors owe this town.

Father Keane rises, and runs from behind the bushes before Tom or Megan can stop him.

TOM

Stop! Father! STOP!

Father Keane rushes as fast as he can to the bungalow, crucifix high in his hand.

The cult members look up in astonishment, Riley looks on unimpressed.

Father Keane reaches the Goblin, still standing next to Jack who is lying on the ground still, hands tied.

Father Keane raises his cross as high as he can and aims it at the Goblin.

FATHER KEANE

IN THE NAME OF THE LORD JESUS CHRIST,  
BLESS ME WITH YOUR POWER TO...

Father Keane stops his rant in shock at seeing the Goblins' face. Father Keane is frozen in fear, stunned.

Goblin looks at Father Keane, as if examining him.

Riley stands and laughs.

RILEY

Seems we have some other guests at  
this party.

(beat)

Why not give them a better view?

Motioning some of the cult members that are at his side, they quickly disappear back into the bungalow.

Goblin looks at Father Keane, questionably.

Father Keane, shocked and scared, drops his cross on to the floor.

Two cult members quickly grab Father Keane, pulling him to the ground knocking him out and tying him up.

Goblin stands and looks, watching on.

RILEY (CONT'D)

(to Kerry)

I don't like surprises.  
But I want my unknown guests to be  
welcomed. I want them here in front  
of me. *I like to see them having a  
good time.*

EXT. KNIGHTS HILL - WOODLAND

Tom and Megan, about to move are stunned when they find FOUR cult members right behind them, daggers in hands.

EXT. KNIGHTS HILL - BUNGALOW

From the woodland, Tom and Megan are frog marched to the bungalow path.

Jack remains on the ground, Goblin right near him.

Tom looks at the Goblin as he passes him.

Tom and Megan have their hands tied behind their backs and are placed on the bungalow next to Kerry.

Riley remains in the middle, sitting on a deck chair.

Riley mockingly rises to meet his guests.

RILEY

Well, welcome!

Riley looks at Megan, then at Tom.

RILEY (CONT'D)

Naughty, naughty! If you go down to the woods today, you are in for a big surprise!

Tom has marks on his face, as if he has been beaten.

TOM

You are crazy, you son of a bitch...sheriff Riley...

MEGAN

(interrupting)  
Where's the children? You sick fuck, we'll give you what you want, just let them go...please...

Riley sits back in his chair, lighting another cigar.

RILEY

Some people just don't get it do they?

Riley taps his necklace.

RILEY (CONT'D)

Why don't you watch this? Far more entertaining then conversation, don't you think?

Goblin looks down at Jack, before Skull and Witch come out of the bungalow and walk past Riley and join Goblin where Jack is.

Father Keane, in and out of consciousness, struggles next to Jack, but he is hog tied.

Skull pulls Jack's head up from the ground and slices his eyes with his fingers.

(CONTINUED)

CONTINUED:

Goblin trudges off, in to the woodland.

Witch cackles her laugh, before Skull slams his fingers into Jack's skull via his eye sockets.

KERRY  
(hysterical)  
NO! NO! NO!

TOM  
(looking at Riley)  
You sick son of a bitch. What is this?

RILEY  
(laughing)  
Halloween. Oh, don't worry...  
(beat)  
We have lots to share. You will be getting you're trick or treat very soon.

Riley gives a nod to a couple of cult members near the bungalow door.

RILEY (CONT'D)  
(to the members)  
Take them inside.

CUT TO:

INT. BUNGALOW

SUPERIMPOSE : 11:05PM

The living room is adorned with lit candles, hundreds lit in all types of places from the floor to shelves.

A large old fashioned wooden table is in the centre of the room. It looks blood stained.

There is another room leading to the kitchen. The door wide open, we can see more candles and cult members standing.

The living room is full of around ten cult members.

Kerry, Tom, Father Keane(unconscious) and Megan are tied in separate corners of the room. Riley is in the middle of the room.

From the kitchen, a cult member brings a bottle of wine and a glass to Riley.

Riley proceeds to pour himself a drink and begins to raise a toast to the other cult members who cheer and clap with delight.

Riley smiles gleefully to the members.

RILEY  
A toast to our victory...a celebration every one of you has deserved...and in kind, will be rewarded with unimaginable pleasures.

( CONTINUED )

CONTINUED:

Another cheer from the cult.

Turning to Tom in the corner of the room, Riley takes a large sip of the wine from his glass, before he passes the bottle to the cult, who in turn pass the bottle to each other taking sips each.

