

SEASON OF THE DEVIL II

by

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Written By Malcolm Bowman

FADE IN:

EXT. CORN FIELD - NIGHT

The large corn field is deserted. Eerily quiet and pitch black darkness. The field's long stems shiver, rustling in rhythm to a gust of harrowing wind; the only sound that can be heard.

A large and dark deserted viaduct in the not too far distance. The viaduct consists of many tunnels, all the way along it's vast length. The corn field beyond can be seen through many of the tunnels but some are darkened by piles of rubble that has been stored inside them.

A sudden noise can be heard, a SCRAPING sound.

A drain cover is lifted from beneath and slid aside as KERRY PRICE climbs out and rolls onto the floor into the cool air.

Thick amounts of smoke bellow from the drain hole.

Kerry instinctively stands up, covered in dark ooze and muck she wobbles on her feet. She moves away from the smouldering drain hole, wobbling on her feet looking disoriented, shocked, completely bewildered.

Kerry falls to the ground on her knees, looking back at the smoking pit she came from and as if using her last remaining strands of energy, grasps her way a few more precious feet away from it.

She takes deep breaths of cool air. Slowly, she begins to calm a little, her body shakes with what must be physical exhaustion before she unwillingly closes her eyes.

Darkness.

Kerry wakes up. She instinctively sits up alert. Kerry looks around.

The surroundings are desolate.

A large viaduct and its many deserted tunnels. A massive field stretching out as far as the eye can see. Pitch black sky. A feeling of isolation.

Kerry drops to her knees in despair, just as a hand begins to reach out from the still smoke bellowing drain hole. Kerry is stunned, shocked into a freezing position as an ooze covered figure climbs out from the hole.

Kerry begins to cry and she holds her arms out as she realizes the figure is FATHER KEANE.

Grabbing the cover, Father Keane drags it across to cover the drain, just before he collapses on to the ground.

He collapses, still conscious as he swipes the remaining ooze and muck from his face.

Kerry crawls over to Father Keane. Both hug each other, crying. Both are covered in a dark ooze like liquid, what features that are revealed are blackened by smoke. Not enough to cover their whole features, but they have definitely looked in better shape.

FATHER KEANE

It's over...

KERRY

(crying)

The children...Oh my god, the children...there was no switch...nothing...

FATHER KEANE

(consoling)

There was nothing we could do, Kerry. Nothing.

A few moments pass.

An ear deafening scream breaks the silence.

Father Keane and Kerry stumble back from the drain cover, to see fingers trying to rise through the slits in the cover. Father Keane and Kerry stand up and look over at what lies beneath the covered drain.

Riley can be seen gasping for help as the smoke becomes darker and flames can be seen beneath. Riley falls from the ladder and onto the ground, where the smoke is all that can be seen.

They both stand and watch as Riley burns, entrapped beneath the tunnels with his victims.

Smoke balloons from the drain as Kerry and Father Keane move away as the smell and the sight becomes too much; too horrid.

Kerry and Father Keane sit down on the ground, both exhausted.

Father Keane and Kerry remain sitting for what seems an eternity. Both look stunned, both shocked and without the will for words at this moment in time. They sit back, looking onwards at the field in front of them and at the sky, not relaxed, stunned, shocked.

Only the wind can be heard, rustling against the corn stalks.

A scuttling noise from inside one of the blocked up viaduct tunnels breaks the silence.

Father Keane and Kerry look to the tunnel. They look too tired, demoralized and far too exhausted to fight.

The tunnel in question is difficult to see into clearly. It is dark and a load of rubble is packed inside.

A rat scurries outside the tunnel, squeaking as it seems to look up at the two before scurrying off into the fields.

Kerry looks up, her tears now drying from her eyes, leaving red blemishes. She looks on at the field ahead of her, lost in her thoughts.

Father Keane places his arm across Kerry to console her.

He takes the SOWEN chain that he took from Sheriff Riley and throws it into the corn fields.

He looks pale and hurt, but he is trying to hide his emotions. He looks up to the sky, which has a strange thin red misty line across the skyline.

Another SCUTTling sound from the blocked tunnel.

Father Keane looks up, staring at the tunnel as best he can trying to see past the darkness inside.

Kerry has her hand to her head, looking down as if about to be sick.

More smoke drifts from the nearby drain cover. Black smoke. Strong and powerful in it's smell as Father Keane stands, pulling Kerry up with him.

Kerry cooperates and the two move slowly down the muddy path that is surrounded by fields.

Kerry pauses and ducks into the near by field, throwing up.

Father Keane looks back at the viaduct tunnel. Another scuttling sound. A rock falls from the tall load of rubble inside.

This time, there is no rat.

Father Keane looks back at Kerry.

She slumbers back and joins Father Keane weakly, before slumping down on the dusty and mud tracked path.

She looks defeated. Completely shocked and dazed.

Father Keane looks towards the path they are headed. It seems endless amongst the surroundings of fields. Miles.

The gentle rocking of the corn stalks with the wind looks mocking somehow; it's casual dance in comparison to the night's events of death and destruction.

He crouches down with Kerry.

They both gaze towards the seemingly endless backdrop of fields in front of them.

Strangely there are no sounds in the background. Nothing other than the wind.

Only the sky presents anything of life. That is of stars brightly lit and the dim red line that seems to be widening.

The wind suddenly drops - Father Keane looks once more at the forboding field.

Now there is barely a breeze in the air, as Father Keane looks at Kerry. Her expressions numb as he puts a reassuring arm around her.

Another scuttling sound from the tunnel.

Another rock falling down.

Father Keane gazes at the tunnel, trying to find something between the rocks and rubble that he can make out behind the darkness.

There is *something*. A figure.

Father Keane rubs his eyes, looks to the fields ahead of him as if to refresh his sight before looking back to the tunnel.

The rocks. The rubble. The figure. This time, it is not the rocks that are moving.

It is the figure.

Father Keane can only move his arm around Kerry to wake her, to give her some indication they might be in trouble.

His gaze is set upon this figure that is slowly approaching them.

The figure walks with a limp, seems small as approaches closer but still intimidating considering the night they have experienced.

As the figure approaches further and into light, it is clear who it is.

It is JIM DOBAN, Father Keane's caretaker, a guy in his sixties with grey hair and a face that looks like hell to be kind.

The sky above suddenly ROARS with THUNDER.

The dark sky that was clear with stars emerges with now clouds that look more dark purple. Moving slowly over head, separate gaps display the dark sky and the beaming stars of the sky.

Jim approaches Father Keane and Kerry somewhat warily.

Father Keane looks at Jim, before standing up and greeting him with a hug.

Jim responds, placing his arms around Father Keane.

The two look at each other eye to eye, smiling.

Kerry, on the ground, looks up in dismay and turns her view to the fields in front of her.

A dismal sight. The blackened sky, the clouds. A red mist seemingly trying to dominate its way through the sky line.

She looks at her watch.

It is half past twelve.

SUPERIMPOSE: ONE HOUR LATER

EXT. CORN FIELD - NIGHT

Kerry, Father Keane and Jim are walking on a slim mud tracked path that is surrounded by tall beams of corn stalks.

Lead by Jim, they walk slowly and miserably, heads down.

Jim brushes some of the slack corn stalks aside as he leads the two further and further through the field.

The mud on the floor is tricky, bumpy.

Kerry almost trips, regains her footing, carries on with no assistance. No help offered.

Father Keane, at the back of the trio, looks on behind himself repeatedly. Slapped in the face with corn stalks when he looks back towards the direction he should be facing.

Kerry looks on ahead, but looks as miserable as possible. A sudden look of determination on her face, but at the same time a look of misery and pain.

Jim, leading the pair, carries on with rejuvenation. Although not smiling, he seems to be revelling in his position as leader.

THUNDER booms once more in the sky. LOUDLY ONCE MORE.

No response from the trio as they continue their hike through the corn field.

Jim suddenly stops.

KERRY

Lost?

Jim looks around.

Although only corn stalks and the path ahead in his sights, he can seem to sense something. He sniffs at the air.

He smiles, before looking back to Kerry and Father Keane.

JIM

(Irish accent)

This way.

Jim begins to stomp through the corn field, taking a route off the mud tracked path.

Father Keane intervenes.

FATHER KEANE

No way. We are not walking through a damn corn field, Jim, I don't care how well you say you know this place.

JIM

This is the quickest way back to Kensingwood, Father. If we follow the track, we will end up in Yatesville.

Kerry interrupts.

KERRY

Is that a bad thing?

JIM

It's a ten mile walk.

Jim keeps the sheets of corn open as he steps inside, ready to venture inside and begin a trek through.



Kerry looks back at Father Keane.

They look at each other, both with hardly any emotion on their face.

FATHER KEANE

OK Jim. Lead the way.

Kerry takes a last look at Father Keane before following Jim into the cornfield.

Father Keane follows, looking behind him.

The sky once more BOOMS with THUNDER.

EXT. CORN FIELD - NIGHT

SUPERIMPOSE: 02:30 AM

Jim, Kerry and Father Keane are sitting in a big circular area where some of the corn field stalks have been flattened.

It is a small space, but enough to satisfy them, giving them seating space.

The way the stalks of the corn have been flattened, it would seem by foot, broken parts of the corn stalks and the way they are flat enough would signify this.

In the middle of the circle is a made up stove of sorts, out of corn stalks tied with each other to make a prop. Sticks of wood have been made for use of a slab that is atop of the stalks.

A small fire is underneath a roasting rat.

Kerry sits with Father Keane, both looking on as Jim enthusiastically cooks the meal.

JIM

Just as well you had that lighter on you, Father. We can eat a meal fit for a king.

Father Keane looks down as Kerry seems to have slipped into sleep on his shoulder.

He then looks at Jim, solemnly but curiously.

FATHER KEANE

I commend you on you're ability  
to catch rats, Jim. I must have  
been working you too hard in  
church all these years.

Jim looks up at Father Keane smiling.

JIM

That's what I do, Father. You  
know that.

Father Keane nods his head slightly in agreement. Although his composure is now one of a false ease, he looks around the surroundings constantly.

Jim turns the roasting rat a little.

He smiles back at the onlooking Father Keane.

FATHER KEANE

Seems like you've done this  
before, Jim.

(beat)

I never knew you were so talented  
in the wilderness.

Jim feigns a laugh, concentrating on turning the smoking rat over deliberately not looking at Father Keane.

JIM

I know how to survive, Father. I  
know how to survive.

EXT: DREAM SEQUENCE

Kerry find's herself waking, lying on a deserted path. She is dressed in a white nightie and finds herself on her feet looking around her surroundings.

There is no one else in sight, in fact there is NOTHING in sight. Just miles, miles and miles of road. The road itself is RED, cracked, stony in appearance as if had been laid down in slabs. The sky above is a murky orange and the sun is beaming as if it were the Sahara desert.

In seconds, the scene changes dramatically.

There is now a large mountain in the distance, there are sounds of pain; screaming; anger.

As Kerry looks around her, she is surrounded by creatures that are fighting one another. Creatures of bizarre forms, tall large short beasts fighting one another until the death. None seem concerned with Kerry, none of the violence that takes place seems to really effect her.

Kerry's gaze is taken by the mountain. As high up as she can see, the blazing glare of the sun makes out a tall figure on the top of the peak.

The dark figure has his arms raised high.

Strange speech then begins to swim around Kerry, as the scene alters yet again. Bizarre words are said in a whispering form; unclear and seemingly distant but static is loud.

Kerry looks afraid as she looks up again at the figure on top of the mountain before an amazing white light STRIKES down on the figure.

END DREAM SEQUENCE

Kerry wakes slightly, bring her hand to her eye to wipe away any sleep, and look around her surroundings.

KERRY

(dreary)

God, from a nightmare to a  
nightmare.

Father Keane nods, and pets her head with his hand comfortingly.

KERRY

At least Halloween is over,  
right.

Jim laughs quietly as he picks wrappings off the rat and tosses them into his mouth.

JIM

Don't think so, my dear. It's  
November the first now. All  
Hallows Day.

(beat)

Well, it will be at six in the  
morning. It's still Halloween  
now, my pretty.

Jim laughs again at his own joke.

Father Keane and Kerry look on at Jim bewildered.

FATHER KEANE

Where were you Jim?

Jim, peeling more of the rat meat into his mouth looks at  
Father Keane.

JIM

Where was I what, Father?

FATHER KEANE

During the whole time.  
Kensingwood has been literally  
taken out, Jim. Yet you happened  
to be hanging around where we  
came from.

Jim looks down to the ground as he spits out uneatable  
little pieces of rat from his mouth.

With his greasy hands, he tears another slice off the  
roasting rat.

He looks up at Father Keane, offering him a slice of rat  
meat.

JIM

You want some?

Father Keane closes his eyes, swaying his head in a no.

Jim, counting his blessings, munches down the grub.

FATHER KEANE

You seem different, Jim. A lot  
different.

The comment goes over Jim's head. Either in ignorance or idiocy.

A moment of unease passes.

Father Keane looks back at the corn fields.

All around him, are the long stalks of corn. Somehow they seem to be threatening. Their look. Their size. The way they are swaying with the gentle breeze.

He looks back at Kerry, asleep on his shoulder, his arm around her in a fatherly manner.

He looks at Jim.

Jim is eating greedily at the rat, looking back at him. Staring.

The small fire in the middle of the circle is creating images, shadows. Distorting images.

The cornfield heads, look like human heads.

Then they vanish. Resorting back to their original form.

Father Keane looks around again.

No one is behind him apart from a stack of corn.

Somehow, tauntingly.

He looks again to Jim.

Jim is staring back at him.

JIM

You sure you don't want none of this?

Father Keane nods his head.

FATHER KEANE

I've been through hell and back tonight, Jim. But the day I eat a rat will be the day I...

Father Keane pauses.

FATHER KEANE

I might have a bit later.

Jim stands up, looks behind himself in between the corn rows.

FATHER KEANE

Jim...

Jim looks back at Father Keane with an innocent looking glare.

FATHER KEANE

What were you doing at the viaduct? Why were you there? Seems an amazing coincidence that...

A helicopter can be heard over head.

Jim laughs, surprising Father Keane and diverting his attention away from the chopper.

Kerry grabs Father Keane's hand; her eyes previously half shut are now fully open in fright.

JIM

We're here! I didn't notice it before, but this is the spot!

Jim erupts in a euphoric dance around the small fire.

Father Keane looks on, surprised.

Kerry looks at Father Keane, who returns a glance.

Jim eventually calms down, looking to the skies in some kind of preying manner, his arms outstretched.

Father Keane gets to his feet, helping Kerry up as they look on at Jim's bizarre performance.

The helicopter circles the corn field.

Father Keane begins to shout, waving his hands as if the helicopter can see them.

The helicopter flies away and into the distance.

Screaming out to the helicopter, Kerry and Father Keane soon realize that it is doing no good.

KERRY

What are they doing? Can't they  
see the fire? God, can't they see  
US?

Jim is seemingly in a world of his own, dancing and prancing around in an insane manner around the small fire.

A crazed look on his face, Jim GRABS Father Keane by his shoulder.

Jim

(laughing)

They don't care about you!

Father Keane forcefully removes Jim's hand.

FATHER KEANE

You? What ever happened to US?

Jim laughs insanely directly in Father Keane's face.

JIM

Preacher, preacher, preacher. No  
place for you here!

Father Keane slowly walks backwards away from Jim, and looks at Kerry as Jim begins his crazed dance routine around the faltering fire once more.

FATHER KEANE

Jim...what is wrong with you?

Jim

(laughing)

No one is going to help! No one  
is coming to help!

FATHER KEANE

Jim...You need to...

Jim GRABS Father Keane by his throat, and stares at him deeply.

JIM

You...Are...Going...To...DIE.

Father Keane GRABS Jim's hand and forces it away.

Father Keane grabs Kerry's hand and they begin to rush off into the fields, leaving Jim to stare insanely into the sky with his hands raised.

EXT. CORN FIELD - NIGHT

Brushing away the corn stalks, Father Keane leads Kerry through the seemingly never ending corn field.

Kerry is emotional and tired, slowing down their movements even though she is far younger than Father Keane.

KERRY

(sobbing)

God, please help us...where are you?...why are you not helping us...

FATHER KEANE

Kerry, come on, keep going. Keep going.

Swiping more and more of the stalks away, the corn field seems endless, the narrow mud path leading to nowhere but yet more corn.

Father Keane begins to look frustrated himself, tired and fed up. Yet, after a few moments of resting, he raises himself and continues to trek through the relentless corn field.

The night sky above offers no pity, the wind is picking up and spouts of rain begin to shower down upon them.

Kerry seems almost dead to the world as Father Keane continues to lead them both through the muddy path of the field, until they come across a small clearing.

One path leads left. The other path leads right.

Both are narrow and from the view, where they lead is anyone's guess.



Father Keane looks at Kerry, releasing her hand from his watches her drop to the ground on to her knees.

FATHER KEANE

Kerry...

Kerry looks distant, out of it as she sits on the muddy ground with her eyes closed and her hands on her head.

FATHER KEANE

We're nearly there, Kerry. We've got to keep on going.

Kerry suddenly opens her eyes, looks around her surroundings and then sighs in almost disbelief.

KERRY

I cant believe this is happening.  
I can't handle this...

Kerry begins to cry, placing a hand to her face to cover her tears.

KERRY

I cant...understand. I don't want to be a part of this...I just wish this would all end and I could wake up and it was a bad dream.

Father Keane looks at Kerry, and walks to her putting his arm around her to comfort her.

FATHER KEANE

I don't understand either, Kerry,  
I don't know...But we have to stay strong. We've got to get to where there is help.

