“TELL ME YOU’RE IN THERE!”

By

STEVEN JC JOHNSON
1. INT. DERELICT MANSION – NIGHT

We are in a dilapidated, old mansion. The walls are pitted and broken, paint is flaking and there is a general atmosphere of dankness and dread.

Flash-cuts depict a scene of extreme violence. Lots of SCREAMING and SHOUTING. We do not see the participants clearly. A man is attacking a woman, punching her, kicking her and finally strangling her.

As the assault plays out, we see quick, disturbing images of a pair of fiery, red eyes, surrounded by rough, puke-yellow skin.

In the background, another man lies on the floor bleeding heavily from a head wound. The woman slumps to the floor, gasping.

A shotgun comes into view and we CUT TO BLACK as TWO SHOTS ring out. Over the black screen, a guttural, wheezing LAUGH echoes.

FADE IN:

2. INT. EDGERTON’S HOUSE – KITCHEN – DAY

JAMES EDGERTON (37), his wife, FIONA (36), and their children, JOSH (12) and RACHAEL (17) are having breakfast. They are a typical family. The conversation is light. Josh and Rachael are having cereal, while Jim and Fiona are sipping cups of coffee and eating toast.

JIM
I got a call from Brian this morning.

FIONA
(slightly sarcastic)
That’s nice. What did he say?

JIM
(ignores his wife’s tone)
He’s got access to a location for tonight. An old, derelict mansion. Nice and creepy.
JOSH
(waves his hands in the air spookily)
Whooooooooo!

FIONA
Eat your breakfast, Josh. It’s a bit short notice, don’t you think, love? Why tonight anyway? If this house is derelict, can’t we go any time?

JIM
It’s the only time Brian can get off work.

FIONA
(angrily)
Oh, so we have to drop everything to accommodate Brian now? What about the kids? We can’t get a sitter now.

JIM
Come on, Fee, this is a good location. Besides, it’s in the area I grew up in. I even snuck in there once when I was a kid. (beat) Rachael can watch Josh.

RACHAEL
(looks up from her dish)
Can’t. Got plans.

JIM
Well unplan, then. You’re staying in with Josh tonight.

RACHAEL
Take him with you. I seriously have plans.

JOSH
(excited)
Yeah, we can all go! I’ve got a torch.
RACHAEL
Like I really want to go ghostbusting with dad’s loony mates. Not! Besides, plans, remember?

JOSH
(sings)
Rachael’s got a boyfriend. Rachael’s got a boyfriend.

RACHAEL
Shut it, monkey boy.

FIONA
Rachael Edgerton! Don’t talk to your brother like that.

RACHAEL
But, mum...

Fiona closes her fingers, as though to say ‘shush’ and Rachael falls silent, scowling at her grinning, little brother.

JOSH
Can I go, dad? Please?

JIM
You’re too young, Josh.

RACHAEL
(stands up noisily)
This is so unfair! I’m almost eighteen and you treat me like a kid!
(glares at Josh)
Brat!

Rachael stomps out of the kitchen, swinging her schoolbag over her shoulder. A second later, we hear the front door SLAM.

FIONA
(to Jim)
Nicely handled. You could have just as easily asked Brian to adjust his schedule.
JIM
She’ll be okay. Like she says, she’s almost eighteen.

They stare at each other for a long moment, Jim’s eyes pleading.

JIM (CONT.)
Come on, Fee, this will be a good investigation. Lucy’s digging up some juicy history on the place and Mick will be able to finally update our website.

FIONA
(sighs)
Okay, but you owe Rachael big time. Josh, hurry up and get off to school.

JOSH
(still sulking)
I’m going.

JIM
Why don’t you see if Toby wants to sleep over tonight? You can play video games loudly and annoy your sister.

Josh seems unimpressed.

JOSH
(sulking)
Yeah, but I want to go with you.
(his eyes sparkle, pleadingly)
Toby could come too!

FIONA
Josh. School.

Josh finishes his cereal and grabs his stuff. He skulks out, SLAMMING the front door almost as loudly as Rachael had.

Jim smiles weakly at Fiona and continues to sip his coffee.
JIM
I’m sorry, Fee. I wish I could reschedule, but tonight really is the only time we can go. Brian’s booked the night off work already. It’s a really creepy, old place. I mean, when I was in there…

Jim pauses, reflecting on what happened to him so many years earlier. He gazes wistfully out of the window, the cup steaming in his hands.

FIONA
What happened to you, Jim? You’ve never mentioned this before.

JIM
(takes a deep breath, places the cup down on the table)
Well, that house had a long history of being haunted. Me and my mates decided to check it out. I was only eleven. Anyway, we got there just after dark…

FLASH CUT

3. EXT. DERELICT MANSION – NIGHT

We are looking at FOUR (4) KIDS, one being Jim twenty-five years younger. The others are TWO (2) BOYS and a GIRL, all about the same age.

They are standing outside the derelict mansion. The windows are black and the front door is slightly ajar. Some windows are smashed, but the glass in several is intact.

YOUNG JIM
Are we going in, then?

BOY #1
Go on then.

GIRL
Go on, Jimmy. Are you scared?
YOUNG JIM
I’m not going in there on my own!

BOY #2
Jimmy’s shitting himself!

They all laugh, except Jim.

YOUNG JIM
Sod you lot. You’re the chickens, not me.

Jim takes a deep breath and places a foot onto the doorstep. He pauses, peering through the crack of the slightly-open door. Seeing nothing, he gingerly pushes the door open and steps inside.

4. INT. DERELICT MANSION – NIGHT

Young Jim’s eyes dart around the dusty, old house. Silvery light filters through the filthy windows, casting dirty shadows all around.

From somewhere upstairs, a door is heard to CLOSE. It does not slam, merely CREAKS and clicks shut. Jim is breathing heavily. He is absolutely terrified.

Our POV changes. We are watching Jim from the top of the stairs through the eyes of the DEMON, its heavy breathing laboured and wheezy.

BOY #1
(O.S. shouting)
You okay, Jimmy? Do you want me to get your mummy?

YOUNG JIM
(loudly, over his shoulder)
Piss off, knobhead! Why don’t you come in here and see how scared you get?

The demon’s breathing quickens, as though in anticipation of more children entering its domain.
BOY #1
Yeah, I’ll come in. (pause) When my arsehole heals up!

YOUNG JIM
Oh, shite to this.

Jim turns to leave and the demon realizes its prey is escaping. We follow its POV down the stairs towards Jim. He turns around. His eyes widen and his jaw drops. What does he see?

FLASH CUT

5. INT. EDGERTON’S HOUSE – KITCHEN – DAY

FIONA
What did you see?

JIM
Nothing. I didn’t see anything. I felt something, though. I felt something evil. I know that sounds corny. And I smelled something horrible. It almost made me sick.

He draws breath.

JIM (CONT.)
Anyway, I legged it and I’ve tried to forget about that house for twenty-five years. Then Brian calls me and tells me that he’s managed to get us permission from the council to go inside the house tonight.

FIONA
All right, but something had better happen.

JIM
Part of me hopes that it won’t.
6. EXT. DERELICT MANSION – NIGHT

Jim and Fiona’s paranormal group have assembled at the old mansion. It is the one that we saw in the opening scene. Jim looks around at the surrounding area, shivering, as though cold.

The large house sits in several acres of woodland and an uneven private road runs from the main road some hundred yards or so distant. Low stone steps lead up to the large front door of the mansion and, on either side, a pair of stone dragons patiently guard their domain.

The night is cold and dark, overcast, yet fine. The atmosphere is brooding and the dark windows of the mansion seem to be looking down on the people gathered below.

As if on cue, wispy tendrils of mist float across the scene from some nearby trees.

MICK ROSS, the group’s technician is busy setting up their equipment, which consists of motion sensors, electromagnetic field detectors, a couple of wireless cameras that are set into fixed positions, a handful of digital voice recorders and the inevitable camcorders with night-vision capabilities.

BRIAN FLEMING is helping him. They are great friends, but completely unalike. Mick is outgoing, gregarious and a complete paranormal sceptic. Brian is reserved, quiet and a total believer.

Brian drops a case. The lid springs open and a camera rolls out onto the path.

MICK
(angry)
Brian, you clumsy sod!

Mick picks up the camera and turns it around in his hands, checking for damage.

BRIAN
Sorry, Mick. Is it okay?
MICK
Do you know how much these cost?
(pause) Yeah, it looks fine. Be more
careful will you?

BRIAN
Jesus, Mick. I said I was sorry.

Mick ignores him and they continue their work.

As they stomp around the old mansion, preparing for the
evening, Jim, Fiona and LUCY THOMPSON, Mick’s girlfriend,
are chatting outside, their breath visible in the cold,
night air.

JIM
So, Lucy, what have you found out
about the place?

LUCY
(looking to a clipboard filled with
papers)
Well, the last occupants were a pair
of squatters in the 1970s. The house
had been empty since before the war,
you see. After they moved in, rumours
started about them. It was said that
they performed satanic rituals at the
back of the house, probably in the
woods somewhere nearby.

JIM
Yeah, I remember talk about that when
I was a kid. To be honest, the
stories about this place and my
childhood experience here are
probably what got me interested in
this stuff to begin with.

LUCY
You’ve been in here before? Cool.
Yeah, well the stories are probably
rubbish. Nothing was ever found to
back them up. Anyway, one day, he
returned to find her with another
man.
(cont.)
LUCY (CONT.)
He flew into a jealous rage and attacked this other fellow, while she tried to explain that he was just a friend and that nothing was going on.

Lucy looks to the group, pausing for dramatic effect.

LUCY (CONT.)
He beat up this guy so badly that he almost died. He then turned on her and shot her to death. Then, he shot the other man. He fled the scene, but was never captured. She’s said to be buried on the grounds somewhere, but I think that’s just local folklore.

Lucy points away from the mansion and we see, beyond a stone wall, the dark, shifting silhouettes of ancient trees in the woodland that surrounds the mansion.

LUCY (CONT.)
Not long after her funeral, his body was found on the steps here with a single shotgun wound to the head.

FIONA
He killed himself?

LUCY
Yep.

She puts her finger to her head and imitates a gunshot.

LUCY (CONT.)
Then the local stories started. They say his wails of anguish can be heard in the dead of night, while she moves from room to room with a candle. Both of them trapped in the mansion, yet never able to be together.
JIM
I remember they even had a priest in
to bless the house. It was quite a
media circus at the time. Me and my
mates came here a few years after all
the stories had died down. Good
stuff, Lucy. Well done.

Mick and Brian come out of the house and approach the
trio.

MICK
(smiling)
All set up,
(nods towards Brian)
despite Florence here.

BRIAN
Get bent.

MICK
If any ghosties want to show their
faces tonight, we’ll cop ‘em.

JIM
(claps his hands once)
Right! Let’s get on, then.

7. INT. EDGERTON’S HOUSE – JOSH’S ROOM – NIGHT

Rachael pokes her head round Josh’s bedroom door. Josh
and his friend, TOBY, are watching a DVD, something with
monsters.

RACHAEL
Come on, creeps, get your ‘jamas on.

She lingers by the door for a while.

JOSH
We’re not getting undressed with you
standing there!

TOBY
Unless you really want to see my
knob!
JOSH
I think she’d rather see Rio’s knob.

TOBY
Rio? Is he a footballer? Or does she just want to play with his balls?

Josh and Toby fall about in fits of hysterics.

RACHAEL
(tutting with disgust and blushing)
Funny, you queer, little pervs!

Rachael closes the door and we

CUT TO

8. INT. EDGERTON’S HOUSE – UPSTAIRS HALLWAY – NIGHT

Rachael shakes her head and smiles lightly. She begins to walk downstairs, but stops and sniffs. An angry look crosses her face and she stomps back up again, throwing open Josh’s bedroom door.

9. INT. EDGERTON’S HOUSE – JOSH’S BEDROOM – NIGHT

Josh has his pyjamas on, but Toby is standing wearing only his underpants. Toby squeals in surprise at Rachael’s surprise entrance.

JOSH
Rachael!

RACHAEL
(shouting)
Which of you two has been in my room?

JOSH
What? Why would we want to go in your smelly room?

RACHAEL
Toby, you went in my room and stole my perfume, didn’t you?
TOBY
(quickly pulling on his pyjama bottoms)
As if!

RACHAEL
I can smell perfume on the landing. I know it’s not mum’s. It wasn’t there a minute ago, so one of you snuck in my room, sprayed my expensive perfume and came back here.

