

**"TELL ME YOU'RE IN THERE!"**

By

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**1. INT. DERELICT MANSION - NIGHT**

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

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

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

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

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

**FADE IN:**

**2. INT. EDGERTON'S HOUSE - KITCHEN - DAY**

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

JIM

I got a call from Brian this morning.

FIONA

(slightly sarcastic)

That's nice. What did he say?

JIM

(ignores his wife's tone)

He's got access to a location for tonight. An old, derelict mansion. Nice and creepy.

JOSH

(waves his hands in the air spookily)  
Whoooooooooooo!

FIONA

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

JIM

It's the only time Brian can get off work.

FIONA

(angrily)

Oh, so we have to drop everything to accommodate Brian now? What about the kids? We can't get a sitter now.

JIM

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

RACHAEL

(looks up from her dish)

Can't. Got plans.

JIM

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

RACHAEL

Take him with you. I seriously have plans.

JOSH

(excited)

Yeah, we can all go! I've got a torch.

RACHAEL

Like I really want to go ghostbusting  
with dad's loony mates. Not! Besides,  
plans, remember?

JOSH

(sings)

Rachael's got a boyfriend. Rachael's  
got a boyfriend.

RACHAEL

Shut it, monkey boy.

FIONA

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

RACHAEL

But, mum...

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

JOSH

Can I go, dad? Please?

JIM

You're too young, Josh.

RACHAEL

(stands up noisily)

This is so unfair! I'm almost  
eighteen and you treat me like a kid!

(glares at Josh)

Brat!

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

FIONA

(to Jim)

Nicely handled. You could have just  
as easily asked Brian to adjust his  
schedule.

JIM

She'll be okay. Like she says, she's almost eighteen.

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

JIM (CONT.)

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

FIONA

(sighs)

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

JOSH

(still sulking)

I'm going.

JIM

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

Josh seems unimpressed.

JOSH

(sulking)

Yeah, but I want to go with you.

(his eyes sparkle, pleadingly)

Toby could come too!

FIONA

Josh. School.

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

Jim smiles weakly at Fiona and continues to sip his coffee.

JIM

I'm sorry, Fee. I wish I could reschedule, but tonight really is the only time we can go. Brian's booked the night off work already. It's a really creepy, old place. I mean, when I was in there...

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

FIONA

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

JIM

(takes a deep breath, places the cup down on the table)

Well, that house had a long history of being haunted. Me and my mates decided to check it out. I was only eleven. Anyway, we got there just after dark...

**FLASH CUT**

**3. EXT. DERELICT MANSION - NIGHT**

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

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

YOUNG JIM

Are we going in, then?

BOY #1

Go on then.

GIRL

Go on, Jimmy. Are you scared?

YOUNG JIM  
I'm not going in there on my own!

BOY #2  
Jimmy's shitting himself!

They all laugh, except Jim.

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

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

#### **4. INT. DERELICT MANSION - NIGHT**

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

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

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

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

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

The demon's breathing quickens, as though in anticipation of more children entering its domain.

BOY #1

Yeah, I'll come in. (pause) When my  
arsehole heals up!

YOUNG JIM

Oh, shite to this.

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

**FLASH CUT**

**5. INT. EDGERTON'S HOUSE - KITCHEN - DAY**

FIONA

What did you see?

JIM

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

He draws breath.

JIM (CONT.)

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

FIONA

All right, but something had better  
happen.

JIM

Part of me hopes that it won't.

**6. EXT. DERELICT MANSION - NIGHT**

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

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

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

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

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

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

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

MICK  
(angry)  
Brian, you clumsy sod!

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

BRIAN  
Sorry, Mick. Is it okay?

MICK

Do you know how much these cost?  
(pause) Yeah, it looks fine. Be more  
careful will you?

BRIAN

Jesus, Mick. I said I was sorry.

Mick ignores him and they continue their work.

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

JIM

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

LUCY

(looking to a clipboard filled with  
papers)

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

JIM

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

LUCY

You've been in here before? Cool.  
Yeah, well the stories are probably  
rubbish. Nothing was ever found to  
back them up. Anyway, one day, he  
returned to find her with another  
man.

(cont.)

LUCY (CONT.)

He flew into a jealous rage and attacked this other fellow, while she tried to explain that he was just a friend and that nothing was going on.

Lucy looks to the group, pausing for dramatic effect.

LUCY (CONT.)

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

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

LUCY (CONT.)

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

FIONA

He killed himself?

LUCY

Yep.

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

LUCY (CONT.)

Then the local stories started. They say his wails of anguish can be heard in the dead of night, while she moves from room to room with a candle. Both of them trapped in the mansion, yet never able to be together.

JIM

I remember they even had a priest in to bless the house. It was quite a media circus at the time. Me and my mates came here a few years after all the stories had died down. Good stuff, Lucy. Well done.

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

MICK

(smiling)

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

BRIAN

Get bent.

MICK

If any ghosties want to show their faces tonight, we'll cop 'em.

JIM

(claps his hands once)

Right! Let's get on, then.

**7. INT. EDGERTON'S HOUSE - JOSH'S ROOM - NIGHT**

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

RACHAEL

Come on, creeps, get your 'jamas on.

She lingers by the door for a while.

JOSH

We're not getting undressed with you standing there!

TOBY

Unless you really want to see my knob!

JOSH

I think she'd rather see Rio's knob.

TOBY

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

Josh and Toby fall about in fits of hysterics.

RACHAEL

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

Rachael closes the door and we

**CUT TO**

**8. INT. EDGERTON'S HOUSE - UPSTAIRS HALLWAY - NIGHT**

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

**9. INT. EDGERTON'S HOUSE - JOSH'S BEDROOM - NIGHT**

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

JOSH

Rachael!

