

UNDER THE MOUNTAIN

by
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Based on the novel by
Maurice Gee

SHOOTING SCRIPT
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REDHEAD FILMS
Gate 2, 20 Waikaukau Road
Glen Eden
Auckland
NEW ZEALAND

1 OMITTED 1

1A EXT. ROCKY LANDSCAPE - DAY 1A

SUPER TITLES as we move across a black rocky landscape. Canyons and crevices, pitted and gnarled - alien.

Panning up off the rocks - not an alien world, but the jagged volcanic rocks of Auckland's North Shore - to reveal RANGITOTO ISLAND on the other side of the water. Dark and sinister.

2 EXT. RANGITOTO BEACH - DAY 2

The prow of a small boat bumps against jagged black rocks. Tight shots as two young men help one another out of the boat onto the rocks, hand clasping hand.

Struggling to balance on jagged volcanic rock, they steady each other, at last finding their footing: JOHAN and LENART - IDENTICAL TWINS with COPPER HAIR, dressed in coarse 19th century clothing.

Ahead of them, a man stands with his back to us, looking up at the dark cone of Rangitoto. He turns to them - this is MR JONES, grey, weathered, ageless.

MR JONES

When we get to the crater, use your twin-ness. Throw the stones as one.

JOHAN

I think we can.

MR JONES

You have to believe it.

Mr Jones looks to Lenart, less certain than his brother.

LENART

But what if they come?

MR JONES

They're dormant. We'll take them by surprise.

The three of them head for the tree line.

3 EXT. RANGITOTO BUSH – DAY

3

Figures push through the thick island scrub – Johan and Lenart lead, followed by Mr Jones. Lenart strides ahead, pushing through the undergrowth.

MR JONES

Stay together!

Noises rattle through the trees around them.

The twins spin, pulling two round STONES from their pockets and brandishing them like weapons. A warm, fiery glow spills from between their fingers.

Shapes dart in the trees, all around them. A chorus of horrible, otherworldly BARKS rings out.

A DARK SHAPE seems to lash out of the shadows – Johan falls – his stone skitters across the ground –

LENART

Johan!

Johan looks up at his brother, stricken –

He reaches for his fallen stone –

But is YANKED suddenly into the shadows with a SHRIEK!

Lenart looks to Mr Jones desperately –

LENART (CONT'D)

Help us, Mr Jones!

Mr Jones stumbles back, deciding what he must do –

He looks down to see Johan's stone lying at his feet.

CUT TO:

4 EXT. RANGITOTO ISLAND – DAY

4

The perfect volcanic cone, black against the sky.

LENART (O.S.)

Please!

FADE TO BLACK

5 EXT. COUNTRY TOWN - DAY 5

Dense bush rolls over rugged hills. Black clouds boil in the sky.

A straight road leads out of a small COUNTRY VILLAGE through fenced paddocks. A SCHOOLBAG tumbles over a fence.

A teenage girl wearing a schoolbag, RACHEL, climbs the fence and looks back. She grins, holds out a hand.

RACHEL

Need help?

A teen boy, THEO, appears and clambers up the fence.

THEO

No.

As he gets to the top, his foot slips on the wire. Instinctively, he throws out a hand, Rachel meets it with her own, steadying him on the fence.

The pair are about 14 and have the same COPPER HAIR and green eyes: they're unmistakably TWINS.

They both jump down. Rachel grabs Theo's bag and runs off, Theo in pursuit. They run together up the road - matched for speed, Rachel just ahead.

6 EXT. FARMHOUSE GATE - DAY 6

At a wide gate they cross the road. Rachel swings the bag around, flinging it under a hedge. She starts down the long driveway as Theo runs for his bag.

THEO

(laughs)

You are so gonna die for that!

She rounds a curve in the drive and stops in her tracks -

7 EXT. FARMHOUSE - DAY 7

A POLICE CAR is parked in the driveway of the weather-beaten house ahead.

Rachel stares, her eyes wide.

RACHEL (V.O.)

Theo! Why is there a -

8 EXT. FARMHOUSE GATE - DAY 8

Theo can also hear her. His own INNER VOICE joins hers, their words overlapping:

THEO (V.O.)

- a police car. Rachel, where's mum's car -

9 EXT. FARMHOUSE - DAY 9

Theo's voice rings in Rachel's head. Their thoughts have become one, a fluid sharing of words and feelings:

RACHEL (V.O.)

- what if there's been -

THEO (V.O.)

- there's been an accident -

10 EXT. FARMHOUSE GATE - DAY 10

Theo, alone on the road, shares her sudden alarm.

RACHEL (V.O.)

- an accident. I'm sure there's -

THEO (V.O.)

- there's nothing to be scared of -

11 EXT. FARMHOUSE - DAY 11

Rachel runs to the house.

RACHEL (V.O.)

- I'm scared, Theo!

12 EXT. FARMHOUSE GATE - DAY 12

Theo drops his bag and runs up the drive.

13 INT. FARMHOUSE - DAY 13

Rachel pulls open the screen door of the farmhouse and creeps down the long dark tunnel of the hall.

Ahead, through the door, we find a POLICEMAN standing with his hat in his hands. Rachel pushes the door open further to reveal the twins' FATHER, sitting at the table, face slack with shock.

(CONTINUED)

13

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13

The Policeman looks up, his compassionate expression chilling.

Bursting into the KITCHEN, Rachel runs to her father. She searches his face for an answer to the question she's afraid to ask. He nods, tears streaming down his face.

Rachel trembles with shock –

14

EXT. FARMHOUSE - DAY

14

Theo stops in his tracks, trembling as Rachel is –
FEELING WHAT SHE'S FEELING.

Theo approaches the house with trepidation. He climbs the porch, pulls open the door.

15

INT. FARMHOUSE/VARIOUS - DAY

15

Theo heads down the hallway, fearful ...

IN THE KITCHEN, Rachel looks up – face wracked with grief.

In the hall, Theo reels back against the wall, feeling her pain, frozen –

IN THE KITCHEN, Rachel looks towards the door that separates them.

RACHEL (V.O.)

Theo?

IN THE HALLWAY, Theo shakes his head, unable to bear it. We hear her voice in his mind again, desperate.

RACHEL (V.O.)

Theo? I need you.

Something seems to snap. Theo scrambles back up the hall, slams through the screen door and stumbles out onto the lawn.

RACHEL (V.O.)

Theo, I –

The screen door BANGS behind him – her voice cutting off in his mind, as though a door between them has SLAMMED SHUT.

We push in towards the screen door, watching him ... then PULL FOCUS to the mesh, shutting out everything beyond.

16 EXT. COUNTRY CHURCHYARD – DAY

16

A dark hole in the ground: a GRAVE. Gathered around it are two dozen MOURNERS in dark clothing and an Anglican Reverend, REVEREND BLATTY.

REVEREND BLATTY

I am the resurrection and the life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.

Standing on either side of the grave is Theo and Rachel, the hole in the ground a dark chasm between them. Theo looks to the head of the grave where their father kneels over the edge of the hole, sobbing.

Rachel steps forward, scattering a handful of rose petals into the grave.

Theo clutches a handful of petals, his expression impassive.

Rachel searches Theo's face, looking for some way in. Tears roll down her cheeks. He meets her eyes for a moment, then looks away. His petals are clenched in his fist, knuckles white.

We CUT WIDE: a cluster of dark figures small in the landscape. The dark sky boils overhead.

FADE OUT.

17 EXT. AUCKLAND CITY – DAY

17

FADE IN on the sprawling city of Auckland passing by, as seen from train level.

18 INT. TRAIN – DAY

18

The train clatters and rattles. Theo peers out at the passing suburbs.

RECORDED VOICE (V.O.)

Next stop, Central Auckland. Central Auckland, next stop.

RACHEL

Let me see –

Theo shrugs her away and returns to the window.

(CONTINUED)

18

CONTINUED:

18

THEO

Get off!

Theo looks outside again, frowns –

Outside, pushing up out of the houses and roads is a GREEN VOLCANIC CONE. Up ahead, another cone.

19

INT. BRITOMART STATION - DAY

19

A train pulls into the station. Rachel and Theo walk past, Rachel struggling with her bag, Theo pushing on ahead.

20

EXT. BRITOMART STATION - DAY

20

Volcanic steam clouds the air – a fountain outside the station.

Through the haze, we see Theo step out of the station, looking around. Rachel appears behind him, dragging her bag.

RACHEL

Where is he?

21

INT/EXT. RICKY'S CAR/AUCKLAND PARK - DAY

21

The interior of a cramped, ratty-looking DATSUN.

Two teenagers are making out clumsily. Things are almost heating up ... Knees bang against the handbrake – an elbow smacks the door –

CLEMENTINE

Ow!

RICKY

Sorry.

A CELL PHONE RINGS.

RICKY bolts upright, bangs his head, grimaces.

Ricky is 18, almost cool, but not quite old enough to pull it off. CLEMENTINE, the same age, is the kind of girl guys like Ricky get only in their dreams.

We see now that the car is parked under trees – a secluded park.

(CONTINUED)

21

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21

Ricky fumbles for the phone ... it falls under the seat ... he rattles around, hunting for it, crushing Clementine.

CLEMENTINE

Ow – leave it – Ricky!

Ricky retrieves the phone, checks it.

RICKY

Oh man! What's the time?

Clementine sighs and switches off the music.

22

EXT. BRITOMART STATION - DAY

22

The Datsun pulls up at the dropping zone, Ricky alone at the wheel.

The twins sit on their luggage at the kerb.

Ricky leans across the passenger seat and opens the door.

RICKY

Sorry I'm a bit late.

Theo eyes the crappy car dubiously.

THEO

We're not gonna get far in this thing.

RICKY

Catch the bus if you want, I don't care.

The twins pile into the car.

RACHEL

Nice hickey.

Alarmed, Ricky checks the rear-view mirror to find a small hickey on his neck.

23

EXT/INT. CENTRAL AUCKLAND STREETS/RICKY'S CAR - DAY

23

The car rattles and roars in complaint as Ricky hammers down inner city streets. Rachel sits in the front; in the back, Theo looks out the window at the city.

Rachel looks back, notes the BLACK CLOUD coughing out of the car's exhaust.

(CONTINUED)

23

CONTINUED:

23

RACHEL

I bet you can see your carbon footprint
from space.

RICKY

That's good, right?

Rachel rolls her eyes.

RICKY (CONT'D)

So your Dad ... he's okay, right?

RACHEL

He just needed some 'time out'.

THEO

He's having a total meltdown.

RACHEL

That's great. That's a really great thing
to tell people.

THEO

It's true.

24

EXT. AUCKLAND CITY - DAY - AERIAL SHOT

24

We crane up as Ricky's car crosses the harbour bridge.

The spectacular collision of cosmopolitan city and
Auckland's volcanic field is revealed: green cones rise
beyond city buildings.

Looming over everything, the dark triangle of Rangitoto
Island stands guardian to the harbour.

25

EXT. LAKE PUPUKE / TAKAPUNA - DAY

25

Facing Rangitoto is the clutter of Takapuna's apartment
buildings and malls.

Beside it we find LAKE PUPUKE, a large body of water in
the middle of a verdant suburb.

26

EXT. AUNT & UNCLE'S HOUSE - DAY

26

Ricky's car pulls up at a modernist mansion that steps
down toward the lake. Rachel and Theo gape at the
conspicuous opulence of the house.

(CONTINUED)

AUNT KAY and UNCLE CLIFF bustle out of the house as the kids climb out of the car. Aunt Kay buries them in hugs.

KAY

Hello, you two!

RACHEL

Hi Auntie Kay.

As Ricky retrieves the bags from the car, Uncle Cliff shakes hands with Theo.

CLIFF

(playfully serious)

Theo.

THEO

Cliff.

RACHEL

Cool place.

RICKY

(heading inside)

Yeah – if you wanna live in a concrete bunker.

CLIFF

Nobody's forcing you!

RICKY

Whatever.

Ricky makes a face behind Cliff's back. The twins laugh.

Kay leads Rachel into a spacious guest room with bunk beds. The curtains are drawn.

RACHEL

(dubious)

Bunks.

Kay pauses ... looks at Rachel, misty-eyed. Rachel looks away, awkward.

KAY

You look so much like her.

RACHEL

I know.

(CONTINUED)

27

CONTINUED:

27

Rachel senses what's needed: she offers a hug. Her Aunt holds her tightly, her eyes closed, comforted. Rachel's eyes remain open, her expression distant.

KAY

I'll let you get unpacked.

Kay bustles out.

Rachel pulls back the curtains to reveal –

A spectacular view of the lake. Houses, walkways and parks encircle its shore.

Under gathering clouds, the water seems black.

28

EXT. AUNT & UNCLE'S DECK - DAY

28

Theo looks out at the lake at the end of the garden. Houses ring the shimmering water. It's darkly beautiful.

CLIFF

You see the volcanoes on the way in?

Theo turns to see Cliff standing behind him. He nods.

THEO

Are they dangerous?

CLIFF

Only when they erupt. But there hasn't been an eruption round here for a few hundred years.

THEO

I wanna go check them out.

CLIFF

You don't have to go far –
(points to the lake)
You're right on the edge of one.

THEO

The lake?

CLIFF

It's a crater.

Theo looks back to the lake, eyes widening.

29

EXT. AUNT & UNCLE'S BACK GARDEN - DAY

29

Theo walks down the lawn to the lake's edge. He stops and sniffs, recoiling at a smell.

He looks out across the lake, scanning the houses around the shore.

His eyes fall on one. He steps forward to see better.

Across an inlet is a two-story wooden house, its weatherboards flaky and peeling. More than 100 years old, the craggy verandahs and dark windows make the house feel like a dark sentinel watching the lake.

RACHEL (O.S.)

What's that smell?

Rachel is behind him. Theo doesn't look up.

THEO

I dunno.

RACHEL

Like rotten cabbages. Is it the water?

Theo looks back across the lake to the house ...

THEO

I can't smell anything.

He turns and walks up the lawn. Rachel watches him go, frustrated.

She steps out to the edge of the water and looks out at the old house. Spooky place.

