

THE BUNKER

Written  
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FADE IN

EXT. FOREST - DAY

Albus Bix (Early 60's) shambles along a forest trail crooning old songs to himself. He's a heavy man, unkempt and dressed in the checked shirt and outdoors jacket of a hunter.

He stops, takes a swig from a silver liquor flask and wipes his lips.

He looks around at the vista.

BIX  
(Slurring)  
Okay Albus, what we are we going to  
catch ourselves from rabbit or  
what?

He slips the flask back into a wool shirt pocket.

Then pulls his rifle strap up on his shoulder.

CUT TO:

EXT. FOREST TRAIL - DAY

BIX  
(Cursing)  
Nothing.

He zig zags along the trail, teetering one way, then the other.

Inevitably, he teeters a little too far. The flask drops from his hand as he stumbles into some undergrowth, ripping his shirt.

Off balance, he goes tumbling down an embankment.

CUT TO:

EXT. SECLUDED FOREST AREA - DAY

He comes to a stop at the bottom of an incline.

He curses but seems completely unscathed.

He brushes himself down as he gets shakily to his feet.

He snatches his backpack up, looking around.

He spies a small alcove in one of the ledges.

A primitive rock table sits inside.

He staggers closer.

As he does we notice the marked ring of polished stones surrounding it. Each one displays a different arcane symbol.

In the middle of the table is a wooden fetish, a bizarre, roughly humanoid shape half a foot tall impaled on a shard of emerald. It's ancient, atrophied form seems to defy time.

Bix chuckles.

BIX

What's your name, fine feller?

He crouches down, then kneels beside the table. He slides the figure off the shard and props it up against it.

Then takes out some dried beef jerky from his pack and gnaws on it.

BIX (CONT'D)

Hungry?

He places a piece to the row of metal spikes which comprise the mouth.

BIX (CONT'D)

No? But you wouldn't say no to a little tippie, now, would you?

He pulls a bottle of whisky from his pack, then offers some to the fetish.

He tips the bottle to the mouth.

BIX (CONT'D)

There you go.

The liquor spills down the rotting face.

He leans back against the rocky wall.

A wind suddenly blows through the basin.

The configuration of stones around him rattle.

Bix glances at them, bleary eyed.

Something whispers in his ear.

He sits up, looking around wildly.

The Fetish's talisman jangles. The mouth of pins have altered, showing a frowning.

Insects pour out of his pack.

The fetish turns, ever so slowly until the eyeless head is facing him.

Bix jumps up, almost tumbling over in the process.

He breaks into a run.

Something strikes his legs, making him stagger.

It cracks the back of his skull.

He screams.

Red lines appear across his face and neck as if he were being clawed by talons.

He stumbles and falls.

BIX (CONT'D)

No, please.

DEMONIC VOICE

(Mocking)

No, please.

The more terrified he becomes, the worse the attack gets, ripping him apart.

He's dragged out of our viewpoint.

He screams, one of terror and agony.

CUT TO:

EXT. FOREST CLEARING- DAY

A dog day afternoon.

A blazing, merciless sun.

CATHERINE (KATE) ANDERSON (25) dressed in military style fatigues, backpack and rifle, emerges from behind some trees.

She glances to either side nervously, ready to jump at anything untoward.

She limps through the undergrowth, stumbling then falling.

Plastic prescription bottles fall out of a half zipped pack pocket. She hurriedly puts them back. We catch a glimpse of one of them. The label reads "beta blockers."

She gets back to her feet, hoping no-one's noticed.

KATE

(To herself)

Come on Kate. Can't you do anything right?

PROFESSOR (PROF) JOSEPH KREVIK (60) puny with glasses, emerges next. Dressed in the same attire as Kate, he's struggling to keep up.

KATE (CONT'D)

Prof, you okay?

PROF

This isn't quite like one reads about in books.

He slips an inhaler from a pocket and takes a couple of hits.

Kate hooks her arm in his.

PROF (CONT'D)

(Puffing)

Do we have much further to go?

KATE

Don't know. Got no idea where we are.

IAN DANIELS (42) wiry, sneering, passes them.

DANIELS

Glad you're on the team, Kate.

TOM SEERS (50) shaven headed, beard, stocky, follows close behind.

SEERS

(To Kate and Prof)

You guys okay?

STEIN (32), a large, burly figure with a broad jaw and crew cut marches ahead of them all. Chest out, shoulders back, he moves like a macho man caricature.

SEERS (CONT'D)

Stein.

STEIN

Captain. When we're on duty, you call me captain.

SEERS

We should take a break.

STEIN

(Defensive)

You telling me what to do, Seers?

Seers isn't phased in the least.

SEERS

Telling you what you "should" do. Prof needs a break.

The big man doesn't look round.

STEIN

Keep moving.

CUT TO:

EXT. FOREST - DAY

Stein checks his phone map then slips it discretely away in a deep jacket pocket.

He marches on a few more steps then halts.

STEIN

Stop.

He surveys the others, an affected air of alpha dominance.

Daniels lights up a cigarette.

STEIN (CONT'D)

(Shaking his head)

Okay newbies. Where are we?

Prof pulls out his phone.

STEIN (CONT'D)

Put that thing away.

One by one, the group slip laminated maps from jacket pockets.

Prof doesn't do well, placing it first one way then turns it upside down. He glances back, orientating his body as if lining himself up with their route.

Daniels seems to be doing a little better, but the exact location eludes him.

Kate stares blankly at hers. She looks up self consciously, noticing Stein's attention.

KATE  
(Muttering, mostly to  
herself)  
I know, I know. Kate can't even do  
that.

SEERS  
We're near the bunker.

Stein's superiority fades.

STEIN  
(Reluctantly)  
Correct.

He waves a hand across the area.

STEIN (CONT'D)  
This is our camp for the next  
couple of days, newbies.

EXT. FOREST CLEARING - DAY

Packs lay open on the ground as the team finish setting up camp.

Some are checking ropes, others securing the metal tent spikes driven into the earth. Stein himself inspects the tarpaulin sheets and tent covers.

It's not exactly a flawless operation. No-one here's an experienced camper.

Stein checks the covers then starts on the tent pegs. He finds one a little loose, shaking it with his hand.

He snatches up a mallet and drives the metal spike deeper into the ground.

He stands back, inspecting the set up.

STEIN  
Poor show, newbies.

Stein indicates some trees at various spots.

STEIN (CONT'D)  
Next time use the landscape to give  
you as much protection as possible.

Prof clap his hands together.

PROF  
Captain Stein, you certainly are  
the outdoorsman.

STEIN  
I'm a soldier. A soldier needs to  
survive and adapt to his  
environment. My job is to make you  
a soldier too.

The older man frowns.

PROF  
I believed I was a civilian.

Stein doesn't dignify the remark with an answer.

DANIELS  
Not at the weekends.

PROF  
Indeed?

DANIELS  
Yeah, your bony ass belongs to the  
US government then, Prof.

PROF  
(Distressed)  
Oh dear.

Daniels smirks.

PROF (CONT'D)  
I'm what you might term a pacifist.

Daniels sniggers.

STEIN  
Pacifist.

He repeats the word like it tastes bad.



DANIELS  
 (Amused)  
 So why volunteer as a national  
 guard?

PROF  
 Well, I...

Steins turns away, no longer acknowledging the other man.

STEIN  
 (Shouting, to everyone)  
 Okay, ration check.

SEERS  
 Finally.

Stein regards the mechanic, eyes narrowing.

STEIN  
 Volunteers to start the fire.

Daniels whips out an gold plated Zippo lighter.

STEIN (CONT'D)  
 What's that for?

DANIELS  
 The fire.

STEIN  
 No skill in using a lighter.

Daniels swings the lighter lid open several times in a row,  
 lighting it each time. It's an impressive display.

STEIN (CONT'D)  
 Who can make a fire.

He glances at Kate.

KATE  
 Me? But I don't...

STEIN  
 You do now.

CUT TO:

EXT. FOREST CLEARING - DAY

A circle of stones.

A fire burns within its borders, crackling as it devours the twigs and branches.

Kate holds a pan over the flame, and uses metal tongs to take out strips of sizzling meat.

She places one on each of proffered plates which already have small boiled potatoes on them.

Everyone also has a tin cup full of piping hot coffee.

Prof holds up a hand as Kate is about to place a strip of meat onto his plate.

PROF

No thank you my dear.

This raises a few eyebrows.

KATE

You're not hungry?

Daniels grins.

DANIELS

Let me guess, vegetarian?

PROF

I believe the eating of animals is both cruel and unnecessary. Perhaps once it was a necessity to consume our fellow sentient creatures, when resources were scarce and where the eating of the flesh had ceremonial an religious significance, but in this age one may make a moral choice not to do so.

He notices Seers watching him.

PROF (CONT'D)

Mr Seers, is there something you wish to say?