RACHAEL

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

JOSH

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

RACHAEL

Toby, you went in my room and stole my perfume, didn't you?

TOBY  
(quickly pulling on his pyjama bottoms)  
As if!

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

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

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

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

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

**CUT TO**

**10. INT. EDGERTON'S HOUSE - UPSTAIRS HALL - NIGHT**

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

RACHAEL  
Gone now. Weird.

**11. INT. DERELICT MANSION - MAIN ROOM - NIGHT**

The group are in the main room of the house. It is a large, empty space with a high ceiling. Two doors lead into other areas of the mansion, one to the main hall and another to a corridor that leads to the cellar door and, further along, the kitchens.

All of the group are carrying camcorders with the night-vision setting switched on. It is very dark and we see the investigation from their cameras' P.O.V. Mick nudges Brian as he walks behind him.

BRIAN

Pack it in, dickhead!

MICK

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

LUCY

Grow up, you two.

After a few moments, the investigation begins.

JIM

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

Nothing happens.

MICK

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

BRIAN

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

MICK

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

LUCY

Give it chance.

JIM

Please, give us a sign of your presence. We mean you no harm or disrespect.

Nothing.

JIM

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

LUCY

My camera's just died.

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

MICK

(puzzled)

All the batteries were freshly  
charged. They should have been good  
for the night. They're good ones.  
We've used them a ton of times.

BRIAN

Could be a sign, Mick.

MICK

Could be a duff battery, Bri.

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

MICK

That's one of the motion detectors in  
the corridor.

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

## 12. INT. DERELICT MANSION - CORRIDOR - NIGHT

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

MICK

Could have been a mouse or rat that  
set off the sensor.

BRIAN

I haven't seen any signs of rodents  
in here.

MICK

(sarcastic)

Yeah, like you're the Rentokil guy  
all of a sudden.

JIM

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

MICK

(sarcastically)

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

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

BRIAN

(laughing)

You were saying?

(to the ceiling)

Can you give us another sign, please?  
Can you bang on the walls? Once for  
yes and twice for no?

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

JIM

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

Two more faint raps.

MICK

This ghost is retarded.

His EM meter BEEPS again, then shuts down, along with his camcorder. We see his camera's POV flicker to black.

MICK

Shit! My camera's gone now.

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

JIM

Mine too.

FIONA

Mine's still working.

BRIAN

Nope, mine's dead too. Jesus!

FIONA

(sniffs)

Can you smell that? It smells like perfume? Jesus, it's come cold suddenly.

MICK

God, it smells like shit!

They all sniff the air.

BRIAN

I can't smell anything.

(grins at Mick)

Not one of your 'silent-but-deadlies', was it?

MICK

You wish.

(puts hand to mouth)

You really can't smell it? I think I'm gonna puke.

BRIAN

He who smelt it dealt it.

MICK  
(gagging)  
Oh, very mature.

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

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

LUCY  
(concerned)  
You okay, sweetheart?

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

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

Brian shakes his head, no.

LUCY  
Me neither.

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

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

LUCY  
You okay, Fee?

Fiona is suddenly overwhelmed with emotion and begins sobbing.

FIONA  
What's happening? Why are we here?

JIM  
(shouting)  
Get the fuck out of my house right  
now!

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

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

Mick grabs Jim by the shoulders.

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

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

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

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

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

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

Mick and Brian haul Jim to his feet and he stops screaming as soon as they touch him. They head towards the back of the house, towards the kitchen.

Lucy helps Fiona, who is still filled with emotion. Jim begins to come to and walks by himself. He looks confused, as though having no memory of what just occurred.

**13. INT. DERELICT MANSION - KITCHEN - NIGHT**

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

**14. EXT. DERELICT MANSION - REAR GARDENS - NIGHT**

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

They stand in a circle, panting and breathless.

MICK

Alright, what the fuck just happened in there?

BRIAN

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

JIM

(still shaken)

Yeah, thanks, Bri. That was weird. It was like I was looking through somebody else's eyes. I knew what I was saying, but couldn't stop myself.

BRIAN

Classic entity possession.

MICK

Classic bollocks more like!

BRIAN

How do you explain the batteries dying then and that foul smell?

MICK

For all I know, you swapped the batteries when we were setting up and then shat your pants!

BRIAN

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

MICK

(shouting)

Piss off!

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

LUCY

Hey.

(louder)

HEY! Pack it in!

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

LUCY

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

MICK

Yeah, okay.

(then to Brian)

I'm sorry, mate. I'm still not convinced what happened in there was paranormal, though.

BRIAN

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

Brian smiles weakly.

FIONA  
(concerned)  
Are you sure you're okay, Jim?

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

Jim takes several deep breathes.

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

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

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

**FADE OUT**

**FADE IN:**

**15. EXT. TOWN CENTRE - DAY**

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

We **CUT** to a CLOSE-UP as they walk.

RACHAEL  
Mum, do ghosts wear perfume?

FIONA  
(surprised)  
Sorry? What was that?

They stop by some benches and sit down.

RACHAEL

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

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

FIONA

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

RACHAEL

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

FIONA

(smiling)

There you go, then. They definitely did it.

RACHAEL

(smiling)

Yeah.

(serious)

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

FIONA

Well, it's been known for people to smell what are called 'phantom odours', lingering aromas that shouldn't be present. (pause) But our house isn't haunted, Rach. Believe me, I'd know.

RACHAEL  
(smiling)  
Yeah, you and dad are real-life  
ghostbusters.

Fiona looks across at a nearby baker's shop.