Kerry looks up at Father Keane. She looks tired and basically, destroyed.

KERRY

(empty, slight sarcasm)  
Help? You think there is something out there that is going to help us?

Father Keane takes a look in to the sky as if to ask for an answer.

The red line across the sky seems to be enlarging. It is no longer dull, it is clearly RED.

KERRY

(weakly)

I dreamt again...But not like before.

Father Keane looks back at Kerry, as if wanting to continue and not wanting to listen to more talk.

FATHER KEANE

We have to carry on. We don't have time for this, Kerry, not now.

Kerry, with more vigor in her and energy, stands up directly to Father Keane. She seems determined to get her point across.

KERRY

I dreamt we were in Hell. I saw Hell. I can't take this anymore...

Suddenly, Kerry begins to walk towards the path on the left, determination on her face. A changed person.

KERRY

(angry)

I'm not waiting around for those bastards to catch us.

Father Keane, surprised, walks over to Kerry as the rain begins to spittle down.

He looks her straight in her eyes. No longer fear on her face but a determination to live. A hunger to survive. She looks stronger.

Father Keane, now more confident in Kerry, feels more confident in himself.

FATHER KEANE

Then let's not waste any more  
time.

With that, Kerry leads Father Keane on to the mud track  
leading to the left.

EXT. CORN FIELD - NIGHT

SUPERIMPOSE: 03:25

There is now a slight fog, a whispery mist floating between  
the field as Father Keane and Kerry miserably make their  
way through the final stalks and into open land.

Greeting them at the end of the field, is a woodland.

With the mist and the darkness, it is impossible to see  
through the woodland, but the path seems to continue  
onwards into it.

Father Keane and Kerry look at each other for a moment.

There is no other route. The path is the only way.

They continue to walk on the path, heading into the  
woodland.

EXT. WOODLAND - NIGHT

The path is small, narrow, muddy.

The mist is now thicker, as if a white fog is drifting  
everywhere.

Kerry holds onto Father Keane's hand as they are now  
walking together, side by side as much as the narrow path  
allows them. Overbearing trees are by them side by side  
along the narrow path.

Nocturnal animal sounds can be heard, the sounds of hooting  
from owls and the occasional fluttering of a bird having  
given flight. None of which help to calm nerves.

FATHER KEANE

That's the first damn sign of  
life I've heard in ages.

Kerry ignores the comment, as the two continue to walk forwards on the path, nervously and almost expectant of something jumping out on them.

The trees hide their shadows within the fog like mist as the two venture further in to the woods.

A small child like voice giggles.

Father Keane and Kerry both stop.

They look around each other, but there is nothing to see through the mist. All that is just about visible, are the trees. Seemingly menacing themselves, as if they are leaning over.

Father Keane looks to Kerry.

KERRY

(stern)

No Father. Keep moving.

Kerry takes the lead on the path, almost forcing Father Keane to follow.

The two continue their path.

More trees, more fog.

Both look tired, exhausted almost.

KERRY

(coldly)

I remember that laugh. In the hospital...when I was with Jack...I'll never forget it.

This time, Father Keane remains quiet as the two continue to walk on.

Another giggle.

A laugh, as if a small child was being tickled.

It freezes Kerry and Father Keane to the spot.

The mist is intensely dense. Nothing else can be seen but the fog.

They stop - the path has now become full of fog.

Kerry grabs Father Keane's hand tightly.

They begin to circle each other, obviously a feeling of dread and paranoia has over come them both.

From between the fog and in the distance between the trees, there is something. A black shape. Circular.

Father Keane notices and nudges Kerry to look in his direction.

Kerry looks. But there is nothing there to be seen apart from mist and trees.

FATHER KEANE

There's...someone there...

Kerry looks back at Father Keane angrily. Her aggression seems to be appearing and replacing her previous fear.

KERRY

Don't you understand? They trick people. They kill people.  
Everyone is dead, you got it?  
Everyone is DEAD! There's no child out there, we have to keep going.

FATHER KEANE

I am a man of God, Kerry. I still am. I still believe in my faith.

KERRY

Father...I Want to stay alive.  
OK? I want to...

Kerry looks like she is finding it hard to hide her anger and misery.

Father Keane holds her by her shoulders, consoling her.

FATHER KEANE

We will, Kerry. I promise you.

The two look at each other, as if respecting each other more for their reliability. More than that, as if they are the last two people left on Earth.

They begin to walk down the narrow path, until Father Keane stops.

From behind the trees, behind the mist, the black circle.

Kerry, stopping also, looks on in Father Keane's direction.

She sees it.

All of a sudden, the black circle pops up, giving the image of a head.

A head of a small child.

The child giggles and runs away.

Father Keane looks at Kerry. She looks back at him, slightly in awe.

FATHER KEANE

Oh my...

Kerry is stuck for words.

FATHER KEANE

If that little girl is out there  
on her own, against these  
animals...

Kerry begins to bite her nails. She looks up at Father Keane, her previous confidence now in question.

KERRY

It is a trick, Father. I know it,  
it's another trick by these  
bastards.

FATHER KEANE

I have to find her...maybe she  
got away...escaped from the  
tunnel somehow.

Kerry looks at Father Keane as he walks towards where the little girl seemed to be. Hope seems to rise on Kerry's face.

KERRY

Let's hope you're faith can  
deliver us something.

Father Keane and Kerry walk in to the woodland, uneasily.

EXT. WOODLAND - FOG - NIGHT

The woods are forboding to enter as Father Keane and Kerry enter inside what seems something of a fortress.

The trees within visibility can only be described as evil looking, menacing and look as if they could reach then they would strike to kill.

From a path that they can only stumble upon to create themselves, Father Keane and Kerry venture inside the woods.

FATHER KEANE

(to Kerry)

Hold my hand.

Kerry grips onto Father Keane's out stretched hand. She grips it.

KERRY

(unconvincing)

I'm not afraid.

FATHER KEANE

I know, but I am.

They walk further until the fog begins to clear a little.

From within view, a dark shape appears.

It seems to be the shape of a crouching child.

Father Keane's eyes widen in hope and surprise, but before he begins to stomp towards it, Kerry holds him back.

A crowing-like sound shrieks in the back ground.

Father Keane shrugs off Kerry and heads towards the childlike shadow.

KERRY  
(concerned)  
Father...

Another crow-like sound shrieking from above, and then another.

A dozen crows suddenly fly from one of the nearby trees directly at Kerry, making her SCREAM out in shock as the birds fly past and into the distance.

Father Keane looks back at Kerry just as he is approaching the childlike figure.

Kerry regains her breath, and sighs nervously.

KERRY  
I'm...OK.

Father Keane takes his attention back to the childlike figure as he walks further towards it.

The mist seems to roll itself away as the figure reveals itself to be no more than....

A tombstone.

A figure-like tombstone.

Father Keane sighs and shrugs in disappointment as he looks around his surroundings as the fog begins to vaporize.

He is standing at the entrance of a massive graveyard.

EXT. GRAVEYARD

The graveyard is massively stretched. All that can be seen is a large field with gravestones across as far as can be seen.

There seems to be no barriers, no fences, nothing but a field of gravestones.

A HAND GRABS at Father Keane's shoulder, he looks around instantly shocked and surprised.



It is Kerry.

Father Keane grabs his chest as and breathes deeply in relief.

FATHER KEANE

Kerry...Enough things are trying to do me in without you having a go.

Kerry smiles.

KERRY

Sorry Father.

Kerry and Father Keane begin to walk slowly into the graveyard.

FATHER KEANE

I should have realized we would be coming to this graveyard sooner or later, I just didn't think.

Father Keane stops in his tracks, clearly annoyed by his own failure.

FATHER KEANE

I just lost track, I didn't know where we were.

KERRY

Don't worry about that now, Father. The main thing is we know where we are...right?

FATHER KEANE

(unconvincing)  
More or less.

Kerry glances at Father Keane.

The two venture further into the unwelcome graveyard.

The stretch of land is vast, so big that no end can be seen.

The ground crumples as the two make their way slowly and dauntingly through the eerie graveyard.

Snaps and crackles occur, twigs and broken wood from their feet, seemingly previously untouched ground.

The mist is still dense, yet each footstep they take, the more clearer the vision of what stands in front of them.

The variation of gravestones is vast.

They range from crosses to bread like shapes, small stumps to large dark slabs.

The writing on the stones is for the majority in English writing, but the odd slab or stone has some foreign writing or no writing at all.

Kerry looks on curiously at the gravestones with each step, keeping close to Father Keane who is staring straight ahead, almost focused on not looking at the stones.

Kerry takes a look back to check their progress.

They have ventured not far into the graveyard yet the mist has already covered the entrance they came in from.

KERRY

The long road is looking good to me.

FATHER KEANE

Kerry, there is nothing to fear from the dead.

KERRY

You expect me to believe that after the night we've just been through?

Apart from the gravestones, suddenly come into view a foursome of crypts.

They are directly opposite each other, facing one another and within a few footsteps distance.

Kerry and Father Keane stop at the entrance step.

FATHER KEANE

However, I think we should walk  
around this one.

KERRY

Yeah...me too.

The two walk around from the path they were on and walk  
past the crypts.

More mist begins to seemingly pour in the surrounding area  
as Father Keane and Kerry slowly tread further inside the  
forboding graveyard.

Each gravestone that comes into their vision seems to bare  
an evil look to it, one that seemingly bares an angry and  
mutilated look. Some bare angels with wings, cupid like in  
stone form. These look the most threatening, angry  
expressions almost looking up at them. As if they can see.

KERRY

I really don't like this. In  
fact, I'm beginning to think we  
took the wrong road...if there  
was a right one.

Father Keane looks straight ahead, squinting his eyes  
trying to pierce the dense fog that surrounds them and the  
tombstones.

To the right, through the fog, suddenly appears a crypt.  
It is apparent they have walked through it and are now in  
the middle of an aisle as to the left of them, is another  
crypt.

The crypts are large like pillar forms joined that create a  
corridor leading to a locked door.

KERRY

(shocked)

Oh my god...what are they?

Father Keane grabs Kerry's shoulder to calm her.

FATHER KEANE

Crypts. Vaults where caskets of  
the dead lay. Families.

He motions Kerry to continue and the two walk on, if not more carefully, into the bleak and unwelcome distance. As the two walk off and are somewhat submerged in the fog, a dark shadow emerges from behind one of the crypt walls, watching them.

CUT TO:

EXT. GRAVEYARD - CLEARING

Father Keane and Kerry continue to trudge their way through the fog covered graveyard.

FATHER KEANE

(rambling)

Thousands of pounds spent, on making them. Them crypts. Most of the bodies inside the vaults are not even bodies. Cremated...Remains...Placed into urns in chambers...

KERRY

I'd rather not know right now, Father.

Father Keane looks at Kerry and expresses his apologies.

FATHER KEANE

Quite right, Kerry, quite right. I just cant seem to understand why...

Father Keane is cut mid sentence as a FIGURE JUMPS OUT AT THEM FROM SEEMINGLY NOWHERE.

Father Keane instinctively protects Kerry as they both fall back from the tall dark figure standing in front of them.

As the mist swirls and clears, the figure standing above them becomes clearer.

It is CAIN RINSON, 43 years of age. He is a tall muscular man with dark rings under his eyes that make him look instantly on edge.

Cain is wearing a tight vest and trousers that make him look like he is a soldier of some kind.

Cain finally offers a hand to help up Kerry, which she accepts.

He speaks in a dark raspy voice.

CAIN

Sorry about that.

Kerry, looking somewhat shocked, brushes herself down and thanks Cain. Father Keane helps himself up from the ground and wraps his arm around Kerry protectively, taking her away from Cain.

FATHER KEANE

Who the hell are you?

Cain looks at them both, as if examining them. He looks around quickly.

CAIN

Want to live? Come with me.

Father Keane and Kerry do not waste a second in following the giant man stroll confidently into the fog ahead of them.

In the horizon above the fog, the red line seems to be now becoming larger and thicker.

CUT TO:

EXT. WOODLAND - FOG

The fog surrounds the trees like a swirling mist, misty and dense in the lower part yet clearer as the swirl rises.

A snapping sound as a white rabbit curiously crosses from one tree to another, seemingly alerted.

Footsteps are heard, rushing, heavy breathing - the rabbit darts off into the woods.

A figure pauses for breath in the clearing. It is a man, wearing a jumper and jeans.

The man looks in his mid fifties, he has rips in his jumper and smaller tears on his jeans. His expression looks haunted, desperate.

As the man regains his breath, he looks towards the woods in every direction. They seem endless.

A loud SNAPPING sound.

The man instinctively turns round to face the sound...there is nothing. Nothing but trees.

The man breathes a sigh of relief and turns to walk away.

As he does so, he stumbles into SOMETHING and falls down to the ground.

He looks up from the ground. A tall, dark hooded figure looms over him.

MAN

(relieved)

Oh my god, thank God...you've got to help me...the whole town...the Whole town is dead, they tried to get me, they're chasing me...

His expression turns from relief to horror as the figure in front of him reveals a SKELETAL hand that GRIPS the man by his throat.

It is the SKELETON, named SKULL. It is draped in it's dark robe with a hood covering most of its forehead.

As SKULL picks up the man by his neck with ease, WITCH can also be seen once the fog streams unravel.

WITCH is also in her robe and hood, her menacing yellow eyes beam almost glowingly to illuminate her revolting green and gross facial features.

GOBLIN stands to the left of WITCH, his hood is down and he stands in a stature of one that belongs to a leader, seemingly proud of what he/it is.

As SKULL holds and displays the struggling man, WITCH turns to GOBLIN as to ask for permission.

The GOBLIN, a 6 foot 5 tall and intimidating figure, nods his dark green bald head. His jaws open wide in a smile that shows off his yellow razor blade fangs for teeth.

SKULL uses his other hand to SLICE through the man's stomach.

SKULL's razor sharp fingers easily slice through and out the back of the man, blood SPRAYS from the vicious attack.

With horrified screams of pain by the man, SKULL then SLICES his hand down swiftly all the way , SHREDDING the man in half.

The blood spewing body of the man is thrown to the ground as SKULL looks to GOBLIN and WITCH.

WITCH smiles delighted; GOBLIN looks unmoved as he walks off slowly.

WITCH and SKULL follow him as the trio walk on into the woodland.

CUT TO:

EXT. GRAVEYARD

Cain leads Kerry and Father Keane to a mausoleum, which is a tall and disturbing looking crypt. There are long large thick white pillars that surround it and a pathway that leads to a dark passage.

Cain stops at the top of the small steps that lead down to the passage.

He looks back at Kerry and Father Keane.

CAIN

Whether you come inside, is up to you.

Kerry and Father Keane exchange glances. Both look unsure.

KERRY

How do we know you're not one of them.

FATHER KEANE

She's right. How do we know you're not leading us into a trap...

Father Keane is interrupted by Cain.

CAIN

I don't care what you think old man. I have put my trust in you both by trying to help you.

Cain glances at Kerry.

CAIN

I've risked my life looking for survivors over the last hour or so. My only fear is that YOU are not one of THEM.

Cain seems slightly unsettled by the sudden emergence of mist and fog that seems to now be covering them.

CAIN

You either come with me, or you die out here. Alone. But choose now.

Father Keane ushers Kerry down the pathway and into the dark pathway leading to the crypt door.

CUT TO:

INT. CRYPT - DARK

The door SLAMS shut before Cain uses his lighter so that the surroundings can be seen in brief.

It is a small passage, one which is narrow and small. The trio don't need to bend on their knees but it is not exactly the tallest of places.



CAIN

Follow me.

As Cain moves forward into the darkness of the passage, Kerry and Father Keane seemingly reluctant at first, follow him.

They pass through a series of turns and twists, going further down each time.

Each step now turns into a crawl as the ceiling becomes lower, the light dims , the path now turning into a small empty space.

The three move at a slow pace, a few knocks on the head here and there, but manage to make it out of the tight tunnel and into a massive room.

CUT TO:

EXT. GRAVEYARD - FOG COVERED

The graveyard is smothered in smooth and thin layers of silky lined fog mist.

It is a classic scene, the large crucifix gravestones, the large bread gravestones and the mausoleums are surrounded by this somewhat ghastly looking smoke.

From the entrance of the cemetery, a hooded small child runs , giggles and passes by as the THREE HOODED FIGURES enter inside, walking slowly pace by pace and in as morbid fashion as possible.

CUT TO:

INT. CRYPT

The room is about the size of a basic living-room and full of light thanks to it being surrounded by candles.

The room is a square shape, and to the right of it is a passage which seems to decrease into darkness.

More importantly, there are people standing waiting to help them get out of the tunnel.

As the three are eventually helped out of the small laundry-shoot-like tunnel, they all take a breath and a long look at each other.

Father Keane and Kerry are introduced with handshakes and pats on the back by the strangers, as if congratulating them on getting this far.

BILL PAXTER, 53, is a large and well built man wearing a red and black checkered shirt. He has greying hair but looks somewhat handsome in a rugged way.

Bill shakes Father Keane's hand again and looks at him and Kerry as he introduces himself.

BILL

Bill Paxter, thank God you made it! We were getting worried, what with Cain being out there all that time.

Kerry looks around at the strange place, and at the people looking at them.

KERRY

I'm Kerry, this is Father Keane...I really don't understand what is going on here so maybe you can let us in on what is...

CAIN

Oh we will, we will. First things first, let's make you feel a little more comfortable by letting you know exactly who we are.

JENNIFER LEASON, 34, short blonde hair is wearing trousers and a neck long jumper. She looks pretty in a way, although her wide and almost bulging eyes distort the image.