30

INT. AUNT & UNCLE'S LIVING ROOM - DUSK

30

An open package of fish and chips hits the floor.

Uncle Cliff grabs a handful of chips and collapses onto the couch in between Theo and Ricky, who protest noisily.

CLIFF

(ruffles Theo's hair)

Just getting closer to the fire.

Theo rolls his eyes.

KAY

And there are kayaks - Richard, you'll show them the kayaks?

(CONTINUED)

Ricky is sending a text message, frantically thumbing the numbers on his phone.

RICKY

They're under the house, round the back.

KAY

Show them.

CLIFF

When do we get to meet this girl? What's her name - Tangerine?

RICKY

(glares)

Clementine.

Theo looks around for something ... turns to see Rachel holding out the sauce bottle with a half-smile. He snatches it and pours sauce onto his plate.

THEO

What's up with that old house?

KAY

The Wilberforce place?

RICKY

They're freaks, eh.

CLIFF

They just keep to themselves.

RICKY

I've seen him sitting out there by the lake at, like, two o'clock in the morning and stuff.

KAY

Old people have trouble sleeping.

RICKY

You'd know.

CLIFF

You might be old one day, if you're really lucky.

RICKY

It used to be a funeral home.

KAY

Richard ...

(CONTINUED)

CLIFF
(laughing)
Who told you that?

RICKY
For real! Crazy old guy still drives the
hearse.

KAY
Honestly ...

CLIFF
His car does look like a hearse ...

THEO
I bet the house is full of corpses. He
probably does autopsies and taxidermy and
stuff ...

Rachel goes pale at talk of funeral parlours and bodies.

RACHEL
Shut up, Theo.

THEO
He might embalm you if he catches you –

RACHEL
Shut up!

A LOW RUMBLE. The house SHAKES around them – an
EARTHQUAKE! Theo looks around, wide-eyed, as the
furniture and knick-knacks shift and rattle.

Quickly, the tremor subsides. They exchange glances,
scared – thrilled – then everyone talks as once:

KAY
God, another one ...

CLIFF
Don't everybody get under the table at
once.

RICKY
That's gotta be a 3.5, a four even!

THEO
That was awesome!

Kay looks at Cliff, worried.

CLIFF
It'll be fine.

(CONTINUED)

30

CONTINUED: (3)

30

Amid the chatter and bustle, Rachel is quietly terrified.

31

INT. AUNT & UNCLE'S HOUSE - NIGHT

31

Rachel emerges from the bathroom in her pyjamas, heads down the hall.

MURMURS come from inside Ricky's room. Rachel pauses in the doorway, eavesdropping.

THROUGH THE GAP we can see Ricky lying on his bed, talking quietly on his phone.

RICKY

I can't.

(beat)

I'm supposed to drive my cousins around.

(beat)

I know ... I do want to, I promise.

Rachel steps away from the door and heads towards the guest bedroom.

32

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

32

Theo lies awake in the top bunk.

Rachel enters in her pyjamas, closes the door behind her.

RACHEL

(whispers)

Theo?

Theo pretends to be asleep.

Rachel pads to the window.

33

EXT. LAKESHORE - NIGHT

33

The sinister shape of the Wilberforce house across the lake.

34

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

34

Rachel peers through the murk at the eerie house. From his bed, Theo watches Rachel.

34A EXT. WILBERFORCE HOUSE - NIGHT 34A

The tall figure of a MAN stands in the shadows under the rusting verandah. He seems to be looking back at Rachel.

34B INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT 34B

Rachel stares back, a little spooked.

35 INT. AUNT & UNCLE'S HOUSE/KITCHEN - MORNING 35

A note on the bench reads GONE TO WORK - EAT REAL FOOD!

A large kitchen with expensive fittings. A small TV, switched on, the sound muted. On the bench is a selection of cereal boxes. Theo scans them, trying to decide.

MOMENTS LATER: Theo serves himself a bowl of ice cream and starts eating.

On TV, a smiling TV NEWS READER talks against a backdrop image of CENTRAL AUCKLAND and the heading Auckland Shaken. Theo grabs the REMOTE and switches on the sound -

NEWS READER

Aucklanders ducked for cover last night as the latest in a series of small earthquakes rattled the region. The shallow jolt measured 3.7 on the Richter Scale and was centred on Rangitoto Island. The Seismic Research Institute said today that the quake is unlikely to be an indication of volcanic activity, and Aucklanders have no cause for alarm.

(beat)

The meat industry is breathing a sigh of relief today after lamb exports were given the all clear following an unexplained incident at a lower North Island sheep station ...

CUT TO:

36 INT. AUNT & UNCLE'S LIVING ROOM - DAY 36

An ARTIST'S RENDERING of RANGITOTO in full eruption, dark clouds a FIERY RED. The heading reads RANGITOTO - "BLEEDING SKIES".

(CONTINUED)

36

CONTINUED:

36

THEO
(to himself)
Bleeding skies.

Theo sits in a soft couch with his back to the lake. He's reading a hardback book – VOLCANOES OF AUCKLAND, circa the 1980s. He flips through the pages.

A MAP OF AUCKLAND shows the VOLCANOES marked in red.

37

EXT. AUNT & UNCLE'S HOUSE - DAY

37

Rachel, in a bright life jacket, drags a kayak down the grass to the water's edge. She climbs in and pushes off.

38

EXT. LAKE PUPUKE - DAY

38

Rachel cuts across the black water, paddling carefully but confidently.

She peers down into the darkness, spooked – it's deep down there.

Rachel looks up to find she's nearing the Wilberforce house. Dead trees frame the house, skeletal fingers reaching out across the water.

Seen from the lake through leafless branches and tangled vines, the Wilberforce house is dark and tumbledown, weatherboards thick with moss, roof rotten and sunken-in, windows dark. No signs of life.

CREEAAK! The back door opens, just a crack. Something moves in the darkness beyond.

Rachel's eyes widen ... then she squeals as a branch snags her hair.

39

INT. AUNT & UNCLE'S LIVING ROOM - DAY

39

Theo jerks, reaches to his head.

He looks out to where Rachel and the kayak bob in the shadow of the dead trees.

40

EXT. LAKE PUPUKE - DAY

40

Rachel reaches up to find that her hair tie is gone.

(CONTINUED)

40

CONTINUED:

40

With a last glance at the old house, she turns and paddles for shore.

41

EXT. LAKESHORE - DAY

41

Rachel drags the kayak out of the water into the reeds at the lake's edge. She looks back at the Wilberforce house.

A figure picks its way down from his house towards the lakeshore.

Rachel ducks behind the reeds, watching.

42

EXT. WILBERFORCE HOUSE - DAY

42

Under the shadow of the house, the man moves as if slowed and bent by age, but his frame is monumental. His lined face seems roughly hewn from stone, eyes black holes under heavy brows.

MR WILBERFORCE reaches into the dead tree. He takes something from its branches, opens his hand to reveal -

Rachel's hair tie. Mr Wilberforce slowly raises his hand to his face ... and seems to SNIFF at the hair.

43

EXT. LAKESHORE - DAY

43

Rachel watches, horrified ...

44

EXT. WILBERFORCE HOUSE - DAY

44

Mr Wilberforce closes a club-like fist around her hair tie and crunches back up the path to his house.

45

EXT. LAKESHORE - DAY

45

Rachel shrinks, chilled. She looks around the lawn, suddenly feeling vulnerable.

46

INT. AUNT & UNCLE'S LIVING ROOM - DAY

46

In the living room, Theo turns to the next page. More images - another volcano - a grassy cone with a view out over the city ...

47 EXT/INT. MT EDEN ROAD/RICKY'S CAR - DAY 47

Ricky's car drives through the centre of Mt Eden, towards the grassy cone of the volcano towering above.

A sign reads MT EDEN SUMMIT.

Ricky's car follows the road up towards Mt Eden. Ricky drives, the twins crammed into the car with him.

Craggy trees line the road like a tunnel of gnarled talons, sunlight filtering through in eerie shafts.

Rachel's eyes widen -

A DARK FIGURE can be glimpsed between the trunks, still as a statue, as if watching the car.

Rachel looks back - the figure is gone, hidden by the trees.

48 EXT. MT EDEN CRATER/VIEWING PLATFORM - DAY 48

A huge grassed bowl - the crater of this not-long-dead volcano. Rachel, Theo and Ricky stand on the platform, dwarfed by the scale of it. Beyond, over city and water, is Rangitoto.

RICKY

(pointing)

That's One Tree Hill ... Mt Krakatoa over there ... Mt Vesuvius ... Mt Etna. That's North Head and Rangitoto.

Rachel shivers against the cold.

RACHEL

I thought Auckland was supposed to be warm.

THEO

I'm gonna find some volcanic rock.

Theo jumps down off the stone wall and heads around the crater.

49 EXT. MT EDEN CRATER RIM - DAY 49

Theo marches around the edge, putting all his being into walking hard, making himself feel nothing else. A cold wind whips at him, the sky is grey.

(CONTINUED)

49

CONTINUED:

49

He stops and looks down into the deep hole, the people at the bottom tiny.

50

EXT. MT EDEN CRATER/VIEWING PLATFORM - DAY

50

Rachel looks out across the city. Ricky leans on the fence, texting.

Beyond, Theo strides around the crater rim.

Ricky looks up from his phone, watches Theo.

RICKY

Is he okay?

RACHEL

I can't get through to him. It's like he's on another planet.

51

EXT. MT EDEN CRATER RIM - DAY

51

Theo looks up to the crest of the hill above him. A figure sits, silhouetted on the edge, facing Rangitoto.

Mr Jones is barely older than when we last saw him, but he seems a shadow of his former self: beaten, the fire has died in his eyes. He stares across at the black island opposite.

A warm glow of FIRELIGHT dances on his face, emanating from his hands.

Theo approaches the old man from behind. A flicker of FLAME in his hands. Theo peers closer, intrigued.

As Theo steps up Jones closes his hands, the fire disappears. He stuffs whatever made the fire into the pockets of his jacket.

He turns to Theo, his eyes blazing with momentary interest. He looks up at Theo's copper hair.

Theo raises a hand to his hair involuntarily. The man seems to stare into him, read him, as if looking for an answer from him ...

Theo turns and hurries on around the crater. As he goes the light in the old man's eyes dies - as if he was searching for something and realised, with disappointment, it wasn't to be found with Theo.

(CONTINUED)

51

CONTINUED:

51

He looks back across the city and sea to the distant volcano.

52

INT. AUNT & UNCLE'S KITCHEN - EVENING

52

Ricky is getting a grilling from Kay and Cliff.

RICKY

Cause I've got things to do.

CLIFF

What things?

RICKY

Better things.

CLIFF

Okay, but you're taking the twins with you.

RICKY

I don't get why I have to babysit them. They're not kids -

KAY

We're not saying they are.

RICKY

Why'd you put them in bunks then?

53

INT. AUNT & UNCLE'S LIVING ROOM - EVENING

53

Theo reads, the volcano book open on his lap. Rachel talks on the phone, trying to shield the mouthpiece from the argument in the kitchen.

RACHEL

(into the phone)

Nothing got broken but the whole house was shaking ...

KAY (O.S.)

You have to start taking some responsibility, Richard ...

CLIFF (O.S.)

A "commitment" is where you actually have to do whatever it is you said you'd do.

(CONTINUED)

RACHEL
 (into the phone)
 Anyway, we'll tell you about it when we
 get home. Sorry you're not there ...

RICKY (O.S.)
 What are you, my English teacher?

RACHEL
 (into the phone)
 ... hope you're okay. I love you.

54 INT. AUNT & UNCLE'S KITCHEN - EVENING

54

Cliff leans in towards Ricky, so as not to be overheard.

CLIFF
 You think this is hard on you? Try and
 imagine what Rachel and Theo are going
 through.

Ricky looks away, guilty.

CLIFF (CONT'D)
 You promised to do your part.

RICKY
 Like I need reminding.

55 INT. AUNT & UNCLE'S LIVING ROOM - EVENING

55

Ricky stomps past as Rachel holds the phone out to Theo.

THEO
 (without looking up)
 I'm reading.

RACHEL
 It's just voicemail.

She's still holding out the phone. He sighs, takes it,
 then waits ... At last, she gets his drift and leaves the
 room.

As soon as she's gone, Theo switches off the phone and
 puts it aside.

He picks up the book. In a sepia-toned photograph, a
 group of settlers picnics on the shore of Lake Pupuke. A
 man stands apart, looking towards the camera: MR JONES.

(CONTINUED)

55

CONTINUED:

55

Theo frowns. There's something familiar about the old man in the photo ...

56

EXT. AUNT & UNCLE'S HOUSE - NIGHT

56

The house glows pale, like boxes of reflected moonlight on the dark shore.

Rachel looks out the window in the direction of the Wilberforce house - then pulls the curtains across.

In the darkness, a sickly SNIFFING sound, like some guttural animal following a scent.

SHAPES melt out of the darkness - one, three, five, more: dark sentinels push forward from the shadows. In the darkness, we can make out several MEN IN DARK SUITS.

They stare up at the house, watching, waiting ...

57

EXT. AUNT & UNCLE'S HOUSE - DAY

57

Ricky comes out of the house, followed by Theo and Rachel. They join Uncle Cliff who glares down at the lawn, his expression dark.

CLIFF
(to Ricky)
You lot know anything about this?

Dead patches of grass blot the lawn. Trails of brown lead back to the edge of the lake.

RICKY
Nope.

CLIFF
Well, I haven't been out here.

RICKY
Why is everything my fault? It's outside their room, anyway.

The trail of footprints does indeed lead towards Rachel and Theo's window.

Rachel and Theo follow the trail to below their window.

RACHEL
(quietly to Theo)
Someone's spying on us!

(CONTINUED)

57

CONTINUED:

57

Theo's eyes alight with excitement.

THEO

Yeah!

She meets his gaze, spooked ... then turns to look back across at the Wilberforce house.

58

EXT. HAURAKI GULF - DAY

58

Rangitoto – as seen from the surface of the sea: a black pyramid, filling the horizon.