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

They rise from the bench and cross the precinct.

**FADE OUT**

**FADE IN:**

**16. INT. EDGERTON'S HOUSE - JIM'S OFFICE - DAY**

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

LUCY  
Look at this!

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

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

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

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

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

BRIAN  
Woah! Now that's creepy.

He laughs nervously.

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

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

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

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

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

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

JIM  
Good work, Lucy.

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

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

Again, the team huddle around as Brian passes the  
headphones to Jim. He listens and his eyes widen.

BRIAN

(smiling)

Cool or what? This was recorded when nobody was in the house. The DVR was left running as we were all standing outside shitting ourselves. You can hear us running out beforehand. The recorder was in one of the back upstairs bedrooms.

LUCY

(winking and nudging Brian)

Unplug the headphones so we can all hear it, then, dummy.

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

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

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

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

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

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

MICK

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

BRIAN

(smiling at Mick)

Starting to believe now, eh?

MICK

(also smiling)

I wouldn't go that far, mate, but  
this is good evidence.

JIM

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

**17. INT. EDGERTON'S HOUSE - DOWNSTAIRS & UPSTAIRS HALLS -  
DAY**

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

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

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

FIONA

(to herself)

That perfume again.

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

**18. INT. EDGERTON'S HOUSE - RACHAEL'S ROOM - DAY**

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

FIONA

(smiling)

Not a bad tune.

RACHAEL

(grimacing)

Like you know anything about real music, mum.

FIONA

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

RACHAEL

Mum, Bon Jovi have always been rubbish!

FIONA

(laughs)

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

RACHAEL

(shocked)

Mother!

They both laugh.

FIONA

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

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

RACHAEL

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

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

FIONA

No, that's not it. Mmm, nice, though. Not to worry. My old nose must be hallucinating. Auto-suggestion, maybe.

She hands the bottle back to Rachael.

RACHAEL

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

FIONA

Thanks love.

Fiona leaves the room, closing the door behind her.

**19. INT. EDGERTON'S HOUSE - UPSTAIRS HALL - DAY**

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

JOSH

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

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

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

FIONA

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

JOSH

So?

FIONA

So get dressed!

Josh pulls a mock-sulky face and disappears back into his bedroom. Fiona turns the handle of the spare room door and pushes it open.

**20. INT. EDGERTON'S HOUSE - JIM'S OFFICE - DAY**

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

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

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

JIM

What's the matter, love? Are you okay?

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

FIONA

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

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

**21. INT. MICK ROSS'S FLAT - DAY**

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

One side of the room is filled with his computer equipment. The camcorder is hooked into his PC and the video footage we saw earlier is downloading. A cricket bat, a football and an air rifle are beside the computer desk.

Mick and Lucy are in bed making love. There is nothing romantic about it. They are having a quickie. The sounds of a LUSTFUL CLIMAX can be heard before Mick rolls off his girlfriend, breathing heavily.

They lie in silence for a few seconds.

LUCY

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

MICK

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

LUCY

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

MICK

Yep, saw and smelled all of it. Pity nobody else picked up on the shitty stink, though. Doesn't make it supernatural, though, does it? Maybe I got a quick attack of catarrh?

(smiles)

Fiona said she smelled something too, but she said perfume. Now, I don't know about you, but I can definitely tell the difference between shit and Chanel any day of the week.

LUCY

You're such a wanker, you know that?

Mick just smiles again and kisses her lightly on the nose.

LUCY

It's like Jim said, there's something evil in that house. Maybe the blessing trapped whatever it was in there and, over the years, it's been getting more and more angry, eventually transforming into a demonic entity?

MICK

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

LUCY

As what? As all the batteries failing at once?

MICK

Except Fiona's.

LUCY

(victoriously)

Yes! Yes! Fiona was the only one that smelled something else. Hers was the only camera that didn't fail. Don't you see the connection?

MICK

Nope.

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

LUCY

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

MICK

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

He climbs out of bed and pulls on a pair of tracksuit bottoms. He pads out of the flat, the cigarette hanging loosely from his mouth.

Lucy shakes her head disapprovingly. She gets out of bed and pulls on her underwear quickly, along with one of Mick's huge T-shirts.

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

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

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

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

LUCY  
Holy shit!

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

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

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

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

Her arms jerk to her sides, as though being held and her body convulses. We hear the tearing of cloth and she squeals in pain, but something unseen is holding her mouth closed.

She continues convulsing on the bed, looking as though something is pressing down on her entire body and then releasing her rhythmically. We hear strange, cracking noises, as though whatever is on top of her breaks one of her bones with each thrust.

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

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

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

MICK

Luce! Luce! Oh, for fuck's sake.

He grabs the telephone and frantically dials 999.

MICK

Yeah, er, ambulance, please.

**22. INT. EDGERTON'S HOUSE - KITCHEN - DAY**

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

JIM

What's the matter, Fee?

FIONA

Nothing. I'm alright.

JIM

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

FIONA

No, it's not that. I think I'm just tired.

JIM  
(not really believing her)  
Okay. I'll be upstairs if you need  
me.

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

FIONA  
Stay here with me for a bit, love?

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

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

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

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

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

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

She heads out of the kitchen.

**23. INT. EDGERTON'S HOUSE - DOWNSTAIRS HALL - DAY**

Fiona pulls on her coat and calls up the stairs.

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

There is no reply. She starts to call again, but decides  
against it and just heads out. As the door closes, the  
phone RINGS.

**24. INT. MICK'S FLAT - DAY**

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

MICK

Jim? It's Mick. Look, something's happened. It's Lucy.