She remains standing against one of the walls, obviously unsure of what is going on herself.

JENNIFER

(nervous)

My name is Jennifer Leason, and  
just like Bill here, I'm so glad  
you've made it.

Two people in the group are huddled together in a corner of  
the room, but they both rise to greet Father Keane and  
Kerry.

JAMIE OWEN, 19, wearing a hooded top and baggy jeans  
welcomes them with a nod as he keeps his arm tightly round  
his presumed girlfriend, CARLY REE, 18.

JAMIE

Hey, I'm Jamie, this is my  
girlfriend Carly.

CARLY is wearing a jacket and a knee length skirt, she  
looks very red in the face as if she has been crying a lot.

CARLY

Are you gonna get us out of here?  
What's going on out there?

Kerry kneels down and takes Carly's hand. She is clearly  
afraid and upset.

KERRY

Carly, my name is Kerry and  
you've got to keep hanging in  
there. Everything is going to be  
fine.

ERIC HILL, 29, a very slim bespectacled man greets them  
nervously also but most sincerely out of the lot. He nods  
at Kerry, and shakes Father Keane's hand.

ERIC

Wow, if we ever needed a holy man  
I guess this is a good a time as  
any - Oh my name's Eric, I'm a  
computer technician first and  
foremost but I -

FATHER KEANE

It's very nice to meet you, Eric.  
Perhaps we can talk a little  
later.

ERIC

Of course, Father, excuse me, I  
get a little carried away, even  
in the face of death.

A somewhat uncomfortable silence is evident for a few moments. Eric looks rather foolish and sits down on the ground against one of the walls.

KERRY

So...what is going on?

CAIN

We are the people that have  
survived. Survived whatever is  
going on out there right now.

Cain takes a cigar from one of his pockets and lights it.

Cain is obviously the more confident of the group as he calmly walks around the small room, looking each person in their eye as he does so as if on some kind of military parade, intimidating the people with just a glare.

He then stares back at Kerry and Father Keane.

CAIN

What I wanna know, and what we  
wanna know is...Who the hell are  
you and how did you manage to  
live through what is going on out  
there?

CUT TO:

EXT. GRAVEYARD

The mist covered graveyard is a disturbing sight, the large field of tombstones surrounding the area.

Witch, Skull and Goblin are walking very slowly through the graveyard, each step in exact rhythm with each other.

The small child runs ahead of them, as if playing in the graveyard, having fun, laughing and jumping joyfully.

In the sky, the red line upon the horizon seems to become even wider and thicker.

The night sky, besides the red line illumination, remains as dark as ever.

CUT TO:

INT. CRYPT

Cain stands dominant in the middle of the small room as everyone else shares their own corners, their own space.

Father Keane and Kerry are sitting right near where they came out from the tunnel, close together.

They both look tired, damaged by the nights experience but yet hold the faces of those determined not to give in. Or sleep.

Bill and Jennifer are together, at one of the corners of the crypt.

BILL

You know what scares me?

JENNIFER

(uninterested)

Please do tell.

BILL

The story this priest just told us - about all the demons and devils and all that other crap about the kids being burned alive in some sewer? That doesn't scare me. Oh no.

Jennifer looks bored with Bill already but listens on as she looks around at everyone else in the crypt, surveying almost.

BILL

What scares me more is well - kind of like the situation me and you are in right now.

## BILL(cont'd)

Apart from the fear and the bullshit, I could see us working something out between us that might take that away, you know, take the edge off things a little.

Jennifer moves away from Bill a little and shoots him with a sharp angry look.

## JENNIFER

Bill, let me tell you something right now. I wouldn't sleep with you if you were the last man on earth.

## BILL

Who said anything about sleep?

## JENNIFER

Weren't you the guy that was accused of seducing an underage girl with alcohol a few months back? I'm a journalist for the Kensingwood Times, Billy boy. Just don't assume this is you're last day on earth and I'm going to bend over and take it from some scum bag like you. I write about creeps like you all the time so don't even go there.

## BILL

Where there's Bill, there's a way Jennifer.

Jennifer stands up and walks away to the other side of the crypt.

Jamie and Carly sit in the furthest corner of the room, holding each other.

## JAMIE

You know I wont let anything happen to you, don't you.

## CARLY

And our baby?

JAMIE

I'll be so proud to be a dad, a father.

CARLY

We shouldn't have left, Jamie. We should have stayed where we were. Seen it through - y'know, who cares what they think.

JAMIE

If we stayed where we were, we would be dead too.

CARLY

I know, but look at what's happened! My parents - and you're parents. Maybe if we stayed at home, didn't run away and we came home earlier, they wouldn't -

Jamie holds Carly tight as she begins to cry into his shoulder.

JAMIE

It's gonna be OK, Carly. We are gonna start our own family. God, I can't even take in what has happened but we are gonna be OK, I promise you. Just...try not to think about it. About what we saw. Block it out, Carly, that's all we can do.

Eric is standing by one of the walls, thinking deeply to himself.

Cain looks at Father Keane and Kerry, smoking another cigar.

CAIN

Cosy, ain't it?

The pair look up at him, no expression crosses their face, just a glare.

Cain laughs to himself, as he takes another pull of his cigar and looks ahead at the passage way ahead.

He looks at Father Keane and Kerry again.

CAIN

Before you ask, no, we ain't gone  
down there yet.

Father Keane, shifting himself to get more comfortable on what must be a very uncomfortable floor, looks toward the dark passage way and then to Cain.

FATHER KEANE

We told you our story, Cain. What  
is yours? What is everyone's  
story in here? We have been true  
with you, I think it is only fair  
you start explaining yourself to  
us.

Cain sniggers, takes a pull of his cigar and looks around at the people inside the crypt.

CAIN

You're right old man. You told us  
everything. It's only fair.

Cain begins to walk around the small room, smoking on his cigar as if he owned the place.

CAIN

You know what bothers me about  
you're story?

Father Keane shakes his head, Kerry remains motionless looking at Cain. The feeling these three don't get on is beginning to emerge.

CAIN

See, I'm a ex-military. I'm a  
soldier. I served so many years  
for my country. So, I think I  
know a little bit about people.  
You know, I been to different  
places, seen different people.  
Learned a whole lot.



Everyone in the room looks and begins to listen to Cain as if he is the master of the place.

CAIN

But what gets under my skin is  
when people don't tell me the  
truth.

(beat)

Old man, you lying to Cain  
Rinson?

Kerry tuts under her breath as Father Keane looks Cain dead in the eyes.

FATHER KEANE

No, we are not lying to Cain  
Rinson.

Pacing the room again, lighting another cigar, Cain seems determined.

CAIN

So, you and this nurse here...

Cain points to Kerry rudely.

CAIN

...Went through a tunnel of fire,  
killed the guy that started all  
this voodoo bullshit and then you  
ran away from this other guy in a  
corn field? A caretaker right?  
Your *own* caretaker, right?

Before Father Keane or Kerry can speak, Cain is too quick to talk again.

CAIN

And not to mention you don't know  
nothing about it.

FATHER KEANE

I told you the truth. If you  
don't believe us now, why did you  
bother to take us down  
here...what it is this?

CAIN

I do believe you, I just want to make sure everything is everything...don't really explain why you let a lot of kids die though does it, preacher? Someone like you - meant to preserve life not let it die, right?

Father Keane looks down, hurt by the accusation that he was responsible.

Kerry suddenly stands up, confronting Cain and staring him eye to eye.

KERRY

Who do you think you are? You have no idea what we have just been through and if it wasn't for this so called "old man", I know I would be dead right now.

Visibly upset, Kerry then returns to Father Keane and puts her arms around him as Cain looks on, stunned by the fact someone actually argued with him.

Moving closer to Kerry and Father Keane, Cain takes a puff of his cigar and blows out the smoke in front of them.

CAIN

I'm the boss here, you understand me? You got a problem with that, I have no fucking problem in taking you two the fuck out of here and back where I found you.

Everyone is looking at Cain, nervous and unsure of how to react.

CAIN

Look, I know this is hard, it's hard on everyone in here. But don't fuck with me. Lets get it straight. I'm in charge.

Bill Paxter stands up almost as if he is saluting Cain.

BILL

Goddamn right! That guy saved  
all of us, I'll be damned if we  
let these two wackos blow it for  
all of us.

A sarcastic whistle comes from Jamie, looking on with his  
girlfriend Carly tucked into his arms.

JAMIE

Yeah keep licking his ass, Bill,  
that's all you've done since we  
been in here.

Bill , looking furious, looks at Jamie.

BILL

You better watch your manners,  
boy. If it weren't for me and  
Cain you would be looking for a  
new blonde, you hear me?

CAIN

SHUT THE FUCK UP BILL! SIT DOWN!

Visibly shocked and shaken, Bill takes a seat on the floor  
looking bewildered and puzzled.

Cain, still in the middle of the room, asserts his position  
by looking towards Bill.

CAIN

You ain't nothing, Bill. Don't  
even pretend we're friends. When  
all this shit is over, I wont see  
you again, and I thank God for  
that.

KERRY

Calm down Cain, God, we need  
everyone to be strong here.

In the background, Jennifer is taken mental notes, this can  
be seen by the way she looks at everything.

Eric is looking at Jennifer, he moves his way towards her.

He takes a seat, one which is not welcome, right by her side.

ERIC

(nervous)

Well, this, er, doesn't happen  
everyday does it?

Jennifer remains tight lipped.

Eric moves a little more closer to Jennifer.

ERIC

I know we haven't been in here  
for long, well, what is it, an  
hour, but...my god...it *is* you!

Jennifer looks at Eric, her face stern and cold.

JENNIFER

What are you on about you weird  
little man?

Disgruntled , but strangely not affected, Eric pursues.

ERIC

I'm Eric, Eric Hill. I'm head of  
E.M.W., the computer company that  
is about to go global any time  
now. Or , rather was...

Jennifer turns her head, not interested.

ERIC

I'm kind of responsible for it,  
well...I made the company more or  
less in my own room. From a  
computer technician to millions.  
At least that was the plan. So  
much for foresight eh? All the so  
called wisdom I have...

Eric finally realizes Jennifer's lack of interest. Then  
realizes who she is.

ERIC

You're the journalist, Jennifer  
Leason!

ERIC(cont'd)

You write for the Kensingwood Times! You even do the news channel from time to time! I'm a massive fan and I have a feeling we've met...

Jennifer stands up, and walks away to the opposite wall, leaving Eric looking rather red faced.

ERIC

What happened? I thought we were getting on just fine?

Jennifer gives Eric a cold, stern look. Enough for Eric to remain where he is and not to follow.

ERIC

(to himself)

Journalists. Just you wait until tomorrow when you find out I've made plans to buy out you're newspaper.

Eric is left to look around at his surroundings. As if reality is beginning to dawn on him, he looks more concerned.

ERIC

If we see tomorrow.

CUT TO:

EXT. GRAVEYARD

SUPERIMPOSE: 04: 50

The sky remains as dark and miserable as ever, the widening red line above the horizon seems to have enlarged even wider. It is a truly bizarre sight.

A gust of wind blows the glades of grass, the graveyard looking an eerie and very lonely place with the different type shaped tombstones silhouetted in what can only be called moonlight...with the moon no longer visible.

## MONTAGE:

A) The graveyard. Small pieces of litter blowing in the wind, along the vast spread of the site. It truly is a massive place. As if never ending.

B) The crypts. The larger built crypts have sinister designs to them, gargoyled heads and menacing looking faces seemingly guard their entrances.

C) The perimeter of the graveyard. A large wire fence, approximately twelve foot high, surrounds the grounds. It shakes in the wind, creating an unsettling rustling sound as it hits the trees and bushes that hang directly over it from the outside.

## CUT TO:

## EXT. CORN FIELD

The cornfield sways with the gust of the wind, but a flickering flame can be seen.

It is a small fire, in a small area where Jim Doban stands, a large stick in his hand keeping the fire in control.

He looks as crazed as ever, a demented smile seemingly implanted on his face as he drops the stick to rub his hands by the fireside.

A sound can be heard in the distance, a chopping sound.

Jim looks up to the sky.

He begins to laugh as he watches a helicopter hover above him, bright lights flashing down on a patch a few feet away from him.

The helicopter begins to slowly make it's decent to ground.

Jim Doban, picks up his stick, and laughs out loud in crazed fashion.

As the helicopter makes its landing, it has all the signs of belonging to the US Army.

Several soldiers, dressed head to foot in camouflage and armed heavily, jump out and surround the helicopter as if to secure it.

Jim looks down at the bonfire in front of him and at several burning rat remains.

His face is twisted evilly by the illumination of the fire.

JIM

Time to go, my angels. Time to go.

CUT TO:

INT. CRYPT

The group are sitting against the walls of the crypt.

All apart from Cain, who remains in the middle of the room, smoking yet another cigar.

The atmosphere seems tense.

Kerry and Father Keane are sitting together and look at each other for a moment.

Father Keane looks weak, tired and almost lost. The night has certainly made an impact on him.

KERRY

Father, you alright?

Father Keane hesitates, looking upwards as if to gain some kind of strength or answer.

FATHER KEANE

I'm fine, Kerry - I just need a moment to myself.

Kerry puts an arm around him to comfort him. It surprises Father Keane.

KERRY

Ignore what Cain said, he can't possibly understand. He will never know what you did - you saved my life, you did everything you could.

FATHER KEANE

I didn't do enough, Kerry. Maybe  
I did - I don't know. I'm not  
sure I know anything anymore.

Kerry looks concerned at Father Keane's admission.

KERRY

Father, don't even think about  
doubting yourself.

FATHER KEANE

I'm not sure it's me I'm  
doubting. My whole life, my whole  
way of life, my way of thinking -  
perhaps I was wrong to devote  
myself to something that -

Father Keane hesitates. He bites his tongue.

Kerry noticing Father Keane's low mood consoles him with a  
hug.

Kerry stands up, tired herself, and walks calmly over to  
the centre of the small room to where Cain is standing.

KERRY

We need to talk.

Cain takes a puff of his cigar, almost as if he is  
surveying the room.

He takes his time to look at Kerry, and when he does, his  
look is one of menace.

KERRY

I said, we need to talk.

Cain takes a puff of his cigar, as he does so, his sleeve  
pulls up revealing a tattoo on his left arm, just above his  
elbow.

Kerry, noticing it, but unable to see what it is, looks  
sternly at Cain despite him then blowing the smoke out in  
her face in a disgusting act.

Kerry manages to keep her cool.



KERRY

I really don't think you have any right insulting us, and especially Father Keane in the way you did earlier.

Cain smiles, giggles to himself and then blurts out laughing so that everyone looks up and pays attention to him.

CAIN

Baby, you need to sit your cute ass back down before you get it knocked down. This is my house.

Kerry is at first intimidated. But she refuses to give in.

KERRY

Look, Cain, we are thankful for you helping us and what you seem to have done for everyone else here. All I meant was, we've been through a lot and -

CAIN

And? You are fed up of that old codger? Baby, you need to start realizing you need to talk to me with the proper respect I deserve.

KERRY

Sorry?

Cain smiles, blowing another huge amount of smoke in Kerry's face.

CAIN

How about calling me Sir from now on?

Kerry grimaces.

KERRY

How about fuck you?

Cain resents the remark, his cocky smile taken from his smug face.

KERRY

I don't know who you think you  
are - some reject soldier - but  
there is no way in hell I am ever  
going to call you -

Before Kerry can finish her line, Cain SLAPS her HARD round the face, knocking her to the floor.

Father Keane instantly moves over to Kerry, taking her and helping her up and back against the wall.

Bill stands up, as does Jamie and Eric in a natural response, but they look too intimidated to say or do anything. Apart from Eric.

ERIC

There was no need for that Cain.

FATHER KEANE

That is enough. We are out of  
here.

Father Keane needs no further assistance with Kerry, she gets up herself and although left with a bloody lip, she stands and stares right back at Cain angrily.

Cain, still calming himself and feeling possibly humiliated, stares back at Kerry.

Father Keane and Kerry begin to walk up a step and onto the small hallway that leads to the tunnel to the crypt of where they entered.

Cain begins to become flustered and almost panics.

He glances quickly over to the rest of the group, as if a glance to tell them to remain where they are.

Cain walks over and grabs Father Keane's shoulder.

Father Keane responds by THUMPING Cain right in his FACE!

The blow, however does nothing.

Cain has a bloody nose, in fact it is pouring with blood, but he snorts and then smiles.

He places his hands on Kerry and Father Keane's shoulders.

CAIN

Look, I'm sorry OK I apologize...

FATHER KEANE

We're leaving Cain. We don't want to be part of whatever is going on down here, and we don't need to answer to you.

Kerry removes Cains hand from her shoulder.

KERRY

We didn't ask for you, and we don't need you. I feel safer outside. Everyone in here is scared to death of you, and you won't even tell us anything.

Cain, bemused and trying to hide his frustration grabs again at the two before they even make a jump into the beckoning tunnel that will lead outside.

CAIN

Listen to me, OK? Give me a chance here. Please...

Father Keane looks to Kerry, she is visibly angry but remarkably keeps her cool.

Cain makes his move, and walks to the centre of the room again, making himself the main attention of the place.

CAIN

Yeah, I'm a soldier. Former army. I spent twenty two years of my life serving my country. I left last year...

Cain surveys the people listening. With a snap of his fingers directed at Jamie and the now awoke Carly, he begins again.

Cain is constantly looking around at everyone, watching their movements and looking at them.

CAIN

Bill here...

Cain points to Bill, who is somewhat cowering against the walls of the room.

CAIN

Bill, he's like a strange old guy. See, he's a lumberjack. What this being Kensingwood and all, he does his job right? Ain't that right Bill?