Uncle Cliff stands on the deck of a bobbing boat – THE SEA LADY – expertly playing and casting a large fishing rod. Ricky sits behind, wearing a lifejacket and holding his phone in the air, trying to get a signal.

A snorkel surfaces from the black water in a puff of spray ... Theo follows it, coming up for air. He turns towards the mountain, treading water.

Theo jerks under –

– then comes up spluttering. Rachel surfaces behind him and laughs.

THEO

Dick.

Theo swims back towards the boat. Rachel looks up at the looming black peak and frowns, as though remembering something once said to her ...

RACHEL

Bleeding skies.

She GASPS suddenly, catching a glimpse of –

A FIGURE, lurking in the trees above the rocks at the water's edge. A Wilberforce DRONE.

Chilled, Rachel swims strongly to the boat and hauls herself on board. She looks back towards the island – there's no sign of the Drone now –

Suddenly, Cliff's fishing rod SCREAMS as the reel unwinds. He grabs the handle, reels furiously. The rod bends alarmingly. He shouts –

– and heaves a flapping fish over the side of the boat. The others jump back as he lowers it to the deck.

(CONTINUED)

58

CONTINUED:

58

CLIFF

Well, don't just stand there.

59

EXT. NORTH SHORE BOAT RAMP - DAY

59

The glassy-eyed fish hits a sheet of newspaper laid out on the asphalt.

A concrete boat ramp leads down to a sandy North Shore beach. Ricky and Uncle Cliff hook the boat trailer onto the car.

Theo wrinkles his nose and looks around ... frowns as something further around the road catches his eye.

60

EXT. CAR PARK - DAY

60

Theo holds his hand over his nose and mouth as he approaches the Wilberforces' hearse, parked under trees.

Rachel scampers to catch up with him.

RACHEL

It's a hearse. Must be them - the Wilberforces.

She stops, her hand going to her nose. Theo gags.

THEO

It stinks!

RACHEL

The same as at the lake.

The twins reach the hearse. The back doors are closed. Something viscous drips from them onto the ground.

Theo cups his hand against the back window to peer in. His breath fogs the glass. Something coats the inside, obscuring the view. He reaches for the door handle.

RACHEL (CONT'D)

Maybe we shouldn't ...

Theo pulls the doors open. It opens with a SCHLUK, like a wound being pulled open. Stringy slime clings to the edges.

The twins grimace in disgust as they see -

The hearse interior is warped and gnarled, crusted with glistening layers of organic matter.

(CONTINUED)

60

CONTINUED:

60

Rachel gags, her hand going to her mouth.

RACHEL (CONT'D)

What is it?

Theo reaches out to touch the fleshy interior, then jerks his hand back.

RACHEL (CONT'D)

What, is it hot?

THEO

It's cold!

RACHEL

I wonder what they're doing here.

Rachel turns, looks out to sea: Rangitoto lurks on the horizon beyond the dark water.

RACHEL (CONT'D)

Theo, are they watching us?

Theo stares into the depths of the car, eyes bright with interest.

61

INT. RICKY'S BEDROOM - NIGHT

61

Theo bursts into Ricky's dark bedroom, binoculars and a torch in his hand.

RICKY

Theo!

Theo goes to the window.

THEO

Keep the light off, that's good.

He peers through the binoculars.

There is a thump and rustle from behind him. Theo lowers the binoculars and turns around.

Ricky glowers at Theo as Clementine, sitting on the edge of the bed, pulls her T-shirt on over her bra.

Theo stares, open mouthed. Clementine glares back at him.

CLEMENTINE

Enjoying the view?

(CONTINUED)

RICKY

Clem, wait ...

She pushes past Theo and goes to the window. She pushes it open and turns back.

CLEMENTINE

Call me when the school holidays are over.

She throws a leg over the sill and jumps out the window.

Theo watches her go ... and then looks back to Ricky.

THEO

Whoa!

RICKY

Thanks a lot, Theo.

THEO

Is she your girlfriend? Have you ...

Ricky collapses on his bed, pulls his pillow over his head and MOANS!

RICKY

No!

Theo watches him for a minute ... Ricky plays dead. Theo goes back to the window, training the binoculars on the Wilberforce house.

THEO

You think they're home?

RICKY

(muffled under covers)
It's just a creepy old house.

THEO

Then let's go check it out.

RICKY

No way!

THEO

Why not?

Ricky wrenches his pillow from his face.

RICKY

Cause it's a creepy old house!

(CONTINUED)

61

CONTINUED: (2)

61

Theo turns back, intent. Through the binoculars: the Wilberforces' door is a dark maw in the face of the house.

62

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

62

Rachel lies on the bed, reading. The sound of a door opening offscreen. She gets up and goes to the window.

She sees movement -

OUTSIDE, Theo steps out of Ricky's glass doors into the back garden.

63

EXT. AUNT & UNCLE'S HOUSE - NIGHT

63

Ricky leans out of the doors.

RICKY

Don't blame me if Mr Wilberforce keeps a
shotgun under his bed or something.

He slams the door shut.

Theo turns on the torch and heads around the lakeshore towards the Wilberforce house.

64

EXT. WILBERFORCE HOUSE - NIGHT

64

The torch beam picks out the craggy trees - pale claws of wood dance in the darkness. Theo picks his way through skeletal bushes.

His torch picks out an OLD SIGN, lying tangled in dead creepers and branches. Theo clears them away to reveal the faded words beneath: WILBERFORCE FUNERAL SERVICES.

He clicks off the light and watches, breathing quietly.

The house is silent, the door closed.

Slipping from his hiding place, Theo darts up the bare ground to the house.

He tries to peer through the boards on the windows, then steps up on the porch - wooden boards creak. The front door seems to be locked. Theo pushes on it, experimentally - it opens a crack -

FOOTSTEPS crunch toward him from the darkness. He plasters himself against the wall - pinned, exposed -

(CONTINUED)

RACHEL (O.S.)
(loud whisper)

Theo?

Theo breathes again as Rachel climbs the steps.

Theo flicks on the torch and points it into her face.
Rachel shields her eyes from the sudden glare.

RACHEL (CONT'D)
Don't go in there.

THEO
I can do what I want.

He turns off the torch and heads back into the house.

Rachel appears behind Theo and they stare, open mouthed ...

What may have once been rooms, furniture or stairs have
decayed into an open cavernous space.

Everything grows with twisted organic matter – as if the
house itself has formed out of gnarled scar tissue.

The twins creep forward to look, taking it in with
horror. Theo swings the torch slowly around. Vague
remnants of wooden beams and doorways poke from the awful
fleshiness.

A sudden JOLT, as though someone just picked the house up
and shook it – then a CLATTER as an EARTHQUAKE rolls
through the house, its ancient weatherboards shifting and
groaning. Dust sifts down from above.

Silence. The twins look around, wide-eyed.

MR WILBERFORCE (O.S.)
The gargantua ...

DRONE (O.S.)
They shake the earth.

The twins jump at the sound of the voices, coming from
the door to outside. They duck into the shadow of a
hallway. Theo fumbles to kill the torch.

RACHEL
Turn it off!

Theo turns off the light, just as two tall figures step into the room - MR WILBERFORCE and a WILBERFORCE DRONE.

MR WILBERFORCE

Soon they are free.

Mr Wilberforce looks suddenly towards Rachel and Theo and SNIFFS.

Rachel and Theo pull back into the shadows, holding their breath.

DRONE

What?

MR WILBERFORCE

Twins - on the lake. I smell them.

DRONE

Does the fire-raiser know?

MR WILBERFORCE

The fire-raiser is old. No warm in its bones.

DRONE

If the twins find the fire-raiser?

MR WILBERFORCE

Then we make them dead.

The twins exchange horrified glances.

A SUCKING SOUND. Theo peers around broken boards and old joists, trying to see into the hallway. A glimpse of the Drone, disappearing into the hole in the floor with another weird SLURP.

Rachel and Theo wait a moment, then step hesitantly out of the shadows.

RACHEL

(whispers)

Are they gone?

THEO

Yeah - down that hole.

RACHEL

I was trying to tell you - they can smell us, just like we can smell them!

Theo heads across the room, torch raised.

(CONTINUED)

65

CONTINUED: (2)

65

RACHEL (CONT'D)

We have to go. Come on!

Theo arrives at the edge of the hole and peers down. The torch beam picks out details of another fleshy space – even more organic than that above it. A sealed membrane.

BARRP! The membrane undulates, draws back – revealing a rippling tunnel. Rachel and Theo recoil – Theo drops the torch – it tumbles into the darkness.

The twins freeze, eyes on the hole in the floor. Silence ... then a horrible, clattering BARK rings out from far below!

The twins break for the door.

66

EXT. WILBERFORCE HOUSE - NIGHT

66

The twins run down the back steps and into the dead bushes at the lake's edge.

67

EXT. LAKESIDE - NIGHT

67

The twins pick their way through the bushes.

Behind them, Mr Wilberforce appears on the porch.

RACHEL

Look!

The twins duck down and watch as Mr Wilberforce scans the lakeshore. He holds THEO'S TORCH in his hand.

The twins cringe as another hideous BARK rings out.

68

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

68

The twins slip inside and lock the back door.

Theo is shaking with adrenalin, Rachel wide-eyed.

RACHEL

Why did you have to kick that torch?

THEO

No one asked you to come.

RACHEL

We're supposed to be there for each other!

(CONTINUED)

THEO

Says who – Dad?

RACHEL

We should tell someone.

THEO

Not till we know what's going on.

RACHEL

But they're gonna kill us!

THEO

(shrugs)

So?

RACHEL

You don't mean that!

Rachel reaches out to grasp his hand. WHISPERS reverberate around them as their fingers almost connect.

THEO

Get off!

He tries to pull away, but she grabs his hand tightly. Whispers swirl as Rachel's voice resonates in Theo's mind:

THEO (CONT'D)

Get the hell out of my ... (head)

RACHEL (V.O.)

... I need to know you're not gonna ...
(just leave me)

THEO

... just leave me ... (alone)

RACHEL (V.O.)

... alone, Theo - I feel so alone!

Theo pushes her away –

THEO

We are alone. Get used to it.

He stalks away. Slumped against the wall, Rachel quakes.

In the dark ... alone.

69 INT. AUNT & UNCLE'S LIVING ROOM - NIGHT 69

On the couch, Theo has made up a bed with blankets and a pillow. He looks at the pages of the volcano book. He turns to the page with the photo of Lake Pupuke, with its tiny image of Mr Jones -

70 EXT. MT EDEN CRATER RIM - DAY - FLASHBACK 70

Approaching Mr Jones from behind to see the fire glowing in his hands -

The old man searches Theo's face -

71 INT. AUNT & UNCLE'S LIVING ROOM - NIGHT 71

Theo looks up from the volcano book, his eyes wide as he realises:

THEO
The fire-raiser.

72 INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT 72

Rachel crawls into the darkest corner of the bottom bunk and draws the covers up around her. She stares, wide eyed, into the darkness.

73 EXT. AUNT & UNCLE'S HOUSE - DAY 73

Morning. The house by the lake. Its cold, hard surfaces reflect the morning light and the shimmering water. A new sign blocking the path to the back garden reads PRIVATE PROPERTY - NO THOROUGHFARE!

Grey clouds roil above.

74 INT. RICKY'S BEDROOM - MORNING 74

Ricky sleeps - with the total commitment only an 18 year-old can afford. The door opens and Theo enters, stuffing the volcano book into his backpack as he goes.

THEO
Get up.

Ricky grunts ... stirs.

(CONTINUED)

74

CONTINUED:

74

RICKY

Wha - ?

THEO

I need a favour.

RICKY

Get lost, Theo.

THEO

What would your old man say if he knew
what you were doing in here last night?

Ricky opens his eyes.

RICKY

I wasn't doing anything. Thanks to you.

(beat)

What do you want, anyway?

75

EXT. AUNT & UNCLE'S HOUSE - DAY

75

Ricky's car - with Ricky and Theo inside - whines up the
drive.

76

INT. AUNT & UNCLE'S HOUSE - DAY

76

The living room - empty. The kitchen, hall, stairs -
empty.

Rachel pads out of her room, zipping up a baggy hoodie.

RACHEL

Hello? Auntie Kay? Theo?

She opens the door to Ricky's room and looks in.

No one there. She spots the binoculars, where Theo left
them the night before.

77

EXT. MT EDEN SUMMIT - DAY

77

From the crater of Mt Eden, we look across Auckland
towards Rangitoto as grey clouds roll over the city.

In the car park, Ricky is asleep in his car.

Theo heads around the crater towards the bench where Mr
Jones was sitting. He carries the volcano book.

78 OMITTED 78

79 OMITTED 79

80 EXT. MT EDEN CRATER RIM - DAY 80

Theo arrives at the bench - to find it empty.

He sighs, defeated -

A hand grabs his shoulder, spins him around -

MR JONES

What do you want?

Mr Jones looms over him. Theo trembles in fear. He opens the book, shows Mr Jones the photo.

THEO (O.S.)

That's you, right?

MR JONES

You're mistaken.

THEO

You're the fire-raiser.

Mr Jones frowns, surprised.

MR JONES

No - my name is Jones.

THEO

But they call you that. The Wilberforces.

Mr Jones hands Theo back the book.

MR JONES

I don't know anyone by that name. And I don't know you.

He turns and walks away.

THEO

Wait - they said they'd kill us - me and my sister.

Jones stops in his tracks, suddenly interested - almost wolfish.

MR JONES

You're twins.

(CONTINUED)

80

CONTINUED:

80

Surprised, Theo nods.

MR JONES (CONT'D)

The Wilberforces have seen you?

THEO

They could smell us.

Jones looks around, as if suddenly paranoid. Theo follows his gaze.

A GANGLY FIGURE stands silhouetted on the far side of the crater rim, watching them.

THEO (CONT'D)

What is it?