(sobs again)

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

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

MICK

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

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

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

DEMON

(hissing, rasping, barely audible)

Michael, I know what you want. You want Lucinda back. I can give her to you.

MICK

(whispering sobs)

Fuckin' hell! Now I know I'm friggin' nuts. I'm hearing voices.

DEMON

(insane chuckle)

Look around, Michael. You are no more  
crazy than I.

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

DEMON

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

Indistinct whispering can be heard as we

**FADE TO BLACK**

**FADE IN:**

**25. EXT. PUBLIC LIBRARY - DAY**

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

**26. INT. PUBLIC LIBRARY - DAY**

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

The report states that Claire Adams (29) was murdered by  
her jealous lover, Charles Gorman (32) in 1973.

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

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

FIONA

(quietly to herself)

Well, that might explain the  
haunting. A love triangle ending with  
murder.

The article concludes with a passage about the area of the derelict mansion. Fiona reads it aloud, quietly:

FIONA

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

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

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

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

**27. INT. EDGERTON'S HOUSE - LIVING ROOM - DAY**

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

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

**FADE OUT**

**FADE IN:**

**28. EXT. DERELICT MANSION - DAY**

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

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

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

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

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

BRIAN  
Hello?

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

BRIAN  
What's up?

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

BRIAN  
I'm at the old house. I'm going to grab some stills. What's going on, Mick?

MICK

(O.S.)

Perfect. I'll be right over. Don't  
move a muscle.

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

WOMAN

(whispering)

Run, Brian.

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

BRIAN

(half-heartedly, his voice trembling very  
slightly)

Hello? Is somebody messing with me,  
because it's not working. I'm not  
scared.

There is no reply to his query.

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

**29. INT. EDGERTON'S HOUSE - KITCHEN - EVENING**

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

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

FIONA

So, the area around the house has a  
long history of paranormal phenomena.  
After the library, I went to the  
parish church and had the rector dig  
out some old manuscripts.

JIM  
(not looking at Fiona)  
What did you do that for?

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

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

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

FIONA  
I thought you'd be interested, Jim.

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

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

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

FIONA  
That's not my point. The Devil  
tempted the girl, but she stood up to  
him and sent him back to the abyss.

RACHAEL

(smiling wryly)

Were these mushrooms she was  
collecting the magic kind, mum?

FIONA

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

JOSH

Cool story, mum.

TOBY

Yeah, Mrs Edgerton. I think the  
Devil's ace.

FIONA

(smiling)

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

JIM

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

He winks at Toby and Josh, who grin mischievously.

RACHAEL

As fascinating as this conversation isn't, I'm going out. Bethany and Tim are picking me up. We're going to the pictures.

Rachael leaves the table and heads out of the kitchen.

FIONA

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

JIM

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

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

FIONA

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

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

**30. INT. EDGERTON'S HOUSE DOWNSTAIRS & UPSTAIRS HALLS -  
EVENING**

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

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

A woman's LAUGH is heard and our P.O.V. whips around. There is the hint of a wispy, light form on the landing, but it quickly dissipates.

Rachael bursts out of her room, slinging her bag around her shoulder. She stops, as though sensing somebody has been there. She goes to the top of the stairs.

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

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

FIONA  
Is everything alright, love?

RACHAEL  
(puzzled)  
Yeah. Yeah, I'm fine. Never mind. I'm  
off.

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

FIONA  
Be good, love.

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

FIONA  
Good girl.

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

**31. INT. EDGERTON'S HOUSE - KITCHEN - EVENING**

Josh and Toby have left the table and retired to the living room, where Josh is now setting up his games console.

Fiona ignores Jim, who is finishing his meal. He rises from the table, crosses to the sink, rubbing against Fiona, who stiffens noticeably, and drops his plate into the bowl of soapy water.

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

JIM

What?

FIONA

(turning to Jim)

Hmm?

JIM

Did you whisper something just then?

FIONA

(exasperated)

I didn't say anything.

JIM

(slightly annoyed)

Are you sure?

FIONA

(angry - quietly)

Oh, piss off, Jim!

**32. INT. EDGERTON'S HOUSE - LIVING ROOM - EVENING**

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

JOSH

Oh, nice work, ball ache. You've broke it.

TOBY

I didn't do anything! It just went off.

They look to the blank screen and see a hazy, white form reflecting in the dark glass. They shout out loud and Fiona comes rushing in. The ghostly form has faded by this time.

JOSH

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

TOBY

Cool!

FIONA

Now, lads. The house isn't haunted.

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

**33. INT. EDGERTON'S HOUSE - KITCHEN - EVENING**

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

JIM

What was all that about?

FIONA

Just the boys spooking themselves.

JIM

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

FIONA

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

Jim glares at her with incredibly angry eyes.

JIM

Well, maybe I'm sick to fucking death  
of all this shit!

FIONA

Keep your voice down!

JIM

(hissing)

I'll do as I like. This is my house!  
If you don't like that, then fuck the  
hell off!

Fiona stands up with tears in her eyes.

FIONA

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

JIM

(deep, growling voice)

You don't know what 'scared' is yet.

FIONA

(after a lengthy pause)

I'm taking Josh to Lucy's. I'll drop  
off Toby on the way.

JIM

(normal voice again)

Lucy's dead.

FIONA

What?

(laughs nervously)

What did you say?

JIM

I said Lucy's dead. Mick phoned  
earlier.

FIONA

(raising her voice)

And you're just telling me now?  
You're having a bad joke, right?

JIM

Call the bitch yourself. She's dead,  
Fee. As dead as that whore who defied  
me before.

FIONA

(horror on her face)  
Oh, my God!