Bill nods a meek yes as if Cain is his master.

Cain grins as he looks at Father Keane and Kerry.

CAIN

I found him out in the nearby woods. Chopping and chopping. Weren't you, Billy boy?

Bill nods an agreeing yes.

CAIN

Except, he wasn't chopping for wood. No, he was looking for some lost girls. Weren't you, Bob?

Again Bob nods his head.

With everyone listening to Cain, the attention firmly focused on him, Cain revels in the limelight he's given. His shirt, gives away little more of the tattoo on his arm, of which Kerry notices.

CAIN

So as Billy boy is running in here, scared as hell, shitting himself, covered in mud, I helped his ass out. He was like a little girl himself. Worried, didn't know what was going on. I had to slap his face, you know, give him some wake up.

Cain laughs as Bill looks humiliated.

Bill even attempts to make some kind of explanation, but he is cut off by Cain.

CAIN

Then, what do i know, Miss Jennifer Leason. From the Kensingwood news channel no doubt. Lost in her way? She sure was. I found, her again wandering in the graveyard, no one to call to, no one to go to. She was a real mess.

Jennifer looks away, as if ignoring the comments and refusing to believe them.

CAIN

You write for the Kensingwood papers too don't you bitch? Well, you got one hell of a story now don't ya?

Cain laughs his head off. Much to everyone's dismay and disbelief.

Cain looks to Carly and Jamie, who are holding each other.

Cain laughs.

CAIN

These two?... Well, I found them snuggling up behind a couple of gravestones. Scared as mice, they ran but not far. Couple of runaways see. They ran back home but found their parents dead. They came here. Guess what? I found them. Saved them.

Cain emphasizes the fact once more as he looks at Father Keane.

CAIN

I saved them.

He kicks at dirt, looking towards nothing.

CAIN

Sure, them two kids have hurt no one and deserve all the help in the world, right? But Bill? Nah, but I helped him anyway. And Jennifer? She's written more shit about anyone in Kensingwood then anyone could in a lifetime. She's a liar, we all know that that have seen her on TV, read her paper. But I saved her too.

The coldness of Cain's descriptions do not go missed. Both Carly and Jamie begin to cry, a somewhat hatred in Jamie's eyes as he looks up at Cain.

CAIN

As for Eric, well...

Eric against the wall, looks at Cain through his brimmed glasses. He seems afraid, but looks straight at Cain. The most determined look on his face.

CAIN

Why don't you tell them Eric? And don't let me ask you twice?

Eric looks at Cain.

Eric then looks at Father Keane and Kerry, looking on with interest, scepticism and worry.

ERIC

He saved me from...these madmen. I was in a bar, in Yatesville. I was celebrating the deal I just got, when these lunatics took over the place. They nailed everyone in, literally nailed us in. They boarded up the windows so we could'nt get out. I passed out...

Eric stutters, thinking back is obviously hurting him.

ERIC

There was this man, when I woke up. And these people, all dressed in black. They taped me to a wooden cross - like Jesus. He planted me in a cornfield. It was crazy, madness - didn't know what to think. I was convinced I was gonna die. Cain, here, he came just in the nick of time. He let me loose, he let me loose. I followed him every step - he saved my life.

CAIN

See Eric here is a computer whizz. He's a genius. He knows everything. He knows when you are gonna shit before you shit.

Cain laughs.

KERRY

Seems like you've been busy Cain.  
But why are you here?

Cain coughs, and circles the room.

FATHER KEANE

And the child? What happened to the child? There's a kid out there!

CAIN

What kid? There's no kid out there...

FATHER KEANE

I know what I saw and -

CAIN

What you saw was a hallucination old man. A trick of the eye right? Them gravestones out there, some weird shaped shit. Trust me, I've seen sights. Oh, and why am I here?

CAIN(cont'd)

Well it's just as well I am here  
to save your ass I guess pretty  
girl!

Cain lights another cigar.

CAIN

So I'm asking you to stay with  
us, sure I act maybe aggressive.  
But I tell the truth. And what we  
need here is truth right? You  
leave and you die. You stay here,  
you live. But by my rules.

Father Keane whispers to Kerry.

FATHER KEANE

We can make a run for it, back  
where we came from. Back to the  
graveyard and then get the heck  
out of this place.

Kerry, a little more conscious to the way Cain is, nods her  
head disapprovingly.

KERRY

I don't trust that guy  
whatsoever, but I don't want to  
get him upset. Who knows what  
he'll do to these people if we  
make a run for it?

Father Keane nods in agreement.

KERRY

Plus, I really don't think you're  
up for a sprint right now, do  
you?

Cain walks over to Kerry and Father Keane.

CAIN

(sarcastic)

Recovered now, Father? Feeling  
better? You like having Nursey  
here take care of you?

Cain laughs, mocking the tired priest.



KERRY

Cain, enough already. Didn't we just sort our differences out? We are staying OK?

CAIN

Oh, I know you are. You go outside and you're giving yourself a death wish.

KERRY

I know, we are thankful for you're help Cain - OK?

Cain stands back and looks around him.

CAIN

You know what nurse, I think you are being a little too smart. Thinking a little too much. You know what thinking does? Nothing. Nothing except create problems.

As everyone in the small crypt looks on, Cain makes sure he is centre stage again as he puts on a near hilarious muscle man show.

Cain walks over to Bill and grabs his hair, pulling his head to his pelvis.

Cain whips out a switchblade from his pocket.

He holds it to Bill's neck. Bill begins to beg and plead for his life until Cain slaps his face. It is as if this has been done before.

CAIN

See that?

Kerry looks on, shocked tired and completely bedazzled, she stares ahead.

CAIN

That is control, Kerry. I tell him when he dies or lives. OK? This ain't down to thinking, it's down to what comes natural at the time.

CAIN(cont'd)

It's what enters your head - the first thought of action. ACTION not THOUGHT. OK?

Kerry nods a yes, afraid this psycho might harm Bill.

CAIN

So when I say jump, this bitch will jump right?

Kerry nods.

CAIN

So if I wanted to, I could have killed his ass off ages ago. It's not about personal battles - I personally don't like Bill but I kept him alive.

(beat)

Jump Billy boy, jump.

Bill jumps, trying to please Cain. It is a humiliating site.

Cain laughs and slaps Bill on his face as he stands and re takes his place at the centre of the room.

Once more feeling asserted, Cain begins another lecture. Yet, his arm sleeve reveals more of his tatoo on his arm.

CAIN

You people, see, there's more to this...A reason...I'm gonna let you in on something...I think you're entitled to know but I wanted to keep it cool, but seeing how you two want to ruin what harmony I had going here I may as well let on.

Cain is slightly drifting.

CAIN

I am an army officer, I am here to supervise as many people surviving as possible. I am given the right to make sure you do as I say.

CAIN(cont'd)

I have told these meatheads the same. You either obey me, and live. Or you go out there and die.

FATHER KEANE

You are an army officer? The way you treat people, you are more like a sadist!

Cain, ignoring Father Keane's comment, walks around the room again.

CAIN

This is an army situation, and this is being controlled by the United States Army. You people need to be thankful you are alive.

KERRY

So you do know something about this? You know what's going on out there?

CAIN

I know what I know. I know what to do. You people are my people. You have to think about resting. Everything is under control.

KERRY

Resting?? Are you nuts?? Cain, you switch personalities like Norman Bates. One moment you're threatening people, the next you're our saviour?

Everyone in the room look shocked and quite surprised - yet say nothing at Cain's revelation.

Cain, keeping people cool and calm with his hands, remains the ringleader in the centre of the room.

CAIN

This will take little time. The army have been surveying this project for a long time. We know what we are doing.

FATHER KEANE

You are saying...this is some kind of insane experiment?

CAIN

No...I'm saying we have it contained. You people are safe here. It's going back to what I talked about. Trust. That's why I did to Bill what I did because I don't like him, but I trust him and he trust's me.  
We have soldiers positioned at the perimeters ready to strike. All I ask from you...is trust, a little discipline and most of all...silence.

Jamie and Carly, huddled together against one of the walls whisper to each other.

CARLY

I don't like him, Jamie, I wanna get out of here.

JAMIE

Me too. Look, when the time is right we're gonna make a run for it. I don't believe this Cain guy - he might have given us somewhere to go but I think we can make it on our own. There's nothing to be scared of out there.

CUT TO:

EXT. GRAVEYARD PERIMETER

The perimeter fence is made of wire. It stretches as far as can be seen and is roughly twelve feet high.

The bushes move within the winds flow and there is something else in the bushes.

Red dots.

From the beginning of the cemetery, as far as far can go, the perimeter is surrounded by army soldiers in hiding and dressed in camouflage hiding with their weapons aimed at the cemetery.

The Army are in positions, as if expecting a war or a severe ambush. The soldiers are armed with rifles, guns of all kinds, missile launchers, rocket blasters, you name it. These soldiers are either sniping on the ground, or are hiding high in the trees with their weaponry.

Pure concentration is on their faces. Some young, some old. All are completely focused.

There is a gate inbetween the perimeter, although almost overgrown with bushes it is still visible and it blows loosely whenever the wind blows, creating an eerie creaking sound. The gate is as high as the perimeter fence and has a loose padlock. There are four snipers waiting in low at the bottom of it, and two soldiers are on their fronts just behind the gate. One has a binocular. The other has a black box device in his hands, which are outspread toward the gate. The box is no more bigger then a PC game box.

Behind them, are two men dressed in army uniform.

It is Seargent Richard James, and Colonel Haden Askin.

SEARGENT JAMES

Hell of a night, Colonel.

COLONEL HADEN ASKIN

It ain't over yet.

Colonel Askin looks over to his side as another soldier slides into a position near the gate perimeter, his weapon aimed towards the graveyard.

COLONEL HADEN ASKIN

Couldn't believe it. I still cant, Seargent James.

## COLONEL HADEN ASKIN(cont'd)

I still cant. What exactly are we fighting here?

Seargent James is a large and stern looking figure. He might be a little on the big side but it is all muscle. He seems very cool considering the anxious faces around him.

## SEARGENT JAMES

The only thing to fear is death itself, Colonel Askins. We are prepared. We are ready. And we are going to make these sons of bitches pay.

With a cold look to Colonel Askins, Seargent James winks his eye.

## SEARGENT JAMES

Anything can be killed.

## COLONEL HADEN ASKIN

I know this, Seargent, don't you tell me my orders for Christs sake. What i want to know is are these men prepared? Is this a complete waste of resources? You are talking about millions of dollars worth of state of the art militia. For what? Ghosts and fucking goblins?

## SEARGENT JAMES

Orders from the president, Colonel. Again, this is for real. I thought you would have been made aware of the situation?

## COLONEL HADEN ASKIN

The General ordered me here, but gave me no good god damn information. He was cut off shortly afterwards and we have had constant problem with our communication. I'm impressed with you're set up, James. Even if this for a god damn demo.

Colonel Askins, fumbling with his unlit cigar and looking increasingly uncomfortable with the whole set up sits up from his kneeling position.

COLONEL HADEN ASKIN

Between me and you James, I've always wanted to test out our resources but not on a little town like this. Christ, Kensingwood is what...200 people?

Sergeant James remains focused, in a lounging position and has his sniper rifle ready.

COLONEL HADEN ASKIN

You are crazy, James. This whole thing is some Halloween prank. Wait until light comes, you'll see. I'm far too experienced for these god damn war games. I know what they're doing - they want to see if I've still got what it takes. That's all this is - a god damn test, a demo.

SEARGENT JAMES

Light should have come an hour ago...Colonel.

COLONEL HADEN ASKIN

Procedure, James, procedure. This is the biggest military operation I have ever controlled and yet it's probably some god damn demo. A demo? You believe that? A goddamn demo? A goddamn de...

Before Colonel Haden Askins can finish his speech, a spear shaped gate RAIL enters straight into his forehead and out through the back - seemingly from nowhere.

He pauses, and then falls back to the ground, eyes and mouth open but very much dead.

EXT. GRAVEYARD - NIGHT

Far in the distance from the fence perimeter, and lurking in the darkness are the three demons, Skull Witch and Goblin. Goblin remains in his stance: a throwing position. He relaxes and looks over at Witch and Skull with a hideous grin.

WITCH.

A shot in the dark, it's aim is  
reached, the one it hit, it's  
life is ceased,

EXT. GRAVEYARD PERIMETER - NIGHT

Seargent James looks at Colonel Haden Askin's dead body and sniggers. He nods his head seemingly to no one before running to cover in the bushes, and letting out one last order.

SEARGENT JAMES

FIRE!!

Shots bang out from the army, aiming in no direction. The looks on the young and old faces of the brigade seem lost and in confusion. Although they obey the orders, they are reloading, firing , reloading and firing again at ...nothing.

Faces are confused. Faces are scared.

The sight ahead of them is a graveyard, covered in mist. The shots are blowing certain tombstones to pieces, others are merely hit but bullets and remain chipped. The target...is unknown, unseen.

SEARGENT JAMES

FIRE!!! REPEAT FIRE!!!

The soldiers continue to do as asked, reloading and firing in their position.

More tombstones are devastated, blown to pieces.

As more shots continue to fire out, the soldiers appear to become confused at the fact they have nothing to aim at.



Seargent James, keeping himself almost comfort like hidden in the bushes, continues to yell out his demand to fire. His voice is almost unheard through the sound of gunfire, but somehow it makes it through to the soldiers.

Reload after reload, bullet after bullet. The cemetery is a vision of grey, white and an eerie blue smoke from the damage caused of the firepower on the tombstones and crypts within shooting distance.

SEARGENT JAMES

(yelling)

CEASE FIRE!!

The gunshots stop. There is an eerie blue/grey smoke emerging from the graveyard and into the sky.

The soldiers, bemused at the fact they see nothing in front of them apart from half blown up tombstones, remain in their positions, weapons reloaded and drawn.

A long silence follows, before Seargent James clambers out from his hiding place in the bush.

Looking at the dead body of Colonel Haden Askin, Seargent James walks over to the fence and stares beyond. Bizarre, the wire fence remains.

He pats one of the soldiers on his head.

One of the soldiers relaxes a little, his guard off as he begins reloading his weapon.

SOLDIER \*1

Man, what a crock of shit.

In the distance, as the gun smoke begins to evaporate, the graveyard can be seen. Tombstones in half, gravestones blown to pieces. The site now looks more like a war zone than a cemetery.

As the soldiers begin to slightly relax, the voice of Seargent James can be heard.

SEARGENT JAMES

Drill two. Drill two.

A majority of the soldiers look bemused by this demand, whilst others act on it. They prepare their positions as if ready to open fire once again.

SOLDIER \*1

What the hell? What the fuck is  
"Drill two"?

Suddenly from the graveyard, there is no longer just the site of broken tombstones and blown up gravestones.

Standing a long distance away, in a line, are the three demons. Skull, Witch and Goblin - almost like a silhouette.

SOLDIER \*1

Holy shit, who the fuck are they?

The soldier next to him immediately gets into his position and aims his rifle.

SOLDIER\*2

Beats the hell outta me man, I'm  
more like, *what* the fuck are  
they?

Some of the soldiers look to Seargernt James for an instruction, it does not come. Seargent James looks on, a smile on his face.

SOLDIER \*1

(yelling to Seargent  
James)

Shit Sarge, what do we do? Fire  
or what?

No response comes from Seargent James, he remains at the perimeter fence looking onwards with a strange look of almost admiration and pride on his face.

Voices yell from the soldiers, voices of concern, and voices of wanting to know what to do.

There is no response from the leader, as the three demons begin to slowly walk towards the perimeter in a slow and completely unrushed fashion.

There are a group of soldiers that stand up from either their previous hiding places or have just emerged and are ready for combat.

These soldiers look determined, their faces concentrated on the task ahead as they take various positions and aim their weapons.

A long silence. The soldiers remaining look confident, their artillery stronger than before.

The three demons can not be seen in sight - vanished.

The soldiers eyes flick at the slightest sound, the rustling of wind blown leaves to the slightest grain of mud being slightly grazed.

Sergeant James remains cold in his expression, looking over at the remaining force.

He slowly retreats back to the bush he was in previously.

In a FLASH, the three demons are lined up directly outside the fence!

They do not even move as the remaining members of the army instantly fire upon them.

The bullets fired do nothing whatsoever.

Simply as if the bullets are annoying flies, the Demons remain standing, the force of the shots fired does not even move them from their spot.

Yet more ammunition is fired, bullets firing at the target intended. Yet, the result is the same. The three Demons simply stand at the gate, looking on, as if examining what these silly people dressed in similar colors are attempting to do.

Screams of frustration ring out from the army, disbelief amongst most, and a few choice swear words thrown in for good measure.

In a matter of moments, and before anyone can see, the Three Demons are no longer standing at the gate. A large cloud of smoke and dust from the fired ammunition emerges from the distance in an eerie fashion.

The soldiers, calming down from adrenaline soon get a rush and a sense of victory as a bunch of them begin to cheer and shout wildly in celebration.

As one of the soldiers begins to turn his back at the gate and scream out in celebration, his scream is short lived as a BLOOD DRENCHED FIST emerges THROUGH his STOMACH.

The unfortunate soldier drops to the floor, blood dripping from his mouth, as his body falls it is THE GOBLIN.

Dressed in a black full length cloak and hood, the GOBLIN's evil green scaled looking face and piercing yellow eyes can be seen through his shroud.

Screams and yells are the first thing heard before a barrage of shots are fired at GOBLIN from the rest of the army camp.

Bullets seem to hit and sink into GOBLIN, but causing no harm as he stands there looking around at what would appear to be an audience waiting for the next kill.