JOSH
Yeah, right. Like we want to stink like a girl all night!

RACHAEL
(at Toby)
He might, the sick little freak.

TOBY
(with sarcasm)
Yeah, and I put on a pair of your frilly knickers too!

Josh and Toby start giggling again. Rachael is not amused. She slams the door and we

CUT TO

10. INT. EDGERTON’S HOUSE – UPSTAIRS HALL – NIGHT

Rachael cannot understand where the perfume smell came from. She ponders for a moment and sniffs the air.

RACHAEL
Gone now. Weird.

11. INT. DERELICT MANSION – MAIN ROOM – NIGHT

The group are in the main room of the house. It is a large, empty space with a high ceiling. Two doors lead into other areas of the mansion, one to the main hall and another to a corridor that leads to the cellar door and, further along, the kitchens.
All of the group are carrying camcorders with the night-vision setting switched on. It is very dark and we see the investigation from their cameras’ P.O.V. Mick nudges Brian as he walks behind him.

BRIAN
Pack it in, dickhead!

MICK
(grinning mischievously)
What? I didn’t do anything.

LUCY
Grow up, you two.

After a few moments, the investigation begins.

JIM
Is anybody with us? Please give us a sign of your presence.

Nothing happens.

MICK
(smiling)
Well, that’s a surprise.
(looks to the ceiling)
Come on! Show yourselves!

BRIAN
Stop being a pillock, Mick. They’ll come through if they want to. You can’t force this stuff.

MICK
On the telly, they get knocks and bangs as soon as they arrive. I wonder why we don’t – ever?

LUCY
Give it chance.

JIM
Please, give us a sign of your presence. We mean you no harm or disrespect.
Nothing.

**JIM**
Are you one of the squatters that lived here? Did you kill your lover?

**LUCY**
My camera’s just died.

Mick flicks on his flashlight and takes a look at Lucy’s camcorder. He removes the battery and replaces it.

**MICK**
(puzzled)
All the batteries were freshly charged. They should have been good for the night. They’re good ones. We’ve used them a ton of times.

**BRIAN**
Could be a sign, Mick.

**MICK**
Could be a duff battery, Bri.

A BEEPING sound comes from the next room. The group all look to one another.

**MICK**
That’s one of the motion detectors in the corridor.

They all head out of the door and into the dark, foisty passage.

**12. INT. DERELICT MANSION – CORRIDOR – NIGHT**

Nothing can be seen. A red light flashes on a device on a box in a corner, accompanying the beeping. Mick walks across to it and presses the reset button.

**MICK**
Could have been a mouse or rat that set off the sensor.
BRIAN
I haven’t seen any signs of rodents in here.

MICK
(sarcastic)
Yeah, like you’re the Rentokil guy all of a sudden.

JIM
Knock it off, you two. Besides, the sensor’s on a box, so the mouse would have had to climb onto it to set off the alarm.

MICK
(sarcastically)
Ooh, I’ve never heard of climbing mice before. Look, there’s nothing here. Even my EM meter isn’t finding anything. Not that it ever does!

He lifts up his EM meter and slowly scans the passageway. He pauses, the device pointing at the door that leads to the cellar. Suddenly the needle swings wildly and the device BEEPS loudly.

BRIAN
(laughing)
You were saying?
(to the ceiling)
Can you give us another sign, please? Can you bang on the walls? Once for yes and twice for no?

Almost immediately, A FAINT RAPPING is heard. Two times.

JIM
Er, does that mean you don’t want to talk to us?

Two more faint raps.

MICK
This ghost is retarded.
His EM meter BEEPS again, then shuts down, along with his camcorder. We see his camera’s POV flicker to black.

MICK
Shit! My camera’s gone now.

A GUTTURAL LAUGH is heard very faintly. The group does not pick up on it. Our POV changes to something watching Jim. The quiet cackling suggests a hint of recognition. We close in quickly on Jim.

JIM
Mine too.

FIONA
Mine’s still working.

BRIAN
Nope, mine’s dead too. Jesus!

FIONA
(sniffs)
Can you smell that? It smells like perfume? Jesus, it’s come cold suddenly.

MICK
God, it smells like shit!

They all sniff the air.

BRIAN
I can’t smell anything.
   (grins at Mick)
Not one of your ‘silent-but-deadlies’, was it?

MICK
You wish.
   (puts hand to mouth)
You really can’t smell it? I think I’m gonna puke.

BRIAN
He who smelt it dealt it.
MICK
(gagging)
Oh, very mature.

Mick suddenly dashes to a corner of the corridor, by the motion sensor, and vomits violently. His pathetic retching the only sound in the house.

Lucy walks over and gently strokes his back. When he is finished, he turns to her, a ribbon of thick saliva hanging from his bottom lip.

LUCY
(concerned)
You okay, sweetheart?

Mick is breathing heavily and he wipes his mouth on his sleeve.

MICK
Yeah, I’m okay now. That stink’s gone now.
(looks to Brian)
You really didn’t smell it?

Brian shakes his head, no.

LUCY
Me neither.

MICK
(groggy)
Well, let’s crack on. Here, give me your stuff. I’ll see if I can get it working again.

They all hand him their cameras, except Fiona, who looks a little dizzy all of a sudden.

LUCY
You okay, Fee?

Fiona is suddenly overwhelmed with emotion and begins sobbing.

FIONA
What’s happening? Why are we here?
JIM
(shouting)
Get the fuck out of my house right now!

Everybody jumps at Jim’s sudden outburst. His face is contorted with rage. It hardly looks like him anymore. He glares at them, his eyes wide with anger and bloodshot.

JIM
Look at you, you bastards. You think you can stop me with your gadgets and fancy words? Get out! You make me wanna puke!

Mick grabs Jim by the shoulders.

MICK
Jim, what the hell’s got into you?
Pull yourself together, man!

Jim pushes Mick away and begins to scream at the top of his lungs, collapsing to his knees on the dusty floor.

From somewhere upstairs, BANGING can be heard, as though a child is throwing a tantrum and continuously opening and slamming doors. A strong, freezing blast of air rushes through the house.

Beneath the BANGING and HOWLING wind, deep, throaty GROWLING can be heard, as though some great beast were prowling through the house.

Jim is still screaming, somehow without drawing breath, and Fiona is wobbling to and fro on her feet and sobbing uncontrollably with her arms stiff by her sides.

BRIAN
(taking charge)
Come on, let’s get them out of here.

Mick and Brian haul Jim to his feet and he stops screaming as soon as they touch him. They head towards the back of the house, towards the kitchen.
Lucy helps Fiona, who is still filled with emotion. Jim begins to come to and walks by himself. He looks confused, as though having no memory of what just occurred.

13. INT. DERELICT MANSION – KITCHEN – NIGHT

Before they can exit through the back door, a cacophony of BANGING and THUMPING begins all around them. They panic and run outside, heading across the unkempt courtyard, through a gate and into the rear of the house, the dark woods not far away.

14. EXT. DERELICT MANSION – REAR GARDENS – NIGHT

As soon as they leave the house, they stop, as though whatever force impelled them to leave suddenly has no control over them.

They stand in a circle, panting and breathless.

MICK
Alright, what the fuck just happened in there?

BRIAN
What do you think happened, Mick? We just had a major paranormal event, mate! Jim, are you okay?

JIM
(still shaken)
Yeah, thanks, Bri. That was weird. It was like I was looking through somebody else’s eyes. I knew what I was saying, but couldn’t stop myself.

BRIAN
Classic entity possession.

MICK
Classic bollocks more like!

BRIAN
How do you explain the batteries dying then and that foul smell?
MICK
For all I know, you swapped the batteries when we were setting up and then shat your pants!

BRIAN
Go fuck yourself, Mick! You were the only one that picked up on the rotten stink, so I’d say that whatever is in there doesn’t like you. Can’t say I friggin’ blame it.

MICK
(shouting)
Piss off!

They glare at each other, seemingly close to coming to blows.

LUCY
Hey.
(louder)
HEY! Pack it in!

Mick and Brian calm down somewhat, but continue to eye each other venomously.

LUCY
What’s the matter with you two? You’re supposed to be mates. Brian would never deliberately switch the batteries. And he certainly wasn’t upstairs banging the doors.

MICK
Yeah, okay.
(then to Brian)
I’m sorry, mate. I’m still not convinced what happened in there was paranormal, though.

BRIAN
Well, isn’t that what we’re here to find out?

Brian smiles weakly.
FIONA
(concerned)
Are you sure you’re okay, Jim?

JIM
I’m fine, love. Whatever happened in there has gone now. I never thought I’d say this, but that place is evil. Pure evil.

Jim takes several deep breathes.

JIM (CONT.)
Okay, I suppose we’d better get our stuff, unless you want to leave it until tomorrow.

MICK
Not bloody likely. I’m not leaving it all there to be nicked by some friggin’ junkie.

The group tentatively re-enter the mansion. All is quiet and they begin packing away their equipment. Although they sense nothing, we CUT TO P.O.V. shots of something watching them. No breathing can be heard.

FADE OUT

FADE IN:

15. EXT. TOWN CENTRE – DAY

Fiona and Rachael are shopping. They have just come out of a clothing store, carrying a carrier bag each. We watch in a WIDE-SHOT as they walk across the pedestrian precinct.

We CUT to a CLOSE-UP as they walk.

RACHAEL
Mum, do ghosts wear perfume?

FIONA
(surprised)
Sorry? What was that?
They stop by some benches and sit down.

RACHAEL
Last night, when you and dad were out, I smelled something on the landing. A woman’s perfume.

Fiona pauses for a long time, as she recalls the perfume aroma she picked up during the investigation.

FIONA
Maybe Josh and Toby were playing a trick on you. Sneaking into your room, spraying your perfume around while you weren’t looking. You know what boys are like at that age.

RACHAEL
That’s what I thought at first, but they said they didn’t do anything.

FIONA
(smiling)
There you go, then. They definitely did it.

RACHAEL
(smiling)
Yeah.

(serious)
I mean, no, I believed them. Even that Toby. And when I thought about it, it wasn’t my scent. I don’t think it was yours, either. (pause) So, do ghosts wear perfume?

FIONA
Well, it’s been known for people to smell what are called ‘phantom odours’, lingering aromas that shouldn’t be present. (pause) But our house isn’t haunted, Rach. Believe me, I’d know.
RACHAEL
(smiling)
Yeah, you and dad are real-life ghostbusters.

Fiona looks across at a nearby baker’s shop.

FIONA
Come on, let’s get a pasty. I’m starving.

They rise from the bench and cross the precinct.

FADE OUT

FADE IN:

16. INT. EDGERTON’S HOUSE – JIM’S OFFICE – DAY

Jim, Brian, Mick and Lucy are in Jim’s office, which is the spare bedroom. They are analyzing their video tapes and digital voice recorders from the investigation.

LUCY
Look at this!

Everybody piles around the screen in front of which she is sitting. On the monitor is paused camcorder footage from the investigation.

LUCY
This is from Fiona’s camera. Everybody else’s had packed in remember. It’s when Jim wigged out.

She presses play on the machine and we watch as Jim’s outburst is re-enacted in night-vision.

LUCY
Did you see it?
(Nobody says anything)
Look behind Jim. I’ll play it again.

Lucy rewinds the tape and presses play again. We MOVE IN on the screen as, once again, Jim erupts in green-tinted fury. Behind Jim, a bulky, dark shape can be seen. Is it human? Is it a trick of the light?
BRIAN
Woah! Now that's creepy.

He laughs nervously.

MICK
Could just be a shadow on the wall behind him.

LUCY
No, no. It’s at the wrong angle. Remember, Fiona’s camera was the only one working. If it was Jim’s shadow from her infra-red light, it should be over here.

She points to another part of the screen just as Jim’s shadow comes into view.

LUCY (CONT.)
See? The other shape is still there. It actually looks like it moves into Jim.

JIM
Can you enhance that, Mick, and see if you can make out what it is?

MICK
Sure, but I’ll have to do it at home.

JIM
Good work, Lucy.

They return to their analyses and we mark the PASSAGE OF TIME with DISSOLVES showing the team in different positions, drinking mugs of tea etc.

BRIAN
(listening to audio through headphones)
Jim, Jim! Check this out! We’ve got something on audio.