TOM  
(frustrated, confused)  
Where are the children, Riley, what have you done with them?

RILEY  
(smirking)  
Closer then you can possible imagine.  
(grinning slyly)  
Underneath us, in the old underground tunnel...Awaiting the grand sacrifice.

TOM  
You wont get away with this you sick bastard.

RILEY  
Really? Who is going to prevent it? Everyone in the town that is not associated with us, is dead. Our friends from Hell have helped us sort that little issue out. They've been busy. In fact, the whole country has been slaughtered tonight.

TOM  
Bullshit.

RILEY  
There's a few survivors, naturally. To wipe out millions in one night is a big step. But they have been given the same circumstances you have. Almost every town in the country is now burning, just like Kensingwood is in flames right now.

MEGAN  
(hissing)  
Why?

RILEY  
The burning of the town is a sacrifice...all be it a smaller one then what is planned for midnight. To make sure we have eliminated the rest of the rats so to speak...A type of cleansing if you will.

TOM  
You're insane...completely insane. What the hell do you stand to gain from this?

RILEY  
My master wants to come back home. In order to do that, I have succeeded in doing what none of my ancestors could ever have dreamed.

( CONTINUED )

CONTINUED: (2)

RILEY (CONT'D)

(an evil vacant  
expression)

Make the real the unreal, the unreal  
the real. To bring what you call  
Hell, to Earth. It is time for *him* to  
come home. Halloween, the festival of  
Samhain. A three day festival when  
the dead can roam the earth and the  
realm of the spirits can descend to  
us all.

(regaining his  
composure)

We are making history tonight.  
Halloween will no longer be a one  
night affair, or a three day  
festival. It will be 365 days a year.  
*Every day* will be Halloween.

CUT TO:

EXT. BUNGALOW

Cult members light bonfires and dance to their own singing  
merrily.

Witch and Skull remain motionless, as if waiting for something.  
Jack's dead body remains lying a few yards in front of them.

CUT TO:

INT. BUNGALOW

Riley orders the sacrificial table to be removed.

RILEY

(smirking)

Never call me cold hearted, you're  
final moments in this life you will  
be with you're children.

A couple of the cult members drag the table into the kitchen,  
exposing a large hatch, or trap door.

It takes two members of the cult to heave on the trap door's  
large handle before it shifts and opens up and outwards, leaving  
dust to gather in the air.

Below is a long dark hole.

Motioning with a nod, the cult members cut Tom and Megan free of  
their ropes, but are surrounded by members with knives pointed  
at them.

RILEY (CONT'D)

(to Kerry)

As for you young lady...

(Riley checks on his  
watch)

This will be the final time we meet.

Kerry is in tears as Riley smiles looking down at her.

RILEY (CONT'D)

Happy Halloween.

(CONTINUED)

CONTINUED:

Riley looks to the remaining cult members.

RILEY (CONT'D)  
You know what to do and when.

Riley looks to Father Keane, who is still unconscious. Riley grins.

RILEY (CONT'D)  
Good night Father.

Tom and Megan are forced to enter into the darkness of the hole.

CUT TO:

INT. TUNNEL

Climbing down a substance stained ladder in darkness, Tom, Megan and four cult members reach the bottom of the hole.

Riley arrives last, wiping his hands clean with a handkerchief from inside his cloak.

Moaning and screaming can be heard in the not so far distance. Child like screams.

The tunnel is narrow and seemingly endless, with small candles etched in the walls giving off a dull and flickering light.

The tunnel floor is rock and wet mud, the walls and ceiling seem to be dripping with ooze.

At the bottom of the tunnel walls is a metal bar that lasts as long as can be seen. The bar is attached to the wall itself like a railing, less then a foot above the floor.

The opposite wall also has a railing/bar.

Empty handcuffs are attached to the bars. All the way along.

Riley leads them forwards, deeper into the tunnel.

They eventually reach a point in the tunnel where there are children, handcuffed to the metal bars.

Tom and Megan have to be restrained by the Cult members, enraged at what they are seeing.

Children of all ages are lined up next to each other, covered in mud and dirt, handcuffed sadistically to the metal bar. Hundreds. All the way down the tunnel. Screaming and wailing.

MEGAN  
(almost fainting)  
This is hell on earth.

RILEY  
It soon will be, my dear. At the strike of midnight the demonic trio we have waiting outside will make their way down here and slaughter everything in sight.  
(matter-of-factly)

(CONTINUED)



CONTINUED:

RILEY (CONT'D)

Thus making what you would call evil  
strong enough for the gates of Hell  
to be able to enter Earth for the  
master to reclaim his throne.