The mechanic strokes his beard.

SEERS

If a guy doesn't want to eat meat, that's his business.

PROF

Thank you.

SEERS

But there's something I got to ask.

PROF

(A little uncertain)

Yes.

SEERS

Can I have your beef?

PROF

Please.

Kate drops the strip of meat onto Seer's plate.

Prof takes out an oblong tin and opens it, pouring biscuits onto his plate.

STEIN

You're wrong.

Attention falls on the big man.

STEIN (CONT'D)

A soldier eats what he has to. You think if you were out here alone, no supplies, you're going to find biscuits lying around? You have to be ready to live off the land, if you need to.

DANIELS

(Whispers to Seers)

Like Rambo.

STEIN

(Disdainfully)

You're a disgrace.

Prof hangs his head.

SEERS

You know Stein...

STEIN

Captain.

SEERS

You're a military guy. We get it.

STEIN

I was a marine, Seers.

SEERS

Well, I'm a mechanic, Daniels is  
IT...

Daniels snorts.

DANIELS

That hardly covers what I do.

SEERS

Prof's, well, a college professor.

PROF

Retired.

SEERS

I'm not sure what Kate does...

KATE

Actually, I've gone back to  
college, but I work part time at...

SEERS

We're just regular folk who  
volunteered for a weekend job.

STEIN

National guard.

SEERS

Part time, reserve.

The mechanic's voice is slow, matter of fact, his face  
impassive.

STEIN

Why did you volunteer?

SEERS

Money. Plain and simple.

The tension's thick as molasses.

STEIN

I had men like you under my  
command. Not middle aged, flabby  
grease monkeys like you Seers, but  
they had the same attitude.

If Stein expects to needle the other man with his words, he's  
disappointed.

STEIN (CONT'D)

I broke them.

Prof turns to Kate.

PROF  
That doesn't sound pleasant.

Kate shakes her head.

KATE  
No.

Stein's attention doesn't leave Seers.

STEIN  
They thought they were wise asses,  
tough guys.

He throws a strip of beef into his mouth.

STEIN (CONT'D)  
They learnt.

SEERS  
This isn't the marines.

Daniels sips his coffee, enjoying the show.

STEIN  
Lucky for you.

CUT TO:

EXT. FOREST - DAY

Stein holds up the rifle.

STEIN  
This is the M14 rifle. Calibre 7.62  
mm, an American selective-fire  
battle rifle chambered for the  
7.62x51mm NATO (.308 in) cartridge.  
20 round magazine.

He aims the weapon at a bullseye type target nailed to a  
tree.

STEIN (CONT'D)  
This is the weapon of the national  
guard.

He fires three shots. Each one hits the target, although not  
perfectly.

STEIN (CONT'D)  
Let's make sure you know how to use  
yours.

Prof raises a hand.

PROF  
Is this compulsory?

STEIN  
Do it, or you walk your sorry ass  
back to town. If you can find your  
way.

Stein looks the group over.

STEIN (CONT'D)  
Kate.

Kate groans, shuffles forward, red faced and embarrassed.

STEIN (CONT'D)  
Rifle at the ready.

She takes out her weapon but almost immediately drops it.

KATE  
Sorry.

She fumbles picking it up, then puts it to her shoulder.

Stein re-arranges her grip.

STEIN  
Steady. Take aim. Stop waving the  
site.

KATE  
I'm trying.

STEIN  
Aim.

Kate's eyes narrow, finger tightens around the trigger.

STEIN (CONT'D)  
Fire.

The woman's aim wobbles.

She shoots.

Whatever she hits, it isn't the target.

KATE

Oh dear.

CUT TO:

EXT. FOREST - DAY

Kate, Daniels, Prof and Seers stand in a semi-circle around Stein.

STEIN

Okay newbies. To the reason we're out here this weekend.

He pauses.

STEIN (CONT'D)

Albus Bix.

KATE

Who?

STEIN

Local handyman, but town drunk's a better expression.

DANIELS

(Disdainful)

That guy.

KATE

The poor man, I've seen him around.

SEERS

He sleeps one off in my lock up now and again.

STEIN

Seems he came here last week and didn't come back.

DANIELS

Who cares?

STEIN

His brother. He threatened to file a complaint unless the Sheriff looked into it. Which is where we come in.

SEERS

We know it was this exact area?

STEIN

Bix's brother used some App or something to track his phone. Guy goes missing all the time. Trail went cold here.

PROF

So, do we call for him or something?

Daniels laughs.

DANIELS

Yeah, that's a good idea. You go with that.

STEIN

(Sounding important, but also as if this is something he's memorised)

We're going to split up and cover a quarter mile area each. Remember what you were taught about tracking during induction. The forest terrain is littered with leaves. A localised disturbance where they show darker means someone's passed through. Twigs are everywhere. They break into three pieces because a boot pushes the centre section of the twig down into the forest floor, causing two breaks, one at each edge of the boot sole. Whereas the centre piece will be carried forward with the sole of the boot, indicating the direction of travel.

No-one's following much of this but Stein's taking pride in his display of expertise.

STEIN (CONT'D)

Brush also shows you someone's direction as they make their way through it. And finally, foot or boot prints. Easiest of all. The wider they're spaced, the faster someone was going. (A beat) Okay?



No-one really is.

CUT TO:

EXT. FOREST - DAY

Kate makes her way between trees, studying the ground.

Something cracks, breaks nearby.

She turns.

And waits.

CUT TO:

EXT. FOREST - DAY

Seers makes his way through long grass. His eyes dart everywhere. He notices the boot prints in the earth.

Big ones.

They lead off gradually to the right, curving around a tree just ahead.

He circles around.

CUT TO:

EXT. FOREST - DAY

Daniels leans against a tree. Takes a packet of cigarettes out of a pocket and lights one.

DANIELS

Can't make things worse.

He gives a bitter laugh.

DANIELS (CONT'D)

Right?

CUT TO:

EXT. FOREST - DAY

Prof wanders onto Kate's path.

KATE

Prof, I think maybe you've wandered off your patch.

PROF

Did I?

She smiles.

KATE

On purpose?

The academic raises a finger.

PROF

Ah, now you raise an interesting point concerning free will versus determinism.

KATE

Sorry.

PROF

Well, you see determinism suggests that behaviour, that is our actions, what we actually do is predetermined and therefore can be predicted based on a set of causes. In essence it means we respond mechanically to stimuli, rather as a machine might. So, in this case, I did indeed get lost. The concept of free will however, proposes that individuals have control over their behaviour and can make decisions based on personal agency. One is responsible for their actions, good or ill. Responsibility, including moral responsibility, lays firmly at the individual's feet. I've always been more convinced by the argument of free will.

It takes Kate a moment to process.

KATE

Are you telling me you did it on purpose?

The academic shrugs. It's as good as a confession.

KATE (CONT'D)  
Okay then.

The two march off together.

CUT TO:

EXT. FOREST TRAIL - DAY

Kate and Prof stop as they see they see a silver liquor flask on the path.

Kate picks it up, takes a sniff.

KATE  
Whisky.

PROF  
The captain said Bix is something of a drinker.

Kate walks on a little way.

KATE  
No more tracks this way.

She returns to where the older man waits.

She picks something off a shrub.

KATE (CONT'D)  
Look.

PROF  
A piece of cloth, wool perhaps.

KATE  
Ripped shirt?

EXT. FOREST - DAY

Seers discovers no-one behind the tree.

A large arm reaches around his neck, holding him.

STEIN (O.S.)  
Too easy.

Seers struggles, but big as he is, Stein's bigger, and way stronger.

STEIN (CONT'D)  
 Got to have your wits about you out  
 here Stein. Who knows who's about?

SEERS  
 (Gritted teeth)  
 Want to get off me?

The big man releases his hold and pushes the mechanic away.  
 Seers rubs his throat.

SEERS (CONT'D)  
 You're a damn fool.

Stein holds his rifle, almost aimed at the other man.

SEERS (CONT'D)  
 (Defiant)  
 You going to shoot me?

Stein looks tempted.

His radio crackles.

He snaps it off his belt, places it to an ear.

STEIN  
 What?

There a flurry of static then...

KATE (O.S.)  
 (Distorted voice)  
 Can you hear me?

STEIN  
 I can hear you.

KATE (O.S.)  
 Hello.

STEIN  
 I can hear you.

KATE (O.S.)  
 Can you hear me?

Stein's growing exasperated.

STEIN  
 (Slowly, through gritted  
 teeth )  
 I can hear you.  
 (MORE)

STEIN (CONT'D)  
And you're supposed to say 'over'  
when you stop talking.

KATE (O.S.)  
Okay.

There's a pause, then ..

KATE (O.S.) (CONT'D)  
Over.

Another pause.