Again, the team huddle around as Brian passes the headphones to Jim. He listens and his eyes widen.
BRIAN
(smilng)
Cool or what? This was recorded when nobody was in the house. The DVR was left running as we were all standing outside shitting ourselves. You can hear us running out beforehand. The recorder was in one of the back upstairs bedrooms.

LUCY
(winking and nudging Brian)
Unplug the headphones so we can all hear it, then, dummy.

Mick looks at Lucy and Brian, a darkness in his eyes suddenly.

Brian unplugs his headphones from the laptop and inserts the jack for a pair of external speakers. He clicks the mouse and we hear the audio recording.

Jim’s outburst and the cacophonous banging are clearly discernible, followed by sounds of FOOTSTEPS as the team ran outside.

There are a few moments of silence, clearly visible on the waveform display of the laptop, then light, FEMININE BREATHING can be heard. It appears to approach the recorder, accompanied by light FOOTSTEPS.

More footsteps are heard, moving away. The breathing is then replaced by a MOAN, almost like the sigh of a disappointed parent.

It sounds human, yet also not human, as though the voices of woman, man and child had been blended together with the sounds of distant bells or pipes.

MICK
Jeeeesus Christ! I’ve got to get that on the website. The forum members will go nuts.

BRIAN
(smiling at Mick)
Starting to believe now, eh?
MICK
(also smiling)
I wouldn’t go that far, mate, but this is good evidence.

JIM
Great work everybody. I think that’s it. Mick can get on with enhancing that footage and uploading the audio to our server. Keep in touch everybody.

17. INT. EDGERTON’S HOUSE – DOWNSTAIRS & UPSTAIRS HALLS – DAY

Fiona waves off the team as they leave and closes the front door. Jim is still upstairs, listening to the audio clip over and over again.

Fiona stands at the foot of the stairs for a moment, something obviously playing on her mind. Then she heads up the steps. (the CAMERA follows her)

She pauses outside the door to the spare room, listening. The spooky recording can be heard from within as Jim replays the audio over and over. From another room, muffled rock music can be heard. She sniffs and looks around.

FIONA
(to herself)
That perfume again.

She crosses the upstairs hallway to a door with a poster of Marilyn Manson. She knocks and opens the door.

18. INT. EDGERTON’S HOUSE – RACHAEL’S ROOM – DAY

Heavy rock music is playing loudly. Rachael is sprawled on her bed, reading a magazine. She sees her mother and lowers the music volume a little.

FIONA
(smiling)
Not a bad tune.
RACHAEL
(grimacing)
Like you know anything about real music, mum.

FIONA
I’ve been to a few concerts in my youth. I saw Bon Jovi before they turned rubbish.

RACHAEL
Mum, Bon Jovi have always been rubbish!

FIONA
(laughs)
You got me there. I was more of a Poison chick anyway. That Brett Michaels really got me going.

RACHAEL
(shocked)
Mother!

They both laugh.

FIONA
Anyway, you know you mentioned the smell of perfume yesterday? I think I just got a whiff of it just now. Can I just check yours?

Rachael gets off the bed and crosses to her dresser, picking up a small bottle.

RACHAEL
I got this last week. I don’t think it’s what I smelled the other night.

Rachael hands the bottle to Fiona. She squirts a little onto her wrist and sniffs at the spot.

FIONA
No, that’s not it. Mmm, nice, though. Not to worry. My old nose must be hallucinating. Auto-suggestion, maybe.
She hands the bottle back to Rachael.

RACHAEL
Yeah, well, if you want to borrow this sometime, just ask, okay?

FIONA
Thanks love.

Fiona leaves the room, closing the door behind her.

19. INT. EDGERTON’S HOUSE – UPSTAIRS HALL – DAY

Fiona goes back to the spare room and reaches for the handle to open the door. Before she can, Josh pokes his head out of his bedroom. He is still in his pyjamas.

JOSH
Oh, it’s you. Did you find anything scary the other night?

He makes a spooky gesture with his hands, waggling his fingers in the air.

There is a long pause before Fiona answers. She is contemplating about what to tell her young son.

FIONA
Not really, love. Just the usual creepy old house stuff. Nothing to lose any sleep over. Speaking of which, why aren’t you dressed? It’s gone two o’clock. Toby will be here soon.

JOSH
So?

FIONA
So get dressed!

Josh pulls a mock-sulky face and disappears back into his bedroom. Fiona turns the handle of the spare room door and pushes it open.
20. INT. EDGERTON’S HOUSE – JIM’S OFFICE – DAY

As Fiona steps inside, the recorded sounds suddenly grow in intensity, as though Jim had the volume set to maximum. She calls out to him. He clicks the laptop mouse and the audio cuts out. He turns around.

Fiona screams. For an instant, Jim’s eyes flashed bright red and she thought she saw the slightest hint of a forked tongue flick out of his mouth.

Then he is bounding out of the chair. Fiona screams again and backs into the wall, covering her face with her arms.

JIM
What’s the matter, love? Are you okay?

Fiona peers out from behind her sleeves. Jim is normal again. She is shaking.

FIONA
S-sorry, Jim. I thought I saw...
Never mind.
(breathing deeply)
I need a cuppa.

She leaves the room and Jim watches her with concern. Behind him, the CACKLING can be heard again, despite the audio recording being turned off. The mouse pointer can be seen over the STOP button.

21. INT. MICK ROSS’S FLAT – DAY

Mick’s flat is small. It has one room that comprises of a living room and kitchen. He has a sofa-bed, which is permanently in bed mode. He shares a bathroom with the floor’s other occupant.

One side of the room is filled with his computer equipment. The camcorder is hooked into his PC and the video footage we saw earlier is downloading. A cricket bat, a football and an air rifle are beside the computer desk.
Mick and Lucy are in bed making love. There is nothing romantic about it. They are having a quickie. The sounds of a LUSTFUL CLIMAX can be heard before Mick rolls off his girlfriend, breathing heavily.

They lie in silence for a few seconds.

LUCY
Mick, what do you really think happened in that house?

MICK
Bugger all happened, Luce. We all got spooked by a creaky, old house. Mass hysteria, love.

LUCY
But you saw the video. You heard the sounds on the DVR. You saw what happened to Jim and there was that awful smell?

MICK
Yep, saw and smelled all of it. Pity nobody else picked up on the shitty stink, though. Doesn’t make it supernatural, though, does it? Maybe I got a quick attack of catarrh? (smiles)
Fiona said she smelled something too, but she said perfume. Now, I don’t know about you, but I can definitely tell the difference between shit and Chanel any day of the week.

LUCY
You’re such a wanker, you know that?

Mick just smiles again and kisses her lightly on the nose.
LUCY
It’s like Jim said, there’s something evil in that house. Maybe the blessing trapped whatever it was in there and, over the years, it’s been getting more and more angry, eventually transforming into a demonic entity?

MICK
Oh, come on, Luce. There’s about as much chance of that as...

LUCY
As what? As all the batteries failing at once?

MICK
Except Fiona’s.

LUCY
(victoriously)
Yes! Yes! Fiona was the only one that smelled something else. Hers was the only camera that didn’t fail. Don’t you see the connection?

MICK
Nope.

He reaches out of bed and grabs a packet of cigarettes, lighting one and puffing with satisfaction.

LUCY
Mick! Do you have to do that now? You know I hate the stink of tobacco.

MICK
Sorry, munchkin. A man’s gotta do what a man’s gotta do. Speaking of which...

He climbs out of bed and pulls on a pair of tracksuit bottoms. He pads out of the flat, the cigarette hanging loosely from his mouth.
Lucy shakes her head disapprovingly. She gets out of bed and pulls on her underwear quickly, along with one of Mick’s huge T-shirts.

She crosses to the computer and sees that the download and auto-enhancement has completed and is asking if we want to play the clip. She glances around, as though about to perform a covert act, and clicks YES.

The night-vision footage begins on the computer. Mick’s software has brought out some details in the video and the shadow behind Jim is much more defined.

Lucy gasps at the form. It is clearly a human form, but with a demonic, goat-like head. Small horns project from both sides of its cranium and there is a faint glint where the eyes would have been.

It drifts towards Jim and appears to morph into his body.

LUCY
Holy shit!

Suddenly the PC monitor goes blank, startling Lucy. We cut to a P.O.V. of something watching her from behind. The familiar CACKLE rings out and Lucy whirls around. She tries to scream, but cannot.

LUCY
(croaking, barely audible)
Mick... Mick...

An invisible force flings Lucy on to the sofa-bed. Her arms wave furiously, as if trying to beat off her attacker, but there is nothing there.

Something pulls up the T-shirt, revealing her flat tummy and white panties, and she tries to pull it back down, her breath coming in short, sharp gasps.

Her arms jerk to her sides, as though being held and her body convulses. We hear the tearing of cloth and she squeals in pain, but something unseen is holding her mouth closed.
She continues convulsing on the bed, looking as though something is pressing down on her entire body and then releasing her rhythmically. We hear strange, cracking noises, as though whatever is on top of her breaks one of her bones with each thrust.

We CLOSE-UP on Lucy’s eyes and they are filled with sheer, raw terror. Tears stream down her temples. Can she see what is raping her? A low moan escapes her lips and her eyes roll back.

Then all falls still and Lucy emits an anguished guttural moan. She twitches momentarily and then she stops breathing.

A toilet FLUSH is heard and, a few seconds later, Mick comes back in. He sees Lucy lying on the bed and rushes across to her.

MICK
Luce! Luce! Oh, for fuck’s sake.

He grabs the telephone and frantically dials 999.

MICK
Yeah, er, ambulance, please.

22. INT. EDGERTON’S HOUSE – KITCHEN – DAY

Fiona is sipping tea at the kitchen table. She is still shaken by what she thought she saw earlier. Jim is sitting opposite, a genuine look of concern on his face.

JIM
What’s the matter, Fee?

FIONA
Nothing. I’m alright.

JIM
It’s something to do with the investigation, isn’t it? You didn’t want to go in the first place.

FIONA
No, it’s not that. I think I’m just tired.
JIM
(not really believing her)
Okay. I’ll be upstairs if you need me.

Fiona suddenly reaches out and grabs his hand. He looks down at her, an oddly cold expression on his face.

FIONA
Stay here with me for a bit, love?

JIM
(flatly)
I’ve got work to do. I’m only upstairs.

Jim pulls away from Fiona and she seems visibly hurt by his coldness.

Jim heads out of the room, leaving Fiona alone. She finishes her tea and leaves the table, crossing to the sink and rinsing out the mug.

She jumps as the microwave on the worktop suddenly PINGS. She crosses to it, opening the door.

It is empty. Puzzled, she closes the door and gasps when a pair of red eyes peers back at her from the glass. Then they are gone.

FIONA
I’m going bloody crazy. Oh, sod this.

She heads out of the kitchen.

23. INT. EDGERTON’S HOUSE – DOWNSTAIRS HALL – DAY

Fiona pulls on her coat and calls up the stairs.

FIONA
Jim? I’m just nipping out for a bit.
Won’t be long.

There is no reply. She starts to call again, but decides against it and just heads out. As the door closes, the phone RINGS.
24. INT. MICK’S FLAT – DAY

Mick is on the phone to the Edgertons. He is sitting on the bed sobbing inconsolably. Out of the window, we see an ambulance and a police car pull away. The telephone rings several times before the answering machine comes on.

MICK
(sobs again)
Something’s happened to Luce. Pick up, man! The ambulance has just taken her away. She’s dead, Jim. Just dead. Pick up the phone if you’re there!

The line goes dead as the answering machine clicks off automatically. Mick slams down the receiver and buries his head in his hands.

MICK
Fuck you, then. Fuck you and fuck everybody else.

Mick gets up and grabs the cricket bat. He then launches a frenzied attack on the computer equipment, smashing it with the bat. When he is finished, he drops the bat and slumps to his knees.

We CUT to a P.O.V. shot of Mick on his knees, the camera slowly moving towards him. Unhealthy, rasping breaths can be heard.

DEMON
(hissing, rasping, barely audible)
Michael, I know what you want. You want Lucinda back. I can give her to you.

MICK
(whispering sobs)
Fuckin’ hell! Now I know I’m friggin’ nuts. I’m hearing voices.
DEMON
(insane chuckle)
Look around, Michael. You are no more
crazy than I.

Mick slowly turns his head towards the CAMERA. His mouth
opens, but no sound comes forth.

DEMON
Do as I say, Michael, and you will be
with Lucinda very, very soon.

