

The Wake

By

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V.O

Dark beings saturate this planet,  
resting their hellish ears to the  
ground waiting for that one moment  
of impunity, ready to deliver their  
own brand of punishment among us.  
But sometimes, our self arrogance  
presents us a gift to those who we  
never speak. Choices are always  
made, sometimes good, sometimes  
bad, but on the balance of things  
can we rightly say to ourselves  
that we are always doing the right  
thing? Or does selfish ignorance  
bring our own fates upon us,  
channeling them into our own self  
sacrifices... whether it was  
intentional, or not.

FADE IN:

COALHOUSE FORT - GRASSLAND - MORNING

SUPER - 20 YEARS AGO.

We see the bloodied up remains of a SMALL YOUNG GIRL,  
spread like butter over the green grass strands. Then a  
HUMAN SHADOW emerges approaching out of shot slowly. Then  
we.....

CUT TO BLACK:

SUPER - PRESENT DAY.

CLOSE UP: A WOODEN BOX.

A HAND opens it up, inside is a DVD DISC CASE, standard and  
alone with nothing to accompany it.

ZOOM OUT:

A female, ZOOEY RICHARDS, 25 with two toned hair and a  
rather free style to her dress sense reaches inside to  
retrieve the disc.

She breathes a heavy sigh then shuts the lid of the box back  
down clean.

She turns towards the room door and exits.

INT. HALLWAY - EVENING

Her uncomfortable stride suggests hints of stress, her eyes fixed determined and straight ahead, this is not a playground scenario, whatever she is feeling is serious shit.

There is not even a whisper in these hollow halls, her tense footsteps feeding the void.

INT. HALL - CONTINUED

WIDE:

Around 100 to 150 people are sitting on aligned chairs, quite crammed in this modest sized hall. Many walks of life and ages, but none under 18 years old.

Tentatively Zooey walks around them to a set of standard steps leading to a highly platform at the front of the hall, no more than 5 feet or so.

A small table, with a GLASS OF WATER, NEWSPAPERS and A MICROPHONE stands stationary nearby, A LARGE PROJECTOR SCREEN imposes itself behind her.

INT. PLATFORM - CONTINUED

She asks for the lights to be turned off inside the hall then takes a deep breathe and looks out upon the congregated audience, their gazes intense.

She picks up the microphone from the table and places it to her mouth.

ZOOEY  
Hello everyone.  
(Pause)  
I'm sure a week ago this was not  
how you all had planned to spend  
this evening either. But... fate  
dealt it's hand.  
(Pause)  
**The wake**

A couple of gasps sound from the audience.

ZOOEY CONT'D  
Was something that had been built  
on hallucination and hoax.

(CONTINUED)

She reaches down for one of the newspapers, then holds it up towards the audience.

ZOOEY CONT'D  
(Shows picture)  
From giant flying bats to

Puts down paper then reaches for another and shows the picture on front again

ZOOEY CONT'D  
30 foot serpents have all been proven false.  
(Puts down paper back on desk)  
Irrational thinking deemed truth.  
We all tend to see things when we get scared, things that necessarily are no always there. BUT...

A PICTURE of a group of people happily posing as if friends shines up tall on the screen.

CUTAWAY:

To a blonde woman starting to cry in the audience, her friend consoles her warmly.

CUT TO:

Zooey back on stage looking up at the picture, emotional.

ZOOEY CONT'D  
What we all experienced was real, real and straight from Hell or whatever place of torment you want to call it.

She looks back towards audience.

ZOOEY CONT'D  
Those were all my friends.  
(Pause)  
We went out to find the truth...  
and that cost them their lives.

She opens the DVD case and pulls out the disc. She places it inside the projector system but does not start it.

ZOOEY CONT'D  
We all thought it a fable, what you are about to see proves otherwise.  
Some legends should never be messed with, this is one of them... and I  
(MORE)

(CONTINUED)

ZOOEY CONT'D (cont'd)  
hope that through our sacrifice a  
warned chapter is written.

She then starts the DVD disc.

ZOOM IN:

To screen.

NOTE: We shall now only see what is on the film footage from the disc, it will be as if we are living what has already happened, through the eyes of the audience members.

INT. BEDROOM - MORNING

BLURRY:

Ideal and homely, FILM POSTERS are on the walls and a black couch plays central bearing.

We hear CLICKING as the picture gets into better focus. We are seeing through a VIDEO CAMERA LENS.

The focus is now clean, into shot steps JOSEPH REIGNS, 25, of average build, brunette and in a casual zipped hoodie/jeans ensemble.

He sits down on the sofa and looks past us out of shot.

JOSEPH  
What are you waiting for?

The screen slightly moves to the right.

ZOOEY OS  
It was off center.

JOSEPH  
I always said you had the keen eye  
that I was missing.

ZOOEY OS  
Is that all I contribute?

She walks into shot and approaches Joseph at the sofa, he talks as she sits down aside him.

TWO-SHOT:

JOSEPH  
Don't start,  
(Motions towards the camera  
screen)  
This is the intro. It's like the  
most important part.

His posture turns stern and looks direct towards the camera.

JOSEPH CONT'D  
Hey everyone... this is Joseph  
Reigns and  
(Looks to Zooey)  
To my left is my assistant and best  
friend.

ZOOEY  
(Smiles)  
Aah.

JOSEPH  
Zooey Richards.  
(Looks back towards camera)  
She is my closest confidant and is  
about to join me in investigating a  
tarnished legend in the small town  
where I grew up.

Zooey grabs a folder from out of shot and starts running through it.

JOSEPH CONT'D  
There are many tales, urban legends  
or means of folklore in Britain. We  
had the Big Cat sightings, Bogarts  
in the marshland or even Robin  
Hood.

Zooey passes Joseph a piece of paper, but we do not see its content.

JOSEPH CONT'D  
(Holds up paper with a dark,  
black logo on it)  
But The Wake is so much more than  
those. Growing up we were all made  
aware of its power.  
(He passes the paper back to  
Zooey)  
For 3 nights every decade we knew  
never to tread on the grounds of  
Coalhouse Fort. If we did we would  
surely die, it was that simple.  
(MORE)

(CONTINUED)

JOSEPH CONT'D (cont'd)  
Over those 3 nights, hells gates  
open and demonic forces run a muck.  
(He itches his nose)  
But lately evidence has surfaced  
that questions the wakes morality.  
Is it a genius plot passed down  
through generations or is the dark  
underbelly pure truth.

He places his arm around Zooey who looks at him warmly.

JOSEPH  
This, is what we aim to find out.

They both then smile towards the camera.

MONTAGE:

NOTE: This will be a continuous shot of all the group members of Joseph's party.

An Awkward Look. BAILEY HALL, 21 Chubby and cute looking in blue jumper.

BAILEY  
(Unsure)  
Is it on?

CUT TO:

CARROLL BROOKS, 25 punk rock style and looking quite rough edged.

CARROLL  
I don't drink, I don't smoke, I  
don't do drugs.  
(Looks down to his arm sleeve  
tattoos)  
These tattoos say who I am.  
(Shrugs his shoulders)  
Judge me how you like.  
(Shakes his slightly)  
It doesn't matter.

CUT TO:

JAMIE LENNON, 23, Skinny in T-Shirt and Shorts, he is holding up an I-PAD to the screen with a running YouTube video of 'Charlie bit my finger - again'.

(CONTINUED)

JAMIE

This video has over half a billion  
YouTube views.

(Pause)

If a simplistic, pointless concept  
like this can garner such interest  
then imagine what we can achieve.

The power of the internet is  
greater than any man now, we all  
live in cyber space... embrace the  
uprising.

CUT TO:

Bailey again, a camera is now in her hand.

BAILEY

(Looking down at camera)

This is how I see the world, photos  
can always tell a story.

CUT TO:

WILL ALOUSO, 25, large and of mixed race. Standing prone,  
kind of clueless with a sandwich in his hand.

WILL

I don't quite know why I am here?

He then takes a bite of the sandwich.

CUT TO:

BLAKE MORETZ, 26 with an alternative style but is very, very  
hot.

BLAKE

(Putting in her NOSE RING)

Maybe I see the world differently,  
but why follow the crowd, do what  
makes you feel right.

(Pause)

We can either join the line and  
suck up the small piece of oxygen  
that society's law gives us, or we  
can stick up our middle finger

(Flips a bird to camera)

And state our own right. Change is  
fun... but so is make up.

(Smiles nicely to the camera)

CUT TO:

(CONTINUED)

CHRISTINE REIGNS, 19 and of little build. She is in a black vest top and Jeans ensemble.

CHRISTINE

I'm not here for change, or to revel in self nullification knowing that I proved the skeptics wrong.  
I'm here because Joseph paid me £400's, it's simple as that.

(Pause)

After this joke is over, I'm going to Spain for a week and work on my tan.

(Pause)

I'm so over England.

CUT TO:

Joseph and Zooey, smiling close together.

JOSEPH

This is the opportunity of a lifetime. Our friends are here to accompany us on this adventure.

(Pause)

I am Joseph Reigns, director of this investigation.

ZOOEY

And I'm Zooey Richards, Senior Assistant.

JOSEPH

In the next 5 days we will either expose one of the biggest mythological conspiracies of our time, or burn and become farcical laughing stocks.

ZOOEY

But whatever the case, we'll have much fun doing it.

INT. JOSEPH'S LIVING ROOM - MOMENTS LATER

Some are sitting around, Jamie has his LAPTOP computer linked up to the PLASMA TV. He turns it on and a schematic map of the laid out world is on show.

CARROLL

What are we looking at here?

(CONTINUED)

Jamie starts pressing buttons and markers appear on screen with grayscale, graphic animations: Brazil, China, Australia, Georgia and in the place where they are about to go.

JOSEPH

(Gets up from his seat)

I'll take over Jamie. These  
(Points towards markers)

Are the various hot spots that we  
have come to know as the '5 points  
of the pentagram'.

(Pause)

The most serious bases for demonic  
activity.

(Points to Brazil)

In Brazil, tribesmen who worshiped  
Crocodiles would throw the weak as  
sacrifice, their troubled souls  
apparently haunt the amazon banks.

(Points to China)

Ghosts of fallen soldiers and  
catacombed workers.

(Points to Australia)

Drifted spirits wander the outback  
aimlessly.

(Points to Georgia)

Violent bandits with enraged eyes.

Then he points to their location.

JOSEPH CONT'D

But here.

(Emphasize location)

No one knows. Our demons are a  
complete clean slate.

CHRISTINE

Yawn.

ZOOEY

Have some respect.

CHRISTINE

Fuck off.

JOSEPH

I didn't ask you here to make  
trouble.

CHRISTINE

Well remember Jo, you need me more  
than I need you.

JOSEPH  
If mum and dad could see you now.

Christine rolls her eyes and gets up from the sofa.

CHRISTINE  
Ugh, I need a drink.

She exits shot.

JOSEPH  
No alcohol, I need everyone to have  
a clean head.

CHRISTINE  
Bite me.

The group look up towards him, no real issue with  
Christine's spoiled child mentality.

JOSEPH  
Let's write the tale that everyone  
will tell. Let's bring this baby to  
bed.

He puts his hand out and one by one the rest of the group  
bar Christine place their hands into the fold. Smiling, they  
embrace their tight unity.

MASTER: JOSEPH'S HOUSE ON THE STREET - QUAINT BUT MIDDLE  
CLASS.

EXT. JOSEPH'S HOUSE - MOMENTS LATER

The group start to exit the front door, most of them seem  
excited, carrying their respected luggage and equipment.  
Christine still has a sour puss frown spread over her face,  
baby throwing dummy out of pram comes to mind.

Two CARS, one a Red Toyota and the other a Blue Ford sit on  
the curb.

The drivers, Carroll and Zooey approach their respected  
vehicles, where the 4 to 4 ratio will divide:

In Carroll's Toyota: Himself, Blake, Will and Christine.

In Zooey's Ford: Herself, Joseph, Jamie and Bailey.

CARROLL  
(Towards Will who has a  
doughnut in hand)  
(MORE)

(CONTINUED)

CARROLL (cont'd)

Will, you better not bring that  
doughnut into my car, I don't want  
Jam and frosting all over my seats.

Will looks at him a little gormless, then shoves the whole cake into his mouth at once, devouring the snack.

CHRISTINE

Ugh, that's disgusting.

WILL

(With mouth full of food)

You wanna kiss me?

Christine gags, seeing the remnant crumbs fly out from his mouth.

They start to load the luggage into the car boots. Bailey places a BLACK CASE inside, but knocks it slightly as she does, displeasing Jamie.

JAMIE

Hey be careful with that baby.

BAILEY

(Dis-confident)

Sorry James.

She puts her head down then takes extra care in placing the case in fully.

James looks towards her, then goes to help, nestling it tightly inside.

JAMIE

I'm sorry Bai, that equipment just cost me an arm and leg.

BAILEY

(Looks towards him shyly)

It's just sometimes I don't know what you love the most, me or your gadgets?

JAMIE

Say that with a camera in your hand.

She smiles at him.

(CONTINUED)

JAMIE CONT'D  
(Points to lips)  
Give me a little one.

She gives him a soft kiss on the lips then approaches the back door of the car to get inside.

