

Pattison Hill

by
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FADE IN:

EXT. DESERTED STREET CORNER/CITY - DAY

A series of televisions play loudly in a shop window, playing all the same channel.

REPORTER

I repeat. The centre for disease control has advised everyone to stay in doors and to avoid the infected at all cost.

We pan out from the window and we see the street is completely deserted. Rubbish blows down the street, an odd car abandoned.

We pan out further and we can see the entire city is empty and deserted.

INT. JACK AND KARA'S BEDROOM - EVENING.

A single candle burns, casting flickering light across the cosy bedroom. The walls are decorated in kids patterns. Toys and dolls are scattered across the floor.

Laying in their beds are KARA (8) and JACK (10), two sweet looking children. They huddle under their blankets as kids do.

Entering the room are their parents SARAH (30-40) and WILL (30-40). Will carry's a hurricane lamp, bringing a little more light to the room.

The power must be out.

Sarah tucks Kara into bed giving her a kiss as she does so.

SARAH

Good night sweet heart.

KARA

Mommy can you read us a story?

SARAH

Not tonight. We have to be up early to go to grandma's tomorrow.

JACK

Do we have to?

WILL

Yes.

Jack protests.

WILL (CONT'D)
Enough of that.

Will sits down on his son's bed

WILL (CONT'D)
We talked about this.

JACK
I know.
(Beat)
I want to stay here.

Will tucks Jack in.

WILL
I know. But it'll be fun in the
country.

JACK
I guess.

Will gets up and goes over and makes sure the curtains are shut tight. Through the curtains we see that the window has been boarded up.

Sarah goes over and gives Jack a kiss, which makes him wince as young boys do when kissed by their mother.

KARA
Is Grandma OK?

Sarah and Will stop, unsure how to answer.

SARAH
(not sure, herself)
Of course sweetie.

JACK
How do you know?

Will sits down next to Jack to reassure him.

WILL
Grandma's pretty tough. I should
know.

Will gives his son a kiss.

WILL (CONT'D)
Now go to sleep.

Will gets up and goes over and gives Kara a kiss good night.

KARA
Night daddy.

WILL
Good night sweet heart.

KARA
Night mommy.

Sarah blows Kara a kiss, which she catches and playful puts under her pillow.

KARA (CONT'D)
For later.

Sarah and Will smile. Will goes over and blows the candle out, before they both leave the room.

INT. HALLWAY WILL AND SARAH'S HOUSE - CONTINUOUS

Sarah waits as Will gently closes the door to his children's bedroom.

Sarah looks worried in the dim light from the lantern. Will sees this and gives her a reassuring hug.

WILL
It's going to be alright.

SARAH
I hope so.

They look into each others eyes. The warmth of Will's eyes brings comfort to Sarah.

WILL
Come on, lets get some sleep.

They start walking down the hall slowly, arm in arm.

I/E. JACK AND KARA'S BEDROOM/ BACKYARD - LATE NIGHT

Jack and Kara sleep tightly in their beds.

The room is in dark, except for a small sliver of moonlight coming from a tiny crack in the curtains.

A CRASH outside wakes Jack.

He sits up stiffly in bed, listening.

What was that Jack?

Kara wakes up to and rolls over towards Jack.

KARA
(whispering)
Jack?

JACK

Shh..

They stay quiet and still. Listening...

A CRASH outside again. Followed by an animal GROWL.

It was louder and closer.

Could it be an animal?

KARA

(whispering)

What is it?

JACK

(whispering)

Quiet.

Both look worried.

Another loud CRASH followed by a GROWL, This one from just outside the window.

Jack and Kara hear this and jump under the covers to hide.

But nothing happens...

After a few moments Jack emerges from the covers. He looks around the room, as if expecting the Bogeyman to be hovering over his bed.

No Bogeyman, the room is quiet.

Kara pops her head out from her covers.

KARA

(scared, whispering)

Is it gone?

Jack quietly gets out of bed and tiptoes towards the window.

KARA (CONT'D)

(whispering)

Jack.

JACK

I just want to have a look.

He gently opens the curtains slightly. There is a gap in the boards, big enough for Jack to look out of.

We follow, looking out over a small backyard. Only the moonlight gives it any definition.

Beyond the yard is the city. It is dark except for the moonlight. Every street lamp, every house is dark.

Jack peeks round nervously looking for danger.

Nothing moves...

Jack turns back, and gives a deep SIGH.

A CRASH outside!

Jack turns round and looks outside again. His face is really frightened.

Nothing...

But what's that on the fence Jack?

A dark humanoid shape sitting on top of the fence like a cat. We cannot make out it's features in the dark.

Jack sees it and it sees him.

The shape leaps towards the window...

INT. WILL AND SARAH'S BEDROOM/HALLWAY - CONTINUOUS

The CRASH of glass wakes up Will and Sarah. They sit up tense in their bed.

SARAH
What was that?

Will jumps out of bed and grabs a Glock pistol, and a Maglite off the bedside table, before racing to the door.

A child's SCREAM.

SARAH (CONT'D)
(scared)
Will. The kids.

WILL
Stay here.

Will opens the door and holding the Glock and flashlight out like a classic FBI agent, he shines the torch down the hallway.

Cautiously he walks towards the kids room. Checking his corners and blind spots for any danger.

He makes it to the children's bedroom, and takes a deep breath.

INT. JACK AND KARA'S BEDROOM - CONTINUOUS

Will bursts inside, gun raised.

Both beds are empty!

The broken remains of the window, and boards are scattered across the floor.

Will rushes to the window and looks out.

Nothing...

Frantically he looks around the room.

 WILL
 (desperate)
Jack?!
 (Beat)
Kara?!

They aren't under the beds.

Or in the closet.

A SCREAM from Sarah!

 WILL (CONT'D)
 (shocked)
Sarah!

Will heads straight to the door

INT. WILL AND SARAH'S BEDROOM - CONTINUOUS

Will BURSTS open the door, and scans the room.

The first thing we see Sarah laying on the bed. Her clothes have been torn, and blood runs down from what looks like a bite on her shoulder.

Will drops the flash light and gun and desperately tries to help her.

 WILL
 (panicked)
Sarah.

Desperately he puts pressure on the wound trying to stop the bleeding, but blood still leaks out between his fingers.

 WILL (CONT'D)
 (panicked)
Oh God!!

Will does his best, but he can only do so much. All Sarah can do is lie there wide-eyed, staring straight past Will into the darkness.

WILL (CONT'D)
(frantic)
Stay with me

Sarah tries desperately to speak as Will frantically does what he can. She only manages a GARGLED croak.

WILL (CONT'D)
Fuck!

Will is losing the battle.

Sarah tries again to talk.

SARAH
(gargled, barely
audible)
Behind you.

Will doesn't respond. He is caught up in trying to save her.

So again She tries to talk.

SARAH (CONT'D)
(gargled)
Behind you.

Will notices that his wife is trying to talk.

WILL
(trying to keep it
together)
What is it?

SARAH
Behind you.

She passes out.

Will turns round slowly to where his wife was staring.

Crouching in a dark corner is a figure. We can only make out a black outline in the dark.

Will sees it, and it sees him.

He reaches for his Glock.

The figure in the shadow rushes towards him....

I/E. TRUCK/COUNTRY ROAD - DAY

We see an old military truck, the type with the canvas canopy on the back, driving down a quiet country road.

We cut to inside and where PETER (late 40's) is driving with JENNY (early 40's) and DAN (20's) next to him. They scan the countryside carefully as they drive along.

They stop outside a long windy driveway.

They see a small sign at the entrance that reads "PATTISON HILL".

Peter leans over the steering wheel and looks up the drive.

In the far distance we see a grand looking farm house sitting on top a hill overlooking the fields below.

DAN

What do you think?

PETER

Lets take a look.

The truck turns up the drive and starts heading towards the house.

EXT. FARM - LATER

Made of brick and stone, it is an grand old structure. It overlooks the fields below like a medieval fort.

A large barn is next to the house, just as grand and large as the house. It's thick wood was meant to last.

The truck pulls to a stop near the house.

I/E. TRUCK/FARM - CONTINUOUS

Peter looks at the house, deciding whether it's suitable. Dan and Jenny, look on with curiosity.

PETER

I'll go have a look.

Peter opens a window at the back of the cabin that gives access to the back.

PETER (CONT'D)

(to the unseen occupants
of the back)

Stay here. I'm going to have a
look.

(To Dan)

Keep an eye out.

Dan nods.

Peter reaches behind the seat and pulls out an M4 U.S. Military rifle.

E/I. FARM/HOUSE - CONTINUOUS

Peter hops out of the truck and with the rifle raised, heads towards the house.

He reaches the house, and looks in through the windows.

We see inside the window. Everything looks old and dusty.

Peter walks to the front door, and gives a couple of loud KNOCKS on the door.

In doing so the door swings open with a loud CREAK.

PETER
(Calling out)
Hello!

Nothing responds.

PETER (CONT'D)
(Calling out)
Anyone there?

Peter takes a few tentative steps inside.

I/E. TRUCK/FARM - CONTINUOUS

Jenny and Dan watch as Peter walks inside the house.

JENNY
What's he doing?

DAN
Don't worry. He knows what he's doing.

INT. TRUCK CANOPY - LATER

Sitting in the back of the truck is DENIS (20'S), KATE (30'S), and SABRINA (20's). We cannot make out a lot of their features as the back flap is down, leaving them in the dark.

Behind them we see the truck is full of crates, boxes, and drums of supplies.

It is a tight fit, for all involved.

SABRINA

What do you think's going on?

DENIS

I don't know.

They have been waiting patiently for a while, and now they are getting restless.

KATE

Do you think we should get out
and have a look?

DENIS

Just wait.

They keep waiting.

KATE

I got to get out.

Kate stands, and that moment the back canopy opens and we see Peter standing there.

The bright sunlight causes the passengers to squint.

PETER

We're here.

EXT. FARM - LATER

We pan across the fields till we get to the farmhouse and barn.

We cut in close to the barn where we see Peter closing it's big wooden doors. He places a piece of wood in between the doors securing them shut.

Peter pauses and looks out over the fields surrounding the house. He seems nervous, almost jumpy as he looks out.

The fields are lush and green, but they appear as though they haven't been maintained in a long time. Forests lie beyond.

Peter assured everything is OK heads to the front door. He opens and the solid oak door and goes inside, watching as he closes it behind him.

EXT. COUNTRYSIDE - DUSK

The sun starts to set lazily over the horizon, casting the fields in shadows.

The farm house enjoys the last rays of sun before the sun sets on the horizon.

INT. PETER'S BEDROOM - EARLY MORNING

The bedroom is dimly lit so we can't make out many of the features except the old double bed in the centre of the room.

They're are two shapes sleeping soundly in the bed. Jenny and Peter.

That is until Peter wakes up with a GASP and sits up stiff in his bed.

He is PANTING as he sits there, trying hard to calm himself down.

He looks over and sees that Jenny hasn't stirred.

Deciding not to wake her, he quietly gets out of bed and gets dressed.

Once finished, he opens and closes the door as quietly as he can as he leaves the room.

INT. KITCHEN - LATER

Everything is dark.

The flickering of a lighter. Then a flame, and yellow light fills the room.

The flame belongs to a silver Zippo, which then lights a hurricane lamp. The light becomes brighter.

It is Peter's Zippo. He picks up the hurricane lamp and slowly scans the room with it's flame.

Now we can see the kitchen.

It's mess....

Much like the house, the kitchen is old and a bit rundown. Whoever lived in this house hasn't lived there for a long time.

An large wooden table makes up the dinning area. We can tell by the scuffs on the wood that it has seen a lot of meals.

A large, dark, and dank pantry sits off to one side.