Indistinct whispering can be heard as we

FADE TO BLACK

FADE IN:

25. EXT. PUBLIC LIBRARY – DAY

We see an ESTABLISHING SHOT of a large, modern public
library.

26. INT. PUBLIC LIBRARY – DAY

Fiona is sitting at a microfiche machine, looking at old
newspaper reports. She is reading one about the murder at
the derelict mansion and scribbling notes on a pad at her
side.

The report states that Claire Adams (29) was murdered by

The police had found him on the main steps of the
mansion. He had shot himself with a shotgun, though they
didn’t know from where he had got it.

The man that Gorman had attacked was never named and, on
his release from hospital, had disappeared before the
police spoke to him.

FIONA
(quietly to herself)
Well, that might explain the
haunting. A love triangle ending with
murder.
The article concludes with a passage about the area of the derelict mansion. Fiona reads it aloud, quietly:

FIONA
This murder is only the latest in the colourful history of the area. The woodland adjacent to the house has a long association with paranormal events, including ghostly apparitions, strange lights in the sky and amongst the trees and terrifying animal-like beasts that walked on two legs. These stories date to long before the house was built and legend has it that the house was built on the site of an ancient pagan temple.

Suddenly, a woman’s hand appears and presses down on Fiona’s shoulder. She jumps and turns around. Nobody is there.

She smells the strong perfume again. She shivers, even though the library is very warm.

She gathers up her notepad and pen, pulls on her coat and rushes from the library.

27. INT. EDGERTON’S HOUSE – LIVING ROOM – DAY

Jim comes downstairs and enters the living room. He is walking with a stilted, awkward gait and staring directly ahead, not looking, it seems, at where he is going. He stops by the answering machine.

Its light is flashing and he presses the button without looking, replaying Mick’s desperate message. JIM has a far-off look in his eyes as he hits the DELETE button. Then he leaves the house, SLAMMING the door behind him.

FADE OUT
FADE IN:

28. EXT. DERELICT MANSION – DAY

The sun is beginning to set, but it is still daylight. Brian is standing outside the derelict mansion with a digital still camera hanging around his neck. He is just staring at its dark, foreboding windows.

BRIAN
(quietly to himself)
What are you in there?

A woman’s hand suddenly grabs his hand and Brian visibly jumps with shock. As he looks down, nothing is there.

WOMAN
(whispering, echoing)
Go, Brian. Run away.

He jumps again as his mobile phone RINGS. His hand goes to his coat pocket. He pulls it out and holds it to his ear.

BRIAN
Hello?

MICK
(O.S.)
Brian? Thank God. I’ve been trying to find you.

BRIAN
What’s up?

MICK
(O.S.)
Something’s happened. I need to talk to you. Where are you?

BRIAN
I’m at the old house. I’m going to grab some stills. What’s going on, Mick?
MICK
(O.S.)
Perfect. I’ll be right over. Don’t move a muscle.

The line goes dead and Brian frowns as he puts the phone back into his pocket.

WOMAN
(whispering)
Run, Brian.

Brian looks around and sees nobody. He turns slowly, taking in the darkening surroundings, looking for anybody that might be there.

BRIAN
(half-heartedly, his voice trembling very slightly)
Hello? Is somebody messing with me, because it’s not working. I’m not scared.

There is no reply to his query.

He shakes his head and steps closer to the mansion. He switches on the camera and takes a few shots of the outside of the house. Then he steps inside.

29. INT. EDGERTON’S HOUSE – KITCHEN – EVENING

Jim, Fiona, Josh and Rachael are having their early evening meal. Josh’s friend, Toby, has arrived and the boys are tucking into fish fingers and chips.

Jim’s hands appear grubby and soiled, but nobody appears to notice as he shovels food into his mouth.

FIONA
So, the area around the house has a long history of paranormal phenomena. After the library, I went to the parish church and had the rector dig out some old manuscripts.
JIM
(not looking at Fiona)
What did you do that for?

FIONA
It’s called research.
(shakes her head)
Anyway, he read me an old document from 1300-something. Back then the whole area was a thick forest, except for where the house now stands. There was a clearing with a spring and an ancient altar, dating back to the druids.

JIM
(winking at Josh and Toby)
Druids, eh? Were Asterix and Obelix there too?

Rachael and the boys laugh, but Fiona is not amused.

FIONA
I thought you’d be interested, Jim.

JIM
(a little sarcastically)
I am, Fee. Sorry. Go on.

FIONA
Anyway, the old document said that, five hundred years earlier, the Devil had appeared to a young girl called Alkelda in the clearing. She had been gathering mushrooms and - poof - there stands the Devil. All fire and brimstone.

JIM
(seeming to grow a little impatient)
You can’t really take these old parchments at face value.

FIONA
That’s not my point. The Devil tempted the girl, but she stood up to him and sent him back to the abyss.
RACHAEL
(smiling wryly)
Were these mushrooms she was collecting the magic kind, mum?

FIONA
Very droll, Rachael. Alkelda sent the devil packing and the site became a holy one. There was even a convent there for a while. Alkelda, who was an Anglo-Saxon princess, by the way, was later killed by Vikings and became a saint.

JOSH
Cool story, mum.

TOBY
Yeah, Mrs Edgerton. I think the Devil’s ace.

FIONA
(smiling)
Well, keep that between us, eh, Toby? Anyway, the convent disappeared over time and the spring dried up. Eventually, the city spread outwards and even the forest was pretty much destroyed. But what if that altar remains under the ground? What if that house is built on top of where Alkelda sent the Devil back to Hell?

JIM
Come on, Fiona. That’s a bit far-fetched. You make it sound like Amityville. Saints and demons and mystical altars. You should get on to Dan Brown.

He winks at Toby and Josh, who grin mischievously.
RACHAEL
As fascinating as this conversation isn’t, I’m going out. Bethany and Tim are picking me up. We’re going to the pictures.

Rachael leaves the table and heads out of the kitchen.

FIONA
Jim, I think this is important. What’s the matter with you today? It’s like you’ve lost all interest.

JIM
(seething whisper)
Maybe I have lost all interest, Fee! Maybe I’m sick to fucking death of all this shite.

Fiona is shocked and looks to Josh and Toby, who are trying their best not to snigger – as boys do.

FIONA
Jim!

(she leaves the table and crosses to the kitchen sink, clearly upset)
I think we’ll talk about this later.

Jim grins wickedly at the two boys and mouths ‘We’ll talk about it later’ mockingly. The smiles from Toby and Josh vanish as they realize something is very wrong.

30. INT. EDGERTON’S HOUSE DOWNSTAIRS & UPSTAIRS HALLS – EVENING

We follow Rachael up the stairs and into the first floor hallway. She enters her bedroom and leaves the door slightly ajar. Our P.O.V. watches through the slim opening. Heavy BREATHING can be heard.

As Rachael gets changed, slipping off her clothes and donning fresh attire, the breathing becomes a frantic PANTING.

A woman’s LAUGH is heard and our P.O.V. whips around. There is the hint of a wispy, light form on the landing, but it quickly dissipates.
Rachael bursts out of her room, slinging her bag around her shoulder. She stops, as though sensing somebody has been there. She goes to the top of the stairs.

RACHAEL
(calling down the stairs)
Josh! Has your pervy mate been spying on me again?

All we hear in reply is the sound of the boys larking around downstairs. Fiona appears at the foot of the steps, looking up to her daughter.

FIONA
Is everything alright, love?

RACHAEL
(puzzled)

Rachael comes downstairs and opens the front door just as a car pulls up outside and a GIRL of about Rachael’s age waves.

FIONA
Be good, love.

RACHAEL
(smiling genuinely)
Course I will, mum. I won’t be too late. Back by eleven. Promise.

FIONA
Good girl.

The front door closes and we follow Fiona to the kitchen.

31. INT. EDGERTON’S HOUSE – KITCHEN – EVENING

Josh and Toby have left the table and retired to the living room, where Josh is now setting up his games console.
Fiona ignores Jim, who is finishing his meal. He rises from the table, crosses to the sink, rubbing against Fiona, who stiffens noticeably, and drops his plate into the bowl of soapy water.

Jim returns to the table and stares into his coffee mug. We hear a faint whispering. Jim looks around.

    JIM
    What?

    FIONA
    (turning to Jim)
    Hmm?

    JIM
    Did you whisper something just then?

    FIONA
    (exasperated)
    I didn’t say anything.

    JIM
    (slightly annoyed)
    Are you sure?

    FIONA
    (angry – quietly)
    Oh, piss off, Jim!

32. INT. EDGERTON’S HOUSE – LIVING ROOM – EVENING

Josh and Toby are playing a fighting game on the PlayStation. They are goofing around and laughing. Suddenly the screen goes blank.

    JOSH
    Oh, nice work, ball ache. You’ve broke it.

    TOBY
    I didn’t do anything! It just went off.
They look to the blank screen and see a hazy, white form reflecting in the dark glass. They shout out loud and Fiona comes rushing in. The ghostly form has faded by this time.

JOSH
It was there, mum. A ghost! Our house is haunted.

TOBY
Cool!

FIONA
Now, lads. The house isn’t haunted.

The television comes back on and the boys continue playing their game as if nothing has happened. Fiona watches them for a few seconds, then heads back to the kitchen.

33. INT. EDGERTON’S HOUSE – KITCHEN – EVENING

Fiona sits down at the kitchen table. Jim is finishing off his mug of coffee.

JIM
What was all that about?

FIONA
Just the boys spooking themselves.

JIM
Well, what do you expect when you’re telling stories about the Devil in front of them?

FIONA
Jim! What’s got into you? Ever since the other night, you’ve been a right pillock. Nothing I say is right and you won’t give me the time of day about anything.

Jim glares at her with incredibly angry eyes.
JIM
Well, maybe I’m sick to fucking death of all this shit!

FIONA
Keep your voice down!

JIM
(hissing)
I’ll do as I like. This is my house! If you don’t like that, then fuck the hell off!

Fiona stands up with tears in her eyes.

FIONA
Jim, something’s wrong with you. You’re scaring me and you’re scaring the kids.

JIM
(deep, growling voice)
You don’t know what ‘scared’ is yet.

FIONA
(after a lengthy pause)
I’m taking Josh to Lucy’s. I’ll drop off Toby on the way.

JIM
(normal voice again)
Lucy’s dead.

FIONA
What?
(laughs nervously)
What did you say?

JIM
I said Lucy’s dead. Mick phoned earlier.

FIONA
(raising her voice)
And you’re just telling me now? You’re having a bad joke, right?
JIM
Call the bitch yourself. She’s dead, Fee. As dead as that whore who defied me before.

FIONA
(horror on her face)
Oh, my God!

Fiona hurries from the kitchen. We remain focused on Jim’s face as she collects the boys from the living room (we can hear her, but not see) and bundles them out of the house. A shadow passes over Jim’s face. He jumps out of his seat.

JIM
(shouting)
Fiona! Get back here, witch! I’m not finished with you yet.

34. EXT. EDGERTON’S HOUSE – EVENING

Fiona gets Josh and Toby into her car and then climbs in herself. From the house we can hear Jim shouting, followed by the sounds of crockery being SMASHED.

With tears streaming down her face, Fiona climbs in and starts the engine.

The car ROARS away from the family home as the sun sets and darkness descends.

FADE OUT

35. EXT. MULTIPLEX CINEMA – NIGHT

Rachael and her friends, BETHANY and TIM are standing outside a large multiplex. Crowds of people are streaming in and Rachael is looking around, perplexed. Bethany is holding a large beaker of cola.

RACHAEL
Where is he?

BETHANY
I told you, Rach. Rio... is... a... dick. You can do much better.
RACHAEL
No, Beth, he’s not like that. We’re in love. He’ll be here.

BETHANY
(slurps through the straw)
Okay, I didn’t want to tell you this, because you’re my best friend and everything, but Tim saw him snogging Kylie Monroe the other night. Outside Luigi’s, wasn’t it, Tim?

TIM
(casting an annoyed glance at Bethany)
Thanks, gobby. Look, Rach, I didn’t want to tell you, in case it was something else. I mean, if he’d turned up tonight, then we’d know it was nothing with Kylie, but...

BETHANY
…but you know Kylie Monroe. She shags anything in trousers.

RACHAEL
(furious)
Kylie Monroe? Fucking Slapper Kylie? Kylie bastard Monroe who sits next to me in Social Studies? She’s a minger. (pause – whispers)
Twat!

BETHANY
Yeah, and I heard she gave crabs to Scott Uphouse (laughs).