CLOSE ON: the figure, thin and somehow disjointed-looking, dark eyes under craggy features – a WILBERFORCE, watching Theo and Mr Jones, eyes glittering with malice –

81

INT. WILBERFORCE HOUSE - DAY

81

Deep in the shadows of the house, Mr Wilberforce raises his head, eyes wide, hearing something we cannot –

82

OMITTED

82

83

EXT. MT EDEN CRATER RIM - DAY

83

Mr Jones squints towards the gangly figure, recognising it for what it is.

THEO

What's wrong?

MR JONES

Where's your sister now?

THEO

Our Aunt and Uncle's place – the lake.

Mr Jones takes Theo's shoulders, alarmed.

MR JONES

She's alone ... at Lake Pupuke?

Theo nods.

83A INT/EXT. RICKY'S CAR/MT EDEN CAR PARK - DAY

83A

Ricky jerks awake with a YELP as Mr Jones climbs into the car.

RICKY

Hey get outta my car, old man!

Theo climbs in after him.

THEO

It's okay, he's with me.

RICKY

Well, he's not with me!

MR JONES

Just do what you're told, boy - drive.

THEO

We have to go home.

RICKY

Half an hour ago all you wanted to do was get outta there.

MR JONES

(sighs to himself)

Children ...

RICKY

Hey! Who the hell are you, anyway?

Mr Jones glares at him.

THEO

Now, Ricky!

Theo's expression is deadly urgent. Ricky thinks about it a moment longer - then starts the car.

83B INT. AUNT AND UNCLE'S GUEST BEDROOM - DAY

83B

Rachel watches the Wilberforce house through the binoculars. Nothing to see - then movement catches her eye -

Rachel gasps as her binoculars find Mr Wilberforce stepping out of the shadows onto the porch of his house. He looks straight at her!

She ducks back from the window.

84 INT. AUNT & UNCLE'S HOUSE - DAY 84

Rachel runs down the stairs. She locks the front door, slides the chain across.

She looks around, the house suddenly terrifyingly exposed: windows everywhere.

Rachel pulls curtains across frantically.

She gets to the kitchen and checks that the door is locked. She ducks, panting, against the wall.

85 OMITTED 85

86 INT. AUNT & UNCLE'S HOUSE - DAY 86

Rachel peers out the window. There's no sign of Mr Wilberforce.

Rachel gasps with fear, realising she's lost track of him –

BANG-BANG! Pounding on the front door. Rachel shrieks with fright.

RACHEL
(shouts)
Leave me alone!

POLICEMAN (O.S.)
Police!

Shaking with fear, Rachel approaches the door. She peers through the window next to it – outside, we can see a POLICEMAN.

POLICEMAN (CONT'D)
Open the door, please.

Rachel reaches for the door handle –

POLICEMAN (O.S.) (CONT'D)
I've got a message for the twins.

Rachel frowns. Her hand pauses on the door handle.

POLICEMAN (O.S.) (CONT'D)
There's been an accident.

RACHEL
(shocked)
What?

(CONTINUED)

She reaches for the door ...

POLICEMAN

It's ... mother.

Rachel hesitates.

POLICEMAN (CONT'D)

Been ... hurt.

RACHEL

But ...

Outside the Policeman trembles. His skin twitches, bubbles, glistens ...

POLICEMAN

Open the door.

Rachel kicks over potted plants as she backs away from the door, shaking her head in confusion.

RACHEL

Why are you doing this?

POLICEMAN

Open the door ... let us in!

RACHEL

Leave me alone!

POLICEMAN

Open ... the ... door!

WHAMP. The door shakes. BAM BAM BAM. Again ... then ... Silence.

Rachel stares at the door, breathless. The wood around the door handle begins to fester and decay. A spreading patch becomes the sickly dead flesh of the Wilberforces' house.

The lock sloughs away; the door slams open, BANGING on the end of the chain. The Policeman's hand and the door are melded together, his fingers disappearing into the rotting surface of the door.

Now fingers push out of the surface of the door – becoming an arm – part flesh, part wood, part uniformed sleeve – that reaches up for the chain.

The fingers claw the latch of the chain and gouge it out.

(CONTINUED)

86

CONTINUED: (2)

86

The door bursts open and the Policeman steps in. His face has lost its shape, hanging loose and wet. His uniform seems to be running into his flesh, detail blurring.

At the end of his arm, his uniformed sleeve and hand are ill-formed, a fleshy club.

Rachel screams and stumbles back into the stairs. She turns and scrambles up them. The Policeman strides up after her.

87

OMITTED

87

88

INT. AUNT & UNCLE'S HOUSE/MEZZANINE - DAY

88

Rachel runs along the mezzanine, around the corner to the bedrooms.

The Policeman strides forward, menacingly confident now. He pauses at the corner, steps powerfully into the bedroom -

And finds empty room and closet doors. He sniffs ...

And homes in on a door. He snatches it open -

A GOLF BAG falls out, clubs tumbling. The Policeman twitches, peers into the closet -

Rachel EXPLODES out, swinging a GOLF CLUB. She smashes at the Policeman - he recoils, barely - and snarls.

His face shudders, skin blisters ... what looks like wormlike tentacles ripple beneath the surface of his flesh as the Policeman becomes MR WILBERFORCE!

Rachel gasps. She throws the club at Wilberforce, he smashes it to the left, she ducks past on the right.

She gets to the balcony of the mezzanine, clambers over, jumps -

As Wilberforce reaches out and grabs her arm, arresting her fall, jerking her horribly.

Rachel screams, in pain and terror. Wilberforce's hand STRETCHES from his body, his wrist and dark suited sleeve a fibrous melange. Strands, like tiny tentacles, whip around Rachel's arm, binding her to him.

The fabric of Rachel's top becomes one with Wilberforce's flesh, growing into it like a festering wound.

(CONTINUED)

88

CONTINUED:

88

Rachel grits her teeth in agony. Tears spill from her eyes. Fingers of putrefaction creep up her shoulder towards her neck.

88A

INT/EXT. RICKY'S CAR/TAKAPUNA STREETS - DAY

88A

Theo flinches suddenly, his hand going to his arm. He grimaces in agony.

RICKY

What is it?

THEO

She's hurt!

In the back seat, Mr Jones watches Theo – his eyes blazing with interest.

88B

INT. AUNT & UNCLE'S HOUSE/MEZZANINE - DAY

88B

Dangling high above the floor like a fish on a line, Rachel twists around and unzips the hoodie and slips out of Mr Wilberforce's clutches, dropping – hard – onto the couch below.

Rachel rights herself, stunned, and stumbles to the kitchen.

89

EXT. AUNT & UNCLE'S BACK GARDEN - DAY

89

Rachel staggers away from the house towards the lake shore, her arm hanging limp, the skin blistered.

She looks into the water. Her terrified reflection stares back from the surface.

She looks back to see Mr Wilberforce striding down the garden toward her ... then throws herself into the water.

Mr Wilberforce reaches the edge. The surface of the lake churns. There's no sign of her.

89A

INT. LAKE PUPUKE - UNDERWATER

89A

Looking up towards the surface. Mr Wilberforce is visible through the rippling water, searching for her.

Rachel waits. A bubble of air escapes from her mouth –

89B EXT. AUNT & UNCLE'S BACK GARDEN - DAY

89B

The bubble bursts on the surface of the lake. Mr Wilberforce frowns, steps closer.

A neighbour, MR CARPENTER looks across from the next section. His eyes meet Mr Wilberforce's. Seeing his expression, Mr Carpenter frowns.

MR WILBERFORCE

(forced)

Lovely ... day ...

Mr Carpenter looks up to black clouds overhead, perplexed.

MR CARPENTER

(mutters)

Bloody foreigners.

With a last look at the water, Mr Wilberforce turns and marches back towards his house.

90 OMITTED

90

91 INT. AUNT & UNCLE'S HOUSE - DAY - CONTINUOUS

91

Theo steps through the ruined front door.

THEO

No ...

Ricky and Mr Jones follow as Theo dashes into the house.

THEO (CONT'D)

(calls)

Rach?

92 EXT. LAKESHORE - DAY

92

The lake laps at the reeds at the bottom of the garden.

Rachel claws her way across the deck, weak and desperate. Her neck and arm are grey from Mr Wilberforce's touch. Fingers of fleshy putrefaction trail down towards her hand.

Theo runs to Rachel's side as she slumps in the grass, Mr Jones behind him. Theo is wide eyed and pale with shock. He reaches out ... but is afraid to touch her.

(CONTINUED)

92

CONTINUED:

92

RACHEL

Theo ...

RICKY

Oh, man ...

Mr Jones looks over toward the Wilberforces' house.

MR JONES

We need to get her inside.

93

INT. AUNT & UNCLE'S HOUSE - DAY

93

Mr Jones carries Rachel to the couch. Theo kneels close.

RICKY

I'll call an ambulance.

MR JONES

No.

Mr Jones kneels beside her.

RICKY

So what are you, a doctor now?

Ricky steps towards Mr Jones, but Theo stops him.

THEO

No, wait -

Mr Jones examines Rachel's arm.

RICKY

Theo, this is ... this is crazy.

The room fills with a warm firelight.

The light emanates from the palm of Mr Jones's hand. It spreads up Rachel's arm - where it begins to warm the grey of Mr Wilberforce's touch.

Ricky's mouth falls open.

RICKY (CONT'D)

Or maybe it's just me.

Mr Jones's brow furrows. He grips Rachel's arm tightly. The fire whispers around her neck then flickers, weakening.

The wound on Rachel's skin pales, fades ... the flesh KNOTTING into a bloom of SCAR TISSUE.

(CONTINUED)

Mr Jones seems to wilt, pale and exhausted.

RACHEL

(weak)

How did you – ?

MR JONES

Rest now.

Rachel slips back into the couch. Theo pulls off his hoodie, places it over her.

Ricky looks around the room at the carnage, horrified.

THEO

Why are they doing this to us?

MR JONES

Not now – not here. They think she's dead, but soon they'll pick up the scent of your twin-ness again. And they'll come for you.

THEO

(to Ricky)

Can you drive us?

MR JONES

No – there's a way we won't be seen. Help me get her up.

Theo and Mr Jones lift Rachel to her feet. She sways, her pallor ghastly. Jones puts his arm around her, supporting her.

MR JONES (CONT'D)

Now you, Theo ... hold on to me. And whatever you do, don't let go.

Ricky looks up, snapping out of his daze.

RICKY

Hey, what the hell?

THEO

It's okay, Ricky.

RICKY

Some dodgy old man – no offense – wants to have a group hug and –

THEO

Cover for us, okay?

(CONTINUED)

RICKY

I promised I'd look after you.

THEO

You are – if we stay here we're dead.

RICKY

I'm in charge and you guys aren't going anywhere!

Mr Jones closes his eyes, his brow furrowed with the depth of his concentration. A brilliant ball of fire seems to well up inside him, its glare eclipsing both he and the twins.

A WHUMP like a small sonic boom as air rushes into the space where Mr Jones and the twins were standing.

Ricky stares, open-mouthed.

A decrepit cottage sits wedged between ostentatious McMansions that seem determined to encroach upon its modest territory.

A rushing sound grows – like the soft crackle of flames. The crackle seems to build to a rushing point. Behind the neighbours a hot light flares – and the twins and Mr Jones materialise in front of the cottage.

Jones collapses to his knees, coughing and hacking. Both twins are soaked with sweat. They look around, stunned to have found themselves somewhere else.

THEO

How did you do that?

Mr Jones seems to have aged ten years in the few seconds since they left the house.

MR JONES

Inside.

Mr Jones leads the twins through the gate.

A neighbour, MRS WILKINSON, Peers down from the deck of the mansion above. Her face is stony.

MR JONES

My granddaughter. She's unwell.

Mrs Wilkinson stares, not quite buying it.

95 INT. MR JONES'S COTTAGE - DAY

95

Rachel and Theo look around the dusty old cottage as Mr Jones hands them mismatched glasses of water.

MR JONES

You'll need to rehydrate yourselves.

The twins exchange glances as Mr Jones sits down.

THEO

Tell us everything.

Mr Jones stares into space, as if deciding where to start.

MR JONES

You've seen them; you've seen what they can do.

RACHEL

(quietly)

What are they?

MR JONES

The ones you call the Wilberforces were a predatory race. They were merciless, cunning, greedy. Their hunger for power was great. All they lacked was the strength to conquer ... then they found the gargantua.

THEO

"Gargantua?"

MR JONES

Creatures with the power to lay waste to entire worlds. The Wilberforces tamed them. They evolved together over countless generations. They learned to travel through space. To make whole worlds their own. And they did it again and again ...

RACHEL

To your world?

Jones nods.

MR JONES

A few of us escaped. We gathered our strength, and followed them here. We put them to sleep under millions of tons of rock.

(CONTINUED)

95

CONTINUED:

95

THEO

The volcanoes.

MR JONES

(nods)

The largest gargantua, the mother, under Rangitoto.

Mr Jones steps to the window. We push out the window to look over a long, unkempt rectangle of lawn ... to Rangitoto beyond.

96

EXT. AUCKLAND VARIOUS – DAY

96

The peaks of One Tree Hill, Mt Wellington, Mt Mangere, Mt Eden – now unearthly and sinister amongst the sprawl of Auckland.

MR JONES (V.O.)

Her six children beneath Mount Wellington, Mount Mangere, Mount Victoria, One Tree Hill, Mount Eden and Lake Pupuke.

The waters of Lake Pupuke, brooding, black. The Wilberforce house, a ghostly presence beside the water.

97

INT. MR JONES'S COTTAGE – DAY

97

Rachel and Theo are riveted as Mr Jones's story continues.

MR JONES

Seven gargantua, seven Wilberforces.

A deep rumble as another TREMOR shakes the earth.

MR JONES (CONT'D)

But the Wilberforces woke and freed themselves. Soon their gargantua will follow and it will begin.

The cottage rattles as the tremor passes and dies.

RACHEL

When?

MR JONES

Soon.

THEO

Then let's ... call the army!

(CONTINUED)

RACHEL

The New Zealand army?

THEO

Okay ... America! They could find the Wilberforces and nuke them! Or -

Mr Jones shakes his head. He holds out his hands and reveals two round, flat STONES.