There is a modern stove, but near it is an old black wood stove, that looks as though it has served the kitchen for many years.

But the main thing we notice, is the large kitchen window is boarded up, to keep out unwanted guests.

Peter stumbles over to the wood stove and starts loading it with fresh firewood that is sitting next to the fire.

He uses his silver Zippo again and uses it to ignite the stove.

JENNY

Up kind'a early aren't you?

Peter turns round to see Jenny standing in the passageway to the kitchen.

PETER

So are you.

Satisfied that the flames have taken hold Peter goes and grabs an old cast iron kettle and holds it up for Jenny.

PETER (CONT'D)

I guess you want a coffee.

JENNY

Please.

Peter goes into the pantry and brings out a sealed bottle of water. He uses this to fill up the kettle.

Jenny takes a seat at the table.

Peter goes about making coffee for the two of them from a large tin of instant.

JENNY (CONT'D)

I miss real coffee.

PETER

Don't remind me.

Peter joins Jenny at the table, waiting for the kettle.

JENNY

So what's the plan for the day?

PETER

I'm going to wait for Dan then see if we can get the turbine up and running. With a bit of luck we can get some power into this old house.

JENNY

How's does it look?

PETER

The turbine's pretty banged up, but it should be a breeze to connect it up to the house.

JENNY
That's good news.

The kettle boils, and Peter goes about making the coffee.

PETER
We're due for some.

He hands Jenny a steaming hot mug.

JENNY
Bad dreams again?

Peter gives a little sigh.

PETER
Just the usual.

JENNY
You wanna talk about it?

PETER
Not really.

The two sit in silence for a moment.

Jenny sips her coffee. It's warmth and taste are soothing to her.

JENNY
For instant, that's not bad.

Peter takes a sip. He's pleasantly surprised.

PETER
For instant.

Jenny leans over and gives him a kiss.

INT. BEDROOM - CONTINUOUS

Old wallpaper hangs loosely on the walls of the bedroom. It has a dusty stale feel to it.

The only light comes through a crack in the boarded up window.

Denis is laying in bed. He stirs and slowly wakes up. Next to him is Kate does the same thing and rolls over to greet him.

KATE
Morning.

DENIS
Hey.

KATE
What time is it?

DENIS
Early.

Kate has a little stretch in the bed.

KATE
How'd you sleep?

DENIS
As good as can be expected.
(Beat)
What about you?

Kate gives a loud YAWN.

DENIS (CONT'D)
That good.

KATE
I'm just enjoying being in a bed.

DENIS
(Looking round)
Well at least this place has that
going for it.

Kate gives him a kiss.

KATE
You always look on the bright
side don't you.

Kate jumps out of bed naked. Denis looks at her soft skin,
as she gets dressed.

KATE (CONT'D)
I feel like a bath.

DENIS
A bath? That's a rare luxury
these days.

KATE
A girl can dream can't she.

Kate walks over to the bed.

KATE (CONT'D)
Come on lazy bones.

Kate pushes Denis out of bed, as he protests lazily.

I/E. ATTIC/COUNTRYSIDE - EARLY MORNING

Old furniture and boxes litter the dusty attic. Cobwebs hang from the ceiling. A single door leads downstairs.

The attic has windows on all sides, giving a 360 degree view of the surrounding countryside. Unlike the other windows in the house, these ones are open.

Sitting by one of them, Dan keeps watch over the countryside. In his hands is a pair of military binoculars, he holds them wearily. He is tired, worn out. He rubs his eyes trying to stay awake.

Along with the old furniture is a dirty mattress in which Sabrina SNORES loudly.

Dan looks over towards her, smiles, then goes back to the window.

We cut to Dan's view outside. The countryside is quiet, but eerie as he looks out. Fog has started drifting in over the trees. It looks like the moors from an old Hammer horror film.

A CREAK from the attic door draws Dan's attention. We see Peter entering the room carrying two steaming mugs.

PETER

I thought you might want some coffee.

Peter sees and hears that Sabrina is asleep. He looks at Dan apologizing, realizing he should of been quieter.

DAN

Don't worry, nothing's going to wake her.

(Taking his coffee)

Thanks.

It's warmth gives Dan comfort as he SIPS it.

PETER

How long has she been out?

DAN

A couple of hours. She was so tired she just passed out.

PETER

You look pretty tired yourself.

DAN

I am.

PETER
Go get breakfast. I'll can watch
for a while.

DAN
It's OK, I'll wait till Sabrina
wakes up.

Sabrina responds with a loud SNORT.

DAN (CONT'D)
When ever that might be.

Peter joins Dan at the window. Both of them looking out
over the countryside.

PETER
Anything?

DAN
Nothing.

Peter walks over to another window, He brushes away a big
mess of cobwebs from the frame.

DAN (CONT'D)
Yeah the place needs a touch up

Peter looks at the rundown mess.

PETER
You might be right there.

Peter looks out, and we see the countryside is getting
engulfed in fog.

DAN
Are we going to do the turbine
today?

PETER
Yeah when you're ready. But take
you're time. There's no rush.

DAN
OK.

Peter leaves the attic leaving Dan alone with Sabrina's
SNORING.

INT. KITCHEN - DAY

Jenny is standing in the pantry with a small candle giving
her light. Inside we see that the pantry is full of canned
food, bottle water, batteries, kerosene and other
survivalist supplies.

She appears to be counting them.

Dan and Sabrina enter the room, both looking tired, from having been on watch all night.

JENNY
Morning. How did you sleep?

Sabrina gives a big yawn

SABRINA
I feel stiff everywhere

Sabrina goes into the pantry, reaches over Jenny and helps herself to a can of beans. She casual opens it and grabs two spoons, as she and Dan sit down on the table to eat.

JENNY
(with a smile)
Bon Appetit!

DAN
What you up to?

JENNY
Just checking.

DAN
Where's the boss?

JENNY
Off being industrious I suspect.

On cue Peter enters the kitchen.

DAN
Speak of the devil.

PETER
And he shall appear.
(Beat)
How you feeling?

DAN
Still a bit tired, but I'll be right to give you a hand.

PETER
No rush. And how are you Sabrina?

Sabrina answers by hungrily shoveling into the can of beans.

PETER (CONT'D)
That's what I thought

DAN
Denis and Kate are upstairs?

PETER

Yeah Kate's in the attic. Denis is with her I suspect.

DAN

He's quite smitten isn't he.

PETER

And you're not?

Sabrina lets out a little BURP.

DAN

Sometimes I wonder.

Sabrina gives Dan a playful whack.

PETER

And on that note.

Peter exits, leaving Dan trying to get a spoonful of beans from Sabrina.

No easy task...

EXT. FARMHOUSE ROOF - LATER

The roof looks old and rickety. The tiles are worn and need replacing. The whole roof, like the house, needs a renovation. There is an old brick chimney in the center, with a old TV antenna attached.

We see Peter slowly etching his way across the roof. The task is made more difficult by the wind turbine he carries in one hand, and some tools in the other, as well as a power lead he drags along.

It is a hard job, the wind and loose tiles don't make it any easier.

He reaches the chimney, and goes about attaching the turbine to the mast of the TV antenna.

INT. ATTIC - CONTINUOUS

Kate and Dan wait and watch a small light bulb, connected to a mobile transformer. They watch it keenly like an idol to be worshiped.

Slowly the bulb glows and lights up.

KATE

And God said "Let there be light"

Dan flashes her a smile.

Dan goes about attaching a series of submarine batteries to the transformer. It is connected to the turbine via the power lead, that makes its way across the floor, out the window and out on to the roof.

He checks the gauges on the transformer, and lets the batteries charge.

DAN

If the wind keeps up we might
just be in business.

He goes about connected various other cords to the transformer, then attaching them to an exposed circuit board.

INT. LOUNGE ROOM - AFTERNOON

The lounge is close to the main entrance, so close they could be considered the same room.

Everyone except the trio upstairs sit on the old furniture in a circle round a large coffee table. A single hurricane lamp lights up the room.

They wait.

Then the small bulb overhead lights up. They have power!

EXT. FARM - CONTINUOUS

The fog has settled in as the sun gets lower in the western sky.

In the trees at the edge of the farm, something is stirring.

Strange ANIMAL sounds come from the underbrush.

The brush moves, leaves RUSTLE.

We look up at the farmhouse in the distance.

Something looks up too....

INT. KITCHEN - EVENING

Everyone except Denis sits around the table enjoying a hot meal of beans and creamed corn. Overhead a small light bulb lights up the room. The group feel safe and secure as they eat.

Peter goes to the pantry and pulls out a bottle of wine he had hidden from the others. He brings it to the table much to everyone's delight.

SABRINA
And what do we have here?

PETER
Chateau Margaux. I thought we
could use a little treat.

Peter pours everyone a glass then proposes a mock toast.

PETER (CONT'D)
(toasting)
To us, and Dan for his
understated electrical skills.

Everyone CHEERS.

They all have a sip and enjoys the bold red.

JENNY
That's nice.

PETER
Should be. It used to cost a
fortune.
(Beat)
A bit cheaper now a days though.

Everyone smiles.

DAN
Well Peter. You have exceptional
taste.

KATE
Yes I wouldn't such a bold red
would go so well with beans and
creamed corn

Everyone this brings a few smirks.

SABRINA
Got any other secrets back there?

PETER
A gentleman never tells.

Everyone goes back to their wine and food.

JENNY
(looking at a small
basement door)
I've never noticed that door
before.

We cut to a small door in the wall. It's partially obscured
by odd bits of junk and stuff

DAN
Me nether.

PETER
Leads down to the basement I
think.

SABRINA
You don't know?

Peter shakes his head.

PETER
It's locked from the inside.

KATE
Maybe it's a wine cellar.

PETER
Full of junk more likely.

SABRINA
How it be locked from the inside?
If this place was deserted, who
locked it?

No one has thought about this till now.

PETER
It doesn't matter, lets not get
too nosey.

Everyone goes back to their food.

I/E. ATTIC/FARM - LATER

Kate is reading quietly on the rusty old bed, we see the
book as an old worn out copy of Stephen King's 'The Stand'.

Denis looks out of the attic's window.

We see the night has come and the fog has stuck around.

Denis stares into this daydreaming

Kate puts the book down.

KATE
I thought this book would be more
helpful

DENIS
(snapping out of his
daydream)
Hmm?

KATE
This book.

DENIS
What did you expect?

KATE
Something more practical maybe.

DENIS
It is a work of fiction you know.

Kate smiles, as Denis goes back to daydreaming.

KATE
You know you really are a grouch.

Kate seductively moves to the window and flirts with Denis

DENIS
Am I?

KATE
Yep.

DENIS
I hadn't noticed.

KATE
(seductively)
Well it's a good thing you're
also so incredibly sexy.

Kate moves in closer to Denis's lips. He is finding it hard to resist

DENIS
Is that right?

Kate moves in and kisses Denis. The passion explodes between them.

We cut to the window. Outside in the fog, a figure is watching them. Crouched on all fours like a cat. It is hungry...

INT. UPSTAIRS HALLWAY - CONTINUOUS

Peter hears noises coming from the attic. He decides to investigate.

Just before he reaches the attic door, Jenny calls out to him.

JENNY
I wouldn't.

Peter turns round to see Jenny standing behind him.

JENNY (CONT'D)
Kate and Denis are up there.

PETER
So?

JENNY
So I think they need there
privacy.

We hear the muffled sounds of love making.

PETER
He's suppose to be keeping watch
not fooling round.

JENNY
Let them have their fun.

Peter weighs going up or not.

JENNY (CONT'D)
You remember fun don't you?

PETER
I remember reading about it once.

JENNY
(smiling)
Come on I'll buy you a drink.

They head downstairs.