Rachael is not amused. In fact, she is close to tears. She wipes her eyes and smiles at her friends.

RACHAEL
It’s okay, Beth. I’m off home. You and Tim go watch the film. I’ll get the bus back.

TIM
No, Rach. Come in with us.
RACHAEL
That’s sweet, Tim. No, I’ll just be a gooseberry. You two go enjoy yourselves. I’ll see you later.

Rachael starts walking away from her friends as they look on.

TIM
You didn’t exactly beg her to stay, Beth.

BETHANY
(with a wry twinkle in her eye)
What, and have her goggle-eyes staring at me as we snog in the pictures?

They kiss and Tim looks down at her.

TIM
(smiling)
You’re a bad girl, Bethany Fletcher. I never saw Rio with Kylie Monroe.

BETHANY
I know, but I had to say something. Besides, if he’s not here, he’s obviously off sticking his dick in some other slag.

TIM
Yeah, but you both could have snogged me.

Bethany hits him on the arm in mock outrage.

BETHANY
What are you like?

She looks at the long, winding queue outside the cinema.

BETHANY
Come on, or we’ll never get in.

FADE OUT
FADE IN:

36. INT. DERELICT MANSION – NIGHT

Brian is still taking photographs with his digital camera. The inside of the house is dark, but not pitch black.

The flash from the camera highlights shadows and we get the occasional glimpse of a dark form. Brian seems not to notice at the time.

The glare of car headlights illuminates the room and we hear the engine stop. The headlights remain on, bathing the room in clinical light. A door slams and Mick enters the house, carrying his air rifle.

BRIAN
Awright, mate? I thought you weren’t coming. I was just about to get off. What’s with the gun? Scared of rats?

MICK
Rats? Oh, yeah, Bri. This thing’s for killing rats alright.

BRIAN
Well, good luck, because I haven’t seen a single one tonight.

MICK
Not those kind of rats, Bri. I’m talking about cheating, lying, fucking girlfriend-stealing rats.

Mick raises the rifle to his shoulder and aims at Brian.

BRIAN
Mick? What the fuck...?

A CRACK rings out and the lead pellet pulps Brian’s left eye. He screams and drops to his knees, cupping his bleeding socket with both hands.

BRIAN
Mick... Mick...
MICK
(walking over to Brian)
I know you and Lucy were screwing each other behind my back.

BRIAN
(gasping)
What? No!

MICK
You and that tart were fucking each other and laughing at me, weren’t you?

BRIAN
Mick, no! Lucy’s my friend. You’re my friend. I would never...

MICK
Lucy’s dead, Bri. She’s dead because of you. But I can get her back. I’ve been promised. I can get her back.

Brian hauls himself to his feet. Blood is streaming down his face between his fingers. He is panting and gasping.

BRIAN
Mick, I don’t know what’s happened, but nothing has gone on between me and Lucy. Now where is she?

MICK
Are you deaf as well as half blind? She’s dead. But if I kill you, her sin will be redeemed. He told me that.

BRIAN
Who told you that?

MICK
(pointing behind Brian)
Him.

Brian turns AROUND and we see a dark form rushing towards him. There is a FLASH CUT to the evil, red eyes. We CUT back to Mick.
He watches as we hear the demon attacking Brian. It is like an animal attack, with sounds of ripping cloth and tearing flesh. Brian cannot scream, but we hear grunting and mewling as he succumbs to the dark force.

Mick watches and a smile spreads across his face. He sees something OFF SCREEN.

    MICK
     (whispers)
      Lucy.

FADE TO BLACK

FADE IN:

37. EXT. MULTIPLEX CINEMA & FIONA’S CAR – NIGHT

Fiona pulls up outside the cinema. Josh is with her in the car. She has already dropped Toby off at home. She opens the door and climbs out.

    FIONA
     Wait here, Josh. I won’t be a minute.

    JOSH
     (upset)
      Okay, mum. Is dad going to be okay?

    FIONA
     (smiles weakly)
      He just needs some time alone to think about things.

She closes the door and locks it. A throng of people are entering the cinema and she looks about, frantically searching for Rachael. She sees Rachael’s friend, Bethany, who is with Tim.

    FIONA
     (shouts)
      Bethany!

Bethany sees her and walks through the crowd.
BETHANY
Hello, Mrs Edgerton. What’s up?

FIONA
Where’s Rachael?

BETHANY
She went home. We were supposed to meet Rio, but he never turned up.

FIONA
Who the hell’s Rio?

BETHANY
Just a boy from college. To be honest, she can do better. He’s a bit of a prick. Ooh, sorry. (giggles)

FIONA
When did she set off home?

BETHANY
You just missed her. She’s probably still at the bus stop. If you’re quick, you might catch her.

Fiona heads back to the car without thanking Rachael’s friends. She unlocks the door and clambers in. She starts the engine and the car sets off, the front wheels SQUEALING.

The way out of the multiplex is all one-way and Fiona sighs at the length of time it takes to get back to the main road. As they approach the bus stop, a double-decker is pulling away. Nobody is standing in the shelter.

FIONA
Shit! Sorry, Josh. We’ll have to go back home and meet her there.

38. INT. BUS – NIGHT

Rachael is sitting by herself on the top deck of the bus. Nobody else is occupying the other seats. She is angry and is tugging at the strap of her handbag in frustration.
WOMAN

Never mind, love. You’ll get over him.

Rachael jumps in her seat. We didn’t see anybody sit down beside her and, only a few seconds before, the top deck was empty. The WOMAN is very striking, dressed in white, with auburn hair.

She appears to be in her forties or fifties and has a gentle smile. She has a strange accent, northern, yet slightly foreign, almost Scandinavian.

Rachael smiles back at her.

RACHAEL

Is it that obvious?

WOMAN

Well, we girls have ways of knowing things, don’t we? Are you heading home?

RACHAEL

Yeah. Home sweet home. At least my mum will be happy.

WOMAN

You know what? I’ll ride all the way with you and make sure you get home safely.

RACHAEL

(slightly nervous)
There’s no need. I’ll be fine.

The woman laughs and Rachael looks at her with puzzlement.

WOMAN

Don’t worry, dear. I’m not going to hurt you. You’ll be perfectly safe with me.

The woman smiles at Rachael.
39. INT. DERELICT MANSION – NIGHT

Mick and Lucy are kissing. Lucy is dressed in a loose red dress. On the floor lie the tattered and bloody remains of Brian. Mick is in rapture. His beloved Lucy has been returned to him. He holds her tightly and they dance in the glow of his headlights.

MICK
I love you so much, Luce.

LUCY
We love you too, Michael. We will always love you.

MICK
I never want to lose you again.

LUCY
We will be together forever and ever. We will never be parted, Michael. Ever.

We CUT to a P.O.V. from Mick. He is kissing Lucy and we see one side of her face. Her eyes are closed, but when one opens, it is bright red with a vertical, cat-like PUPIL. He screams and pushes back.

MICK
Lucy? Lucy! What’s going on?

DEMON
(O.S. whispering, hissing)
You wanted Lucinda back. Here she is.

LUCY
Come to us, Michael. Be with us.

MICK
Luce, what the fuck’s going on?

He appears to notice Brian’s dead body for the first time.

MICK (CONT.)
Oh Christ! Brian! Ohhhh, shit. What have I done? Brian...
LUCY
You killed Brian for us, Michael. To be with us.

Lucy slips the dress from her shoulders and stands naked before Mick. Her fingers move across her pearl-white body.

LUCY
Be with us, Michael. We will pleasure you for eternity. Come, fuck us, Michael. Fuck us now.

MICK
(confused)
Luce? Why do you keep saying ‘us’? I don’t understand.

DEMON
(O.S. hissing, rasping)
Understanding is not required, Michael. Although you have the name of an angel, you have sinned, Michael. You have sinned so much.

DEMON
Lucinda has sinned also. You both belong to us now.

MICK
(screaming)
Who the fuck is ‘us’?!

Suddenly, we are barraged with images flashing across the screen. Scenes of complete depravation. Rape, torture, murder, cannibalism. Every obscene horror known to man in rapid succession.

Pus-filled sores burst on clawed hands and evil, red eyes flash at us. Screaming and torment are mixed with cacophonous laughter.

LUCY
You are us, Michael. We are you. Come to me, my love.
Lucy extends her arms, gesturing for Mick to come to her. At first, he resists.

MICK
No! I’m getting the hell out of here.

Mick turns to run out of the building, but stops dead in his tracks when Lucy makes a simple gesture with her hand. Mick turns on the spot, his eyes appearing to glaze over.

LUCY
Come to us, Michael. We need you. Be inside us and we shall be inside you.

Mick cannot control himself. He walks awkwardly to Lucy, as though being puppeteered by an invisible hand. She embraces him and the demon cackles victoriously.

FADE TO BLACK

FADE IN:

40. EXT. BUS STOP & FIONA’S CAR – NIGHT

Rachael and the woman get off the bus. Standing beside the teenager, we can see that the woman is quite tall, approaching six-feet in height.

RACHAEL
Thanks for this, but I can get home by myself now. It’s not far.

WOMAN
I promised to keep you safe, child, and I shall. (smiles)

The pair begin walking down the street towards the Edgerton’s house. As they pass out of view, Fiona’s car pulls up. We CUT TO a SIDE VIEW of Fiona staring out of the windscreen. She sees the bus in the distance.

FIONA
We’ve missed her. She must be nearly home by now.
She drives on, noting the tall woman in white, whose flowing dress and height shield Rachael from sight. Deliberately?

41. EXT. EDGERTON’S HOUSE & FIONA’S CAR – NIGHT

Fiona’s car pulls up outside her home. She grabs the steering wheel tightly and takes a deep breath.

    JOSH
    What’s the matter? Do you think dad’ll hurt Rach?

    FIONA
    Course not, love. Wait here. I won’t be a minute.

She gets out of the car and, again, locks Josh inside. Steeling herself, she marches towards the front door of her house. There are no sounds coming from inside her home.

    FIONA
    (whispers to herself)
    God, I hope he’s gone out.

She turns the handle and the door opens. She closes her eyes for a moment. The open door means that Jim is probably still inside.

She enters.

42. INT. EDGERTON’S HOUSE – DOWNSTAIRS HALL – NIGHT

Fiona can hear the television in the living room and walks quietly to the door. She pushes it open and sees the back of Jim’s head. He is sitting on the sofa facing the television.

Slowly, she walks around to face him. He is fast asleep, his breathing deep and steady. Fiona sighs with relief. She heads back out of the room into the hallway.

From the living room, we see her mount the stairs, taking each step carefully and quietly.

FLASH CUT
43. INT. DERELICT MANSION – NIGHT

Jim is dreaming. We see the young Jim standing in the derelict mansion. All is quiet. The camera circles him as he looks around. He passes out of view and, when he returns, we are looking at the current, older Jim.

DEMONT
(O.S. whispering, rasping)
Welcome, James. It has been many years since we first met.

There is a FLASH CUT and we see the red eyes surrounded by rough, putrid flesh.

JIM
I’m dreaming. You’re not real.

DEMONT
We are real, James. Your friends know that we are real. See them.

A corner of the room becomes illuminated to reveal Mick and Lucy embracing. Both are naked and making love standing against the wall.

Mick appears normal, but Lucy’s skin seems to be shedding. Large areas of flesh have fallen away to expose hideous, reptilian scales and pus-filled sores.

JIM
(sickened)
Mick? Lucy? What are you doing?

They ignore him and continue their love-making.

He steps forward and stops, looking down to his feet. His hand goes to his mouth as he sees the bloody remains of Brian on the floor. He staggers back.

JIM
I’m dreaming. I’ve got to be dreaming. Wake up, Jim.
DEMON
(O.S. hissing, angry)
You have no comprehension of what we are, James. What you call reality is a mere shadow. The realm of dreams is as solid and vital as your pathetic understanding of existence.

JIM
Who are you? What are you doing to my friends, my family?

DEMON
(O.S. hissing)
You know who we are. We are doing what we do, James. Michael and Lucinda are with us now. Brian was, shall we say, incompatible.

JIM
Oh, my God! I did this! This is my fault! You were trapped here. The blessing imprisoned you and I somehow helped you escape!

DEMON
(O.S. hissing, furious)
That feeble priest, that pathetic, fucking shaman had no power over us! We were free to go where we wished.

JIM
You’re lying. You were trapped and I let you out, but not when I was a child. You got out in me as I am now.