PAN: TO ZOOEY SMILING.

ZOOEY  
Ah, that's so sweet.

Joseph helps her put the last of the luggage into the boot then shuts it down tight.

JOSEPH  
(Towards Carrol who is in drivers seat ready to leave)  
Are you all set?

CARROLL  
(Through drivers window)  
Yeah, we're carrying a little weight on the rear.  
(Will seems oblivious)  
But apart from that we're set.

JOSEPH  
Okay then, we'll meet you at the service station 40 miles from here.

Zooey gets inside drivers door.

JOSEPH CONT'D  
Till then though, don't kill each other on the way.

CARROLL  
No worries, I have big Will here to watch my back.

Joseph points towards Zooey.

JOSPEH  
Let's roll my princess.

Bailey comments out of shot whilst Joseph enters the passenger seat.

BAILEY OS  
Why don't you ever call me that?

WIDE:

The two cars leaving the road outside Joseph's, ready to embark on their potentially dangerous trip.

INT. ZOOEYS FORD CAR - A SLIGHT TIME LATER

General chat turns to games when Joseph suggests they all partake in a small movie exercise.

JOSEPH

I tell you what, let's get a little understanding, the old wizard behind the curtain scenario and hear everyone's opinions on various movie matters?

ZOOEY

Okay.

JAMIE

Just as long as it's not porn.  
(Taps I-Pad)  
I have all I need on here.

JOSEPH

Don't let me hear you jerking off in the back seat the next time we stop for petrol.

He makes scout sign with his fingers.

JAMIE

Scouts honour.

JOSEPH

That only works if you were a scout.

BAILEY

I was a brownie, that was till I got thrown out for my asthma problems.

Jamie shows his caring side.

JAMIE

Do you have your inhaler with you?

BAILEY

Yes.

(CONTINUED)

JAMIE

Well I brung spares in case you  
didn't.

BAILEY

Oh that's so kind.

JAMIE

Well I couldn't have you dying on  
me could I.

She leans in for another soft kiss with Jamie. Joseph and Zooey look at each other warmly, these same feeling have at times risen between them, but they have never acted upon anything.

JOSEPH

(Comes out of small trance)

Anyways, I'll start.

The car load is attentive.

JOSEPH CONT'D

Favourite ever movie?

JAMIE

Predator.

ZOOEY

Juno.

JOSEPH

The Shining.

(Pause)

And you Bailey.

BAILEY

Oh, Dear John... Channing Tatum is  
so hot.

Jamie looks at her in disgust.

JAMIE

Please, Channing Tatum's a  
bonehead.

(Pause)

And can he play more than one  
expression.

ZOOEY

You're just jealous.

JAMIE

Come on Zooey, even you couldn't resist this.

Lifts his stop to show skinny frame, making Zooey laugh.

INT. CARROLL'S TOYOTA - MOMENTS LATER

The atmosphere is tame, that is until Christine opens her mouth to cause trouble, as always.

CHRISTINE

I don't even get why you's are all helping Joseph on this... what's he promised yous?

CARROLL

Nothing, he's our friend, it's that simple.

BLAKE

Why are you here, you've barely said a word to any of us?

CHRISTINE

Cos he paid me?  
(Pause)

And I don't talk to skank bitch clowns.

BLAKE

Who you calling a clown?

CHRISTINE

You!

CARROLL

Discipline Blake... that's the only way we're going to last this journey.

CHRISTINE

Shut up, you tattooed freak.

Carroll just laughs.

CARROLL

You're brother's always been good to us, he's helped us with our various issues. Now it's time for us to pay him back.

(CONTINUED)

BLAKE

Yeah you should listen to what  
Carroll is saying, you'd have been  
in care if your brother had not  
sacrificed his time and dreams to  
look after you growing up.

CHRISTINE

I didn't need him.

CARROLL

But you did.  
(Looks towards Blake)  
We all did.

He looks into his rear view mirror towards Will.

CARROLL CONT'D

Will, why don't you plant that one  
on her, shut this kitty up.

WILL

Okay.

He leans into Christine, who shrieks and screams as Will full on tongues her, his obvious power advantage making it impossible for her to resist.

In the front Blake smiles gleefully as Will continues his intense make out session.

EXTREME WIDE SHOT:

EXT. PETROL STATION AT SERVICES - A LITTLE LATER

The two cars pull up at the curbside a few hundred yards or so before the pump grids.

They get out and stretch their legs.

Christine places in her earphones, ignoring the rest of the group.

CHRISTINE

(Looks towards station)  
I'm going to get some gum, I can  
still taste Will's disgusting  
breathe on my tongue.

She heads away.

(CONTINUED)

JOSEPH  
(Looks at Will)  
You kissed her?

Blake intervenes on Will's behalf.

BLAKE  
It was the only way she's shut up.

This moment of slight tension is disrupted when a CAR ACCIDENT in the background.

They turn to see, Jamie seems overjoyed.

JAMIE  
Woh!  
(He looks towards bailey)  
Bai, bring the camera. I gotta put  
this on YouTube before the pigs  
come.

Bailey nods, then a little flustered follows Jamie out of shot with her VIDEO CAMERA.

Blake pulls out a little BLACK JOURNAL and writes in an entry about what has just happened, then follows the others towards the services.

INT. STATION - MOMENTS LATER

WIDE:

The AUTOMATIC DOORS open as the rest of the group approach, cars sit in the background with various demographic representations filling up their tanks.

MAN OS  
No dear, I forgot the card at home  
and I don't have any cash?

They enter through the doors where we see a handsome type guy checking out the energy drinks. He takes Blake's fancy immediately and she sheds from the group who vary their directions.

BLAKE  
(Towards handsome type guy)  
Hey there sexy.

He turns to see and smiles at her sublime body.

PAN:

(CONTINUED)

To Carroll checking out a motorcycle magazine.

WILL OS  
(With pastry in hand)  
Can I eat this one cold?

PAN:

To Joseph and Zooey who are looking at the bagged sweets.  
Joseph has a microwave burger in hand.

ZOOEY  
No that has to be cooked. Now put  
it back!

Joseph picks up a bag of maltesers.

JOSEPH  
Look share bag.

Zooey smiles.

ZOOEY  
Promises.

Joseph smiles in reply. Then walks towards the counter. The SALES ASSISTANT, late teens and gaunt takes his bag of sweets and rings them through the till. Joseph looks around him to the rest of the group.

JOSEPH  
Come on guys, we need to fan up.

The handsome type guy with Blake sees Zooey.

HANDSOME TYPE GUY  
(Towards Zooey)  
How about I take you home too.  
(He looks back at Blake)  
You wouldn't mind that would you?

This rallies Joseph.

JOSEPH  
(Incensed)  
Hey fuck you man!

Starts walking towards him as Zooey reacts to hold him off.

ZOOEY  
No Joseph, he's not worth it.

Joseph continues walking.

JOSEPH  
(Pointing towards him)  
I dare you to say that to her  
again.

Blake backs off from the handsome guy.

JOSEPH CONT'D  
Fuck with her, you fuck with me!

HANDSOME TYPE GUY  
(Petulant)  
Oh, I'd love to fuck her.

He looks outside towards a BLUE MERCEDES.

HANDSOME TYPE GUY CONT'D  
We can do it in there if u like, I  
have the whole back seat free,  
plenty of room for three.

Zooey has managed to restrain Joseph enough. He turns back to the nervous sales assistant and pays for his sweets.

ZOOEY  
He's not worth it.

He fixes gaze straight as they pass the man. But he cannot help but make one more flippant comment.

HANDSOME TYPE GUY  
She'd have been crap anyway.  
Looking at you close love, I've  
seen better looking things on a  
rancid whores vagina.

With that the following group members see Will deck the man clean with one punch, sparko.

EXT. STATION - CONTINUOUS

Zooey hugs Joseph and Blake.

ZOOEY  
Just one big happy family.

JOSEPH  
Where's Christine?

BLAKE  
(Points towards cars)  
Stropping as usual.

(CONTINUED)

Christine is sitting on the curb aside the cars, twisting BUBBLEGUM in her fingers and blowing bubbles.

ZOOEY  
Sometimes I wonder how you's two  
are related?

JOSEPH  
Come on, she's my little sister.

He looks over towards Jamie and Bailey at the scene of the accident.

JOSEPH  
Carroll, get them back here please.

CARROLL  
Yeah Jo.

He leaves to get Jamie and Bailey.

Joseph now goes to address Christine.

JOSEPH  
What's wrong?

CHRISTINE  
Nothing?

JOSEPH  
Well there obviously is, you're  
sitting there with that face like  
when mum..

He stops himself before saying the rest of the sentence.  
Christine rises to her feet defiant.

CHRISTINE  
Say it! Mum and Dad!

JOSEPH  
(Hurt)  
I'm sorry I mentioned them.

CHRISTINE  
Well you did anyway.

JOSEPH  
It was no one's fault... we never  
lit the fire.  
(Pause)  
I have tried to protect you from  
that memory. But it still hurts  
myself you know.

CHRISTINE  
I can't be your shoulder to cry on  
(Looks towards Joseph)  
When you're never even mine.

She gets into Carroll's car again. Jamie, Carroll and Bailey enter shot, enthused.

JAMIE  
You should see the awesome footage  
we got, we're gonna hit a million  
views in days.

Jamie hugs Bailey happily. Then departs.

JAMIE CONT'D  
(Still pumped)  
What did I miss?

Joseph is a little bit hollow, but brings himself back together.

JOSEPH  
Nothing.

He heads for the car, Bailey and Jamie still seem happy with their immoral accomplishments and start to walk for the car also.

MONTAGE:

Various shots of the town they are going to, this will be done to familiarize the audience with the type of environment they are in.

MASTER:

EXT. ROADSIDE - AN HOUR OR SO LATER

A large-ish house by the roadside, 4 bedrooms and tidy.

A parking bay is clean by the curb, suitable for at least 3 cars in sync.

They pull up and pull the HANDBRAKE, then sit stationary for a second.

INT. ZOOEYS FORD CAR - CONTINUOUS

ZOOEY  
(Looking out window)  
This is quaint.

JOSEPH  
It's home.  
(Looks around car to others)  
Welcome everyone.

He cuts a loose smile, then opens up the passenger side door and exits.

CRANE UP:

To see both cars, Carroll's parked behind. The cars empty, checking around them to see the 'sights'.

Christine has been here before, it is nothing new and her expression shows such.

CHRISTINE  
Welcome to hell.

Joseph looks at her.

JOSEPH  
Let's hope.

He turns back towards the house.

OVER THE SHOULDER:

We see a WOMAN, early 30's and blonde, the same woman crying in the hall at the start. She has two small CHILDREN aside her.

WOMAN  
So you made it.

Joseph smiles towards her and opens up his arms as he walks towards her, she reciprocates and he comments whilst embracing a friendly hug.

JOSEPH  
Did you miss me?

WOMAN  
(Whilst smiling)  
Am I that transparent.

They end their hug and Joseph goes to introduce the rest of the group.

(CONTINUED)

NOTE: We shall now know as Joseph is about to declare that the Woman's name is TINA, she is an old and honest friend of his from the area who he knows he can always trust and confide in.

JOSEPH

Tina.

(Points towards whilst saying each.)

That's Bailey and Jamie

JAMIE

Hey.

BAILEY

(Smiles a little uncomfortable)

Hi.

She grabs Jamie's arm tenderly.

JOSEPH

That's Carroll.

TINA

Nice tattoos.

CARROLL

They tell my life story.

JOSEPH

That's Will.

TINA

He's big.

JOSEPH

Out little chameleon here is Blake.

BLAKE

(Smiling)

Ooh. I'll take that as a compliment shall I.

She leans in to shake Tina's hand.

JOSEPH

And you obviously know Zooey and Christine.

TINA

Hey.

ZOOEY  
Hi again.

Tina looks towards Christine.

TINA  
What's wrong, is Christine throwing another strop?

No one answers, to save themselves another dramatization.

TINA  
Well everyone, I have children of my own.  
(Looks back towards her two kids)  
This is Donavon  
(referring to daughter)  
And this is Phillip.  
(referring to son)

She looks back towards the house.

TINA  
I've cleared the two spare bedrooms for you's to use, just bring in your luggage and we can get settled.

Joseph looks towards the group and they head back to the cars to retrieve their BAGS from the boots.

INT. LIVING ROOM - TABLE - NIGHT

The kids have been put to bed, now it is time for the adults to play (so to speak).

Around the table sit, (besides copious bottles of drinks):

Tina, Joseph, Christine, Zooey, Bailey, Blake and Will.

Jamie is sorting out a configuration problem that Tina is having with her Television, due to his beliefs Carroll has not taken part. Instead he is reading the motorcycle magazine that he brought from the station earlier.

BLAKE  
Neck it.

Zooey takes a shot of Vodka, but coughs afterwards.

Joseph smiles.

(CONTINUED)

JOSEPH  
(Puts tender hand on her back)  
Are you alright there?

Tina looks towards them smiling.

TINA  
Are you two ever gonna get it on.

A chord of oh's spreads around the table, Joseph quickly changes the subject.

He places his cards down on the table.

JOSEPH  
Well I lose.

He downs a shot.

Jamie re-enters the room with the TV remote.