TOM

You evil, sick twisted bastard. I  
hope you burn in hell.

RILEY

We are all evil Mr. Philips. Every  
creature on this earth kills,  
murders, rapes for it's own gain.  
Destroys for it's own survival.  
(laughing)  
You thought God created this planet?

CUT TO:

INT. BUNGALOW

Father Keane and Kerry remain in their corners, hands tied  
behind their backs. Kerry looks over to Father Keane who is  
still unconscious. Kerry extremely worried. There are five cult  
members in the room.

Wild celebrations can be heard outside from the other cult  
members.

CULT MEMBER 1

(to other members)  
You heard what Riley said, let's get  
on with it.

The cult members walks out of the door, leaving Kerry and Father  
Keane alone in the bungalow.

CULT MEMBER 2

(to Kerry before  
shutting the door)  
Don't worry you're pretty head too  
much, it will all be over soon.

The door slams shut.

As soon as the coast appears clear, Father Keane opens his eyes,  
looking at Kerry.

KERRY

(panicking)  
Shit...  
(noticing Father Keane  
awake)  
Father! Oh my god! What are we going  
to do!

We see that Father Keane is rubbing his ropes that are tying his  
hands against the wooden beam he is sat against. The ropes are  
almost close to snapping apart.

FATHER KEANE

(calmly)  
We are going to get out of this.  
(rubbing the ropes  
harder)  
Any second now...just try to keep  
calm...

(CONTINUED)

CONTINUED:

The ropes snap apart.

Father Keane stands up and quickly rushes to untie Kerry, who is panicking obviously.

FATHER KEANE (CONT'D)  
(untying Kerry)  
I've been conscious the whole time.

KERRY  
Lets hope we both remain that way.

Kerry stands up and Father Keane takes a quick discreet look out the window.

FATHER KEANE  
Unfortunately, this is where my plan runs short.

Kerry tries to open the trap door.

FATHER KEANE (CONT'D)  
Wait...not yet.

He runs into the kitchen.

INT. BUNGALOW - KITCHEN

The kitchen is not so lit with candles as the living room. It is a surprisingly large room, but dark and forboding.

Kerry rushes in to join Father Keane.

There are three large pentagrams marked out on the floor, a large lit candle in between each of them.

KERRY  
What...is that?

Father Keane looks around the kitchen. He picks up some chalk.

FATHER KEANE  
Pentagrams.

Kerry searches the old and unstable drawers.

KERRY  
I know that, I mean I thought they were symbols for good. Not bad.

Father Keane finds a drawer packed with knives. He hands one to Kerry and takes one himself.

He then takes a look at the pentagrams.

FATHER KEANE  
This pentagram is upside down. It represents Satan. It attracts evil.

Father Keane kicks all three candles over, they turn out.

FATHER KEANE (CONT'D)  
Witchcraft. Them three monsters out there came from Hell through here. I can feel it.

(CONTINUED)

CONTINUED:

KERRY  
Well how can we stop them?

Father Keane looks up at Kerry.

CUT TO:

EXT. BUNGALOW

SUPERIMPOSE : 11.50PM

The cult members continue to dance crazily, their hoods down, bonfires burning high into the night sky.

They continue their singing and chanting, drinking from bottles of wine, celebrating wildly.

Skull and Witch suddenly begin to move towards the members slowly.

INT. BUNGALOW - LIVING ROOM

Kerry is watching from the window, Father Keane is drawing a pentagram on the wooden floor as best he can with the chalk.

Screams and yells break out from outside.

FATHER KEANE  
(flustered to Kerry)  
What is it now?

Kerry is gob smacked.

The yelling and screaming continues, sounds of horror and terror.

KERRY  
(amazed,  
horrified,shocked)  
Everyone...

Kerry drops to her knees, sick.

Father Keane rushes to the window, looking out.

EXT. BUNGALOW

The cult members are being slaughtered by Skull, Witch and the Goblin, who has reappeared from nowhere.

Skull, using his razor sharp hands, is slicing two to three members at a time, slicing limbs, heads, torsos.

Goblin is grabbing them, tearing their heads off, brutally and violently murdering them. Goblin throws some of them into the huge bonfires lit.

Blood flies into the sky just as the smoke from the bonfires.

The members that manage to run for their lives, are suddenly frozen in their position.