DEMON
(O.S. hissing)
Think what you will, James. It changes nothing. Your friends are with us. You are with us and soon your family will be with us.

JIM
(screaming)
NO!
FLASH CUT

44. INT. EDGERTON’S HOUSE – LIVING ROOM – NIGHT

Jim wakes up with a start. He is confused and afraid.

   JIM
   (to himself)
   What the hell have I done?

45. INT. EDGERTON’S HOUSE – UPSTAIRS HALL – NIGHT

Fiona taps lightly on the door of Rachael’s bedroom.

   FIONA
   Rachael? Are you in there?

She opens the door to find the room empty. Relief that she is not here, mixed with worry about her daughter plays across her face.

   JIM
   Fiona? What’s going on?

Fiona turns round to see her husband blocking the hallway.

   FIONA
   Stay away from me, Jim. Stay the fuck away from me!

   JIM
   What? What are you talking about?

   FIONA
   Don’t tell me you can’t remember what you said earlier.

   JIM
   That wasn’t me, Fee. I swear. Something has followed me out of that house. I’ve done something terrible.
FIONA
I need to find Rachael.
    (tears begin to well in her eyes)
I need to get my babies away from
you, Jim.

JIM
I know, love. Go on, go find Rach.

Fiona hurries by Jim and stumbles down the stairs. Jim
follows her to the top of the stairs and watches her
leave the house. He closes his eyes and, when they open
again, they are red.

JIM
    (grimacing)
Get out of my head!
    (CUT to the opposite side of his face)
Get the witch, James. She is a
sinner. Get her and bring her to us.

46. EXT. EDGERTON’S HOUSE – NIGHT

Rachael turns the corner onto her street and sees her
mother’s car outside their house. As she watches, Fiona
leaves the house and gets into the car.

It starts up and drives away. Rachael can see that Josh
is in the car with her.

RACHAEL
Mum?
    (then to the woman)
That was my mum. Where is she taking
Josh at this time?

WOMAN
They’ll be alright. I don’t think you
should go home right now, though.
Perhaps if you came home with me?

RACHAEL
    (suspiciously)
I don’t think so.

The woman steps in front of Rachael and takes hold of her
shoulders.
RACHAEL
Get off me! I’ve got pepper spray in my pocket!

WOMAN
No, you haven’t. Believe me when I say I mean you no harm. Let me show you who I am.

The woman places her hand on Rachael’s forehead and we

FLASH CUT

47. EXT. FOREST CLEARING – EVENING

We find ourselves in a forest clearing. Rachael and the woman are standing, observing a YOUNG GIRL, dressed in rough, Saxon garments, picking mushrooms by an old, stone monument. The sun has set and long shadows creep along the grass.

RACHAEL
What’s this? How...?

WOMAN
Shhh. Watch.

A breeze picks up and the young girl stands up. She drops her basket and mushrooms spill out onto the ground. She looks around scared.

We follow her P.O.V. as she scans the glade. A man appears in front of her. It is Jim! He is dressed in modern clothes, totally anachronistic to the setting.

RACHAEL
Dad!?

WOMAN
Quiet, child. They cannot hear or see us.

RACHAEL
Then why should I be quiet? What’s my dad doing here?
The woman rolls her eyes and smiles, nodding for Rachael to keep watching. Jim speaks to the young girl.

\[ \text{JIM} \]
Hello, Alkelda.

\[ \text{YOUNG ALKELDA} \]
How do you know my name, sir?

\[ \text{JIM} \]
Oh, we know lots of things. We know about you and we know why you come here to pick mushrooms.

\[ \text{YOUNG ALKELDA} \]
My mother likes them, but only I know that they grow here. Nobody else dare come this far into the forest.

\[ \text{JIM} \]
(smiles)
And why is that? What is there to fear in this beautiful wood?

\[ \text{YOUNG ALKELDA} \]
They say the Devil lives here.

\[ \text{JIM} \]
The Devil, eh? But you do not believe such nonsense, do you, Alkelda?

\[ \text{YOUNG ALKELDA} \]
I believe in the Devil, but the Lord will not let him harm me.

Jim becomes suddenly very angry. His eyes flash red and the forked tongue flicks from his mouth. Young Alkelda draws breath and steps back. She grips a crucifix around her neck and closes her eyes, silently saying a prayer.
JIM
(his voice has become throaty, rasping, animalistic)
Do not think weak prayer to your weak
God will save you, child. We will
feast on your essence, Alkelda. You
will know pain like no other and we
shall rejoice in your torment.

Jim laughs and raises his arms in triumph.

Alkelda opens her eyes. They are glowing pure white.
Suddenly, the clearing is bathed in soft, silver light.
Rachael looks up to see something huge and incandescent
hovering above them.

RACHAEL
Bloody hell! What the hell is that? A
UFO?

Jim roars, flecks of spit flying from his mouth. Alkelda
looks at him, her eyes still brilliant white. When she
speaks, her voice is ringing, as though a choir were
saying her words in perfect harmony.

YOUNG ALKELDA
This child is innocent. The pure have
nothing to fear from you. Bother them
no more.

Alkelda raises her arms and a beam of energy sears down
from the UFO, striking Jim. He roars again before
vanishing in a cloud of vapour.

The UFO vanishes and darkness descends upon the clearing.
Alkelda drops to her knees in prayer.

RACHAEL
(to the woman)
That’s you isn’t it? You are Saint
Alkelda.

ALKELDA
Yes, I am. Although we tend not to
use the ‘saint’ part these days.
That’s just an affectation bestowed
upon us by the Church.
RACHAEL
But you believe so strongly.

She points to the young Alkelda.

RACHAEL (CONT.)
Look at you. You’ve just faced down the Devil. I’d have run like hell!

ALKELDA
There is more to the universe than you can know, Rachael. What you call religion and science barely scratch the surface of it all.

RACHAEL
Why did the Devil appear in my dad’s form?

ALKELDA
It was a devil, not the Devil. A type of incubus, actually. It appeared as your father to your eyes. I saw something quite different. Remember, perception is subjective.

RACHAEL
So what did you see?

ALKELDA
I saw the Devil, child.

RACHAEL
You mean the red guy with horns and a pitchfork?

ALKELDA
Not quite. He seemed quite terrible, though. Although initially, he appeared quite normal to me.

RACHAEL
And the UFO? They were aliens, right?
ALKELDA
(laughs)
No, they weren’t aliens. (pause) Then again, perhaps ‘alien’ is as good a term as any.

The woman sighs at Rachael’s quizzical expression.

ALKELDA (CONT.)
The universe is more vast and mysterious than you can imagine. It’s more vast than we can imagine. There are forces that are unimaginable. Forces of light and forces of darkness. There are worlds and planes of existence that even I find hard to comprehend. A balance exists, but a price is always paid to maintain that balance.

She looks at Rachael and there is sadness in her eyes.

ALKELDA (CONT.)
I need to get you somewhere safe.

FLASH CUT

48. EXT. EDGERTON’S HOUSE – NIGHT

We are back with Rachael and the older Alkelda on the street outside Rachael’s home.

ALKELDA
Come, Rachael. We should leave.

RACHAEL
Where are we going? What about mum, dad and Josh?

ALKELDA
Your innocent life is the more important. Come now, child.
RACHAEL  
(mimicking)  
‘My innocent life’? I’m not innocent, for Christ’s sake! My brother, Josh, is innocent.

ALKELDA  
As in all things, there are degrees of innocence. We must go now.

RACHAEL  
Or what?  
(she pulls away)  
I’m not going anywhere with you!

Jim bursts out of the house. His eyes are burning red and when he sees Alkelda, they glow a little more brightly.

JIM  
(growling)  
The witch! The fucking witch!

Jim launches himself at Alkelda. She stands stiffly and closes her eyes. Jim’s advance halts suddenly. He cannot move his legs. He reaches out with his hands.

His fingernails have become dirty, cracked and broken, as though he has been digging in the ground for something. Alkelda is just out of reach. He spits in her face and chuckles, the forked tongue flicking.

Then he winces. His eyes shut tight and when they open, they are normal once more.

JIM  
Rachael. Go!  
(then to ALKELDA)  
Get her out of here!

RACHAEL  
Dad!

Alkelda grabs Rachael and they hurry down the street, dark shadows soon swallowing them. Jim watches them go and winces again.
JIM
Not her! You can’t have her!
(our P.O.V. changes to the opposite side of his face)
She will be ours, James.

FADE OUT

FADE IN:

49. INT. FIONA’S MOTHER’S HOUSE – NIGHT

Fiona is sitting in the kitchen of her mother’s house. Josh is not present, being in the living room watching a DVD. Fiona’s mother, BRENDA, regards her daughter with concern.

BRENDA
Come on, love. What’s the matter? If Jim has hurt you in any way I’ll...

FIONA
It’s not Jim, mum. Well, it is, but...
Oh, I don’t know. It’s complicated.

BRENDA
He’s having an affair, isn’t he?

Fiona laughs out loud. This surprises Brenda, who flashes her a stern look.

FIONA
No, mum. He’s not having an affair. If I told you what was happening, you wouldn’t believe me.

BRENDA
It’s that supernatural stuff, isn’t it? Have you done a Ouija board and summoned something?

FIONA
(surprised)
No, mum! (draws breath) But you’re right about the supernatural bit. Something’s got into Jim. Physically, I mean.
BRENDA
He’s possessed? Like in that film?

FIONA
I don’t know, mum. One minute he’s perfectly fine, then the next he’s screaming and cursing.

BRENDA
(places a hand on Fiona’s)
I know you love Jim and he’s been a good dad to Josh and Rachael, but I’ve always felt that there was something not quite right about him.

FIONA
Mum, don’t…

BRENDA
It’s there in his eyes. I’ve always seen it.

We FLASH CUT to the evil, red eyes and back again.

FIONA
What made you say that? Mum, you’re scaring me.

BRENDA
(smiles weakly)
I’m scaring myself, love. Finish your tea and then we’ll go look for Rachael.

50. EXT. EDGERTON’S HOUSE – NIGHT

Jim is on all fours outside his eyes, his hands pressing against his temples. He is struggling to control the evil within and losing.

He gets to his feet, his eyes red. He looks around, sniffs the air like a wild beast and begins running down the road in the direction that Alkelda and Rachael had gone.
51. EXT. PARK – NIGHT

Jim lopes into a park area. There are trees all around and large expanses of well-kept lawn grass. Beyond the trees, silhouetted against the dark sky, we can see the spire of a church.

Jim sniffs the air and cackles. He licks his lips and runs on.

Soon, he reaches a young couple (JASON and KATHY) smooching on a park bench. He stand in front of them, watching them kissing and cuddling. Then they notice him and stare up at this strange man.

Jim licks his lips and there is a hint of a forked tongue. He is almost silhouetted, his face mostly in darkness.

JASON
You got a problem, mate?

JIM
Go on, lad, give her one.

JASON
What? I’ll fuckin’ give you one right in your face, if you don’t fuck off.

JIM
(to Kathy)
Go on, love, let him suck your tits.

Jim licks his lips again, his breathing coming in short, rasping wheezes.

KATHY
(shocked)
You friggin’ pervert! Jase, smash his head in!

Jason stands up and stares at Jim, attempting to intimidate him. Jim cackles.
JIM

Go on, Jason. Fuck her brains out right here. Let us watch as she comes. Go on.

Jason balls his fists and takes a step towards Jim. Jim smiles and Jason stops in his tracks.

Jason’s eyes seem to glaze over and he turns to his girlfriend. He suddenly grabs her and throws her from the bench onto the damp grass. She screams as he drops on top of her, tearing at her clothes, revealing a pair of large breasts.

Kathy tries to struggle and break free, but Jason slaps her hard across the face. He rips at her skirt and fumbles with his jeans. Jim smiles malevolently, saliva dripping from his mouth.

KATHY
(sobbing)

Jason, stop. Please stop.

Kathy exhales as Jason enters her. He grunts with each thrust and Kathy moans tearfully.

JIM

Take her throat, Jason.

Jason puts his fingers around Kathy’s neck and a look of sheer panic crosses her face.

JIM

(smiling)

Now squeeze. Squeeze hard as you fuck her, Jason.

Jason continues thrusting his pelvis and his fingers tighten around Kathy’s throat. She gasps and claws at his hands, her fingernails scratching red lines in his skin.