Shots begin to fire less frequently, the yelling is louder and more occurrent as Goblin stands his position at the front of the gate, now being obviously on the inside.

More yells of pain. Human screams of agony.

Less shots.

Goblin's face is one of anger, yet one of victory. The bullet shots, fired from all angles from all kinds of weapons, have not even grabbed his attention.

From the distance, WITCH and SKULL emerge, both bringing with them a "gift" in their hands. A human head each of which they drop at the bottom of GOBLIN's feet.

There are no more shots heard.

WITCH

(laughing/singing)

Plenty more of where they came  
from, Human heads falling like A-  
bombs,

Witch laughs a loud and vile cackle.

Goblin nods his head in an appreciation, and one of the fact he is satisfied.

Two soldiers look on , breathing heavily in fear as they witness what they are seeing hidden amongst some bushes and an overgrown tree.

They have their rifles aimed and ready, but they seem hesitant. Looking on, as all of their friends surround the ground dead.

SOLDIER \*1

(whispering to Soldier)

OK, lets get the hell outtta  
here, get to base, get some  
goddamn help!

As SOLDIER1 and SOLDIER2 turn round ready to run, they find themselves looking down at the barrel of a rifle. Well, four.

FOUR soldiers peer down at them, each with a rifle aimed at their heads.

A grin on their faces.

Two shots are fired.

EXT. GRAVEYARD PERIMETER

The shots echo as the Three Demons, now back inside the graveyard, walk once more in a line and seemingly stare up above. High up above and looking at the red line in the still pitch black sky.

The red line is now bigger and thicker, creating what looks like an aurora around it.

CUT TO:

INT. CRYPT

Coughing and spluttering sounds are the first thing that can be heard as the group inside the crypt remain in their places.

Certain people are on their feet, taking a small walk around , avoiding cramp and muscular pain.

Father Keane and Kerry are standing against one of the walls, along with Eric. Jamie and Carly are huddled together still, both awake, they are sitting on the floor very close to where Father Keane and Kerry are. Jennifer and Bill, separated are in mid walk, strolling up and down the small room, sitting down, restless basically.

Cain is standing upright just as he has been all night. He is seemingly guarding the one door down no one has entered. He makes the odd walk, the occasional stroll, but his eyes are constantly watching people, as if waiting to catch them make a run for the door.

The tension in the room is at a high.

Jamie looks towards the doorway that Cain seems to be hanging around.

He whispers to Kerry, Father Keane and Carly.

JAMIE

Look, we know something is going on in there. This night can't get possibly any worse then it is now, so me and Carly are seriously thinking about making a break for it.

KERRY

Jamie, whatever you are thinking, lets start to ride this one out. I'm tired, Carly is tired, everyone is exhausted. I can barely breathe as it is...

JAMIE

So more the reason to get the  
hell out of here, right?

CARLY

I want to get out of here, I  
can't handle another hour in this  
room, really I cant.

Kerry looks over at Father Keane. He looks empty - a lost  
soul.

KERRY

Father - you alright?

Father Keane nods sullenly.

KERRY

What do you think we should do?

FATHER KEANE

I really have no idea, Kerry. To  
be honest - I'm not sure I even  
care that much.

KERRY

What the hell is wrong with you?  
You're still hurt by what Cain  
said? Father - I think you are a  
lot stronger then that.

FATHER KEANE

Forget Cain, it's nothing to do  
with him. It's more to do with  
me.

KERRY

Father, please, the last thing I  
need - the last thing we all need  
- is for you to start feeling  
sorry for yourself when we are in  
the middle of this nightmare. You  
got us through last night, you  
saved my life -

FATHER KEANE

I did nothing, Kerry. You did. I  
believed in something, that some  
other force was looking out for  
us all that time. YOU got us  
through last night. Not me, not  
God, not anything other then what  
you did yourself.

KERRY

Father, please, this is not the  
time to be losing you're faith -

Cain noticing the sudden whispering, turns to them.

CAIN

You talking about?

No one responds, they look at Cain in feign surprise.

As Cain paces up and down the room, then back down the  
small ramp that leads to this unknown sacred doorway.

CAIN

Good. We got all that shit  
cleared out the way ages ago. I  
don't want no secrets, no  
surprises. In fact, I want no  
groups.

FATHER KEANE

Cain, you are the superior here,  
we all know that and we are doing  
out best. But you need to ...

Cain is outraged by someone questioning him. He storms over  
to Father Keane and grabs his chin, forcing his head to the  
wall.

CAIN

You need to do better old man.  
You need to follow what I say if  
you want to live, you understand?

Kerry, infuriated, stands up to Cain pushing his hands away  
from Father Keane.

KERRY

For God's sake Cain, grow up.

For once, Cain walks away, clearly still feeling in charge.

Again, he paces the ramp leading to the only other doorway.

This time, he remains there.

CUT TO:



## EXT. GRAVEYARD

The Three Demons remain standing in their position, a few yards away from the perimeter fence yet looking upward.

Their gaze which can be seen beneath their cloaked hoods is focused looking up at the red line in the sky as it begins to widen and become even more thicker.

The red line in the sky is now large and the aurora around it is giving off a very strange, eerie and odd look to the area.

CUT TO:

## EXT. GRAVEYARD PERIMETER

Inside the perimeter, there are a group of soldiers, sitting chatting smoking and drinking, laughing and seemingly enjoying what is going on, the dead bodies of their supposed friends meaning nothing.

Seargent James is the middle of the group, laughing as he lights himself a cigarette and casually flicks the ash onto one of the dead soldiers body.

Seargent James walks over to the perimeter fence and looks at the Three Demons, still clear in sight, but motionless.

He looks at them admirably.

Bringing up his arm and exposing his skin to the remaining soldiers brings a massive cheer.

There is a tatoo on his lower arm, above his wrist. The sign of SOWEN.

The symbol is a circle shape, with an upside down pentagram inside. Four small dots mark where north, east, south and west would be.

The remaining solders do the same, as if in a salute of a victory, each soldier that is alive has the SOWEN sign on their wrists.

SEARGENT JAMES

Brothers, it is our time and the time is near. You that have believed, you that have obeyed, you that have conquered...will be rewarded beyond your wildest dreams.

Another wild cheer amongst the group.

Seargent James then spits on one of the dead men upon his feet.

SEARGENT JAMES

What we see here, is what you would have been if you never believed. Dead. Good job, men.

Another cheer.

Seargent James takes another look at the three demons across the fence as his sips a bottled beer, standing on one of his dead recruits.

SEARGENT JAMES

Good job.

CUT TO:

INT. CRYPT

Cain remains guarding the entrance to the 'other doorway' as the groups remain as they are.

Father Keane, looking pretty much exhausted is still sitting down with Kerry looking on and now still looking bewildered. Jamie and Carly are sitting right next to them, huddled together lovingly, but very scared.

JAMIE

So Kerry, you in or what?

KERRY

Jamie, think of Carly. How far can she actually run in her state? Even if she's a few months pregnant, you can't risk running around outside with these monsters about - it's suicide.

JAMIE

The only monsters I saw were people - dressed in black robes. I didn't see any of the shit you said you saw. Maybe they were just normal people, dressed up, y'know?

FATHER KEANE

They were not human, Jamie. It was pure evil.

CARLY

Oh great, wow, thanks, Father guy. That makes me feel so much better.

FATHER KEANE

I agree with you both, we should get out of here. But where to? If Cain is right, then the army are outside and may well shoot us on sight. We don't know what is going on out there - who is right and who is wrong.

Bill and Jennifer are across the other side of the room, sitting together whispering.

JENNIFER

I'm sorry what Cain made you do, that was completely out of line.

BILL

That guy is seriously getting on my nerves. All his talk, all his shit is really grinding my brain right now.

JENNIFER

You might be a sleaze-ball Bill, but you didn't deserve that. Of all times for someone to bully people about - what can we do?

BILL

You believe all that shit about him and his damn army friends outside? Not me, Jennifer, not me. I'm beginning to think this guy is a complete and utter crack pot.

JENNIFER

I have to admit, I'm not impressed with the guy either.

## JENNIFER(cont'd)

But what other choice do we have?  
Stick with him or take our  
chances outside? At least we're  
safe down here - for the time  
being at least.

## BILL

If there's one thing my father  
told me, Jenn, and that's never  
take shit from a bullshitter. As  
for being safe down here? We're  
in a fucking crypt for God's  
sake. People are dead down here.  
Somewhere, probably beyond that  
damn door he keeps guarding.

Eric is sitting on his own right in the middle of the room.  
However, he seems to be looking at the place, as if  
figuring it out, always thinking.

The lack of air seems to be kicking in and everyone looks  
tired and as if they have aged an extra ten years.

Cain, coughing, lights another cigar before taking his  
usual casual walk around the tomb to "check" on everyone.

## CAIN

See, I'm here to protect  
you...not hurt you.

Cain motions to Father Keane as he walks past him in a slow  
and sombre fashion.

In doing that, Bill WHACKS Cain on the top of his head with  
BOTH FISTS, knocking his head against the wall with a  
CRACKING sound as Cain falls to the ground with a thump.

Everyone in the room stands up, somewhat delighted,  
somewhat confused.

Cain is on the ground, moving but slowly.

Bill, delighted in himself, grabs the knocked out Cain.

## BILL

TAKE THAT YOU SON OF A  
BITCH...TAKE THAT!!

Bill and Eric rush to Jennifer first, but she is more than  
OK, she is already up on her feet.

Father Keane, Kerry, Jamie and Carly are too.

They all look at each other quickly, then look at the state of Cain on the ground. Cain begins to wake up.

Eric KICKS Cain in the head, sending him back down, grabbing his head in agony and full of blood.

ERIC

I cant stand that guy. Can you believe he didn't know what an amstrad was?

The group, uniting somewhat together in a panic look to the way they came in as a way of getting out.

BILL

Way I see it, the way we come in is the way we get out, right?

JAMIE

No way, man. Look, like the Father told us - they're might be an army out there and they might just shoot us on GP. Shit, they might be lunatics like him.

(beat)

I say we go down that door he was blocking, it's got to be an escape route.

Jamie leads Carly and heads to the tunnel that Cain has guarded so often.

He is grabbed by Kerry.

KERRY

Jamie, wait a minute. I don't know - what if it's a trap?

Father Keane stands up.

FATHER KEANE

The door he's been protecting all this time - I don't like it. I think we are better off taking our chances on the outside.

## FATHER KEANE(cont'd)

We know where we are then, at least that puts us in a safer ground.

## BILL

Fucking A. I'm with you on that one, Father.

Bill looks down at the unconscious Cain.

## BILL

That son of a bitch is a nutcase. He's been beating me around since I met him, and treating people like shit all the time. He might have acted all nice at first but that bastard is twisted in the head. I'll tell you something else -

Escaping from Kerry's grasp, Jamie and Carly make a run for it, and head directly for the passage way previously guarded by Cain all this time.

The group shout for them but it is no use, Kerry is even held back by Father Keane.

## KERRY

What are you doing?

## FATHER KEANE

No, Kerry - this place is - wrong. Something evil is here.

Kerry snatches Father Keane's hand away from her.

## KERRY

I'm not about to let another child die as long as I'm responsible. You wallow in you're own pity about you're religion all you want - I'm not letting them kids die.

With that, Kerry runs off into the passageway.

Father Keane, getting to his feet, chases after her.

The room is left with Cain bleeding knocked out on the floor, Eric, Jennifer and Bill.

Eric looks down at Cain.

ERIC

Well, normally I would say now  
it's a good time to cut our  
losses and leave.

JENNIFER

And now?

Bill checks Cain's pulse.

ERIC

Well, we leave this place for  
sure. But which way?

Nervous, Jennifer looks to the passageway that everyone else has gone by.

ERIC

If you choose the right path, I  
promise to keep you employed at  
the Kensingwood news station.

Jennifer looks at Eric in confusion.

JENNIFER

What are you talking about?

ERIC

Not received any news about the  
takeover bid? No, I suppose being  
stuck underground in a crypt is a  
bit of a stumbling block for news  
alerts.

Jennifer clocks on and looks at Eric open mouthed.

JENNIFER

Seriously?

ERIC

I think that should be more  
like..."Seriously Boss".

BILL

Hey, reality check people! This is the only news flash we need. We are stuck in a fucking crypt with a psychopath who thinks he is some army general. Some crazy priest thinks that there are demons outside killing us and that is the most sane thing I have heard all night. It sure as hell doesn't reassure me but I think that old guy has more peanuts than empty shells.

Cain begins to shake a little, he's coming to his senses.

JENNIFER

Well, I personally think the way we came in is the way we get out.

ERIC

I - don't actually know for sure but - it seems pretty damn logical to me.

Without further mention, Jennifer and Eric run to the main exit. Bill is left in the room with Cain awakening.

The tunnel is blocked by bricks. A completely new wall.

Jennifer and Eric look stunned.

ERIC

What the hell is going on? Who the hell did that? And when?

Jennifer tries to push at the bricks but they are built solid.

JENNIFER

Oh my God - What now?

They return to find Cain up on his feet, Bill has been knocked out on the floor.

Cain does not look happy as he stares at Jennifer and Eric.

CUT TO:



INT. CRYPT - TUNNELS - DARK

Kerry, Father Keane, Jamie and Carly find themselves searching by hand as there are no lights, no lamps nothing, pure darkness.

With Kerry leading the group, she ponders slowly and carefully as each step is like another drop into what might be described as a mine.

KERRY

I would have loved to say let's go back - but this must be another way out.

FATHER KEANE

The way out may have been where we were. But this is where destiny brings us. For whatever reason.

Small moans occur, particularly from Carly who seems really scared. Jamie is scared, but he is somehow keeping his fears aside and helping his girlfriend.

JAMIE

At least we are out of that crypt, God, I can actually breathe down here.

The trek continues, each step another into the unknown.

It is a cave almost, the passageways are very tight, Kerry repeatedly knocking herself against the sides to judge where to go.

Kerry is leading the group, she is determined but it seems Father Keane has lost a lot of confidence in himself.

The cave passageway becomes even thinner, yet only one way. No choice.

The darkness is enough, but the fact pebbles and stones fall mere millimeters from Kerry's feet are enough to scare anyone from heading further.

But the foursome do, they continue with concentration.

A figure behind them emerges in the shadows.

Further down the passage/mine/tunnel Kerry stops in her tracks.

She looks back and feels for someone. Father Keane is there, he helps her up although he is very weak and struggling they support themselves and look to where Jamie and Carly are.

FATHER KEANE

They're here...with us...

Although reassuring, Father Keane looks seriously weak.

FATHER KEANE

Carly, Jamie. Go ahead of me -  
I'm slowing you down.

JAMIE

No way, man. We're gonna help you  
get out of this too. We're all  
gonna get out of this.

FATHER KEANE

I'm not asking - I'm telling you.  
Carly - take my place.

Carly begins to move in front of Father Keane but the tunnel is so tight they can barely move places.

Jamie takes the back of the group, the tunnel is that thin, having to move in one by one.

Jamie is taken by SOMEONE/SOMETHING into darkness.

A feet further and onwards, Carly is complaining and crying.

Before anyone can comfort her, all three are knocked out by successive blows to the head.

CUT TO:

INT. CRYPT - CANDLE LIT

The group are awoken thanks to Cain waving around a certain candle like scent.

Those that were passed out, awake shocked.

With the crypt looking now even more dimmer than ever, Cain takes a small walk up and down the ramp before returning to the main room.

Kerry is tied with rope, her legs to her arms and her mouth gagged. She is tied with Father Keane, who is the same but he has no mouth gag. They are tied back to back.

They are both placed where they were before they left.

Carly and Jamie are opposite, in similar strings.

However, Cain has obviously turned a few candles off and prefers the dark. The places is so gloomy it is very eerie.

He seems in high spirits as he takes a cigar and lights it, sitting on his ass as he looks at the four people he has in his power.

Father Keane, not gagged, manages to speak.

FATHER KEANE

(raspy)

Let them go.

Cain stands, smokes and smiles as he looks down on Father Keane and Kerry.

CAIN

(smiling)

If I said no?

Cain laughs.

Father Keane tries and tries to loosen the ties behind his back. It is too strong.

Father Keane realizes he is tied with Kerry, she is passed out.

FATHER KEANE

You bastard, let her go. Let them  
all go.

Cain laughs yet again before sitting opposite Father Keane and revealing a rather sharp butcher knife.

Cain's expression has changed. From somewhat verging on insanity, this guy is now looking very much beyond that phase.

Playing with the knife across Father Keane's throat for a matter of minutes, Cain then toys with his eyes, forcing him to shut them as the cold blade runs smoothly over his lids.

FATHER KEANE

If you want to kill me, Cain,  
then do as you will. But spare  
the others.

With Kerry slightly awakening, Cain rushes and sits on her lap and looks directly at Father Keane's head bizarrely.

Kerry wakes, breathing in gasps. She screams instinctively.

But it is no good, her gag muffles her cries.

Cain once more walks back to the passage and then to the main room where he looks at each and every one.

He looks at them with a gaze that can only be described as insane.

CAIN

I knew you people were dumb...but  
I really didn't think you were  
THAT dumb.

Cain walks up and down the small room, the candlelights that are on flickering with every move he makes, making them dim the light even more.

Kerry looks around, as far as her neck will reach. She can see near the main entrance are three figures, laying down.

Squinting through her eyes, Kerry makes it out to be Eric, Jennifer and Bill.

KERRY

Father...?

FATHER KEANE

It's me Kerry, right behind you  
as usual.

Eric, Jennifer and Bill are unconscious. They are piled on top of each other. Eric, Jennifer, then Bill on top. Their mouths are muzzled by tape.

