

'UNDERPASSERS'

Written by

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FADE IN:

EXT. CITY STREET - NIGHT

A damp and dreary late night in the BIG CITY.

A sulfurous yellow glow from the street lights shows the sheen of fresh rain on the pavement.

The surface of the water refracts the light of distant headlights on the city roads. The road which leads to the cavernous mouth of an UNDERPASS.

Late night traffic roars over the bridge above. An OLD MAN is slumped at the edge of the concrete cave, a polystyrene cup his only company.

NATALIE, in her twenties, short and impatient, strides quickly along the street towards the underpass. She pulls the hood of her soaked gray top over her head.

She stops in front of the underpass entrance. Inside only strip-lights illuminate the tunnel enough to see all the graffiti, cobwebs and rubbish.

Natalie thinks twice about entering. She glances at the Old Man slumped in the entrance then takes out her ear-buds. She scans round, listening to traffic above.

She takes out her slim mobile phone. A silver coin falls out too, glinting in the night light. She picks it up and holds it in her palm tightly as she stares into the tunnel.

Her phone rings and she puts it immediately to her ear.

NATALIE
(into phone)
You sure this is the way, Mo?
(pause)
I've never gone this way.
(pause)
No, seriously. Never.

There is the faint sound of a deep male voice answering on the other side. She starts to pace in front of the underpass entrance. The old man at the entrance is snoring.

NATALIE (cont'd)
I don't like being here on my own.
(pause)
No you come this side. I'm not going
in there at this time of night.
(MORE)

NATALIE (cont'd)

(pause)

Five minutes? You have to be kidding.

More male responses on the other side. Natalie nervously eyes the Old Man in the sleeping bag. He looks like he is about to collapse side ways.

NATALIE (cont'd)

You can't be serious. Have you seen the state of it.

(pause)

Yeah, during the day, its two in the morning.

(pause)

Can't we just leave it till tomorrow.

Now we can faint hear the voice on the other end.

VOICE (O.S.)

I need to see you.

Natalie sighs.

NATALIE

Fuck it. OK, you better be there.

She hangs up the phone, and looks round at the entrance to again, not happy at all.

She strides in, pulling the coin out of her pocket and throwing it in the old man's cup.

The sound of it hitting the cup wakes the Old Man suddenly. He looks up at her as she walks by.

OLD MAN

I wouldn't go in there, love.

Natalie stops and turns to look at him. She is about to answer, then turns away and keeps walking.

OLD MAN (cont'd)

I really wouldn't!

NATALIE

(to herself)

Whatever.

The Old Man's voice echoes down the the tunnel, as Natalie continues in.

The lights further down are even dimmer, and some are flickering. The TUNNEL is a mess, with rubbish strewn everywhere. The walls are covered in graffiti.

Natalie stops again, and looks back. She can still see the Old Man sitting against the entrance, and the outside world she has just left behind. He is still calling to her.

Natalie takes out her phone again and dials.

NATALIE (cont'd)
I'm gonna go back home. Stinks of
piss in here.
(pause)
I don't care if it's just around the
corner. There could be anything
waiting in here.
(pause)
Yeah, I mean, apart from you.

She looks further into the underpass. It stretches out of sight into dark.

NATALIE (cont'd)
You have to be kidding. It goes on
for ages.

The pulls the phone away from her ear. The person on the other side has started shouting.

NATALIE (cont'd)
Fuck you.

She closes her eyes, then puts the phone away and keeps on walking.

CUT TO:

INT. UNDERPASS TUNNEL - NIGHT

Natalie reaches the end of the tunnel.

A T-JUNCTION, with new tunnels on either side, emerges from the gloom. Neither way looks inviting.

She takes out her mobile phone yet again.

NATALIE
(into phone)
Whats going on? There's a fucking
junction here?
(MORE)

NATALIE (cont'd)
(pause)
What the fuck you mean there
shouldn't be? I'm looking at it.
Which way?
(pause)
I'm not deciding. You decide!

She sighs, looks both ways, then starts to walk quickly to the left, still with the phone to her ear.

NATALIE (cont'd)
This one has lights on at least.
You'd better be right.

As continues her way down the tunnel. It seems to darken, as the lights flicker. Natalie stops for a moment, listening.

She tries to talk into her phone, and can only hear beeping on the other side.

Disconnected.

NATALIE (cont'd)
Shit.

She calls out. The same thing happens and she calls out in frustration. Her voice echoes down the tunnels on either side.

Then another VOICE answers, deep in the tunnels. Natalie looks around in alarm.

NATALIE (cont'd)
Hello?

No answer.

She tries to send a message on her phone.

NO SIGNAL.

Natalie curses and strides back up the way she came.