MR JONES

The Wilberforces can only be defeated using these.

THEO

Rocks?

MR JONES

When we found out the Wilberforces were waking up, we knew we had to destroy them. Wipe them out for good. We pooled the last of our power to make the stones. And my twin and I were chosen to wield them.

RACHEL

Your twin?

Jones nods.

MR JONES

Every one of my people had a twin. We shared everything. But the journey here was hard ... on us both. My twin did not survive.

Mr Jones's expression is one of infinite loneliness. Rachel places a comforting hand on his arm. He looks up, his eyes burning again.

MR JONES (CONT'D)

My only hope was to find more twins. Twins who could use the stones.

Soaring over the vast crater of Rangitoto, dark with trees and dense vegetation.

MR JONES (V.O.)

They must be thrown together into Rangitoto's crater. Only twin-ness can ignite their power.

(MORE)

(CONTINUED)

98

CONTINUED:

98

MR JONES (V.O.) (CONT'D)

The mother will die, then her children.
And without the gargantua, the
Wilberforces will perish.

99

INT. MR JONES'S COTTAGE - DAY

99

Back in the cottage -

RACHEL

'Twin-ness' ...

MR JONES

You know what I mean.

Rachel looks at Theo - he avoids her gaze.

MR JONES (CONT'D)

One for you, Theo ...
(considers them)
This one.

He places one on the table in front of Theo, the other
closer to Rachel.

MR JONES (CONT'D)

And this one for you.

She looks at it warily. Theo reaches for his. Jones stays
his hand -

MR JONES (CONT'D)

You have to see them first.

THEO

I can see them.

MR JONES

And ..?

THEO

They're ... a couple of rocks.

Jones stares at Theo, willing him to say more. Theo
doesn't know what's expected of him.

THEO (CONT'D)

You know, rocks? Stones? Pebbles?

Jones sighs.

THEO (CONT'D)

Give us a clue?

(CONTINUED)

MR JONES

No, that's not it at all!

(beat)

It's not your fault. I'll have to let you go.

THEO

What about everything you said?

MR JONES

There's nothing you can do.

THEO

Because we can't 'see' your stupid stones? There they are, they're exactly the same!

RACHEL

Almost.

Jones freezes, looks at Rachel.

RACHEL (CONT'D)

They're almost the same. Theo's is lighter than mine. Like it's glowing.

THE STONE does seem lighter than hers, a faint glow emanating.

RACHEL (CONT'D)

(to Theo)

Can you see it?

THEO

(surprised)

Yeah.

MR JONES

Pick it up.

Theo picks up the stone. Faint WHISPERS swirl around them.

THEO

It's heavy. Warm.

Theo stares into his stone. The whispers grow louder, Ripples of fire shimmer across its surface.

MR JONES

Open your mind to the stone. Feel its power ... let it feel yours.

The stone pulses, hypnotic.

(CONTINUED)

99

CONTINUED: (2)

99

We move INTO THE STONE. There's a faint rumble, then barely discernible echoes – a scream, a WILBERFORCE BARK ...

An image emerges ...

100

EXT. NORTH HEAD BEACH - DAY

100

A North Shore beach, but untouched, pristine. A tiny boat is beached just above the waterline.

A tree at the edge of the beach has a CRUDE CIRCLE drawn on its trunk.

Johan, one of the young men we saw earlier, steps into frame, one of the stones clenched in his hand. He looks across –

To his twin, Lenart, also holding his own stone. They hold out their fists, eyes narrowing in concentrated thought –

The stones glow –

WHOMP! A nimbus of fire encircles each fist, then arcs out from the stone, SCORCHING the tree right where the target is drawn.

They beam, triumphant.

MR JONES (O.S.)

Enough of that!

They turn, Mr Jones is there. He nods approvingly.

MR JONES (CONT'D)

It's time to go.

101

INT. MR JONES'S COTTAGE - DAY

101

Theo blinks the vision away. Mr Jones regards him expectantly.

THEO

I saw other twins.

MR JONES

They tried to use the stones. Many years ago.

RACHEL

What happened to them?

(CONTINUED)

101

CONTINUED:

101

A long, haunted silence. Then:

MR JONES

They failed.

(to Rachel)

Try yours.

Rachel reaches for the stone. It lies grey and cold in her hand ... then starts to glow, whispering.

Jones's eyes alight. Rachel smiles.

The glow intensifies, white-hot. The whispers rise to a cacophony of screams. Smoke rises from between her clenched fingers ...

Rachel screams and drops the stone.

The stone lands on the table. Its surface fades to cool grey once again.

Rachel looks down at her unmarked palm in horror. She gets up and runs outside.

102

EXT. MR JONES'S COTTAGE - DAY

102

Rachel steps into the light and stares out across the garden towards Rangitoto.

103

EXT. WILBERFORCE HOUSE - DAY

103

Mr Wilberforce stands in the shadows of the back porch. Six other DARK FIGURES loom like motionless slabs - the Wilberforce DRONES, en masse.

MR JONES (V.O.)

Every hour that passes, the Wilberforces grow stronger ...

104

OMITTED

104

105

INT. MR JONES'S COTTAGE - DAY

105

Theo looks frightened now as Mr Jones continues:

MR JONES

... and the bond between the two of you is weak. She needs you. And you need her. You must understand.

(CONTINUED)

105

CONTINUED:

105

Theo looks away.

MR JONES (CONT'D)

What are you so afraid of? What's more
frightening than them?

106

EXT. MR JONES'S COTTAGE - DAY

106

Rachel looks out towards Rangitoto, lost in thought.

THEO (O.S.)

Rach ...

Theo stands in the doorway.

THEO (CONT'D)

I'm sorry I left this morning. I
should've been there when ... you know.

RACHEL

I thought I was gonna die.

THEO

I won't ever let that happen!

He reaches for her.

THEO (CONT'D)

I can take care of you. I can be strong
enough for both of us.

Rachel pulls away.

RACHEL

Leave me alone.

Theo looks away, stung, as Rachel turns back across the
water to the mountain.

107

EXT. MR JONES'S COTTAGE - DAY

107

A POLICE CAR is outside the cottage.

Up on the balcony of the neighbour's house, two cops –
CONSTABLE GREEN and CONSTABLE WOOD – talk to Mrs
Wilkinson. She points down at the cottage, concerned.

108

INT/EXT. MR JONES'S COTTAGE - DAY

108

As Constable Green appears around the side of the house.
Rachel goes pale, stumbles back, gasping in terror.

(CONTINUED)

108

CONTINUED:

108

Rachel loses her balance, topples backward –

Into Constable Wood, who seems to appear from nowhere.
She grabs Rachel from behind.

CONSTABLE WOOD

It's okay – no one wants to hurt you.

Rachel screams, fights to get free.

INSIDE, Theo shrinks back against the wall. Mr Jones is calm.

MR JONES

It's all right – do what they say.

Theo stuffs the stones into his pocket.

109

EXT/INT. TAKAPUNA/POLICE CAR - DAY

109

The police car drives slowly through a busy shopping area, Rachel looks out, searching the faces in the street.

A WOMAN with a baby, a MAN with a briefcase, a KID holding a skateboard. They all turn to watch the Police car go past with blank faces ... any of them could be a Wilberforce ...

110

OMITTED

110

111

OMITTED

111

112

INT. POLICE INTERVIEW ROOM - NIGHT

112

Rachel and Theo sit on plastic chairs in a stark interview room. Constable Green sits opposite.

CONSTABLE GREEN

I know the house – been empty for years.
Place is a dump.

THEO

They're going to destroy the world, and we're the only ones who can stop them!

CONSTABLE GREEN

Calm down, mate.

Theo digs in his pocket.

(CONTINUED)

112

CONTINUED:

112

THEO

He gave us these stones – they're
weapons, they can –

RACHEL

Theo, no!

CONSTABLE GREEN

(exasperated)

Please, sit down.

The door opens. Uncle Cliff follows Constable Wood into
the room. He shakes his head at Rachel and Theo in
dismay.

113

OMITTED

113

114

OMITTED

114

115

INT. AUNT & UNCLE'S LIVING ROOM – NIGHT

115

Rachel and Theo sit side-by-side on the couch. Aunt Kay
and Uncle Cliff pace the room. Ricky perches on the edge
of a seat, his phone in his hand. Rachel's eyes follow
the adults as they move with sullen suspicion.

CLIFF

We leave you for one day, you destroy the
house! The front door's ruined ...

KAY

What are we going to do with you?

CLIFF

We're going to the bach, at Pauanui.

RACHEL/THEO

What?

CLIFF

There won't be any trouble there for you
to get into.

THEO

But we have to stay! Uncle Cliff –

KAY

We realise you've both been through a lot
in the last few months, but we can't
watch you every second of the day.

(MORE)

(CONTINUED)

115

CONTINUED:

115

KAY (CONT'D)

Especially if you're going to wander off
with complete strangers.

THEO

He wasn't a stranger!

RICKY

Dad, I saw it - Rachel was -

CLIFF

(to Ricky)

And you're coming too. Bit of time
without -

(snatches Ricky's phone)

- cell coverage might be good for you.

RICKY

You know what? Sometimes you have no
idea!

Ricky snatches back his cellphone and stomps off towards
his bedroom, slamming the door behind him.

KAY

(to the twins)

Get an early night, eh? We'll have to be
up early.

116

EXT. AUNT & UNCLE'S HOUSE - NIGHT

116

Rachel pulls the curtains across the guest bedroom
window.

117

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

117

Rachel sits down on her bed, her expression fearful. Theo
enters and throws his bag up onto the top bunk.

THEO

As soon as they're asleep I'm going to
find Mr Jones.

RACHEL

What if Mr Wilberforce comes?

Theo makes a fist around his stone. Its warm, fiery glow
paints the room around him.

THEO

Then I'll deal to him.

118

INT. INTERROGATION ROOM - NIGHT

118

Another interview room, bare and functional with a table and three plastic chairs. Fluorescent lights glare.

Constable Wood stifles a yawn and checks her watch.

Mr Jones sits on one side of the table. On the other sits DETECTIVE GRAY (40s), a pitcher and a glass of water between them.

DETECTIVE GRAY

So, Mr "Jones" – when did you first make contact with Rachel and Theo Matheson?

MR JONES

They found me.

DETECTIVE GRAY

But you didn't discourage them. Two impressionable teenagers, coping with a tragedy. Vulnerable ... open to suggestion ...

MR JONES

They're a means to an end.

Detective Gray nods, taking notes.

MR JONES (CONT'D)

Just like the others.

Gray's pen pauses.

DETECTIVE GRAY

Others?

MR JONES

They're dead.

DETECTIVE GRAY

Tell me about them.

MR JONES

They were frail ... cursed with self-doubt ... weak. You all are.

DETECTIVE GRAY

All of us, who?

MR JONES

All of you humans.

Gray and Wood exchange glances. Wood smirks.

(CONTINUED)

118

CONTINUED:

118

DETECTIVE GRAY

I see.

Gray scribbles on a pad, tears off the page and passes it to Wood. We catch a glimpse of a single word: PSYCH.

Wood takes it and leaves the room. Jones watches her leave, frustrated now.

MR JONES

Without me they'll be dead by morning.
You have to let me go!

Detective Gray meets his gaze, weighing this up.

119

INT. KAY AND CLIFF'S - GUEST BEDROOM - NIGHT

119

Theo lies fully clothed on the blankets of the top bunk, snoring softly. He sleeps with his stone cradled against his chest. Rachel lies awake on the bunk beneath.

TAP-TAP! A soft tap at the window. Distant thunder ROLLS as Rachel gets out of bed and opens the curtains.

120

EXT. AUNT & UNCLE'S BACK GARDEN - NIGHT

120

Mr Jones stands on the lawn outside, deep in shadow. He seems pallid, almost wraithlike now.

Rachel opens the window quietly.

MR JONES

(whispers)

Come with me, quickly.

She turns back to where Theo continues to sleep -

MR JONES (CONT'D)

Not your brother! This is just for you.

With a last, uncertain look back to Theo, Rachel climbs out of the window.

Rachel turns, looks around - Mr Jones has gone. She frowns, shivers. There's movement, further around the lake towards the Wilberforce house: Mr Jones, picking his way around.

RACHEL

(hisses)

Mr Jones - wait!

(CONTINUED)

120

CONTINUED:

120

Rachel pads down towards the lake, the grass wet with dew. Lightning illuminates the surface of the water – a rippling sea of black.

She hurries around the lake shore.

121

INT. AUNT & UNCLE'S GUEST BEDROOM - NIGHT

121

The alarm on Theo's watch goes off. He leans over the edge of the bed –

The bottom bunk is empty.

Theo stuffs his stone into his pocket and looks out the window.

122

OMITTED

122

123

EXT. AUNT & UNCLE'S HOUSE - NIGHT

123

Rachel makes her way around the lake.

Theo hurries down to the shore and peers after her: she's visible around the lake shore, almost at the Wilberforce house.

He starts around the lake.

124

EXT. WILBERFORCE HOUSE - NIGHT

124

Mr Jones watches from the doorstep as Rachel approaches. She pauses, confused, hesitant.

MR JONES

It's safe. They've gone to the mountains.

He disappears through the door into the house. Rachel follows. The door closes behind her.

125

EXT. LAKESHORE/WILBERFORCE HOUSE - NIGHT

125

Theo sees the door close behind Rachel. He takes out his stone. It glows with reassuring warmth. He runs harder.

126

INT. INTERROGATION ROOM - NIGHT

126

Mr Jones – the REAL Mr Jones – cocks his head, as though listening ...

(CONTINUED)

The faintest of whispers in the air.

MR JONES

I have to leave.

DETECTIVE GRAY

Do you now?

MR JONES

I suggest you get everyone out of the building.

Detective Gray laughs.

MR JONES (CONT'D)

I'm tired. And I don't know how many more times I can do this – or what might happen when I do.

DETECTIVE GRAY

I don't think you're going anywhere, Mr Jones.

Mr Jones glares at him.

MR JONES

Hot in here. Isn't it, Detective?

A bead of sweat trickles down Gray's temple.