KATE (O.S.) (CONT'D)  
Oh, right, me and Prof think we  
might have found something.

EXT. SECLUDED FOREST AREA - DAY

Stein makes his way down the slope, grabbing what he can to steady himself on the way.

Kate struggles, making her way painfully after him. Prof holds on to her.

The last are Seers and Daniels. The weaselly man coughs and grumbles as he follows.

The group make their way into the basin and start searching.

It doesn't take long. Kate's the first to see it.

KATE  
Captain.

She points at something not far off.

The others turn.

A bloodied, torn body lays sprawled across the grass.

Stein stares, slack jawed.

PROF  
Captain?

The big man swallows.

PROF (CONT'D)  
Should we investigate?

STEIN  
(Snapping himself out of  
it)  
Yeah. (To the others) Check it out.

Seers is the first and goes over to the body. He turns it over.

SEERS  
It's Albus. Poor bastard.

The others gather round, looking down aghast at the ruined corpse.

The man's clothing is torn, ripped and soaked in his own blood. Claw marks rake the pale, necrotic flesh of his face.

It's too much for Kate. She clasps a hand to her mouth.

KATE  
(Horrorified)  
What happened?

SEERS  
Bobcat, maybe bear.

Stein's looking on, very much an observer.

SEERS (CONT'D)  
(To Stein)  
You need to call this in.

The big man nods, but does nothing.

Prof notices the alcove and wanders over to it.

He throws his pack off and opens it.

He pulls out an old style camera and starts taking pictures of the stone patterns and the wood fetish.

PROF  
Fascinating.

Kate goes over to him.

KATE  
What are you doing?

One by one, the camera prints out fresh card backed photos.

PROF

This looks like a Thura. I never imagined I would ever get to see something like this.

He's lost in an academic reverie.

KATE

What's a Thura?

PROF

Well, simply put it marks an earth energy point.

KATE

Like a lay line?

PROF

Similar, only more powerful.

He takes another picture.

KATE

Never heard of a phone camera?

PROF

I don't care for them.

He slips the cards into his pocket.

KATE

And who's this guy?

The rotting figure watches them.

PROF

A fetish, a representation of some force or entity associated with this spot. The image would provide a sort of gateway, allowing it through.

KATE

And these stones markings?

PROF

I would imagine a spell of sorts, to control it.

KATE

You're an anthropologist, right?

PROF

I was.

KATE  
So you believe in this type of  
thing.

PROF  
I believe the Native Americans  
believed.

KATE  
And you?

PROF  
Not at word.

A breeze blows through the area, carrying with it faint  
whispers.

DEMONIC VOICE  
(Mocking)  
Not a word.

Prof turns.

PROF  
What on earth?

KATE  
You heard that?

STEIN  
(Shouting over at them)  
Hey, what are you two up to?

They hurry back. Both wear the same worried expression.  
Stein has the walkie talkie pressed to an ear.

STEIN (CONT'D)  
Hello, this is Captain...

Something slices him down the cheek, drawing blood.

The walkie talkie is knocked out of his hand.

Bix's eyes open.

KATE  
Oh my god.

A dead hand reaches out, grabbing her ankle. She yells,  
kicking at it to free herself.



DEMONIC VOICE  
(Mocking)  
Oh my God.

Everyone freaks out.

The dead man sits up.

Yells and confusion as everyone scatters.

Stein's the first.

Daniels shoves Prof over as he escapes.

The corpse gets to its feet now. It shambles over to the academic.

Kate goes back, helping him up.

Something strikes Stein between the shoulders, knocking him to his knees this time. He's up again instantly.

The team scramble up the embankment.

Roots and vines snatch at them, trying to pull them down. The earth crumbles beneath their boots.

And still the corpse follows.

CUT TO:

EXT. PATH ABOVE THE EMBANKMENT - DAY

Kate and Prof scramble through the brush, back onto the path. The others are already there, doubled over, gasping for breath.

SEERS  
(To Stein)  
Call for help.

Stein stares blankly at him.

STEIN  
I lost the radio.

Seers rips out his cell phone. It burns in his grasp, forcing him to drop it.

The same happens to every electronic device, burning up so they're forced to discard them.

DANIELS

Jesus, just what the...

He's struck to the ground. A force drags him back towards the decline.

Seer grabs an arm. Kate takes the others. Together they pull against the force trying to claim him. They're losing.

Kate wraps an arm around Daniels' waist, adding her mediocre strength.

After a tug of war, the power relents and the three of them go hurtling forwards.

CUT TO:

EXT. FOREST - DAY

Gasping for breath, tiring, they keep running.

The whispers follow them.

PROF

I can feel it breathing down my neck.

He shivers.

KATE

Captain. What do we do?

Stein's too busy running.

PROF

Captain.

SEERS

Stein. You know this area, god damn it.

KATE

(Shouting)

The bunker.

The force nips at their heels all the way.

Tree branches fall down in their path, vines claw and clutch at them.

KATE (CONT'D)  
(Shouting)  
What about the military bunker?

CUT TO:

EXT. FOREST - BUNKER - DAY

The bunker, a rusted archway built into a mossy hillside, stands in the near distance.

They hurry towards it.

Bix steps out ahead of them, blocking the path.

The dead man regards them with onyx black dead eyes.

KATE  
Impossible.

PROF  
It must be an illusion.

DANIELS  
Looks real enough to me, old man.

Stein levels his rifle.

STEIN  
(Panicked)  
You fucker.

Three shots.

-bam

-bam

-bam

No effect. The corpse simply stands there.

Stein won't go any closer.

SEERS  
Stay here.

He advance but as he does the figure melts away.

Everyone stands frozen, uncertain what to do.

Insane laughter fills the air.

SEERS (CONT'D)

(To Stein)

We need to get inside the bunker.  
Can you do it?

STEIN

Of course.

He swallows hard, moving towards the entrance. Wide, bulging eyes constantly scan the surroundings.

He punches keys on the door code.

Nothing.

He tries again. Same result.

STEIN (CONT'D)

No, no, no.

He slams a hand against his head.

STEIN (CONT'D)

Think.

The demonic laughter mocks him.

DEMONIC VOICE

(Mocking)

Think.

A force slams him forward, smashing his head on the door panel.

Disoriented but still conscious, he punches it again.

This time there's a mechanical click and the entrance opens.

DANIELS

Halleluiah.

He rushes through, a weasel slipping under Stein's arm.

Kate helps Prof, followed by Seers.

INT. BUNKER ENTRANCE - LIT

Stein starts to seal the entrance.

He's only pressed a single number when something thuds on the door.

He takes a deep breath and presses another.

Another thud.

He pressed the final numbers.

THUD THUD THUD.

A voice echoes in his head.

STEIN'S FATHER'S VOICE  
You're scared ain't you boy?

The banging grows louder outside.

STEIN'S FATHER'S VOICE (CONT'D)  
I would be too, if I was yellow  
like you.

The big man screws his eyes closed, cupping his hands to his ears.

CUT TO:

INT. COMS ROOM - LIT

They pile into the chamber.

It's a dusty, small area with metal shelves placed in no particular order. Lever arch files and stacks of yellowed paper lay scattered across metal shelves.

A flickering ceiling strip-light casts a jaundiced shade over them.

Stein closes the door, placing his back against it.

The pounding grows steadily quieter until it stops altogether.

The five occupants look to each other.

DANIELS  
You think we're safe in here?

A thud on the door again, just once but loud and powerful.

PROF  
It's still outside.

KATE  
Then we're safe, for now anyway.

STEIN

Okay, okay.

He runs a hand down his face.

STEIN (CONT'D)

So it can't get in.

KATE

What is *it*, Prof? You said some kind of entity.

She looks at the older man.

DANIELS

(Suspicious)

What do you know?

STEIN

(Accusing)

What are you holding back?

PROF

Nothing. As I told Kate, the shrine looked to me like a Thura. A place where the earth's energy can be focused into a gateway. But it's primitive magic, shamanism. No rational mind would believe it to be anything else.

SEERS

Something happened back there.

Stein runs a hand down his cut cheek.

STEIN

Pretty god damn real.

DANIELS

We've fucked with voodoo shit and now it's come after us. And right now...

He jabs a finger in the direction of the entrance.

DANIELS (CONT'D)

...it's waiting out there to rip us apart.

PROF

Not voodoo, shamanism. This is entirely different.

DANIELS

Whatever it is, you pretentious prick, you and little miss Kate here were the ones who disturbed that shrine. The rest of us went nowhere near it.

He jabs a finger at the academic.

DANIELS (CONT'D)

This is your fault.

KATE

No, it had already been disturbed.

PROF

By Mr Bix.

SEERS

You said it was a gateway. What comes through?

PROF

Well, the closet translation would be "entity" but there are many kinds, at least according to legend.

SEERS

What does that mean, spirit, demon, ghost, what?