JAMIE  
All fixed.

TINA  
Thank You, that's been bothering me  
for days.  
(Pause)  
I swear, child locks these days  
have took a real nose dive in  
quality. Of all the things for the  
recession to hit eh?

Jamie points the remote towards the TV and turns on a music channel. He looks towards Bailey who has had a few drinks herself already.

JAMIE  
Bai, you wanna get freaky?

A good song hits. A little drunk, she gets up from the table and jumps into Jamie. They start to dance loosely, no rhythm at all, (but hey who else have they got to impress, they already have each other.)

Some of the others get up and start to dance, Carroll looks on, still disciplined and immersed in his magazine. Christine, ever the rebel starts downing shots as if it were law.

We see them having fun, a welcome trend set for what possibly lays ahead. After a few moments we see Christine pass out at the table in the background.

BLAKE

That's the quietest that bitch has been all day.

(Pause)

Lets jiggle that ass big man.

She grabs Will and starts to dance with him.

DISSOLVE TO:

EXTREME CLOSE UP:

Scrambled eggs being cooked in the pan.

(Frying sounds, nothing else)

Whoever is up is the only one, everyone else remains asleep.

INT. KITCHEN - EARLY MORNING

The eggs are done, grabbing a spatula the chef pulls them out from the pan and plates them up, adding a dash of SALT to finish.

We track the plate as it is carried into the living room, most of the guys are asleep. The girls must be upstairs in the two spare rooms.

INT. LIVING ROOM - CONTINUOUS

POV: CARROLL SITTING DOWN ON THE SOFA WITH EGGS.

Joseph, Jamie and Will asleep, Will is the only one shirtless, here we will definitely see that he is more fat than muscle.

The scent goads Will's appetite.

WILL

Um, what smells so good?

He opens his eyes and sees Carroll eating his eggs.

WILL CONT'D

Will you share some?

CARROLL

I'm kind of enjoying this, so no.

Will gets up, he has only his underwear on... GROSS!!! Then walks for the fridge in the kitchen to quench his appetite.

(CONTINUED)

Jamie and Joseph wake, he looks around him.

JOSEPH  
(To Carroll)  
What time is it?

CARROLL  
About 07:15.

JOSEPH  
That's good.

They hear the room door open behind them, Christine enters, looking awfully hungover.

JAMIE  
You look like shit.

CHRISTINE  
(Grimaces)  
Bite me toothpick.

She sits down in a chair, still holding her head. Joseph gets up from under the covers and confronts her.

JOSEPH  
Well obviously you forgot how important our scouting exercises are today.

CHRISTINE  
Stop shouting!

JOSEPH  
You'll have to stay here and recover whilst I show the rest around.

(He walks past her)  
Just make sure you're clean by tonight okay. I need you with me Christine.

She grimaces and looks over, seeing Jamie laughing towards her.

MASTER:

Coalhouse Fort - A momentous monument and landmark of the community where many families have shared fun on its grounds.

EXT. COALHOUSE FORT PARKING AREA - MID MORNING

The two cars parked stationary, all seven characters bar Christine are present, dressed in different clothes from yesterday they check out their surroundings from their respective vantage points.

BLAKE  
(A little condescending)  
This is cute.

JOSEPH  
Treat this place with respect or it  
will bite you in the ass quicker  
than you can say hello.

Bailey has her camera in hand.

JOSEPH CONT'D  
Bailey, you ready to document this?  
We need every inch of this covered  
for our archive from now on.

He smiles.

JOSEPH  
Everyone breathe in that glorious  
air.  
(He takes a deep breath)  
And follow me.

He leaves the car parking area and heads towards a small incline hill.

JOSEPH  
This fort was built between 1861  
and 1874 to help protect England  
from invasion.  
(Pause)  
It has many outbuildings but also a  
darkness.

He points to a patch of grassland directly next to them.

JOSEPH  
When I was 17, I was chasing some  
ass with an old school friend of  
mine. After bowling we took them  
down here for a little hook up  
session, but that all went to pot  
when I saw my first paranormal  
figure. A 6 foot bright green  
fisherman not 3 feet from where we  
currently stand.

(CONTINUED)

WILL

What did you do?

JOSEPH

I got back in that car and I drove off as fast as I could.

JAMIE

So no pussy that night then?

JOSEPH

And no more friendship. I was pretty much ostracized from my social group after that.

(Pause)

But they say fate has a funny way of turning things around in your favour.

(Pause)

Besides, I now have you wonderful people in my life. So things worked out kinda cool.

He begins to walk off again, up the small incline. When they get to the top they stop in their tracks, seeing a rather unnerving sight.

Blake takes a photo with her camera then pulls out her journal and starts to write in an entry.

JAMIE

That's creepy.

(Pause)

What is it?

He looks back towards bailey.

JAMIE CONT'D

Bai are you getting this?

BAILEY

(Pointing video camera direct out of shot.)

Yeah Babe.

VERY WIDE SHOT:

A group of HOODED RELIGIOUS PEOPLE are chanting with SMOKING URNS. They are crossing the barrier of the fort, marking the ground with blessed prayer to keep the evil spirits isolated to the grounds and nothing further afar.

We see them walking, they are fully focused nothing can take their attention, it is their role and life purpose.

(CONTINUED)

GROUP SHOT:

JOSEPH

They circle the forts perimeter 3 times, one for the father, one for the son and one for the holy spirit.

(Pause)

These religious folk are very protective of their traditions.

(He turns facing group)

We have to respect that.

MEDIUM CLOSE UP:

The religious group walking and chanting.

SERIES OF SHOTS:

All of which Joseph will be educating the rest of the group about the dark stories surrounding this monument.

INSERT:

Small Out Building

JOSEPH

They say that a dark lady with pure white hair lurks in here.

INSERT:

Two tiered stone building

JOSEPH

An old lady lurks on the upper level, they say that you should never go in alone, always in twos or she will appear.

INSERT:

The moat pyramid

JOSEPH

A smiling man is meant to dance across here at night.

INSERT:

A group of stone outbuildings.

(CONTINUED)

JOSEPH

Druids and lost men are meant to lurk in these at night, peeking around the corners from inside.

INSERT:

Abandoned Lighthouse.

JOSEPH

A priest was hung from here by a group of satanists.

INSERT:

Abandoned old railway track.

JOSEPH

Dark creatures are said to run this.

CLOSE UP:

Joseph standing on grassland by play area.

JOSEPH

Those are just the stories. If what we seek manifests itself tonight, then that'll only be the base line.

He points towards the fort itself.

JOSEPH CONT'D

Those tunnels inside are meant to harbor the spirits of dead soldiers and a rather nasty executioner spirit.

(Pause)

We're no longer playing... in less than 24 hours we will face evil... or hoax head on.

The group look at each other.

CARROLL

(Sarcastic with slight nerve)

I can't wait.

(Pause)

Now who wants to push me on that swing over there?

Blake joins him and they head off towards the swings.

(CONTINUED)

BLAKE OS  
I bet I can go higher.

Joseph is standing with the remaining group members.

He looks down at his watch.

JOSEPH  
10:15.

He looks at Zooey.

JOSEPH CONT'D  
Zooey, what time are we scheduled  
to meet that couple in West  
Tilbury.

ZOOEY  
10:40.

He looks around him.

JOSEPH  
25 minutes?

ZOOEY  
It's just down the road, we have  
plenty of time.  
(Pause)  
Who's going?

JOSEPH  
I think it best me and you just go.  
We have read the case file about  
their son, we don't want to shock  
everyone too much before tonight.

JAMIE  
I don't mind, shock is good...  
shocked gets ratings?

JOSEPH  
No Jamie, you're gonna need to stay  
out of this one.

Joseph looks over at Blake who is riding the swings  
gleefully with Carroll, trying to outdo each other flight.

JOSEPH  
Blake!

She looks at him and dwindles her momentum.

(CONTINUED)

BLAKE

Yeah?

JOSEPH

I'm gonna need you to take as many photos of these markers as you can before you leave, we want to document as much as we can. You're the memory of this exercise Blake, I'm counting on you big time.

He looks at Bailey.

JOSEPH

Do you have a spare Video camera that Zooey can take with her for this couple?

BAILEY

Yes always.

She pulls out a small flip camera from her pocket and hand sit over to Zooey.

JOSEPH

Is that all?

Zooey looks at him.

ZOOEY

It'll do.

Joseph looks back at his watch.

JOSEPH

We really have to move now... it's better to be there early than on time, that's when the interesting stuff usually happens.

CARROLL

(Enters shot)

Where are you going?

JOSEPH

We're making a detour, there's a storied case of possession we want to document.

CARROLL

What do you expect the rest of us to do?

(CONTINUED)

JOSEPH

Go around the town and get opinions, we need to understand the cultural impact this event has on the residents.

He starts to walk away towards the car park with Zooey.

JOSEPH CONT'D

Public relations Carroll, we need to show that we're part of this community, not here to sabotage it.

He walks completely out of shot. Blake pulls up her camera and starts taking photographs.

CUT TO:

Blake looking into her video camera.

BAILEY

Why is it I'm starting to get a really bad feeling about all of this?

CUT TO:

INT. CARROLL'S TOYOTA - MOMENTS LATER

Muffled tone, we are looking through Bailey's camera over the shoulder of Carrol who is driving, the obvious lack of room is visible due to Will's presence.

A VICAR, fat and about 50 years old is flagging down their car from the pathway by the nearby church.

JAMIE

Check out this guy?

Carrol pulls over, the Vicar motions for the window to be run down.

Carrol pushes down the electric window.

NOTE: We still see through her camera.

VICAR

You're the people making that documentary about the Wake?

(CONTINUED)

CARROLL

Well it's really an investigation.

VICAR

(Looks around the rest of the car)

Is that right?

(Pause)

Well whatever you want to call it?  
Tonight if you decide to cross the barriers past midnight you'll just be calling it suffering.

(Pause)

People like you keep coming, but no-one has been stupid enough to tread the void.

BLAKE

We're hear for the truth.

VICAR

(Looks directly at her)

And that truth will send your souls to hell. When you mess with the dark forces, they'll drag you to the darkest points with them.. there's no two options. You become nothing more than their play thing. A vessel for their malevolent trade.

He takes one step back from the window.

VICAR CONT'D

Matthew 10:28 states, "and fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both soul and body in hell".

BAILEY OS

I don't like all this talk of hell guys.

Jamie looks at her.

JAMIE

Dude, you're scaring my girlfriend!

VICAR

You need to leave this place now and never come back... if you come

(MORE)

(CONTINUED)

VICAR (cont'd)  
here tonight you'll never leave. A little girl named Jennifer swayed from her mothers hand 20 years ago and was torn to shreds. Her body lie right over there.

Points to a plot of land on the graveyard.

BLAKE  
Okay that's enough!

Carroll puts back up the window.

JAMIE OS  
What an asshole.

He starts the car and heads off to get the testimonials that Joseph asked them to get him from the townsfolk.

EXT. WEST TILBURY - HOUSE ON END - A VERY LITTLE TIME LATER

A house, probably built in the 1950's, not very modern at all.

A SMALL DRIVE at the side of the house, bushes and wild foliage have grown aside it.

EXT. HOUSE DRIVEWAY - CONTINUOUS

MEDIUM:

Zooeys car pulling into the drive.

The car parks stationary.

POV:

Through inside house window, Joseph and Zooey start to exit the vehicle.

WOMANS VOICE OS  
Is it locked?

EXT. HOUSE DRIVEWAY - CONTINUOS

Joseph and Zooey talk whilst approaching the house.

(CONTINUED)

JOSEPH  
You sure this is the right place?

ZOOEY  
Yeah, I made the call earlier this week to confirm.  
(Looks at him)  
But remember what I told you, these people have been through a lot. We need to treat them with kiddie gloves, they have their whole community breathing down their necks on a daily basis.

JOSEPH  
I hate it when I give you the reigns.

ZOOEY  
Well I've never let you down yet have I?

JOSEPH  
(Smiles)  
That you ain't.

They get to the front door of the house and RING the DOORBELL.

The first press - No answer.

The Second press - No answer.

JOSEPH  
(Quizzical)  
Are they home?

ZOOEY  
(Looking around house)  
They told me they never go out anymore.

They press for a third and final time. Then the door opens.

EXT. DOORWAY - CONTINUOUS

CLOSE UP:

The WOMAN - skiddish. She is about 40 years old and appears very worn down, no real pride in her appearance, drained to say the least.

(CONTINUED)

ZOOEY  
Mrs Lawson?

WOMAN  
(Nervous)  
Yes?

ZOOEY  
I'm Zooey Richards. I called you  
and your husband this week about  
talking to you about the incident  
with your son.

WOMAN  
(Spots the camera in her hand)  
Are you going to record this?

She looks around at Joseph.

ZOOEY  
Not if you don't want me to.

Joseph intervenes.

JOSEPH  
But I think it could be very  
beneficial to you if we do? People  
tend to believe their eyes more  
than tell tale.

She looks around her to see if anyone is watching, it is  
obvious this woman is extremely paranoid.

WOMAN  
No that's fine.  
(She opens the door more  
, looking constantly around  
her)  
Come on inside.