INT. LOUNGE ROOM - LATER

Peter and Jenny sit in the lounge relaxing. There is an almost empty bottle of scotch and a couple of glasses in front on them. Both are a little tipsy.

PETER
(looking at the scotch)
Where did you find this?

JENNY
You're not the only one with
secrets.

Dan comes in, looking like he's just had a nap.

JENNY (CONT'D)
Look who's awake.

Dan responds by giving a big yawn.

DAN
What's the occasion

PETER
Just unwinding.

JENNY
Care to join us?
(Indicating to a cabinet
in the room)
There's all sorts of goodies back
there.

Peter gives her a look, which says "Oh Really"

Jenny responds with a wink.

DAN
Maybe later.
(Beat)
Have you seen Sabrina?

PETER
She's in the study.

DAN
Thanks.

Dan goes to leave.

JENNY
Join us later if you like.

DAN
I will.

Dan leaves, leaving the two of them alone to their fun.

INT. FARMHOUSE STUDY - CONTINUOUS

Sitting at the rear of the house, the study, much like the rest of the house, hasn't been used in a long time.

Old books sit on the bookshelf gathering dust. Cobwebs hang in the corners. Here too, the only window has been boarded up.

Sabrina sits at an old desk with her back to the door. In front of her is a large military field radio.

She turns the dials, trying hard to get a signal.

SABRINA
(into radio)
Hello! Can anyone hear me?

Nothing but STATIC.

SABRINA (CONT'D)
(into radio)
Is anyone there?

Again just the BUZZ of static.

DAN
Still the same show?

Sabrina turns to see Dan in the doorway with a bottle of water.

SABRINA
Same old, same old.

Sabrina again talks into the radio.

SABRINA (CONT'D)
Are there any survivors out there?

DAN
Looks like no one's home.

Sabrina puts the receiver down. The BUZZ of static makes for some irritating background noise

SABRINA
Didn't even go to message bank.

Dan smiles, and goes over and wraps his arms around Sabrina. Their affection for each other is obvious.

DAN
So how are you?

SABRINA
Tired and frustrated.

DAN
It gets like that.

SABRINA
I know. I don't know why we bother?

DAN
You can't think like that.

SABRINA
I know.
(Beat)
But we've haven't had heard boo on this for weeks.

Dan doesn't know what to say.

SABRINA (CONT'D)

Sorry, I'm just tired that's all.

Dan rubs Sabrina's shoulders sympathetically.

DAN

I know.

Dan gives Sabrina a kiss, making her feel better.

DAN (CONT'D)

Why don't you have a break for a while. Peter and Jenny have a good party going on that we're invited to.

SABRINA

A party?

DAN

Apparently Jenny found a stash of booze left over from the previous owner.

SABRINA

They're quite sneaky those two.

DAN

You're telling me. Come on lets go before they drink all of it.

SABRINA

Yeah I was tired of this show anyway.

Sabrina flicks a switch and the radio dies.

INT. LOUNGE ROOM - CONTINUOUS

Peter and Jenny laugh and giggle as Kate walks into the room.

KATE

What's going on here?

JENNY

Kate. Come join us.

KATE

(picking up the nearly empty bottle of scotch)
Where did you find this?

JENNY

(pointing to the liquor cabinet)
Back there. Help yourself.

KATE
Don't mind if I do.

Kate heads to the cabinet and finds a bottle of vodka. She pulls it out, Sabrina and Dan walk in.

SABRINA
It really is a party.

DAN
I'll get some glasses.

Dan leaves for the kitchen. Sabrina takes a seat.

KATE
What'll you have Sabrina.

SABRINA
What are the choices?

KATE
(rummaging in the
cabinet)
Vodka, brandy, more scotch and..

Kate finds an old bottle of Gordon's Gin.

KATE (CONT'D)
(showing everyone the
gin)
Gin and Tonic anyone?

SABRINA
Oh Yes please.

KATE
Now if we only had some tonic

Dan returns with 3 glasses.

KATE (CONT'D)
What about you Dan?

DAN
Scotch is fine.

PETER
A man after my own heart.

Kate brings an arm full of bottles back to the table, and drinks are poured for everyone.

INT. ATTIC - LATER

The attic is dark, as night has settled in. There are no lights on in the attic, Just Denis and his binoculars.

Denis looks out over the fields. The fog from before has become thicker and mirkier.

Denis turns back from the window and gives a little yawn.

It's going to be a long night...

A THUMP comes from the roof.

Did he hear that?

He stands up listening attentively.

Another...

Denis goes back to the window and looks out.

Outside the fog makes it impossible to see anything.

INT. LOUNGE ROOM - CONTINUOUS

Everyone is merry and having fun. The alcohol has provided some much needed stress relief.

KATE
(getting up)
Oh I should take one up to Denis.

PETER
Not so fast. Someone has to keep watch.
(Beat)
And besides I think you gave his own private party before.

Peter winks at Jenny making her giggle.

KATE
What?... Oh...
(trying hard not to be embarrassed)
He just needed to unwind.

This makes Peter and Jenny laugh.

JENNY
Come on, One drink isn't going to hurt him.

The light then chooses that moment to switch off, engulfing the room in darkness.

KATE
Spoke too soon.

There area a few tense moments in the dark before Peter lights his Zippo. Using the lighter he finds two hurricanes lamps.

He lights them up and places one on the table lighting up the room.

PETER
I'll go check.

Dan gets up.

DAN
I'll give you a hand.

Peter stops him.

PETER
It's OK. Denis probably just knocked the cord out. You stay and have a drink.

DAN
You sure?

PETER
Yeah it's fine.

DAN
OK. Yell out if you need help.

Peter leaves them to their festivities.

I/E. ATTIC/FARM - CONTINUOUS

Another THUMP from the roof.

Denis can't see anything through the fog.

He reaches over and pulls a M4 assault rifle from next to the bed. He looks out through the scope at the fields below.

Peter enters the room, his lantern lighting up the recess of the room in soft yellow light.

Denis spins round with his rifle raised

PETER
Whoa!

Denis lowers the gun.

PETER (CONT'D)
What is it?

DENIS

There was some crashing on the roof. Did you hear it?

PETER

No.

Peter looks out over the fields. Though it is dark and the fog has covered much of the fields, it looks pretty quiet.

DENIS

What are you doing up here?

PETER

The power went off.

Peter takes a look at the transformer. He checks the cords and switches.

Everything seems fine, there's just no power.

Peter flicks a switch and the batteries take over.

INT. LOUNGE ROOM - CONTINUOUS

The light slowly flickers on.

SABRINA

One less problem.

She holds up her empty glass, as if giving a hint.

SABRINA (CONT'D)

One more to go.

INT. ATTIC - CONTINUOUS

Peter checks the batteries. Everything seems to be in order.

DENIS

I must of heard the turbine falling over.

PETER

Only one way to find out. Pass me the goggles.

Denis hands Peter a pair of military night vision goggles.

DENIS

What are you doing?

PETER

I'm going to go check.

DENIS
Now?

PETER
Sure.

DENIS
But it's dark.

PETER
Hence the goggles.

Denis looks a bit worried.

PETER (CONT'D)
It'll be fine. I'd rather do it
now, rather than spend the night
without any power.

DENIS
(doubtful)
Okay.

PETER
Just keep an eye out.

Peter grabs some tools, puts the goggles on his head, and heads out the window to begin his climb to the roof.

Denis shakes his head. He doesn't think that's a good idea. But it's too late now, he raises his rifle and scans the countryside through the telescopic sight.

EXT. FARMHOUSE ROOF - CONTINUOUS

Peter slowly but carefully makes his way across the roof. Not helped by the alcohol in his blood, and the tools again making it difficult. The goggles hang just above his eyes. It is a risky journey, as all around him is darkness.

Peter makes it to the turbine and sees that it has been knocked down. The metal looks smashed and bent.

Was it the wind?

No the breeze is too gentle. Something knocked it down...

Peter looks around, and sees a smashed brick laying near the turbine.

There another.

A chill goes down his spine as he looks at the damage.

At that moment a brick SMASHES on the chimney next to him. A sharp BARK like an animal follows.

Peter freezes on the roof and looks out over the surrounding fields.

The fog and darkness makes it almost impossible to see anything. Peter looks around nervously, expecting something to jump out and grab him.

Another brick, this one closer, followed by a GROWL that makes Peter's blood turn cold.

Peter lowers the night vision goggles over his eyes.

Everything turns an illuminous green color as we see the same view Peter does through the goggles.

He scans round.

There! In the fog!

Something is moving in there!

Another one!

Peter sees it.

Several figures are scurrying about in the fog.

They look human, but Peter knows different.

They are not human. Not anymore....

They scurry about on all fours, like a chimp or a baboon.

Peter was afraid of this....

He abandons caution and scurries quickly back to the window, as another brick SMASHES close to him.

He makes it to the ledge where he clumsily throws himself inside the attic window.

INT. ATTIC - CONTINUOUS

Peter lands with a THUD. Denis rushes over to see if he's alright.

Peter hops to his feet and closes the window, before staying out of view from the window

DENIS

What

Peter holds up a finger to his lips, telling Denis to be quiet.

Peter then rushes over to the other windows and closes them, trying hard to remain hidden to the danger outside.

Denis understands. He hides himself from being seen from outside. He grips his rifle tight and puts a finger close to the trigger

DENIS (CONT'D)
(Whispering)
Are we?

A brick flies through the window SMASHING glass over the attic floor.

There's your answer Denis!

PETER
(whispering)
I think we're in trouble.

Denis peaks out a window.

DENIS
How many?

PETER
I don't know.

Denis looks out the window again, we cut to his view. The darkness and fog have taken most of the countryside.

There's something there!

Denis tries to make it out.

Something is definitely moving out there

He sees it! A figure moving in the fog.

Denis watches it. Afraid.

The figure in the fog stops and looks up directly at him. Denis and the figure for the briefest of moments the two lock gazes.

Denis moves away from the window quickly and starts breathing hard. He is visibly frightened. He holds his rifle tight.

He looks out the window again, this time through the scope of his rifle.

A figure races past his sights.

He FIRES.

INT. LOUNGE - CONTINUOUS

In the kitchen they hear the SHOT.

SABRINA
What was that?

Dan knows. He instinctively leaves the room.

The girls just look at each other wondering what's going on.

Dan returns with another M4. They are obviously prepared for this.

DAN
Stay here.

Dan rushes out, as the girls stay behind, worried.

INT. ATTIC - CONTINUOUS

A brick flies in through the window, landing harmlessly against the far wall.

Denis responds by FIRING at the owner of the brick.

We see the creature fall down dead as a bullet rips through him.

PETER
Just hold it.

Both men have their backs to the walls, breathing hard and scared.

PETER (CONT'D)
Just relax. They're just trying to scare you.
(Beat)
Now how many are there?

Denis pops his head round and looks out quickly again.

Creatures swarm quickly in and out of the darkness.

DENIS
I don't know. More than one.

He takes another look.

DENIS (CONT'D)
They're too quick.

Peter puts the night vision goggles on and looks outside.

Creatures run round in and out of view.

PETER
Fuck! They're fast!

DENIS
(a little panicked)
What do we do?

PETER
I'm working on it.

Peter has another look outside.

PETER (CONT'D)
Half dozen maybe.
(Beat)
They don't seem to be able to get
in, otherwise we'd be swarming
with them.

Dan BURSTS into the attic, rifle raised ready to fire.

DAN
What's going on?

Peter holds a finger to his lips telling Dan to be quiet.

Dan understands and goes over to the window next to Peter.

DAN (CONT'D)
(Whispering)
What is it?

PETER
(whispering)
Outside.

Dan has a peek outside.

Nothing.

DAN
I can't see anything.

PETER
Use these.

Peter rips the goggles off and throws them over to Dan.

Dan puts them on and looks outside.

We see the green illuminous view through the goggles.