Jim cackles and licks his lips, watching the dreadful scene with relish. Kathy’s hands reach up to Jason’s face, gouging deep marks on his cheeks. He seems not to notice and continues his assault.
As Jason reaches a grunting climax, his fingers tighten one last time and we hear a horrible crunching sound. Kathy stops scratching at him and her arms flop to her sides.

Jim shudders, as though he has also reached orgasm.

JIM
Excellent work, Jason. Your place with us is reserved. (laughs)

Jim runs away into the park, leaving us with Jason and Katy’s ravaged, dead body. Jason blinks, free of Jim’s influence, and looks down at his girlfriend’s limp form.

He flings himself off her, then crawls back, touching her face gently.

JASON
Kath? Kathy? (screaming) KATHY!

We CUT TO Jim running through the park as we hear Jason’s anguished cries for help cutting through the night air. Jim shakes his head and we see his eyes return to normal for an instant.

FADE OUT

FADE IN:

52. EXT. DERELICT MANSION – NIGHT

Alkelda and Rachael arrive at the derelict mansion. The night sky is clear and a full moon casts silver light all around. Rachael shivers as she looks at the dilapidated building.

RACHAEL
Why the hell have you brought me here? It’s minging!

ALKELDA
This is the only place where you will be truly safe.

Alkelda leads Rachael into the brooding house.
53. EXT. STREET – NIGHT

Jim is running down a street. His breath is coming in wheezing gasps and he almost stumbles several times. He shakes his head and we **FLASH CUT** to the red eyes several times. An internal battle for control is going on between Jim and the demon.

**JIM**
Get... out... of my... head!

He turns a corner and sees a church, its steeple bathed in moonlight. He staggers towards it and falls against the heavy, wooden doors. He rattles the handles, but the doors are locked.

**JIM**
Come on!

He BANGS on the doors, but there is no reply. He turns and slides down to the cold, stone steps, sobbing quietly.

**DEMON**
(O.S. hissing)
God will not help you, James. Nor will the policemen.

**JIM**
What policemen?

Just then, a police patrol car pulls up on the road beside the church. TWO OFFICERS get out of the car and head towards Jim. Both are male, one in his forties with sergeant’s stripes on his jacket, the other is younger.

**POLICEMAN #1**
Everything alright, sir? It’s a bit late to be attending church.

**JIM**
(whispers)
Please leave me alone.

**POLICEMAN #2**
What was that, sir? Are you drunk?
The younger officer unhooks his baton and approaches closer to JIM.

POLICEMAN #1
Steady, Barry.

POLICEMAN #2
Don’t worry, sarge, he’s just a pissed up wino.

He nudges Jim with the baton.

POLICEMAN #2
Come on, son, on your feet. I think you need a rest back at the station.

Jim suddenly grabs the baton. He glares at the younger policeman, his eyes burning with demonic fire. Before the shocked officer can react, Jim has swung the nightstick around and smashed it into his mouth.

Teeth and blood fly everywhere. Jim pulls it back out and throws it at the sergeant. It strikes him in the throat and he falls to the path, clutching his throat. Jim gets up and nonchalantly collects the baton from the damp ground.

As both policemen lie, moaning, on the ground, Jim stands over them, brandishing the baton, his eyes still afire and a hoarse chuckle issuing from deep within his throat.

JIM
(deep, throaty voice)
Pathetic. See, James, how easy that was? How the flesh is so weak and we are so strong? Now, we go and find your family. (pause) After our fun.

We CUT TO a shot of Jim from below, as though we are in the policemen’s P.O.V. Jim smiles and begins swinging the baton. We hear the sickening squelches of wood striking flesh and the cracking of bones breaking.
54. INT. DERELICT MANSION – NIGHT

Alkelda and Rachael are inside the derelict mansion. There is no sign of Mick, Lucy or Brian. Rachael sees a lens cap from a camcorder on the floorboards. She picks it up and turns it over in her hands.

RACHAEL
This is the house my dad’s group investigated.

ALKELDA
Your father and his friends have, in their ignorance, unleashed a terrible evil.

RACHAEL
Oh, come on, stop with the ‘olde worlde’ talk, will you? You sound like you’re a thousand years old.

Alkelda smiles, but says nothing. She walks from the room and into the corridor that leads to the back of the mansion. Rachael follows her. Alkelda stands before a door with cracked, flaking paintwork.

ALKELDA
You must go down into the cellar, Rachael. But I cannot come with you.

RACHAEL
I don’t think so! I’m not going down th...

FLASH CUT

55. INT. DERELICT MANSION – CELLAR – NIGHT

There is a blinding flash and Rachael finds herself in the cellar – alone. It is pitch dark and she screams. She stumbles around and finds the steps. She climbs them and tries to open the door, but it is locked tight.

RACHAEL
Let me out, you bitch!
ALKELDA  
(O.S. through door)  
You must remain in there. Trust me.

RACHAEL  
Trust you? I’ll kill you, you fucking maniac!

ALKELDA  
(O.S. through door)  
There is a lamp and some matches on the table.

Rachael feels her way back down the steps and soon finds the table. She fumbles with the matchbox and they spill out onto the wooden tabletop. She finds the oil lamp and strikes a match.

The lamp lights easily, despite being very old and covered with cobwebs. A large spider scurries from the light and Rachael shrieks, almost dropping the lamp.

She looks around the cellar, the light from the lamp casting dark shadows all around. She is petrified and her hands are shaking so much, she has difficulty holding the lamp.

The cellar has a dirt floor and at the centre of the room, it looks like somebody has been digging. Rachael goes to investigate and sees that whoever or whatever was digging had used their hands or paws.

RACHAEL  
(to herself)  
Jesus, I hope there isn’t a mad dog down here with me. Or a mad person.  
(long pause) Or a fucking zombie. Get a grip, Rachael. Get a grip.

She looks into the hole that has been dug and can see the top of something made from stone. She recognizes it immediately as the top of the monument shown to her by Alkelda. We have a FLASH CUT to remind us of it.
RACHAEL
(whispering)
How did that get down here? (pause)
Unless it’s been here all the time
and has got buried over the years.
(her eyes widen)
She really is an old codger!

56. INT. FIONA’S MOTHER’S HOUSE – NIGHT

Fiona is pulling on her coat in the kitchen. Brenda walks in and smiles dourly. She is also wearing a coat.

BRENDA
Josh will be fine with Bill and Anne next door.

Fiona nods and they turn to the back door of the house.

Suddenly it bursts inwards, revealing Jim standing there, his eyes once more burning red. Both women scream.

JIM
(rasping)
Brenda.
(then sarcastically)
Mum. Thanks for taking care of the witch for me.

BRENDA
Don’t do anything you’ll regret, Jim.
I’m calling the police.

Brenda moves to leave the kitchen, but an invisible force grabs her and slams her against the wall. She slides down to the floor, leaving a bloody, red trail on the wallpaper. Fiona gasps with shock.

JIM
She shouldn’t have done that, Fee.
(he smiles)
Fee. (pause) Fee Fie Foe Fum. I smell the blood of an English – BITCH!

FIONA
Jim, please. Don’t hurt the kids.
JIM
James wouldn’t hurt the kids, Fiona. But then again, James isn’t here.

The forked tongue flicks out of Jim’s mouth.

JIM (CONT.)
You could say that he’s indisposed.

FIONA
No, he’s in there. Jim, you’re in there. (sobs) Tell me you’re in there!

JIM
(mimicking)
‘Tell me you’re in there’. Oh, he’s in here, Fiona. Wanna see?

Jim pulls up his shirt to expose his chest. He scratches across his skin with a cracked, dirty fingernail. Blood oozes down his torso.

He grabs the flap of skin and pulls it down to reveal his bloody ribcage. Jim laughs. Fiona screams at the top of her lungs.

JIM
See? He’s right here.

FIONA
You bastard! Why are you doing this to us?

JIM
James asked the very same question and I’ll give you the same answer I gave him: It’s what we do.

Fiona looks at Jim’s chest. It is whole again with no sign of the terrible injury he inflicted upon himself.

FIONA
Was that an illusion?
JIM
What is illusion but another facet of reality? What is reality but another form of illusion? You humans really are so blind at times.

Josh bursts into the kitchen, closely followed by Brenda’s next door neighbours, BILL and ANNE LEWIS.

FIONA
Josh, get out now!

JIM
(smiling)
Too late.

Jim looks at Bill and Anne. His eyes somehow glow a darker crimson and the newcomers clasp their hands to their hearts. Blood dribbles from their mouths and they slump to the floor, dead.

Josh runs to his mother and she clutches him tightly.

JOSH
(crying)
Mum? I’m scared.

FIONA
Jim, don’t you hurt him. He’s innocent.

This seems to elicit a reaction from Jim. He snarls at Fiona, a guttural growl that chills her to the very core.

FIONA
You can’t hurt him, can you? You can’t touch an innocent! You’re powerless.

JIM
The witch can hide your daughter at the altar for an eternity, but we will have her and your son. We can wait. The whelps might be safe for now, but you are most certainly not.
Jim steps towards her and his eyes glow that deep scarlet. He winces and when his eyes open again, they are normal.

JIM
(struggling to speak)
Fiona, Josh. Go now! I can’t fight it much longer.

JOSH
Dad!

FIONA
Jim!

JIM
(in pain)
GO!

Fiona drags Josh out of the back door, leaving Jim battling his literal inner demons.

57. EXT. FIONA’S MOTHER’S HOUSE – NIGHT

Fiona and Josh get into her car and she drives away quickly.

58. INT. FIONA’S CAR – NIGHT

Tears are streaming down Fiona’s face and she is driving erratically. Josh is also crying. He is terrified not only of the recent events, but also of his mother’s driving.

JOSH
Where are we going, mum? Where’s Rachael?

FIONA
I don’t know, love. I don’t... Wait! Your dad said that Rachael was at the altar. I think I know where that is.

She pulls on the steering wheel and the car SCREECHES around a corner. We CUT to an EXTERIOR SHOT as the car ROARS into the night.
59. INT. FIONA’S MOTHER’S HOUSE – NIGHT

Jim loses his battle with the demon and a howl from the depths of the abyss issues from his mouth. He runs through the back door, leaving the corpses of three people behind. A police SIREN can be heard getting closer in the night.

60. EXT. DERELICT MANSION – NIGHT

Fiona’s car pulls up outside the derelict mansion and she and Josh clamber out. All seems quiet. The Moon is high in the sky now, its beams glinting from the uneven roof tiles.

JOSH
Is this the haunted house that you and dad investigated?

FIONA
Yeah. Come on.

Fiona and Josh enter the house.

61. INT. FIONA’S MOTHER’S HOUSE – NIGHT

A pair of policemen enter Fiona’s mother’s house through the back door. The flashing light from their patrol car reflects into the house from outside. They see the dead bodies on the floor.

One of them (POLICEMAN #3) retches while the other (POLICEMAN #4) calls for backup.

62. INT. DERELICT MANSION – MAIN HALL – NIGHT

Fiona and Josh walk slowly into the mansion. Their footsteps sound unnaturally loud on the cracked floor tiles.

Moonlight filters in through the broken windows. Fiona pulls a pocket torch out of her coat and flicks it on.

JOSH
(frightened)
What are we doing here, mum?
FIONA
I’m not sure, Josh. I think Rachael’s here somewhere.

JOSH
I’m scared.

FIONA
(smiling weakly)
Me too, love. Me too.

63. INT. DERELICT MANSION – CELLAR – NIGHT

Rachael turns her attention from the altar and looks around the cellar. She sees an old spade hanging on the wall in a corner of the room.

She walks across to get it and stops dead in her tracks as the lamplight illuminates three dead bodies. They are those of Mick, Lucy and Brian.

Mick and Lucy are naked and their arms and legs are wrapped around each other so tightly that it seems like the sockets have become dislocated.

Brian’s body is a bloody mess. Rachael’s mouth opens, but she cannot speak. She drops the lamp and it THUDS onto the dirt floor, remaining vertical and lit.

She grabs the spade and quickly retreats. She clambers up the steps and POUNDS on the door.

RACHAEL
(shouting)
There are three dead people down here!

There is no reply. She pounds again on the door.

64. INT. DERELICT MANSION – CORRIDOR – NIGHT

Fiona and Josh hear the POUNDING on the cellar door and rush through to the back of the mansion.

FIONA
Rachael? Is that you?
RACHAEL
(O.S. through door)

Fiona tries the door, but it is locked. There is no key in the keyhole.

FIONA
Josh, look round for a key. Quickly.