INT. WOMAN'S HOUSE - CONTINUOUS

Inside is very old fashioned and out of date, it seems that  
no redecorating has occurred in years. Probably since the  
isolation started.

WOMAN  
I apologise for the mess, we don't  
get any visitors anymore as you can  
tell.

(CONTINUED)

ZOOEY  
Well we really appreciate you  
letting us into your home.

She guides them into the living room.

WOMAN  
Wait here, I need to get my  
husband.

CUT TO:

EXT. EAST TILBURY - CONTINUOUS

Carroll and the rest of the remaining group are fulfilling Joseph's orders in getting the views of the towns community.

Carrol and Blake will be asking the questions, Jamie and Bailey will be doing the tech work, Will represents the aesthetic overkill.

MONTAGE:

Towns people being interviewed.

Interview 1: Subject, FEMALE about 23 yrs old.

BLAKE  
What is your opinion of the Wake  
myth?

FEMALE  
It's just BS, all those religious  
nuts trying to scare us. They need  
to get a life.

(Pause)  
You know, I heard that it was them  
who killed that Jennifer girl 20  
years ago... and it's not just me  
who thinks it either.

Interview 2: OLD WOMAN, 70ish, Grey haired and hunched.

OLD WOMAN  
(Looking at Carroll's tattoos)  
Oh what have you gone and done all  
that damage to your arms for son?

CARROLL  
(Laughs)  
They really did not hurt.

(CONTINUED)

JAMIE  
Ask her if she can hear properly?

CARROLL  
(Looks towards Jamie)  
Shut it Jamie.  
(Looks back to woman)  
Do you know what happens tonight?

OLD WOMAN  
What dear?

JAMIE OS  
See told you.

Carrol looks back at him and shakes his head.

CARROLL  
Tonight? Do you know what happens?

OLD WOMAN  
Oh, I heard you that time, you know  
you should learn to speak up  
(Pause)  
Well it's the Wake. We never go  
down there on these nights. The  
tales we were told as children  
would make us sleep bad for weeks.  
Such a shame it is a really good  
place for picnics with the  
grandchildren.

Interview 3: Group of YOUNG GIRLS, about 15.

They are happily admiring and flirting with Carroll,  
attracted to his rough exterior features.

BLAKE  
(Sarcastic)  
Do you want a photo?

The girls giggle and respond an immature yes before Carroll  
can even answer.

BLAKE CONT'D  
(Looks out of shot)  
Will, why don't you get in there as  
well.

Will enters the shot, the girls giggle.

JAMIE OS  
What about me?

PAN:

To Bailey. Shaking her head.

JAMIE  
Damn.

PAN:

Back to group photo. Will has two of the girls on his shoulders and a few others are hugging into a rather disinterested Carroll.

BLAKE  
On 3.  
(Countdown)  
1.. 2.. 3.

The camera goes off and she takes the photo.

MEDIUM CLOSE UP:

Two of the girls standing there, to be interviewed by Blake.

BLAKE  
I guess you're too young to have any interest in tonight?

GIRL 1  
What, that Wake thing?  
(Pause)  
I hear my mum talking about it all the time, but it don't concern me, ghosts and all that stuff.

BLAKE  
Demons.

GIRL 1  
What?

BLAKE  
Demons, they're completely different.

The girl gains a bit of attitude.

GIRL 1  
Whatever.

They look towards Carrol who is minding his own business.

(CONTINUED)

GIRL 2  
Can we take him home?

BLAKE  
You're a little young for him I think.

GIRL 2  
I'm experienced enough.

BLAKE  
I can believe that.

GIRL 1  
(Suggestive)  
You can have both of us at once if you like.

Carrol scoffs.

CARROLL  
I don't think I'm ready to go to prison.

Looks towards Blake and motions cut with his hand.

CARROLL CONT'D  
Blake I think we should end it there.

She stops the interview. They go to leave, but the girls continue to pursue.

GIRL 1  
(Takes a condom out of her bag)  
Look I have protection.

Carroll remains uninterested and Blake helps him back towards the car.

The girls lag behind, but have one thing to say.

GIRL 2  
Okay, go fuck your disgusting emo slag!

Blake turns and paces back towards them, then slaps the girl in the face, then kicks her hard when she falls to the floor. Her friend stands there in complete shock, now silent as a mouse and scared.

Blake goes back to the car, feeding the right punishment for her mouth.

(CONTINUED)

JAMIE  
Girl got game.

BLAKE  
(Angry and Insulted)  
Emo !

INT. LIVING ROOM - WEST TILBURY - CONTINUOS

Zooey and Joseph are sitting down, the HUSBAND is now present, balding and in standard cheque shirt, casual incarnate.

ZOOEY  
(Unsure)  
Is.. he coming in here?

The woman looks at her husband discomfited.

WOMAN  
Drew can't be with us here.

Looks towards husband.

HUSBAND  
But we can take you down to him?

Zooey looks towards Joseph awry.

JOSEPH  
Excuse me, where exactly are we going?

WOMAN  
The cellar.

The husband gets up.

HUSBAND  
We've tried to domesticate him, but the neighborhood makes that impossible.  
(He motions to them with his hand)  
Follow me.

They get to their feet and follow the man outside of the room.

INT. CELLAR - CONTINUOUS

POV:

Heavy breathing, paced quick.

The pov sways as we see the cellar door open and the light cascades the husband as he steps in.

HUSBAND

Make no sudden movements... Drew  
doesn't like that.

They start to walk down the stairs, as they do they hear frantic screaming start at the bottom.

The husband and wife rush down, then we see DREW. He is about 15 years old and brunette, his hair is tatty and he is cut loose in places, like maybe he has been attacking himself in fits of rage.

WOMAN

Drew stop it!

She looks towards her husband for help.

WOMAN CONT'D

Jonathan, get the muzzle.

Her husband frantically clambers to grab a WOODEN MUZZLE off from the wall. As he does he calls out for Joseph's help.

HUSBAND

Grab his legs!

JOSEPH

I don't want to hurt him.

HUSBAND

HIS LEGS!

Joseph bows in and restrains Drew's legs and the husband places on the muzzle, avoiding being bit as he does. Drew catches him once, his father grimaces, then slaps his son in retort.

Zooey records the action, sickened as she does, but intrigued still with the subject matter.

Drew's harsh bellowing and snarling, reminiscent of a raging animal.

We then see the woman pull out a SMALL SYRINGE and sedate her son, a common occurrence apparently.

(CONTINUED)

WOMAN  
(Flustered)  
We should go back upstairs.

They head off, back up towards the stairs. Zooey turns around and we see her zoom in to a:

CLOSE UP:

Static shot of a sleeping, binded Drew. A caged animal, through no fault of his own.

INT. LIVING ROOM - CONTINUOUS

The atmosphere is tense, the shock of having to do what they do to their son seems to affect Drew's parents no end.

Zooey positions the camera to face the collective group as they talk.

WIDE:

Zooey and Joseph talking to parents.

ZOOEY  
(With notepad and pen in hand)  
Could you just introduce yourselves  
to the camera over there  
(Points towards camera)  
If that is okay?

CAMERA POV

ONTO WOMAN  
(Little nervous)  
Uh, yeah sure.  
(Pause)  
My name is Charlotte Moore.

ZOOEY  
(Motions to husband)  
And you.

He enters into shot.

ONTO HUSBAND  
I'm Jonathan Moore.

ZOOEY  
(Sensitive tone)  
That was good.

(CONTINUED)

She looks towards Joseph, who is letting her roll with it. Then re-addresses the tense couple.

ZOOEY CONT'D

I want you to take me back to the beginning.

(Pause)

Who WAS Drew?

The woman looks towards her husband. Then back at Zooey.

WOMAN

He was Drew.... our son?

(Pause)

He liked most things that boys his age like... football, bike rides, girls. His friends were his heartbeat.

ZOOEY

So he was a popular boy?

WOMAN

Yes. We would have people around all the time for sleepovers, Barbecues, roll play.

(Pause)

Drew liked to dress up.

ZOOEY

So he was creative?

HUSBAND

Yes, sometimes too creative.

ZOOEY

What do you mean?

HUSBAND

One time he disappeared for 3 days, we searched everywhere. The loft, the garden, even other peoples homes, but he had made himself a secret hideout up in the trees outside.

(Pause)

We only found him when discarded food wrappers began to fall from the sky.

ZOOEY

What was he doing up there?

WOMAN

I never asked... I couldn't bare to  
know what we had done to make him  
do that?

She starts to sob, her husband puts a consoling arm around her.

Zooey realises that this is a touchy subject.

ZOOEY

I'm sorry this is making you upset.  
(Pause)

But what I am going to have to ask  
you next is only going to intensify  
this situation.

(Pause)

What was it that made that sweet  
young boy with the smile into the  
monster we saw downstairs?

The husband takes over leading the interview.

HUSBAND

He said he heard voices.

ZOOEY

When did he hear voices?

The woman regains her composure

WOMAN

He was playing some game with his  
friends down the fort when he fell  
from the old outbuildings by the  
Lighthouse.

(Pause)

He found..

She stops and looks uncomfortable towards her husband.

Zooey draws in more, concentration increased.

The husband gets up and exits out of shot, Zooey looks  
towards him.

ZOOEY

Found what?

HUSBAND O.S

He found this.

He enters back into shot with a small blanket draped over  
something in his hand.

He sits back down next to his wife.

WOMAN  
(Very uncomfortable)  
Get that thing away from me.

He stands back up, giving his wife the requested space from the object.

ZOOEY  
What is it?

CLOSE UP:

He pulls back the blanket, but does never touch the object inside.

INSERT:

A BLACK HORN.

HUSBAND  
Drew found this is the roughage.  
(Pause)  
The thorns cut him up pretty bad.

He looks uncomfortable towards his wife.

HUSBAND CONT'S  
Drew said he heard the voice of  
monsters after touching that.  
(Pause)  
That's why we keep it covered.

ZOOEY  
May I touch it?

The wife looks towards her nervous.

WOMAN  
I don't think you should. Our son  
changed so much after touching that  
thing. It's pure evil.

Zooey smiles towards Joseph, then looks back at the couple.

ZOOEY  
Well we're both here to find out  
whether the essence of evil exists.  
(Pause)  
If this is evils tool, then the  
truth shall set us free.

(CONTINUED)

The husband hands it to her. Zooey takes it off the blanket into her hand. She touches the top, it pricks her finger, she gasps.

ZOOEY  
Ouch, that's sharp!

She sucks her finger to try relieve the pain.

WOMAN  
(Looking scared)  
It's tainted. I no longer want that thing in my house.

She gets up from her seat and addresses Zooey and Joseph.

WOMAN CONT'D  
Get Out!

She looks towards her husband.

WOMAN CONT'D  
Jonathan, get them out of here!

He goes to usher them out.

WOMAN CONT'D  
And take that goddam thing with you!

WIDE:

EXT. HOUSE DRIVEWAY - CONTINUOUS

The door slams shut hard behind them as we see Jonathan kick Joseph and Zooey out, he hands Joseph the camera as the black horn lays still in Zooeys grip.

Joseph looks down towards it.

JOSEPH  
Archive that.

EXT. TINA'S HOUSE - BACK GARDEN - EVENING

Joseph stands alone, thinking hard about the whole situation.

A man apart - time to himself well needed, no doubt, just reflection.

CLOSE UP: THE BRIGHT MOON IN THE SKY.

(CONTINUED)

Zooey walks into shot from the conservatory behind. Holding TWO DRINKS in her hands, one for Joseph, one for herself.

He turns to see who it is, seeing Zooey, he raises a small smile.

JOSEPH

Hey.

ZOOEY

(Sincere)

Hi.

Holds out one of the drinks.

ZOOEY CONT'D

You want?

JOSEPH

No, I want to be sober for this and know what type of stuff Tina considers light alcohol.

Zooey laughs.

ZOOEY

Don't worry, it's just Lemonade.

JOSEPH

In that case.

He takes the glass and downs it.

ZOOEY

(Jokey tone)

Easy there alchi.

He pulls a pissed face. Zooey laughs.

JAMIE OS

FUCK THAT WAS CLOSE!

Joseph looks back.

JOSEPH

What are they up to?

ZOOEY

Oh him and Carroll are playing the XBOX. Something about getting sharp for tonight. Jamie's a geek, we both know that.

JAMIE OS  
SHIT! THAT THING ALMOST BIT MY HEAD OFF.

(PAUSE)  
Nice covering Carrol.

CARROL OS  
You want a punch skinny boy.

Joseph looks back at Zooey.

JOSEPH  
Tonight is epic.  
(Pause)  
We could change the face of history, if we have conclusive truth that the supernatural exist then we'll finally be taken seriously. No more pottering around abandoned barns or dark woods in the middle of nowhere with nothing but a cheap camera and a flashlight.

(Pause)  
We can go to Tibet, Easter Island, Transylvania... the real iconic places.

ZOOEY  
The wake is so much bigger than any of those. What we dream of is waiting for us right here...  
TONIGHT!

(Points to her left)  
Not 2 miles away in that direction Joseph. People believe in legacy, fate and all that other stuff. Well I believe that dreams, nightmares... astro projection are all the same thing...they are reflections of our inner selves. You've been true to everything you ever felt about this projects importance and relevance to paranormal investigation.