PROF

Well, if the entity were benign, then one might I suppose use the term spirit, a nature spirit being a good example.

Stein's been following the conversation closely. He's seems the most nervous person in the room.

STEIN

And if it isn't?

PROF

If it's not, then I suppose, "demon."

The big man glowers at him.

STEIN

You're saying we've got a demon out there?

The older man bites his lip. Eyes blink rapidly behind his glasses.

PROF  
If I believed such things (A beat),  
then, well...yes.

The news is almost too much for the big man.

STEIN  
Anyone still have a phone?

Shakes of heads all around.

STEIN (CONT'D)  
Alright.

He bites a knuckle.

STEIN (CONT'D)  
Maybe we can still send out a call  
for help. This place has been in  
mothballs for a year or so, but  
it's not been decommissioned.

Kate runs a hand over a translucent plastic sheet that covers a desk.

KATE  
Hey.

A faint, blurred shadow falls across her.

KATE'S MOTHER'S VOICE  
Don't make a fool of yourself girl.

Kate pulls the sheet away, revealing desk full of switches, a microphone and a headset.

KATE  
This what we need?

STEIN  
Yeah. Daniels, want to set it up?

DANIELS  
I'm a software engineer. That's  
grunt work. Let Seers do it.

SEERS  
You want to be careful with that  
mouth of yours.



Daniels is about to retort but doesn't like the look in the other man's eyes.

Instead he waves a dismissive hand.

KATE  
We have to do something.

DANIELS  
And just what can you "do" Kate?

The woman colours at this remark.

DANIELS (CONT'D)  
Nothing.

KATE'S MOTHER'S VOICE  
See, he knows you.

There's thud from the bunker entrance.

Stein jumps, spooked than anyone.

PROF  
Are you alright, Captain?

It's an innocent remark, but Stein doesn't like.

STEIN  
(Snapping)  
Of course.  
(Trying to sound calmer,  
in command)  
Daniels, I need you to set this up.  
Seers, you help.

SEERS  
We'll need the generator.

STEIN  
It's working. We got lights.

SEERS  
That's back up power, running on  
batteries.

STEIN  
Yeah, I knew that.

SEERS  
(Deadpan sarcasm)  
So, maybe you suggest I see to the  
generator?

STEIN  
(Resentful, embarrassed)  
Yeah, do that.

CUT TO:

EXT. BUNKER - DAY

We're outside, watching the entrance from the POV of the entity. We can hear murmurings from inside, the human voices talking.

INT. BASEMENT - LIT

Seers finishes tinkering with the generator, a huge yellow metal cube set in a frame of pipes.

He grunts, hits something and stands up. The generator powers into life.

We hear a scream, a cry of pain. The voice of a teenager.

Seers turns, searching the cellar's gloomy corners but there's nothing there.

A faint voice echoes in his mind, a memory.

GRIEVING MOTHER'S VOICE  
You should have been watching him.  
It's your fault.

From the corner of his eye, he sees the teenager's outline watching him. When he turns, the figure vanishes.

Seers is shaken, badly.

EXT. BUNKER - DAY

Still from the POV of the entity.

We back up in bursts of short, jerky movements. We hover there for some moments, then hurtle forward towards the entrance.

THUD

INT. COMS ROOM - LIT

Seers finishes connecting two cables running beneath the desk.

SEERS

Try that.

Daniels presses a button on the console display and stands back.

DANIELS

Let's see.

The panel lights flicker then go out.

DANIELS (CONT'D)

What?

Seers slams a hand against the side of the desk. The various lights come back on one by one.

Daniels studies the layout.

STEIN

Make it work, Daniels.

DANIELS

US government didn't waste much money on this equipment.

He moves his hands over the controls, hits something. We hear an electronic crackle.

He clicks the microphone and leans forward.

DANIELS (CONT'D)

Hello.

He flicks the thumb switch a couple of times.

DANIELS (CONT'D)

Can anyone hear me?

Static again, but what might be talking comes through this time.

DANIELS (CONT'D)

Come in, can you hear me?

DEMONIC VOICE

- hear - you.

The voice is distorted, unnatural.

Stein leans in, grabbing the microphone.

STEIN  
 This is Captain Stein of the  
 national guard. We have an  
 emergency here...

He lowers the mike.

STEIN (CONT'D)  
 They're going to think I've lost  
 it.

SEERS  
 Stein.

The big man hesitates.

SEERS (CONT'D)  
 Call it in.

KATE  
 Captain, please.

Kate goes over and picks up the mike and thrusts it back into  
 his hands.

STEIN  
 Repeat. We have an emergency and  
 require assistance at the military  
 bunker by Deger's Creak.

No answer.

STEIN (CONT'D)  
 Do you copy?

DEMONIC VOICE  
 O-ld bun-ker.

STEIN  
 That's correct. We require  
 immediate assistance.

Stein's sensing now there's something not right about the

STEIN (CONT'D)  
 Request help.

DISTORTED VOICE (O.S.)  
 He-lp.

STEIN  
I, that is, we...

KATE  
That isn't army base.

Laughter seeps out of the radio.

The big man seems hypnotised.

KATE (CONT'D)  
Captain!

Seers rips the mike free from the wires.

Stein turns on him.

STEIN  
What did you just do?

SEERS  
What I had to.

STEIN  
You just fucked us. Now we're  
trapped here and...

He slams Seers against a wall, making a fist to send a punch.  
He stops himself, and marches out the room

SEERS  
That guy's got issues.

Daniels leans back in his seat, regarding a monitor on a  
shelf nearby.

DANIELS  
This place might still have  
internet connection.

He indicates the monitor.

DANIELS (CONT'D)  
See it all the time, places shut  
down but they don't cut the  
connections. Government buildings  
more than most.

CUT TO:

INT. BATHROOM - LIT

Stein regards himself in the mirror.

Self-loathing on his heavy features.

A voice in his head.

STEIN'S FATHER'S VOICE

Yellow.

Stein turns the faucet but it does little more than shudder. Thick brown sludge splutters out.

FATHER'S VOICE

You hear me, boy? That's why they threw you out the marines.

Stein hits the side of his head.

STEIN

Shut up.

FATHER'S VOICE

That grease monkey showed you up and you did nothing.

Stein scowls at his own image, taking deep breaths, psyching himself up.

STEIN

Fuck him.

INT. COMS ROOM - LIT

Daniels works the keyboard as the monitor flickers into life. Various screens flash on and off in rapid succession.

DANIELS

Booting up.

PROF

Which is good?

DANIELS

(Sneering)

Yeah Prof, it's good.

A PASSWORD request appears on the screen.

Daniels picks up the keyboard and turns it over. There's a code pasted to it.

DANIELS (CONT'D)

No-one remembers passwords.

He types it in.

Then reaches into a pocket and pulls out a pack of cigarettes.

PROF  
Mr Daniels.

DANIELS  
Yeah?

He pops a cigarette in his mouth.

PROF  
I'd prefer it if you didn't smoke.

He indicates the cigarette.

DANIELS  
Helps me think, Prof.

He takes a long leisurely draw.

DANIELS (CONT'D)  
The nicotine.

PROF  
I'm asthmatic.

Daniels sneers.

PROF (CONT'D)  
Yeah?

The weasel takes another draw, blowing out a smoke ring into the air.

DANIELS  
Too bad.

The academic balls little fists in powerless anger.

SEERS  
(To Daniels)  
Just put it out.

DANIELS  
Don't think so.

SEERS  
Daniels.

DANIELS  
What's that grease monkey?

The mechanic grabs him, pulls him off the chair, slamming him against the wall.

SEERS

Last time you're going to call me that.

DANIELS

Real tough guy ain't you? Didn't see you grab Stein though, did I?

Seers slams him against the wall a second time, much harder. The weaselly man almost collapses to the ground.

DANIELS (CONT'D)

Fuck you.

Daniels staggers, breaking into a fit of coughing.

He glares at the mechanic.

DANIELS (CONT'D)

To hell with you. (To the others)  
And you as well.

Distracted, no one notices the distorted face appear in the "snow" in the screen. It resembles the fetish's monstrous features. It watches them.

DANIELS (CONT'D)

I'm out of here.

He takes another puff on the cigarette.

DANIELS (CONT'D)

Figure this shit out yourselves.

He backs up to the door. As he does he notices something on a shelf. It looks like an Ipad or similar device.

He snatches it for himself.

DANIELS (CONT'D)

(Cowardly defiance towards  
Seers)  
This ain't over.

SEERS

Get lost.



INT. OTHER SIDE OF THE COMS ROOM DOOR - LIT

Daniels doesn't look so well. He runs a finger under his nose. There's blood there.

He take a handkerchief and wipes it away.

A voice echoes in his head.

DOCTOR'S VOICE  
I'm afraid the prognosis isn't  
good, Mr Daniels. I'm sorry.