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

JIM

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

**34. EXT. EDGERTON'S HOUSE - EVENING**

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

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

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

**FADE OUT**

**35. EXT. MULTIPLEX CINEMA - NIGHT**

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

RACHAEL

Where is he?

BETHANY

I told you, Rach. Rio... is... a... dick.  
You can do much better.

RACHAEL

No, Beth, he's not like that. We're in love. He'll be here.

BETHANY

(slurps through the straw)

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

TIM

(casting an annoyed glance at Bethany)

Thanks, gobby. Look, Rach, I didn't want to tell you, in case it was something else. I mean, if he'd turned up tonight, then we'd know it was nothing with Kylie, but...

BETHANY

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

RACHAEL

(furious)

Kylie Monroe? Fucking Slapper Kylie? Kylie bastard Monroe who sits next to me in Social Studies? She's a minger.

(pause - whispers)

Twat!

BETHANY

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

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

RACHAEL

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

TIM

No, Rach. Come in with us.

RACHAEL

That's sweet, Tim. No, I'll just be a  
gooseberry. You two go enjoy  
yourselves. I'll see you later.

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

TIM

You didn't exactly beg her to stay,  
Beth.

BETHANY

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

They kiss and Tim looks down at her.

TIM

(smiling)

You're a bad girl, Bethany Fletcher.  
I never saw Rio with Kylie Monroe.

BETHANY

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

TIM

Yeah, but you both could have snogged  
me.

Bethany hits him on the arm in mock outrage.

BETHANY

What are you like?

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

BETHANY

Come on, or we'll never get in.

**FADE OUT**

**FADE IN:**

**36. INT. DERELICT MANSION - NIGHT**

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

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

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

BRIAN

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

MICK

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

BRIAN

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

MICK

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

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

BRIAN

Mick? What the fuck...?

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

BRIAN

Mick... Mick...

MICK

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

BRIAN

(gasping)  
What? No!

MICK

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

BRIAN

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

MICK

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

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

BRIAN

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

MICK

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

BRIAN

Who told you that?

MICK

(pointing behind Brian)  
Him.

Brian turns AROUND and we see a dark form rushing towards  
him. There is a **FLASH CUT** to the evil, red eyes. We **CUT**  
back to Mick.

He watches as we hear the demon attacking Brian. It is like an animal attack, with sounds of ripping cloth and tearing flesh. Brian cannot scream, but we hear grunting and mewling as he succumbs to the dark force.

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

MICK  
(whispers)  
Lucy.

**FADE TO BLACK**

**FADE IN:**

**37. EXT. MULTIPLEX CINEMA & FIONA'S CAR - NIGHT**

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

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

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

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

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

FIONA  
(shouts)  
Bethany!

Bethany sees her and walks through the crowd.

BETHANY

Hello, Mrs Edgerton. What's up?

FIONA

Where's Rachael?

BETHANY

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

FIONA

Who the hell's Rio?

BETHANY

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

FIONA

When did she set off home?

BETHANY

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

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

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

FIONA

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

**38. INT. BUS - NIGHT**

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

WOMAN

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

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

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

Rachael smiles back at her.

RACHAEL

Is it that obvious?

WOMAN

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

RACHAEL

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

WOMAN

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

RACHAEL

(slightly nervous)

There's no need. I'll be fine.

The woman laughs and Rachael looks at her with puzzlement.

WOMAN

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

The woman smiles at Rachael.

**39. INT. DERELICT MANSION - NIGHT**

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

MICK

I love you so much, Luce.

LUCY

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

MICK

I never want to lose you again.

LUCY

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

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

MICK

Lucy? Lucy! What's going on?

DEMON

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

LUCY

Come to us, Michael. Be with us.

MICK

Luce, what the fuck's going on?

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

MICK (CONT.)

Oh Christ! Brian! Ohhhh, shit. What have I done? Brian...

LUCY

You killed Brian for us, Michael. To  
be with us.

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

LUCY

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

MICK

(confused)

Luce? Why do you keep saying 'us'? I  
don't understand.

DEMON

(O.S. hissing, rasping)

Understanding is not required,  
Michael. Although you have the name  
of an angel, you have sinned,  
Michael. You have sinned so much.

DEMON

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

MICK

(screaming)

Who the fuck is 'us'?!

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

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

LUCY

You are us, Michael. We are you. Come  
to me, my love.

Lucy extends her arms, gesturing for Mick to come to her. At first, he resists.

MICK

No! I'm getting the hell out of here.

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

LUCY

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

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

**FADE TO BLACK**

**FADE IN:**

**40. EXT. BUS STOP & FIONA'S CAR - NIGHT**

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

RACHAEL

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

WOMAN

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

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

FIONA

We've missed her. She must be nearly home by now.

She drives on, noting the tall woman in white, whose flowing dress and height shield Rachael from sight. Deliberately?

**41. EXT. EDGERTON'S HOUSE & FIONA'S CAR - NIGHT**

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

JOSH

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

FIONA

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

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

FIONA

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

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

She enters.

**42. INT. EDGERTON'S HOUSE - DOWNSTAIRS HALL - NIGHT**

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

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

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

**FLASH CUT**

**43. INT. DERELICT MANSION - NIGHT**

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

DEMON

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

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

JIM

I'm dreaming. You're not real.

DEMON

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

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

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

JIM

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

They ignore him and continue their love-making.

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

JIM

I'm dreaming. I've got to be  
dreaming. Wake up, Jim.

DEMON

(O.S. hissing, angry)

You have no comprehension of what we are, James. What you call reality is a mere shadow. The realm of dreams is as solid and vital as your pathetic understanding of existence.