Tiny bubbles appear in the bottom of the pitcher and float to the surface.

Rachel follows Mr Jones into the gloom, trying to keep up, glimpsing him up ahead in the shadows.

RACHEL

Mr Jones, wait!

THEO (O.S.)

Rach!

Rachel turns to see Theo standing in the doorway. From behind them, a SLITHERING SOUND – she turns back –

Mr Jones is gone. In his place, MR WILBERFORCE snarls!

Theo takes his glowing stone out of his pocket and holds it aloft. Whispers swirl urgently. The stone's fiery light casts flickering shadows around the room.

(CONTINUED)

127

CONTINUED:

127

Mr Wilberforce circles away from the stone. Theo comes around the other way. The stone flares brighter.

Mr Wilberforce steps suddenly across to block the front door, cutting off their escape. He advances on them menacingly.

Rachel and Theo stumble back, through the sagging arch of a decaying doorway. They're pushed back into a dark hallway, thick with the Wilberforces' rot.

The way behind them is blocked –

But beside them is a twisted staircase. Theo pushes Rachel up, then turns back towards Mr Wilberforce. He holds up a shaking hand, glowing with fire.

Wilberforce steps towards him down the passage, a tall shadow in the darkness, his movements deliberate ... relentless.

Theo backs up the stairs, breathing hard.

128

INT. WILBERFORCE HOUSE/UPSTAIRS – NIGHT

128

Behind him, Rachel scrambles to the top.

RACHEL

Theo, quickly!

A dark shape leans out of the shadows behind her – thin FINGERS wrap around her MOUTH – she's pulled back into darkness with a muffled SHRIEK!

Theo wheels around on the stairs, holding up the stone, trying to see –

THEO

Rachel!

He races up the last few steps.

Upstairs, the ruined house is less decayed – though patches of the Wilberforces' fleshy rot seep up the walls into the faded wallpaper.

BELOW, Mr Wilberforce lets out a clattering BARK as he climbs the stairs.

Ahead of Theo, a DRONE holds the struggling Rachel.

THEO (CONT'D)

Let her go!

(CONTINUED)

The Drone's mouth opens in a hideous approximation of a smile. It shakes its head.

THEO (CONT'D)

I said ... LET HER GO!

A burst of FLAME encircles his hand, spitting from the stone! Theo's eyes widen in surprise.

The Drone SQUEALS and drops Rachel, backing into a dark room. Theo rushes to her and helps her up.

RACHEL

How did you do that?

THEO

I don't know.

The twins run down the hallway, to a closed door ahead. Theo turns the handle – it's locked!

Mr Wilberforce reaches the top of the stairs and advances down the hallway, his tall frame filling the passage.

Though he still looks human, his skin and clothes seem to run with slime and ichor – his form breaking down. He breathes wetly and steps forward.

Theo holds up his glowing stone.

THEO (CONT'D)

Stop!

MR WILBERFORCE

Why do you resist ... because the fire-raiser tells you?

THEO

Cause we're not gonna let you have our planet!

They back away down the hall as Wilberforce advances, trailing slime. His form seems to be losing cohesion, his proportions exaggerated by the shifting shadows.

The Drone stands behind him ... joined now by a SECOND DRONE, reaching the top of the stairs. In the shifting shadows, the cramped hallway seems crowded with ghastly Wilberforces.

Mr Wilberforce's arms seem distended ... his hands, the sleeves of his jacket, split into tentacles that writhe and flick.

(CONTINUED)

MR WILBERFORCE

Did the Fire-raiser tell you what happen
to other twins? We made them dead.

Theo shakes his head, not believing this.

MR WILBERFORCE (CONT'D)

And the fire-raiser ... he observes them
to die.

RACHEL

No ...

MR WILBERFORCE

He does nothing.

Wilberforce's tendrils writhe against the walls, worming
their way into the floor. The wood bubbles and blisters,
fleshy rot spreading away from them.

Theo steps in front of Rachel, shielding her.

MR WILBERFORCE (CONT'D)

Now you die ... or perhaps ... you give
us your sister?

The floor beneath their feet starts to fester, sagging
wetly.

THEO

No way.

MR WILBERFORCE

You must choose.

The floor cracks, dropping down as they sink into it.

THEO

(whispers to Rachel)

Jump!

RACHEL

What?

THEO

Jump!

He jumps on the spot. The floor CRACKS, his leg punches
through the rotting boards. Rachel gets it - she jumps
too -

The putrescent floor tears like wet bread -

Wilberforce BARKS -

(CONTINUED)

128

CONTINUED: (3)

128

The twins fall –

129

INT. WILBERFORCE HOUSE - NIGHT

129

Theo hits the floor. He looks up to see Rachel hanging from the hole in the floor high above, legs kicking.

UPSTAIRS a fleshy WILBERFORCE TENTACLE twists around Rachel's head and shoulder.

Mr Wilberforce leans over her, his human visage sloughing off to reveal a fearsome creature beneath –

Rachel looks up, SCREAMS IN FRIGHT –

BELOW, Theo LEAPS, grabs for her legs, yanks –

Rachel tumbles down through the hole and lands BELOW. The twins scramble to their feet and race for the open front door –

From above come Wilberforce BARKS –

BARKS answer from the doorway – as more WILBERFORCE DRONES come onto the porch!

RACHEL

No ...

They look around – no way out ... except the gnarled sinkhole in the floor.

THEO

Down here.

He grabs her and they race for the hole. As they step toward closer it opens with a wet rolling twist.

RACHEL

Oh no ...

The BARKS sound from above.

THEO

There's no other way.

He grabs her hand. She nods. They leap into the tunnel – its 'mouth' closing around them –

130

OMITTED

130

- 131 INT. TUNNEL - NIGHT 131
The tunnel carries them along and down – down, down ...
- 132 INT. POLICE STATION HALLWAY - NIGHT 132
Gray steps out of the interrogation room and closes the door behind him. His shirt is soaked with sweat.
He turns and bumps into Wood, who carries two cups of steaming coffee.
DETECTIVE GRAY
Air-con must be on the blink.
- 133 INT. INTERROGATION ROOM - NIGHT 133
Mr Jones closes his eyes.
The pitcher of water simmers. The paint on the walls bubbles, paper on Gray's clipboard yellows and curls. The water begins to boil. Ceiling tiles warp ...
SMASH! The pitcher shatters.
- 134 INT. POLICE STATION - HALLWAY - NIGHT 134
At the sound of exploding glass, Gray and Wood look back towards the interrogation room –
WHOMP! An explosion rings out.
The interrogation room door sucks inwards, ripping off one hinge as it splinters in half.
A wave of heat ripples out into the hallway.
Arms raised to shield themselves from the heat, Wood and Gray approach the interrogation room. They peer through the splintered door to see flames licking the desk and chair.
Mr Jones has disappeared.
- 135 INT. TUNNEL - NIGHT 135
Theo and Rachel are carried along – then dropped –
- 136 OMITTED 136

137

INT. WORM CAVERN - NIGHT

137

Into a high-ceilinged chamber. The twins get to their feet, slick with slime.

THEO

Now I know how it feels to be spew.

RACHEL

Let's find a way ...

She turns to see what's behind them, stunned -

RACHEL (CONT'D)

... out ...

A vast, shadowy cavern. It stretches into the distance, lit by an eerie glow. The huge space - a football field in length - is gnarled with putrescent Wilberforce growth.

The twins have fallen from the tunnel onto a raised rib that cuts through a sea of slime to another tunnel opening in the far wall of the chamber.

But dominating the space is a CREATURE. The kids' mouths fall open as they take in a vast supertanker of flesh - a horrible wall of skin and scales, a writhing suggestion of mighty tentacles.

A massive slug-like creature wallows in the mire. Its form rises and falls in time with the rumble of its breathing.

Rachel and Theo stare, dwarfed by its scale.

The beast unfolds a great tentacle and shifts its almost unimaginable bulk. Great waves of flesh seem to roll past as it turns.

The chamber shakes, churning up great waves of scum. The twins recoil, falling to their feet.

The beast opens a ghastly maw and expels a roar of septic air. The twins cover their noses and mouths.

THEO

That's a gargantua.

RACHEL

How are we supposed to fight that?

Behind them the tunnel 'swallows' - a rush of air sucking back up into it.

(CONTINUED)

137

CONTINUED:

137

THEO

They're coming.

The twins run for a tunnel opening in the far wall and throw themselves into its gaping mouth. The muscles close around them ... and they're gone.

138

EXT. NORTH SHORE BEACH - NIGHT

138

Ricky's car is parked at the edge of the promenade. Nearby, in the shelter of a huge, gnarled pohutukawa tree, Ricky and Clementine are wrapped in a blanket.

RICKY

Listen ... some stuff's been going on ... really crazy stuff.

CLEMENTINE

What stuff?

RICKY

What if I said ... uh ...

CLEMENTINE

What?

RICKY

What if I said the world was gonna end? Maybe real soon.

She stares. At last, she smiles ...

CLEMENTINE

How soon?

RICKY

Maybe ... tonight?

CLEMENTINE

Then I'd say ...

She leans forward slowly to kiss him ...

CLEMENTINE (CONT'D)

We don't want to die ... without ...

Their lips almost touch ... when something catches her eye behind him. She SHRIEKS, pulls back -

RICKY

What?

Clementine points with a trembling finger -

(CONTINUED)

CLEMENTINE

Dirty old man!

Ricky leaps up –

MR JONES stands behind the arm of the tree.

MR JONES

The twins need your help.

RICKY

The twins are in bed – and you're supposed to be in jail!

Mr Jones points down the beach.

MR JONES

They're somewhere out there.

Ricky looks from Clementine to Mr Jones and back, agonising. He steps towards Mr Jones, conspiratorial.

RICKY

(low voice)

Gimme ten minutes?

MR JONES

(low voice)

If they die, we all die.

RICKY

(meekly)

Five?

Jones stares coldly. Ricky sighs and turns back to Clementine.

CLEMENTINE

Ricky, what's going on?

RICKY

I have to go.

(grins)

But then I'm gonna come back.

Ricky sweeps Clementine into a theatrical kiss, as though it might be their last.

The twins are pushed through the tunnel into a womb-like chamber. They scramble to their feet and search wildly for an exit – dead end.

(CONTINUED)

THEO

No!

He kicks the tunnel wall in frustration. The dead end seems to close in around the twins. The sound of the Wilberforces rushes up the tunnel.

RACHEL

It doesn't make sense. A tunnel's got to go somewhere.

Rachel looks up –

Above is the closed fist of a tunnel entrance.

She stretches to push her hand up through the fleshy valve with a vile SQUELCH. She withdraws her hand and touches a fingertip to her lips.

RACHEL (CONT'D)

Salt water.

Barks echo from behind them.

THEO

I'll give you a leg up.

Rachel steps forward. Theo helps her up.

THEO (CONT'D)

Take a deep breath and kick as hard as you can.

He helps her up into the pinched maw – she pushes hands through, finds leverage ... She takes a deep breath and shoves her head into the hole. Shoulders, torso, hips ... and finally shoes disappear with a sucking noise.

Alone now, Theo looks back.

The maw of the tunnel parts, expelling air in advance of its passengers –

Theo jumps up to grasp the edges of the membrane. He can't pull himself up. He jumps again, desperate now as the rushing echo of the Wilberforces fills the air.

Panicking, Theo watches the tunnel opening, eyes wide with terror –

Water splatters down. Theo looks up as Rachel's arm emerges through the membrane, her hand held out for him.

Theo looks up at her hand, considering – deciding –

(CONTINUED)

139

CONTINUED: (2)

139

He jumps up to grab her outstretched fingers. Whispers swirl -

Rachel hauls him through.

140

OMITTED

140

141

EXT. HAURAKI GULF - NIGHT

141

Theo surfaces, gasping for air. Rachel treads water nearby.

The churning swell is black. Behind them, the dark shape of Rangitoto looms beneath the low cloud. Nearby scattered lights stretch away around the North Shore coastline.

RACHEL

Swim!

They kick for shore.

142

EXT. NORTH SHORE BEACH - NIGHT

142

The twins reach the sand and scramble out of the lapping water.

They look back to see a phalanx of gangly brutes in suits - the Wilberforces, almost back to their human form again. They stride out of the water, relentless, Mr Wilberforce in the lead.

MR WILBERFORCE

Nowhere to run.

Both kids are pale, shaking with cold and exertion. Theo steps forward.

RACHEL

Theo ...

Theo looks at the stone - not sure what it can do, but sensing what it might. He closes his fist around his stone - flames lick around his fingers.

MR JONES(V.O.)

(flashback)

Open your mind to the stone.

Rachel seems to will Theo to succeed.

(CONTINUED)

The flames grow in intensity. Hot sparks flicker into the air.

MR JONES(V.O.)

(flashback)

Feel its power, and let it feel yours.

WHOMP! A hot ring of fire rolls out from the twins –

The Wilberforces shriek. Their flimsy human skins blister, revealing slug-like horrors beneath, as they flinch away from the light.

Theo gapes at his fist, stunned at the power he's unleashed. He looks up again, eyes blazing –

RICKY (O.S.)

Rachel! Theo!

Mr Jones and Ricky are at the car, at the edge of the beach. Rachel and Theo run towards it.

The Wilberforces rise slowly. Tentacles wrap back around each other, weaving sinew and muscle into human form.

The twins jump into the car as Ricky pulls away.

Mr Wilberforce steps up, reconstituted, steam rising off his body. The Drones join him in watching Ricky's car disappear into the distance.

Mr Wilberforce's tone is impassive, but his eyes glitter with contained rage.

MR WILBERFORCE

The twin learns ... it burns us.

DRONE

Does it learn enough?

Wilberforce looks out towards Rangitoto, considering this –

MR WILBERFORCE

Find them ... make them dead. No more twin-smell.

The Drone and ANOTHER go to leave.

MR WILBERFORCE (CONT'D)

Wait.

The creatures pause.

(CONTINUED)

142

CONTINUED: (2)

142

MR WILBERFORCE (CONT'D)

Make it hurt.