The fog slowly drifts over the countryside.

Everything seems calm.

Then the fog clears slightly and Dan sees them.

Half a dozen human like creatures in the fog. They are
circling the house.

DAN
 (worried)
 Shit!

Dan turns away quickly and hugs the wall.

DAN (CONT'D)
 That's not good.
 (Beat)
 Got a plan?

PETER
 Nope. You?

DAN
 No.

All three men try to stay quiet and calm in the face of the threat outside.

PETER
 (To Denis)
 Go down and tell the girls.

Denis nods and starts to head off.

PETER (CONT'D)
 (To Denis)
 And tell them to be quiet. I'll
 be down in a minute.

Denis nods again, before racing downstairs

INT. LOUNGE - LATER

Denis races downstairs and into the lounge. Inside Jenny and Kate are sitting down, while Sabrina paces back and forth.

They all notice the M4 rifle hanging on his shoulder.

SABRINA
 What's going on?

Denis pauses for a moment to collect himself.

KATE
 Denis?

DENIS
 Outside.

KATE
 What about outside?

SABRINA
 They're here aren't they?

Denis nods, sending alarm through the girls.

Jenny is particularly scared.

JENNY

What are we going to do?

DENIS

Just be quiet.

Denis leaves the room leaving the girls there.

JENNY

I can't go through this again.

SABRINA

Just keep quiet.

Kate tries to comfort Jenny.

Denis returns with a large duffel bag. He opens it and takes out three more M4 rifles.

He hands one to each of the ladies, then helps himself to some mag of ammunition.

All except Sabrina look uncomfortable with the weapons in their hands.

DENIS

You know what to do?

Sabrina answers by cocking the weapon ready.

DENIS (CONT'D)

Good. Now just keep quiet. I'm going to check the back.

Denis leaves.

Now the girls are alone with their rifles. Uneasy and scared.

I/E. ATTIC/FARM - CONTINUOUS

Peter and Dan peek out of the windows looking for anything.

Another brick comes in through one of the windows. It startles Dan

DAN

How long have they been doing that?

At that moment another brick crashes through the window next to Dan, spraying glass all over the floor.

Dan turns with his rifle looking for a target outside.

We cut to outside and a figure rushes past in the fog. A fleeting silhouette.

Dan goes to shoot at it, but it's too fast.

PETER

Easy. They're just trying to scare us.

DAN

I think it's working.

Dan looks at one of the bricks lying on the floor.

DAN (CONT'D)

Is that what they did to the turbine.

Peter nods.

DAN (CONT'D)

Why?

PETER

So we'd be in the dark.

(Beat)

They're smarter than we think.

The two watch the windows as the threat looms outside.

DAN

So what are we going to do?

PETER

I don't know.

(Beat)

We could make a break for it.

DAN

You don't want to wait till morning?

PETER

If we wait they may be more than we can handle.

Outside the creatures scurry round the house like a pack of hungry dogs.

PETER (CONT'D)

What do you think?

DAN

Sure. I've grown tired of this place anyway.

PETER
I'll tell the others.

Peter moves away from the window.

PETER (CONT'D)
Just be ready to go.

Dan nods as Peter rushes downstairs.

Dan pops the goggles back over his eyes and looks out.

There are a lot more than 6 out there.

Maybe it's already too late...

INT. LOUNGE ROOM - CONTINUOUS

Downstairs the girls wait. They are all armed, but unsure of themselves and their weapons.

Peter comes down the stairs to see a bunch of anxious faces looking at him.

KATE
(worried)
What's happening?

Peter tries to calm them.

PETER
There are some of those things
outside

KATE
Fuck!

The girls don't react kindly to the news.

PETER
Just calm down. They don't seem
to be able to get inside.

SABRINA
How many of them are there?

Peter does his best.

PETER
At least half a dozen.

JENNY
(Worried)
Six?

PETER
There' maybe more.

JENNY
 (worried)
 Then what do we do?

PETER
 We're going to make a break for
 it. Get your stuff. We're going.

The girls take their cue, and go about getting ready for their hasty exit.

Peter goes about getting the gear together. Unfortunately he has had to do this far to many times.

INT. FRONT DOOR - LATER

Everyone except Dan are packed and a ready to go by the front door. They all carry military Bergens, packed with all their essential gear.

They wait, holding their rifles tightly, tense from what is about to come.

Peter is wearing the night vision goggles and waits first by the door. He pulls off a heavy board that was wedged in the door frame providing extra strength to the door.

PETER
 OK this is what we're going to
 do.

Everyone listens, despite their nerves.

PETER (CONT'D)
 I'm going to go out there and
 back the truck up.
 (Beat)
 When you see me at the door, yell
 out to Dan, then get your butts
 in the back.

KATE
 I don't like this.

PETER
 It'll be fine. Six we can handle,
 and Dan will be covering me from
 upstairs.

Kate nods, knowing it's the best they've got.

PETER (CONT'D)
 Now as soon as I'm out, you close
 this door, and you don't open it
 till you see the truck right up
 outside. OK?

Everyone nods.

PETER (CONT'D)
Just be ready.

Peter opens the door and steps out into the dark.

EXT. FARM/BARN - CONTINUOUS

Peter slowly walks towards the barn.

We see with him through his night vision goggles as he makes his way. He walks cautiously, silently. His rifle up ready to fire.

He reaches the barn and slowly opens it. Inside we see their truck.

Peter slowly makes his way towards it.

He stops.... Something doesn't feel right.

He scans the barn. There is something in there with him.

There at the back!

We see one of the creatures emerging from the darkness. It's stalking him...

Peter takes a deep breath,

Another appears at the back of the barn.

Peter grips his rifle tighter. Focused on the two threats.

But little does Peter know there is a third. It slowly shows itself on the roof of the truck, just a few feet from Peter.

He sees it just in time!

Peter opens FIRE!

The creature falls dead.

The other two rush at Peter.

Peter keeps FIRING.

We cut to the outside of the barn, as Peter emerges from the barn firing.

All around him the creatures have started making a move towards him. He tracks the targets and squeezes off rounds in rapid succession.

From the fields around him comes numerous low pitch GROWLS.

INT. ATTIC - CONTINUOUS

Dan sees Peter emerge from the barn.

DAN

Oh Fuck!

He grips the rifle tight and starts SHOOTING.

EXT. FARM - CONTINUOUS

Peter looks around the fields in panic.

We see through his night vision goggles. More creatures come into view.

There is definitely more than 6 now.

All around him they come. Dozens of them!

Peter keeps SHOOTING.

Rapid SHOTS ring out. Peter runs back to the house. Stopping and shooting every few feet or so.

Some of the creatures go down under the gunfire.

But they still come...

Peter goes as fast as he can.

Suddenly a creature jumps on him from the side knocking him over. Peter and the creature tumble for a few seconds, knocking his goggles off, and forcing him to drop the gun.

Now Peter is helpless on the ground as the creature gets up and stands over him.

Peter knows what's coming next.

He prepares to meet his end, as the creature snarls at him with razor like teeth. Ready to pounce.

As the creature leaps towards Peter, a SHOT explodes out the creature's chest and it falls down dead.

Peter looks up to see Dan looking through his rifle scope.

DAN

(Yelling from the attic
window)

GO!!

Peter scrambles to his feet, grabbing the rifle as he does so, and bolts for the door.

He reaches the door with the creatures hot on his tail.

INT. HALLWAY - CONTINUOUS

The door opens and Peter leaps inside!

Denis, and Kate SLAM the door after him.

JENNY
(panicked)
Are you OK?

Peter PANTS, trying hard to catch his breath.

SABRINA
(scared)
What happened?

PETER
(Trying to catch his
breath)
They're everywhere!

He turns to Denis.

PETER (CONT'D)
Help Dan!

Denis nods and steps away from the door.

Big mistake!

The door SWINGS open hard, pushing Denis to the floor.

Standing there in the doorway is one of the creatures. It looks human enough, but for the yellow cat like eyes, and talon like fingers. In it's mouth is set in a snarl revealing a row of fangs.

The creature lets out an animal like WAIL!

In an instant it grabs Kate and throws her off into the darkness! Before racing after it's prize

Jenny SCREAMS!

DENIS
(jumping to his feet)
NOOOO!!!!!!

PETER
(Yelling)
Denis! Don't!!

Peter grabs Denis before he rushes out after her.

In the darkness we see one of the creatures rushing at the door.

Thinking fast, Sabrina rushes and closes the door!

We hear a loud THUD as the creature hits the door. Almost knocking Sabrina off her feet.

Peter lets Denis go, and helps Sabrina hold the door steady. The THUMPING of the creature against the door continues.

Denis crawls off to a corner and lets grief take him.

PETER (CONT'D)
(Yelling to Jenny)
The board!

Jenny doesn't react. She is in complete shock.

PETER (CONT'D)
(Louder!)
Jenny!

Jenny gazes up as Peter and Sabrina try to hold the creature at bay.

PETER (CONT'D)
(yelling, pointing)
Get the board!

Peter points to a heavy plank sitting away from the door.

Jenny snaps out of her shock drags it to Peter.

He manages to wedge it in.

The THUMPING continues as Peter and Sabrina hold firm.

Then as quickly as it started it stops.

Peter and Sabrina wait before stepping away.

The creatures have given up.

For now...

EXT. FARM - NIGHT

The fog continues to roll over the fields.

At the forest at the edge of the fields, more creatures stir. They venture out of the woods and head towards the house.

They are hungry...

I/E. LOUNGE ROOM/FARM - NIGHT

Overhead the dull light bulb dimly lights the dusty room.

Both Denis and Jenny sit stiffly on the leather sofas. They are equally shocked and upset by the turn of events. Denis particularly is distraught over the loss of Kate.

Sabrina is standing guard near the front door, occasionally looking on the two of them.

Peter enters the shot.

PETER
(To Sabrina)
The doors and windows seem to be holding.

SABRINA
Good.

PETER
(Looking at Jenny and Denis)
How are they?

Sabrina shrugs her shoulders.

SABRINA
As good as can be expected I suppose.

Peter walks over and crouches down to talk to Denis, face to face. Denis doesn't really react to him.

PETER
How you doing?

DENIS
(Breathing deep)
I can't believe she's gone.

PETER
I'm sorry, but we don't have time to be upset. We need you.

DENIS
(nodding)
OK.

PETER
Now I need you to watch the back. You think you can manage that?

Denis nods.

DENIS
Sure.

PETER
We can't afford to our guard down.

Denis nods, then gets up and grabs his rifle. He takes another deep breath, getting himself focused.

DENIS

OK.

Denis leaves, leaving Jenny and Peter alone.

Peter looks at her, and though he feels great affection for her, he knows she's not much use in a situation like this.

Peter lets her be, and returns to Sabrina

SABRINA

He just lost his girlfriend you know.

Ignoring her, Peter goes over to the large lounge window. He removes a loose board and looks outside.

We cut to Peters view.

Just at the edge of view the creatures circle the house.

SABRINA (CONT'D)

So do we have a plan?

Peter just keeps looking at the beasts outside.

SABRINA (CONT'D)

(slightly annoyed)

Peter!

PETER

(Turns around. Annoyed)

What?!

SABRINA

What are we going to do?

PETER

(frustrated)

I don't know!

(Beat)

I don't have all the answers.

Peter sits down frustrated.

Sabrina realizes that she like everyone else puts too much pressure on Peter.

SABRINA

I'm sorry. IT's just we all look to you.

Peter tries to calm down.

PETER

I know. I just wish you didn't
sometimes.

Peter rubs his eyes, tiredness and stress are getting to
him.

PETER (CONT'D)

Look I really don't know what
we're going to do.

The two sit there silent for a moment.

Peter then gets up, grabs his rifle and gets prepared.