JIM

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

DEMON

(O.S. hissing)

You know who we are. We are doing what we do, James. Michael and Lucinda are with us now. Brian was, shall we say, incompatible.

JIM

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

DEMON

(O.S. hissing, furious)

That feeble priest, that pathetic, fucking shaman had no power over us! We were free to go where we wished.

JIM

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

DEMON

(O.S. hissing)

Think what you will, James. It changes nothing. Your friends are with us. You are with us and soon your family will be with us.

JIM

(screaming)

NO!

**FLASH CUT**

**44. INT. EDGERTON'S HOUSE - LIVING ROOM - NIGHT**

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

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

**45. INT. EDGERTON'S HOUSE - UPSTAIRS HALL - NIGHT**

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

FIONA  
Rachael? Are you in there?

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

JIM  
Fiona? What's going on?

Fiona turns round to see her husband blocking the hallway.

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

JIM  
What? What are you talking about?

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

JIM  
That wasn't me, Fee. I swear.  
Something has followed me out of that  
house. I've done something terrible.

FIONA

I need to find Rachael.  
(tears begin to well in her eyes)  
I need to get my babies away from  
you, Jim.

JIM

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

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

JIM

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

**46. EXT. EDGERTON'S HOUSE - NIGHT**

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

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

RACHAEL

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

WOMAN

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

RACHAEL

(suspiciously)  
I don't think so.

The woman steps in front of Rachael and takes hold of her shoulders.

RACHAEL

Get off me! I've got pepper spray in my pocket!

WOMAN

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

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

**FLASH CUT**

**47. EXT. FOREST CLEARING - EVENING**

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

RACHAEL

What's this? How...?

WOMAN

Shhh. Watch.

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

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

RACHAEL

Dad!?

WOMAN

Quiet, child. They cannot hear or see us.

RACHAEL

Then why should I be quiet? What's my dad doing here?

The woman rolls her eyes and smiles, nodding for Rachael to keep watching. Jim speaks to the young girl.

JIM

Hello, Alkelda.

YOUNG ALKELDA

How do you know my name, sir?

JIM

Oh, we know lots of things. We know about you and we know why you come here to pick mushrooms.

YOUNG ALKELDA

My mother likes them, but only I know that they grow here. Nobody else dare come this far into the forest.

JIM

(smiles)

And why is that? What is there to fear in this beautiful wood?

YOUNG ALKELDA

They say the Devil lives here.

JIM

The Devil, eh? But you do not believe such nonsense, do you, Alkelda?

YOUNG ALKELDA

I believe in the Devil, but the Lord will not let him harm me.

Jim becomes suddenly very angry. His eyes flash red and the forked tongue flicks from his mouth. Young Alkelda draws breath and steps back. She grips a crucifix around her neck and closes her eyes, silently saying a prayer.

JIM

(his voice has become throaty, rasping,  
animalistic)

Do not think weak prayer to your weak  
God will save you, child. We will  
feast on your essence, Alkelda. You  
will know pain like no other and we  
shall rejoice in your torment.

Jim laughs and raises his arms in triumph.

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

RACHAEL

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

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

YOUNG ALKELDA

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

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

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

RACHAEL

(to the woman)

That's you isn't it? You are Saint  
Alkelda.

ALKELDA

Yes, I am. Although we tend not to  
use the 'saint' part these days.  
That's just an affectation bestowed  
upon us by the Church.

RACHAEL  
But you believe so strongly.

She points to the young Alkelda.

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

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

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

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

RACHAEL  
So what did you see?

ALKELDA  
I saw the Devil, child.

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

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

RACHAEL  
And the UFO? They were aliens, right?

ALKELDA

(laughs)

No, they weren't aliens. (pause) Then again, perhaps 'alien' is as good a term as any.

The woman sighs at Rachael's quizzical expression.

ALKELDA (CONT.)

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

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

ALKELDA (CONT.)

I need to get you somewhere safe.

**FLASH CUT**

**48. EXT. EDGERTON'S HOUSE - NIGHT**

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

ALKELDA

Come, Rachael. We should leave.

RACHAEL

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

ALKELDA

Your innocent life is the more important. Come now, child.

RACHAEL

(mimicking)

'My innocent life'? I'm not innocent,  
for Christ's sake! My brother, Josh,  
is innocent.

ALKELDA

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

RACHAEL

Or what?

(she pulls away)

I'm not going anywhere with you!

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

JIM

(growling)

The witch! The fucking witch!

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

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

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

JIM

Rachael. Go!

(then to ALKELDA)

Get her out of here!

RACHAEL

Dad!

Alkelda grabs Rachael and they hurry down the street,  
dark shadows soon swallowing them. Jim watches them go  
and winces again.

JIM

Not her! You can't have her!  
(our P.O.V. changes to the opposite side  
of his face)  
She will be ours, James.

**FADE OUT**

**FADE IN:**

**49. INT. FIONA'S MOTHER'S HOUSE - NIGHT**

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

BRENDA

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

FIONA

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

BRENDA

He's having an affair, isn't he?

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

FIONA

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

BRENDA

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

FIONA

(surprised)

No, mum! (draws breath) But you're right about the supernatural bit. Something's got into Jim. Physically, I mean.

BRENDA

He's possessed? Like in that film?

FIONA

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

BRENDA

(places a hand on Fiona's)

I know you love Jim and he's been a good dad to Josh and Rachael, but I've always felt that there was something not quite right about him.

FIONA

Mum, don't...

BRENDA

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

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

FIONA

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

BRENDA

(smiles weakly)

I'm scaring myself, love. Finish your tea and then we'll go look for Rachael.

**50. EXT. EDGERTON'S HOUSE - NIGHT**

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

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

**51. EXT. PARK - NIGHT**

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

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

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

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

JASON

You got a problem, mate?