143

INT. RICKY'S CAR - NIGHT

143

Ricky lets out a shaky sigh of relief.

Theo grins at Mr Jones, his eyes wild.

THEO

The fire ... they were scared.

MR JONES

You used the stones together?

THEO

(proudly)

Just me.

Mr Jones turns away, angry.

Theo looks confused.

THEO (CONT'D)

I thought that's what you wanted.

MR JONES

You've shown them what you can do. Now they won't rest till you're dead.

Theo looks away, stung.

MR JONES (CONT'D)

We've got no choice. I can't protect you from them now. We have to strike, and strike fast.

RACHEL

What do you mean?

MR JONES

We're going to the mountain tonight.

144

EXT. NORTH HEAD - NIGHT

144

Headlights wash over a sign: NORTH HEAD SUMMIT ROAD.

Ricky's car drives towards the summit of North Head, a craggy promontory at the end of a wide spit of land. Just across the harbour, Rangitoto seems frighteningly close.

145

EXT / INT. NORTH HEAD TUNNELS - NIGHT

145

A grassy hillside gives way to crumbling concrete fortifications.

The twins, Mr Jones and Ricky pick their way down stone steps into an open concrete room from which dark passages feed. Theo leads the way.

Mr Jones reaches out to the wall for support, his face gaunt.

RACHEL

Are you okay?

Mr Jones nods weakly.

Theo looks at Rachel, worried – Rachel shrugs, helpless.

MR JONES

We need to get to the island.

RICKY

Can't you just ... flame on?

Mr Jones is slumped, pale and exhausted – a shadow of his former self.

MR JONES

(shakes his head)

That takes fire. And mine is dying.

Ricky nods, making a decision.

RICKY

Meet me in an hour. Down there.

He points through the hole –

Below, swell breaks on a rocky shore at the foot of the mountain.

RACHEL

What, the boat?

THEO

Uncle Cliff'll never let you.

RICKY

Like I'm gonna ask.

RACHEL

If the Wilberforces find out what you're doing, they'll kill you.

(CONTINUED)

145

CONTINUED:

145

RICKY

Reckon I'm more scared of Dad.

The twins rush to Ricky and hug him tight. He hugs them back.

RACHEL

Be careful, Ricky.

The twins watch as Ricky heads away towards his car.

146

INT. NORTH HEAD TUNNEL/CAVE - NIGHT

146

Sloping concrete tunnels give way to narrow passages, then natural caves.

Mr Jones extends a hand – a lick of flame dances in the middle of a circular grotto.

THEO

You lied to us – about the other twins!

Mr Jones's eyes glimmer in the firelight.

MR JONES

I told you they failed.

THEO

Yeah, pretty hard to throw a stone when you're dead!

Mr Jones turns away. The twins wait for an answer.

RACHEL

Mr Jones?

MR JONES

If I'd told you the truth, you wouldn't have done what I asked.

Rachel and Theo exchange horrified glances.

MR JONES (CONT'D)

Their names were Johan and Lenart. I'd been searching for so long, hoping to find what they had. A bond.

(bitter)

They gave me hope.

THEO

What happened?

(CONTINUED)

146

CONTINUED:

146

MR JONES

I thought it would be easy ...

147

EXT. RANGITOTO - DAY

147

The black altar of Rangitoto island. The night we saw in the opening scene.

Familiar SCREAMS resonate – the sound of Johan and Lenart being attacked by the Wilberforces.

148

EXT. RANGITOTO BUSH - DAY

148

A flurry of action – we've seen this scene before. Knocked off balance, Johan falls – his stone hits the ground –

LENART

Johan!

Johan reaches for his fallen stone, only to be dragged into the shadows by the Wilberforces! This time, we glimpse the tentacled horror lurking in the trees as it snatches him away.

Lenart looks to Mr Jones desperately.

LENART (CONT'D)

Help us, Mr Jones!

Mr Jones stumbles back, deciding what he must do.

LENART (CONT'D)

Please!

Mr Jones shakes his head sadly, almost imperceptibly.

A horrible SCREAM rings through the bush, as though Johan is being torn apart. Shadows close in on Lenart and Mr Jones ...

LENART (CONT'D)

Please, Mr Jones!

Shaking, Mr Jones turns away. As he closes his eyes tight, a single tear runs down his cheek. Fire rolls across him, and WHOMP! He's gone.

Lenart stands alone, lost and afraid. He looks up in terror as the Wilberforces loom –

149

INT. NORTH HEAD CAVE - NIGHT

149

Theo circles Mr Jones, furious.

THEO

You just left them there!

MR JONES

They were weak -

THEO

Expendable, you mean!

MR JONES

(roars)

I HAD NO CHOICE!

The fire dims to a flicker.

MR JONES (CONT'D)

They had Johan - Lenart alone was useless to me. If I'd risked myself to save them, who would've been left to find more twins?

THEO

You don't need twins. I can make the fire - enough for both of us!

Mr Jones looks up, his eyes piercing Theo.

MR JONES

Rachel believes in your twin-ness. It's her belief that gives you power.

THEO

But at the beach -

MR JONES

You were weak.

Theo leaps to his feet.

THEO

No ... they were afraid of me!

MR JONES

(roars)

Only because she believes!

Theo stares at him, trembling with a fury that masks his own fear.

THEO

You're wrong. I'll prove it.

(CONTINUED)

149

CONTINUED:

149

With a last look at Rachel, Theo pockets his stone and storms away into the darkness.

Alarmed Rachel scrambles to her feet –

150

INT. NORTH HEAD TUNNELS - NIGHT

150

Rachel runs down a long passage, the light of Mr Jones's flame far behind her.

RACHEL

Theo? Come back!

Her voice echoes, met with stony silence. She stops – as far into the gloom as she dares go.

RACHEL (CONT'D)

I know you're afraid. But we can do this,
I know we can.

She stares into the darkness, straining to see, searching for him. She closes her eyes, searching now for his mind.

RACHEL (V.O.) (CONT'D)

Theo, please ...

Silence. At last, she opens her eyes, tears welling.

RACHEL (CONT'D)

(whispers)

I need you.

Rachel sighs, alone in the dark. She turns and trudges back up the tunnel towards the firelight.

Nothing stirs in the darkness ... then a ripple of FIRE like gasoline igniting, courses out from the stone in Theo's hand, revealing him right there, watching her go.

Wordlessly, he turns and heads down the tunnel, determined and alone.

151

EXT. SUBURBAN HOUSE - NIGHT

151

Ricky waits anxiously in his car. The passenger door opens, Clementine peers in.

RICKY

I need your help. There's no one else I
can trust.

She considers, eyebrows raised ...

(CONTINUED)

151 CONTINUED:

151

CLEMENTINE

Is this that end of the world thing? Cos
I've got work in the morning ...

She meets his gaze. It's serious. She gets into the car.

152 OMITTED

152

153 OMITTED

153

154 OMITTED

154

155 OMITTED

155

156 INT. NORTH HEAD CAVE - NIGHT

156

Rachel steps back into the cave where she left Mr Jones.
She pauses, watching him.

Mr Jones looks like he's at death's door. His eyes are
closed. His breath rattles in his chest.

Rachel kneels beside him.

RACHEL

Mr Jones ...

He opens his eyes.

RACHEL (CONT'D)

He's gone on ahead. We have to get to the
boat.

He leans heavily on her as they get to their feet. From
deep in the tunnels, a distant BARK rings out. Rachel and
Mr Jones look around, alarmed.

RACHEL (CONT'D)

They've found us.

They head into the tunnels, Rachel supporting Mr Jones.

157 EXT. AUNT & UNCLE'S HOUSE - NIGHT

157

Ricky reverses the car quietly down the driveway. He
rolls to a stop in front of the SEA LADY, which sits
beside the garage.

(CONTINUED)

157

CONTINUED:

157

Ricky and Clementine, straining together, heave the boat to the back of the car and hook up the trailer.

Inside, Ricky starts the car. He revs the engine, trying to pull away. He cringes at the loud whine of his little car ... and yet the boat doesn't move! He looks, sheepishly, to Clementine.

He revs again. The car seems horribly loud in the night as, slowly, the car and boat start to move. He heads up the drive, his car straining.

157A

EXT. TAKAPUNA STREET - NIGHT

157A

The car reaches the top of the driveway. Ricky looks back, checking the boat -

Clementine yelps in fright!

Uncle Cliff, fully dressed, stands in front of the car. Ricky slams on the brakes and slumps against the wheel.

CLIFF

Where are you going?

Ricky winds the window down a couple of inches.

RICKY

Would you believe night fishing?

CLIFF

Get out of the car.

RICKY

Dad, I know this doesn't look good. But this time I'm asking you just to -

CLIFF

Get out of the car.

RICKY

Dad, you're just gonna have to trust me: if I say I've gotta do something important, it's important.

Ricky meets his father's gaze, eyes blazing with assertiveness. And is taken aback by what he sees.

Uncle Cliff trembles, eyes twitching. Slime glistens at his jowls.

RICKY (CONT'D)

Dad?

(CONTINUED)

157A

CONTINUED:

157A

CLIFF

Get ... out ... of ... the ... car.

Ricky looks him up and down ... to see his father's hand stretching and distorting into a tangle of fibrous tentacles. His face drops -

As the creature swings its arm like a club -

CRASHING through the passenger window. Fine tentacles whip around Ricky's face, the seat, the ceiling of the car -

Clementine screams, recoils in horror.

Ricky slams down on the accelerator -

The car pulls away, dragging the CLIFF/WILBERFORCE along.

Ricky is pulled hard against the door by the tentacles. He shakes to get his head free. The tentacles wrap themselves around the steering wheel, the door -

The creature hanging from the door shudders and convulses as it changes from Uncle Cliff into a Wilberforce Drone.

158

INT/EXT. RICKY'S CAR/TAKAPUNA STREETS - NIGHT

158

The car and boat pull out onto the road. A car HONKS as it swerves around them.

CLEMENTINE

Look out!

Ricky floors it, hammering down the suburban street. The Wilberforce hearse roars after him.

At the door the Drone BARKS grotesquely, its face savage, as it bounces around, dragging on the road.

Ricky grasps the door handle and jerks the door open.

The Drone flails, hitting the road in a tumble of tentacles - right in the path of the oncoming hearse! The hearse screeches to a halt.

158A

OMITTED

158A

158B INT/EXT. RICKY'S CAR/TAKAPUNA STREETS - NIGHT 158B

Ricky and Clementine look back to see the Drone, still part-man, part-Wilberforce, leap across the bonnet of the hearse and into the passenger window, as the hearse continues the chase, further back now.

159 EXT. NORTH SHORE BEACH - NIGHT 159

The car roars down the boat ramp. Ricky tries to reverse the trailer into the water, going the wrong way, correcting, at last getting it right. Ricky and Clementine scramble out.

The ominous clatter of the approaching hearse ... lights on the horizon ...

The SEA LADY slips free of the trailer. Ricky clambers aboard, pulling Clementine up after him -

A sudden ROAR - Ricky and Clementine look up -

The hearse speeds off the boat ramp and soars overhead, crashing into the water.

Bubbles on the surface ... dark shapes surface near the hearse and begin to give chase.

Ricky tries to start the boat as the Wilberforces approach. It coughs once - twice - and catches! The boat motors away from the boat ramp, leaving the Drones behind.

160 INT/EXT. SEA LADY/OPEN SEA - NIGHT 160

The boat accelerates away out into the dark sea.

Clementine stares at him, wide eyed and gasping.

CLEMENTINE

Tell me that wasn't really your Dad?

161 EXT. NORTH HEAD - NIGHT 161

Theo picks his way down a stone staircase, carved from ancient rock. His stone glows in his hand.

The sea churns rocks below him. He scans the water.

THEO

Come on, Ricky ...

(CONTINUED)

As if in answer, the Sea Lady comes into view, rising and falling with the choppy sea. Theo grins as Ricky motors in as close as he can, Clementine guiding him. The waves threaten to dash the boat against the rocks.

RICKY
(yells above the noise)
You're gonna have to –

CRASH! A wave smashes against the rocks. The Sea Lady is driven perilously close... then pulled back again.

THEO
What?

RICKY
Jump!

Theo times it – the boat rises on a swell – he jumps, landing awkwardly. Clementine catches him.

RICKY (CONT'D)
Where are the others?

THEO
They're not coming.

RICKY
What?

THEO
Rachel can't do it. I'm going on my own.

Ricky looks back up the hill, unsure.

THEO (CONT'D)
Ricky, there isn't much time!

Reluctantly, Ricky revs the boat and pulls away.

Mr Jones and Rachel hurry down a long tunnel. They reach an intersection.

RACHEL
Which way?

Mr Jones considers ...

MR JONES
This way.

(CONTINUED)

162

CONTINUED:

162

They start down the tunnel – a clatter of Wilberforce BARKS from ahead of them ... or perhaps behind. Rachel and Mr Jones pause, disoriented.

ELSEWHERE IN THE TUNNELS

A Wilberforce Drone steps into the light, searching for the twins. In human form, starting to fray a little at the edges. Two more Drones emerge from the darkness behind it.

The Drone sniffs – chooses a tunnel and starts down it –

WHOMP! A burst of flame momentarily drives them back, coming from –

Mr Jones, hiding in wait with Rachel.

MR JONES (CONT'D)

Back this way.

They hurry back into the dark as the Wilberforces recover and stalk up the tunnel behind them.

163

EXT. RANGITOTO BEACH - NIGHT

163

The Sea Lady coasts into the rocky shore. Theo leaps out of the boat and onto the rocks. He stops for a moment, looks back at the older teens.

RICKY

We'll wait for you.

Theo nods, too adrenalised to speak. He turns and runs up the beach to the tree-line.

Ricky looks anxiously back towards the city.

Across the water, a burst of fire glows on North Head. Ricky frowns ...

164

EXT. NORTH HEAD - NIGHT

164

A roar of fire lights a stone staircase, carved from the rock.

Mr Jones and Rachel hurry to the shore, tripping and stumbling, Rachel struggling to support Jones's weight.

They reach the rocky water's edge. Rachel searches frantically for Theo and Ricky.