PETER (CONT'D)

There is only one thing we can
do, and that's hold out till
morning, then make a break for it
in the day.

(Sighing)

Maybe they'll have given up by
then.

Peter walks away, leaving Sabrina alone. She holds her
rifle tightly in her hands, unsure if she will be able to
use it.

SABRINA

(To herself)

Morning's a long way off.

Peter hears this as he walks away. He pauses for a moment,
before continuing.

I/E. ATTIC/FARM - NIGHT

Dan keeps watch over the growing threat outside. Though
keeping their distance, all around the creatures circle the
farmhouse.

He lines one up through his scope and FIRES.

We cut to the creature falling down dead as the bullet
tears through it's chest.

PETER

Don't waste your time.

Dan turns round to see Peter standing at the door

DAN

Just reminding them.

Peter comes over and looks out.

They are completely surrounded. Dozens of the creatures circle the house.

DAN (CONT'D)
Have you ever seen so many?

PETER
Never.

DAN
Where do you suppose they've come from?

PETER
I don't know.
(Beat)
Maybe they've been following us.

DAN
Following us?

PETER
Maybe they've figured us out.
They were human once.

Dan thinks about it.

PETER (CONT'D)
No matter where we go, they find us.

DAN
So there's no use running from them.

PETER
I don't know. But I don't want to find out.

DAN
I hear that.

Dan squeezes off another SHOT at one of the creatures. It falls down dead.

Peter gives Dan a critical look.

Dan responds with a shrug of the shoulders.

Peter lines one up and FIRES.

The bullet hits the a creature square in the chest.

PETER
Like you said. Just reminding them

That brings a smile to Dan's face.

INT. KITCHEN - CONTINUOUS

Denis, is sitting alone on the kitchen table. He pulls out an old Polaroid photo of Kate and himself. He looks at it, with sad eyes.

He tries hard not to breakdown. He has to keep it together. Those creatures could get in any second.

As if on cue a loud GROWL comes from outside, followed by a GUNSHOT.

He puts the photo away. There will be time for tears later.

I/E. ATTIC - LATER

Dan and Peter keep their vigil in the attic, forcing a stalemate has settled in with the creatures. They have learned not to get too close, but they aren't giving up ether.

DAN
What did you do before?

PETER
Before I met you?

DAN
No. Before the plague.

Peter thinks about it. His past life.

PETER
It doesn't really matter.
(Beat)
It's stupid anyway.

DAN
Now you have to tell me.

PETER
Well if you must know.
(Beat)
I used to be an accountant.

Dan laughs a little.

Peter gives him a look.

DAN
(trying hard not to
laugh)
Sorry. That's just too funny.

PETER
What's so funny.

DAN

It's just the way you are. I was expecting you to say you were in the marines or something. Not bookkeeping.

PETER

Sorry to disappoint you.

(Beat)

Why the Marines?

DAN

Cause you're the man.

(Beat)

You protect us, You've kept all of us alive.

PETER

You make me sound like some sort of hero.

DAN

You are. None of us would be here if it wasn't for you.

(Beat)

Thanks.

Peter is taking back a bit by the gesture.

PETER

I should be thanking you. You saved my bacon back there.

DAN

I guess you owe me one.

Peter smiles, before lining a creature up in his sights and FIRES.

We see the bullet hit the ground harmlessly in front of the creature.

PETER

You really thought the marines?

DAN

I thought you must of been some sort of military.

PETER

Not with my aim.

That brings a smile out of Dan.

DAN

What about you?

DAN (CONT'D)
Me?.. College.

PETER
What were you studying?

DAN
English.
(Beat)
Like you said, it doesn't really
matter now.

Dan gets sad at the thought.

PETER
Why English?

DAN
Hmm?

PETER
In college.
(Beat)
Why we're you studying English?

DAN
(a little embarrassed)
I wanted to be a writer.

Peter laughs at this.

PETER
Sorry. What sort of writer?

DAN
I don't know.
(Beat)
I just wanted to be creative.

PETER
Maybe one day, you can show me
some.

DAN
One day. And maybe one day you
can show me your ledgers.

The two share a laugh, then go back to watching outside.

The light hearted nature of the previous conversation is
lost as they see the monsters outside.

PETER
I'd rather be doing taxes any day
than this.

This hits home with Dan. He thinks about everything he and
everyone else has lost.

Peter shares the same thought as they sit in silence.

EXT. COUNTRYSIDE ROAD - NIGHT

The car races along the deserted road, it's pair of headlights penetrate the darkness.

We pan out and all around is deserted darkness...

I/E. ATTIC/FARM - NIGHT

Dan and Peter keep watch in silence. The mood is a little sombre as outside the creatures circle hungrily.

Dan's attention is cut off by a pair of headlights outside.

He looks again to make sure he isn't seeing things.

They are headlights!

Someone is driving outside and heading straight towards the farm.

Peter hasn't noticed.

Dan looks out through the telescopic scope of the rifle.

We see out through his sight at the lights. It's definitely a car, and it's getting closer

Dan's watches stunned.

DAN
(stunned)
Peter!

PETER
What?

DAN
(excited)
Look.

Peter comes over and hardly believe his eyes.

It is a car!

PETER
(flabbergasted)
What the fuck?

Peter and Dan don't know what to say. They just stare at the car that's getting closer and closer.

DAN
What do we do?

PETER
I...I don't know.

The car now turns up the long drive towards the farm house.

Some of the creatures have noticed the car too. Excitedly they start running towards the car.

Dan rushes towards the door.

PETER (CONT'D)
(yelling out)
What are you doing?

DAN
We've got to help them.

PETER
But we don't know...
(gathering his thoughts)
They could be infected.

DAN
I don't care.

Dan rushes out.

PETER
Shit.

Peter grips his rifle tightly and aims out the window, ready to provide covering fire.

I/E LOUNGE/FARM - CONTINUOUS

Dan runs downstairs. He bursts into the lounge room, brushes past Sabrina, and rushes to the window. He pulls out the loose board and looks out.

Jenny who is sitting on the couch barely registers him.

SABRINA
(confused)
What's going on?

We see outside. The car is close, the headlights snaking their way up the long drive.

DAN
Someone's coming.

Jenny's eyes light up now at hearing that.

SABRINA
(confused)
What?

Sabrina rushes over and looks out. Jenny is not far behind.
All three squeeze in to peek through the gap.

SABRINA (CONT'D)
Fuck me.

Dan turns and looks at her.

SABRINA (CONT'D)
Maybe not now.

They watch with curiosity and excitement.

Denis now enters the room.

DENIS
What's going on?

SABRINA
Someone coming.

DENIS
(disbelieving)
What?

Denis runs over and looks out. The window is a popular place right now.

We cut to outside, the car is really close now. But so too are the creatures.

Showing no regard for themselves they run and leap after the car.

SABRINA
Whoever it is. They're in trouble.

A couple of SHOTS rings out from the car.

Dan heads to the front door.

DENIS
What are you doing?

DAN
I'm going to help.

DENIS
But...

Denis sees Dan's face and knows there's no point in arguing.

DAN
Yell out when they're close.

He grips his M4, in readiness.

DAN (CONT'D)
(To Denis)
You coming?

Denis reluctantly cocks his rifle, and heads to the front door

DAN (CONT'D)
When Sabrina says, we run out and give them some cover OK?

DENIS
(apprehensive)
OK.

EXT. FARM - CONTINUOUS

The car bounces roughly as it speeds along the road.

The creatures jump on and in front of the car, trying to get whoever's inside.

A window SMASHES, followed by a gun SHOT, and the creature falls off dead

We see muzzle flashes and hear SHOTS from the driver as it speeds up the dirt drive.

It makes it too the farm house and SKIDS to a sliding halt near the front door.

INT. LOUNGE ROOM - CONTINUOUS

Sabrina sees the car come to a stop.

SABRINA
Go!

It's show time!

EXT. FARMHOUSE - CONTINUOUS

Dan and Denis rush out the front door.

SHOTS ring out, as they lay down some covering fire for the cars occupants.

Excitement has gripped the creatures and they rush from all directions to the car, and it's two defenders.

Dan's and Denis FIRE, holding the creatures off, but more seem to come.

INT. ATTIC - CONTINUOUS

Peter takes a breath and then starts FIRING rapidly at the creatures.

EXT. FARMHOUSE - CONTINUOUS

Dan and Denis keep SHOOTING as more and more creatures rush them and the car.

The drivers side door swings open. A SHOT from the driver, and a creature YELLS in pain.

It's Will! He made it!

He holds his pistol expertly, and with precision brings down some of his would be attackers.

He rushes over to the passenger side and throws open the door as the SHOTS buzz by.

He pulls out Sarah!

She made it too, though she appears to be injured.

He holds her up and helps her to the front door as quick as he can.

DAN
(Yelling)
Inside!

The creatures keep coming!

It's time for Denis and Dan to make a hasty retreat.

INT. LOUNGE - CONTINUOUS

Will and Sarah fling themselves into the hallway. Sabrina does her best to catch them, but she only succeeds in softening their fall.

Denis and Dan follow close behind, still FIRING.

They make it inside and this time they don't hesitate on putting the board up on the door.

A loud THUD, as some of the creatures hit the door, as Dan and Denis hold it there.

They hold the door tight in it's place, waiting for the barrage to come.

But none does.

DAN
(panting)
Jenny. Get away from the...

Dan doesn't finish the sentence.

A claw like hand SMASHES through the glass. It reaches in through the gap in the boards and almost takes Jenny out in one swoop.

Jenny falls backwards, barely missing the attack and landing with a THUMP.

Sabrina rushes over to the window and starts FIRING at the owner of the claw.

The creature CRIES out in agony as bullets tear into him.

The claw makes a hasty retreat out the window, as Sabrina advances to the window still FIRING.

Satisfied she stops firing and the house goes quiet once again.

Sabrina goes over and checks on Jenny. She is a little sore, but not badly hurt.

JENNY
I'm OK.

Everyone's attention now turns to the two new inhabitants of the house.

WILL
(panting)
Thanks.

DAN
(panting)
Don't worry about it.

Denis is a bit annoyed at their new guests.

DENIS
That was some stunt out there.
You almost got us killed!

Denis feels his temper rising

PETER
Easy.

Peter emerges from upstairs.

PETER (CONT'D)
Sorry, it's been a rough night.

WILL
You're telling me.

There is an awkward silence between everyone.

PETER
I guess we should start with
introductions. I'm Peter. That's
Dan.

DAN
Hey.

PETER
(indicates to Sabrina.)
G.I. Jane in there is Sabrina.

Sabrina smiles.

PETER (CONT'D)
The beautiful woman next to her
is Jenny.

PETER (CONT'D)
And the charming one is Denis.

Denis turns away trying hard to calm down.

WILL
I'm Will and this is my wife
Sarah.

Everyone exchanges hello's.

WILL (CONT'D)
Thanks for helping us. I really
appreciate it.

PETER
So Will and Sarah, tell me.
(Beat)
What the hell were you doing out
there?

WILL
Just trying to find a safe place.
(Beat)
Trying to survive.

DAN
Have you seen anyone else out
there?

WILL
Except you guys, not one.
(Beat)
What are you doing here anyway?

DENIS

We could ask you the same question.

WILL

It's my home.

PETER

You live here.

WILL

I grew up here. It's my mom's farm. We thought it might be safe.

Everyone looks round at the dusty place.

Will looks around, hoping to see her.

WILL (CONT'D)

She's not here is she.

DAN

The place was abandoned when we got here.

Will's head sinks a little. He suspected she was dead, but it's still hard to hear news like that.

PETER

I'm sorry.

WILL

I suspected as much. She was old.

Will raises his head. There's no time for grief in this world.

PETER

So where did you come from?

WILL

City, bout 3 hours from here.