( CONTINUED )

CONTINUED:

Witch is standing motionless, her hand risen in the air casting a spell of some kind.

Within a few moments, those frozen vanish into seemingly nowhere.

INT. BUNGALOW

Father Keane, himself shocked, manages to grab Kerry and wake her. He begins to pull on the trap door handle.

FATHER KEANE

Help me with this god damn thing!

Kerry, shocked, tries her best with Father Keane pulling at the trap door but it only opens a little before the weight forces it to drop back down.

KERRY

I CANT DO IT!

FATHER KEANE

KEEP TRYING!

CUT TO:

INT. TUNNEL

Tom and Megan are being handcuffed to the metal bar, both opposite each other and next to a seemingly eternal long row of children.

The four cult members are watching, standing behind Riley who is making sure the handcuffs are secure on Tom.

Flashes of bright light.

From nowhere, the empty handcuffs next to Tom and Megan begin to fill with people, transported.

The cult members from outside the bungalow, reappear, handcuffed and looking completely bewildered.

Riley looks around confused, baffled.

RILEY

(to two of the  
standing cult  
members)

Get up there, find out what is  
happening...NOW!

They begin to run back down the tunnel towards the ladder leading to the trap door.

Riley looks around at the appearing cult members, baffled.

Tom smiles. He looks up at Riley from his shackles.

TOM

You are going to hell, Riley. You are  
going to burn.

( CONTINUED )

CONTINUED:

Riley hears Tom's comment, but ignores it. He looks on at the cult members that have been transported into the tunnel and into handcuffs.

He seems confused.

Megan begins to plead tearfully from her shackles.

MEGAN  
Let us be your sacrifices, let the  
children go. Let them go!

CUT TO:

INT. BUNGALOW

Father Keane and Kerry are still trying with the trap door but to no avail.

Kerry is looking at the bungalow door whilst trying to open the trap door, very worried.

EXT. BUNGALOW

Skull, Witch and Goblin move slowly as a trio towards the bungalow door.

INT. BUNGALOW

The trap door flies open unexpectedly, to Father Keane and Kerry's surprise.

The two cult members sent by Riley crawl out of the hole, surprised as much as Kerry and Father Keane!

Without a thought, Kerry grabs her knife from the floor and stabs at one of the cultists, forcing him to fall to the floor in front of the bungalow door.

Father Keane grabs the other cultist round his neck forcing him to the floor. The two wrestle with each other.

Kerry picks up Father Keane's knife and repeatedly stabs at the cultist, releasing her pent up rage and terror.

Father Keane gets up, relieved, out of breath.

The injured cult member is getting to his knees, knife stuck in the side of his stomach.

FATHER KEANE  
(to Kerry)  
Go...you first...hurry.

Kerry begins to climb down the hole.

Father Keane pushes the dead cultist's body out of the way of his written pentagram as the injured cultist stands to his feet.

Father Keane begins to go down the trap door hole, just as the bungalow door bursts open, Witch Skull and Goblin enter the room.

(CONTINUED)

CONTINUED:

Father Keane grabs the trap door and pulls it, letting it drop with a BANG!

The injured cult member pleads for his life but to no avail as Goblin grabs him tightly by his throat, squeezing it until it is crushed into a bloody mass, leaving his head to drop to the floor of the bungalow.

CUT TO:

INT. TUNNEL

Kerry and Father Keane make it to the bottom of the ladder, and spot Riley and the remaining two cult members with him in the distance.

Both Father Keane and Kerry are revolted by the tunnel itself.

Near to them, having taken up the empty places, are cult members handcuffed to the metal bar, yelling to be released.

The noise of them and the children screaming is deafening.

After a short hesitation, Father Keane searches a couple of the handcuffed cult members cloaks.

He finds two long knives and passes one to Kerry.

KERRY

My god, I can't go on much further...

FATHER KEANE

(stunned)

This is where everyone went, everyone that vanished...Locked down here awaiting a sacrifice...

Father Keane grabs one of the lit candles from the walls of the tunnel, and begins to march determined towards Riley and his two cronies.

Kerry, in tears, follows reluctantly.

Marching past handcuffed cult members begging for help, Father Keane approaches Riley's two remaining helpers and lights one of their cloak hoods with his candle.

The cult member is quickly lit into flames and screams as he tries to put the fire out, grabbing the attention of everyone.

Before he knows it, the other cult member is stabbed in his neck by Father Keane, leaving Riley to look on stunned.