(Pause)  
This is the echelon, those other places are just baby toes. For 2 years we have planned this project and those people inside have followed you every single step. We trust you Joseph, we'd follow you anywhere.

He sees that she has a small strand of hair hanging over her face, he slowly moves it with his hand then tenderly leans in for a kiss, soft on the lips.

Zooey is slightly taken back.

ZOOEY  
What was that?

JOSEPH  
I just could not go into tonight,  
not having ever have done that.

She looks at him for a second, clean in the eye.

ZOOEY  
Well if we're going to do it, let's  
do it right.

She grabs his head, hard and snogs him proper.. full on.

EXT. TINA'S DRIVEWAY - LATER NIGHT

(21:30p.m)

Morbid music will play over this scene as we see the group placing all their gear back into the cars, they will be talking, but we will not hear what they are saying. Tina will be crying and hug into all of them, as this could be the last time she sees them. There will be different evident emotions on show from the various characters and we will see Joseph and Zooey holding hands, a new representation.

The cars, all booted, will reverse out of the driveway.

INT. CARROLL'S TOYOYA - CONTINUOUS

Interchangeable with:

INT. ZOOEYS FORD - CONTINUOUS

Varied character points of view looking back on a fading Tina and her children in the house doorway, possibly waving her friends goodbye, still with tears in her eyes.

NOTE: This will be a little more in slow motion than normal, displaying the intensity of the break in atmosphere.

EXT. ROAD LEADING TO FORT - A MINUTE OR SO LATER

From the pub, 200 feet or so from the forts road entrance way a mass line of candles will be lit, held tight in towns folks hands; big, small, young, old etc.

This will will be commemorative of the passage from a place of light, into a place of dank, depraved darkness. Persistent stares and frequent motions of the cross will greet the 2 cars as they pass the people. Nothing will be said, the intensity of the crowd will speak for itself.

Then, as they approach the roadblock, guarded by two armed, burly men with CCTV monitors juvenile youths will cause a ruckass by throwing eggs at the cars.

INT. CARROLL'S TOYOTA - CONTINUOUS

Carroll looks back, seeing the eggs stain his windows.

CARROL  
What the fuck!

He looks to stop the car.

CARROLL CONT'D  
(Angry)  
Those little shits, I'm gonna smash  
their fucking teeth in!

BLAKE  
I think that's being taken care of.

POV: BLAKE'S.

We will see further armed guards with Batons start beating the juvenile hoodlums to the ground. After a few moments they scarper to their pushbikes and flee the scene in the opposite direction.

WIDE: THE ROADBLOCK.

EXT. ROADBLOCK - CONTINUOUS

A steel gate. Man made and saturated with concrete borders, easy to open.

The two armed guards watch the cars with clear, fixated focus, a spotlight beaming down on the entrance, not touching a millimeter on the other side.

(CONTINUED)

One of the guards motions for the cars to stop whilst the other motions for Zooey to wind down her window.

POV: ZOOEYS IN DRIVERS SEAT.

After winding down window.

ZOOEY  
Is there a problem?

GUARD 2  
I think you know the problem.  
(Points to the other side of  
the roadblock)  
You people know that once that  
clock strikes midnight everything  
this side goes into lockdown. No  
one passes back over.  
(Looks around the car)  
We here believe deeply in the Wake,  
we don't see it as some kind of  
exploitative joke... it's death  
pure and simple.

JOSEPH  
That's what we're here to find out.

The guard takes off his shades to look Joseph clean in the eye.

GUARD 2  
There's no 'find out'. You cross  
the roadblock and we're gonna be  
scooping you up from the ground  
with teaspoons.

He motions for the other guard to come over.

GUARD 2 CONT'D  
My colleagues father manned this  
roadblock 2 decades ago.

The other guard comes into shot.

GUARD 2 CONT'D  
Tell them what happened to your  
father?

GUARD 1  
He had a heart attack right on that  
ground there.  
(Points to a spot not 3 feet  
away from where they are  
standing)

(CONTINUED)

After seeing a dark man, 12 feet tall and so thin, he could fit through cracks in the ground. It talked to him, it said "Let me pass or my mark shall follow every member of you family".

He pulls up his shirt sleeve and shows his wrist. A long black scar lays there.

GUARD 1

That appeared on my 7th birthday, 9 days after my dads death.

(Pause)

If you people seek the truth, you should read books. There have been many written about this event, but as my colleague said. Until midnight tonight.

He looks at his watch on his other wrist.

GUARD 1 CONT'D

Which is 1 hour and 57 minutes away by my calculations. We cannot prevent anyone from entering these grounds. After that however, we have full legal license to shoot anyone who tries to come back over.

Zooey looks towards Joseph.

JAMIE

I bet that took you a while to rehearse.

Guard 1 looks at him.

GUARD 1

That arrogance will just get you killed quicker.

JOSEPH

We'll take our chances.

He motions to Zooey to wined back up the window which she does. The guards step back.

JOSEPH CONT'D

(Focused)

Time for truth.

Zooey puts down her foot on the accelerator and starts the car.

VERY WIDE SHOT:

Guard 1 motions to Guard 2 to open up the roadblock gateway.

As the gateway opens we start to hear the crowd sing a revelations song to guide the two passing cars into the forbidden grounds.

EXT. FORT SIDE OF ROADBLOCK - CONTINUOUS

FAR:

We see from the car park the two cars cross the barrier, driving down the 'ramp' towards the car park location.

As they enter, they can hear the gateway close hard shut.

The 2 cars park stationary - metal in a broiling pot.

INT. ZOOEYS FORD - CONTINUOUS

The group look around them from outside their windows, pitch black, no light at all.

JOSEPH  
(Smiling)  
This is it.

He looks around to the other car passengers.

JOSEPH CONT'D  
Thank You everyone, you stuck by me  
and carried this through.

He holds out his hand and individually shakes Jamie, Zooey and Baileys hands.

BAILEY  
We're going to be alright Joseph  
aren't we?

JOSEPH  
If we all stick together we will.

He looks back towards his passenger side window.

JOSEPH CONT'D  
Shall we?

He grabs the handle on his door and opens it up, exiting.

EXT. CAR PARK - CONTINUOUS

Joseph shivers, a chill in the air.

We hear the other doors open and Bailey exit tentatively, looking around her.

JAMIE

Are you okay baby?

BAILEY

I really don't like this.

JOSEPH

Come on, lets clear the boot.

PAN:

To Carroll's Toyota - they are emptying the car. Christine lights a CIGARETTE.

CHRISTINE

Hey straight edge.

She blows some smoke into his face, Carroll angrily pats it away.

CARROL

Fuck off!

(Pause)

Just be of some use and grab the bags from the back.

She rolls her eyes then takes another drag before discarding the cigarette to the ground.

CHRISTINE

Fine.

She then proceeds around to the back of the car and sees her baggage, heavy.

She looks towards Will.

CHRISTINE CONT'D

Will, will you help me with these?

CARROL

Don't Will. The princess needs to stand on her own two feet for once.

Christine gasps then looks over at her brother who is clearing his own bags from Zooey's boot.

(CONTINUED)

CHRISTINE

Jo.

(He turns towards her)

These guys are being mean to me.

JOSEPH

(Preoccupied)

I don't care Christine. You knew  
this was not gonna be a picnic.

(Placing a rucksack onto his  
back)

You're getting paid for this, no  
one else is, so you should be doing  
at least something to earn that.

She grunts then struggles to carry her bags out from the boot.

We see that Blake is recording this struggle on her camera.

BLAKE

(Laughing)

Pure Gold.

Christine sees her.

CHRISTINE

(Annoyed)

Can it bitch.

Blake laughs.

JOSEPH

That's enough.

Everyone now has their bags out from the cars, Carroll locks his Toyota.

JOSEPH CONT'D

Group huddle.

He draws everyone in.

JOSEPH CONT'D

That includes you Christine.

She begrudgingly joins. He starts to deliver his pep talk.

JOSEPH CONT'D

For years mankind has yearned to  
establish true proof that the  
afterlife, or some semblance of it  
exist. Those other 4 points of the

(MORE)

(CONTINUED)

JOSEPH CONT'D (cont'd)  
pentagram have been derived from  
etchings or hazed visions from  
people lost in their own fear, but  
us 8 brave souls here have chosen  
to meet fear head on.

(Glances around group)  
We will not be fazed by it. This is  
genesis shit, the dawning of a  
re-birth of mankind's destiny. Some  
people have proclaimed that life is  
merely a practice for the  
afterlife, that our true spirit and  
who we are is tested for years on  
this planet in order to  
chronicalize our fate in the next.  
But I believe that with what we  
meet tonight, whether it be people  
in Halloween costumes or ungodly  
creatures, we will banish the  
skepticism and barriers that retain  
possession in our mind-scapes.  
Every book, every film, every  
serialization can be justified or  
indeed unjustified here tonight and  
it is up to us to do that.

He smiles then pulls out his flash light, turning it on he turns to his right and starts to walk off. The rest of the group turn on there's and follow Joseph out of the car park.

CUTAWAY:

To The Vicar who is amongst the public at the top of the hill.

EXT. ROADBLOCK - CONTINUOUS

The stream of flashlights moving can be clearly seen from beyond the roadblock.

VICAR  
They're lost souls now.

He motions the cross, then turns to the graveyard and walks in towards his church.

INT. TENT - NIGHT

CLOSE UP:

DIGITAL STOP WATCH counting down to midnight, we see the digits decrease, until we see: 00:00.

JOSEPH

It's time.

He UNZIPS the tent door and exits, Zooey follows in kind.

Outside he sees the starting point of the wake:

SMOKE RISING FROM INSIDE THE FORT - THE OPENING CALLING CARD.

He taps on all the rest of the tents.

JOSEPH CONT'D

Guys, you have to see this.

The tents suddenly empty, but the sight that they see make some of them a little more reserved... especially Bailey.

WILL

Is it fireworks?

JOSEPH

No... it's the wake.

(Turns head to group smiling)

It's real.

(Enthusiastic)

It's FUCKING real.

He smiles into a hug with Zooey.

Then suddenly harsh creaking sound, when....

EXT. COALHOUSE FORT DOORS - CONTINUOUS

The doors start to open.

JOSEPH OS

Are you seeing this?

Smoke pours out, a red light beams from within, then demonic chanting.

BAILEY

I don't like this Jamie, I want to leave.

(CONTINUED)

JAMIE  
(Whispering)  
Shut up babe.

Then suddenly pitch BLACK HOODED FIGURES walk out from the fort opening.

BAILEY  
(Shocked Scared)  
Oh my god.

She starts to cry.

BAILEY CONT'D  
I want to go... I want to get out  
of here Jamie.

Maybe the figures hear her, as their gaze turns direct towards where the tents are set up.

JOSEPH OS  
Oh shit. Quick turn off the lights.

Ruffling where some of the group struggle to turn their lights off... pitch darkness apart from the copious smoke.

One of the figures then lets off a horrendous scream, that deafens the groups ears.

GROUP  
(Collective bellow)  
Ah!!!

Then the ARBITER of the piece (scaled face like a snake) will come into frame. Exiting the door and carrying a lamp to lead the way.. it starts to walk and the ever growing legion of black figures follow its tracks.

They ignore the groups presence this time, but maybe not in the future?

BAILEY OS  
We need to go.

JAMIE OS  
We can't go anywhere.. we're  
trapped here.

The screen goes dark as we hear the deep scared breathing of Bailey time us out of the scene.

EXT. CAMPSITE - NEXT MORNING

CLOSE UP:

The tent zipped up as tight as it can to the top. A small wind caresses its sides as it sways slightly.

MONTAGE:

Various areas of the forts grounds.

Shot 1: Big white claw scratches on one of the forts side walls.

Shot 2: A smoldering hole in the ground, filled with black ash.

Shot 3: Empty bullet shells on the fort side of the roadblock.

Then a woman's SCREAM.

CLOSE UP:

A HANGED RAT, tied tight to a tree outside the groups tents.

Christine has woken up and seen this whilst exiting her tent.

ZOOM OUT:

We see that this poor unfortunate is not the only one. The trees are literally littered with dead vermin.

Jamie exits his tent.

JAMIE  
What's with...

He stops in his tracks.

JAMIE CONT'D  
Shit!

He turns back towards the tent.

JAMIE CONT'D  
Bailey don't....

BAILEY  
(Sticks her head out)  
What?

(CONTINUED)

She sees the dead rats then heads back in the tent where we hear her throwing up.

The rest of the group exit their tents amongst the commotion.

BLAKE

Oh my god!

Joseph looks over towards the door of the fort which is now open.

He looks towards Will.

JOSEPH CONT'D

Will grab the penknife from my tent  
and cut them all down before we get  
infected.

Will heads towards Joseph's tent to retrieve the KNIFE.

Joseph looks up towards the roadblock.

JOSEPH

Jamie, Carroll follow me, you girls  
go see if Bailey is okay.

The guys head off in the direction of the roadblock.

INT. BAILEYS TENT - CONTINUOUS

She is gagging profusely, rotten sick spreads all over the floor. She turns to Bailey and Zooey with tears in her eyes.

BAILEY

(Shell shocked)

What the hell was that!

ZOOEY

It's just rats.