DAN

What's it like?

WILL

Dead. Nothing but those things.

(Beat)

I was starting to think we were the only ones left.

PETER

So were we.

(Beat)

Is it just the two of you?

WILL
Yeah. We had our...

We see a flash of memory of his two kids. Jack and Kara.

WILL (CONT'D)
(quietly)
Just the two of us.

Sabrina sees that Sarah isn't doing too well

SABRINA
Is she OK? She looks hurt.

WILL
She's fine. We had a bit of close
shave at our last place.

SABRINA
Do you want me to have a look? I
used to be a nurse.

Sabrina goes over, but Will stops her in her tracks

WILL
It's nothing. She just needs some
rest.

Will gathers himself.

WILL (CONT'D)
Look thanks for saving us out
there.

PETER
Don't worry about it.

WILL
Is there a room free upstairs?
It's been a long night, and Sarah
needs some rest..

PETER
Yeah take the room up on the
right, it's not being used.

WILL
Thanks.

Will helps Sarah up the stairs, and to some much deserved
rest.

INT. KITCHEN - NIGHT

Peter, Dan and Sabrina sit around the large table, each
with a hot steaming mug in their hand.

PETER
What do you think?

SABRINA
I think we should keep an eye
on them.

DAN
They seem like good people.

SABRINA
I think they're hiding something.

PETER
Like what?

SABRINA
Like his wife. I think she's got
more than just a couple of
scratches.

DAN
You think she might be infected?

SABRINA
(shrugging shoulders)
I hope not, but...

PETER
Whether she is or not, we should
keep an eye on them.

They all nod in agreement.

EXT. FARM - NIGHT

Outside the creatures have started eating their dead. The
form in packs around the fallen, and tear into them like a
pack of hyenas.

Others ignore the cannibalistic feast and keep circling
around the farmhouse, hoping that the occupants make a
fatal error.

INT. BEDROOM - CONTINUOUS

Sarah is restless in her bed. The rusty old bed springs
CREAKS under her weight.

She breaths short with gasps. She is sweating from a fever.

Will sits down next to her worried. She doesn't look well.

Will carefully pulls back her top. We see the wound from
earlier. The flesh around it look infected, but they have
almost closed up.

WILL
You'll be OK. You just need some
rest.

Sarah responds with a incoherent MUMBLING.

Will pulls her sheet up.

INT. DINNING ROOM - LATER

Peter, Sabrina, and Dan listen as we hear the sounds of the
creatures feasting outside. Bones BREAKING under teeth.
Flesh been TORN from bone.

Every now and then we hear a GROWL, and BARK as the
creatures fight for dominance.

The sounds sends a chill down their spines.

SABRINA
What are they doing?

WILL
They're eating their own.

They turn round to see Will standing in the doorway.

DAN
What?

WILL
They're hungry. That's why
there's so many of them.

Will takes a seat at the table.

SABRINA
So they've turned cannibal?

WILL
There's not much left for them
out there.

SABRINA
It's good to know we're not the
only one's suffering.

WILL
The problem is, the hungrier they
get, the more desperate they'll
become.

No one likes the sound of that.

WILL (CONT'D)

That's why we came here. We thought it would be away from them.

PETER

Sorry for the bad news.

WILL

Bad news seems to follow us around a lot these days.

The statement rings home hard with each of them.

PETER

What about that car of yours. Will she still run?

Will shakes his head.

WILL

The drive shaft blew out just before we reached the house.

DAN

Shit.

WILL

Yeah.

SABRINA

So I guess we're stuck here.

DAN

Looks that way.

WILL

Don't you guys have a car?

PETER

We've got a truck in the barn, but it's crawling with those things.

DAN

We can't get close to it.

WILL

I bet.

Everyone mulls the situation in their minds.

WILL (CONT'D)

So what was you're plan?

DAN

Don't have one.

PETER

We thought we'd wait till morning.

(Beat)

Hopefully we would have a better chance in the daylight. They don't seem to like that.

WILL

I wouldn't count on it.

DAN

Why?

WILL

Have you seen how many of them are out there? They're not going anywhere.

(Beat)

We should of just kept driving.

PETER

Why didn't you?

WILL

I had to see if my mom was here.

SABRINA

Sorry.

WILL

Me too.

DAN

So what now?

PETER

We come up with a plan.

Everyone thinks about it.

WILL

What about a diversion?

DAN

A diversion?

WILL

Yeah. If we come up with something to keep them occupied. Could you get to the truck then?

PETER

Maybe.

(Thinks about it)

What did you have in mind?

INT. BEDROOM - LATER

Will rushes into the bedroom, and carefully picks Sarah up out of bed. We can see she has gotten worse. A fever has taken her.

WILL
Time to go.

Will picks up his weak wife and heads out.

INT. LOUNGE - CONTINUOUS

In the lounge, Jenny and Denis sit there somberly.

Dan is standing at the front door with Sabrina close by. Sabrina seems worried and restless. It's making Dan nervous.

DAN
You not really filling me with confidence.

Sabrina tries to smile.

SABRINA
Do you think this will work?

Dan pulls out Will's pistol from inside his jeans. He COCKS it.

DAN
Gotta try something.

SABRINA
It just seems too risky.

DAN
Sooner or later those things will get in here.
(Beat)
We've got to do something before then.

Will comes downstairs with Sarah, everyone notices she is worse off than before.

SABRINA
Is she going to be OK?

WILL
She'll be fine.

Will puts her down in a chair near the door. Sabrina looks at her, not convinced she will be.

WILL (CONT'D)
Just be ready to go.

Will heads back the stairs, leaving everyone else with their thoughts.

Dan takes a deep breath.

DAN
Wish me luck.

SABRINA
Just be careful OK.

DAN
I will.

Dan gives Sabrina a passionate kiss.

SABRINA
You know I love you.

DAN
I know.

They exchange loving looks, before Dan psychs himself up for what's to come.

I/E. ATTIC/FARM - CONTINUOUS

Peter waits quietly by the window with his rifle ready.

Will comes in and takes Peter's position by the window overlooking the barn and front of the house. He takes the M4 off Peter

PETER
You know how to use that?

Will takes aim through the scope of the M4 and FIRES a couple of rounds into the car.

We see the bullets hit close to the cars gas tank. Fuel starts leaking all over the ground.

WILL
The marines taught me well.

He waits for the fuel to form a puddle under the car.

WILL (CONT'D)
Light it.

Peter has an old bottle of brandy in his hands with a rag dipped in it.

He pulls out his silver Zippo and lights the rag. The flames catch hold as he hands Willll the makeshift Molotov cocktail.

Will throws it down, where it lands next to the car and smashes open.

The flames catch the gas leaking from the car.

WILL (CONT'D)

Go!

INT. LOUNGE - CONTINUOUS

Dan waits.

SABRINA

When will you know to....

At that moment an explosion from outside as the car explodes into flames.

Everyone is surprised and impressed by the fireball.

DAN

Guess that's my cue.

EXT/INT. FARM/BARN - CONTINUOUS

The creatures scatter from the exploding car. They run off into the darkness.

This is what they were hoping for.

Dan rushes out the door and sprints past the burning wreck towards the barn.

Some of the creatures see him and start making a move towards him.

They close in on him, but before they can grab him, SHOTS ring out from the attic window and bring them down.

Dan just keeps running as hard as he can.

He reaches barn and runs inside.

A creature from the darkness of the barn runs at him!

He sees it just in time and SHOTS it.

He reaches the truck and hops inside.

I/E. TRUCK/FARM - CONTINUOUS

Dan tries to start the truck with a sense of urgency

DAN
(frantic)
Come on! Come on!

The engine doesn't want to click over.

DAN (CONT'D)
(Yelling)
Come on you Fucker!

The engine ROARS into life.

Dan lets out a little LAUGH.

He turns on the headlights. A creature stands there right in front of the truck, like a doe in the headlights.

The light hurts it's eyes and it SCREAMS at Dan.

Dan decides the best course of action is to throw it into gear.

He drives straight over the creature. It YELPS out in pain as it crushed by the heavy wheels.

I/E. LOUNGE/FARM - CONTINUOUS

Sabrina sees the truck burst out of the barn.

SABRINA
(Yelling)
Get Ready!

Denis and Jenny rush to the door, ready to rush out. Peter comes bounding down the stairs to join them.

We watch the truck get closer, as Will joins them by the door.

It's now or never.

SABRINA (CONT'D)
GO!

Peter opens the door, and everyone rushes out, guns raised ready to fire.

Will helps Sarah out of her chair and outside.

I/E. TRUCK/FARM - CONTINUOUS

Dan sees everyone coming out of the house and throws the truck round so he can reverse up to them.

At that moment the windscreen breaks as a claw SMASHES the front windscreen sending glass all over Dan.

There is a struggle as Dan tries to control the van and aim his pistol. His foot hits the accelerator.

The creature grabs the wheel and pulls it hard. Dan is thrown to the side and his gun is thrown across the seat.

This truck is fast loosing control.

EXT. FARMHOUSE - CONTINUOUS

Everyone watches in horror, as the truck starts to loose control. It speeds up, getting further away from them.

I/E. TRUCK/FARM - CONTINUOUS

The owner of the claw tries desperately to get to Dan, as it struggles for control of the truck.

Dan desperately tries to reach his pistol, not willing to cede control of the truck just yet.

Reaching...

His fingers touch it!

Slowly his hand grasp it!

He FIRES numerous rounds at the creature.

It SCREAMS in pain, and falls off the front of runaway truck

Dan tries to regain control of the truck thinking the worse is over.

But it's not Dan....

A creature BURSTS in through the drivers side window.

It violently bites down on Dan's neck with it's razor sharp teeth.

Blood SPURTS out as teeth hit his jugular vein.

That's all the truck can take...

EXT. FARMHOUSE - CONTINUOUS

A loud CRASH of broken metal as the truck hit a rock and tip over on it's side.

They all watch on in horror, realizing their escape is gone.

SABRINA
(anguished)
DAN!!

Sabrina starts to run after the truck, but Peter is quick to grab her.

PETER
Don't!

Peter holds her tight as Sabrina collapses in his arms and starts CRYING.

SABRINA
(anguished)
DAN!

We hear the excited BARKS from the creatures as they rush towards the stricken truck.

DENIS
We should go.

Denis is not looking at the truck, but off past the burning car.

Several creatures have seen them. Their eyes glow an evil shade of yellow in the light of the fire.

Everyone turns and sees the creatures eyeing them.

They start to back away slowly back to the safety of the house.

One of the creatures rushes forward

WILL
(Yelling)
Go!

Everyone runs to the front door. The creatures hot on their tails.

INT. ENTRANCE/LOUNGE - CONTINUOUS

Everyone rushes inside and close the door hard. The grab the board and secure the door tightly.

Pain and frustration is written all over their faces

DENIS

Now what?!

A crash in the kitchen answers.

Peter runs towards it...

INT. KITCHEN - CONTINUOUS

Peter runs into the kitchen to see the creatures trying to barge their way in through the kitchen windows. Glass and splinters fly outwards as the creatures wrestle with the barricades trying to get in.

Peter raises his M4 and FIRES.

Wood and glass splinter and shatter as bullets rip through them. Outside creatures WAIL in agony as some find their mark.

Unperturbed they carrying on trying to get in.

The door begins to buckle and splinter as some have turned their attention to it.

Seeing the door isn't going to hold, Peter runs over and throws his weight behind it. Trying desperately to hold it.

Will rushes into the room, and sees the dire situation.

He quickly assess the situation, and goes over to a large freestanding solid oak cupboard. He desperately pushes it towards the door.

Denis now enters the room and is stunned by the chaos.

WILL

(Frantically to Denis)

Help me!

Denis goes over and together they push the heavy cupboard towards the door.