Kerry screams as the burning cult member runs back down the tunnel, unintentionally making the flames gulf, burning him to death. He drops to the floor on top of one of the handcuffed cultists, spreading the fire onto him and anyone sitting either side of him.

Father Keane, as if possessed by crazed determination, notices Tom and Megan, next to the seemingly endless row of children handcuffed.

Riley looks back bewilderingly, unable to barely move through shock at his master plan falling apart.

(CONTINUED)

CONTINUED:

Father Keane grabs Kerry's knife and forces it under Riley's throat.

As the fire begins to rise in the background of the tunnel, Kerry desperately tries to get the handcuffs released from Megan, smoke beginning to become thicker.

MEGAN

(desperate)

Forget me...get the kids out...get  
the kids out!

Father Keane prods the knife to Riley's neck but without cutting.

FATHER KEANE

(to Riley)

How do we release them? HOW!?

Smoke is now building, the fire in the background is really cooking.

CUT TO:

INT. BUNGALOW - LIVING ROOM

Skull, Witch and Goblin are frozen before the pentagram that Father Keane managed to draw.

As smoke bellows from cracks in the closed trap door, Witch looks at Skull and Goblin smiling.

Both look on with no emotion.

CUT TO:

INT. TUNNEL

Smoke thickens, everyone is choking. The fire begins to spread from one handcuffed cult member to another, making the smoke heavier.

Screams from the children become even louder.

Father Keane still has the knife to Riley's neck.

FATHER KEANE

(to Kerry)

Kerry...run to the end of the tunnel,  
as far as you can. There has to be a  
switch...

Kerry is still trying to pull the handcuffs free from some of the children lined up near Tom and Megan.

KERRY

(choking)

I...cant...leave...the kids...

FATHER KEANE

(impatiently)

DO IT!

( CONTINUED )

CONTINUED:

Kerry nods and begins to run further down the tunnel, tearfully past the pleas of begging children.

Riley begins to laugh, choking at the same time on the smoke.

RILEY  
(smirking)  
I've won.

Tom gives up in his fight to pull free of his handcuffs, realizing his fate as the screaming and coughing rises.

TOM  
(looking at Riley)  
Burn in hell.

RILEY  
(to Father Keane)  
It's in my chain, priest. The key...

Father Keane grabs Riley's necklace from him and tears it away before Riley ELBOW's him, sending Father Keane to the floor of the tunnel.

Father Keane's knife falls to the ground as Riley begins to run down the tunnel after Kerry.

Father Keane gets up from the ground, and looks at Tom and then Megan.

The children next to them are suffering as the smoke is now black and becoming increasingly thick, spreading fast.

TOM  
(choking)  
Get him...find the key...

Father Keane looks at the necklace he tore from Riley.

Father Keane feels it over and over but finds no key.

He looks at Tom, then to Megan. Then to the children near him.

FATHER KEANE  
There's no key on this chain...I will  
be back, I promise.

Father Keane keeps hold of the necklace and begins to run down into the tunnel.

INT. TUNNEL - DEEPER

Kerry is running as fast as she can, passing hundreds of handcuffed children that continue to scream and wail for help.

Kerry is crying as she runs past them.

The tunnel seems to becoming narrower the further she goes.

In pursuit behind her is Riley, he is running at speed with an angry and determined look on his face.

Smoke is now bellowing through the tunnel.

(CONTINUED)



CONTINUED:

Kerry continues to run, until she finds herself at the end of a crossroad section.

To her left is a further seemingly endless tunnel as is the right.

Both ways have children handcuffed, wailing as the smoke begins to catch up.

Kerry takes the left tunnel and runs as fast as she can, tearfully ignoring the pleas from the children to free them.

INT. LEFT TUNNEL

Kerry runs down the tunnel, until she finds the tunnel has become narrower and the row of children has stopped.

She looks back at the last row of children within her view.

They are all looking at her, begging her for help.

She looks at the tunnel ahead of her.

It is dark, without any torches on the walls.

KERRY

I will be back for you...

Kerry tearfully begins to walk into the darkness.

INT. TUNNEL - DEEPER

Riley makes it to the crossroad section where he pauses and takes a cough as the smoke is now becoming blacker and thicker.

He looks down the tunnel he has just came from.

Flames can be seen, wailing and screaming.

Riley grabs one of the children nearest to him that is chained up.

RILEY

(angrily)

WHERE DID SHE GO? WHICH WAY?

The frightened child is in shock and screams. Another kid opposite yells out and nods in the direction Kerry went down.