BAILEY

No! We all saw what came out of  
that fort last night and it wasn't  
men dressed in fucking Halloween  
costumes!

(She points to outside the  
tent)

That was real... what we saw was  
real. Pure evil!

(She starts to well up again)  
For god sake, you heard that thing  
scream.

(CONTINUED)

She starts crying again.

Christine enters and to everyone's surprise grabs into Bailey and hugs into her, attempted comfort.

EXT. ROADBLOCK - FORT SIDE - CONTINUOUS

The guys notice the loose bullet shells on the floor.

CARROL  
What happened here?

They look back up upon the roadblock where the two guards from last night still stand, perched to their posts.

JOSEPH  
Hey! What's with the shell cloud?

The guards turn to face him.

GUARD 1  
So you survived the first night  
then?

GUARD 2  
Yeah, there was a lot of activity  
down there. We had to open fire  
when they tried getting too close  
to the roadblock.

CARROL  
But that could not pass?

GUARD 2  
But it's fun to show them who's  
boss.

JOSEPH  
That's just gonna piss them off.

GUARD 1  
Well then I guess that's bad luck  
for you then.

JOSEPH  
We survived last night, I'm sure we  
can survive the rest.

GUARD 1  
They like to play games, that's why  
they approached us last night. Your  
fright will only feed their  
temptation.

(Pause)

We heard you all last night... you were terrified and you should be.

(Pause)

We told you not to cross, but you would not listen. Until the three nights are over you're on your own. But don't worry I don't think they'll be so tame tonight and you may be all dead sooner rather than later.

They start to laugh.

JOSEPH

(Agitated)

Fuck You!

GUARD 1

No you are the one who are fucked.

JAMIE

Your time will come.

Carrol looks towards them.

GUARD 1

What are you gonna do tattoo freak?

Carrol looks angry and throws some of the bullet remnants at the guards. The guards dodge them, then cock their guns and point them towards him. Carrol looks enraged.

JOSEPH

(Recomposed)

Don't Carrol. We have to figure this out, we can't leave the girls alone.

He looks back towards the campsite.

JOSEPH CONT'D

Come on.

They turn to leave but the guards cannot resist one more dig.

GUARD 2

Even so called tough guys are just as easy to pick up from the ground when they're in a thousand little pieces.

EXT. CAMPSITE - CONTINUOUS

Will has removed most of the dead rats from the trees, placing them in a LOOSE BUCKET they had set up for the girls to urinate in.

As the guys approach from the distance they see Bailey outside the tent. Christine is holding her hand, still trying to comfort her.

JAMIE OS  
Is Christine actually being nice?

CHRISTINE  
I think you need to cool off.

She looks towards the moat a few hundred yard away from them.

CHRISTINE CONT'D  
Come with me.

She leads her to her feet and whilst still holding her hand leads her off towards the moat.

JAMIE  
(Concerned)  
Hey, where are you going?

Christine looks around towards him.

CHRISTINE  
(Sarcastic)  
She's been cheating on you, didn't you know.

She laughs mockingly, then motions a loser sign on her head towards him, then heads out of shot with Bailey towards the moat.

Zooey approaches Joseph.

ZOOEY  
What happened?

JOSEPH  
Well this place is definitely alive now.

Looks over to Blake.

(CONTINUED)

JOSEPH CONT'D  
Have you checked the footage from  
last night yet?

BLAKE  
Yeah I did this morning and it's  
golden.

JOSEPH  
Show me.

He heads into her tent with her to view the material from  
last nights opening, but says one more thing before exiting  
shot.

JOSEPH CONT'D  
Zooey, take everyone else with you  
and search the grounds for any  
signs of activity from last night.

He looks at Jamie.

JOSEPH CONT'D  
Jamie take Baileys camera and  
Carrol, I want you infront  
presenting. Zooey you guide them, I  
need your keen eye.

Looks at Will.

JOSEPH CONT'D  
Will, I want you go check that  
Bailey and Christine are not  
drowning each other... as we all  
know my sister is only tolerable in  
very small doses.

WILL  
Yes Joseph.

JOSEPH  
And dump that bucket somewhere on  
the way.

Will grabs the bucket and Joseph enters the tent with  
Bailey.

Jamie grabs Baileys camera from their tent and waits for  
Zooey's direction.

She looks towards the fort doorway.

ZOOEY  
I think we should start over there.

CARROL  
Okay.  
(Motions forward with his hand)  
Ladies first.

ZOOEY  
(Smiles)  
Thank You.

They head off as Jamie turns on the camera slightly behind.

EXT. MOATSIDE - MOMENTS LATER

Loose clothes lay on the side of the moat, we see Will approach with the bucket of dead rats. Christine and Bailey are swimming, Christine is completely naked. Bailey a little more modest still in her top and shorts. They see Will about to dump the rats into the water.

CHRISTINE  
Hey dumbass! what do you think you're doing, we're swimming here.

Will looks towards them.

WILL  
Joseph told me to get rid of them.

CHRISTINE  
Not in here, dump them in that ditch over there.

He notices Christine's loose cleavage.

WILL  
Nice breasts.

She gasps.

CHRISTINE  
Pervert!

She then dives under to shield her breasts from Wills gaze.

He turns around with the bucket and heads towards the aforementioned ditch.

EXT. MOAT - CONTINUOUS

Bailey is treading water.

BAILEY  
Christine, he's gone.

She looks around her, Christine is nowhere to be seen.

BAILEY CONT'D  
Christine?  
(Pause, looking around)  
Christine?

Then we hear the water part as a putrid smell greets her when Christine resurfaces, screaming from under the water. She is caked in what would appear a black, oily substance.

BAILEY  
(Panicked)  
Christine!

She calls out to Will who is dumping the dead rats.

BAILEY CONT'D  
Will! Will help me!

He turns and sees the girls, then in his lumbering oath state runs over as fast as he can to help them.

BAILEY CONT'D  
Christine, what happened!

She ushers a scared Christine towards the bank where Will assists in dragging her out.

EXT. MOATSIDE - CONTINUOUS

Christine open sheer eyes and sees the substance on her hands, then lets of a hellish scream, Will tries to calm her down, but freaked she hits him trying to fight him off.

WILL  
What happened?

Bailey gets out from the moat and tries to help him.

BAILEY  
I don't know, she went under fine,  
you saw that.  
(Worried)  
Then when she came back up, she had  
that stuff all over her.

(CONTINUED)

Bailey grabs Christine's clothes and tries wiping some of the stuff off. She gags.

BAILEY CONT'D  
Christine stay still.

Will then loses his grip on her and she flees, screaming into the distance.

BAILEY CONT'D  
Christine! Christine come back!

She fades, sprinting and hysterical out of shot.

EXT. FORT WALL - MOMENTS LATER

Carrol is in front of the camera, 'reporting' on one of the findings, Jamie as we know is manning the camera. Concentrating hard as this is, as we know not what he usually does.

CLOSE UP: THE BIG SCRATCH MARK ON THE STONE

CARROL OS  
We stand here next to this huge perforation of what appears to be a claw mark.

Zoom out to see Carrol using his hand to represent his words.

CARROLL CONT'D  
You can see the 4 pronged adjacent marks, 3 times the size of my hand.

He sticks his finger inside the indent and chips away shards of the loose stone inside.

CARROL  
It's literally flaking in my fingers. This is unlike anything we've seen before, something bad did this and with what we saw from last night  
(Looks around him a little cowed)  
I don't really want to find out what.

EXT. CAMPSITE - MOMENTS LATER

Bailey and Will are rushing back to tell Joseph about Christine's ordeal.

BAILEY  
(Panic)  
Christine's run away!

JOSEPH  
What!  
(Pause)  
What happened.. I thought you were both swimming?

BAILEY  
We were, but she got attacked by something under the water.

JOSEPH  
What, like a shark?

BAILEY  
No! She had all this black stuff over her... she seemed in agony.

BLAKE  
It might have been an oil leak.

Joseph looks at her unimpressed.

JOSEPH  
East Tilbury is not known for it's international oil distribution.

Joseph palms his face in frustration.

JOSEPH  
Which way did she go?

Bailey points away from them.

JOSEPH CONT'D  
Blake, you come with me.

BAILEY  
Where are you going?

JOSEPH  
(Stern)  
I'm gonna find my sister.  
(Pause)  
You two

(CONTINUED)

(Motions towards Will and  
Bailey)  
Stay here and wait for the others  
to return.

Joseph and Blake head off in the direction that Bailey pointed, the others stay put as instructed.

EXT. FORT GROUNDS - CONTINUOUS

Carrol is kneeling over what appears to be a newly dug hole in the ground, loose soil is at its head.

He picks up a handful and lets the dirt slip through his hand.

CARROL  
This is newly dug.

(He rubs the dirt from his hand)

I haven't seen any construction crews or guys with shovels around here in the past 12 or so hours, so I can only guess that this too is connected to last night's events.

He looks directly into the camera.

CARROL CONT'D  
This is starting to get a little creepy now.

He gets up to his feet and rubs the rest of the dirt from his hand.

EXT. GROUP OF OUTHOUSE BUILDINGS ON HILL - MIDDAY

The light beams through the open windows, the glare not quite reaching one dark corner. There we see a figure crouched with its knees in hands, swaying as if menacingly conflicted.

CLOSE UP:

We see that it is Christine, she is in conflict with herself. Her appearance disturbing at best.

Then we hear Joseph's voice in the distance.

(CONTINUED)

JOSEPH OS  
(Footsteps accompany)  
Christine! Christine!

She continues swaying, not giving in to Joseph's cries.

BLAKE OS  
Christine!

The footsteps appear closer.

INT. OUTHOUSE ON HILL - CONTINUOS

WIDE:

Focused from Christine's corner onto the open doorway.

Slight murmuring now descends from Christine, she is obviously not right.

JOSEPH OS  
Christine!

We see him step into shot from the doorway, light onto darkness.

JOSEPH  
Christine Shit!

CLOSE UP:

Joseph and Blake's faces, looking exasperated.

He goes to approach her, Blake is recording this with camera in hand.

BLAKE  
Joseph don't. Look at her...  
something's wrong with her Joseph.

He looks around at her.

JOSEPH  
Stay here.

We see the camera zoom in to her face, which is tainted to say the least.

BLAKE OS  
That don't look right.

We see in the foreground through the lens Joseph tentatively approach his sister.

(CONTINUED)

Christine's murmuring gets louder, she seems aware that someone is approaching her, but she does not identify.

JOSEPH

Christine... it's Joseph, your brother.

(Pause)

Christine?

Then a loud howling cry from Christine, her body contorts in front of Joseph's eyes, her mouth wide open and tense. Sheer agony spreads across her face. Then with a TENSE CRUNCH, her head turns towards him, sharp fangs grow inside her mouth. In a show of sheer insanity, she starts clawing at her own flesh, cutting herself. This is too much to take for Joseph who runs in to help her.

BLAKE

Joseph no!

Christine continues cutting herself.

BLAKE CONT'D

That's not your sister.

JOSEPH

I have to help her.

Then suddenly the cutting stops.

CLOSE UP:

Her pupils turn white.

Then she screams, evil and pounces at Joseph. Pinning him to the ground, he struggles to fight her off.

JOSEPH

Blake! Blake help me!

Blake is frozen on the spot, scared.

JOSEPH CONT'D

Blake!

Blake sees a wooden log nearby her on the floor and picks it up, her adrenaline allows her to act and strike Christine off of her brother. Christine falls to the ground, screams and looks up at Blake. Then flees disappearing once again.

Blake runs to Joseph's aid, his expression shocked and sweaty. He has no idea what has just happened but the realization of that creature being his sister has hit him like a nuclear bomb.

(CONTINUED)

He falls to his knees a desperate man, breathing heavy.

JOSEPH CONT'D  
What have I done?

EXT. CAMPSITE - NIGHT

Joseph is inside the tent talking privately to Zooey. The rest of the group are outside minding their own business, armed with various things in hand to protect themselves from any dangers.

Bailey and Blake are helping Jamie set up cameras outside on tripods, creating a 'secure' perimeter.

JAMIE  
We should be able to record any activity around our tents for the entire night. We're gonna catch some dark magic tonight people.

Carrol looks around to everyone.

CARROL  
We should get inside and make sure you keep your zippers locked tight, never drop your armory either. We don't know what to expect.

Blake makes the last adjustments to her camera and joins the rest in entering their respective tents.

We see the lights inside the tents gradually fade out.

BAILEY OS  
Sweet dreams everyone.

EXT. FORT/SEA WALL BORDER - LATER NIGHT

There is no road block here, just dark foliage and wasteland, the wall border is lined with barbed wire as a deterrent.

A CCTV Camera has been positioned here, sending footage to the guards location. We will see the following from this perspective.

The rowdy juvenile group are peering over, goading one of their fiends into jumping the barrier.

(CONTINUED)

JUVENILE 1  
Come on pussy!

JUVENILE 2  
(With beer can in hand)  
Just jump the wall already.

JUVENILE 1  
You think Bephanie's gonna let you  
shag her if she finds out you  
didn't have the balls to jump that  
small 5 feet wall there.

JUVENILE 3 dithers, thinking about the right action to take.  
He approaches the wall and rests his hand gently atop the  
wire, peering over he checks that the coast is clear.