JIM

Go on, lad, give her one.

JASON

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

JIM

(to Kathy)

Go on, love, let him suck your tits.

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

KATHY

(shocked)

You friggin' pervert! Jase, smash his head in!

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

JIM

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

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

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

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

KATHY

(sobbing)

Jason, stop. Please stop.

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

JIM

Take her throat, Jason.

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

JIM

(smiling)

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

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

Jim cackles and licks his lips, watching the dreadful scene with relish. Kathy's hands reach up to Jason's face, gouging deep marks on his cheeks. He seems not to notice and continues his assault.

As Jason reaches a grunting climax, his fingers tighten one last time and we hear a horrible crunching sound. Kathy stops scratching at him and her arms flop to her sides.

Jim shudders, as though he has also reached orgasm.

JIM

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

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

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

JASON

Kath? Kathy? (screaming) KATHY!

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

**FADE OUT**

**FADE IN:**

**52. EXT. DERELICT MANSION - NIGHT**

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

RACHAEL

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

ALKELDA

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

Alkelda leads Rachael into the brooding house.

**53. EXT. STREET - NIGHT**

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

JIM

Get... out... of my... head!

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

JIM

Come on!

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

DEMON

(O.S. hissing)

God will not help you, James. Nor will the policemen.

JIM

What policemen?

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

POLICEMAN #1

Everything alright, sir? It's a bit late to be attending church.

JIM

(whispers)

Please leave me alone.

POLICEMAN #2

What was that, sir? Are you drunk?

The younger officer unhooks his baton and approaches closer to JIM.

POLICEMAN #1  
Steady, Barry.

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

He nudges Jim with the baton.

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

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

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

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

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

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

**54. INT. DERELICT MANSION - NIGHT**

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

RACHAEL

This is the house my dad's group investigated.

ALKELDA

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

RACHAEL

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

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

ALKELDA

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

RACHAEL

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

**FLASH CUT**

**55. INT. DERELICT MANSION - CELLAR - NIGHT**

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

RACHAEL

Let me out, you bitch!

ALKELDA

(O.S. through door)

You must remain in there. Trust me.

RACHAEL

Trust you? I'll kill you, you fucking maniac!

ALKELDA

(O.S. through door)

There is a lamp and some matches on the table.

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

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

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

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

RACHAEL

(to herself)

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

She looks into the hole that has been dug and can see the top of something made from stone. She recognizes it immediately as the top of the monument shown to her by Alkelda. We have a **FLASH CUT** to remind us of it.

RACHAEL

(whispering)

How did that get down here? (pause)  
Unless it's been here all the time  
and has got buried over the years.

(her eyes widen)

She really is an old codger!

**56. INT. FIONA'S MOTHER'S HOUSE - NIGHT**

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

BRENDA

Josh will be fine with Bill and Anne  
next door.

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

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

JIM

(rasping)

Brenda.

(then sarcastically)

Mum. Thanks for taking care of the  
witch for me.

BRENDA

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

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

JIM

She shouldn't have done that, Fee.

(he smiles)

Fee. (pause) Fee Fie Foe Fum. I smell  
the blood of an English - BITCH!

FIONA

Jim, please. Don't hurt the kids.

JIM

James wouldn't hurt the kids, Fiona.  
But then again, James isn't here.

The forked tongue flicks out of Jim's mouth.

JIM (CONT.)

You could say that he's indisposed.

FIONA

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

JIM

(mimicking)

'Tell me you're in there'. Oh, he's  
in here, Fiona. Wanna see?

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

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

JIM

See? He's right here.

FIONA

You bastard! Why are you doing this  
to us?

JIM

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

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

FIONA

Was that an illusion?

JIM

What is illusion but another facet of reality? What is reality but another form of illusion? You humans really are so blind at times.

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

FIONA

Josh, get out now!

JIM

(smiling)

Too late.

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

Josh runs to his mother and she clutches him tightly.

JOSH

(crying)

Mum? I'm scared.

FIONA

Jim, don't you hurt him. He's innocent.

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

FIONA

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

JIM

The witch can hide your daughter at the altar for an eternity, but we will have her and your son. We can wait. The whelps might be safe for now, but you are most certainly not.

Jim steps towards her and his eyes glow that deep scarlet. He winces and when his eyes open again, they are normal.

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

JOSH  
Dad!

FIONA  
Jim!

JIM  
(in pain)  
GO!

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

**57. EXT. FIONA'S MOTHER'S HOUSE - NIGHT**

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

**58. INT. FIONA'S CAR - NIGHT**

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

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

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

She pulls on the steering wheel and the car SCREECHES around a corner. We **CUT** to an EXTERIOR SHOT as the car ROARS into the night.

**59. INT. FIONA'S MOTHER'S HOUSE - NIGHT**

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

**60. EXT. DERELICT MANSION - NIGHT**

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

JOSH

Is this the haunted house that you  
and dad investigated?

FIONA

Yeah. Come on.

Fiona and Josh enter the house.

**61. INT. FIONA'S MOTHER'S HOUSE - NIGHT**

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

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

**62. INT. DERELICT MANSION - MAIN HALL - NIGHT**

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

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

JOSH

(frightened)

What are we doing here, mum?

FIONA

I'm not sure, Josh. I think Rachael's here somewhere.

JOSH

I'm scared.

FIONA

(smiling weakly)

Me too, love. Me too.

**63. INT. DERELICT MANSION - CELLAR - NIGHT**

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

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

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

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

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

RACHAEL

(shouting)

There are three dead people down here!