Struggling they reach the door.

WILL (CONT'D)

Move!

Peter jumps out of the way as Denis and Will tip the cupboard over.

It wedges itself nicely, reinforcing the door.

The creatures still break at the boards protect the windows. Desperate to get in.

A CRASH O/S gets their attention.

A SCREAM from Jenny follows it.

WILL (CONT'D)
 (To Peter)
 GO!

Peter runs out.

WILL (CONT'D)
 Help me.

Will has run over to the pantry and kicks the door off it's hinges. Denis takes the cue and rushes to help.

They lift the door up and throw it against the ever failing windows. Creatures WAIL as arms and limbs get caught under the force.

WILL (CONT'D)
 Hammer and Nails??

Denis rushes into the Pantry.

He comes out and quickly they reinforce the window barricade.

INT. LOUNGE ROOM - CONTINUOUS

Peter runs in to see Sabrina fighting off the creatures at the large window. Much like the kitchen they try to break the boards and get inside.

Jenny stands in a corner, too scared and frightened to move.

PETER
 (yelling)
 Stand back!

Sabrina jumps out of the way as Peter FIRES!

The creatures WAIL.

Sabrina and Peter try to hold them off as the barrage goes on.

A constant BANGING and CRASHING as the creatures try get in.

Denis and Will come in with a hammer and nails. They know what to do. They grab anything they can. Doors, tables, cabinets, and begin reinforcing their defences the best they can.

Throwing boards up, they hammer and nail them in place over the widows.

Peter and Sabrina can relax.

The attack is over for now.....

INT. LOUNGE ROOM - NIGHT

Peter, Sabrina and Jenny sit in the wrecked living room. Jenny has a blanket around her. It has all been too much for her to handle.

Denis comes in, closely followed by Will.

DENIS

Should keep them out for a while.

They sit down. Gathering themselves.

PETER

(To Will)

Thanks.

WILL

Don't mention it.

They all sit there silent with their thoughts.

We can hear the sounds of the monsters outside, GROWING, BARKING as they sit there.

PETER

Where's Sarah?

WILL

I put her upstairs.

They go back to their thoughts. Sabrina is a little restless.

SABRINA

I think it's time you come clean.

WILL

Excuse me?

SABRINA

Your wife.

WILL

What about her?

SABRINA

There's something wrong with her that you're not telling us. An frankly I can do without anymore surprises tonight.

WILL
She just needs rest.

SABRINA
We can all see that she's sick.
(Beat)
And she doesn't seem like she's
getting any better. So I think
it's time you cut the charade.

WILL
It's not what you think.

SABRINA
(accusing Will)
Is she infected?

WILL
What?

SABRINA
(slower more purposeful)
Is she infected?!

WILL
(defensive)
No.

SABRINA
Then what is it?

Everyone doesn't like Sabrina's tone, but some assurances
would be nice.

Will takes a deep breath.

WILL
She is sick, but it's not the
plague.
(Beat)
She's sick in the soul.

Will gathers himself.

WILL (CONT'D)
When the disease hit, we hid out
in a our house. Like a lot of
people. Just trying to survive.
(Beat)
We we're doing OK to start with,
but as time went on. We started
seeing more and more of those
things.
(Beat)
Soon it was like the whole city
was infected, and turning into
those things.
(MORE)

WILL (CONT'D)

(Beat)

So I thought we should get out of the city. Come up here in the country were there would be less people to be infected.

(Gathers himself)

Sarah didn't want to, but I said we'd be safe if we were just careful.

Will is silent for a moment. Everyone waits for him to continue.

WILL (CONT'D)

In the end I convinced her and the kids that we should leave.

PETER

Kids?

Will nods.

WILL

Our boy Jack, and our daughter Kara.

Will sits there remembering his children. The sorrow on his face is evident for all to see.

WILL (CONT'D)

So eventually I convinced her to leave. I told her we could come up here and wait it out.

Will starts to get upset.

WILL (CONT'D)

Then two nights ago, just before we were due to leave.

(Beat)

We were attacked.

Will eyes start to water up at the memory of it.

WILL (CONT'D)

They took..

Will takes a pause to gather himself.

WILL (CONT'D)

They took our kids.

Will stops there caught in his grief.

No one knows what to say. They all know that they all have similar stories to tell.

WILL (CONT'D)
Sarah's been like that ever
since.
(Beat)
It's my fault. I couldn't protect
them.

PETER
You can't think like that.

WILL
I just wish I knew how to bring
her back. She's all I've got.

Will breaks down.

INT. BEDROOM - CONTINUOUS

In bed Sarah tosses around. The fever makes her sweat.

She opens her eyes.

Gone is the humanity in her eyes.

We see the cold yellow ferocity of the creatures outside.

INT. LOUNGE ROOM - CONTINUOUS

Will does his best to calm himself.

Everyone else sits there silently, knowing all too well the
strain.

Will takes a deep breath.

WILL
Anyhow. We here and we're safe.

Will gets up.

WILL (CONT'D)
Someone should probably keep
watch upstairs.

Will goes to leave.

PETER
Will.

Will turns round.

PETER (CONT'D)
I'm glad you're here.

Will manages a half smile before heading off.

INT. BEDROOM/UPSTAIRS HALLWAY - CONTINUOUS

Will walks up the stairs and reaches the second floor. The conversation before has left him in a sombre mood.

He goes to the bedroom to check on Sarah

We cut to the bedroom as Will walks in.

Sarah is gone!

WILL
Sarah?

Will looks round the room.

Nothing...

He checks the hallway.

Nothing...

WILL (CONT'D)
(calling out)
Sarah?!

INT. BATHROOM - CONTINUOUS

Will bursts in to the old bathroom.

WILL
Sarah?

An old metal bathtub and shower sits in one corner, covered by an old curtain.

Will pulls it aside.

Nothing...

INT. UPSTAIRS HALLWAY - CONTINUOUS

Will opens doors along the hallway.

WILL
(calling out)
Sarah? Where are you?

No luck.

Peter has appeared at the top of the stairs.

PETER
What's up?

WILL
I can't find Sarah.

Peter checks the bedroom.

PETER
Where could she have gone?

WILL
I don't know.

PETER
You've checked up here?

WILL
Yeah. Every room.

PETER
OK. Check the attic, I'll have a
look downstairs.

They separate and go about their search.

INT. LOUNGE ROOM - CONTINUOUS

Everyone is sitting quietly as Peter comes into the room.

PETER
Has anyone seen Sarah down here?

No one.

SABRINA
Why?

PETER
She's not in her room.

SABRINA
We haven't seen her down here.

DENIS
(agreeing)
No.

SABRINA
What's the emergency anyway?

PETER
Nothing. Will just seems worried
that's all. If you see just yell
out will you.

SABRINA
Will do.

Peter leaves, looking for Sarah.

I/E. ATTIC/FARM - CONTINUOUS

The door CREAKS open and Will enters the dark attic.

WILL

Sarah?

Nothing stirs...

Will goes over to the windows and looks out.

Outside we see the creatures hungrily circle the house.

A NOISE of the floor boards behind him.

He circles round to see a rat scurrying across the floor.

He takes a deep breath...

INT. KITCHEN/BASEMENT - CONTINUOUS

The old bulb barely lights up the room as Peter walks in.

He circles round looking for Sarah.

Nothing...

He checks the pantry.

Nothing....

A CREAK behind him.

What's that Peter?

The door leading to the basement is slightly ajar.

Is that where she is?

Peter looks at the door. It has been busted open. It swings back on forth on it's busted hinges, CREAKING as it does.

Peter decides to check it out.

INT. BASEMENT - CONTINUOUS

Peter flicks a switch and a single bulb lights up the dirty and dank basement.

Slowly he walks down the old rickety stairs.

The basement covers a large area with many hidden nooks and crannies. Overhead water and gas pipes lead to various parts of the house. In the middle lies an old grand furnace made from black iron.

Overall it looks and feels like the basement from 'The Evil Dead'

Peter scans the room the best he can in the soft light.

He wishes he brought a torch.

Shadows leap out from the depths as he slowly makes his way deeper into the belly of the house.

PETER

Sarah?

Nothing moves in the darkness.

PETER (CONT'D)

Are you down here?

Peter walks deeper into the basement.

A CRASH as Peter walks into some boxes on the ground almost tripping over.

PETER (CONT'D)

Shit!

Peter kneels down to look. The boxes are full of old clothes and other odds and ends. A reminder of a different time.

Then he sees it!

Peter gives out a little YELL as the scene startles him.

Against the far wall the body of the house's previous inhabitant. It has been dead for sometime, decay and rot have started to settle in.

Peter backs away. He has had enough.

But what's that behind you Peter!

He turns around to see Sarah standing there. Her hair is dangling over her face so we cannot see it properly.

PETER (CONT'D)

(startled)

Shit!

(Beat)

You scared the hell out of me.

Sarah doesn't respond.

PETER (CONT'D)

Will was looking for you. He was worried something might of happened.

Sarah just stands there.

Peter gets the feeling something is not quite right with her.

PETER (CONT'D)
Are you OK?

Peter gets closer.

He brushes her hair aside.

She is no longer Sarah...

The creature SNARLS revealing her mouthful of sharp fangs.

INT. LOUNGE ROOM - CONTINUOUS

The others are sitting round quietly thinking to themselves.

The silence is broken by Peter's SCREAM.

They look at each other, trying to confirm what they heard.

Denis jumps up

DENIS
Stay here.

He picks up his rifle and heads towards the sound. Taking his lead Sabrina grabs her rifle and holds it up ready.

Everyone is a little jumpy

INT. KITCHEN - CONTINUOUS

Denis walks cautiously into the kitchen, his rifle shaking slightly in his nervous hands.

Though the light is on, the kitchen is dark and gloomy.

He scans round.

Everything seems normal.

But wait, the basement door!

He heads cautiously over to it.

He looks inside and sees the dank basement below.

He takes a few steps back, and bumps into someone behind him.

Denis gives a frightened YELP and spins round with his rifle raised.

It's Will.

DENIS

Fuck!

Denis gives out a relieved sigh

DENIS (CONT'D)

I almost shot you.

Will brushes off this and looks down into the basement.

DENIS (CONT'D)

Did you hear it?

Will nods.

WILL

It was Peter.

DENIS

(worried)

You sure?

Will ignores this question.

WILL

We need to go down.

Denis doesn't like the sound of that.

DENIS

If we have to.

A soft wind drifts up from the basement. It has the smell of death on it.

WILL

I always hated it down there as a kid.

DENIS

I don't blame ya.

Will heads down the stairs.

Denis sighs and goes down after him. His rifle still shaking in his hand.

INT. BASEMENT - CONTINUOUS

Will makes his way down the stairs into the basement. Denis follows closely behind, rifle raised.

We can feel the tension as they make their way into the dimly lit, dank basement.

Water DRIPS overhead from old pipes.

A shadow moves in a dark corner.

DENIS
What's that?

Denis points nervously into a corner.

Will moves closer.

He sees it!

Will's head drops as he recognizes the body of his dead mother.

Denis comes over and sees it.

DENIS (CONT'D)
Oh Fuck!

The body's decomposed state almost makes Denis throw up. He backs away trying hard not to.

Will just stares at the corpse of what was once his mother.

Denis keeps backing away.

His foot kicks something.

It's Peter!

Denis SCREAMS!

Will turns round to see Peter's bloodied, mutilated body lying on the floor.

That's all Denis can take, he backs away and vomits.

Will stays silent, his eyes dart round the room. He knows what did this.

DENIS (CONT'D)
(loosing it)
Oh Fuck!

WILL
Shh.

DENIS
(upset)
That's Peter!

Will goes over and puts his hand over Denis's mouth to keep him quiet.

WILL
We're not alone.

That shuts Denis up.