JUVENILE 3  
Man it looks dead.

JUVENILE 2  
That's what they say.

JUVENILE 1  
Think of Bephanie mate, that sexy  
body riding your dick all night  
till you pass out through erection  
overdose.

JUVENILE 3  
Fuck it.

He hoists himself atop the wall and carefully climbs over.

INT. FORT/SEA WALL BORDER - CONTINUOUS

A sigh of relief at having got over safely.

He looks back at his friends.

JUVENILE 1  
What do you see?

He looks around him, just empty, creepy darkness.

JUVENILE 3  
There's nothing here. This whole  
legends a smoke screen for  
something, because all I see is mud  
and trees.

(CONTINUED)

JUVENILE 2  
Let me take a picture.

He pulls out his phone and takes a picture of his friend inside the grounds.

Then a loud female scream. Juvenile 3 freaks and looks around him.

JUVENILE 2  
What was that?

JUVENILE 3  
I don't know.

He turns around to climb back over the wall but is attacked by a ravenous Christine. She then rips up the poor guy to pieces in front of his terrified friends.

CU: Their scared faces.

In mere moments she is done, then she turns and with her hellish gaze stares directly towards the two guys with blood dripping from her mouth.

EXT. CAMPSITE - NEXT MORNING

Bloodstains outside, one of the cameras is on the floor, it has been knocked over by something.

Bailey wakes up first, she opens up the tent and screams upon what greets her.

CLOSE UP:

The scaly arbiter from the opening night's head has been decapitated and placed on top a WOODEN PIKE in the ground. This is proof that during the wake, nothing is safe.

The rest of the group exit their tents and we see a close up of Zooey's face, sickened with disdain.

CARROL  
Will bury that thing... NOW!!

ZOOM OUT:

To the whole group exiting their tents and looking around them confused and scared with the blood and various carnage's surrounding them.

NOTE: Now we will see the camera footage from last night, the group will obviously be watching but we do not see them.

## CAMERA FOOTAGE:

Static shots, they fast forward. Then press play as the dark hooded figures from the first night approach with the binded arbiter, he kneels to the ground where they proceed to tear off its head off with their bare hands. We then see them place it's head on the pike and drain the body of all it's blood into GLASS VEILS. They then spread the the veils of blood around the tents creating the blood strained ground we saw.

BLAKE

How did we not hear them?

Jamie speaks up. He looks at Bailey who is again scared.

JAMIE

This has gone too far now. those things were not

(Points outside tent)

5 feet away from all of us last night. I'm not gonna risk my life, nor my babies anymore for some sick devil joke.

ZOOEY

What do you propose we do then? You said it yourself.. we're trapped here.

JAMIE

No! I take that back, rats in a maze aren't even trapped and I am smarter than a rat.

(Pause)

We go to the road block and pay those guards to let us pass.

JOSEPH

They won't do it. They believe in this thing too much.

JAMIE

And do they believe in murder?

(Pause)

Jesus, that snake those things killed last night must have been 7 feet tall and they broke it like Lego.

(Pause)

No, everyone has a price.

He looks around the group.

(CONTINUED)

JAMIE CONT'D  
I need all your money.

JOSEPH  
It won't work.

JAMIE  
Well we should at least try.

Will speaks out.

WILL  
I'm with Jamie boss. I don't like  
this place too much, I want to go  
home.

He hands over his money to Jamie.

CARROL  
(Looking towards Joseph)  
This could be our only chance of  
surviving this and by the looks of  
it, those creatures shyness is  
getting pretty thin.

Joseph considers.

JOSEPH  
But what about Christine? Have you  
all forgot about her? She's my  
sister for gods sake.

BLAKE  
Yous saw her, she's the devils hand  
puppet now.. there's no way to save  
her. But we can save ourselves.

She hands her money over to Jamie and the rest of the group  
bar Joseph copy. They look upon him, the lone star.

JOSEPH  
So it's come to this has it?  
(Pause)  
My mutiny will not make a  
difference?

CARROL  
Not a minute's.

JOSEPH  
(Sighs)  
Then I guess I'm in.

He goes into his bag and hands the rest of his cash to Jamie.

EXT. ROADBLOCK - A SLIGHT LITTLE LATER

The group approach the roadblock again, the same guards are there, visibly worn out from the vast ordeal but still focused on their huge role.

GUARD 1  
Back again?

Jamie is at the front of the group.

JAMIE  
We want out of here.

GUARD 1  
No one leaves until the 3rd night  
is out.

Jamie pulls out the big wad of cash he accumulated from the rest of the group.

JAMIE  
I can pay you.  
(Holds out money)  
We have about £1100's there. Just take it and let us pass through.

GUARD 2  
(Annoyed)  
You think you can buy us? Boy I served six years in Afghanistan and I come back to my home town to do the one thing I do well, protect people. But all I get is punks like you who want to mess with what all these fine townsfolk believe in more than anything. You were told to fear these days, but you ignored them, nothing ever good comes from the wake.. the creatures come, they feed, they mess with your mind and on the 3rd night, they leave. Then everyone here raises back up and get along with their everyday lives.

He looks towards the other guard.

(CONTINUED)

GUARD 2 CONT'D  
Now take your money and go.

He pulls up his gun and points it at them.

GUARD 2 CONT'D  
Leave, before I make you leave.

Jamie looks confused.

JAMIE  
What are you doing?

We hear the guard take the safety off his gun.

GUARD 2  
I'm going to give you one more chance.

Carrol decides to step up, but to the guard this is the chance ignored and he shoots Carrol clean in the head, killing him on the spot.

The group scream in shock.

GUARD 2 CONT'D  
Now the rest of you get out here before I start making a corpse mountain.

The group scatter to get Carrol's dead body from the ground but Jamie cannot help but fling insults at the guards.

Whilst Jamie is cussing, Bailey goes to pull him back before he gets in more trouble, but it is too late and the guard shoots again, but in the ruckass Bailey is shot through the leg.

She cries a powerful, yet painful scream which stops the scene still.

JAMIE  
Bailey!

He goes to her aid, she is crying and holding her leg. Jamie takes off his shirt and wraps it around her leg to put on pressure.

JAMIE CONT'D  
(Looks towards guard)  
You asshole!

(CONTINUED)

GUARD 2

I warned you to leave, you did not  
listen and this is what happens.

(Pause)

Now get out of here before a third  
person gets shot.

Blake is crying whilst helping the rest carry Carroll's body away, Jamie asks for Will's help to carry Bailey back down the hill.

ZOOEY

(Shocked)

This is insane.

INT. JAMIE'S TENT - A VERY LITTLE LATER

BAILEY'S SCREAM!!

JOSEPH

Hold her down.

Blake, Zooey and Jamie hold her down whilst Joseph coats her wound with alcohol.

JAMIE

It's okay baby. Hang in there.

BAILEY

(Sweaty in pain)

It fucking hurts!

(She starts to cry)

I'm gonna lose my leg Jamie.

(Pause)

I don't want to spend the rest of  
my life in a wheelchair.

JAMIE

(Cradles her)

You won't, we're gonna be riding  
bicycles through the city again in  
two days time.

(Pause)

Just you, me and the sweet city  
air.

She smiles towards him as Joseph hands him some SLEEPING TABLETS whilst Zooey re-wraps the wound with bandages.

JAMIE CONT'D

Here take these, they'll help with  
the pain.

(CONTINUED)

She trusts him and takes the tablets, but says something to him before they take effect.

BAILEY  
I'm the luckiest girl alive.

She touches his face warmly, but her grip goes limp when the sleeping tablets kick in.

Jamie sighs hugely and looks worried towards her.

JAMIE  
She's gonna be okay, right?

JOSEPH  
(Unsure)  
I don't know. With what happened to Christine and Carroll... FUCKING Carroll.

(Pause)  
I don't know if any of us are gonna be okay.

EXT. CARROL'S TOYOTA - MIDDAY

His body has been wrapped up in a sleeping bag by the remaining group.

The back doors are open and the 3 remaining guys are placing Carroll's corpse inside the car.

JOSEPH  
We can't have him near the tents, he'll be attracting all sorts of vermin in no time.

WILL  
I'm gonna miss him.

JOSEPH  
Enough. We can't dwell anymore.  
What's happened has happened.  
(He looks up to the roadblock)  
We're on our own, nobody's here to help us but us. If we keep the girls close then we should be fine, but these dark forces around us are more intent than I ever envisioned.  
(Pause)  
I saw Christine... she's out there and what she has become is no longer my little sister.

(CONTINUED)

He looks around him at the fort grounds.

JOSEPH CONT'D

This is as close to hell on earth  
as our race are gonna get, now  
we're not angels so we cannot fly.  
But we have to stop this fear or  
we'll be more dead than Carroll  
before this night is out. Maybe we  
fight back and stop hiding, maybe,  
just maybe we take our final stand.  
If not for us, then at least for  
Zooey, Blake and Bailey.

(Pause)

I have enough blood on my hands  
already.

SUPER - THE 3RD NIGHT

INT. TENT - NIGHT

CLOSE UP:

Joseph's face into camera.

JOSEPH

We're here in Essex to find the  
paranormal entities that have made  
the Wake a revolution.

(Pauses, looking around him)  
The only thing that is definitely  
clear now is that we are all in  
danger, the guards up at the  
roadblock are trigger happy and  
have already killed my friend. But  
if you live within the boundaries  
that we do, then you can't just  
watch from a 99% perspective, you  
have to go all in.

(Pause)

I hope to survive and share this  
with you all in the world. If I  
don't then to the families of  
everyone who has helped me I am so,  
so sorry for your loss.

The camera shuffles and follows him outside where the  
remaining group stand tall, apart from Bailey who is still  
resting inside her tent.

(CONTINUED)

JOSEPH  
Zooey, we follow the pathway around, in circular motions till we all join up in the middle. You and Blake take the path up the hillside to the right, me and Jamie will take the path to the left.

He looks towards Will.

JOSEPH CONT'D  
Will, you stay here with Bailey still, you keep her safe.

Jamie goes into her tent and kisses her. He exits back out after a few moments.

JOSEPH CONT'D  
Cameras ready??

Blake and Jamie pull up their cameras.

JOSEPH CONT'D  
Okay then, lets move out.

The group separate towards their respected paths.

NOTE: We will only now see through interchangeable scenes from the perspectives of Blake, Jamie and small cameras that have been attached to the clothes of Will, Bailey, Joseph and Zooey.

#### EXT. GIRLS PATHWAY - MOMENTS LATER

Zooey and Blake walk, flashlights scanning at mid drift, their nerves at a premium. But they have to stay level headed. They shine their lights down a deep slope, wet plants sit at the bottom, Zooey loses her footing on the edge and slides down, screaming in angst as Blake watches on.

A LARGE THUD as Zooey hits the bottom.

#### INT. SLOP HOLE - CONTINOUS

Her breathing is more apparent and she grabs at her ankle, pulling up her trouser leg we see major bruising but no break.

CLOSE UP:

Her still shining flashlight aside her.

(CONTINUED)

Her hand grabs at it and pans around her, Blake's cries can be heard above. She flashes the light above and we see Blake looking over.

BLAKE OS  
Zooey, are you okay?

ZOOEY  
(Grimaces)  
I think I might have twisted my ankle.

A bug crawls into frame, Zooey bellows then swats it away. She hears slight chattering and shines the light away from her to her right.

INTENSE:

As her lights greets the chattering location we see copious bugs swarming the ripped up remains of the dead boy.

Zooey screams in horror.

BLAKE OS  
What is it?

ZOOEY  
(Panicky)  
Find Joseph immediately.

BLAKE OS  
What's wrong?

ZOOEY  
There's a dead body down here and I'm talking Texas Chainsaw dead.

BLAKE OS  
You're kidding right? Who is it?

ZOOEY  
I don't know, their face has been eaten.

Blake gags.

BLAKE OS  
I need to help you out of there.

ZOOEY  
No! I can help myself!  
(Pause)  
Just go and get Joseph.

Blake hesitates for a second.

BLAKE OS  
Okay, but I'm coming right back for  
you.  
(Pause)  
Hold tight.

Zooey looks around and knocks away a few more bugs with her hand. Then turns and tries to drag herself up the slope.

EXT. PATHWAY ATOP SLOPE - CONTINUOUS

Blake is jogging, trying to find Joseph, but after a few moments hears childish whispering. Eerie in its purest form.

Blake, freaked scans around her, baby steps at the ready, tip toed.. tip toed.

Ripples shun the moat's surface, no trace of life or is it death?

Then to her right in the old playground, the SWING CHAINS start to chatter. Blake turns, scared with a shattered bellow, it does not stop. Then A GIRL, maybe 10 years old laughs and runs away from the playground. Blake sees her and as is usually the case calls out to her, before making chase.

BLAKE  
Girl? Little girl?

She leads up to the old outhouse, referenced to earlier by Joseph in the tour.

EXT. OUTHOUSE - CONTINUOUS

A little mind fucked, Blake hesitates then sees the overall picture and enters inside.

INT. OUTHOUSE - CONTINUOUS

Dark, cobwebs, dank smells, nothing good even for a hobos home.

She calls out again, cautious.