They could be dead for lack of movement.

Cain walks over where Kerry is. He kneels down, looking at Father Keane in a smile.

CAIN

Not really that difficult. Not that difficult at all.

Cain smirks before standing up, looking at his captured prey.

Kerry and Father Keane tied to each other, Carly and Jamie tied, still knocked out.

Cain kicks at Carly and Jamie, they both wake up, their eyes open but their screams silenced by their gags.

Cain looks over to the bodies in the corner, stashed near the apparent exit.

Cain looks back at Kerry.

CAIN

They will serve their purpose, don't you worry about that.

Cain lights another cigar, the room already thick with smoke.

CAIN

You got me, you know? Pretty much had me thinking a lot of the time.

Cain smirks at Kerry.

CAIN

But it's a cat and mouse game. You know that right?

Cain laughs as he looks at Kerry and Father Keane, his tone mocking.

Cain walks around the small room again, looking at everyone, examining everyone.

He seems content, takes another puff of his cigar and looks at Kerry and Father Keane.

CAIN

Kerry, you are pretty clever  
ain't ya? To get this far I mean?  
Not really on the agenda, you've  
out done yourself pretty lady.

Father Keane is attempting to break out of his ropes but it is no good. They are tied to tight for anyone.

Cain notices his failed attempt.

CAIN

Unlucky Father, not so easy is  
it?

Cain walks over to the corner of the room to Bill, Jennifer and Eric.

Cain is satisfied enough.

He walks slowly back to where Kerry and Father Keane are. He removes Kerry's gag.

Taking Kerry's chin in his hand and forcing her mouth to open as much as possible, Cain smiles.

CAIN

You people, look at you now, eh?  
Not so smart now are you?

Cain takes a large draw on his cigar, blowing the smoke into a choking Kerry's mouth. Cain's eyes glaze over.

CAIN

This is my job, I keep the crypt  
clear. Just so the chamber is  
ready...Ready for you.

Touching Kerry's hair, Cain seems a little lost but he quickly regains his composure and takes another look over everyone yet again.

CAIN

Not much to say now do you?

Kerry is silent, Father Keane seems to have given up also.

CAIN

You people...wow.

Cain, is seemingly excited by the fact no one is talking back to him. He seems more confident.

CAIN

Welcome to your hell.

KERRY

Cain...

Cain, knocked from his thoughts looks at Kerry.

KERRY

What are you talking about? Do you even know what you're doing? This army of yours...another dream? Another fantasy of yours, Cain?

Cain is not happy with that remark, walking over to Kerry and slapping her hard in her face.

CAIN

You wont leave this room. Alive.

Cain rolls up his sleeve to reveal his tatoo. It is the SOWEN symbol.

CAIN

You probably know this symbol, right? The symbol of Sowen. It's the reason everything has been happening tonight. I belong to what you might call a cult.

Cain sniggers as he looks over at his captive prisoners gleefully.

CAIN

See, Sowen ain't just appeared over night.

## CAIN(cont'd)

Sure, to you motherfuckers I bet it feels like it has. I bet this has hit you right between the eyes like a baseball bat. But not to me and more then two thousand people just like me out there in the world. We've been planning this shit for years.

## FATHER KEANE

You...are a monster.

## CAIN

Old man, you need to get you're facts straight. You think you are important. You don't mean shit to me, but I have my orders.

## FATHER KEANE

Orders from who? The cult of Sowen? What about the trust people placed in you, trusting a soldier, a man paid to protect life, not destroy it...

## CAIN

First off, let me tell you something. I was in the army for over twenty years. And let me tell you another thing, I was paid to train how to kill. To kill another human being. Lets say I didn't feel I got the respect I deserved. So I found a way, or more or less it found me. I made a deal with some people I met, you could call it a pact. A deal with the devil you might say. Shit, me and a hell of a lot of other soldiers in my unit did. We were offered security, in a job where you can lose you're life at any time, that kind of deal is a good one in my book.



KERRY

You have been planning this night for...for years? Why not just leave the army? Why sell you're soul?

CAIN

You can never leave the army, not without scars. And I enjoyed my job. Thing is, I'm still on the payroll. But I enjoy this job a lot more. Its gonna be a lot more rewarding, no shit about that. As soon as I joined this Sowen group, my life improved ten fold. I was given a deal that I couldn't refuse. Shit, me and a hell of a lot of soldiers were. The sergeant is not only one of the head honchos of the army, he's one of the highest rank in the Sowen movement. We got some powerful people in some powerful places. The governments across the world, people you see on TV all the time. We've all been in on it for years, waiting for this night.

FATHER KEANE

Across the world? You mean to say...

CAIN

That's right, old man. Ain't just weird shit happening here in Kensingwood. Sure, you might have bumped into them three monsters from hell, man I ain't met them motherfuckers yet but I know what they want. And they ain't gonna touch me for shit. But in every country across the world, we have people, real powerful people doing exactly the same thing. So don't take it personally.

Cain laughs.

CAIN

My job is a simple one. To protect this place, make sure it's secure and to make sure everyone is right where we want them. This crypt, is important to these three demons see. They've come from hell on a mission. And this place is what they want. You didn't think they just looked on a map up in hell and pointed out this shit hole of a town? Of course they are here for a reason. And you people are gonna be a big part of it. We been playing a game with you folks, setting a trap, and you've fallen right into it.

KERRY

What trap? What is going to happen to us? God sake, Cain, what about the children? The innocent lives...

CAIN

The children are the youth of the human race and needed to be taken out. Sacrifice. Its all part of the power needed. See, deep in the tunnels of the crypt there's a chamber, don't worry, you'll see it. And in the not too distant future, there's gonna be a ceremony in this chamber. The final sacrifice, the final part needed to bring the Lord to Earth.

FATHER KEANE

The Devil.

CAIN

I guess that's one of his more popular names. That red line, up in the skyline, that's all to do with it. It's some kind of signal to them three demons out there, kind of guides them somehow. It's happening already. Hell is getting ready to break through and rule this planet once again.

KERRY

What do you think you will get out of this, Cain? You think they will let you live?

CAIN

I will live for eternity, and a life of pleasure has been promised to me. You're fate is in what is called the ceremony of death. Pretty obvious what happens in that motherfucker eh? The death of the innocent, well that's already been completed. Next up we have the death of the holy, and that's where you come in, Father Keane. Them two lovebirds, Jamie and Carly, that's the death of the loving. And last but not least, Eric Hill. The death of the wise and future.

Cain caresses Kerry's face mockingly.

CAIN

Sorry you Ain't on the guest list, girl. You were kind of an unexpected visitor. But I Ain't gonna kill ya yet. Like I said, I got my orders. Just like Jennifer and Bill here. The only reason I got them two in here was for my own amusement.

CAIN(cont'd)

I hate the shit she writes in her newspaper and I needed a weasel to suck my dick and obey everything I said. Bill being the latter.

FATHER KEANE

But you have no leader...Sheriff Riley was killed earlier tonight, burned in that damn tunnel in the sewers...

CAIN

He was someone we used to take the heat, literally. We have a leader, and he's very much alive. You might know him, in fact, you probably know him quite well...

CUT TO:

EXT. GRAVEYARD PERIMETER

SUPERIMPOSE: 04:58

The perimeter fence has been taken down, and the army have taken up camp further inside the graveyard.

The army now has a lot less soldiers. There are dead bodies in the distance, where the innocent soldiers have been slain.

Seargent James is standing, smoking amongst a group of soldiers who are seemingly a lot more relaxed. All in the camp seem in high spirits, laughing and joking, drinking bottles of beer amidst the background of their dead "comrades".

Beer bottles are rested on tombstones, some soldiers lying against them as back rests whilst others prefer to use them as props for their weapons. All those aiming their guns are aimed at one particular position. The crypt that is in the distance.

Suddenly, a bright light emerges from out of the sky. The sound of a helicopter can be heard.

The light searches downwards to a vacant spot in the graveyard, finding one not too far from where the army has set up shop.

Seargent James looks up, not concerned as a smile crosses his face.

It is indeed a helicopter and it begins to land slowly and carefully on to the spot.

Seargent James ushers a couple of his men to walk with him with his hand over to the helicopter.

The helicopter eventually makes its landing, and military like procedure takes place. Guards cautiously exit the helicopter first, met by Seargent James and his two men.

Finally, Jim Doban, dressed in a white gown with the SOWEN chain across his neck, slowly makes his way down from the helicopter and onto the ground shaking Seargent James by the hand.

SEARGENT JAMES

Good to see you, sir, we've been waiting for you, what kept you?

JIM

I had to go over a few things, I wanted to be sure there was no one left in Kensingwood so we took a little detour. I trust security is tight here and everything is under control, Seargent James?

SEARGENT JAMES

Everything is right on course, sir. The area is secure and we have had no problems whatsoever. Our men have protected the site from any possible threat. Every scenario has been taken care of. How is Kensingwood?

JIM

Lets say it's getting on like a house on fire. Or many houses.

Jim smiles, takes a deep breath in from the air and looks around. He spots the three demons , not too far away, as they remain standing in a line, unmoved.

JIM

Good to see our friends are here.  
I trust they took care of our  
soldiers?

SEARGENT JAMES

They eliminated those that did  
not believe immaculately, sir.  
Precision.

JIM

As High Priest, I expect nothing  
less Seargent James, but I'm sure  
you already know that. How are  
proceedings going in the crypt?

SEARGENT JAMES

Our best man, Cain Rinson, has  
everything under control, sir. He  
has managed to detain the  
sacrificial subjects and they are  
ready for the ceremony.

JIM

The Destroyer? He too , I hope is  
in you're admirable hands?

SEARGENT JAMES

The priest as far as we know is  
more then in control sir.

Rubbing his hands together with childish glee, Jim looks to  
the ever widening red line in the sky.

JIM

Decades of planning, and at last  
this night has come.

SEARGENT JAMES

Almost a shame Riley is unable to  
see it.

JIM

Forget him, you think we needed him? His only use was to be used. He should have succeeded but yet I knew he was incapable of doing his job. The only thing he was good for was community meetings with the townsfolk. Whilst he was doing that, I was busy having lunch with the head of the United States army!

SEARGENT JAMES

You certainly pulled one over on that priest, sir.

JIM

Father Keane, yes, the man I served as a cleaner, the man I tricked, the man who has almost single handed helped me achieve my aim. And the fool has no idea how my fake persona let the sect of Sowen become so powerful. I trust the nurse is dead?

SEARGENT JAMES

We are unsure, sir. Cain has most likely killed her and taken care of any unneeded problems. If not, she would be merely alive for his pleasure. As instructed, we have not entered the crypt so I can not verify...

Jim slaps Seargent James!

JIM

I want no mistakes, Seargent. This is the biggest night since time began. If anything happens, anything goes wrong, YOU alone will be held responsible.

CUT TO:

## INT. CRYPT - CHAMBER

The chamber is a large and darkened room, lit only by a selection of burning torches placed upon the surrounding three walls.

The chamber is a tall and spacious room, the walls stone built, the floor has stone tiles. Adorning the walls are large flags with the Soven symbol, eerily laminated by the torches.

To the back of the room can be seen the very light details of a door.

In the centre of the chamber, there is a large amount of small candles lit up in ceremony style. A large stone slab is directly in the middle of the chamber with a Soven embroidered flag placed on top.

On each side of the large slab, there are two smaller square shaped blocks which also have smaller flags placed on top of them.

Directly above the slabs on the ceiling of the chamber is a large circle shape made from stone tiles. It is hard to see due to the lack of light, but it can be just made out.

The way into the chamber is clear. There is a large open space that leads out and beyond into the crypt tunnel system, the space narrowing the further the tunnels appear in the distance.

Cain appears in the tunnels, dragging with him the struggling and tied up Jamie Owen.

Dumping Jamie onto the hard surface inside the chamber, Cain looks down at him with no remorse.

CAIN

Get comfortable, kid while I go  
and get you're girlfriend.

Jamie, gagged, tries to struggle to free himself but he can hardly move.



CAIN

(laughing)

Don't worry, boy, you'll have  
some company soon.

CUT TO:

EXT. GRAVEYARD

The three demons have remained in their standing positions unmoved for some considerable time, but suddenly, Goblin raises his head a little higher, his eyes pierce ferociously and his hands tighten to form a fist.

Witch is next to slowly respond, she looks to Goblin and gives him a glare. Witch's mouth opens slightly as if in a gasp, and a quiet rasping sound can be heard.

Skull also looks to Goblin, tilting his head slowly.

WITCH

It is beginning...

Further up the graveyard, where the army have made "camp", a soldier that has been watching the three demons through his binoculars notifies Sergeant James.

SOLDIER R

Sir, there is movement. They seem  
to be looking at each other...the  
first time they've moved in  
hours...

Sergeant James looks excitedly at Jim Doban.

SEARGENT JAMES

This is it, this is the moment.

JIM

Yes. This is the start. On such  
sweet, sweet ground.

Sergeant James looks at Jim slightly puzzled, but says nothing.

JIM

You do know what ground we stand on, don't you Seargent? Surely you have done some work researching this area?

SEARGENT JAMES

I know every point in this graveyard, every yard has been covered in my report. I know all about the underground tunnel system, I know...

JIM

You know nothing, Seargent. You know little facts. This ground is holy ground. Holy to us. Every body that lay rotting and eaten by the maggots beneath us worshipped our Lord centuries ago.

Seargent James appears slightly annoyed by Jim's behavior.

SEARGENT JAMES

I know my history, Jim. This used to be a place of devil worship and sacrifice. The same thing we're doing tonight...

JIM

And those that carried out our beloved beliefs were buried here, the same people that built the underground tunnels to escape from the Christians and those that wanted Soven to cease. This is a celebration...A Celebration and a dedication to those that have gone before us, Seargent James. I want you to respect that.

Seargent James nods, more so to please Jim than anything else.

The three demons have now turned and are facing the crypt. All three seem to be focusing on the crypt that lay ahead of them, possibly 50 feet away.

A gaze has appeared over Witch's eyes, as if in a trance.

WITCH'S VISION:

She can see the chamber, as if she is looking down from the circular shape in the ceiling. She notices Jamie struggling on the floor, trying helplessly to get free. Carly is now also in the chamber and she has been left tied similarly to Jamie.

WITCH

I see two lovers tied and kept,  
death shall come and nothing  
less,

WITCH'S VISION:

Now Witch can see Cain bringing into the chamber another tied person. It is Eric. He is placed in the middle of the room in between Jamie and Carly.

WITCH

Into the chamber has come a  
stranger, unknown to him of what  
the danger, I see now clear he is  
one of wisdom, his death shall  
help restore our kingdom,

CUT TO:

INT. CRYPT

With Cain currently busy in the chamber, Father Keane, Kerry, Jennifer and Bill are the remaining people in the crypt. Only problem is they are securely tied and things are getting desperate.

Everyone is obviously tired, yet they try to get themselves out of the situation they are in.

JENNIFER

God, what is going on? Where is that bastard taking us?

BILL

I don't know but I get the impression he's pretty pissed off with me.

FATHER KEANE

We need to believe.

Bill laughs.

BILL

Oh yeah - I believe alright. I believe I'm about to get my head cut off in some fucking voodoo bullshit ritual.

Father Keane closes his eyes.

FATHER KEANE

We need to believe in faith, and believe in ourselves. Keep our spirits and souls strong. In the death we might well face, the only belief you must have is of yourself and you're soul.

BILL

Wow, you love that whisky don't you, Father?

Cain enters the room, looking tired and sweaty.

CAIN

Two to go.

Cain approaches Father Keane and looks him in the eye before grabbing him up and carrying him by his shoulders.

Kerry is left to look on in silent tears as Cain carries Father Keane beyond the crypt door.

CUT TO:

INT. CRYPT - TUNNELS

As Cain shoulder carries Father Keane through the maze of darkening tunnels, stepping carefully, and treating Father Keane like a prize that can not be dropped or broke, Father Keane begins to regain his old self.

FATHER KEANE

Cain...You know what you are  
doing is wrong and you are  
fighting the war for evil.

Cain, slightly exhausted and seemingly needing an excuse to relax, drops Father Keane gently from his shoulders and onto the wall of the ground whilst he regains his breath.

It is Father Keane and Cain, alone in this narrow tunnel. Completely in darkness.

CAIN

Don't try that shit with me,  
priest. I need a breather but  
you ain't going nowhere but where  
I want.

FATHER KEANE

Then I shall walk. Let me loose,  
Cain. I wont run away like the  
coward you are.

Cain looks up at Father Keane from his breather.

FATHER KEANE

I admit my fate. Let me at least  
have the dignity to walk to it.

Cain looks long and hard at Father Keane.

He brings his knife out and slashes the rope that has bound Father Keane's legs, allowing him to use his feet at least. His hands remain tied behind his back.

He grabs Father Keane, and ushers him further down the tunnel, holding him by his tied hands.

CUT TO:

EXT. GRAVEYARD

The three demons remain in their line, waiting. They have moved very little. Perhaps three feet more towards the crypt, but no further.

The army behind them are looking on, some are drinking and almost partying, laughing and joking. Others are more serious, their weapons aimed at the crypt, others are on the constant look out at all directions from the graveyard.

Seargent James and Jim Doban, surrounded by guards, are seated by a few gravestones. They have a bottle of champagne opened, and are drinking from what look like skull like cups.

SEARGENT JAMES

(nervous)

I'm delighted to have the pleasure of drinking with you, sir. I thank you for letting me, but I am concerned.

JIM

Concerned? No. I think you are merely more accustomed to drinking in a more, lets say, refined place?