INT. COMS ROOM - LIT

The three look at one another. Who's going to try to work out how to figure this out?

SEERS  
You said you did an IT course,  
right?

KATE  
(Nervous)  
Just a basic...

SEERS  
More than me.

PROF  
Any myself.

KATE'S MOTHER'S VOICE  
You can't use a computer properly.

She spies something, a half glimpsed reflection in the monitor; a figure, a woman's image.

She jumps up.

For some moments she stands there, fists balled, breathing rapidly, in the full thrall of a fight or flight response.

She gradually becomes aware all eyes are on her.

KATE  
My mind's playing tricks. That's  
all. Sorry.

SEERS  
It's not just you.

Kate throws him a questioning look.

SEERS (CONT'D)

I (A beat) *saw* something too.

She takes a seat, scrolls down the screen, and comes across a window. She clicks it.

Rain drop numbers pour away leaving a US military icon on the screen.

KATE

This is an intranet, a secure internal connection. Wow, we can get the cameras working. I think.

She hits an icon.

The monitor divides into four sections, each one showing a view of the outside.

PROF

That's remarkable, well done.

Kate beams with pride.

KATE

You think so?

EXT. BUNKER - DAY

A red light flashes as a security camera comes to life.

Then we're looking at it from the entity's point of view. It turns sharply as the light comes on and then drifts towards it.

The red fills more and more of our view until everything is crimson.

INT. DINING AREA - LIT

The place is dusty, run down.

Stein sits at the dining table, a bottle of whisky and a half full glass next to him.

Daniels saunters in, still smoking.

Stein glowers at this other man, says nothing.

The weaselly man sits sown, lays the iPad on the desk and starts messing with it.

DANIELS

Let me I ask you something.

Stein takes a swig of the whisky.

STEIN

No.

DANIELS

You scared of dying?

STEIN

What the hell type of question is that?

DANIELS

Are you?

STEIN

You want a broken jaw?

The weaselly man rubs a hand over his chin.

DANIELS

Not really.

He watches the other man carefully, making a study of him.

DANIELS (CONT'D)

But we all got to die, right? You must have thought about it.

The big man glares at him.

STEIN

You making fun of me, little man?

DANIELS

Not at all.

The weaselly man is unusually serious, even reflective.

DANIELS (CONT'D)

Serious question, captain. I'm talking about awareness of our own mortality.

He offers a cigarette to Stein.

DANIELS (CONT'D)

Want one?

STEIN

No.

DANIELS

I should have quit a long time ago.  
Too late now.

STEIN

What do you mean?

DANIELS

Let's just say there's always  
consequences.

He looks at the whisky.

STEIN

There's some supplies still left  
here.

Daniels runs a tongue across his lips.

STEIN (CONT'D)

No water but plenty of whisky.

He slides the bottle towards Daniels.

INT. COMS ROOM - LIT

Kate brings up a list of email addresses down the side of the  
screen.

KATE

We've done it.

SEERS

You've done it.

KATE

My mom said I was useless at  
anything technical. Said that to me  
about most things, to be honest.  
Clueless Kate, she called me.

The monitor shows series of electronic addresses.

Kate taps a fingernail on the screen, indicating one marked  
"Central Operations."

She types:

Captain Karl Stein of the national guard requests emergency  
assistance.

KATE (CONT'D)  
How do we word this, so it doesn't  
sound like a crank?

Prof rubs his chin thoughtfully.

PROF  
Perhaps...under  
threat...unidentified enemy,  
request help. Military Bunker,  
Deger's Stream.

Kate types the words.

KATE  
Sent.

SEERS  
Guess now we wait.

EXT. BUNKER - DAY

Seers' words echo outside the bunker. The thing outside is  
listening.

INT. COMS ROOM - LIT

Banging outside.

Everyone jumps.

Then, from the other side of the entrance, muffled voices.

CUT TO:

INT. DINING AREA - LIT

A slight drunk Stein hears it. He jumps up immediately.

CUT TO:

INT. COMS ROOM - LIT

Sounds coming outside, human voices, males voices.

Kate waves at the monitor.

KATE  
But there's nothing out there, see.

SEERS  
It's that thing, messing with us.

Stein stares.

STEIN  
What are you talking about?

KATE  
What?

STEIN  
You're telling me no-one's there?

Looking through Stein's eyes, we see two soldiers outside the entrance.

STEIN (CONT'D)  
Open it up.

PROF  
Captain please. This began the moment Kate sent the message. It's not possible it could be anyone from the military.

STEIN  
It's the rescue.

He marches out the room.

INT. INSIDE THE BUNKER ENTRANCE - LIT

He's about press the code.

SEERS  
Look man, I know you're scared.

Stein grabs him by the chest, pushing him against the wall.

A shadow appears beside Stein.

FATHER'S VOICE  
He called you a coward.

STEIN  
You think I'm yellow?

He points to the hatchway.

STEIN (CONT'D)  
(To Kate)  
Open it.

KATE

We can't.

SEERS

That thing is messing with you,  
making you see what you want.

STEIN'S FATHER'S VOICE

You going to take that?

STEIN

Do it.

Seers breaks free of the big man's grip and tries to tackle him. He's not strong enough. Stein throws him aside.

But Seers isn't backing down.

He places himself in front of the entrance, blocking the way.

STEIN (CONT'D)

Move.

Stein draws a pistol, aiming it at the mechanic's head.

Seers raises his arms in a placating gesture.

SEERS

Come on, Stein.

STEIN

It's captain.

He fires.

Kate grabs the big man's weapon arm. It's just enough to turn a head shot into a chest wound.

The mechanic drops to the ground.

PROF

Look what you've done.

Faint laughter rings in Stein's ears. It his father.

CUT TO:

EXT. BUNKER - EVENING

PROF (O.S.)  
(The same words, fainter,  
heard from the other side  
of the entrance.)  
Look what you've done.

CUT TO:

INT. INSIDE THE BUNKER ENTRANCE - LIT

Kate crouches over Seer's inert form. Whether he's alive or dead we can't tell.

Stein though sees something different. A corpse-like Seers rises to his feet. Dead eyes glare at his killer. The slack jaw drops open, moaning incoherent accusations.

It lurches towards him.

STEIN  
Stay away.

He backs into a wall, collapsing down it. He places his hands over his eyes, dropping his head as he sobs.

Then we're back again, looking at events from Kate's POV.

Seers gives a faint gasp.

KATE  
He's alive.

Kate gets up, steps forward.

KATE (CONT'D)  
Captain.

She stretches out a hand.

KATE (CONT'D)  
Why don't you give me the gun?

Stein looks at her, struggling to piece together the words in his fractured mind.

KATE (CONT'D)  
It's okay. Give it to me.

She places a hand over his. Slowly, carefully, she takes the weapon from him.



She looks at Daniels.

KATE (CONT'D)  
Find some rope, or cable.

DANIELS  
What? Little Miss Kate. Giving me orders now?

KATE  
Just do it.

INT. DORMITARY - LIT

Seers lays stretched out on one of the beds. Ashen faced, breathing shallow, he's clinging on.

He's semi-conscious, gazing at Kate with unfocused eyes.

KATE  
Just rest. I promise we're going to find a way out of this.

The mechanic's lids close as he drifts into sleep.

KATE (CONT'D)  
We should let him sleep. Nothing else we can do.

They leave. The last is Daniels.

DANIELS  
(Low voice, to Seers)  
Fuck you, grease monkey.

INT. BATHROOM - LIT

Stein sits back against the wall, legs out, staring unseeing into the gloom. He's tied up with cables, legs and arms.

He's completely unaware of his surroundings, mumbling to himself. A few words are semi-coherent: "disgrace" "respect" "yellow" but that's all.

INT. DINING AREA - LIT

Prof sits alone at the table.

He has the photographs laid out before him.

PAMELA'S VOICE  
Look at you, Joseph.

The academic starts.

He looks around. Was the voice real or in his head?

It takes him some moments to settle down. Just as he's about to continue it comes again.

PAMELA'S VOICE (CONT'D)  
Nose in your studies.

A hand lays on his shoulder.

PAMELA'S VOICE (CONT'D)  
You haven't changed.

The hand lifts from his shoulder and runs a finger gently down his neck.

PAMELA'S VOICE (CONT'D)  
In all these years.

PROF  
(Voice cracked with  
emotion)  
Pamela.

PAMELA'S VOICE  
Are you happy you chose me over  
those books of yours?

PROF  
You're not real.

PAMELA'S VOICE  
No? Then what am I?

PROF  
A figment of my imagination.

PAMELA'S VOICE  
Are you so sure?

She lays a hand on his greying head, running her fingers through his hair.

The man places a hand over hers but as he does it's no longer there.

PAMELA'S VOICE (CONT'D)  
Are you?

Prof sighs.

PROF

No.