As Josh searches for a key, Fiona tries the door again. It won’t budge.

JOSH
There’s nothing here, mum.

Fiona gets down on her knees and shines the torch into the crack between the door and the jamb. She sees the catch for the door, but the lock is clearly not visible.

FIONA
It’s not locked. It just won’t bloody open. I don’t know how we’re going to get in there.

She stands back up and BANGS on the door angrily.

RACHAEL
(O.S. through door)
Mum? Are you okay?

FIONA
Yes, love, we’re fine. We can’t open the door. Maybe if I had a screwdriver, I could dismantle the lock.

JOSH
Will this do?

Josh is holding out a small penknife. Fiona smiles and quickly takes it from his hand. She sets about loosening the old, rusty screws. They turn surprisingly easily and she soon has the door handle off.
Despite the entire door lock being in her hand, the door still refuses to open.

FIONA
Oh, for Pete’s sake! Rachael, I’ve taken the lock apart, but it still won’t open.

RACHAEL
(O.S. through door)
I’ve got a spade here. Want me to try and force it open?

Fiona rolls her eyes.

FIONA
Why didn’t you say so before? Yes, stick the blade in between the door and the frame and try to lever it open.

Sounds of wood and metal meeting come through the door. Then the blade of the shovel peeks through. It twists to the side and the door springs open with a crack. Rachael rushes out and hugs her mother and brother.

RACHAEL
I was so scared, mum.

FIONA
Me too, love. Come on, we’ve got to go.

RACHAEL
Alkelda used some weird flashy magic stuff to lock me down there!

Fiona is staggered to hear her daughter say that name.

FIONA
Alkelda? Saint Alkelda? The dead Saint Alkelda? You’re kidding!
RACHAEL
I wish I was, mum. She locked me in the cellar. She showed me dad as a devil. It was horrible. She should be here. Where is she?

FIONA
I don’t know, love. Why would she send you down there? What’s in that cellar?

RACHAEL
Apart from three dead bodies? Not much. An old stone altar that somebody’s tried digging up with their hands. Dunno why they didn’t just use this spade.

FIONA
Bodies? Whose bodies?

RACHAEL
(her eyes filling with tears)
Your friends, mum. I’m sorry.

FIONA
Mick, Lucy and Brian? Oh, no. I didn’t want to believe him. I thought he was lying.

RACHAEL
Who?

JIM
(growling)
Your daddy, princess.

Fiona, Josh and Rachael turn to see Jim standing in the doorway. Moonlight frames his body and there is a suggestion of small horns at the sides of his head.

FIONA
Jim, no.
Mummy and daddy have had a falling out, kids. It seems we have different perspectives on how to be a good parent. Mummy wants all hugs and kisses and special treats for you to be good little children. Myself, I’d just like to rip your fucking heads off and piss down your necks!

Fiona is flung from her feet across the corridor. She slams into the wall and drops to the floor. We CLOSE UP on her face to see her eyes are still open and blood is trickling from her nose and mouth.

JIM
Did I say ‘be quiet’? I meant (shouts) DIE, BITCH!

JOSH
Mum? (pause) Mummy?

Josh runs across to his mother and tries to rouse her. She is quite dead, though. He sobs with anguish. Rachael is stunned into paralysis. She has just watched her father murder her mother in front of her. She is still clutching the spade.

JIM
(rasping)
Now, princess. We have much to discuss.

Jim slowly walks around Rachael, his eyes never leaving her.

RACHAEL
Dad, please don’t do this. Mum?
JIM
Your mummy was a lying sow, petal.
Lying sows get put down.

RACHAEL
(terrified)
Dad?

JIM
How long will it take for you to get it into your fucking thick skull that your daddy is not home right now? If he was, he wouldn’t like the way his eyes are looking at you right now. Mm-mmm. You’re filling out nicely, sweetheart.

His eyes roam around her body and the forked tongue flicks around like that of a snake tasting the air.

Rachael sees not her father any longer, but a disgusting creature ogling her with lust in his eyes. She raises the spade over her head.

RACHAEL
Motherfucker!

She brings the spade down squarely on top of Jim’s head. The blade snaps off and CLATTERS to the floor, leaving Rachael with a long, sharp stake.

Blood trickles down Jim’s face from a huge wound on the top of his head. His skull is fractured and pieces of cranium poke out at odd angles. He smiles.

JIM
(rasping)
That wasn’t nice, petal. And you just need punishing so badly.

He shuffles towards her. The damage to his brain has affected his coordination, but the demon is still in control of his body. Jim is nothing more than a puppet now.
He lurches forward and Rachael brings up the spade handle. The shattered end plunges into Jim’s chest, piercing a lung. He exhales and blood flecks Rachael’s face.

She runs around him and grabs Josh. He resists, wanting to remain with Fiona, but Rachael pulls him away. Josh runs down the cellar steps. Rachael is close behind.

Rachael pulls the door closed, but the lock is gone and it won’t stay shut.

Jim pulls the stake from his chest and it CLATTERS to the floorboards.

JIM
(rasping)
Ow! That hurt, munchkin. I really need to spank you for that!

He plods over to the cellar door and pulls it open. Rachael falls backwards down the steps, banging her head on the ground at the bottom.

65. INT. DERELICT MANSION – CELLAR – NIGHT

Josh rushes to Rachael, but she is out cold. Jim slowly makes his way down the steps, almost falling several times.

JIM
(rasping)
Joshy Boy, come play with dad.

JOSH
You’re not my dad! Rachael, wake up. Come on.

Rachael stirs and her eyes flicker open. She scrambles to her feet and the kids back away into the cellar.

Jim reaches the bottom and picks up the lamp from the floor. Its amber light illuminates his face and we see that more of the demon is visible now that Jim’s body is dying.
His eyes are dark crimson with midnight black vertical slits. The tongue continually flicks in and out of his mouth. His teeth appear to have become narrower and more pointed, like those of bat or carnivorous rodent.

His skin has begun sloughing to reveal sickly yellow scales riddled with sores that ooze pus constantly.

JIM
(rasping)
Kids, kids, kids. What can you do? If you beat them, you get into trouble. If you don’t beat them, they walk all over you. Can’t kill them because, well, you just can’t. Can you?

RACHAEL
(groggy)
Dad, don’t hurt us. Please.

JIM
(rasping)
Rach, you hit me over the head with a shovel. Now I think I’m due some sort of reparation. (pause) By the way, you know when Alkelda told you that there were degrees of innocence?

RACHAEL
Yeah?

JIM
(cackling)
Well, you just went a degree over, chickadee. Come here!

Jim reaches out his hand, the fingers twitching and writhing. Rachael feels something pull at her. She tries to resist by digging her heels into the dirt, but she is dragged across the cellar towards Jim.

Josh grabs hold of her, but he cannot prevent her from being pulled towards her father.
Inexorably, she closes on the twitching fingers until she feels them wrap around her throat. Jim lifts her from the ground and she kicks and pounds at him, screaming all the while.

JOSH
Let go of her! Dad! You’re killing her! NO!

Suddenly the room is bathed with light, but not from above. The light is radiating from the shallow pit where the altar is buried.

Alkelda materializes beside the pit, her entire body shimmering white, her eyes flashing with heavenly power.

ALKELDA
(with the voice of a great host, many speaking as one)
Release the child. Release her now and be gone.

JIM
No fucking way, witch! This sweet piece of ass is ours.

The tongue flickers out, lustfully exploring Rachael’s face.

ALKELDA
The child cannot be yours. An innocent can never be yours.

Lightning flashes around the room. This is a confrontation between aeons-old forces, forces that shaped the universe and governed its laws.

JIM
(angry)
Innocent? This skanky bitch? I don’t think so.

ALKELDA
Release her.

JIM
Fine.
His hand tightens around her throat and with a flick of the wrist, Jim tosses Rachael across the cellar. She lands close to the table with the lamp, unmoving. Alkelda looks genuinely shocked. Jim’s face is one of vicious triumph.

JIM
(cackling)
Didn’t think I’d do it, eh? Now for the brat. Oh, we’ll enjoy sucking the marrow from his bones.

ALKELDA
You have made a grave error. This child cannot be harmed by you. Be gone.

JIM
(rasping)
‘Be gone’? This is the 21st Century, you scabby old hag. You say something like
(affects a ‘street’ affectation)
‘Get out o’ my face, mofo!’ No? Well, I tried.

ALKELDA
Your words mean nothing. Be gone back to the Pit. Leave this innocent be.

JIM
Didn’t we just go through this? Look, darling, nobody in this day and age is innocent. Have you seen what they’ve done to their planet? It’s a fucking mess! Even their kids are impure, going round murdering old ladies, getting off their tits on drugs. If we didn’t have anywhere else to go, we’d fucking move in, I tell you.

ALKELDA
This child is innocent.
JIM
(rasping)
Oh, for Christ’s sake. It’s like
talking to a brick wall. Kid, come
here. I’ll make it quick, like your
sister.

Josh remains rooted to the spot. His eyes fixed on his
father. He has a strange, serene expression on his face.

JOSH
Come to me, father.

He holds out his arms.

JIM
(smiling)
Whatever.

Jim lurches towards Josh and the child embraces him. As
he does so, Josh’s eyes glow brilliantly: white, gold,
silver. Jim screams and throws his head back.

He tries to squirm away, but Josh has an inhuman grip.
The forked tongue lashes out, violently striking Josh’s
cheek. Where a line of blood should have appeared is a
streak of solar light.

Lightning flashes all around as Alkelda watches on. The
screams and wails from Jim’s mouth sound akin to the Pits
of Hades. Above this cacophony can be heard a high-
pitched tone, ululating and incessant.

66. EXT. DERELICT MANSION – NIGHT

Two (2) police cars pull up outside the derelict mansion.
Lightning flashes from the windows. Four (4) policemen
climb out of the cars and stand, open-mouthed as they see
a huge, disc-shaped object hovering above the house,
brighter than the Moon and charging energy down into the
building.

67. INT. DERELICT MANSION – CELLAR – NIGHT

Josh continues to embrace his father. The demon writhes
and struggles, but the child holds on. A single tear runs
down his cheek.
JOSH
I love you, dad.

Josh squeezes his eyes tightly shut. A final, mighty pulse of energy almost whites out the screen. We CLOSE UP on Rachael as her eyes flicker open. The brilliance fades and we see Josh standing alone. There is no sign of Jim. Alkelda has also disappeared.

Rachael scrambles to her feet and gathers Josh in her arms, hugging him tightly. She looks to the still form of Fiona and tears stream down her cheeks.

As they leave, they accidentally knock the table and the oil lamp smashes to the ground, fire soon spreading to the table and the timbers that form the walls of the old cellar.

68. EXT. DERELICT MANSION – NIGHT

The UFO vanishes and silence descends on the area. Dogs begin BARKING from somewhere beyond the trees.

POLICEMAN #5
What the bloody hell just happened?

POLICEMAN #6
I don’t know, but the report forms don’t cover it. Look!

The policeman points towards the front door of the house as Rachael and Josh walk out calmly. Rachael takes several steps, then sinks to the ground. The policemen rush over and scoop her up.

POLICEMAN #5
Call an ambulance! Quick!

We PULL BACK and see more police cars approaching. Smoke begins to plume from the windows of the mansion and a fiery glow can be seen through the ground floor windows.

FADE OUT
FADE IN:

69. INT. HOSPITAL – PRIVATE ROOM – DAY

Rachael is sitting up in bed, staring out of the window at the swaying trees beyond. She smiles wanly.

Just then, Josh enters and they embrace.

RACHAEL
How you doing, kiddo? I hope you’re being good for Auntie Julie.

JOSH
I’m driving her up the wall. You know me.

RACHAEL
I certainly do.

JOSH
When are you coming home, Rach?

RACHAEL
Soon. The docs say they need to run a few more tests. Make sure I’m not mental or anything.

JOSH
(grinning)
You’re never getting out of here then!

RACHAEL
Cheeky!

(she looks out of the window once more)
Josh, do you remember anything at all about that night?

JOSH
No, not a thing. I’m glad I don’t. Mum and dad died, you know.

RACHAEL

(whispers)
I know. I know. Sorry.
Josh grabs her hand and smiles, his face an image of pure serenity.

JOSH
Everything will be alright, Rachael.

Rachael is shocked at first, but she recovers quickly and grabs her brother, squeezing him tightly.

RACHAEL
I hope so. I hope so.

FADE OUT

END CREDITS