KID

She went that way! Please help us!

Riley releases his grip on the child and runs down the left tunnel.

INT. LEFT TUNNEL

The darkness comes to an end as Kerry finds herself at a dead end stop.

(CONTINUED)

CONTINUED:

Kerry is near hysterical. She is in tears as she is covered in black goo and ooze, from the narrowness of the tunnel walls she has just walked through.

As she drops to the ground at the dead end, a BRIGHT LIGHT grabs her attention.

Kerry scrambles up from the ground. Looking straight up at the roof of the tunnel is the light.

As her eyes adjust, it appears to be light coming through from a type of DRAIN COVER. A circular drain cover.

Kerry screams to the drain cover, hoping someone will hear.

KERRY  
HELP US! PLEASE!

Kerry begins to search around blindly amongst the dark walls, screaming for help.

She grabs onto something.

A ladder.

Just as Kerry is about to take a foot on to one of the steps, a voice stops her in her tracks.

RILEY  
Stairway to heaven...

Kerry pauses in her steps, turning round to see Riley a few feet behind her, also covered in the ooze from the tunnel.

RILEY (CONT'D)  
Now get down...slowly like a good girl...

As Kerry slowly moves back onto the tunnel floor, she grabs the penknife from inside her pocket and STABS it directly at Riley's neck.

Riley falls back in pain as the penknife is struck deeply into his neck.

Kerry screams and rushes to climb up the ooze layered ladder to the drain cover.

Her feet slip on the steps.

Riley yelling in pain, grabs the penknife and pulls it out from his neck.

Riley falls to the floor, breathing heavily.

He begins to crawl to the ladder.

Kerry makes it to the top of the ladder and to the drain cover.

She can make out light from the gaps in the cover and she begins to push at it, trying to get it to move.

The cover refuses to budge.

Kerry screams in frustration and fear as she looks down and can see Riley crawling to the bottom of the ladder.

(CONTINUED)

CONTINUED: (2)

Riley is using the ladder to help himself up from the ground, he has the penknife in his hand.

Smoke is now beginning to drift into the small space.

Riley is about to grab onto Kerry's foot when a figure GRABS him and PULLS him away from the ladder and back down to the tunnel floor.

Kerry looks down.

It is Father Keane.

Kerry tries to push the drain cover again with all her might and it begins to move.

Below, Father Keane and Riley are rolling on the floor in a fight. Both so covered in ooze and muck it becomes difficult to see who is who.

More smoke bellows into the narrow tunnel.

EXT. VIADUCT - NIGHT

The drain cover is lifted from beneath and slid to a side as Kerry climbs out and rolls onto the floor into the cool air.

Smoke bellows from the drain hole.

Kerry instinctively stands up, covered in dark ooze and muck she wobbles on her feet.

The surroundings are desolate.

A large viaduct. A massive field. Pitch black sky.

Kerry drops to her knees, just as a hand begins to reach out from the smoke bellowing drain hole.

Kerry is stunned once more, shocked into hysterical laughter as an ooze covered figure climbs out from the hole.

Kerry begins to cry and she holds her arms out as she realizes the figure is Father Keane.

Grabbing the cover, Father Keane drags it across to cover the drain, just before he collapses on to the ground.

Kerry crawls over to Father Keane. Both hug each other, crying.

FATHER KEANE

It's over...

KERRY

(crying)

The children...Oh my god, the children...there was no switch...nothing...

FATHER KEANE

(consoling)

There was nothing we could do, Kerry.

A few moments pass.

(CONTINUED)

CONTINUED:

An ear deafening scream breaks the silence.

Father Keane and Kerry stumble back from the drain cover, to see fingers trying to rise through the slits in the cover.

Father Keane and Kerry stand up and look over at what lies beneath the covered drain.

Riley can be seen gasping for help as the smoke becomes darker and flames can be seen beneath.

Riley falls from the ladder and onto the ground, where the smoke is all that can be seen.

They both stand and watch as Riley burns, entrapped beneath the tunnels with his victims.

CUT TO:

EXT. BUNGALOW

Dark, thick clouds of smoke escape from the bungalow as the small building catches fire and begins to burn.

Witch, Skull and Goblin walk slowly out of the bungalow door, continuing to walk towards the woods, past the mutilated bodies of the slaughtered cult members.

The bungalow becomes alight, and slowly burns until it becomes a ball of fire and begins to collapse.

Skull, Witch and Goblin walk slowly into the woodland, never looking back.

END CREDITS

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