She turns into the same T-Junction she had just left and RUNS back up the tunnel.

Instead she finds yet another JUNCTION. This time with three tunnels, all leading off in different directions.

NATALIE (cont'd)
What the-!

There is no obvious way out.

She can hear a VOICE coming back down one of the tunnels, faint and in the far distance. It does not sound HUMAN.

NATALIE (cont'd)
(whispering)
Oh, God.

The voice changes into a strange, distant INHUMAN SCREAM.

NATALIE (cont'd)
Hello? Is that you, Mo?

Her own voice echoes back at her.

Still NO SIGNAL on her mobile.

NATALIE (cont'd)
Oh, come on!

She looks wildly from side to side. Where to go? So she starts to RUN back up the tunnel, away from the voice.

CUT TO:

INT. UNDERPASS T-JUNCTION - NIGHT

Natalie reaches yet another T-Junction, leading off to the right and the left. This time one of the tunnels curves around out of sight.

NATALIE
What the fuck!

This curved one looks slightly brighter.

She is about to look around the corner, when she can hear another sound. Footsteps are coming up towards her.

NATALIE (cont'd)
(shouting)
Mo, that better be you! I'm serious!

Again she can hear her voice echoing round the tunnels. She stops and listens. The echo of the footsteps continues.

Natalie starts to run down the tunnel and turns the corner.

Another tunnel. Exactly the same as the last few.

NATALIE (cont'd)
Oh my God. What is happening?!

She slumps down on her knees and leans against the wall.
There is a soft beeping noise in her pocket.

She takes out her mobile. There is a pending message.

NATALIE (cont'd)
Thank you, Jesus!

She types something and puts it to her ear.

As the message starts to play she can just hear a male voice
on the other side, interspersed with soft static.

VOICE (V.O.)
Nat...I'm...waiting...long...where...
you...

The message dissolves into SCREAMING STATIC.

Then another sound comes through.

A distant screaming and another low, malevolent cry just
under the static.

Alarmed, Natalie turns it off.

When she does she can hear the screams continue, off down
the tunnel, drawing nearer.

She stands up quickly, as if expecting something to approach
from the dark at the end of the tunnel.

For a moment she can see what looks like a dark SILHOUETTE,
of a man in a suit at the very end of the tunnel. She stares
at it in horror.

NATALIE
Hello? Who are you?! Please, can you
show me the way out of here!

The DARK SHAPE starts to walk towards her. Natalie can see
that it seems to be BAREFOOT, its feet black with dirt and
bleeding. Its suit is dirty and ragged too.

She starts to back away, her head turns from side to side,
for some way to go or escape.

NATALIE (cont'd)
Please! I'm lost! Can you help me?

Natalie starts to SCREAM.

NATALIE (cont'd)
Please help me!

She starts to run back down the tunnel. As she does so her MOBILE PHONE falls from her pocket, and hits the tiled, grimy floor, cracking the screen.

C.U . On Natalie's phone. The broken screen flashes and lights up:

'NEW MESSAGE'

Natalie can still be heard in the background.

NATALIE (cont'd)
Can you help me, please? I can't find
the way out, do you-
(pause)
Oh God, no, please! Don't come any
closer! I'm warning you, don't-

There is single shrill SCREAM that drifts back down the tunnel, which fades to another echo.

FADE TO BLACK:

CUT TO:

INT. UNDERPASS TUNNEL - NIGHT

The underpass tunnels. Footsteps echo.

A good looking, smartly dressed, YOUNG MAN stands in the tunnel, looking confused. He has earphones in, listening to loud music. He takes them out and kneels down.

YOUNG MAN
What the-?

His hand reaches out and picks up the cracked PHONE that Natalie left behind.

YOUNG MAN (cont'd)
Hello? Can anyone hear me?

He stares at the cracked screen of the mobile phone he has just picked up. The screen is blank, no power. He drops the phone on the floor again and sighs.

YOUNG MAN (cont'd)
Where are the exit signs in here?

He emerges at a T-Junction at the back of the next tunnel, and looks round. No sign of which way to go.

He sighs long and hard again and looks at his own mobile.

No signal.

YOUNG MAN (cont'd)
What is going on?

His voice is answered by the sound of something dragging across the tiles. He starts walking towards the noise.

At the end of the tunnel he catches a glimpse of someone wearing a dirty, ripped gray hoodie, hunched with the hood over its head, obscuring the face.

YOUNG MAN (cont'd)
Hello?

They are shuffling along the tunnel, dragging bare, bleeding feet painfully behind them.

YOUNG MAN (cont'd)
Hey, I'm looking for someone called
Mo. Are you-

The shuffling figure turns, pulling back the GRAY HOOD.

The young man's eyes WIDEN.

CUT TO BLACK

THE END