PAMELA'S VOICE

We were happy once, weren't we?

Prof tries to concentrate on the picture of the fetish.

PAMELA'S VOICE (CONT'D)

Joseph?

PROF

What?

PAMELA'S VOICE

Aren't you going to answer me?

PROF

Yes. We were happy.

PAMELA'S VOICE

We could be again.

PROF

It was such a long time ago.

The academic flushes.

PAMELA'S VOICE

You're scared, aren't you?  
Frightened of dying alone. I  
understand.

The hand caresses his hair for a moment then pulls away.

CUT TO:

INT. DINING AREA - LIT

Time's passed.

PRO

It's in our minds. It can't get  
through the bunker, but it can  
still affect us. We can't trust our  
senses.

KATE

Did Bix really come back to life?

PROF  
I don't believe so.

SEERS  
So, outside the bunker when he was waiting for us?

PROF  
An illusion. We knew even then it was impossible for him to be there. The thing was trying to scare us away. The same with the roots and branches clawing at us.

DANIELS  
Wait a minute. I was nearly dragged back into that pit. You telling me that was an illusion?

PROF  
No. And Mr Bix was indeed torn to pieces by that thing.

KATE  
And the cut down Stein's cheek.

PROF  
Quite so.

SEERS  
So, how's it able to do it?

PROF  
I don't know, but entities such as these...

DANIELS  
Demons.

PROF  
Always feed off their intended prey somehow.

KATE  
I don't understand.

PROF  
Draw some form of energy.

DANIELS  
Like what old man?

He taps the pictures.

PROF  
If I could only understand these markings better. I know they're some form of spell.

DANIELS  
So, if you can figure this shit out, then we might be able to get out of here?

PROF  
If we understand exactly what it is.

DANIELS  
Can't help you with the books but might have something for you.

INT. DORMITARY - LIT

A teenager, JOSH, stands by Seer's bed.

JOSH  
You killed me.

SEERS  
(Weak, gasping voice)  
No.

JOSH  
Your fault I died. I was only 18.

SEERS  
I'm sorry. I should have been checking on you more.

JOSH  
The truck came down on top of me when the jack gave way. They couldn't show my body.

SEERS  
I know.

JOSH  
You didn't even come to the funeral.

SEERS  
Your mom wouldn't let me.

JOSH  
You didn't just kill me. You ruined  
her life too.

Seers' breathing is growing weaker, more shallow.

JOSH (CONT'D)  
We can make it right though.

SEERS  
How.

Josh comes forward. His skin seems more corpse-like, his  
aspect more terrifying.

Seers eyes widen in fear.

JOSH  
Scared?

He grins. He gets on top of Seers, wrapping his hands around  
the mechanic's throat.

JOSH (CONT'D)  
I said are you scared?

Seers tries to cry out, to struggle, but he's too weak. The  
youth starts to strangle him.

It's soon over. Seers' eyes turn to glass. His head lolls to  
one side.

Josh is gone.

Seer's own hands are around his neck.

INT. BATHROOM - LIT

Stein's been struggling with the cables. His arms are free  
and he's ripping away the last of them from around his legs.

He gets up and tries the door. It's locked.

STEIN'S FATHER'S VOICE  
Where you going boy?

INT. DINING ROOM - LIT

Daniels rips dusty plastic off an Ipad and lays it on the table.

DANIELS  
Saw this earlier.

KATE  
I works?

DANIELS  
Server still does. Just got to  
boost the signal.

He messes with it, connecting the device.

He slides it over to Prof.

DANIELS (CONT'D)  
Knock yourself out.

The academic opens up a page.

Daniels lights a cigarette.

Prof stars to cough.

He glares at the weaselly man.

DANIELS (CONT'D)  
There a problem?

The academic gets up.

PROF  
I'll be in the control room, where  
I can breathe.

He leaves, the pad under his arm.

KATE  
You know, Daniels. Even when you're  
helping you're still a prick.

The man grins.

He takes a swig of the whisky, savouring it, completely ignoring her.

Kate gets up and leaves.

INT. BATHROOM - LIT

He smashes a hand into the silhouette but finds instead he's punched the cabinet mirror.

Shards of glass fall into the basin.

He picks one up, a long, dagger shaped piece.

The silhouette of his father is now stood by the door.

FATHER'S VOICE

You scared?

Stein's hand shakes as he regards the shard.

STEIN

Yes.

The father gives a soft, mocking laugh.

FATHER'S VOICE

Only one way to escape the fear.  
You know what you got to do.

INT. DINING AREA - LIT

Prof scrolls through picture lists, symbols and pdf pages of online research papers. Some are very old manuscripts indeed.

He brings up a pencil sketch drawing from what looks like an old travel account a couple of hundred years ago. It shows an image very much like the one we saw in the basin.

He compares the marking with ones on the photograph.

Then he brings up a drawing similar to the fetish itself.

There's what appears to be some Latin description beneath it. The Prof reads it, his expression growing more intense by the moment.

INT. DORMITARY- LIT

Kate stands by Seer's bed. The man's hands are no longer around his throat. His arms have fallen back to his sides.

KATE'S MOTHER'S VOICE

This is your fault. You could have saved him.

A presence comes up behind her.



MOTHER'S VOICE  
But then you can't do anything  
right, can you? Clueless Kate.

Kate closes Seer's eyes.

KATE'S MOTHER'S VOICE  
They'll blame you.

Kate looks anxious.

KATE'S MOTHER'S VOICE (CONT'D)  
You should be scared.

Kate brushes her ear as if a breath had tickled it.

MOTHER'S VOICE  
Think what will happen to you.

Kate's breathing is growing more rapid. She leans forward a little, hands on knees. She looks like someone on the verge of a panic attack.

She rushes from the room.

INT. DINING ROOM- LIT

Daniels is alone with his thoughts.

DOCTOR'S VOICE  
You must so frightened.

A shadowy presence leans in, speaking to him over his shoulder, whispering into his ear.

DOCTOR'S VOICE (CONT'D)  
Think of the suffering that awaits  
you.

Daniels takes a shot of whisky.

DOCTOR'S VOICE (CONT'D)  
Lung cancer eats you from the  
inside. Chemo, radiography, they  
just prologue things.

DANIELS  
Go to hell.

Kate appears.

DANIELS (CONT'D)  
Seers?

She simply nods.

The man takes a draw on his cigarette, utterly indifferent.

INT. COMS ROOM - LIT

Kate and Daniels appear at the entrance.

The academic turns, greeting them.

PROF

It's a servitor.

He taps the picture of the fetish.

PROF (CONT'D)

This thing is a servitor. This is a particularly nasty one, a garaktis, a creature one summons to frighten and devour one's enemies. Easy enough to invoke, as Mr Bix proved, but controlling them is another matter. That's what the markings seem to be, the spell to control them.

KATE

So, we can use it?

PROF

Too late I'm afraid, and we could never recreate it accurately enough to be of any use. But we can rob it of its power over us.

DANIELS

How?

PROF

We know these things feed off their prey. The garaktis feeds on fear. Everything it's done so far has been to make us afraid.

DANIELS

You're saying if we're not scared, it can't hurt us?

PROF

Essentially. But let me ask you, does the prospect of leaving this bunker frighten you?

DANIELS  
(Sarcastic)  
You mean being ripped apart? Yeah,  
just a bit.

PROF  
Hence our problem.

KATE  
But that thing is going to drive us  
all insane if we stay. We've all  
been affected by it, right, we've  
seen things?

PROF  
Very much.

Daniels is tight lipped. Kate doesn't push it.

PROF (CONT'D)  
The moment we step outside, the  
garaktis will do everything to  
scare us.

DANIELS  
Peachy.

KATE  
Perhaps there is a way.

CUT TO:

INT. DINING AREA - LIT

Kate assembles small, plastic pill bottles.

DANIELS  
So, little miss Kate is a junkie.

PROF  
Please, must you always behave in  
such an ill bred manner.

DANIELS  
Getting real tired of you old man.

PROF  
I grew tired of you a long time  
ago.

Daniels grabs him by his jacket collar.

DANIELS

You know...

He starts to cough.

It grows worse until he's forced to let go, almost bending double.

PROF

You're sick, aren't you? I suspected before.

DANIELS

Fuck off.

He gulps some whisky.

DANIELS (CONT'D)

I'll be fine.

(To Kate)

The pills.

KATE

I stopped taking these a few months ago. But I keep them for, well, I just need to know they're there, just in case.

DANIELS

What? You go nuts?

He smirks.

Kate taps a bottle.

KATE

These can help us. This one is beta blockers for anxiety and...

She indicates another bottle.

KATE (CONT'D)

These are Cipralex and Lustral. They're supposed to be alternated but (A beat) what the hell. Finally...

She bites her lip.

KATE (CONT'D)

Risperdal.