SEARGENT JAMES

No, not at all, sir. Anything you say I have delivered with full cooperation. It is a pleasure to serve you, sir.

Jim, drinking his champagne, nods to one of his guards who duly hands him his revolver.

Jim points the gun directly at Seargent James' head.

JIM

You are a dog. And I don't need a dog. You do not make me feel secure, so therefore why do I need you?

Seargent James panics, sweating , he looks to Jim and his guards for pity. Tears begin to swell in his eyes,

SEARGENT JAMES

I have given you everything...You are going to kill me? After all I have done for you?

JIM

You have given me what I need. You have given Soven what it wants. We have no further use for you, Seargent James.

With a simple nod of Jim's head, THREE GUN SHOTS are heard.

Seargent James falls to the ground, minus half of his head.

JIM

I don't like to be treated like I'm a fool.

He stomps viciously on the remaining piece of Seargent James' head, crushing it in one blow.

JIM

There are to be no Sergeants any more. The High Priest is now in control of all authority.

Every soldier bows and gets to their knees instinctively.

The red line across the sky is now almost so much it is full. The darkness of the night has gone, the skylight is now a bright and vivid red color.

The skyline is now covered in red. It is a bright and yet horrid color that laminates every tombstone in sight.

Further down the graveyard, the three demons begin to move once more.

Goblin looks to Witch, as if expecting some kind of connection. Skull is slower to respond.

Witch seems to be in some kind of trance, her eyes are yellow and murky, glazed with no pupils.

Bloodshot streams suddenly stream through her pupils making her eyes red and full, bulging as if about to burst.

WITCH'S VISION:

Through the circle above in the ceiling of the chamber once more, Witch can now see Cain marching Father Keane in to the room and forcing him at knife point to kneel at the stone slab.

There seems to be an altercation, some conversation between the two but Witch can not hear it.

WITCH

The last of the rights is that we  
kill the holy, It appears he who  
escaped us last has  
appeared....again.

Goblin seems infuriated by this information. His fist clenches harder, his eyes now even more full of hate and horror. He snarls slightly, grunting aggressively.

Skull and Witch look to each other, they seem slightly intimidated themselves by Goblin's reaction.

WITCH

We must obey the Lord, we must  
serve him, we must follow our  
orders...

Goblin snarls and shrugs, and then aggressively walks towards the crypt on his own.

Witch and Skull momentarily are left bewildered.

Looking on in the distance, Jim Doban and his army are all watching as Goblin approaches the crypt.

Jim looks concerned.

The rest of the army are now no longer joking around, they are watching as best they can the sight of Goblin approaching the crypt entrance.



SOLDIER \*1

(joking)

Looks like the other two have the  
hump with that guy....

Jim angrily turns and faces the soldier. Pointing his  
finger at the culprit, the soldier is immediately shot by  
Jim's guards.

JIM

I will have no disrespect in my  
people. They are the ultimate  
killing machines. They do as I  
want. They do as I wish. Any more  
questioning of my authority will  
result in the death sentence.

Jim looks back to Goblin as he approaches the crypt, and  
then back to the remaining two demons who have remained at  
their spot.

Jim is now sweating. He looks uneasy.

He arches an eyebrow.

JIM

It is going to happen. It must.

INT. CRYPT

The crypt is left with Jennifer, Bill and Kerry.

Kerry is trying hard to free her hands from the rope but it  
is just not happening.

Kerry curses time after time, the rope will not budge.

CUT TO:

EXT. CRYPT - DARK RED SKY

Goblin, hooded, reaches the entrance to the crypt. Standing  
still for a moment, he looks around at the surroundings.  
Breathing, seemingly deeply. Grunting.

Skull and Witch are suddenly behind him.

Goblin looks back, and stares viciously at his two fellow demons.

Witch approaches Goblin slowly.

WITCH

We need to do what we were told,  
for this to end and for it to  
fold, the night is cold yet look  
at me, you are not one, we are  
but three.

Goblin looks at Witch with piercing eyes and makes a low sounding snarl, similar to that of a dog ready to attack.

WITCH.

We have something to complete, of  
which we must, no anger for the  
ones we lost, those that escaped  
us will pay the cost, but do it  
as the Lord told us to or be  
forever lost.

Goblin relaxes his snarl, and lowers his head momentarily. Skull is standing motionless, Witch smiles at her successful attempt of calming down the Goblin.

INT. CRYPT

KERRY

YES!

Kerry gets up from the floor, her hands now free of the rope. She looks quickly at her wrists - red lines from the tight rope.

Kerry rushes over to Jennifer and starts to untie her.

Kerry persists with trying to get the ropes off Jennifer but they are tied too well. It seems hopeless.

JENNIFER

Hurry, Kerry -

KERRY

I'm trying, I'm trying!

BILL  
Well try harder!

A gyrating sound. From the tunnel entrance. A loud scratching sound followed by the sound of bricks falling onto ground.

Jennifer , Bill and Kerry panic.

Cain enters the room from the sacred door exit, calm as can be.

Seeing Kerry free and able does not worry him in the slightest. Cain grabs Kerry by her neck, forcing her down to the ground.

CAIN  
This is it bitch. I'm getting  
sick of you! This is the time.  
You are not going to ruin it for  
me.

Suddenly, the shadows of three figures can be seen entering through the tunnel entrance.

Tall long shadows.

The first to enter is the Witch. She walks in slowly, looking around with a smile, examining the room.

Everyone in the crypt look at Witch with shock and fear.

Before letting any one else enter, Witch immediately points at Cain and motions him to move Bill and Jennifer to the furthest wall.

Kerry stands back against one of the crypt walls - she is trapped.

Cain, momentarily shocked himself, does so. There is little struggle from Jennifer or Bill - both look too stunned at the grotesque appearance of Witch.

Witch then enters into the crypt, as if breathing in fresh air she walks down the steps and in to the main room.

Next to follow is Skull.

He slowly walks into the room, closely following Witch's footsteps as if some kind of guide.

The two stand in the middle of the room looking around them, open mouthed. Seemingly stunned, yet keeping an eye on the people around them.

Witch notices Kerry, backed up against the wall. Witch looks at her and motions her to move where Jennifer and Bill are lined up.

Kerry does so; she looks frightened and intimidated.

Cain is shocked. He is still standing but he is very much in awe. The sight he is seeing, what he has been told about for so many years, actually being in the same room as him, is something he has never ever witnessed before.

Finally, Goblin makes his way into the room.

Goblin walks very slowly into the middle of the room before pointing at Cain. His dark green skin exposed on his hand, with yellow foul looking fingernails.

Witch smiles.

WITCH

You have something to give us,  
yes?

Cain stumbles against the walls of the crypt. He has not been prepared to meet anything like what he is seeing.

CAIN

Y-yes...Yes I do.

WITCH

And they await us where we expect  
them, yes?

Cain nods his head.

Goblin is agitated. He looks up from his hood, and stares at Kerry. Goblin hisses loudly.

WITCH.

BE STILL! Now is not the time...

Witch and Skull look to Goblin, confused and bewildered as Kerry RUNS from the crypt and to the sacred door exit before any one can make a move.

Goblin gives a vicious look to Witch as if to say he knew that would happen. He removes his hood, displaying his full head of vile green lizard-like features.

Goblin hisses at Witch, his fork pointed tongue sticks out in her direction as if in a gesture of hatred.

In anger he grabs the screaming Jennifer and tears at her hips with his claw-like fingers. Slicing her to pieces. Splitting her in half with his hands, Goblin repeatedly cuts her, before her torso is hanging from her spinal cord.

Jennifer does not scream, all she can do is open her mouth is shock.

The process is not short, but long. Slicing and cutting, the death is long and the blood flow is thick and heavy.

Bill closes his eyes, repeating a silent prayer to himself as he is covered in Jennifer's blood that sprays in every direction.

With Jennifer's body left a tangled mess, Goblin looks up again at Witch and Skull who are looking at him stunned.

Goblin hisses again, covered in blood.

The crypt floor is bathed in blood, as Cain almost tries to hide himself against the wall. Breathing deeply, he is just realizing what he has got himself in for. He looks at the sacred door exit - planning to make a run for it.

Skull grabs Jennifer by her neck and lifts her up three feet, separating her torso from her legs in one sticky sounding and sickly move.

Skull holds her there like a trophy, examining her almost as blood gushes down on top of him.

Cain convulses but manages to prevent himself from being sick.

CAIN

Hey...look. I'll take you, OK?

Witch looks over to Cain and walks over to him slowly.

Skull keeps Jennifer's top torso in his hands like a puppy, dragging her by the hair and almost toying with her, examining her in his grasp. Her bottom half is left on the floor, the blood gushing out continually adding to the puddle of blood.

Goblin is stood looking at the sacred door that leads to the tunnels.

CAIN

Look...look....I'm The one...I'm  
here to keep this place for  
you....

Witch looks at Cain . She touches his face. Caresses his face with her foul looking hand.

WITCH

This one has completed his task,  
you're gift from us is that will  
die fast.

Cain gulps hard, breathing rapidly in panic.

WITCH

Be one with us and do as you're  
told, and maybe we wont turn  
you're body cold.

CAIN

Anything - ANYTHING!

As Skull releases Jennifer's body to the ground making a splash of blood from the floor, Goblin looks down at Bill - his head down, his eyes squeezed shut and his lips silently preying.

Goblin looks at the remains of Jennifer and then at Skull. Skull remains obviously emotionless.

Witch looks at Bill on the floor and then at Goblin. The two look at each other. Witch nods approvingly.

Witch then turns back to Cain.

WITCH.

Lead us into the place of death,  
to prevent you meeting you're  
untimely rest.

Cain heads slowly towards the scared door, looking relieved at his second chance. Witch and Skull both follow him.

As Witch enters the door, she looks back at Goblin who is standing over Bill.

WITCH.

Make haste Goblin, we have more  
important things to do.

Goblin nods.

He grabs Bill by his chin and directs his face upwards so he can see him.

Bill begs and pleads but his cries are cut short when Goblin HAMMERS his FIST downwards into Bill's face.

The force of the hit is so much, Goblin ends up with his fist breaking through Bill's face, directly down his throat, splitting it in half in the process, and inside his chest.

Goblin removes his fist with as much ferocity - splitting Bill's head and throat in half. Inside Goblin's blood drenched hand is Bill's splattered heart. He crushes it, then drops the remains to the floor.

Goblin then heads for the sacred door, walking slowly past the layers of blood that cover the crypt floor.

INT. CHAMBER

Kerry makes it in to the chamber - she is stunned by the sight. The Soven flags, the torches, the size of the chamber.

Kerry wanders in cautiously and immediately notices Father Keane, Eric, Jamie and Carly all tied up in various positions in the room.

Carly and Jamie are hog-tied and with their heads locked in stone slabs on opposite sides of the room. At the front of the room, placed on a large stone slab lay Eric - who is unconscious and tied. Father Keane lay tied at the back of the slab, in between two large pillars.

JAMIE

Kerry - thank God. Carly, you've got to get her outta here!

Kerry races over to Carly first, and begins to untie her. The rope is thick and tied very tightly.

Carly, sobbing, pleads with Kerry to help.

Kerry can't undo the rope. She struggles and even tries to bite it with her teeth but the rope is not coming loose.

KERRY

Carly, God, please stay calm, I've got to get help.

Kerry dashes over to Father Keane, and much to her relief, the rope is not as thick or tied as secure.

FATHER KEANE

Thank the Lord you're alright, Kerry.

She manages to release the rope and Father Keane gets to his feet.

KERRY

You've got to help me free Carly and Jamie, I can't get the -

At the entrance stands a rejuvenated Cain and the three demons.

The three enter into the room at once, in stride with each other.

Unseen, Kerry quickly hides behind one of the large pillars, Father Keane pretends he is still tied and lays back in his previous position.

Cain does not know what to do. He is panicking, excited, uncontrollable.

CAIN

Oh my....This is the ultimate....Please...Please let me be you're guide....

Witch looks over at Cain. Then glances to Skull. She points at Cain.



WITCH

We have no further use for this one. Kill him.

Cain looks in shock.

CAIN

What? I'm the chosen one - I'm the one that's done all the work!

Skull approaches Cain at a zombie like pace.

In panic and desperation, Cain pulls out his switchblade and runs over to Carly. He slices her ropes free, releases the stone latch over her head and grabs her as cover.

Skull stops in his approach.

WITCH and SKULL look surprised.

Jamie, entrapped in his position, can just about see what is happening.

JAMIE

CAIN! LET HER GO - RUN FOR IT -

Goblin, motionless, snarls as he looks at the temple above him, looking into the circle above.

Father Keane, untied, looks back at Kerry somewhat in delight at the intervention. Kerry notices the door at the back of the room - small outlines of light.

KERRY

We've got to get the others free.

Cain, holding a frightened and tearful Carly with his switchblade to her throat, moves slowly backwards as he watches the three demons.

CAIN

Guess I got you motherfuckers by the balls, don't I? You need this bitch or else you're fucked, right?

All three demons look very angry as they remain motionless, staring at Cain.

Father Keane has silently managed to climb onto the large stone slab in the centre of the room and is working on untying Eric's ropes. He is shielded by a large block that Eric lay tied onto.

Kerry is creeping round the slab, trying to move towards Jamie who is at the front of the chamber.

Father Keane frees Eric and as Eric rolls off from the slab, Goblin suddenly notices what is going on.

In a look of rage, Goblin rampages towards Father Keane at the top of the slab.

Eric regains his whereabouts and notices Cain below him down the side of the slab. With the Goblin charging towards Father Keane, Eric JUMPS down on to Cain - freeing Carly from his grasp. Carly makes a run for it to the back of the room, screaming hysterically.

Father Keane dashes behind the slab, falling, as Goblin proceeds to follow him.

Witch notices the panic and smiles in delight as Cain and Eric get up from the floor.

Before Cain can stab Eric with his switchblade, Witch begins to wave her hands in Cain's direction, murmuring an indescribable chant.

Within seconds, Cain is frozen. He looks puzzled, confused as he is immobilized by the Witch's spell.

Kerry struggles frustratingly with Jamie's ropes. She is unable to free him. With all what is happening in the room at one time, Kerry becomes increasingly flustered. So far, she has not been noticed.

Father Keane, grabbing Carly, hides her behind one of the large pillars at the back of the room as the Goblin reaches the back of the slab. He looks down and is unable to see where they have gone - his attention moves quickly to Eric, who is making a run for the back of the room.

With Cain unable to move, Eric makes a run for the back of the room but Goblin blocks his path.

Skull walks to Cain - and as the Witch watches on - slashes Cain across his chest with his bony claw-like fingers.

As four bloody slice marks emerge from Cain's chest, Skull then uses his hand as a large knife; STABBING Cain in his stomach with so much force his hand BURSTS out from Cain's back.

As Eric is now trapped between Goblin and Skull, Father Keane whispers to Carly as he points to the back door.

FATHER KEANE

See that door? Get out of here,  
keep following whatever path is  
beyond there. Run!

Carly does as she is told, as Father Keane makes a dash for Kerry who is still struggling with Jamie's ties.

He reaches her, and tries to help her with the ropes.

Witch walks over to where Skull and Goblin have Eric trapped. She looks at Goblin angrily.

WITCH

You fool! You did not capture the  
priest? You did not capture the  
girl?

Goblin snarls angrily at Witch.

WITCH

The sacrificial ceremony is  
ruined! You will rot in Hell's  
abominations for you're selfish  
behavior

Goblin is in no mood to be told off like a child. He grabs Eric by his arm and using his strength, maneuvers him so he is kneeling on the floor.

WITCH

WAIT! WHAT ARE YOU DOING?!

Goblin TWISTS Eric's head clean off his neck and tosses it casually onto the floor as a fountain of blood flies into the air.

Goblin then walks angrily past Skull and Witch and heads for Jamie - who remains tied.

WITCH

NO! YOU ARE MAKING IT WORSE! THE  
CEREMONY CAN STILL WORK - BUT YOU  
ARE DESTROYING IT! WE MUST BRING  
BACK THE LORD, FOR THAT IS WHY WE  
ARE HERE, IF WE DO NOT SUCCEED,  
WE WILL NEVER REAPPEAR!

Goblin snarls again, he seems unrepentant. As he becomes closer to Jamie, Kerry and Father Keane become more frightened and frustrated at the ropes that wont budge from Jamie.

Goblin moves closer - and notices Father Keane and Kerry.

KERRY

Oh shit -

Goblin is incensed. Father Keane manages to grab Kerry and pull her out of the way just as Goblin swipes at her with his hand.

Father Keane grabs Kerry, and forces her to run with him to the back of the room.

Goblin pauses. He watches them run for the door.

Skull instantly chops JAMIE's head off using his dagger like hands as if the sharpest saw possible.

A fountain of blood pours out from his neck as Jamie's head rolls into the dark corners of the chamber.

WITCH looks at GOBLIN.

GOBLIN is not happy, by any means.

Whilst this is happening, Father Keane finds the door in the back of the room.

The door is pushed open much to his luck and he ushers Kerry inside. Despite her whining, both escape and run down the dark unlit corridor ahead of them.

INT. TUNNEL CORRIDOR

The corridor is ceiling-lit and thin, but tunnel like as Kerry and Father Keane run down it., Hearing the loud BANG of the door they just exited from.

The tunnel looks metallic, man-made, it has a swirling look to it as if placed inside recently.

There are bizarre instruction sheets on the walls of the tunnel, unreadable language and signs of which Kerry and Father Keane make glances at but nothing more as they rush to find the end of the tunnel.

INT. CHAMBER

Witch looks to Goblin angrily. She points her arm out, her finger directly at Goblin.