(CONTINUED)

RACHEL

They left us!

They wheel around, their backs to the sea.

DARK SHAPES seem to melt out of the cliff and fan out around Mr Jones and Rachel, advancing slowly.

Jones pushes Rachel behind him clumsily as they back away. He raises shaking, gnarled fists.

RACHEL (CONT'D)

Can you stop them?

MR JONES

Not for long.

The central Wilberforce steps forward. His skin glistens with slime, his crude features beginning to dissolve. The creature allows itself a cruel smile.

Rachel looks around the rocks ... and grins.

RACHEL

We don't need long.

Jones looks ... and then sweeps a wall of flame in front of them. The Wilberforces rear back, shrieking.

From behind the rocks Ricky roars up beside them.

The Wilberforces fight to see through the flames ...

To see Clementine helping Mr Jones and Rachel onto the SEA LADY as it pulls away.

Ricky slams down the throttle and the boat roars away. Rachel hugs him tight. Mr Jones steadies himself on the edge of the boat.

RACHEL

Where's Theo?

Ricky points to the mountain.

RICKY

Up there.

All four look ahead to the looming island, their faces grim ...

166

EXT. RANGITOTO TRACK - NIGHT

166

Theo climbs, panting with effort. He stops, gets his bearings.

The bush around him rustles and cracks. He ducks low, looking around. His stone throbs with a pulsing glow.

The distant BARK of a Wilberforce ... then an answering BARK, from just metres away! Theo freezes -

The dark shape of a Wilberforce looms in the moonlight. It SNIFFS deeply, picking up his scent. Theo cowers ... and is suddenly YANKED violently from the ground, sinewy tendrils whipping around his body from behind!

Theo flails - his stone FALLS - its light dims!

CRUNCH! Theo arrests his passage on the thin trunk of a bush with one hand. He scrambles for the stone with the other. The tentacle tightens around him ...

From around him, more vicious BARKS sound. DARK SHAPES melt out of the darkness to surround him. Barely seen, the Wilberforces have abandoned human form. They writhe with predatory power.

Theo winces in pain ... as he reaches for the stone ... reaches -

The Wilberforces close in -

Theo's hand closes around the stone!

Theo swings around and - BLAM - sends cords of fire lashing out into the dark. The tentacles around him whip away ... The creatures shriek and bark, tentacles flail.

Theo scrambles to his feet. He shoots forth another jet, clearing a path ahead of him and clambers on up the mountain.

167

EXT. RANGITOTO BEACH - NIGHT

167

Mr Jones and Rachel climb out of the boat onto the beach, then turn back to Ricky and Clementine.

RICKY
We won't go far.

Rachel and Mr Jones turn to go -

(CONTINUED)

RICKY (CONT'D)

Rach?

She turns back.

RICKY (CONT'D)

Be careful.

RACHEL

You too.

She smiles, watches as Ricky motors out from the shore.

Distant BARKS – Rachel and Mr Jones turn to see a FIERY GLOW lighting the sky from further up the mountain.

RACHEL (CONT'D)

He's fighting them.

MR JONES

Even if he gets to the crater and throws his stone, nothing will happen. It's all been for nothing.

He turns his back on her, looking at the city glowing on the horizon.

RACHEL

Y'know, maybe those other twins would've made it if you'd stayed. If you'd helped them instead of saving yourself.

His back still to her, Jones closes his eyes, the memory painful.

RACHEL (CONT'D)

You can go find more twins if you want. But I don't get a choice – I'll die before I turn my back on him.

She spins and races for the trees.

Her words hit Mr Jones hard. He looks surprised, then suddenly resolute:

MR JONES

(croaks)

Wait.

He finds his voice:

MR JONES (CONT'D)

Wait!

(CONTINUED)

167

CONTINUED: (2)

167

Rachel looks back.

MR JONES (CONT'D)

I'll take you up there.

Rachel's eyes widen, realising the sacrifice he's making ...

RACHEL

But you'll ...

MR JONES

Yes.

(beat)

I'll take you.

168

EXT. RANGITOTO CRATER RIM - NIGHT

168

The world ripples and shudders as a flame licks in the air ... then explodes into the shape of two figures. Mr Jones and Rachel appear at the foot of the viewing platform. Mr Jones collapses, his body wracked with shudders.

RACHEL

Mr Jones!

She bends down to him. Mr Jones looks up, weak.

MR JONES

He's here.

RACHEL

Theo?

Mr Jones shakes his head. Rachel looks up -

A dark shape looms in the moonlight: Mr Wilberforce.

Mr Jones rises shakily to his feet between them. He lifts his hands. Tiny licks of fire spark at his finger tips. Wilberforce regards the old man with disdain.

Mr Jones holds out Rachel's stone. Fearful, she meets his gaze. He nods:

MR JONES

Take it.

Wilberforce advances on them, black eyes burning with hatred.

Rachel closes her fingers around the stone, breathing deeply. She flinches ...

(CONTINUED)

168

CONTINUED:

168

grits her teeth, riding the pain. SMOKE begins to hiss from between her fingers ... a CRACKLING as her flesh begins to burn!

Mr Jones's eyes blaze, watching as Rachel shudders, tears streaming down her face ... her hand glowing white-hot around the stone.

Mr Jones clamps his own hands around hers, wrapping them in healing flame.

MR JONES (CONT'D)

Remember, your belief is your strength.
Hold on, for Theo.

He releases her hands. She trembles, her fist shaking around the burning stone.

RACHEL

(under her breath)
Theo ... hurry!

169

EXT. RANGITOTO HILL TRACK - NIGHT

169

Theo shoots a burst of flame behind him, then scrambles up the track towards the summit.

170

EXT. RANGITOTO CRATER RIM - NIGHT

170

Mr Jones turns to Mr Wilberforce and meets his gaze, determined ... then falters. He falls to one knee, fading fast. He looks up.

MR JONES

If they have to die, let them die
together.

Wilberforce almost smiles.

MR WILBERFORCE

I will make sure of it.

He clamps his hand on Mr Jones's face. His hand sinks into Jones's flesh as the old man buckles.

Rachel screams as the two cosmic forces meet - Wilberforce seems to absorb Jones from the head down ... the old man seems to incinerate from the inside out.

A fire burns brightly ... then dies, a wraith of ash falling to the ground ...

(CONTINUED)

Wilberforce looks to Rachel.

She gasps, backing away – her fist clenched at her chest. With a terrifyingly fast movement his arm lashes out – over the five metres between them – and grabs her throat with a tangle of tentacles.

Rachel beats at the tendrils wrapping around her neck with her closed fist as Wilberforce lifts her from the ground by her throat. She gags, fighting for breath ...

Theo crests a rise to see the crater in front of him.

Mr Wilberforce stands at the far end of the platform. He holds Rachel by her neck – his arm melding horribly with her own flesh. She hangs limply – the awful decay spreading across her body.

Theo gasps in horror. He runs to the platform, his stone balled inside his fist. Theo raises his hand.

THEO

Put her down.

Wilberforce looks up with contempt.

Rachel's eyes GLAZE OVER.

The glow of FIRE flickers from Theo's stone ... then DIES. Theo looks down at the stone, incredulous ... he shakes it ... nothing happens.

Mr Wilberforce drops Rachel in a heap, his arm a mass of writhing tendrils. Her eyes are glazed open, her mouth hanging limp.

The sight hits Theo like a sledgehammer.

THEO (CONT'D)

No!

Mr Wilberforce smiles cruelly at Theo.

A huge EARTHQUAKE rocks the mountain. Theo is thrown to the ground. Wilberforce rides the tremor, unperturbed.

CRACKS ripple across the crater edge –

The viewing platform sags, the planks rippling like piano keys. Rachel's limp body slides towards the edge.

From the beneath the ground the MASSIVE ROAR of the gargantua sounds, like some titan echo.

(CONTINUED)

From behind Theo comes a clatter of BARKS. He turns to see the Drones ringed behind him. They advance.

Theo holds up the lifeless stone ineffectually as the Wilberforces close in on him.

THEO (CONT'D)

No ... no ...

MR WILBERFORCE

Its sister dies. How does it feel?

And now, finally, Theo FEELS it all: the loss of his mother, the loss of his sister.

THEO

I'm ... alone.

Her glazed eyes stare – no response.

THEO (CONT'D)

Rachel. I need you ...

Desperate now, he calls again, not out loud, but WITH HIS MIND:

THEO (V.O.) (CONT'D)

I need you.

ECU on Rachel's EYES, fixed on him. She blinks –

A rush of WHISPERS – growing to a ROAR –

And in a furious flurry of images –

Their mother's face / their father / feeding as babies / in a pen together / toys / teddy bears / books / a cat / a house / spoon feeding / drinking / laughing / crawling / walking / running outside / fishing / horses / swimming / school / friends / birthday cakes / Christmas trees / milking a cow / dinners / laughter / tears / lost teeth / ice creams / holidays / pocket money / beaches / hide and seek / eye to eye / the two connected through twin-ness –

WHISPERS form, as if from out of the distance ...

RACHEL (V.O.)

Theo ...

Rachel's seemingly lifeless eyes are fixed upon him.

RACHEL (V.O.)

I'm here. I always have been.

(CONTINUED)

RACHEL'S FINGERS uncurl, slowly, blistered flesh cracking, revealing her STONE. It glows, warmly now. Her fist closes around it.

Mr Wilberforce looms over Theo.

A fiery halo circles Theo's hands ... spreads across his body. He looks up – the look of anguish from moments before has been replaced by one of power, stronger than ever before.

Wilberforce stops – taken aback ... as behind him, FIRE glows –

Rachel rises, wrapped in a halo of rolling FLAME! Her eyes blaze with power. Theo gets to his feet, his eyes burning with the same power.

The Drones SQUEAL and shrink back.

Mr Wilberforce's skin blisters, sloughs away to reveal a writhing mess of worms that shrivel and twist. His mass contorts into tentacles, limbs and claws, fighting at the fierce heat.

Rachel steps up to meet Theo. He holds out his hand. As she takes it, her fire rolls to engulf him. These two human torches turn and face the crater. AS ONE they reach back and THROW their stones –

As the stones leave their hands, they seem to draw the fire out of the twins, arcing high across the crater, leaving a burning trail of light. The two points meet at the apex –

A column of FIRE rockets DOWN into the crater.

A wave of scorching heat ripples outwards. Mr Wilberforce falls to the ground, a mess of flesh and fibre, disintegrating. Behind them, the Drones HOWL as they are blown apart.

CRACKS appear in the crater, belching flame –

The ground shakes –

From below, the gargantua ROARS in its death throes.

From the point above the crater, six fingers of flame arc out –

The twins duck as the fiery trails roar overhead, shooting out across the harbour –

- 171 EXT. AUCKLAND AERIAL - NIGHT 171
 The lines of fire cut through the night sky towards each of the six volcanoes where the gargantua reside: Mount Wellington, Mount Mangare, Mount Victoria, One Tree Hill, Mount Eden and Lake Pupuke.
- 172 EXT. HAURAKI GULF - NIGHT 172
- 173 The boat bobs, seemingly empty ... Ricky and Clementine 173
 appear from below deck, eyes wide in terror and wonder.
- 173 OMITTED 173
- 174 OMITTED 174
- 175 EXT. LAKE PUPUKE - NIGHT 175
 The pillar of fire blasts into the lake in front of the Wilberforce house. A huge explosion of STEAM erupts.
- 176 INT. AUNT & UNCLE'S HOUSE - NIGHT 176
 Aunt Kay and Uncle Cliff are shaken from their bed as the night turns to fiery day around them.
- 177 EXT. HAURAKI GULF - NIGHT 177
 Ricky and Clementine are bathed in a scarlet glow.
 Across the harbour scarlet fire rises from the six volcanoes, turning the sky above downtown Auckland red.
- 178 EXT. RANGITOTO VIEWING PLATFORM - NIGHT 178
 The viewing platform shakes violently as Theo and Rachel stumble back towards the crater rim.
 They look to each other, breathless, stunned. They allow themselves to share a smile ... then:

THEO

Mr Jones?

Rachel shakes her head.

(CONTINUED)

178

CONTINUED:

178

The mountaintop rumbles again, from deep within. The ground shakes.

RACHEL (V.O.)

So what do we ...

THEO (V.O.)

(overlapping)

... do we do now ...?

A huge jet of steam, glowing red from below, explodes up in front of them.

THEO

We run!

They turn and run down the mountain.

179

EXT. RANGITOTO BEACH - NIGHT

179

Ricky cuts the engine and leaps into the ankle-deep water, Clementine follows. They run up the beach.

Ricky looks up at the dark hill above, capped by its blood red glow.

RICKY

I've gotta go up there!

He takes Clementine by both arms, looks into her face as he collects himself: brave, responsible.

RICKY (CONT'D)

I've gotta go up there.

As she nods, Theo and Rachel burst out of the trees a little way behind them.

RACHEL

Ricky!

THEO

Hey - where are you going?

Ricky gapes, flabbergasted. He and Clementine WHOOP, celebrating as the twins run to the boat and clamber in.

RICKY

So! That went off quite well. All of them, really. Yeah - nice work. I was on my way up there, eh ...

(CONTINUED)

179

CONTINUED:

179

The twins grin. Theo turns to Rachel. She smiles and hugs him tight. Whispers swirl around them.

THEO

I was wrong about Mr Jones. About everything.

Rachel nods, smiles warmly.

RACHEL

Let's go home.

Beyond, Ricky fires up the boat's engine.

180

EXT. HAURAKI GULF - DAWN

180

The Sea Lady motors across the harbour toward Auckland. Beyond, six sunrises seem to glow across the city.

181

INT/EXT. SEA LADY/OPEN SEA - DAWN

181

Rachel and Theo look at the spectacle as Ricky heads for home.

RICKY

Reckon I can get the boat back before Dad notices it's gone? You guys are gonna help me, right? Right?

182

EXT. HAURAKI GULF - DAWN

182

Behind the boat, Rangitoto burns with terrible fire at its peak, the SUN rising beyond.

FADE OUT.