She meets the two men's questioning looks.

KATE (CONT'D)  
Anti psychotic.

DANIELS  
So, you are a fruitcake?

PROF  
Please.

DANIELS  
Don't tempt me old man.

PROF  
Why don't you be quiet?

KATE  
My mom put me in a bad headspace  
for a long time.

DANIELS  
So, we dope up on all these meds  
and walk out. Then what?

PROF  
We destroy the fetish. The  
garaktis' link to this realm.

KATE  
But it'll try and kill us first?

PROF  
Of course.

KATE  
So, we're decided?

The Prof checks his watch.

PROF  
It's past midnight.

DANIELS  
No way we're going out in the dark.

PROF  
We should leave first thing in the  
morning. I'd suggest you two trying  
to get to sleep. A tired mind will  
be that much more vulnerable.

KATE  
And you?

PROF  
I sleep little these days.

Daniels gets up, saunters to the door.

KATE  
You'll wake us?

Prof nods.

With that she disappears.

The older man runs his hands through grey hair.

PAMELA'S VOICE  
Joseph.

The academic closes his eyes, willing the voice away.

PROF  
(Slow, deliberate,  
resolved)  
I will not listen to you.

CUT TO:

INT. SLEEPING QUARTERS - DARK

Kate lays on her side.

The chamber's dimly lit. Shadows play around the walls.

The door creaks slightly, throwing a sheet of chromium light down the middle of the room.

A figure enters, Kate's mom.

She sits on the bed.

KATE  
You'll die out there.

The figure lean in slightly.

KATE'S MOTHER'S VOICE  
You can't do even the simplest  
things right. What on earth makes  
you think you can do something like  
this?

Kate shifts in her bunk, away from her mother.

KATE'S MOTHER'S VOICE (CONT'D)  
You must be so scared.

Kate screws her eyes shut.

CUT TO:

INT. DORMITARY - LIT

Her eyes open.

DANIELS  
Rise and shine.

He kicks her.

Kate groans, sits up then swings her legs over the bed.

KATE  
What about Stein?

CUT TO:

INT. BATHROOM - LIT

Stein's on the floor. Blood pools from the throat wound. He still grips the piece of mirror.

DANIELS  
Don't think we need to worry.

EXT. BUNKER - DAY

The dawn sun shines down on the bunker.

CUT TO:

INT. BUNKER - LIT

Series of close ups.

A pile of different pills on the table.

The pills being thrown into mouths.

And washed down by whisky.

CUT TO:

INT. BUNKER ENTRANCE - DAY

Early morning.

A dawn light filters in through the now open entranceway.

The three stand at the threshold.

None of them look too good.

Prof sways a little. Kate takes his arm, steadying him.

KATE

(Slightly slurred, slow)

No-one panics, runs, let that thing  
make us scared. Everyone ready?

Daniels scowls but nods.

PROF

I am.

KATE

Okay, then.

Kate hands them what seems like small blobs of putty. She puts two pieces in her ears.

KATE (CONT'D)

The less we hear, right?

Prof shakes his head.

PROF

If it speaks to us, it will in our  
heads, no our ears.

KATE

Have either of you heard of  
mantras? There's one my shrink  
taught me, *aum shanti*. It means  
peace.

DANIELS

(Dismissive)

So?

KATE

Keep repeating it yourselves in  
your head. It'll help keep you  
centred.

They step through.



EXT. BUNKER - DAY

They walk side by side, anxious looks scanning the landscape.  
Just ahead two corpses of soldiers rise up.

DANIELS  
Stein was right.

KATE  
No, it's just an illusion. Keeping  
walking.

PROF  
Close your eyes.

All three do so as they pass the undead figures shambling  
towards them.

We hear moans and clumsy footfalls yet each one of them does  
their best to ignore it.

They continue on.

A breeze, whisperings.

KATE  
Whisky.

Daniels takes a swig and hands her the bottle. Kate drinks.

CUT TO:

EXT. FOREST - DAY

The three traipse through the forest.

PROF  
Are we sure we know which way we're  
going?

He looks at Kate.

KATE  
I think so.

She's studying the landscape.

KATE (CONT'D)  
I can see where we came through.  
Look (indicating a spot), boot  
prints.

DANIELS

Sure?

KATE

We're heading the right way.

The trees sway.

Even as they walk, the entity nips at their heels, whispers to them.

Prof points ahead.

PROF

I think I recognise this spot. Just ahead is the path Bix stumbled off.

We cut to the entity's perception, watching them. It moves past them, circles then moves back. It's having little effect.

Then it shoots forward, towards Daniels.

Dream sequence:

An image of the weaselly dead, laying on a mortuary slab flashes before us. A doctor leans over the corpse and whispers something.

Daniels' dead eyes open.

End of dream sequence:

The weaselly man gives a start.

KATE

You okay?

DANIELS

Yeah.

He looks around.

DANIELS (CONT'D)

Old guy's right. We're almost there.

He's shaking.

KATE

Hold it together, okay?

DANIELS

I need a smoke.

He walks off, pulling a pack of cigarettes from his pocket.

PROF

I'm sorry to say, I do not like  
that man.

CUT TO:

EXT. FOREST - DAY

Daniels leans against a tree, smoking.

The silhouette appears just behind him.

DOCTOR'S SILHOUTTE

You came so far, a millionaire at  
forty, just to die like a peasant.

DANIELS

Tell me about it.

DOCTOR'S SILHOUTTE

You know, the town sheriff who made  
you do this instead of locking you  
up for cyber theft, he did you a  
favour.

DANIELS

Really? I spend every weekend  
working on the police department's  
IT systems for free.

DOCTOR'S SILHOUTTE

But he brought you to me.

Daniels takes a long puff on the cigarette.

DOCTOR'S SILHOUTTE (CONT'D)

You're not like the others. They're  
full of cares, worries, regrets.  
You're a purer creature.

DANIELS

Is this going somewhere?

DOCTOR'S SILHOUTTE

Let me ask you a question. Do you  
want to die?

CUT TO:

EXT. FOREST - DAY

The three have just descended into the basin.

Daniels reaches out a hand to Kate.

DANIELS  
Want to hand me the rifle?

Something in his look unnerves the woman.

KATE  
I'll keep hold of it, if you don't  
mind.

DANIELS  
Sure?

KATE  
Very.

The corpse of Albus Bix staggers towards them.

They ignore it.

It vanishes.

We see the dead man laying lifeless, motionless on the  
ground.

Prof makes his way towards the shrine.

He reaches out shaking hands towards the fetish and lifts it.

Suddenly, it's burning him.

The palms of his hands smoulder.

KATE (CONT'D)  
Prof?

His hands are fine, not a mark on them.

The academic turns to Daniels.

The weaselly man takes it, pouring lighter fluid over the  
figure.

DANIELS  
Sure this'll work?

PROF  
It's the only hope we have.

DANIELS

Okay then.

He lays it on the ground, setting it on fire with his lighter.

Screams fill the air as it burns.

One by one the mouth pins melt, sinking back into the hideous face mask.

Something grabs at Kate.

She pulls away.

Prof too is grabbed at.

Whispers swirls around them, echoes of voices and phrases uttered recently.

PAMELA'S VOICE

Die alone.

KATE'S MOTHER'S VOICE

You'll die out there.

PAMELA'S VOICE

My lost love.

MOTHER'S VOICE

You can't do anything.

PAMELA'S VOICE

Let me in.

KATE'S MOTHER'S VOICE

Clueless Kate.

DOCTOR'S SILHOUTTE

You're a purer creature.

Kate and Prof fight to remain calm.

Only Daniels remains unperturbed. A hint of a smile plays across his lips.

The fetish crumbles to ash, the unnatural power no longer holding the ancient, crumbling wood together.

The whispers, the voices fade away.

The breeze dies down.

Everything is still, calm.

KATE

That's it?

PROF

The fetish was the anchor. Without it, the garatkis has no way to remain in this realm.

Daniels laughs.

DANIELS

Not quite, Prof.

The older man turns to him.

PROF

What do you mean?

KATE

Daniels, what did you do?

DANIELS

Thing is, I'm not quite Daniels anymore. I'm what you might call part of a partnership.

The academic stares at him in horror.

PROF

You've allowed that thing inside you? Why?

SEERS

Simple. Lung cancer's killing me. Don't want to die.

PROF

It'll devour you.

DANIELS

We got ourselves and understanding. Got to tell you. Feels fucking amazing.

He sneers at Kate.

DANIELS (CONT'D)

You ever done cocaine, pill popper? Ten times better than that.

KATE

So, now you're the anchor?

DANIELS

Guess so.

Kate raises the rifle.

DANIELS (CONT'D)

(Amused)

What? You're going to shoot me? You haven't got it in you, girl.

KATE

I have to.

Daniels grabs Prof, using him as a shield. A hand clamps around the academic's neck, half choking him.