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

**64. INT. DERELICT MANSION - CORRIDOR - NIGHT**

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

FIONA

Rachael? Is that you?

RACHAEL

(O.S. through door)

Mum? Mum? Thank God. Can you get me out of here? There's bodies down here. Mum, I'm scared.

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

FIONA

Josh, look round for a key. Quickly.

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

JOSH

There's nothing here, mum.

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

FIONA

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

She stands back up and BANGS on the door angrily.

RACHAEL

(O.S. through door)

Mum? Are you okay?

FIONA

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

JOSH

Will this do?

Josh is holding out a small penknife. Fiona smiles and quickly takes it from his hand. She sets about loosening the old, rusty screws. They turn surprisingly easily and she soon has the door handle off.

Despite the entire door lock being in her hand, the door still refuses to open.

FIONA

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

RACHAEL

(O.S. through door)

I've got a spade here. Want me to try and force it open?

Fiona rolls her eyes.

FIONA

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

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

RACHAEL

I was so scared, mum.

FIONA

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

RACHAEL

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

Fiona is staggered to hear her daughter say that name.

FIONA

Alkelda? Saint Alkelda? The dead Saint Alkelda? You're kidding!

RACHAEL

I wish I was, mum. She locked me in the cellar. She showed me dad as a devil. It was horrible. She should be here. Where is she?

FIONA

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

RACHAEL

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

FIONA

Bodies? Whose bodies?

RACHAEL

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

FIONA

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

RACHAEL

Who?

JIM

(growling)  
Your daddy, princess.

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

FIONA

Jim, no.

JIM

(ignoring Fiona)

Mummy and daddy have had a falling out, kids. It seems we have different perspectives on how to be a good parent. Mummy wants all hugs and kisses and special treats for you to be good little children. Myself, I'd just like to rip your fucking heads off and piss down your necks!

FIONA

Jim, please...

JIM

Was I talking to you, witch? I don't think I was. So please go over there and be quiet.

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

JIM

Did I say 'be quiet'? I meant (shouts) DIE, BITCH!

JOSH

Mum? (pause) Mummy?

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

JIM

(rasping)

Now, princess. We have much to discuss.

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

RACHAEL

Dad, please don't do this. Mum?

JIM

Your mummy was a lying sow, petal.  
Lying sows get put down.

RACHAEL

(terrified)

Dad?

JIM

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

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

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

RACHAEL

Motherfucker!

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

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

JIM

(rasping)

That wasn't nice, petal. And you just  
need punishing so badly.

He shuffles towards her. The damage to his brain has  
affected his coordination, but the demon is still in  
control of his body. Jim is nothing more than a puppet  
now.

He lurches forward and Rachael brings up the spade handle. The shattered end plunges into Jim's chest, piercing a lung. He exhales and blood flecks Rachael's face.

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

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

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

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

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

**65. INT. DERELICT MANSION - CELLAR - NIGHT**

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

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

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

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

Jim reaches the bottom and picks up the lamp from the floor. Its amber light illuminates his face and we see that more of the demon is visible now that Jim's body is dying.

His eyes are dark crimson with midnight black vertical slits. The tongue continually flicks in and out of his mouth. His teeth appear to have become narrower and more pointed, like those of bat or carnivorous rodent.

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

JIM

(rasping)

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

RACHAEL

(groggy)

Dad, don't hurt us. Please.

JIM

(rasping)

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

RACHAEL

Yeah?

JIM

(cackling)

Well, you just went a degree over, chickadee. Come here!

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

Josh grabs hold of her, but he cannot prevent her from being pulled towards her father.

Inexorably, she closes on the twitching fingers until she feels them wrap around her throat. Jim lifts her from the ground and she kicks and pounds at him, screaming all the while.

JOSH

Let go of her! Dad! You're killing her! NO!

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

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

ALKELDA

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

JIM

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

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

ALKELDA

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

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

JIM

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

ALKELDA

Release her.

JIM

Fine.

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

JIM

(cackling)

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

ALKELDA

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

JIM

(rasping)

'Be gone'? This is the 21<sup>st</sup> Century, you scabby old hag. You say something like

(affects a 'street' affectation)

'Get out o' my face, mofo!' No? Well, I tried.

ALKELDA

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

JIM

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

ALKELDA

This child is innocent.

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

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

JOSH  
Come to me, father.

He holds out his arms.

JIM  
(smiling)  
Whatever.

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

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

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

**66. EXT. DERELICT MANSION - NIGHT**

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

**67. INT. DERELICT MANSION - CELLAR - NIGHT**

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

JOSH  
I love you, dad.

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

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

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

**68. EXT. DERELICT MANSION - NIGHT**

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

POLICEMAN #5  
What the bloody hell just happened?

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

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

POLICEMAN #5  
Call an ambulance! Quick!

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

**FADE OUT**

**FADE IN:**

**69. INT. HOSPITAL - PRIVATE ROOM - DAY**

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

Just then, Josh enters and they embrace.

RACHAEL

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

JOSH

I'm driving her up the wall. You know me.

RACHAEL

I certainly do.

JOSH

When are you coming home, Rach?

RACHAEL

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

JOSH

(grinning)

You're never getting out of here then!

RACHAEL

Cheeky!

(she looks out of the window once more)

Josh, do you remember anything at all about that night?

JOSH

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

RACHAEL

(whispers)

I know. I know. Sorry.

Josh grabs her hand and smiles, his face an image of pure serenity.

JOSH

Everything will be alright, Rachael.

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

RACHAEL

I hope so. I hope so.

**FADE OUT**

**END CREDITS**

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**SEVENTH DRAFT**  
**19<sup>TH</sup> JULY, 2012**