WITCH

Another mistake, Goblin. You act as if you do not want our beloved Lord of Darkness to take over. YOU only want what YOU want. YOU let them escape! TRAITOR!

Goblin looks at Skull, who is motionless, before looking at Witch in her face.

Goblin snarls loudly, as if in disapproval.

Witch SPITS on Goblin's face.

WITCH

You are a traitor, one we can not trust. You care for yourself and no one else but.

To which Goblin SLICES at Witch's face, shredding it to pieces, tearing her face to shreds. Witch falls to the ground holding her face, pieces of her rotten flesh unfolding in her hands. Witch falls to the floor, faceless, blood pouring. Her face falls apart in slices, dropping to the floor revealing a bloody skull that leaks red blood.

Witch is motionless on the ground , in a puddle of blood her own face has created.

Skull looks up to Goblin, almost as if in a question.

Skull remains solemn and completely still. Goblin looks back as the doorway of which Father Keane and Kerry escaped. He takes one last look back at Skull as if asking his comrade to come with him.

Skull remains emotionless, although only a skull for a face, his sombre action is his stance to which Goblin reacts.

As Goblin begins to pursue Father Keane and Kerry, Skull remains still. Skull looks down at the body of the Witch.

Skull drops to his knees, his head drops as he seemingly mourns the dead Witch.

Before Goblin reaches the door, he looks behind and watches Skull.

Goblin looks to the ceremony site before DEMOLISHING everything in sight in a fit of rage.

Upturning the stone slabs, destroying the flags of SOWEN, Goblin is completely destroying the chamber.

The rage of Goblin is ferocious beyond belief.

Skull looks up and watches Goblin in his rage.

After everything in the chamber has been upturned, torn or destroyed, Goblin heads for the back door. He takes one last look at Skull, who remains in a mournful position over Witch. The two exchange a glance, before Goblin heads beyond the door.

EXT. TUNNEL - DARK

Father Keane and Kerry are crawling through the tunnel, only now there is no longer a light above.

The tunnel remains small and tube-like, vile, dark and damp, narrow. It is full of all kinds of gunge and grime.

With Kerry ahead and Father Keane continuing to push her to go further, the two eventually come across a bypass.

There is a shoot that leads upwards, a ladder attached on the side.

With no need to say, Kerry and Father Keane choose this route as a way of getting the hell out of there.

EXT ABANDONED POWER PLANT - DARK RED SKY

From the tunnel, Father Keane and Kerry force themselves onto clear ground, pushing aside the seemingly misplaced drain cover.

As soon as they reach land, they drop by their sides and take in some deep breaths.

They both taking in deep breaths, as if the tunnel had smelt awful and had been depriving them of air.

Holding each other in support, they look up.

The sky is red. Pure red. A disgusting and sick site that makes them both clutch their eyes.

Eventually opening their eyes and looking out, they are met to the sight of a massive looking power plant. Behind them are the forboding and seemingly never ending woods.

Kerry falls down, she is visibly sick.

KERRY

Jamie's dead. Eric's dead.  
They're all dead.

FATHER KEANE

Carly made it out - she must have taken the same route we did so she must be around here some place.

KERRY

How are we going to stop this? We haven't got a prayer against them...them things.

Father Keane helps Kerry up before they both take in the surroundings.

FATHER KEANE

The witch could only use her power on Cain - it must have been because he was a follower of Sowen or else why not just freeze all of us like that?

KERRY

That doesn't help us out though does it? I mean, how do we stop the other two?

They look up the skyline. They look at each other.

They take a look at the massive structure in front of them. It is forboding.

No steam is coming from the tower of the power plant. There are no lights that can be seen from any of the windows. The wind begins to pick up heavily.

FATHER KEANE

I don't know if we can stop them. But we have to try and keep alive.

## FATHER KEANE(cont'd)

That ritual, that demonic ceremony Cain had set up went wrong. Our only hope is that puts some kind of end to this madness.

## KERRY

I feel like asking you to pray to God that it is, Father. Carly - she may have gone in there to hide. I don't think she could have gone any further on her own. She must be terrified.

## FATHER KEANE

Let's take a look.

They both make hasty strides towards the building's entrance.

The doors are the kind that flip back, more like plastic sheets than doors, and the two enter.

## KERRY

I don't know why we have made it this far and everyone else...I feel like I've cheated everyone else. Why me? Why should I be alive and Jamie and everyone else...

## FATHER KEANE

Fete, not faith. It is not your time, Kerry. You will be OK, we are going to get through this.

Kerry looks to Father Keane. She grabs him by his shoulders.

## KERRY

After tonight, I'm believing in a lot of new things, Father. Fate, religion, evil, hatred. If there is a God, well we need him now more than ever.



INT. POWER PLANT - BOTTOM FLOOR

Kerry and Father Keane are greeted by a stairway. To the left there are a set of plastic like doors.

Kerry chooses to take the left route and through another set of plastic-like doors.

Father Keane looks above before following her.

INT. POWER PLANT - BOTTOM FLOOR - MAIN WAREHOUSE

The main warehouse is a dark and damp hall that has boxes upon boxes. The place looks as though it has been abandoned for many years.

The hall itself is narrow, there are barriers very closely within each other making the room feel somewhat tight and claustrophobic.

The red sky from outside which has crept in via windows and cracks provides an eerie and sparse light to the room.

There are ramps that make way for staircases in either side of the room, giving access to higher levels.

Kerry rips open the first box she can find.

Costumes. Dark black costumes. The kind the SOWEN CULT MEMBERS were wearing.

KERRY

Looks like they've ordered these  
in bulk, doesn't it?

Father Keane is busy analyzing the building as best he can, looking at it and trying to find entrances and exits.

FATHER KEANE

If Riley is dead, and Cain was  
just doing another job for the  
cult than there must be someone  
else in charge. If we can get to  
them - maybe we *can* stop this.

They choose to take one of the ramps leading upwards to another level, taking time to look back.

EXT. POWER PLANT - UPPER TIER

Kerry and Father Keane take a breather, and wait in the darkness.

There is another ladder right next to them that leads upwards, but seemingly endlessly.

KERRY

Carly wouldn't have gone this far, surely.

FATHER KEANE

I agree, maybe if we can get to the roof we could perhaps get a better view of what is going on out there. Maybe we might spot her.

Kerry stands up and starts climbing the ladder.

As Kerry climbs the ladder, Father Keane sits for a moment in contemplation. Not that he has time to do that.

FATHER KEANE

May the lord bless us and God, if we ever needed you now...

Kerry is half way up the ladder.

With options thin, Father Keane is forced to rise himself up and get onto the ladder.

EXT. POWER PLANT

Goblin trudges towards the power plant slowly. He looks as angry as ever.

Yet the sky is beginning to change.

From the pure red that it was, it now seems to be changing a slightly lighter red shade. Swirling shapes begin to form slowly from nothing - hundreds so small it is difficult to see what they are.

Goblin notices this. He pauses before entering in to the power plant.

INT. POWER PLANT - TOP TIER

With just one more small ladder to climb, Kerry and Father Keane step off onto the final tier of the power plant.

It is a small and narrow tier. With the ladder leading only upwards to the top, their seems no other destination.

KERRY

Father, I'm feel...strange. Like  
deja vu, I don't know what it is.

Father Keane gathers his breath. He seems stuck in a thought.

FATHER KEANE

The dream. The dreams we had. You  
must look on them and remember,  
Kerry.

Kerry looks at Father Keane confused for a moment.

FATHER KEANE

The dreams, we all had...the same  
dream when we last fell  
asleep...you must remember...

Kerry looks back at Father Keane. She can remember the dream and she suddenly looks like something has all come together in her mind.

KERRY

Yeah, I remember them...I feel as  
if this is where we were meant to  
be..I don't know why but  
this...all seems to have happened  
before...

Father Keane's smile is beaming. He seems a lot more happier all of a sudden. Excited, almost.

## FATHER KEANE

The dream was not of events that have happened before...*but of the future*, Kerry. As if someone or *something in the future*, is sending out a signal of warning to us. Perhaps the only way of receiving this, is through our subconscious, when we are asleep.

## KERRY

I don't know what you are going on about, Father, but I'm willing to go along with you.

As both of them climb onto the ladder leading upwards to the top of the power plant, they look at each other.

A sign of spirit, and of strength.

Not physically , but the mental awareness is there between them both.

## INT. POWER PLANT - BOTTOM FLOOR

Goblin enters into the room and looks around before making a move.

He stops, stares at the darkness that greets him and looks around some more.

Snarling, Goblin moves into the deserted room.

His grotesque nostrils flare open as he seemingly smells the for the scent of any human.

Satisfied with his scent, Goblin begins to climb the ladder leading upwards.

## EXT. POWER PLANT - ROOF

As Father Keane heads first onto the roof, he helps Kerry up.

The plant rooftop itself has a bland scene, there are two massive towers and that's about it.

The sky is still a vivid vibrant red color, pulsating almost with swirling cloud-like shapes forming.

The sky looks like a moving object, an ocean, a gigantic red throbbing vein.

As their eyes adjust to the despicable sight, Father Keane and Kerry are met by Jim Doban.

Sitting almost insanelly on the edge of the power plant's ledge, Jim seems to be smiling, rocking back and forth.

Father Keane and Jim look at each other.

JIM

You look almost surprised to see me, Father Keane.

Jim now is standing on the top of the plant, no longer dangling his legs like a fool. He also has a large potato sack which is propped up against the ledge. It looks wet, soggy and full of different shaped objects.

JIM

Almost as if you thought such a half-wit like Jim Doban, you're idiotic caretaker, could possibly be such a threat. You look surprised that someone like me has such power and authority. You look surprised how I played you for a fool, Father Keane.

Father Keane ushers Kerry to back off as he walks towards Jim.

FATHER KEANE

I put my faith in you, Jim, I trusted you.

Jim makes a sign with his hands and instantly arrive from beyond one of the massive towers, two bodyguards.

Dressed in the cultist outfits as seen before, the bodyguards are not armed but they are built like wrestlers.

JIM

Not a wise move, Father.

Father Keane looks back to Kerry.

Unfortunately, Kerry has been taken by two of Jim's henchmen. She has her mouth covered and she is on her knees ahead of her assailant.

The other henchman is watching right next to her.

Father Keane looks back at Jim, about 15 feet away.

JIM

Animal against animal, Father. Is that not a test? Natural way of things?

Father Keane is focused on Jim's eyes. As if something has taken him over. His eyes look dark. He has blackened eye lids and he looks as though he hasn't slept in a decade.

JIM

Oh, I almost forgot. I have a gift for you, Father.

Jim grabs the potato sack and with some effort, drops it down in front of Father Keane.

JIM

Take a look inside. It is especially for you.

Reluctantly, Father Keane looks down at the sack. It is wet - blood soaked.

Father Keane hesitantly releases the string at the top of the sack. It springs open.

Father Keane turns away in disgust - almost vomiting at the sight.

Carly's bloody, cut up body and head are mashed up inside the grotesque sack.

Jim grins.

FATHER KEANE

(hatred/anger)  
You twisted son of a bitch.

Jim laughs.

JIM

You want that to happen to you're lady friend over there?

FATHER KEANE

Let her go, Jim. This is between you and me.

JIM

Bit old to be playing the hero aren't we, Father? Bit old for anything aren't you? That's why you love you're faith so much isn't it? Does it make you feel special? Above everyone else?

Father Keane keeps his eyes on Jim as the two begin to circle each other around the small space on the power plant.

Jim gives a signal to his bodyguards to let Father Keane carry on. As if to make it a fair fight.

FATHER KEANE

I believe in my faith. YOU - you have no faith. You are just a sick, psychopathic -

JIM

Now...I have doubts, I know things Father. You are the one we need to lead us. Not to kill, but just to lead us.

Father Keane frowns angrily at Jim.

JIM

We need you, you were born for the job. It's in you're genes to be one of us, you are the bastard, Father, you were meant to be with us. You're beloved ancestors were never locking away the evil as you would like to think...they were keeping it...protecting it...JOIN US! REGAIN you're TRUE FAITH! We always knew you were The Destroyer.

JIM(cont'd)

The one that was with the cult of  
Sowen, yet sought for his own  
needs and turned against his own.  
YOU ARE THE ONE! It is DESTINY!

Father Keane drops his attention, just as Goblin enters up  
and into the rooftop of the power plant.

The guards with Kerry take one look at Goblin and before  
they know it, Goblin has SPLIT one of the bodyguard's head  
in two as if a melon.

Causing Kerry's kidnapper to duck down in cover and release  
her, Goblin shows no pity.

He is grabbed by his neck and SLASHED violently by Goblin's  
claws, shredding his throat to pieces.

The stunned henchman falls to the ground on his knees,  
holding his blood leaking throat unable to speak. Goblin  
lifts him single-handedly by his shredded neck and tosses  
him casually over the power plant top.

Goblin looks at Kerry. Kerry closes her eyes, she breathes  
deeply in fear, about to meet her death.

JIM

NO!!

Goblin looks up, stares deeply at Jim.

Kerry, shaking and completely bewildered is left on the  
floor of the rooftop looking up at this demonic creature.

Jim, his bodyguard right next to him, looks sternly at the  
Goblin dangling his SOWEN medallion across his chest. It  
seems to have a hypnotizing effect on Goblin.

JIM

You kill her...But not now...

Jim looks to Father Keane.

JIM

You join us...Rejoin you're  
heritage....or else she dies...



Jim's bodyguard pulls out a handgun and aims it at the motionless Goblin. He looks nervous as Goblin begins to stare at him.

Goblin takes one look at Kerry, who is left bewildered at his feet. He squints his eyes at her. Hatred.

Goblin looks up at Jim.

Goblin begins to walk towards Jim.

Jim panics.

JIM

Stop - STOP!!

Jim, flashing his medallion (which does nothing), then orders his bodyguard to intervene.

JIM

DO SOMETHING! SHOOT IT!

Jim's bodyguard opens fire at Goblin, emptying his ammo but with no success at all.

Goblin grabs the bodyguard, and HAMMERS his FIST right through the bodyguard's face. Goblin's blood drenched fist emerges from the back of the bodyguard's broken head, brain and skull flying out with it. Goblin removes his fist forcefully, leaving the bodyguard to fall to the ground with a massive bloody hole where his face was.

Leaving the Goblin face to face with a cowering Jim Doban, shaking his Soven medallion like a doll.

Father Keane, making the most of it, manages to make his way along to Kerry.

FATHER KEANE

Lets get the hell out of here!

Father Keane and Kerry go back down the ladder as fast as possible.

The Goblin takes a grasp of Jim Doban's throat and lifts him into the air, dangling him above the power plant's ledge. He snarls angrily at Jim.

Jim holds onto the Goblin's blood covered hand. He looks at the monster in front of him, as Goblin's hood drops down releasing his hideous green reptilian-like facial features.

JIM

(choking)

It- it was you - you are - the  
traitor - you are the Destroyer.

Goblin smiles evilly, before tightening his grip on Jim's throat.

GOBLIN

(Rough/Dark/Angry)

I AM DEATH TO ALL.

The sky begins to lighten, CRACKS appear visibly in the red sky as if a mirror was shattered. A THUNDEROUS BOOM sound.

LIGHTNING. Forks of lightning strike in the sky, thunderous roars echo all around. It is like a war is happening in the sky.

Bizarrely, pieces of red begin to fall from the sky, forming into snow when they hit the ground.

JIM

We have lost. Again.

With a STRIKE of lightening, a BLAZING WHITE FORK hammers directly at Jim Doban, disintergrating him instantly.

The light from the strike luminesces the entire of the power plant - the roof-top then EXPLODES in a gigantic FIREBALL.

From the breaking sky, lightning hammers at the roof-top as the fireball extends higher up, mile after mile into the sky. The fireball becomes a tunnel shape, all around it SNOW begins to drop from the sky.

The fireball vanishes in a WHITE BLINDING FLASH -

Snow begins to fall heavily everywhere.

EXT. POWER PLANT - SURROUNDINGS

Father Keane and Kerry are together, running, they stop, fall down and crash onto the ground as the snow begins to fall.

The snow begins to fall heavier. In a matter of moments, the entire place is covered with snow.

The two holding each other, finally look up at the scene. The whole place is covered in snow, the sky a bright but pleasant white as if the sky and air were being cleaned and cleansed.

FATHER KEANE

Looks like we're in for another  
ice age!

Kerry looks to the power plant. The morbid looking building is covered in snow.

Kerry looks at Father Keane. Both squinting their eyes, they laugh in relief.

The large field in the distance is now also snow covered.

The woodland in the distance all of a sudden does not look so daunting in the light.

Perhaps a trick of the light, but maybe even the sight of a small child running free across the snow covered field, as a happy childish laugh is heard quickly.

Kerry smiles.

KERRY

Thank God.

CUT TO:

INT. CHAMBER

The silent room is full of blood, the floor is now covered in red liquid.

The body of Eric, the body of Jamie and the body of Cain remain where they were; dead and unmoved.

The body of Witch remains. But her face has dissolved into a disgusting site of maggots and beetles, cockroaches and other repulsive insects that are feasting on the remaining strands of Witch's sliced skin.

CUT TO:

EXT. GRAVEYARD

In the clear and wonderful light of the snow and the sky,  
the destroyed gravestones are almost covered and hidden.

There are bodies. Bodies of the US Army, those of the Soven  
Cult. They lay dead, many already buried under the snow.

They look to have been cut, sliced and chopped up into  
pieces.

In the distance, approaching the graveyard gates and  
outward to the woods, walks a figure draped in a black  
cloak and hood.

The figure's hands are drenched in blood. The hands are  
skeletal...

END CREDITS

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