Something is scurrying around them in the darkness. Will can sense it.

Then something does come rushing out of the darkness.

It's Sarah and she's going straight for Denis.

Denis lets instinct take over and raises his rifle to shoot.

WILL (CONT'D)
NO!

Will wrestles with the gun, and in the short melee fall to the ground sending the resulting FIRE harmlessly into the ceiling.

Sarah bounces over the falling men, and manages to land on the stairs, poised on all fours like a cat.

The men lie on the ground to see the creature that was once Sarah hiss at them, before running up the stairs and out of sight.

The men catch their breaths.

A SCREAM from the lounge room!

INT. LOUNGE ROOM - CONTINUOUS

Denis and Will rush into the lounge room. Sabrina has been knocked over. Blood comes from a bump to the head. Jenny is gone.

They rush to her aid.

WILL
Are you alright?

SABRINA
(dazed)
It all happened so fast.

DENIS
(Breathing hard)
Where's Jenny?

Sabrina's face tells the story.

SABRINA
(dazed.)
It took her.

That's enough for Denis. He gets up and punches Will squarely in the face.

Will takes the punch easily.

DENIS
(Yelling)
You son of a bitch!

SABRINA
(confused)
What?

DENIS
(angry)
That thing is his wife!

Sabrina can't believe it, she looks at Will stunned.

SABRINA
Is that true?

Will doesn't answer.

DENIS
(Yelling)
That's why he was all secretive.
His Fucking wife had been bitten.

Will is unfazed.

WILL
You finished?

Denis goes to hit him again, but Will using his self defence training turns the table on Denis and flips him round in a wrist lock hold.

WILL (CONT'D)
Now if you're finished. I think
we should go find her before
something bad happens.

Will releases Denis who's pride has taken a bit of a battering.

Sabrina wants answers first.

SABRINA
Just tell us why you would keep
that from us.

WILL
She's all I have left.

At that moment Sabrina feels so compassion for Will.

Then a CRASH comes from upstairs.

SABRINA

Upstairs.

At that moment the lights go out. Everything goes black.

There is a moment of darkness before Will turns a torch on. He shines it in Denis and Sabrina's faces to make sure they're still there.

Will grabs a rifle, checks the magazine and loads it ready to go.

WILL

I guess we're going upstairs.

INT. UPSTAIRS HALLWAY - CONTINUOUS

The beam of the torch lights the upstairs hallway as the makes shift hunting party ascends the stairs to the second floor.

Sabrina holds the torch guiding the way while Denis and Will are armed, ready to fire at anything.

They are nervous, there are a lot more places for an ambush up here.

They slowly scan the hallway.

Nothing...

They make it to the first door.

INT. BEDROOM - CONTINUOUS

The door bursts open and Will storms in! His rifle is up, ready like a pro. As Sabrina follows with the light.

Nothing...

INT. UPSTAIRS HALLWAY - CONTINUOUS

They make it to the next door.

INT. SECOND BEDROOM - CONTINUOUS

The door bursts open.

Will storms in.

Followed by Sabrina and Denis.

The mutilated body of Jenny lies in a pool of blood on the bed.

SABRINA
(close to vomiting)
OH GEZ!

WILL
Come on.

They leave their dead friend and head back to the hallway.

INT. UPSTAIRS HALLWAY - CONTINUOUS

A KNOCK above them.

Everyone looks up.

SABRINA
The attic.

Will nods.

The trio cautiously make their way to the stairs leading up to the attic. Slowly they ascend them.

I/E. ATTIC/FARM - CONTINUOUS

The attic is dark, and menacing.

A CREAK as the door to the attic opens.

The three hunters enter.

The beam of the torch does it's best to penetrate the darkness.

Sabrina shines the torch into every corner.

The attic seems empty.

They nervously scan around, all expecting some horror to leap out at them.

But there's nothing....

Will breaks away and looks out the window.

There seems to be even more creatures now. Dozens of them circle the house.

Will backs away.

Sabrina and Denis go over and look out.

SABRINA
Look at them.

Some of the creatures sense they are being watched look up. The hunger in their eyes is evident.

WILL
Lets keep moving.

SABRINA
Where?

DENIS
Sabrina's right. She's not here.

WILL
(calmly)
She's here.

At that moment a piece of drool lands on Denis's shoulder.

SABRINA
What's that?

Slowly all three look up.

Sarah is on the roof!

Sarah SNARLS down on them from her position above, and before any of them can raise their rifles she jumps down in the middle of the trio, knocking them aside.

Sarah turns to Denis and violent shoves Denis into the far wall, forcing him to drop his rifle.

Sabrina is next as Sarah gives her a hard backhand before Sabrina can react. She hits the ground hard.

Will manges to stay on his feet and raises his rifle to Sarah.

He looks at his wife and has a moments hesitation.

This is all Sarah needs as she rushes at Will and together they stumble out the door and down the stairs to the floor below.

We hear a CRASH downstairs, as Denis picks himself up a little dazed.

DENIS
(sore)
Sabrina?

He sees the torch rolling around on the ground and picks it up. He scans the room till he finds Sabrina dazed on the floor.

Sabrina GROANS, as Denis gets her up.

SABRINA

(Dazed)

I'm OK.

(Beat)

Where are they?

DENIS

Downstairs.

(Beat)

I need you to hold this.

He hands Sabrina the torch.

SABRINA

OK.

DENIS

Come on.

Denis raises his rifle, and slowly they make their way to the door.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Denis and Sabrina slowly enter the second floor hallway. Their bodies a little battered and bruised.

The beam of the torch slowly shines down the hall.

At the far end of the hall, the beam of the torch catches Will face.

Will turns to face the beam. His face is white and ghastly. He looks helpless.

The torch beam lowers and we see why.

Sarah is eating him alive.

She casually bites into his abdomen as Will helplessly watches.

Sarah looks up at Sabrina and Denis and lets out a BARK. A warning not to get any closer, before continuing her meal.

Will looks Denis right in the eye, and with the last of his strength he says his last words.

WILL

Do it!

Denis nods.

He raises the M4 and FIRES.

Bullets rip into Will and Sarah.

Sarah falls back and crashes out the boarded up window.

EXT. FARM - CONTINUOUS

Sarah's body falls from the second floor to hit the ground with a THUD.

The creatures look up at the opening.

This is the chance they were waiting for.

They leap up towards the open window.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Denis breaths a sigh of relief.

It is short lived however.

Claws appear at the broken window.

They're getting in!

DENIS
(urgently)
GO!

Denis and Sabrina race downstairs as the creatures makes it inside.

INT. GROUND FLOOR - CONTINUOUS

Sabrina and Denis make it to the ground floor. They scan left and right, not sure on their next move.

SABRINA
Where?

Denis looks frantically.

DENIS
Kitchen.

A creature appears at the top of the stairs. It looks down hungrily at Sabrina and Denis.

It pounces down the stairs towards it's intended targets Denis and Sabrina.

Denis raises his rifle and FIRES and hits the creature in mid flight.

It lands with a THUD next to Denis.

DENIS (CONT'D)
 (frantic)
 GO!

INT. KITCHEN - CONTINUOUS

Denis frantically pushes Sabrina into the kitchen.

SABRINA
 (frantic)
 Now what?

Denis looks around.

DENIS
 (pointing to the
 basement door)
 Down there!

Together they hurry over to the door, but in doing so he doesn't see the threat behind him.

Sabrina does though.

SABRINA
 (yelling)
 LOOK OUT!

Denis spins to see a creature at the doorway to the kitchen. It rushes him.

Denis Raises his rifle and SHOTS.

The creature falls down dead.

DENIS
 (yelling)
 Go!

Sabrina doesn't need a second invitation. She rushes down into the dark of the basement, the beam of the torch her only guide.

Another creature makes it's way to the kitchen.

Denis brings it down with rapid GUNFIRE!

He doesn't want to stick around.

He races downstairs.

INT. BASEMENT - CONTINUOUS

Denis tries to lock the basement door, but the lock is busted. Instinctively he wedges his rifle in there to form a makeshift bolt.

He makes his way down the old wooden stairs and into the dark basement.

He sees Sabrina with the torch shinning it on the body of Peter.

DENIS

Sabrina.

No response.

A THUD from the door.

The creatures are trying to break through.

DENIS (CONT'D)

Sabrina we've got to go.

SABRINA

Look at him.

Denis looks down to see Peter's dead body once more.

SABRINA (CONT'D)

I can't end up like that.

DENIS

Then don't.

Denis shakes her out of thoughts.

Sabrina looks round the dirty moldy basement.

Another THUD!

DENIS (CONT'D)

Think.

SABRINA

I don't know.

Denis looks around.

He has no idea.

But wait! Those pipes on the ceiling.

Are those gas pipes?

They are!

Denis looks around again. He sees the old furnace. He rushes over and opens it.

It might be big enough.

DENIS

Get in!

SABRINA

What?

The THUDS on the door continue.

DENIS

Just get in!

Sabrina works her way into the ash filled furnace.

Denis looks around and finds an old wrench.

He SMACKS it hard against the pipes.

The THUDS on the door keep coming. It won't hold much longer.

He BANGS the pipe again, and again.

It breaks free and gas starts to fill the basement.

SABRINA

(frantic)

What are you doing?

Denis walks over to the furnace door, as the door starts to SPLINTER under the creatures attacks.

DENIS

What I have to.

Denis shuts the furnace door.

SABRINA

(yelling)

DENIS!

Denis then goes to the body of Peter and starts fishing through the dead man's pockets.

He finds what he's looking for.

Peter's silver Zippo...

The door upstairs then BURSTS open and creatures start pouring into the basement.

Denis looks at peace as flicks the Zippo.

EXT. FARMHOUSE - CONTINUOUS

The farm house EXPLODES in a fireball!

Creatures burn in agony!

EXT. FARM - EARLY MORNING

The sun rises lazily over the fields.

The morning is clear and crisp.

Dew catches on the grass.

EXT. FARMHOUSE - CONTINUOUS

The farm house is nothing but a pile of smoldering rubble.

A shell of it's former self.

Bricks are scattered everywhere. What stands of the wood foundation burns in the morning sun.

And amongst the rubble lies numerous charred and burnt bodies of the hideous creatures that we're once human.

We go deeper amongst the rubble. We see the old black metal furnace is still standing.

The door swings open and Sabrina gingerly hops out.

Her face is black from soot, and ash covers her hair.

She brushes herself off and contemplates her next move.

INT. BARN - MORNING

The barn doors swing open and Sabrina walks inside. She still has ash and soot on her, but she doesn't seem perturbed as she looks around the barn.

Is there anything useful for her here?

It doesn't seem like it, till she spots it in a corner.

An old motorbike.

She inspects it.

That might just do the trick.

EXT. COUNTRYSIDE - DAY

The roads are deserted and quiet. The only sound we hear is Sabrina's motorbike PUTTERING it's way along the country roads.

A quick montage of Sabrina riding through deserted towns and the empty countryside.

EXT. INTERSECTION - DAY

Sabrina pulls up at a deserted intersection in the country.

She looks up at large signpost

It has the words 'MARINA' written on it.

Sabrina turns in that direction and rides down the road.

EXT. MARINA - AFTERNOON

Tall pines make their way round the waters edge. The water is as flat and clear as glass.

Sabrina looks out over the tranquil scene.

The sun is getting low in the sky.

Sabrina walks down the docks of the marina.

She finds what she is looking for.

We cut to a wide shot of the water as we see a small yacht make it's way over the glassy surface.

We cut back to see Sabrina sailing the yacht over the glassy surface.

We cut to the trees surrounding the waters edge. We see through the trees the boat making it's way across the water.

But we aren't the only ones.

From the trees we see a creature watching the boat.

Waiting... Watching...

FADE TO BLACK.