DANIELS

Go ahead. But the way you shoot, you'll probably miss us both.

PROF

Do it.

DANIELS

(Demonic voice)

Yeah. Do it.

Kate's finger tightens on the trigger.

Eyes narrow. There's a hint of tears in them.

But she doesn't shoot.

Daniels gives a bored sigh, tightening his grip and crushing his captive's throat with inhuman strength.

He throws the body aside like a rag doll.

He turns on Kate.

KATE

Fucker.

She fires.

Seers side steps the shot with impossible speed. He takes a step closer.

DANIELS

Scared?

She fires again. He side steps again, getting closer once more.

DANIELS (CONT'D)  
Want to scream for help, little  
miss Kate?

She fires a third time, hitting him in the shoulder.  
The man spins a hundred eighty degrees under the impact.

DANIELS (CONT'D)  
That hurt.

Kate backs up.  
Daniels moves forward, the injured arm hanging at his side.

DANIELS (CONT'D)  
I'm going to kill you nice and  
slow.

Kate fires.  
He dodges, but the next shot hits his thigh.

DANIELS (CONT'D)  
Fuck. Now you've really pissed me  
off.

Kate fires once more. She's out of bullets now.  
She turns and flees.  
Daniels limps after her.

EXT. FOREST - DAY

Kate's running through the trees, reloading as she does so.  
From time to time she slows, looking back after her.  
She breathes hard, a hint of sobs in her laboured breaths.

CUT TO:

EXT. FOREST -DAY

An exhausted Kate shelters behind a tree, slumped in a half  
crouch.

DANIELS (O.S.)  
Kate.

She flinches.



DANIELS (CONT'D)  
You can't run.

She risks a look from behind the tree. Nothing.

DANIELS (CONT'D)  
I can feel your fear.

KATE  
(To herself, a whisper)  
Come on now. Shanti, shanti,  
shanti.

She takes a deep breath, letting it back out slowly.

There's a crack close by.

DANIELS (O.S.)  
I know you're here.

She moves away and starts to circle around.

She notices the broken twigs, pointing in Daniel's direction.

Leaves have also been disturbed.

She spies Daniels a little ahead, his back to her.

She creeps closer.

He turns.

She fires.

This one hits him in the chest.

And sends him flying.

Kate runs off.

CUT TO:

EXT. FOREST - DAY

Kate's been moving for a long time.

She stops, pulls the map from her pant's pocket and looks at it.

And looks at it.

KATE  
Fuck.

She looks up, trying to read the land. She throws the map on the floor, running grimy hands down a grimy face in despair.

KATE (CONT'D)  
I can't do this.

She sits with her back against a tree. Her head lowers and she starts to sob silently.

KATE'S MOTHER'S VOICE  
Clueless Kate. You're going to die out here.

She stops sobbing and looks up. Her expression hardens.

KATE  
The hell I will.

She snatches the map up.

There's a few false starts but eventually she gets her bearings, tapping the finger on her location.

She traces a nail from it to the town.

KATE (CONT'D)  
Okay.

She stands up.

And starts walking.

Another crack.

Kate freezes.

KATE (CONT'D)  
No!

Daniels steps out from some covering.

He's changed.

Deathly pale, eyes dull and corpse-like. He smiles but stiffening muscles in his jaw don't co-operate fully.

He's covered in blood and the chest wound looks like something no-one could possibly recover from.

This man should not be standing.

He shambles forward a couple of steps.

She shoots, hitting him in the stomach.

He keeps coming.

Kate shoots again.

Still Daniels won't go down.

He falls on her. He's weak now, more a broken, shambling corpse than a man.

He wrestles Kate to the ground.

Dark blood runs from his mouth as he looks down on her. He places a hand around her neck.

She struggles as her face turns red. The rifle falls from her fingers.

Her world grows dark.

DREAM SEQUENCE

EXT. A PALE VOID

Kate's mother (65) slim, similar pretty face but the features are sour, pinched.

Kate walks towards her.

KATE

Mom?

Kate embraces the woman. The gesture is not reciprocated.

KATE (CONT'D)

I'm scared.

She smiles, a cold, reptilian curl of the lips.

MOTHER

All because you never listened to your mother. You can't do anything by yourself. Stay with me.

She backs away.

KATE

No.

END OF DREAM SEQUENCE.

EXT. FOREST - DAY

Kate's eyes open.

She feels around for the rifle, fingers searching desperately.

Then she finds it.

She pulls it towards herself.

With her last strength she swings it up and around and blasts Daniels in the side of the head.

The man's hand falls away.

His body stiffens and he falls to the side.

Kate lays there for some moments, gathering her mental strength.

Then she gets up, crawling to her knees, then shakily, unsteadily rising to her feet.

She sways, letting the rifle drop from her hand.

She glances down at Daniel's corpse.

Then starts to walk away.

As she does we hear an electronic crackle of a radio. Then an announcer's words.

RADIO ANNOUNCER (V.O.)

The latest report just in, four deaths have now been confirmed. Police have yet to say how these deaths occurred or indeed what might have been a motive. All four are believed to have been members of the national guard, three new recruits and one a captain and former marine.

Kate continues to walk trance like into the distance.

RADIO ANNOUNCER (V.O.)

Only one remains alive, although official have not released a name yet as they continue to investigate.

CUT TO:

INT. HOSPITAL ROOM - LIT

Kate's eyes open.

She's in bed, crisp white sheets covering her.

She throws them back to discover she's wearing a hospital gown.

The room is bare, clinical- like a hospital.

She sits up.

Swings her legs off the bed to get up.

To find she's handcuffed to bed railing.

KATE

What!

She pulls at the cuffs.

KATE (CONT'D)

(Loud voice)

Hello.

She waits.

KATE (CONT'D)

(Louder)

Hello. Can someone hear me?

She curses.

KATE (CONT'D)

Someone.

Footfalls outside.

KATE (CONT'D)

Nurse.

Muffled voices.

KATE (CONT'D)

(Screaming)

Nurse.

A worried looking NURSE opens the door.

She doesn't speak, merely regarding the woman with a look of fear and also fascination.

KATE (CONT'D)  
 What am I doing here?

The Nurse starts to say something but stops herself.

KATE (CONT'D)  
 (Aggressive)  
 Answer me.

She pulls on the handcuffs.

The Nurse flinches as if in the presence of a dangerous animal.

A voice, a man's, murmurs something.

The Nurse nods and backs out.

A DOCTOR (late middle aged) enters.

KATE (CONT'D)  
 Who are you?

He looks her over with professional detachment.

KATE (CONT'D)  
 Are you a doctor?

He looks over his notes.

DOCTOR  
 You are Miss Catherine Anderson.

KATE  
 Kate.

DOCTOR  
 I'm sorry?

KATE  
 Kate, no-one calls me Catherine.

He's at best indifferent to the information.

KATE (CONT'D)  
 Why am I here? There's nothing  
 wrong with me.

DOCTOR  
 Physically. Apart from a few cuts  
 and bruises, minor dehydration and  
 some fatigue, you're in excellent  
 health.

He closes the door.

KATE

I'm not crazy. I already told the police everything.

DOCTOR

Sometimes the memory is a strange thing. When something happens that upsets us greatly, or when we do something we regret or are ashamed of, well...

He taps a pen on his notes for gravitas.

DOCTOR (CONT'D)

We sometimes create false memories. Any of us can do it. We also have the issue of your medication. Blood reports suggest you have been overdosing. Psychosis could easily result from this.

Kate watches him for a moment. She's like an animal trapped in a corner.

KATE

I didn't imagine it. I didn't kill anyone.

DOCTOR

Ian Seers?

Kate's challenging expression drops away.

KATE

Yes.

The Doctor nods knowingly.

KATE (CONT'D)

But I explained.

She reads the man's professional lack of expression.

DOCTOR

You did. He was...

He raises an eyebrow as he checks his notes.

DOCTOR (CONT'D)  
'Possessed.' Your exact words, Ms  
Anderson.

Kate slumps back.

KATE  
I know how it sounds.

There's a knock at the door. It opens a fraction and the Nurse whispers something into the man's ear.

He glances at Kate, before turning back to the Nurse. He gives a slight nod of his head.

DOCTOR  
We can talk later. If you'll excuse  
me, I have my rounds to finish.

KATE  
What will happen to me?

The door closes.

Kate lays back on her bed.

She lays there for some time, silent, motionless, barely blinking.

Then, we hear a soft whispering.

She turns her head, unsure if she heard something or not.

Everything's silent.

She turns away again, staring at the ceiling.

The door opens again.

It's the doctor.

DOCTOR  
Oh, there was one question I need  
to ask you.

KATE  
Yes.

The doctor smiles, a cold, predator gesture.



DOCTOR  
Are you scared?

FADE OUT.