BLAKE  
Little girl?  
(Pause)  
(MORE)

(CONTINUED)

BLAKE (cont'd)  
Where are you?

She hears running on the floor above. She peers up, a gritty IRON LADDER pivots diagonally between floors.

She tests it for durability, one small step at a time.

The running gets louder and more progressive.

BLAKE  
(Looking up)  
Little girl, are you okay?

Then a large THUD from above, Blake pelts it and mounts the ladder, running up as if it was made from Titanium, it wobbles with dust shards scattering the ground.

INT. TOP LEVEL OF OUTHOUSE - CONTINUOUS

POV: BLAKES EYE LINE ON LADDER LOOKING ONTO UPPER SURFACE.

The little girls body is floored, seemingly lifeless on the ground, a dainty silhouette on the stone cold floor.

BLAKE  
Shit!

She mounts the ladder fully to the top then treads the upper floor, approaching the little girl. But as she does she hears movement behind her, freaked she looks around... NOTHING! Then she looks back and the body of the girl is gone. Hard footsteps escalate behind her. Turning once again she is met with the awful site of the ghastly OLD WOMAN, referenced to earlier by Joseph.

The woman lets off a deafening scream, right into Blakes face. Blake screams in terror and back tracks falling hard down the ladder to the ground floor below.

Her head wounded, the old woman peers over the edge of the upper level to her, backing off floored, Blake's terrified glare fixates onto her, making sure of no other surprises. Then a few moments later, she mounts up and runs for the out house door.

## EXT. OUTHOUSE - CONTINUOUS

Scared to death and panting harshly for dear life, Blake exits the outhouse. But an eerie chorus of a childhood song greets her and stops her prone.

## CHILDHOOD CHANT

"Ring and Ring of Roses, a pocket full of roses, a tissue, a tissue, we all fall down".

We hear this carry on and Blake looks around her as if trapped, then zoom out to:

## VERY WIDE SHOT:

A range of little GHOST GIRLS, all dressed the same but with different faces are joining hands and circling the outhouse, leaving Blake inside terrified.

They are all singing the song, continuous.

After 2 more renditions, when they say "we all fall down", all of the girls collapse to the ground with blood spats from their mouths. All we can assume is that they have died.

Blake looks around her confused, scared and not exactly sure what to do.

After a few short moments, her window is gone when the girls rise back up, a weird growling sound deriving from each of them.

## CLOSE UP: GIRLS FACES.

Bloody and with piercing eyes, no more human than the devil himself.

Blake begins to cry as the copious demon girl group attack her and tear her apart.

Her bloody screams heard for miles.

## EXT. BOYS PATHWAY NEAR FORT - CONTINUOUS

## CLOSE UP:

Freeze on Joseph's shocked face. He knows the voice and that deathly tone.

(CONTINUED)

JOSEPH  
(Panted breath)  
Blake.

JAMIE  
What?

JOSEPH  
Something got Blake.

He looks to his left towards the car park and notices Carroll's car open.

JOSEPH CONT'D  
Shit.

He looks towards Jamie.

JOSEPH CONT'D  
Come with me.

He runs off towards the car park, with Jamie in tow.

INT. BAILEYS TENT - CONTINUOUS

Baileys leg is in a bad state. Her complexion getting more pale, but she is trapped.

BAILEY  
Will pass me a beer?

He looks at her discontent.

WILL  
Even I know that's not a good idea.

BAILEY  
I can't stand this pain anymore.  
(Pause)  
Please?

Will thinks for a second.

WILL  
Just one.... but don't tell Joseph.  
He will kill me.

He hands her a beer.

BAILEY  
Thank You.  
(She cracks the top.)  
(MORE)

(CONTINUED)

BAILEY (cont'd)  
I think there's enough here already  
to do that.

Branches snap outside.

WILL  
(Alert)  
Wait here.

He exits the tent, leaving Bailey alone and sees in the distance someone disappear into the ground.

EXT. TENT - CONTINUOUS

WILL  
Hey!!

He runs off to where they disappeared.

It is the hollow ground Carroll saw earlier.

EXT. HOLLOW GROUND AREA - CONTINUOUS

WILL  
What the hell?

Will pats it with his feet. The disturbance grants some unwanted favour as one of the hooded creatures rises out of the ground. A hard confrontation forms with these two behemoths gaining ground on each other, their struggle forces them towards the childrens playground where Wills power shows through and he out strengthens the creature, tossing it over the metal fence hard onto its neck, breaking it clean.

EXT. PLAYGROUND EDGE - CONTINUOUS

With the creature dead Will bends to his knees to gain back his breath but this is short lived when Christine attacks him from behind and tears him apart. We cut out of shot to the childrens playground as Will screams to death.

CHRISTINE'S POV:

Speedy running towards Bailey's tent.

INT. BAILEYS TENT - CONTINUOUS

She enters with determined intensity and grabs the can of beer from Bailey then smashes it down onto her skull. A groggy Bailey is then finished off when Christine tears into her neck with her teeth and rips out her throat.

EXT. CAR PARK - CONTINUOUS

Joseph and Jamie approach Carroll's car, a bloodstained trail leads out of his open back door, the window cracked but not broken.

The body is missing, it has been taken.

JAMIE  
Where is he?

Joseph looks around him and down to the trail.

JOSEPH  
I don't know?

Then their attention is gained when the doors to the fort open.

With fixed gazes.

JAMIE  
I don't like this.

JOSEPH  
Me neither.

He swallows hard.

JOSEPH CONT'D  
But the answer to all of this will  
be in there.

He looks towards Jamie.

JOSEPH CONT'D  
We have to go inside.

JAMIE  
No!  
(Pause)  
Look around you, we're fucked  
already and you want to go chasing  
demon breadcrumbs. Are you fucking  
kidding me?

(CONTINUED)

JOSEPH

Look Jamie, all we have grown to learn growing up is that monsters only go away if you confront them.

(Pause)

Think Brody in Jaws, those poor kids from the Blair Witch project.

JAMIE

This is no longer fiction Joseph.

(Remorsful)

People have died here tonight.

JOSEPH

Everything's fiction... no one understands life.

(Pause)

But I do know that life is about making choices.

(Pause)

I'm going inside. With, or without you.

Joseph heads off. Jamie thinks for a second, then realises his moral obligation and follows his friend to the fort doors.

EXT. FORT DOORS - MOMENTS LATER

POV: JOSEPH'S.

Inside is completely pitch black, CANNONS and various other structures nestle inside. Nothing too out of the ordinary.

JAMIE

I'm not going any further.

Joseph looks back towards him.

JOSEPH

(Snigger)

Pussy.

He takes his first step and checks his camera.

JOSEPH CONT'D

I'm going to make history.

He enters inside, leaving Jamie alone outside. After a few seconds we hear growling behind him, he knows something nasty is behind, his face shivering in horror. He never looks back, then is taken away. A brown sack placed over his head by the unknown assailants.

INT. FORT TUNNELS - MOMENTS LATER

Joseph is shining his flashlight, he looks to the walls, CLAW MARKS, smaller than earlier grip the walls.

SMALL STONES move on the floor behind him, he turns and flashes his light... nothing. Sounds behind him in the opposite direction, he turns back around and once again nothing, then stops behind him once again... he turns and flashes his light where Carroll's body has appeared, bite marks on the face.

Joseph approaches to investigate, placing the flashlight down on the floor. Lighting behind him.

As he checks Carroll's new marks, we see hooved feet appear behind him within the flashlight. Claws grab him, Joseph screams then turns and comes face to face with a HORRIFIC CREATURE. His shirt tears and the creatures grip loosens. Joseph runs for his life through the underground tunnels with the creature in tow.

EXT. PATHWAY ATOP SLOPE - CONTINUOUS

Zooey has managed to crawl out from the slope hole and hobble off in pain to the liaison point that Joseph talked about in the middle pathway.

INT. FORT TUNNELS - CONTINUOUS

POV: THE CLAWED CREATURES.

Getting closer with every pace towards a petrified Joseph. Mounting a LADDER Joseph climbs, the creature makes chase up. Joseph Screams, his face not of this world.

He gets to the top of the ladder and comes out to the top of the fort, looking around him he sees Zooey in the distant grounds by the moatside.

He calls out to her as the creature approaches him.

JOSEPH  
Zooey, Run!!!!!!

But she does not hear him, he calls out to her again but his impossible situation hits reality. There is no hope.

POV: THE DEMONIC CREATURES.

It approaches with pace and forces Joseph towards the fort roofs edge.

## EXT. MOATSIDE - NIGHT

Out in the open, in complete peril with a dodgy ankle, Zooey seems like a lamb ripe for the slaughter. Scanning around the freaky silence plays mind games with her, uncertainty is everywhere.

Then harsh reality when Joseph's screaming body is thrown off from the top of the fort, down 40 feet or so to the grassy pit below. The large thud an obvious indication of his crushed, broken body.

ZOOEY  
(Horrified)  
Joseph!!!!

POV: SOMEONES EYE SHOT VIEW FROM MOAT BANK.

Zooeys close legs on moatside.

Then suddenly she is pulled into the water by diseased hands.

A HARD SPLASH.

## INT. MOAT WATER - CONTINUOUS

Zooey surfaces and screams for breathe, but sees Christine's demonic face staring at her incensed.

Christine grabs at her throat and tries dunking her under, a large struggle but Zooey manages to claw Christine's eyes. Loose, Zooey makes a straight dart for the bank, she crawls out, soaking wet and terrified. But this ordeal is not over as Christine exits, fast and cunning after her.

## EXT. MOATSIDE - CONTINUOUS

CLOSE UP:

Zooey's terrified face.

ZOOEY  
Get away from me!

Christine starts to drool, demonic mental patient.

Zooey tries to run, but trips. Christine tries to grabs her but is booted in the face to the ground. Zooey crawls underneath a nearby bench, recovered Christine crawls after her.

(CONTINUED)

Whilst under the same bench Zooey mounts just in time to stamp down hard on the back of Christines head with her good leg. Blood spills from the mouth and she goes limp.

This window allows Zooey to run, but in hesitation she does not know where to go.

Then the nightmare regains as Christine shakes then gets to her feet, Zooey runs as Christine makes chase, Zooey's weak ankle causing obvious pain.

EXT. STONE PYRAMID BANK - CONTINUOUS

Her back comes to a wall, the pyramid stone between moats. She is clueless but Christine make the choice for her and grabs her, then bites her neck, Zooey screams and falls to the ground under Christines superior strength.

Life is leaving her as Christine smashes down upon her with Psycho MMA ferocity. But everyone has weaknesses, living or not as shown when Zooey rips off Christine's right ear. The demon falls off her crying with harsh cowl, mangled Zooey somehow uses her remaining strength to repeatedly grab Christine's head and smash her brain remnants all over the grass against the stone pyramid.

Demonic Brain pulp and blood a new decorative feature of the location.

With teeth chattering and tears raining down her face in terror Zooey struggles to her feet, grimacing in constant pain. The open ground is like Chernobyl on impact, no good things to come. She turns and grabs a hold the top of the pyramid stone then uses all her remaining strength to mount upon it, anguishing as she does.

EXT. MOUNTED PYRAMID STONE - CONTINUOUS

Zooey, the only remaining survivor of the night looks around her. Then rests her head, exhausted and lays down in the only safe place left.

The dark matter in the water we see below her a constant reminder though of the lingering dangers around her.

EXT. FORT GROUNDS - NEXT MORNING

CU - THE SUN RISE.

Guards and authorites come to Zooeys prone aid, helping her down from the pyramid.

In the background we see two POLICEMEN helping carry body bags out of the grounds.

Elsewhere Jamie's body hangs from the old watertower/lighthouse, just like the vicar story from earlier.

We then go back to the present day and the continuation of Zooey's speech at the podium.

INT. PLATFORM - MODERN DAY

Tears shed from Zooey's frail face.

ZOOEY

The wake is real.

(Pause)

We were so stupid.

(Pause)

Everyone of my friends died on those 3 nights.

She looks towards the audience.

ZOOEY CONT'D

(Just Sickened in her speech)

You should destroy the place, nuke the bastard. The Wake is no longer a fable... there's no edited footage or magic here. If you's want proof go check the cemetary down there. That's where my friends bodies all lay to rest now.

She looks down towards the ground. People start to get out from their chairs.

She looks back up.

ZOOEY CONT'D

Where do you think you's are going!

(Pause)

The shows, just started.

CLOSE UP:

(CONTINUED)

Zooeys face turning demonic - an effect of the water and Black Horn prick.

She then howls and attacks the audience, tearing them apart.

EXT. HALL - CONTINUOUS

Loud screams from inside accompany battering to the LOCKED FRONT DOOR as people try to get out.

Their tomb, a bloostained pool of ripped flesh and viscera.

EXT. CHURCH CEMETARY

CLOSE UP:

The marked gravestones of the deceased group members.

PAN OVER:

To see the Vicar standing over a grave marked with 'Jennifer Sawyer' - beloved daughter - never forgotten. A ROSE lays inside his hand, he mimes a silent quick prayer then drops the rose onto the grave.

VICAR

You are alone no more my daughter.

He looks towards the other grave stones and motions the holy cross then leaves towards the gateway of the graveyard site.

We track him for a few seconds then...

FADE OUT: