

"SANTORINI STREET"

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FADE IN:

INT. STEWART HOUSE - BEDROOM #1 - EVENING

SCOTT STEWART (20) and his wife, TINA(20), are sitting up in bed, watching television. They are an attractive couple. Scott has shoulder-length, blond hair and a 'surfer look', while Tina is slim and pretty with jet-black hair.

Scott has his arm around Tina and are watching a TV movie about UFOs. One scene shows a woman having a needle inserted into her stomach by aliens. Tina squirms a little and places a hand on her tummy.

TINA

Do we have to watch this rubbish?

SCOTT

It's based on a true story. This stuff actually happened.

TINA

Yeah, right. Like aliens grab people from their cars in the dead of night, huh?

Tina rises from the bed and flicks off the TV set.

SCOTT

Hey, I was watching that!

TINA

(caressing her tummy)
It's not good for the baby.

Scott gets up and places his arms around her waist. He kisses her gently on the lips.

SCOTT

Was that movie upsetting you?

TINA

(looking a tad embarrassed)
A little. I don't like needles. You know that. (pause) Doctor Wise says that babies can tell when their mom is upset (smiles) and we don't want our baby having neuroses before she's born.

SCOTT

Or he...

They smile and kiss again.

INT. SUPERSTORE - DAY

A caption reads: ONE MONTH LATER

Scott, Tina and Scott's brother, ROBB (19), are browsing through the aisles of their local supermarket. Scott is pushing a trolley, laden with food and a couple of cases of beer. Robb is only a year younger than his brother, but he is definitely the 'kid brother'.

ROBB

Did Kim tell you if Suzie was coming? Dude, she's so hot!

SCOTT

(grinning)
Suzie the Floozie?

ROBB

Hey, man, you're talking about the girl of my dreams.

SCOTT

Well, there's no accounting for taste. Pass me a jar of pickles.
((Robb hands him a jar from a shelf))
She's got a nice rack, though.

Tina slaps Scott's arm and he flinches theatrically.

SCOTT (CONT'D)

Ow! What was that for?

TINA

(with mock indignation)
For objectifying the female form.

SCOTT

Yeah, well, my boy here definitely has her form as an objective.

They laugh. They approach the row of tills and Tina picks up a newspaper from the nearby stand. She looks at the front page and tuts.

TINA

They still haven't caught that rapist. Says here another woman was attacked in Azura Hills.

ROBB

Well, if he comes round here, he'll get his ass kicked.

He performs clumsy karate, almost knocking over the news stand.

SCOTT
 (smiling)
 Easy, Chuck Norris.

Scott and Tina begin paying for their shopping, while Robb smiles at the attractive, YOUNG GIRL operating the till. She smiles back, obviously attracted to his rugged youth.

She has long, dyed-black hair, deep, green eyes, black lipstick and a small stud in her nose.

ROBB
 So,
 (looks at her nametag)
 Debbie, we're having a little party tonight. Nothing fancy, just some dudes hangin' out, smoking some dope, drinkin' a little beer. Listening to some tunes. Wanna come?

DEBBIE
 (smiling sweetly)
 I'd love to.

Robb seems a little taken aback, but quickly recovers.

ROBB
 Okayyyyy. It's the last house on Saprás. You can't miss it. 7:30, okay? Bring a friend.

DEBBIE
 I will. Thanks.

Scott shoves Robb out of the checkout with the trolley, now filled with packed shopping bags.

SCOTT
 All right, move it, Valentino.

When they are out of earshot of Debbie, Scott smiles at his brother.

SCOTT (CONT'D)
 So, what happened with Suzie?

ROBB
 Just keepin' my options open, bro.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

Scott, Robb, Tina, their cousin and neighbour, KIM (29), her boyfriend, Joe (31), and several male and female friends are sitting in the Stewart's garden. Music is playing on a portable turntable and three or four people are dancing.

Robb is drawing on a joint and grimacing. Scott is drinking a beer, while Tina glares at Robb with disapproval. They are sitting at a large, wooden garden table with benches in either side at the bottom of the small garden.

From their vantage point, they can see beyond the house to the twinkling lights of nearby streets and a large, open, grassy area in darkness.

ROBB

Chill, sis. It's just a bit of weed. Nuthin' yo baby can't handle.

((looks towards the house))

Shit, dad's coming!

Robb tosses the joint over the fence, onto the wasteland that overlooks Santorini Street. TODD STEWART (55) is the patriarch, a Gulf War veteran and a man with whom not to be trifled.

He is carrying a tumbler filled about a third with dark liquid. He smiles at his family.

TODD

Hey, kids. How's the party?

Robb is holding joint smoke in his mouth and turning green.

SCOTT

Great, dad. Want a beer?

He offers Todd a can of beer.

TODD

No, thanks, son. Got my JayDee.

He brandishes the tumbler, then looks to Tina.

TODD (CONT'D)

How's my grandson doing?

TINA

Or granddaughter, Todd. (smiles)
The baby's doing fine. Thanks.

(looks around Todd)

Where's Eleanor?

TODD

Oh, she'll be out in a minute. I think she's been in the kitchen again.

ELEANOR (O.S.)

Are my ears burning?

ELEANOR STEWART (52) emerges from behind Todd, carrying a tray of cookies. She is a small, yet vocal, woman, who keeps a neat house and loves her husband dearly.

ELEANOR (CONT'D)

I baked you kids some cookies.

She places the tray on the garden table and smiles lovingly at Tina, who seems a little uncomfortable.

TINA

Hi, Eleanor. Thanks for these.

ELEANOR

I keep telling you to call me mom, sweetheart.

TODD

Don't start, Ellie. You'll embarrass the girl.

Eleanor waves him off with a 'pfft'.

ELEANOR

Now, how are we feeling? Is your back plaguing you? Oh, the back problems I had when I carried these two boys. You wouldn't believe the pain I...

TINA

I'm fine, thanks, Eleanor.

Robb suddenly coughs, a plume of smoke billowing from his mouth. Todd looks at him with disapproval.

TODD

You been smoking dope, boy?

Robb looks to his brother sheepishly. Scott shrugs.

ROBB

Just a little weed, sir.

TODD

(smiling)

Had you goin' there, didn't I? I know what you kids are like. Just don't overdo it, okay? And keep it away from Tina. (pause) Come on, Ellie, let's go fool around in the den.

ELEANOR

Todd Stewart! (giggles) Whisk me away.

Todd and Eleanor leave and go back inside. Robb looks to Scott and Tina and they all burst out laughing.

ROBB

Eeewww! Mom and dad getting' it on?
I don't even wanna think about it!

Just then, Robb sees DEBBIE walk around the side of the house. He stands up and starts to walk over, but stops when he sees that she is with a very young and very handsome YOUNG MAN.

His smile vanishes, then reappears as Debbie notices him. She walks over with her boyfriend.

She is wearing a black, low-cut top and displaying a decent amount of cleavage. Her long skirt is also black, hiding the thigh-length boots beneath.

Her boyfriend is the polar opposite, with neat blond hair, a square jaw and casual clothes of jeans, t-shirt and sneaker.

DEBBIE

Hi, this is my boyfriend, Martin. I didn't catch your name earlier, did I?

ROBB

Er, Robb. Robb Stewart.

He shakes Martin's hand.

ROBB (CONT'D)

Glad you could come. There's beer and nibbles on the table over there. Dive in.

They walk away and Robb mouths 'SHIT!'

KIM

Aww, what's the matter with my little Robby Wobby.

Robb's cousin, Kim, appears and places an arm around his shoulder. She is dark-haired and very attractive with almost Latin features.

ROBB

Robby Wobby's pissed.

KIM

Don't worry. Suzie will be here soon and you'll forget about her.

She nods towards Debbie and Martin, who are now dancing sexily with each other.

KIM (CONT'D)

So, how's my favourite cousin now?

ROBB

Kim? Blow me.

KIM

(laughing)

In your dreams, little man. In your dreams.

Kim walks away, still laughing, and Robb rejoins Scott and Tina at the table by the fence. He takes a huge tug on a beer can and belches loudly.

ROBB

My life sucks, man.

(looks at Debbie and Martin)

I mean, look at that. I tell her to bring a friend and she brings her boyfriend? Sick bitch!

SCOTT

(laughing)

Jesus, bro, you're seriously damaged, man.

ROBB

You got that right, dude.

(smiles suddenly)

Aaaah, my goddess awaits.

Robb leaves them again and we watch him cross to a young woman with long, blonde hair and tight clothes. She smiles at him and they begin chatting out of earshot. This is the previously-mentioned SUZIE.

SCOTT

(shaking his head)

That kid.

(puts his arm around Tina)

When did I get old?

TINA

You're only a year older than Robb.

SCOTT

Yeah, but look at him. All young and carefree.

TINA

(laughing)

Carefree? I think you inhaled some of his dope smoke. C'mere.

(she kisses him lovingly)

You're not old.

(MORE)

TINA (CONT'D)

It's just that you've got responsibilities now. (pats tummy)
To both of us.

Suddenly, the garden is illuminate by a brilliant, blue light. Scott, Robb and Martin look up as a huge, blue-white fireball silently streaks overhead.

They watch as it strikes a grassy field across the street with a DULL THUMP and a shower of sparks. Tendrils of electricity lash out from the impact point, then everything becomes dark once again.

Scott looks around. Apart from Mark and Robb, nobody else appears to have noticed this incredible event. Robb rushes over to his brother.

ROBB

What the hell was that?

SCOTT

I don't know. A meteor?

TINA

(puzzled)

What are you talking about? What was what?

ROBB

You didn't see that? How couldn't you? It lit up the whole place!

Mark notices the conversation and he and Debbie join them.

MARTIN

I saw it too. Amazing.

(to Scott)

You think it was a meteorite?

SCOTT

I don't know, but I'm gonna find out.

DEBBIE

I didn't see anything.

TINA

Me neither. (laughs) Looks like Robb's dope was stronger than I thought.

SCOTT

(a little angry)

It wasn't the weed, Tina! We saw it, didn't we, guys?

Robb and Martin both nod.

ROBB
Let's check it out, right now. Come on.

They start to leave, but Tina grabs Scott's arm.

TINA
Oh, no you don't. You've got party guests, Scott Stewart.

SCOTT
But, Tina...

TINA
But nothing. You can check it tomorrow, when it's daylight. Not that there'll be anything there.

ROBB
We didn't imagine this, Tina.

MARTIN
I definitely saw it. A huge, blue ball of fire. It hit the ground over there. There were sparks n' everything.

ROBB
(to Martin)
Come on, man, let's check it out.

Debbie hangs on to Martin, pleading with her eyes for him to stay. Looking at the others, as if to say 'Don't leave me with these strangers'.

MARTIN
Maybe it can wait till morning.

Debbie and Martin rejoin the party and Robb and Scott exchange 'What's going on?' glances. Scott shakes his head and Robb trudges back to Suzie, who looks at him quizzically.

He shakes his head and opens another beer. Suzie grabs him and they head to where the others are dancing.

SCOTT
We did see something, Tina.

Suddenly, there is a HUGE BANG and Scott looks up. We follow his gaze to a pine tree a couple of streets away. It is in flames, appearing like a glowing, orange-red sword pointing skyward.

TINA
Jesus! What the hell happened there?

SCOTT

It has to be connected with that
fireball.

TINA

But you said it came down over
there.

She points to the grassy area, which is some distance from
the burning tree.

Scott shrugs. Then we hear the SIRENS of approaching fire
trucks. Flashing lights appear in the distance and, as we
watch, the blazing conifer is extinguished.

SCOTT

(to himself)
Some bad shit's gonna happen.

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott is having a nightmare, tossing and turning in bed,
beside Tina, who is sleeping peacefully. We catch a glimpse
of a small, shadowy form near the bed, then it vanishes as
Scott sits bolt-upright, his eyes wide, his body covered with
perspiration. He rubs his face with his hand.

SCOTT

(quietly)
Holy shit.

He sits there for a moment, then we see the light come on
through the slightly-open bedroom door. We see Robb pad by,
his eyes bleary. He glances in at his brother and gives him a
half-asleep wave.

Then, out of shot, we hear the bathroom door close. Scott
sits, listening. The toilet flushes and Robb pads back to his
room and the light goes out.

Scott lies back down, his eyes fixed on the ceiling above.
Leafy shadows play across the painted surface and his eyes
close.

FADE OUT.

FADE IN:

EXT. GRASSY FIELD - DAY

Scott and Robb are walking around the field where the
fireball struck the night before. They look exasperated.

ROBB
Where the hell is it, man?

SCOTT
I don't know. There should be a crater or at least a burned area, but I can't see anything.

A car pulls up on the road beside the field. Martin climbs out and walks across to Scott and Robb. He has dark shadows under his eyes, as if he hasn't had much sleep.

SCOTT (CONT'D)
Hey, Martin.

They shake hands. Martin nods to Robb, but they don't shake.

MARTIN
So, found anything.

ROBB
We haven't found shit, dude. It's like it never happened, man.

Martin seems puzzled. He looks around, nodding as he confirms that there is nothing out of the ordinary.

MARTIN
This is bizarre. I mean, we did see it right? It wasn't some prank, was it?

ROBB
Would we be out here if it was a screw job?

Martin shrugs.

MARTIN
I don't know. I only met you last night. For all I know, you could be assholes.

Robb pushes towards Martin, but Scott blocks him.

SCOTT
Steady, Shaft. He's right.
(pause as Scott runs his fingers through his hair)
Somebody could have been screwing with us. Maybe it was a firework or something?

ROBB
Then where is it, Scott? We've been all over this field. It's just grass. Nothing else.
(MORE)

ROBB (CONT'D)
 (he starts walking back
 towards their house))
 I tell you, man, some bad shit's
 going down.

Scott smiles to himself as he recalls his muttered words the night before. He turns to Martin.

SCOTT
 Coffee?

MARTIN
 (smiling)
 Hell, yeah.

Scott and Martin follow Robb back in the direction of the STEWART HOUSE.

INT. STEWART HOUSE - KITCHEN - DAY

Scott and Martin are sipping coffee at the breakfast bar in the kitchen, sitting on stools. Robb is reading the morning newspaper at the table beside them.

Tina is frying bacon and eggs. Todd walks in from outside, wiping his greasy hands. He is wearing oily dungarees.

TODD
 (to Robb)
 Any jobs in there, son?

ROBB
 (without looking up)
 Haven't got to that part yet.

Todd smiles and sits on the empty stool beside Scott. He nods at Martin, who nods back.

TODD
 You boys were up early this morning.

Tina hands him a cup of coffee and he sips it before setting it down on the bar.

TODD (CONT'D)
 I thought you both might have gone out looking for work.

SCOTT
 (sighs)
 Don't start, dad. I've been looking, but there isn't much call for rig workers in these parts.

TODD
I could put in a word with Larry,
down at the motor shop.

SCOTT
I can find my own work, dad.

ROBB (O.S. LOUDLY)
This is bullshit!

They all turn to Robb at the table.

TODD
Language, Richard.

ROBB
Sorry, dad, it's this news story.

He holds up the newspaper and points to a couple of paragraphs near the bottom of a middle page.

ROBB (CONT'D)
It says that a pine tree caught
fire after a nearby electrical
transformer exploded. There was no
exploding transformer!

SCOTT
Yeah, if that transformer had
blown, half the neighbourhood would
have gone dark. That definitely
didn't happen.

TODD
What tree?

SCOTT
Dad, you didn't notice anything odd
last night, did you? Bright
flashes, loud bangs? That kind of
stuff?

TODD
No, son. Me and your mom were
(beat) occupied during your little
soiree.

He smiles to himself.

Tina shakes her head as she places a plate of bacon and eggs
in front of Todd. She smiles at Scott.

SCOTT
I don't think we wanted to know
that, dad.

TODD

Nothin' to be ashamed of, son. It's important for a marriage to maintain a healthy sex life.

ELEANOR (O.S.)

Are my ears burning again?

Eleanor walks into the room, carrying a sack of groceries. She plonks them down on the counter and kisses Todd lightly on the cheek.

SCOTT

Morning, mom.

ELEANOR

(kisses Scott on cheek)
Morning, sweetheart. Morning, Robb.
Found a job, yet?

ROBB

Still looking, mom.

ELEANOR

Look harder, Richard.
(to Mark)
And who is this?

MARTIN

Martin Stephens, ma'am. Pleasure to meet you. You have a lovely home.

ELEANOR

(smiling)
And you are welcome any time,
honey.

Eleanor turns away, still smiling, and begins to put away the groceries. Tina slides two plates of bacon and eggs in front of Scott and Martin. The plates clatter on the marble worktop and she puts a hand to her forehead.

SCOTT

You okay, honey?

TINA

Just a little dizzy. I need to sit down for a minute.

Martin immediately vacates his stool and offers it to Tina, who sits down slowly. She smiles at Mark.

SCOTT

Thanks, Martin.
(to Tina)
You need to go lie down?

TINA

No, I'll be fine.

ELEANOR

Goes with the territory, sweetie. Dizzy spells, backache, nausea. I had the lot. Couldn't keep anything down right up to labour. Oh and the aches and pains...

TODD

Ellie, give it a rest, will you? Tina doesn't want to hear your horror stories again.

ELEANOR

(a little put out)

Only offering some friendly advice, Todd. I mean, that old bed in Scott's room can't be doing much good for Tina's back, can it?

TINA

The bed's fine, Eleanor. It's only temporary anyway, until Scott finds work and we can get our own place again.

Todd reaches across and squeezes Tina's hand.

TODD

You know that you can both stay here as long as you need, don't you, Tina.

TINA

Of course, Todd. Thanks. We do appreciate all that you're doing for us, don't we, honey?

SCOTT

We sure do. But we need our own place, you know?

Todd nods and returns to his breakfast. Eleanor continues sorting the groceries.

SCOTT (CONT'D)

What did I say? Mom? Dad?

Todd sets down his fork and turns to his son.

TODD

We were going to tell you this later.

SCOTT

Tell me what, dad?

TODD

Your mother and I have decided, after a lot of thought and a lot of discussion, we've decided... well, I don't know quite how to put this, but... we've decided...

ELEANOR

We're giving you and Tina this house.

TODD

Eleanor!

ELEANOR

Well, you were taking your time, sweetheart.

Scott and Tina look shocked. Robb looks up from the newspaper, also stunned.

SCOTT

I don't know what to say.

TODD

You don't have to say anything, son. The house was going to be yours anyway, after we died. We just changed the rules a little.

TINA

We couldn't... really.

ELEANOR

(a little angrily)

Oh yes you could, young lady. This is your house. It's all in writing and legal and binding. Todd and I are moving to a nice little house near Lake Fisher, so we won't be far away.

ROBB

I thought me and Scott would share the house, after... you know.

TODD

Don't worry, son, you'll get your share of the spoils when we go.

ROBB

Dad, I didn't mean that.

He rises from the table and crosses to Scott and Tina.

ROBB (CONT'D)
 You deserve the house, dude.
 (to Todd)
 You did the right thing.

Robb steals a rasher of Scott's bacon and darts away.

ROBB (CONT'D)
 I'm off. Suzie's waiting for me.
 See ya.

Scott and Todd shake their heads.

MARTIN
 Congratulations, man.

SCOTT
 Thanks, Martin. More coffee?

MARTIN
 Thanks, no. I've got to shoot too.
 (does quotes with fingers)
 Debbie's waiting.

SCOTT
 Well, call by anytime.

MARTIN
 Thanks, Scott. Goodbye, Tina. Mr
 and Mrs Stewart.

ELEANOR
 Bye, honey. Don't be a stranger.

Todd grunts a goodbye and Martin leaves the house. Scott and Todd continue eating their breakfast and Tina helps Eleanor in the kitchen.

SCOTT
 Dad, about the house. Robb's right.
 Half of it should be his.

TODD
 (smiling)
 Then give him half. It's your house
 now, son. You can do what you
 please with it.

Scott smiles and we

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott and Tina are sitting in bed watching television. Tina is cuddling up against her husband. Scott has his left arm around her. The bedside clock reads '8:07PM'.

TINA

What a day, huh?

SCOTT

What's that, baby?

TINA

What a day. We were just given a house. What do you think of that?

SCOTT

At least we won't have to worry about the mortgage.

He kisses her on the head and they continue watching TV.

Suddenly, a horrendous SCREAM rings out from outside. They both jump with surprise.

SCOTT (CONT'D)

Christ! What the hell was that?

The SCREAM pierces the quiet again and Scott leaps from the bed and crosses to the window. He looks out, across the garden and beyond the fence to the waste ground beyond.

All is in darkness. The SCREAM rings out again and Scott backs away from the window.

TINA

What is it? Is it an animal or a person?

SCOTT

I don't know.

Scott pulls on a T-shirt and his pants. He slips on a pair of old sneakers and turns to Tina.

SCOTT (CONT'D)

I'll just go and have a look outside.

TINA

Be careful, hun.

SCOTT

Don't worry, I'll have the dogs with me.

INT. STEWART HOUSE - HALLWAY - NIGHT

Scott exits BEDROOM #1 and meets Robb exiting BEDROOM #2. He has also hastily pulled on clothes and they hang from his body awkwardly.

ROBB

Did you hear that too?

Scott nods.

ROBB (CONT'D)

I was thinking somebody could be hurt out there. You know, the rapist?

SCOTT

Shit, I hadn't thought of that.

They head down the hall to the kitchen and the back door of the house that leads into the rear garden and yard.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

Scott and Robb, both holding flashlights, walk across to the fenced-off area of the garden, where their two German Shepherds are kept as guard dogs. Scott whistles, but they are nowhere to be seen.

He shines the torch around the yard and at the large, concrete kennel at the back. The beam picks out a pair of eyes reflecting in the kennel. He whistles again just as the SCREAM is heard once more.

A whimper emanates from the kennel and the reflected eyes disappear.

ROBB

Great guard dogs, huh?

The SCREAM is heard again. They run to the fence and climb onto the garden table, shining their torch beams into the dark scrub beyond. The SCREAM again.

SCOTT

It sounds far away. Maybe a mile?

ROBB

Yeah. Over by Westholme, maybe? That new development? Could be coyotes? They can make a lot of noise sometimes.

SCOTT

I don't know. It didn't sound right. I mean, it sounded almost human.

They listen, but the screaming has stopped. We CUT to a POV of something watching them from the bushes high up on the hillside.

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BEDROOM #2 - NIGHT

Robb is having a nightmare. His legs thrash beneath the sheet and his face is anguished. A very faint, blue light appears above the bed and slowly descends. It disappears into Robb and he wakes up with a yell of surprise.

He climbs out of bed and leaves the room. We hear him padding across the hall to the bathroom. The light emerges from the empty bed and slowly glides out of the closed window.

We hear the toilet flush and Robb re-enters his room and gets back into bed, settling down to sleep once more.

FADE OUT.

FADE IN:

EXT. LARRY'S MOTOR SHOP - DAY

Scott and Todd are standing talking to LARRY, a wizened, yet tough-looking old bird, in mechanic's overalls.

LARRY

So, what did you do in Alaska,
Scott?

SCOTT

Mostly welding. Oil and gas pipes,
that kind of thing.

LARRY

Well, we can always use good
welders.

(he throws his head back,
indicating a group of men
working on several cars
behind them)

These jokers can't weld for shit.
One of them welded his watch to a
'74 Ford one time. No shittin' ya.

Scott smiles, glancing at the men hard at work.

SCOTT

Well, I can start anytime, sir.

LARRY

Good for you, son. I tell you what. You get here bright and early Monday morning, with your own work clothes and you got yourself a job.

SCOTT

Thank you, sir. I'll be here.

LARRY

Okay. Call me Larry. These other bastards do. No respect, I tell ya. Well, I gotta run. Buy me a beer later, Todd.

Larry disappears into the workshop. Scott turns to Todd.

SCOTT

Thanks, dad. I mean it. I don't know what Tina and I would do if it wasn't for you and mom.

TODD

Oh, son, that's what we're here for. You're a good, hard-working kid. It wasn't your fault the work dried up in Alaska. You need all the help you can get, what with a baby on the way an' all.

They turn to leave, but Larry comes running out.

LARRY

They got the son-of-a-bitch.

TODD

Got who?

LARRY

That goddamn rapist. It was just on the radio. Arrested him last night over by Westholme. The bastard was in the middle of raping some poor girl when they got him. It was her screams that were heard by somebody and they called the cops. Luckily a patrol car was nearby and they caught him. They should give him the chair. I'd have blown him away right there and then.

Larry disappears back inside. Scott has a worried look on his face. Todd notices.

TODD

What is it, son?

SCOTT

Hmm? Oh, nothing, dad. Just something that happened last night. I think Robb and me might have heard that attack. We thought it was coyotes.

TODD

Jesus, son. Come on, let's get back home.

EXT. PINEBROOK COMMUNITY PARK - DAY

Robb and Suzie are lying on the grass, making out. The park is almost deserted, except for a man walking his dog along one of the paths that trail through the park.

As Robb and Suzie kiss and caress each other, we suddenly get a FLASHCUT of a shadowy form and an echoing fragment of the SCREAM.

Robb pushes himself away from Suzie with a start, his breath suddenly coming in terrified gasps.

SUZIE

Baby, what's the matter?

Robb looks around, confused. The dog-walking man glances in his direction, but carries on along the path. Robb looks back to Suzie.

ROBB

I (beat) don't know. I thought I...

Suzie smiles and pulls him back down to her on the cool, damp grass. She tries to kiss him again. We see another FLASH CUT of the shadowy form, this time superimposed over Suzie, and he pulls back once more.

SUZIE

(a little concerned)
What's wrong, Robb?

ROBB

I... Nothing.

Robb stands up and looks around, his eyes darting all over the place. Suzie stands up, looking at him with concern.

SUZIE

Jesus, Robb, you're scaring me!

ROBB

I... er...
(he looks at Suzie)
Something's going on.
(MORE)

ROBB (CONT'D)

I can't explain it. (pause) Ever since we saw that fireball...

SUZIE

The fireball that nobody else seemed to notice?

ROBB

(angry)

Two other people saw, Suzie!
(pause) Ever since then, weird shit has been happening. Bad dreams. Seeing stuff in my room.. I think. Then we heard this friggin' creepy screaming up in the hills.

SUZIE

(with a wry smile)

You saying you've got a haunted house? Cool.

ROBB

What? No, our house isn't haunted. This is something else. I can't explain it. (pause) Maybe I'm just goin' insane.

Suzie puts her arms around him and pecks him on the nose.

SUZIE

You're not insane. Weird, yes, and a little crazy, but not insane. Come on, I'll let you buy me a burger.

Suzie drags Robb away and we

CUT TO:

INT. MARTIN'S APARTMENT - DAY

Martin is sitting on the edge of his bed, his head in his hands. His fingers are gripping his hair tightly and he has a pained expression on his face.

He is wearing a white T-shirt and plain boxer shorts. Behind him, the bathroom door stands ajar, with the light on in the room beyond.

MARTIN

Get out of my head! (louder) Get out of my head!

Suddenly, he leaps to his feet and lets rip with an anguished scream.

MARTIN (CONT'D)
LEAVE ME ALONE!

We hear faint whispering, indistinguishable voices, and a shadow passes behind the bathroom door. Martin turns and stares at the bathroom for a long moment.

MARTIN (CONT'D)
(hissing through his
teeth)
I know you're in there. I'll kill
you.

INT. MARTIN'S APARTMENT - BATHROOM - DAY

He staggers into the bathroom. It is, of course, empty. Martin whirls around, searching for his invisible foe. His gaze falls on the bathroom mirror.

He slowly shuffles towards it, his reflection leering back at him with red-ringed eyes. He stops, staring into the mirror, leaning against the bathroom sink.

MARTIN
Who are you?

His reflection shimmers, then coalesces into a dark, vaporous mass with a roughly human shape. Large, black smudges emerge where eyes should be and a long, black tear rips across the 'face' where the mouth would be located.

The tear widens and we hear the SCREAM echoing around the bathroom.

Martin staggers backwards, trips over the edge of the bathtub and falls in, cracking his head on the white porcelain. He slides down, a red trail of blood emanating from the back of his head. His face retains an expression of pure terror.

As we watch Martin's life end, the SCREAM echoes again.

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BEDROOM #2 - NIGHT

Robb and Scott are watching TV in Robb's bedroom. Robb is smoking a cigarette, sitting on his bed. Scott is drinking a beer and reclining in a chair.

ROBB
So, Tina kicked you out, huh?

SCOTT
She has a headache.

ROBB

So, the Scottmonster isn't getting'
it no more.

SCOTT

Jesus, Robb, she's six months
pregnant.

(looks at TV Guide)

What is this shit?

Suddenly, the SCREAM rings out. Robb and Scott stop what they are doing. The cigarette hangs from Robb's mouth. Scott's hand begins to tremble, beer sloshing out of the can slightly.

Again, the SCREAM.

TINA (O.S.)

Scott! Scott!

Scott leaps from his chair and dives out of Robb's bedroom.

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott rushes into the bedroom to find Tina sitting up in bed, hugging her knees and the covers pulled up to her chin. The SCREAM echoes once more, louder than before.

TINA

Scott, what is it?

Tina clamps her hands over her ears as the SCREAM is louder than ever.

Scott looks out of the window, but can see nothing in the darkness. Robb runs in and joins Scott at the bedroom window.

ROBB

What the hell is it?

SCOTT

It ain't no poor girl being raped,
that's for sure.

The SCREAM again.

ROBB

Christ, it's right up there (points
to dark scrub just beyond fence).
Gotta be only a hundred yards or so
up there.

SCREAM.

TINA
 (in tears)
 Make it stop, Scott. I can't stand
 it.

SCREAM

ROBB
 Fuck! It's moving. That came from
 over there.

SCOTT
 You sure?

SCREAM

ROBB
 Yeah, man. Listen. It's like it's
 stalking the hillside, moving from
 left to right.

SCREAM (LOUDER)

SCOTT
 Fuckin' hell. It's getting closer,
 too.

They look to one another and say in unison: DAD!

They leave the room.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

Scott, Robb and Todd emerge from the back door of the house. Todd is somewhat annoyed at being disturbed by his sons. Scott and Robb push him towards the fence. Scott is carrying a flashlight.

TODD
 I don't know what the hell you're...

The SCREAM rings out, apparently very close to them.

TODD (CONT'D)
 Jesus!

They all stand still for several seconds. Waiting. The SCREAM is heard, even closer this time. It seems to be only yards from their fence. Todd rushes over to the yard where the dogs are kept.

One of the dogs is visible, cowering in a corner of the yard. The other is not present. Todd calls to the dog.

TODD (CONT'D)
Come here, boy. Come on.

The dog looks at Todd, whimpers, but remains huddled in the corner.

TODD (CONT'D)
Get your ass over here!

The dog's hackles rise and it begins snarling at Todd. From inside the kennel, a low growl emerges, followed by a plaintive howl.

TODD (CONT'D)
Stupid, useless animals.

The SCREAM is heard again and the visible dog runs into the kennel. Todd returns to his sons, who are standing on the garden table, scanning the scrubland with the flashlight.

ROBB
Can't see shit from here.

Robb jumps down from the table and heads out of the garden, down the path to the side, followed by Todd. Scott remains at the fence, peering into the blackness.

A SCREAM from only a few feet away has Scott leaping from the table and running after his dad and brother.

EXT. STEWART HOUSE - FRONT GARDEN/DRIVEWAY - NIGHT

Scott barrels down the tarmac drive, past his dad's car and sees Todd and Robb staring up into the hills from the front garden, the view unobstructed.

Suddenly, they both look up into the sky and duck, as though something, unseen by Scott or us, flew low over their heads. Scott cocks his head, as though listening.

He turns around and we follow his gaze to a busy road some distance away. Many cars are driving along, their headlights piercing the darkness, but we cannot hear them.

SCOTT
(whispering)
Where's... where's the sound?
(cleans ears with little fingers)
No sound, except for that screaming. No traffic, no crickets.
What's going on?

Just then, a SCREAM, twice as loud as any they had heard cuts through the cool, night air and Todd and Robb race up the driveway to Scott.

The SCREAM fades away, leaving silence in the darkness.

TODD
(panting)
Scott! Did you see that?

SCOTT
See what?

TODD
Those fireballs!

SCOTT
I didn't see anything. I saw you duck, but I didn't see any fireballs.

ROBB
You didn't see those two, blue fireballs that flew over our heads and hit the hill over there?

He points to the area where the screaming had been coming from.

ROBB (CONT'D)
You can't have not seen it!

SCOTT
I didn't see anything. I heard the screaming, though. It sounded like it was really close.

ROBB
Christ, Scott. They were bigger than the one we saw the other night.

SCOTT
I'm sorry, Robb. I wish I had seen them, but I didn't. What can I do? Lie to you and say I did?

TODD
No, son. If you didn't see them, fair enough.

Scott looks down at Todd's hands. They are trembling violently.

SCOTT
You okay, dad?

Todd notices his hands and clamps them together.

TODD
I'm fine, son. Just a little shaken
up. Come on, let's get back inside.

A final SCREAM, quieter than before is heard and the trio
rush up the path, disappearing behind the house.

INT. STEWART HOUSE - LIVING ROOM - NIGHT

Todd is replacing the telephone receiver as Scott and Robb
look on with fear in their faces.

TODD
I couldn't get through to Kim, so I
called the police.

SCOTT
Kim only lives next door. She has
to have heard that screaming. I'll
call round.

TODD
No, son. Leave it. Let the police
handle this.

Eleanor pads in, wearing a dressing gown and fluffy, pink
slippers.

ELEANOR
What are you boys doing? And what
was that ruckus?

ROBB
You heard it too, mom?

ELEANOR
Well, of course I did. Was it the
dogs, honey? Are they okay?

TODD
No, it wasn't the dogs, Ellie. We
don't know what it was. The police
are coming.

ELEANOR
Oh, my. The police? I'd better get
dressed.

TODD
You do that, baby.

Eleanor leaves the room.

SCOTT
Shit. Tina.

He dashes down the hall to his room, leaving Robb and Todd.

ROBB
Dad, I'm scared.

TODD
Me too, son.

ROBB
Nothing scares you, dad.

TODD
You'd be surprised. During the war,
I was scared plenty. That was
different, though. It was war.
This... I don't know. This is
America. Our home. Stuff like this
shouldn't happen here. We're
supposed to be safe.

Todd crosses the room to a drinks cabinet. He pours himself a large scotch and offers Robb one silently. Robb shakes his head. Todd downs a second shot.

ROBB
I've been having nightmares. Seeing
weird stuff in my room. Today, with
Suzie, I thought I was losing my
mind.

Robb sits down on the couch, staring straight ahead.

ROBB (CONT'D)
Suzie thinks the house is haunted.

TODD
Well, I don't know what we saw and
heard tonight, but I don't think it
was any ghost, son.

Scott returns to the living room and accepts a scotch from Todd.

SCOTT
Tina's okay. Now the screaming
seems to have stopped, she's calmed
down. I told her the police were on
the way.

Just then, blue and red flashing lights appear at the window. Todd, Scott and Robb go to the front door and open it as a pair of uniformed POLICE OFFICERS walk up the driveway.

EXT. STEWART HOUSE - FRONT GARDEN - NIGHT

Todd, Scott and Robb step outside to greet the police officers. A squad car sits by the kerb, its rotating lights bathing the immediate area with red and blue light.

OFFICER #1

(to Todd)

Evening, sir. You made a call about a possible assault in progress?

TODD

I did. Back there.

(points to the scrubland behind the house)

We heard some screaming and came out to check. Scared the pants off us. We used our flashlight, but couldn't see anybody.

ROBB

I wondered if it was that rapist.

SCOTT

He was caught last night, Robb, over in Westholme.

ROBB

(eyes widening)

He was? What time exactly?

Scott makes an 'I'll explain later' gesture with his hands and we return our focus to the police officers. As OFFICER #1 asked questions, OFFICER #2 walked around the driveway, flashing his light into dark corners.

OFFICER #1

(taking out a notebook and pencil)

So, this screaming. You're sure it was a person?

TODD

We don't know what it was. It might have been. I don't know. Shouldn't you go and search up there? There could be somebody hurt.

OFFICER #1

In time, sir. How long did the screaming last?

TODD

I don't know. Five or ten minutes? We heard them at regular intervals, maybe thirty seconds apart.

OFFICER #1

Well, there you are, sir. If an assault was taking place, the screaming would have been random.

(he replaces the notebook and pencil)

(MORE)

OFFICER #1 (CONT'D)

It could have been coyotes or foxes fighting up there. I tell you, the things we hear late at night on patrol.

TODD

It wasn't any coyote or fox, officer. I know the difference. (pause) Now, are you going to do your job and investigate my report or are you just going to stand there with your finger up your ass?

OFFICER #1

Woah, sir. Calm down. Just doing my job. I have to eliminate all possibilities.

(looks up the hillside)

Up there?

(Todd nods slowly)

Come on, Bob, let's check it out.

The police officers make their way to the base of the hill and peer up into the darkness. They scan the area with their flashlights and walk around the rough grass for several seconds.

SCOTT

(whispering to Todd)

They won't find anything, dad.

As if on cue, the officers return.

OFFICER #1

Well, we can't see anything out there. It is very dark, though. Might be best if we came back in the daytime.

They turn to return to their cars. Robb moves to follow, them, but Todd grabs his arm, shaking his head.

They watch as the squad car turns around and heads down the street. Eleanor appears at the front door, fully-clothed and wearing make-up. She watches the police car driving away, slumps her shoulders and retreats back inside.

As the squad car disappears out of view, a loud SCREAM echoes from the hillside, close to the back fence.

The trio rush back up the driveway.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

Scott looks across to Kim's house, which is next door, barely twenty feet away, over a low fence. He can see a light on and somebody moving about.

SCOTT
 (cupping his hands to his
 mouth)
 KIM! (long pause) KIM!

The SCREAM erupts once more, barely fifteen feet away, it seems.

ROBB
 Jeez! She had to hear that.

Scott looks up and sees Tina staring out of the bedroom window, a terrified look on her face. As the SCREAM is heard again, she disappears back inside.

TODD
 (walking up from the dog
 yard)
 Well, the dogs won't come out. Nero
 almost took my hand off when I
 tried to grab his collar.

SCOTT
 Screw this.

He leaps over the fence into Kim's garden. He runs to the back door and pounds on it loudly. The light is on and he can see inside through the glass patio door.

Kim and her boyfriend are sitting, watching television, seemingly oblivious to Scott's hammering. He raps on the door again, but they do not take their attention away from the TV.

In fact, they seem mesmerized, staring vacantly at the moving images in front of them.

SCOTT (CONT'D)
 Shit!

He returns to Todd and Robb.

SCOTT (CONT'D)
 They're in, but it's like they
 can't hear me knocking.
 (he looks around)
 Listen, can you hear anything,
 apart from that screaming?

They all listen. The SCREAM is heard again, but, apart from that, there is dead silence.

ROBB
 Nothing. I can't hear a goddamn
 thing.

TODD
 No crickets.

He looks to a nearby tree, its upper boughs swaying in the breeze.

TODD (CONT'D)

Not even the wind. How is this possible?

SCOTT

I don't know, dad. I noticed it earlier. It's like we're in a vacuum bubble or something. Whatever's out there only wants us to hear it and nobody else.

ROBB

Holeeee crap.

The SCREAM.

TODD

I need another drink.

They head back inside through the back door. A phone can be heard ringing inside.

INT. STEWART HOUSE - LIVING ROOM - NIGHT

As Scott, Todd and Robb enter the living room, Eleanor holds out the telephone for Robb.

ELEANOR

It's for you, Robb. A girl called Debbie. She sounds upset.

Robb's expression becomes puzzled and he accepts the receiver.

ROBB

Hello? Debbie?

(long pause as DEBBIE speaks, unheard)

What? When? (pause) How? I don't understand. (pause) Yes, he did come round here the day after the party. (pause) No, we haven't seen him. (pause) What do you mean, nobody had seen him? (pause) Slow down, Debbie. (pause) How did he die?

(Todd, Scott and Eleanor look over sharply)

Jesus. (pause, then quietly) Jesus. I'm so sorry, Debbie. (pause, then quietly) Bye.

Robb sets down the receiver and turns to his family.

SCOTT

What's happened? Who's died?

ROBB

Martin. It's Martin. Debbie's boyfriend. Er, apparently, after he left here, he went home and locked himself in his apartment. The neighbours heard some shouting this morning and called the cops. (pause) When they broke down the door, they found him in the bathtub, dead.

ELEANOR

Oh, my. That's terrible.
(narrows her eyes)
Was it suicide?

She makes a slashing motion against her wrist.

ROBB

No, mom. He slipped and fell into the bath, cracking his head open.

ELEANOR

Ah, well, nothing more dangerous than a wet floor. There was this one time...

ROBB

The floor wasn't wet, mom. Debbie said the police couldn't explain it. It was like he just fell into the bath backwards. His face, she said, was all contorted, as though he died terrified.

SCOTT

Jesus.

A SCREAM resounds from outside, making them all jump.

TODD

Oh, for God's sake! Will it ever end?

(goes to window and looks out)

Not a soul out there.

(to Scott))

Try Kim again.

Scott picks up the phone and dials. He listens for several seconds then shakes his head and replaces the receiver.

SCOTT

No answer. They're in. I saw them.

ELEANOR

Maybe they want a quiet night in
and unplugged the cord?

SCOTT

Mom, I saw them through the glass.
I hammered on it, but they were in,
like, a trance or something. Maybe
everybody in the neighbourhood's
the same way. Except for us.

They all look to one another.

ROBB

So what do we do?

A scream is heard from down the hall. It is Tina. Scott
rushes out of the room and we follow him. At the far end of
the hall, we see the bathroom door wide open and a pair of
naked legs poking out, toes up.

SCOTT

TINA!

INT. STEWART HOUSE - BATHROOM - NIGHT

Scott reels into the bathroom, skidding on the tiles. He
turns around and sees Tina sitting near the door, her legs
level with the floor. She is sobbing, her hands over her
face. Scott grabs her and she flinches, squealing with fear.

SCOTT

Tina... TINA! It's me. What's
happened?

Tina looks up into his eyes, her own eyes swollen and
bloodshot.

TINA

It was looking at me.

SCOTT

What? What was looking at you?
(pause) Tina, what was looking at
you?

Tina points to the bathroom window, which is open about six
inches. Scott crosses and looks out. A SCREAM pierces the
night outside and Tina begins blubbing again.

Scott closes the window, locking it tight.

He crosses back to Tina and helps her to her feet. They walk
out of the bathroom and into the hallway.

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott gently guides Tina into the bedroom and sits her down on the edge of the double bed. He sits down next to her, holding her hands tenderly. Robb appears at the door, but Scott waves him away and he disappears back down the hall.

Outside, the SCREAMING continues at irregular intervals, some sounding close to the house, some further away.

SCOTT

What did you see, Tina?

TINA

I needed to pee. So I went to the bathroom. I heard that screaming. It was driving me insane, so I went to the window to close it. As I reached for the latch, I saw it looking in at me. Right outside the window. IT WAS LOOKING AT ME!

She begins sobbing again and Scott holds her, rocking back and forth, trying to soothe her.

SCOTT

What was it, baby? What did you see?

TINA

(muffled, her face buried in Scott's chest)
A baby. It looked like a baby staring in at me. (pause) Oh, God, Scott, what's happening to us?

SCOTT

I don't know, love. I really don't know.

INT. STEWART HOUSE - LIVING ROOM - NIGHT

Todd is sitting in his easy chair, sipping another scotch. Robb returns from the hall and plonks down on the couch. Outside, the SCREAMING continues.

Eleanor comes in from the kitchen with two mugs of coffee. She hands one to Robb and sits down next to him, sipping her own pettily.

TODD

You know, when I was in Kuwait, I saw shit that would drive you insane in an instant. Arms, legs, heads blown off. Women and children hacked to pieces. Nightmare stuff. And I was only Air Force.

(MORE)

TODD (CONT'D)

I can't imagine what those young
GIs saw on the ground in the thick
of all that sand and piss.

ELEANOR

Now, Todd, I don't think this is
the time or place for this kind of
conversation.

TODD

But I never got scared like I was
tonight.

(holds out his trembling
hand)

Never had the shakes like that.

ROBB

Dad.

TODD

It's okay, son. Nothing wrong with
being scared. Keeps you on your
toes. Or so we were told.

(sips scotch)

I saw a UFO once, you know?

ROBB

A UFO? What, in the Gulf?

TODD

(smiling)

No, right here, in the good ole Yoo
Ess of Ay. May 14th, 1982. I'll
never forget that date. Strange,
huh?

ELEANOR

Todd, I think you're a little
drunk.

TODD

Hell, yeah, Ellie. And I'm gonna
get a whole lot drunker before this
night is through.

(smiles at his wife)

I was a radar technician based in
Sioux City, Iowa, back then. Nice,
quiet pace. Not much to do but
chase girls and drink beer.

ELEANOR

Todd Stewart!

TODD

Until I met your mother, that is.
(smiles) Anyway, on May 14th, 1982,
I was on duty when we got a call
from another station, telling us
that something was heading our way,
coming down from Canada.

He takes another slug of scotch.

TODD (CONT'D)

Then it appears on our scope. Big
mother. Huge contact. Doing 1800
miles an hour at eighty-five
thousand feet. I'm tellin' you,
this thing had to be as big as an
aircraft carrier and it was goin'
nearly three times the speed of
sound.

ROBB

So, what happened then?

TODD

Well, we watched it heading right
for us, dropping altitude all the
time, and when it was almost on top
of us, we all ran outside the shack
and looked up. It was a beautiful
night. Not a cloud in the sky.
Stars as bright as I'd ever seen
'em.

(sips scotch)

Then this thing just glides over
and stops, right over the runway.
Not a sound. Not a fuckin' sound
from this thing that was a thousand
feet long if it was a yard.

ROBB

(excited)

What did it look like, dad?

TODD

(takes a deep breath)

You know, I don't really recall. I
can see it in my mind's eye, but I
can't describe it.
It was big with lights. And
friggin' weird. Then it just took
off and disappeared. Next day, a
general turns up, swears us to
secrecy and that's that. Weird. I
never told that story before now
(smiles) except to your mother one
time. Didn't believe me, did you,
hun.

ELEANOR
 (smiles awkwardly)
 Of course I did, dear.

Todd laughs out loud and finishes the scotch in his glass. We hear the SCREAM again. Todd points out the window.

TODD
 This is the same. I feel it. These fuckers are from another planet.
 (pause) What they want, I don't know, but they want something from us.

They sit in silence for a long time. Todd pours himself another scotch, while Robb and Eleanor drink their coffee. We don't hear a SCREAM during this time.

Scott and Tina enter the room. Tina is holding Scott for support. They sit down on the couch next to Robb and Eleanor.

ELEANOR
 There's coffee on in the kitchen.
 Shall I get you some?

SCOTT
 Thanks, mom. I'll get it.

He disappears into the kitchen. They all sit quietly. Tina is biting her fingernails. Eleanor seems afraid to make eye contact with her daughter-in-law. Scott returns with two mugs of coffee and hands one to Tina. He then sits down.

ELEANOR
 (standing up)
 Hey, let's watch TV.

She walks to the TV set and switches it on. 'The Six Million Dollar Man' is playing.

TODD
 (giggling)
 We could do with that sumbitch here.

They all settle back to enjoy the show. We haven't heard the SCREAM for quite some time.

FADE OUT.

FADE IN:

INT. STEWART HOUSE - LIVING ROOM - NIGHT

We focus on the wall clock hanging over the fireplace. Its hands tell us that it is almost midnight. Todd is snoring in his chair. Eleanor is nowhere to be seen.

Robb is still watching the television. Scott is nodding, almost falling asleep, while Tina is sound asleep, her head resting on Scott's arm.

Suddenly, a huge SCREAM is heard, louder and longer than any previous. Todd wakes with a start, as does Tina. Scott sits bolt upright and Robb leaps from the couch.

ROBB
Christ Almighty! That was right
outside!

Another SCREAM sounds, just as loud, but not as long. Then a strange, electronic BEEP is heard immediately afterwards.

SCOTT
What the hell was that?

Eleanor rushes into the living room, her hair a mess. She sits next to Tina, who is sobbing, and puts an arm around her.

Another SCREAM, followed by a BEEP.

ROBB
What the fuck?

SCOTT
Come on, Robb.

The two men start to leave the room, heading for the kitchen and the back door, when another, even louder, SCREAM is heard followed by a series of BEEPS, in a seemingly random pattern.

Suddenly, the whole room is bathed in searing, white light, accompanied by a deep rumbling sound, like a continuous earth tremor, without the violent shaking.

SCOTT (CONT'D)
Hell!

ELEANOR
No, not again. Not after all this
time.

They all fling their arms in front of their eyes. Tina is screaming, completely out of control. She struggles from Eleanor's grasp and runs out of the room and down the hall towards the bedrooms. Scott watches her, rooted to the spot. Then she just stops halfway down the hall.

We see strange, shadowy forms moving about in the light. Some seem vaguely humanoid, but the blazing light makes it difficult to see.

Then the light goes out.

The family seems locked in time. Their expressions are vacant, gazing off into the distance. Then they calmly walk out of the living room, towards their respective bedrooms.

We PAN around to the wall clock. It reads half-past four. The SCREAM continues in the distance, not as loud as before.

FADE OUT.

FADE IN:

EXT. LARRY'S MOTOR SHOP - DAY

We have an external ESTABLISHING SHOT of Larry's motor shop. A caption reads: ONE MONTH LATER.

INT. LARRY'S MOTOR SHOP - DAY

Scott is hard at work, welding underneath a car. He is distracted when a pair of slim, female legs appears. He slides out and takes off his welder's mask. The legs belong to Debbie. She has a determined look on her face.

SCOTT

Debbie, isn't it? Hi. I'm afraid Robb doesn't work here with me.

DEBBIE

I'm not here to see Robb. I'm here to see you.

SCOTT

Oh, what's the problem?

DEBBIE

(looking around)
Can we speak in private.

SCOTT

(shouting over his
shoulder to LARRY)
Taking a break, Larry.

Larry waves acknowledgement from beneath the hood of a car and Scott guides Debbie outside.

EXT. LARRY'S MOTOR SHOP - DAY

Scott wipes his hands with a rag and smiles warmly at Debbie, who appears distraught about something.

SCOTT

Well?

DEBBIE
You know Martin died, right?

SCOTT
Yeah, I'm sorry about that. He was
a nice man.

Tears begin to form in Debbie's eyes.

DEBBIE
Well, about a week ago, my aunt,
who lives on Erabus Road, killed
herself.

SCOTT
Oh, Jeez. I'm sorry to hear that.
That's terrible. But I don't see
what it has to do...

DEBBIE
The day before she took her own
life, my aunt was terrified about
something. Something to do with
you, Scott.

SCOTT
Me? How? I don't understand.

DEBBIE
She called me and said that about a
month ago, she was looking out of
her bedroom window, across towards
Santorini Street, where you live...

SCOTT
We live on Santorini. Yes.

DEBBIE
Yeah. Anyway, she told me, over the
phone. And she was scared, man,
like real scared. And she told me
that as she looked out, there was
this huge white light hovering over
your house. White with a bluish
centre.

Scott suddenly gets a distant look in his eyes.

SCOTT
I, er, don't know what to say. I
don't recall any light recently.
(pause) You sure she didn't just
see the police chopper? That has a
bright light.

DEBBIE
 (shouting)
 She didn't see no fucking police
 chopper!

She breathes deeply for a moment and calms down.

DEBBIE (CONT'D)
 Look. She saw something and it
 scared her. She was sure it was
 over your house because yours is
 the last on your street.

Debbie reaches into her purse and pulls out a blood-stained
 piece of paper. She hands it to Scott, who is reluctant to
 accept it.

DEBBIE (CONT'D)
 The police found this in her hand
 when they found her body. She... She
 cut her... she cut her own wrists.

Debbie begins to cry and Scott looks around awkwardly.

DEBBIE (CONT'D)
 She cut her wrists, but somehow
 managed to hold on to this. Read
 it.

Scott takes the piece of paper and unfolds it, careful not to
 touch any of the bloodstains.

SCOTT
 Shouldn't the police have this?

Debbie shakes her head.

DEBBIE
 No, they gave it to me. I don't
 know why. They just called me in
 yesterday, me being her closest
 relative, and gave me that note.
 Maybe they'll contact you later.
 (sniffs) Read it.

Scott looks at the note. He reads it aloud:

SCOTT
 DEAR MR STEWART, I AM SORRY TO
 TROUBLE YOU, BUT I THINK YOUR
 FAMILY IS IN DANGER. I SAW
 SOMETHING HAPPEN, BUT DIDN'T KNOW
 WHO TO TELL. SO I DECIDED TO TELL
 YOU. IF WHAT IS HAPPENING TO ME IS
 ALSO HAPPENING TO YOU, THEN YOU
 WILL UNDERSTAND. I SEE THINGS IN
 THE NIGHT. DARK SHAPES.

He looks to Debbie, who silently urges him to continue.

SCOTT (CONT'D)
 STRANGE SOUNDS. FACES PEERING INTO
 MY WINDOW. FACES THAT ARE NOT
 HUMAN, MR STEWART. DO YOU
 UNDERSTAND? I THINK THEY TAKE YOU
 AWAY. DO THINGS TO YOU AND BRING
 YOU BACK. GET AWAY WHILE YOU CAN.
 FOR THE SAKE OF YOUR CHILD, GET
 AWAY.

Debbie shifts from one foot to the other. Scott hands her the paper, but she shakes her head.

DEBBIE
 No, you keep it. Your wife is
 pregnant, isn't she?

SCOTT
 Yes, but...

DEBBIE
 My aunt was pregnant. I used to
 visit her and she was so happy.

SCOTT
 Debbie, I...

DEBBIE
 (shouting)
 Listen to me!
 (then more quietly))
 She was happy. She always wanted a
 child, even though she was single.
 She had a one-night stand and got
 pregnant. She didn't even tell the
 father. She was prepared to bring
 up the child by herself. She went
 to the doctor regularly and
 everything was fine.

SCOTT
 Are you telling me she lost the
 baby because of what she saw that
 night?

DEBBIE
 No. I asked the police about the
 baby and they said the autopsy
 revealed that she had never been
 pregnant. I've seen her records
 from the doctor. She was definitely
 pregnant a month ago.
 (points to the sky)
 They took her baby. They... they made
 her kill herself, just like they
 killed Martin.

SCOTT

Debbie, I don't know what to say. I mean...

DEBBIE

Don't say anything, just look after your family. Don't try to contact me. I'm leaving this shit hole for good, maybe up north or back east.

Debbie walks away, leaving Scott lone with the note in his hand. He watches her for a moment, then turns and walks back into the motor shop, stuffing the note in his pocket.

FADE OUT.

FADE IN:

EXT. STEWART HOUSE - BACK GARDEN - DAY

Todd is kneeling next to one of his dogs in the yard. The animal is lying on its side, panting and mewling pathetically. Robb is standing nearby.

ROBB

What's the matter with Nero, dad?

Todd strokes the dog gently, concern etched on his face.

TODD

I don't know, Robb. He just... I don't know.

Todd continues stroking Nero and Robb stands, looking around the yard.

ROBB

Where's Cleopatra?

TODD

She's in the kennel. Won't come out.

Robb walks across to the large, concrete kennel and peers into its dark opening. At the far end, we can barely make out the dog, lying down, staring at us, her eyes reflecting the light eerily.

ROBB

Cleo. Come on, girl.

A low growl emanates from the back of the kennel.

ROBB (CONT'D)

What's the matter, girl? It's me. Come on.

There is a long pause. Suddenly, the large German Shepherd launches out of the kennel and, in a flurry of fur and gnashing teeth, sends Robb sprawling across the yard.

He struggles furiously, trying to keep the dog's fearsome teeth from tearing him to pieces.

Todd's foot strikes Cleo in the ribs, sending her scurrying across the yard. She yelps, then turns and growls menacingly. Todd helps Robb to his feet and they slowly back out of the yard.

Once out, Todd closes the chain link gate and secures it, just as Cleo bounces against it, snarling and growling, flecks of saliva flying through the air.

ROBB (CONT'D)

What the hell's got into her?

They watch as Cleopatra slowly walks around Nero three times, sniffing at the sick canine on the ground. Then she returns to the kennel, her eyes casting around warily.

TODD

You got me, son. They've not been right since..

ROBB

Since we started hearing that screaming. You think there's a connection, dad?

TODD

I don't know.

(turns to leave))

I'd better call the vet. See if he can come over and take a look at them.

INT. STEWART HOUSE - LIVING ROOM - DAY

Tina is sleeping on the couch. From the kitchen, we can hear Eleanor pottering about and singing softly along to the radio. Tina's eyebrows crease and she begins to squirm. She is having a nightmare.

We see a series of FLASH CUTS, depicting a dark form in the bedroom, balls of blue light, spindly, pinkish-grey fingers pressing on human skin and finally, a creepy, baby-like face staring in the bathroom window. The face begins to smile eerily and..

Tina wakes up screaming and Eleanor rushes into the living room, throwing off a pair of oven gloves. She sits down and holds Tina, as her daughter-in-law sobs.

ELEANOR

Sweetheart, what's wrong? It was just a bad dream.

Tina continues crying, her breath coming in short gasps. She reaches down and touches her pregnant stomach.

TINA

Oh God, Eleanor, I think something's wrong with the baby!

She breaks down completely with wracking sobs and buries her face into Eleanor's chest. Eleanor looks out of the window, tears forming in her eyes.

INT. MARTIN'S APARTMENT - AFTERNOON

Scott is standing inside Martin's apartment. The door is open and the MANAGER, a wiry man of about sixty, is standing beside Scott with a large bunch of keys.

MANAGER

Damn shame about Martin. He was a good tenant. Always on time with his rent. Got on with the neighbours. Even helped out Mrs MacNaught with her garbage.

He looks at Scott, who is gazing around the neat and tidy room.

SCOTT

These are nice apartments. Can't be cheap, here in Azura Hills.

MANAGER

No, sir, they are not. Martin had a good job in the city. Some sort of legal something or other.

(he looks at Scott keenly)

Are you sure you're family? I mean, you don't look like him at all.

SCOTT

Distant cousin. We lost touch. Debbie gave me his address when I got into town.

MANAGER

Ah, yeah, Debbie. Nice girl. God knows how he hooked up with her. A bit odd.

He twirls his finger near his temple.

MANAGER (CONT'D)

If you know what I mean.

Scott turns to the manager, anger in his eyes.

SCOTT
No, I don't know what you mean.

The manager shuffles awkwardly.

SCOTT (CONT'D)
Well?

MANAGER
(blustering)
Well, you know... Kids these days?
Into all sorts of weird shit.

SCOTT
I have no idea what you're talking
about. She seems like a normal girl
to me.

The manager laughs, but stops quickly when he sees Scott
glaring at him.

MANAGER
Sorry, son, but the rumours were
that she was a Satanist. You know,
sacrifices, sex orgies, black
candles. That's why she wore all
that shit on her face.

SCOTT
(sighs and shakes his
head)
Whatever. Look, what can you tell
me about Martin? What happened the
night he died?

The manager leads Scott into the living area and down a short
hall, which leads to the only bedroom and en-suite bathroom.
He opens the bedroom door and ushers Scott inside.

MANAGER
Well, I guess it started in here.
From what the police told me,
anyway. I'm sure you've spoken to
them.

SCOTT
Of course.

MANAGER
(smiling wryly)
Anyway, apparently, he suffered
some sort of episode, began
screaming to himself, went into the
bathroom, tripped over the edge of
the tub and cracked his skull.

SCOTT

How do you know he was screaming at no-one? Maybe somebody was here with him.

MANAGER

No, sir. We played the closed-circuit tapes for the police. Nobody came in and out of his apartment all day, not even Martin. Locked himself in, you see. Stir crazy, I say. Debbie called a couple of times, but he wouldn't let her in and told her to go away.

Scott walks to the bathroom door and pushes it open. He flicks on the light to reveal a pristine room. He crosses to the bathroom cabinet and opens it. Empty.

He closes it again and jumps at the manager's face in the mirror.

MANAGER (CONT'D)

(reflected in the mirror)

We cleared out all his stuff. Ended up throwing it all out. Apparently, he had no family and Debbie didn't want it, except for a framed photo he had of them together.

Scott looks down at the floor and sees it is covered with a thin, tan-coloured, nylon carpet.

SCOTT

No tiles on the floor.

MANAGER

No. We use this waterproof carpeting. More comfortable for our tenants and less chance of slipping when you get out of the shower.

SCOTT

So he didn't slip and fall into the tub.

MANAGER

Well, no, I guess not. I wasn't here, so I can't say. The police said he stumbled and banged against the tub, falling in and... you know.

SCOTT

Could I have a moment, please?

MANAGER

Er, sure.

The manager leaves the bathroom. He mutters something under his breath as he walks out.

Scott looks around the bathroom again. He stands by the bathtub and tries to imitate banging into it and falling in. He shakes his head and goes back to the cabinet over the sink. He stares into the mirror.

The light flickers for an instant and Scott looks up, surprised. He looks back into the mirror and his expression turns to one of horror.

Staring back at him is a smokey, black form with jagged eyes and mouth. The mouth is opening and closing, but we hear no sound.

Scott reels back and bangs against the bathtub. He grabs the edge and prevents himself from tumbling in. The face in the mirror dissipates and Scott begins panting, as though holding his breath for a long time.

The manager reappears.

MANAGER (CONT'D)

You okay? I saw the light flicker.

Scott looks to the manager and back to the cabinet.

SCOTT

I'm... I'm fine. (pause) Thank you for your time. I should be going.

Scott pushes past the manager and almost runs out of the apartment. The manager watches him and looks at the cabinet and then the bathtub.

MANAGER

Fuckin' crazy kids.

EXT. MARTIN'S APARTMENT - AFTERNOON

Scott stumbles out of the apartment building and into the afternoon air of Azura Hills. He is gasping for breath. He breathes deeply, but then doubles over and vomits onto the pavement. A passerby watches him with disgust and carries on walking.

SCOTT

(sarcastic)

I'm okay, thanks. Shit.

He gets to his feet and crosses to where his car is parked by the road. He climbs in and fires up the engine. The sun is sinking low behind the hills. The car pulls away and we

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BATHROOM - EVENING

Tina is washing in the bathroom when Scott walks in and puts his arms around her waist. She cries out and turns to him angrily.

TINA

Jesus, Scott! You scared the crap out of me.

SCOTT

(smiling)
Sorry, baby.
(kisses her on the lips)
How's your day been?

Tina returns to the sink and continues wiping off her make-up.

TINA

Oh, the usual. Ate, slept, woke up screaming again, thought our baby was dead.

SCOTT

What?

TINA

(without turning from the sink)
I had a dream our baby was dead. I had to go to the doctor's with Eleanor in the end, I was so upset.

SCOTT

And?

TINA

And everything's fine. Our baby's perfectly healthy, but our baby's mother may be losing her goddamn mind!

She leans against the sink with straight arms and stares down into her reflection in the water. Scott holds her again and she throws her head back.

TINA (CONT'D)

Oh, Scott. I don't know what to do. These nightmares.

SCOTT

Did you tell the doc about them?

TINA
 (sighing)
 Yeah.

SCOTT
 And what did he say?

TINA
 He said it was common for women to have strange dreams during pregnancy and I shouldn't worry about it.

SCOTT
 (kisses her on the neck)
 There you go then. (beat) Mom says dinner will be ready soon.
 Scott leaves Tina in the bathroom. She looks down into the water in the sink again and catches her breath when she sees the creepy baby staring back up at her.

Then it is gone. She pulls the sink plug and stomps out of the bathroom, we hear her slam the bedroom door.

EXT. STEWART HOUSE - BACK GARDEN - EVENING

Todd is watching with despair as Nero tries to haul himself of his feet. His back legs are not cooperating, though, and he keeps slumping back down with a yelp.

Eventually, he gives up and lies, panting, on the concrete surface of the yard. Scott appears behind Todd and presses a hand onto his dad's shoulder. Todd turns to see his eldest son and smiles weakly.

SCOTT
 When did the vet say he'd be here?

TODD
 Sumbitch said he could only come tomorrow. (pause) Somehow, I don't think Nero will make it to then.

SCOTT
 Robb told me about what happened with Cleo. He thinks it's something to do with that screaming we heard last month.

TODD
 Yeah, well, Robb thinks too much sometimes. (long pause) Maybe I should put Nero out of his misery.

SCOTT
Jesus, dad.

TODD
I know, son, but look at him. He's
in pain. (pause) I don't know.

SCOTT
Why don't you call the vet again
and tell him that Nero is getting
worse?

Todd nods grimly and walks back into the house. Scott watches Nero for a little while, then he looks around the clear, but darkening, dark-blue sky. He then also walks back into the house.

INT. STEWART HOUSE - KITCHEN - EVENING

Todd sets down the telephone and looks to Scott.

TODD
He's gonna try and call by tonight.
Could be late, though, he said.

Scott nods sadly. Robb is sitting on one of the buffets, staring into his mug of coffee. Scott pulls out the note given to him by Debbie, looks at it briefly, then returns it to his pocket.

ROBB
What's that?

SCOTT
Nothing. (sips his own coffee)
How's Suzie?

ROBB
Scott, we broke up three weeks ago!

SCOTT
Oh, yeah. Sorry, dude.

Robb looks to his older brother, a look of concern in his eyes.

ROBB
Are you okay, bro?

Scott nods glumly.

SCOTT
Yeah. I'm fine. Just... I don't know.
I guess I'm just a little stressed
with the move coming up.

He swings his legs around and pushes himself from the buffet.

SCOTT (CONT'D)

Robb, I need to check something out at the new apartment. Wanna keep me company?

ROBB

(smiling)

Sure.

SCOTT

Dad, we just need to go over to your new place.

TODD

What for?

SCOTT

The, er, burglar alarm was faulty. The guy said he'd fix it today. I wanted to make sure for you, is all.

Todd tosses Scott a bunch of keys.

TODD

It's bullshit, boys. Just don't make a mess in there or your mother'll give us all a whuppin'.

Scott smiles innocently and he and Robb leave the kitchen and we FOLLOW THEM through the house and out of the front door. They walk to Scott's CAR. Before they get in, Scott turns to Robb.

SCOTT

Look, man, I need to talk to you about something.

(he looks back at the house)

But not in front of mom or dad (pause) and especially not Tina. She's got enough on her mind right now.

ROBB

Okay, dude. Let's go.

They climb into the car and the engine fires up. We watch as it rumbles down the road and turns a corner, disappearing from view and we

DISSOLVE TO:

INT. STEWART HOUSE - BEDROOM #1 - EVENING

Tina is lying on the bed, stroking her bare tummy. A tiny lump appears under the skin and Tina smiles. He baby is kicking.

A breeze wafts in through the open window and Tina turns her head to face it, enjoying the coolness for a moment. She closes her eyes.

We hear a very faint scratching noise and Tina opens her eyes, looking around without moving her head. Nothing. She closes them again and, once more, we hear the scratching.

She sits up quickly, her eyes darting around, suddenly full of fear. We see a small shadow flitter across the wall at the foot of the bed. Tina gasps, terrified, and pulls her knees up to her chest.

TINA
(whispering)
Not again. Go away and leave me
alone. Please.

We hear the scratching again and we watch Tina's eyes follow something across the room to the window. We CLOSE-UP on Tina's eyes and see a distorted reflection of something small, yet humanoid, leaping out through the window.

A tear rolls down her cheek and we

FADE OUT.

FADE IN:

INT. TODD'S NEW APARTMENT - LIVING ROOM - EVENING

Scott and Robb are standing in the living room of Todd and Eleanor's new apartment. At the moment, it is sparse, with few furnishings and a carpet only partially laid. A burglar alarm control box on the wall is open with wires dangling out.

To one side of the large room is a kitchen area, its counter acting as a barrier to the living room.

ROBB
Guess the guy hasn't been yet.

SCOTT
I never called him. (pause) Look,
man, I got this today.

Scott pulls Debbie's note out from his pocket and hands it to Robb, who reads it quickly. Robb looks to his brother.

ROBB
What the hell is this?

Scott takes back the note, folds it and puts it back in his pocket. He begins to pace around the room, looking nervous.

SCOTT
Now, call me crazy, but...

ROBB
You're crazy, dude.

Scott throws him a sarcastic smile.

SCOTT
No, Robb. Well, yeah, maybe I am.
But I went to Martin's apartment.
You know, Debbie's boyfriend who
died?

ROBB
Like I'd ever forget that? Why did
you go to his apartment?

SCOTT
I wanted to know what happened to
him. After reading the note, you
know? (pause) I don't think he just
slipped and cracked his head on the
tub.

ROBB
You think somebody killed him?

SCOTT
No, not exactly.
(wipes his top lip, which
is starting to bead with
sweat)
I saw something today. There. In
the bathroom. Martin's bathroom. In
the mirror.

Robb can tell his brother is scared.

ROBB
Shit, man, what? What did you see?

We see a FLASH-CUT of the dark form with evil, black eyes.
Scott blinks, now sweating profusely.

SCOTT
I saw...
(he begins breathing hard)
I saw...

Suddenly, his hand goes to his mouth and he runs into the kitchen area and we see him vomiting into the sink. Robb rushes to his side.

ROBB

Jeez, Scott. What the fuck?

Scott stops retching and he turns on the faucet, splashing his face with cool water.

SCOTT

I'm okay now. (breathes) Same thing happened at Martin's. Whatever I saw, it doesn't want me remembering it or at least telling anybody about it.

ROBB

What the fuck did you see, man?

SCOTT

I'm not sure, Robb, but it was either a demon or a fuckin' alien. (long pause) I'm scared man. I'm scared for myself. I'm scared for my wife. And I'm most scared for my child.

Robb walks away, rubbing his chin in thought. He is also scared, but only because he has never seen his brother acting like this.

ROBB

Look, man. Suzie knows this guy.

SCOTT

I thought you broke up.

ROBB

So? I still got her number. We ain't mortal enemies or anything like that.

(shakes his head)

Anyway, she knows this guy who does hypnotherapy. Apparently, he can help you remember stuff you think you've forgotten. He can also help you stop smokin'. I think that's how he earns most of his dough. Maybe he could help you remember what you saw without you spraying your lunch all over the joint.

Scott pushes himself away from the sink and places his hands on Robb's shoulders.

SCOTT

Thing is, bro. I don't think that's the only memory buried in here. You read the note. Debbie's aunt said she saw a UFO over our house a month ago, about the time the screaming stopped out back.

(pause as he turns away)

And then there's been the dreams. Tina's had them too. Weird shit.

ROBB

Little people in your room? Shadowy figures hovering over you?

Scott slowly turns back to Robb and sees the fear in his little brother's face.

SCOTT

Yeah.

They look at each other for a long time.

SCOTT (CONT'D)

Fuck it. Call Suzie. Get this guy's number.

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott quietly enters the bedroom and crosses to the bed. We see that Tina is not present.

He looks around and sees her nightgown lying on the floor near the door. He picks it up and places it gently onto the bed.

SCOTT

Tina? Tina?

He pads out of the room and we FOLLOW him across the hall to the bathroom. The door is closed and locked. He taps lightly on the door.

INT. STEWART HOUSE - HALLWAY - NIGHT

SCOTT

Tina? You in there?

There is no reply. He walks down the hall and peers into the living room. We can see Todd and Eleanor watching television.

TODD

(at the TV)

Ha! What an asshole.

Scott heads back down the hall to Robb's room. The door is slightly ajar and he pushes it open. Robb is lying on his bed with headphones on and his eyes closed. By his feet lies an open copy of Playboy. Scott smiles and pulls the door shut.

He goes back to the bathroom door and taps again, a little louder.

SCOTT

Tina. It's Scott. Are you okay in there?

There is still no answer. Scott tries the door handle but it won't budge.

SCOTT (CONT'D)

TINA! (then shouting) TINA!

He begins ramming his shoulder into the door. Todd runs down the hall.

TODD

What's going on here?

Scott ignores him and slams his shoulder into the bathroom door again. This time, it cracks open and he falls inside.

INT. STEWART HOUSE - BATHROOM - NIGHT

Scott looks up from the bathroom floor

SCOTT

Oh, shit!

We follow his gaze and see an arm hanging over the side of the bath. Blood is smeared on the porcelain. Scott leaps to his feet and we see Tina lying naked in a bath full of red water, her wrists deeply cut. Her skin is deathly pale.

SCOTT (CONT'D)

(screaming)

TINA!

Todd looks in and horror is printed into his features.

TODD

Holy shit! I'll call an ambulance.

He disappears and we watch as Scott grabs towels from a rack and wraps them around Tina's wrists, in an attempt to stem the bleeding. He pulls her up and cradles her, smearing his clean clothes with her blood. He doesn't care.

SCOTT

Tina. Tina, come on.

A low moan comes from her lips and her eyes flicker.

SCOTT (CONT'D)
 Oh, thank Christ! (shouting) DAD!
 SHE'S ALIVE. GET THAT FUCKIN'
 AMBULANCE HERE NOW!

Robb's face appears at the door and his jaw drops.

ROBB
 Fuck me!

He disappears, heading towards the living room.

SCOTT
 Stay with me, baby. Stay with me.

FADE OUT.

FADE IN:

INT. HOSPITAL ROOM - NIGHT

Tina is lying in a hospital bed, her wrists heavily-bandaged and her eyes are closed. Scott is sitting beside the bed, his eyes red-rimmed. He strokes her hair, moving it out of her face and begins to cry quietly.

Robb is on the opposite side of the bed, leaning against the windowsill. He folds his arms and looks around awkwardly, his eyes also filling with tears.

A DOCTOR enters and places a gentle hand on Scott's shoulder.

DOCTOR
 Mr. Stewart. Tina is stable now.
 The baby is fine. She just needs
 rest.
 (he looks to Robb who
 nods)
 Come on, go home. Get some sleep
 and come back tomorrow.

Scott silently rises from the chair and, without looking at anybody, leaves the room. The doctor begins examining Tina's dressings and Robb rushes after his brother.

INT. HOSPITAL CORRIDOR #1 - NIGHT

Scott is marching down the corridor, his mind whirling. Robb rushes to catch up. He grabs his brother's arm, who swings around, his eyes blazing with anger. Robb reels back with surprise.

ROBB
 Steady, bro. It's me.

SCOTT
 It was them, Robb.
 (he points skyward)
 They did this to her!

ROBB
 Jeez, man. She cut her own wrists,
 Scott. Dude, I love Tina, but,
 honestly, she hasn't been right for
 a while, man.

Scott almost takes a swing at his brother, but stops himself.

SCOTT
 You're full of shit.

He storms away towards the elevators, leaving Robb standing
 by himself.

EXT. STEWART HOUSE - NIGHT

Scott's car pulls into the drive, just as a station wagon is
 pulling away. A sign on the side reads 'VETERINARY HOSPITAL'.
 He climbs out and trudges to the front door. He enters and we

CUT TO:

INT. STEWART HOUSE - LIVING ROOM - NIGHT

Scott walks in and sees Todd and Eleanor sitting on the
 couch. Eleanor is crying and Todd looks equally upset. Todd
 looks up at his son, who still appears very angry.

TODD
 How's Tina, son?

Scott pulls off his coat and hangs it over the back of a
 chair near the door.

SCOTT
 She and the baby are going to be
 fine. The doctor sent me home.

TODD
 Where's Robb?

SCOTT
 We (beat) had words. He'll get a
 cab back. (pause) Was that the vet
 I just saw driving away?
 (Todd nods)
 What did he say about Nero?

TODD

He took Nero away. He was too far gone. Kindest thing to do was to put him down.

Eleanor gets up and rushes from the room and down the hall to her and Todd's bedroom. We hear the door slam.

SCOTT

Sorry, dad.

Todd gives his son a weak smile and nods glumly.

TODD

Hell of a night, son. Hell of a night.

INT. HOSPITAL ROOM - NIGHT.

Tina is lying in bed asleep. The room is dim, but not dark, as we PAN to see light streaming through the partially-open blinds from a full Moon. A shadow passes behind the blinds and they rattle lightly.

We PAN back around to Tina, who is still sleeping. A thin, bluish-grey hand with four fingers appears and strokes her swollen tummy. Tina smiles in her sleep and the hand retracts out of shot.

A NURSE enters suddenly and stops as she thinks she sees a shadow disappearing behind the blinds. She crosses the room and opens the blinds quietly. The she opens the window and peers out into the night.

We go to her POV and see we are several storeys up. She looks up and gasps as we see a small, bare foot disappearing over the edge of the roof.

She ducks back inside and closes the window. The she draws the blinds shut, looks at Tina for a second and rushes from the room.

We HOLD on Tina as she sleeps, the little smile still on her face as we

FADE OUT.

FADE IN:

EXT. PARK - DAY

Robb and Suzie are sitting on a bench in a pleasant, green park. Children are playing on the grass nearby and their laughing and squealing can be heard in the background.

Robb is looking at Suzie and it is obvious he still has feelings for her. Her feelings are a little harder to read, as she tries to avoid making eye contact.

ROBB

Thanks for meeting with me, Sooz.
It means a lot. It really does.

SUZIE

You said it was important.

ROBB

Yeah. It is. Very. (pause) Look,
you remember that shit that went
down a month or so ago?

SUZIE

You mean when you wiggled out on me
and accused me of being a monster?

ROBB

What? I never... Oh, no. Before that.
I... think. (pause) Look, Suzie,
something weird is going on with my
family and we need your help.

SUZIE

My help?

ROBB

Yeah. You once told me that you
knew a hypnotist guy who could help
you remember stuff you'd forgotten.
Remember?

Suzie looks at him for the first time.

SUZIE

Yeah. I remember.

ROBB

You got his number?

SUZIE

Not on me, no.

ROBB

Could you get it for me? Like now?

Suzie sighs and gets up from the bench.

SUZIE

Come on, then.

Suzie and Robb walk away from the bench, keeping an awkward distance between each other.

INT. HOSPITAL ROOM - DAY

Scott is once again sitting by Tina's bed. Her eyes are still closed. She has new dressings on her wrists, ones that appear less thick than the previous night.

Scott is holding her hand and gazing at her lovingly. Her eyes slowly open and she looks at Scott. He smiles broadly.

SCOTT

Baby.

TINA

Scott? What happened? Where am I?

SCOTT

You had a little accident, but you're all better now.

She looks down to her stomach.

SCOTT (CONT'D)

The baby's fine too.

Tina begin to cry and looks away from Scott.

SCOTT (CONT'D)

What's the matter? Tina?

TINA

(without looking at him)
You must hate me for what I did.

SCOTT

No. (pause) No, of course not.

TINA

I tried to kill our baby, Scott.

SCOTT

You were sick, but you're fine now. Really.

TINA

Am I?
(turns to him))
What if I they make me try to do it again?

Scott looks concerned, the smile disappearing. He releases her hand abruptly.

SCOTT

Who?

TINA

The Shadow People.

(she begins to look a
little wild-eyed)

They speak to me, whisper things,
tell me to do things. They wanted
our baby, Scott, but I tried to
stop it. They don't want our dead
baby.

(she laughs)

Oh, Scott. I think I'll go to sleep
now. So tired. (quietly) So very
tired.

Tina lies down and is soon sound asleep. Scott sits watching her for several seconds, then gets up and heads out of the door.

INT. HOSPITAL CORRIDOR #1 - DAY.

Scott sees the same doctor we saw earlier walking away and rushes up to him. He grabs him and spins him round, an angry look on his face.

SCOTT

What the hell have you been giving
my wife?

DOCTOR

Mr. Stewart, your wife has just
been prescribed some mild sedatives
to help her sleep. Nothing more.

Scott releases the doctor's arm.

SCOTT

Well, she just woke up and started
spouting off some insane crap about
wanting to kill our baby.

DOCTOR

Really? Are you sure? She shouldn't
be awake for hours. The nurse over
there was monitoring her on the
CCTV.

We get a SHOT of the same NURSE we saw in Tina's room earlier. She looks up and smiles from behind her station as the two men approach.

DOCTOR (CONT'D)

Nurse, Mr. Stewart here says his
wife just woke up and spoke to him.

The nurse's expression looks puzzled.

NURSE

I didn't see her wake up, doctor.
 (she smiles at Scott)
 I saw you sitting by her, then you
 came out here just now.

SCOTT

What? She sat up and spoke to me.
 As clearly as you're speaking to me
 now.
 (he looks to the CCTV
 monitor by her side)
 Can you rewind that and show me?

NURSE

I'm sorry, sir, I can't do that.
 The feed is recorded in the
 security station.

Scott turns to the doctor.

SCOTT

Can I go there and see?

The doctor sighs. After a long moment, he nods and leads
 Scott down the corridor.

INT. HOSPITAL CORRIDOR #2 - DAY

An elevator pings open and the doctor leads Scott down
 another corridor to a room with SECURITY stencilled on the
 door. He knocks and, after a moment, a rotund SECURITY GUARD
 opens it. He smiles out at the doctor.

DOCTOR

Hi, Bob. Could I ask a favour?
 Could you replay the security feed
 from Room 424?

BOB

Sure, doc. No problem.

Bob pulls the door open wide and allows the doctor and Scott
 to enter.

INT. HOSPITAL SECURITY ROOM - DAY

The security room is dark, with dozens of monitor screens
 filling an entire side of the dim space. Bob walks to a chair
 by a computer keyboard and taps in some commands.

He points to a particular monitor and we see a CCTV feed of
 Tina in her room. A timestamp shows us the time and date and
 a caption on the feed says 'ROOM 424'.

DOCTOR
Can you rewind it a few minutes? To
where Mr. Stewart here was there.

Bob sighs and taps in more commands. The timestamp runs backwards. Tina remains motionless. Then Scott walks backwards into her room and sits down. He appears to be speaking to Tina. Then he sits motionless, holding her hand for a long period.

SCOTT
I don't understand. She hasn't
moved. Play it forward again.

Bob sighs again and taps in commands. The footage plays forward in high speed. Scott is seen talking to Tina, but she is motionless and, seemingly, sleeping. Then he gets up and walks out of her room.

DOCTOR
See? She is sedated. She will wake
up in an hour or two.

Scott looks at the doctor for a long moment. Bob glances from one man to the other.

BOB
Is that it, doc?

DOCTOR
Yeah, Thanks, Bob.

The doctor leads Scott out of the security room and we

CUT TO:

INT. HOSPITAL CORRIDOR #2 - DAY

The doctor looks into Scott's eyes. We see that they are heavy and a little bloodshot.

DOCTOR
You haven't had much sleep, have
you?

SCOTT
No, but...

DOCTOR
Go home, Scott. If your wife's
condition changes, I'll phone you
myself. I promise. (pause) You'll
be no good to her if you're
exhausted. And you look exhausted.

Scott looks down to his feet. Then back at the doctor. He nods.

SCOTT

Okay. I'm sorry for wasting your time.

DOCTOR

Not at all, Mr Stewart. Now, go get some rest.

Scott walks away and we

FADE OUT.

FADE IN:

INT. STEWART HOUSE - BEDROOM #1 - DAY

Scott is lying on his bed, sleeping fitfully. His head thrashes from side to side and his eyes are moving rapidly beneath his eyelids.

We FLASH-CUT to a DARK, GRIMY ROOM. The walls are covered with peeling paint and the windows are boarded-up roughly. Moonlight filters through.

We PAN around and see that it is the STEWART HOUSE living room, only much different to the one we know. Scott slides into frame.

He is naked from the waist up. Below the waist, he is wearing loose, flannel tracksuit bottoms. He is barefoot. He looks around, confused.

SCOTT

Hello? (pause) Dad? Robb? Mom?

Suddenly, a piercing SCREAM fills the room and Scott reels backwards, tripping over a broken wooden chair. He falls on his behind and we hear the SCREAM again. Even louder.

Scott is breathing quickly, close to hyperventilating. We hear a scratching sound and he looks towards it. We PAN to see a small, bluish-grey being standing in the corner of the room.

It is about three feet tall, with long, thin arms and legs with four fingers on each hand. Its head is large and out of proportion with the rest of its body. It is facing away from us.

As we watch, it slowly turns and we see it has huge, black, almond-shaped eyes. Scott's eyes move down to the object it is holding. There is a glint from the knife in the creature's hand.

SCOTT (CONT'D)

Shit!

The creature's lipless mouth contorts into a black gash and the SCREAM issues forth. Then it charges towards Scott, slashing him with the knife. He shrieks and looks down to see blood pouring down his torso from a long, thin wound.

Scott opens his mouth to scream and we

CUT TO:

INT. ROBSINSON HOUSE - BEDROOM #1 - DAY

Scott sits up with a sharp cry of fear. His hands go to his belly, but, of course, there is no blood. He looks around the room. Everything is normal.

SCOTT
(to himself)
For Christ's sake, Scott.

He gets off the bed and exits the room.

INT. STEWART HOUSE - KITCHEN - DAY

Scott pads into the kitchen and helps himself to a cup of coffee from the percolator. He turns round and yelps with surprise when he sees Robb standing behind him.

SCOTT
Jesus, Robb!

He sits down on one of the breakfast bar stools. Robb smiles and sits down next to his brother.

SCOTT (CONT'D)
Robb, about yesterday, at the hospital. I'm sorry, man.

ROBB
Don't worry about it, bro. I probably deserved a punch in the eye. I'm sorry.

They both smile.

SCOTT
Where's mom and dad?

ROBB
They went over to their new apartment. Dad needs to take his mind off Tina and Nero.

Scott nods and gazes into his coffee cup.

ROBB (CONT'D)

I spoke to Suzie. She gave me the hypnotist's number.

SCOTT

I don't know, Robb.

ROBB

(pulling out a crumpled business card from his jeans pocket)

Well, here's his card. Think about it. Gotta split. See ya.

SCOTT

Later, man.

Robb leaves the house and Scott picks up the business card. He reads the legend out loud.

SCOTT (CONT'D)

Doctor Philip Z Mayfield.
Hypnotherapist. What the hell does the Z stand for?

He turns the card around in his fingers and taps it on the counter. He gazes out of the window for a moment, sunlight streaming in, creating dust mote 'energy beams'.

He leaves the card on the counter, slides off the stool and exits through the back door.

EXT. STEWART HOUSE - BACK GARDEN - DAY

Scott walks across the neat lawn to the yard where Cleopatra now lives alone. He peers through the chain link. We can see the concrete kennel, but no sign of the German Shepherd.

A chrome dish is filled with dog food just outside the dark entrance of the kennel. Flies buzz around the old meat. His hand goes to the latch for the gate and lifts it. We hear a deep growl emanate from the kennel. Scott retracts his hand.

He reaches out for the latch, lifts it again and, once more, we hear Cleopatra growling.

SCOTT

(under breath)
Screw you, then.

He turns around and walks down the path at the side of the house. As he walks away, we see the gate latch slip out of its groove and it swings open slowly.

EXT. STEWART HOUSE - FRONT GARDEN - DAY

Scott looks up and down the street. It is deserted. No people are walking around. No cars can be seen driving along the length of Santorini Street. It is as though he has entered a vacuum of silence, a one-man universe.

Scott turns to head back up the drive and stops dead in his tracks. Blocking his way, Cleopatra is down on her haunches, her hackles rising and a menacing growl issue from deep inside her throat.

SCOTT

Jesus!

He takes a step forward and Cleopatra bares her fangs and snarls, saliva dripping onto the concrete surface of the drive. Scott is getting extremely nervous.

SCOTT (CONT'D)

Cleo, girl, what's up?

Cleo barks once and growls. She is coiled, ready to pounce.

SCOTT (CONT'D)

Get back, Cleo. Go on. Kennel!

Cleopatra lurches forward and Scott starts running. He charges out of the front garden, the dog in pursuit.

EXT. SANTORINI STREET - DAY

Scott is running for his life. His breath is coming in laboured gasps. Behind, Cleo is gaining, her teeth bared, yet silent.

Scott leaps over a neighbour's low hedge and races across a well-kept lawn. He continues this over several more knee-high edging shrubs until he ends up back on the sidewalk. Cleo is still in hot pursuit and gaining rapidly.

As Scott nears the junction with Merapi Street, we begin to hear the blood pumping in his ears. In the distance, we can see cars moving.

Scott charges across the junction and Cleo leaps. She appears suspended in mid-air when a car appears and hits her. She rolls over the roof and lands with a sickening thud on the tarmac behind the vehicle.

Scott hears the screeching of the tyres and the squealing of the breaks and stops, turning around to see a ROTUND, MIDDLE-AGED MAN climbing out of his car and walking around to the rear.

Scott looks around and realizes that Cleopatra is no longer chasing him.

He slowly walks towards the car and we see the rotund man kneeling down near his rear fender, his hand going to his brow. The car appears undamaged.

As he approaches, we see Cleo's body lying motionless in a pool of blood. Her back is broken and her body is horrifically contorted.

SCOTT

Oh, shit.

The rotund man looks up at him. He is obviously very distressed.

ROTUND MAN

She just leaped out in front of me.

Scott kneals down beside the dog's body, his hands wavering over her twisted, lifeless form.

SCOTT

(quietly)

Jesus, Cleo.

ROTUND MAN

She was your dog?

Scott nods. The rotund man stands and places his hands on his hips.

ROTUND MAN (CONT'D)

I guess we should talk about insurance and all that crap. I mean, my car's pretty banged up now.

Scott leaps to his feet and points to the car.

SCOTT

There's not a fuckin' mark on the car! Look at it.

ROTUND MAN

I got whiplash and I'm sure I'll have flashbacks about all this.

Scott bends down and gathers Cleo's body in his arms. He ignores the blood beginning to run down the front of his clothes.

SCOTT

Go fuck yourself!

He walks away towards home, Cleo's head lolling beside him.

FADE OUT.

FADE IN:

INT. HYPNOTIST'S OFFICE - DAY

Robb is sitting in the office of DOCTOR PHILIP Z MAYFIELD. Mayfield is about forty-five, with thick, grey, almost silver, hair and thick, horn-rimmed glasses.

Suzie is sitting beside him. Mayfield is scrutinizing Robb keenly, his fingers arched in front of him.

The dark-panelled office walls are adorned with certificates of dubious veracity and photographs of the doctor with various minor celebrities.

MAYFIELD

You look like a punk kid who wants to piss around with me.

ROBB

No, sir, I'm not. I really want you to hypnotise me. Seriously.

Mayfield's eyes narrow. Then he smiles and claps his hands.

MAYFIELD

Okay. If it wasn't for Suzie, there, I'd have sent you packing. I have no time for bullshitters, son.

Mayfield stands and we see he is remarkably tall, well over six feet six inches. He crosses to a couch with a chair beside it and gestures for Robb to lie down on it?

ROBB

You want to do this now?

MAYFIELD

Yeah?

Robb crosses to the couch and lies down, feeling a little embarrassed.

ROBB

I thought you'd want to know my story first.

MAYFIELD

No, son. I like to know as little as possible about my clients.

(pause as he makes some notes on a pad he took from the chair)

This session will be free, but any future ones will be seventy-five dollars per session. Okay?

ROBB
Er, I guess.

MAYFIELD
(in a quiet, soothing
voice)
Okay, Robb. Close your eyes for me.
Thanks. Now, think back to the time
in question. What do you see?

ROBB
(opening one eye)
Don't you have to hypnotise me
first? You know, counting backwards
or clicking your fingers or
something?

Suzie giggles from across the office and Mayfield casts her a
rebuking stare.

MAYFIELD
No. Now think back. Think about the
memories you want to retrieve.

Robb closes his eye and breathes deeply.

ROBB
I'm at home. We all are.

MAYFIELD
Who is there?

ROBB
Me, my brother, Scott, his wife,
Tina, and my mom and dad. We're
watching TV... I think.

Suddenly, Robb jolts on the couch. His brow furrows.

ROBB (CONT'D)
The screaming. We can hear the
screaming. It's coming from the
hill out back. It's so close. And
so loud. There's a weird beep after
each scream. Why is that? What does
it mean?

MAYFIELD
What else can you see?

In the background, we can hear a LOW RUMBLING. Suzie looks
around, wondering where the noise is coming from.

ROBB
Shit! Ow! That hurts! There's a
bright light. Brighter than... than
the sun.

(MORE)

ROBB (CONT'D)

Jesus Christ, there are things
moving in the light. What the fuck
are they?

Robb throws his arms over his face, as if shielding himself from his vision. The RUMBLING grows louder and now Mayfield looks around. He mouths 'earthquake' to Suzie, who shakes her head. This is no earth tremor.

MAYFIELD

What's happening now, Robb?

Robb opens his mouth wide and a terrifying scream fills the room. This is no human scream, it is the SCREAM we heard at the Stewart House, but continuous.

Mayfield reels back, almost falling from his chair. Suzie clasps her hands over her ears.

The SCREAM continues to grow louder and Robb seems oblivious to it. His eyes are still closed and his hands are folded neatly on his stomach. The RUMBLING is also growing in intensity and now the windows are beginning to RATTLE.

Suzie runs from the room when a glass jug of water flies from Mayfield's desk and shatters against the wall close to her.

MAYFIELD (CONT'D)

Robb. (louder) Robb! Wake up! When
I clap my hands, you will be awake.

Mayfield claps his hands, but nothing happens. The SCREAM continues and the rumbling grows louder still. Mayfield drops to his knees, his hands covering his ears. His face contorted with pain.

Suddenly, the room is filled with brilliant light and we can see nothing but white. After a few seconds, the SCREAM stops and the RUMBLING subsides and then we FADE back to the office.

Mayfield is lying on the floor, his head twisted backwards and a look of sheer terror on his dead face. Robb is gone. We linger for a moment and then we

FADE OUT.

FADE IN:

EXT. SANTORINI STREET HILLSIDE - NIGHT

Robb is lying in long grass. He is in a foetal position, completely naked and his eyes are closed. The area is dark, but a full moon casts silvery light all around. We PUSH IN on him and see his eyes flick open.

He sits up suddenly and his eyes dart all around. He looks down and sees he is naked.

ROBB
What the fuck?

He looks down the hill and we follow his gaze to see the Stewart House a hundred yards away. Robb is confused and petrified.

ROBB (CONT'D)
How? Shit!

He gets to his feet and scampers down the hill. He reaches the fence at the back of the house and climbs over, swearing as the rough wood cuts into his hands and feet. He lands on the garden table with a thump.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

The garden is illuminated closer to the house by the kitchen lights. We can see Scott moving around inside.

Robb scurries over to the window and taps lightly on it. Scott looks out and sees his brother's face peering in at him. He walks around the counter to the back door and opens it.

SCOTT
Shit, Robb, what's...?
(notices his brother's
nakedness)
What the hell happened to your
clothes?

Robb stares at his brother, his hands covering his private parts.

ROBB
I don't fuckin' know, man.
(peers past Scott)
Is anybody in?

SCOTT
Mom and dad are spending the night
at their new place. Don't ask. Tina
is still in hospital. I thought you
were going to meet me there?

Robb ignores him and barges past, running into the house.

INT. STEWART HOUSE - BEDROOM #2 - NIGHT

Robb is sitting on his bed as he pulls on some clothes and looks up as Scott enters his bedroom.

SCOTT

What's goin' on, dude? Suzie called earlier. Said something I couldn't understand and hung up.

Robb runs his hands through his hair and looks down at the floor. Then he begins crying. Not all-out sobbing, just a weep of confusion. Scott sits down next to him.

ROBB

I went to see the hypnotist today. You know, the one on the card?

SCOTT

Yeah, I thought about calling him, but got sidetracked with Cleo.

ROBB

What's happened with Cleo?

Scott shakes his head, as if to say, 'I'll explain later'.

SCOTT

So, what happened?

Robb takes a deep breath and wipes his nose on his sleeve.

ROBB

That's just it, man. I can't remember. I arrived there with Suzie about noon or thereabouts and the next thing I know, I'm on the hill back there, naked.

SCOTT

Did he give you anything?

ROBB

(despairing)
I don't know! I can't remember!

A loud knock on the front door interrupts them. Scott leaves the room, leaving Robb sitting on the bed. We hear him open the front door and a muffled discussion ensues.

SCOTT

(O.S.)
Robb! I think you'd better get out here.

Robb looks up and we

CUT TO:

INT. STEWART HOUSE - LIVING ROOM - NIGHT

Robb walks into the living room and we see two police officers standing at the door with Scott. They are the same policemen we saw earlier.

ROBB
Is this about the screaming we heard?

SCOTT
No, Robb, it's not.

The policemen enter the house and approach Robb, who begins backing away slowly.

ROBB
What's goin' on, dude?

POLICEMAN #1
Robbert Stewart, we are arresting you in connection with the death of Doctor Philip Mayfield.

Policeman #1 brandishes a pair of handcuffs.

ROBB
What? Fuck no. This is bullshit, man.

SCOTT
Just go with them, Robb. I'm sure it's all a mistake.

Robb looks at his brother and then the policemen. Then he sprints towards the kitchen and out of the back door.

Policeman #1 pursues, while the other officer heads out of the front door. Scott follows the Policeman #2.

EXT. STEWART HOUSE - FRONT GARDEN - NIGHT

The red and blue lights of a police patrol car are flashing. Robb runs around from the back of the house and is tackled to the ground by Policeman #2.

Policeman #1 arrives and slaps on the cuffs, while planting his knee firmly in the middle of Robb's back. Robb howls with pain. Scott steps forward.

POLICEMAN #1
Now, you little shit. You do not have to say anything, but anything you do say may be used against you in a court of law. You have the right to speak with an attorney.
(MORE)

POLICEMAN #1 (CONT'D)

If you cannot afford an attorney,
one will be appointed to you, free
of charge. Do you understand these
rights I explained to you, you
fuckin' punk?

ROBB

(grimacing with pain)
Yes.

SCOTT

Take it easy, will ya?

Policeman #1 looks up at Scott with disgust.

POLICEMAN #1

Take it easy? Did he take it easy
with his victim?

They haul Robb to his feet and drag him towards their patrol
car. Several neighbours appear at their front doors to watch
the spectacle.

ROBB

Scott, get dad. This is bullshit,
man. Fuckin' bullshit!

Robb is bundled into the squad car and it roars away, leaving
Scott standing bewildered on the pavement. He looks around
and sees some locals still watching him.

SCOTT

You got nothin' better to do, huh?

He stalks back up the path and enters the house, slamming the
front door.

INT. GALERAS COUNTY JAIL - CELL - DAY

Robb is lying on a small cot in a cramped cell. There is a
jangling of keys and the cell door squeaks open to reveal a
policeman with a huge, red nose. He gestures for Robb to
follow him.

Robb rises from the cot and follows the officer.

INT. GALERAS COUNTY JAIL - INTERVIEW ROOM - DAY

Robb is shown to a chair behind a simple, wooden table in the
interview room. The red-nosed policeman stands by the door.

An attractive, BLONDE WOMAN enters, carrying a file and sets
it down on the table. She sits down in the empty chair
opposite Robb. He notices the handgun under her jacket and
the badge on her waistband.

BLONDE WOMAN

Now then, Mr. Stewart. I am Detective Anna Schmidt. I apologise for the delay. You have seen your lawyer, I believe?

ROBB

Yeah.

ANNA

Okay.

(she shuffles the papers
then looks him in the
eye)

How and why did you murder Philip Mayfield?

Robb stares back at her, his eyes filled with disbelief.

ROBB

I haven't murdered anybody. I couldn't.

ANNA

You were the only person that Doctor Mayfield saw yesterday. According to his diary, he had no other appointments. In fact, he had no appointments at all. Your friend...

(she looks at notes)

Susan Gillespie says he saw you on her recommendation and that you just walked in off the street. Is that right?

ROBB

Yeah. She knew him because he helped her a few years back.

ANNA

That's what she told us, yes.

(closes file)

So, you didn't kill him.

(Robb shakes his head)

So how did his head get twisted around 180 degrees? Bad whiplash?

ROBB

What? His head? What?

ANNA peers into his eyes. Then she looks down at the folder.

ANNA

Okay. I'll be right back.

She takes the folder and leaves the room.

INT. GALERAS COUNTY JAIL - CORRIDOR - DAY

ANNA exits the interview room and walks to a DETECTIVE who is standing in front of a vending machine.

DETECTIVE

Do you have a quarter?

ANNA

He says he didn't do it.

The detective turns around. He is tall, sun-tanned and handsome with brown hair and sunglasses.

DETECTIVE

Of course he does.

ANNA

I believe him, Tom.

Tom laughs and shakes his head.

TOM

Is this the famous 'Schmidt Intuition' kicking in? What did they call it at the academy? Schmintuition?

ANNA

Go look at the kid. He terrified. He doesn't know what happened. Have you read his statement? It's like something out of 'The Twilight Zone'!

Tom waves his fingers and mimics the 'Twilight Zone' music. She glares at him angrily.

TOM

Sorry. But he's our only lead, Anna. We have one witness, who fled the scene, she says, before the incident and nobody else entered the building, according to the manager.

ANNA

That's just it. The manager was sitting behind his desk and saw Gillespie and Stewart enter the building, but he only saw Gillespie leave. When he went to check on Mayfield, Stewart was gone. How'd he get out?

TOM

I don't know, Anna! Maybe he climbed out the window.

(MORE)

TOM (CONT'D)

Or hid in a broom cupboard.
Whatever happened, he didn't have
aliens beam him away and dump him
naked on the hill behind his house!
That's fuckin' nonsense, Anna.

Anna seems upset.

ANNA

I know, Tom. But... but I have a
strong gut feeling about this. My
Schmintuition, if you like.

TOM

What do you suggest, then? We don't
have enough to charge him with
murder. At best, he's a reluctant
witness.

ANNA

Lock him back up. We can hold him
for questioning a little longer,
but I want a guard on that door
every second. No toilet breaks,
nothing. I want his cell watched
all night.

TOM

For what?

ANNA

I'm not sure. We'll see.

She slaps a quarter into Tom's hand and walks away. Tom turns
to the vending machine and inserts the money.

INT. STEWART HOUSE - LIVING ROOM - EVENING

Todd is stalking back and forth like a crazy man. Eleanor is
crying on the couch. Scott is standing, looking out of the
window.

TODD

Why didn't you call us, Scott!

Scott turns around.

SCOTT

I tried, dad. You didn't answer the
phone. It rang and rang. I even
drove round and knocked on your
door! I was there for an hour. The
apartment manager threw me out.

Todd does not understand.

TODD

We were in that apartment all night, boy.

SCOTT

I don't understand it either, dad.

(he thinks for a moment)

Remember what happened with Kim?

When I hammered on their door that night?

We see a FLASH-CUT of Kim and Joe sitting in a trance-like state.

SCOTT (CONT.) (CONT'D)

What if you were like that?

(he turns back to the window)

This is so fucked up, man.

Todd sits down next to Eleanor and places his arm around her.

TODD

So, what did the police say?

SCOTT

They're holding him for questioning another 24 hours. If they can't charge him, then I guess they'll let him go.

TODD

Shit. What the hell's goin' on with this family lately?

(he gazes out towards the back garden)

And poor Cleo. Jesus, son.

SCOTT

I know, dad, and I'm so sorry. I don't know what got into her. She just went crazy.

Eleanor looks up, her eyes red.

ELEANOR

How's Tina? Have you been to the hospital today?

SCOTT

Of course I have, mom.

ELEANOR

No, I didn't mean...

(she starts crying again)

It's just that with everything that's gone on...

SCOTT

I'm sorry, mom. I know. The doctor says she'll be able to come home tomorrow or the day after. She's feeling a lot better now.

Eleanor nods and smiles weakly. Scott sits down just as a loud knock at the front door is heard. He gets back up with a groan and answers it.

We see Anna and Tom standing outside. They show Scott their badges.

TOM

I'm Detective Harrison. This is Detective Schmidt. May we come in?

SCOTT

Is it about Robb?

TOM

In a manner of speaking. We'd rather talk about it inside, if you don't mind.

Scott allows them to enter and they walk into the room, expertly noting everything in the surrounding area quickly and silently.

SCOTT

This is my dad, Todd, and my mother, Eleanor.

The detectives nod at the parents and smile.

TODD

Has something happened to my boy?

Tom looks to Anna, as though saying 'Your turn'.

ANNA

We're not sure, sir. Robbert, as you know, was being held for questioning in regard to the death of a Doctor Philip Mayfield..

ELEANOR

My Robb would never do anything like that.

ANNA

Of course, ma'am. As I was saying, we were holding Robb in our cells, but it seems he has escaped, somehow.

SCOTT

What? How?

ANNA

We don't know, but I...

TOM

Have any of you seen Robb in the last hour? Please? (pause) Believe me, if you have, you won't be in any trouble. We just want to know what happened.

Scott, Todd and Eleanor all look to one another. They shake their heads in confused unison.

SCOTT

No, we haven't seen him. In fact, I was only just telling my parents about all this when you arrived. They've been incommunicado.

Anna smiles.

ANNA

Incommunicado?

TODD

It means we couldn't be got hold of, miss.

ANNA

I know what it means, sir. (pause) So you have no idea where he could be?

SCOTT

Have you tried Suzie's apartment?

ANNA

Yes. Miss Gillepsie hasn't seen him either. We have taken her into protective custody as a precaution.

TODD

(raising voice and standing up)

As a precaution against what? My boy? (pause) My Robb wouldn't harm anybody! He couldn't, I tell you! He's a sweet boy. Lazy as a friggin' lame mule, but kind and thoughtful.

(he starts crying)

Where's my little boy? Help us, please.

Eleanor stands and it is her turn to console her husband. She holds him and he sobs into her chest.

She looks into Anna's blue eyes. She has a sudden, steely resolve.

ELEANOR

I think you know what's happened to him, don't you?

(Anne starts to speak)

No, let me guess. There was a bright flash and he was gone from the cell.

Anna looks to Tom

TOM

How could you know that, ma'am?

ELEANOR

Because it happened to me.

Scott whirls, his eyes fixed on his mother. Todd lifts his head and gazes at his wife through teary eyes.

TODD

What, baby? It happened to you?

They sit back down on the couch. The detectives are unsure what to do. Scott leaves the room and comes back a moment later with two wooden kitchen chairs. Anna nods in thanks and they sit down.

Scott remains standing, staring out through the open kitchen door and the black hill beyond the fence at the back of the house.

ELEANOR

I didn't want you to worry, honey. It was a long time ago, before we even met.

She takes a deep breath.

ELEANOR (CONT'D)

I was waitressing at this all-night diner out near Barstone. It was a quiet night and so my boss said I could clock off early and get the last bus back home. (smiles) Saved him paying for a cab for me, you see.

We DISSOLVE TO:

EXT. BARSTONE DINER - NIGHT

A young Eleanor is standing beside the road, her arms folded. The only light is coming from a large, neon sign above her, advertising the all-night diner and truck stop, and the lights from the diner itself.

ELEANOR (V.O.)

I waited, I don't know, maybe a half hour for the bus, but it never showed. I thought about going back inside, but I decided to start walking. There was a drive-in movie theatre not far from the diner and sometimes buses stop there. By the time I got there, though, it was closed and nobody was around. So I carried on walking.

The young Eleanor begins walking down the dark highway, her shoes kicking up dust. The lights of the diner are slowly receding as she walks. We PAN DOWN to her feet and, after a few steps, PAN UP again. We can no longer see the lights of the diner.

ELEANOR (V.O.)

I'd walked maybe a couple of miles and I had about three more to go when I looked up and saw this light moving across the sky. Like a bright star. It was a beautiful evening, not a cloud to be seen and the stars were bright, but not as bright as this thing.

We see young Eleanor watching the light. Suddenly, it stops and then grows brighter. Suddenly, it is right overhead. A huge, oval shape, shimmering and coruscating. Young Eleanor is transfixed.

YOUNG ELEANOR

Oh my.

Suddenly there is a bright flash and young Eleanor is gone and the road is dark again.

We DISSOLVE TO:

INT. STEWART HOUSE - LIVING ROOM - EVENING

Eleanor smiles at Todd and he squeezes her hand reassuringly.

ELEANOR

Next thing I knew, I was naked on our back porch. Luckily, nobody saw me and I was able to slip into the house and go to bed.

(MORE)

ELEANOR (CONT'D)
 (she breathes deeply)
 I never spoke about it until now.

TODD
 Oh, Ellie.

He kisses her lovingly on the forehead.

SCOTT
 Jesus, mom. That's... I don't know...

TOM
 Aw, give me a break! You people are nuts.

ANNA
 Tom! Go wait in the car.

TOM
 Anna!

ANNA
 Now, Tom. I'll be right out.

Tom exits, mumbling under his breath. He slams the front door as he leaves. Anna smiles apologetically.

ANNA (CONT'D)
 I'm sorry about my partner. He's very much old school.

SCOTT
 And you're not, I take it?

ANNA
 Well, let's say I like to keep an open mind about things.

Anna pauses for a long time, as though gathering her thoughts.

SCOTT
 So, what do we do about Robb?

ANNA
 I don't know. I guess he'll show up soon enough. (pause) Okay, let me put this succinctly. We have Robb at a murder scene and a doctor with his head almost twisted off. I don't think Robb did it. My partner would argue, but I think there's something else at work here.

SCOTT
 Something? You mean space aliens. UFOs. All that shit.

ANNA

As I said, I like to keep an open mind. Look, I'm not some UFO nut, but I've seen enough in my time to realise that there's some crazy stuff goes on in this world and it's not all done by people whacked out on drugs or nut jobs with axes to grind. Sometimes we have real mysteries on our hands and I think that's what we have here.

She leans forward, her elbows resting on her knees.

ANNA (CONT'D)

We had a guard on Robb's cell the whole time he was in there. There was a flash of light, as you rightly said, Mrs Stewart, and, whoosh, he was gone. Now Tom has tried to rationalise it as some form of mass hypnosis. That Robb hypnotised the guard to unlock the cell and allow him to escape, but that's a crock, as I think you'd agree.

She looks to everybody in the room in turn.

ANNA (CONT'D)

I think you good people have genuinely been abducted by aliens and, for whatever reason, they keep coming back for you. If anybody gets in their way, they die. Like Doctor Mayfield. He was just in the wrong place at the wrong time. I don't know, maybe the hypnosis session triggered an abduction. Alerted them somehow.

SCOTT

Are you for real? I mean, you are a cop, right?

Anna laughs. She shows him her badge again.

ANNA

Yes, I am a real cop.

ELEANOR

So what can we do? How can we stop these things happening to us?

ANNA

I have no idea, Mrs Stewart. They don't teach us this stuff at the academy, I'm afraid.

(MORE)

ANNA (CONT'D)

(pause) Look, we'll post a black and white outside, in case Robb returns. He is a material witness and suspect, after all. And technically an escaped prisoner at large. If anything happens, anything at all, I'll have them call me and I'll be right over. Any more than that, I can't do I'm afraid.

Anna stands and brushes the creases out of her plain skirt.

SCOTT

We appreciate that, Detective Schmidt.

She nods and leaves the house. Scott crosses to the window and we see Anna arguing with Tom. Then they get back into their car and drive away.

ELEANOR

She was a nice lady.

SCOTT

Yeah, she was. Pity she can't help us, though.

INT. HOSPITAL ROOM - NIGHT

Tina is sleeping in her hospital bed. The colour has returned to her face and she seems much healthier. She now has only light bandages on her wrists.

We hear a CLICK and PAN around to see the window swing open. A bluish-grey, three-fingered hand appears over the sill. We WHIP PAN back to Tina. She is still sleeping.

We hear SCRATCHING and a light thud of something hitting the floor. A shadow falls across Tina's body. She opens her eyes and smiles up at her visitor.

TINA

Is it time?

The bluish-grey hand appears from off-screen and she takes it with her right hand. She climbs out of bed and walks off-screen. We hear a rustle and the blinds rattling and then a click.

We PAN around and Tina and the creature are gone, the window is closed and latched from the inside.

We HOLD the shot and then

DISSOLVE TO:

INT. HOSPITAL ROOM - DAY

We PAN around to see Scott and a confused doctor looking around the empty room.

SCOTT

Where the fuck is my wife? What have you done to her? Didn't you have anybody watching her?

DOCTOR

No, she was out of danger, as you know. Mr. Stewart, please calm down. We will find her. She has to be somewhere in the hospital.

Scott crosses to the window and rattles the latch. It is firmly seated. Then he looks down and sees a dirty smudge on the tiled floor. We CLOSE-UP and see that it is a bizarre, three-toed FOOTPRINT.

SCOTT

Oh, shit. Oh my God! They took her.
(he turns to the doctor)
They fuckin' took my wife!

DOCTOR

Who took her? Mr Stewart, you're not making any...

Scott barges past him and out of the room. The doctor's eyes fall on the footprint and he turns to follow Scott.

INT. HOSPITAL CORRIDOR #1 - DAY

Scott marches down the corridor towards the elevator, the doctor hurrying to catch up.

DOCTOR

Where are you going? Who do you think took your wife?

Scott thumbs the button on the elevator.

SCOTT

You wouldn't believe me, doc.

The elevator PINGS open and they step inside after an orderly exits, pushing an old woman in a wheelchair. She smiles up at the two men. The doctor returns the gesture, but Scott ignores her. The doors hiss shut.

INT. HOSPITAL CORRIDOR #2 - DAY

Scott hammers on the security room door and Bob opens it, looking angrily at Scott and the doctor.

Scott pushes past him and enters the security room.

BOB

Hey!

INT. HOSPITAL SECURITY ROOM - DAY

Scott looks at the array of monitors and the computer keyboard.

SCOTT

Room 424. Play black the footage
for last night.

Bob looks to the doctor, who simply nods. He sighs and nudges Scott out of the way. He points to the same monitor we saw earlier.

He rewinds the footage and we see that Tina's bed is empty. Then there is a period of interference and Tina then appears in bed, asleep.

SCOTT (CONT'D)

Play it forwards.

The footage begins playing normally. Tina is sound asleep in bed. Then the screen fills with static for several seconds. When it ends, the bed is empty.

SCOTT (CONT'D)

Oh, for fuck's sake! What happened?

BOB

I don't know. All the other feeds
are fine for that time frame. I
can't explain it.

SCOTT

I can.

Scott marches from the room, leaving Bob and the doctor staring at the monitors.

EXT. STEWART HOUSE - AFTERNOON

Scott's car skids to a halt outside his home. He bolts out of the vehicle and races up the path and into the house. POLICEMAN #3, sitting in the patrol car across the street, looks on curiously, then returns to his magazine.

INT. STEWART HOUSE - VARIOUS ROOMS - AFTERNOON

We CUT to various rooms as Scott searches in vain for his wife. He calls out her name repeatedly. Nobody else is in the house.

INT. STEWART HOUSE - BEDROOM #1 - AFTERNOON

Scott is sitting on the edge of the bed, holding one of Tina's fluffy, woollen tops. He holds it to his face and breathes deeply, his eyes filling with tears.

SCOTT
(shouting)
TINA!

He collapses on the bed, sobbing and we watch him for several seconds as he is lost in his despair.

DISSOLVE TO:

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott is asleep on top of the bedclothes. He is still holding the woollen top. Moonlight streams through the wide-open window, the open curtains rustling quietly as a breeze disturbs them.

We hear a scratching sound and a shadow falls across Scott's sleeping form. Suddenly, Scott's eyes snap open and he rolls off the bed quickly, terror etched in his face.

SCOTT
What the fuck?

We PAN around and see what appears to be the same, bluish-grey creature that Scott had dreamed about earlier. It stares at him with huge, black, unblinking eyes.

SCOTT (CONT'D)
Get the fuck away from me!

He crawls out of the room, the creature watching him patiently.

INT. STEWART HOUSE - BEDROOM #3 - NIGHT

Scott flings open his parents' wardrobe and starts rummage around for something. He finally finds it and we see a shotgun in his hands. He checks it and finds it is loaded with two shells. He then rushes out of the room.

INT. STEWART HOUSE - BEDROOM #1 - NIGHT

Scott barrels into his bedroom, the shotgun pointing forward, ready to fire. The creature has gone. The window is now closed. Tina's woollen top is also missing.

Scott slowly backs out of the room and we see him head down the hallway.

INT. STEWART HOUSE - KITCHEN - NIGHT

Scott stalks into the kitchen, shotgun at the ready. There is no sign of the creature. He flings open the back door and heads out into the back garden.

EXT. STEWART HOUSE - BACK GARDEN - NIGHT

Scott looks around. Nothing stirs in the immediate area. Above is a cloudless, starry sky. The Moon is low on the horizon. Scott looks towards Kim's house, but it is in darkness.

SCOTT
(shouting)
Come on, you cowards. Take me! TAKE
MEEEEEE!

Nothing happens. A light breeze moves Scott's hair and we see a tear run down his cheek. He slumps to his knees, dropping the shotgun.

SCOTT (CONT'D)
Take me.

There is a scratching noise and Scott grabs the shotgun. He spins around on his knees and fires both barrels. A hanging basket of plants explodes, scattering leaves and dirt all over.

TODD
Jesus fuckin' Christ, boy! You
almost took my head off! What are
you doin' with my shotgun?

Scott drops the shotgun again and stares at his mother and father, who are standing in the doorway, in disbelief.

SCOTT
Shit, dad. I thought...

Todd runs over and scoops up the shotgun. He checks it and shakes his head. He looks down at his son, who is quietly weeping, still on his knees.

TODD
We just came from the hospital. The
doctor told us what happened. I'm
sorry, son.

SCOTT
(quietly)
I saw one of them, dad. It was
here.

TODD
Saw what?

Scott stands up and rubs his face with his hands.

SCOTT

An alien, dad. Plain as day.
Standing as close to me as you are
now. Why do you think I had the
shotgun? I wanted to kill the
fuckin' thing!

TODD

What happened to it?

SCOTT

I don't know. I got the gun and
when I came back, it had gone.
Maybe I scared it away?

Eleanor disappears into the house, her face sad.

Policeman #3 appears from the side of the house, his pistol
in his hand.

POLICEMAN #3

What's going on here?

Scott looks away and mouths 'shit'. Todd leans the shotgun
against the wall of the house.

TODD

It's okay, officer. Just a minor
accident. We're all okay.

Policeman #3 holsters his weapon.

POLICEMAN #3

I'm going to have to make a report
about this, sir.

TODD

I understand, officer. It won't
happen again.

Policeman #3 leaves the scene, presumably returning to his
squad car.

SCOTT

I wonder if he called Detective
Schmidt?

TODD

Dunno. I guess we'll find out soon
enough.

Todd scans the sky with his eyes and breathes deeply. His
eyes fall on the dark hill beyond the fence. He curses under
his breath and walks into the house, after retrieving the
shotgun. Scott follows.

INT. STEWART HOUSE - LIVING ROOM - NIGHT

Todd tosses the shotgun into an armchair and turns round to face Scott. Eleanor is not present.

TODD

I know how you must feel about Tina, Scott, but you can't go round firing shells at anything that moves.

SCOTT

You didn't see the thing, dad. I was friggin' terrified! What was I supposed to do?

Todd slumps down onto the couch. Scott perches on one of the kitchen chairs that are still in the room from earlier.

TODD

I don't know, son. What can we do? This whole situation is plain nuts.

SCOTT

Dad, they've taken Robb and now they've taken Tina. Robb still hasn't come back. Do you understand what I'm saying here?

Todd looks at his son, his face etched with fear and worry.

TODD

Yes, son, of course I can see what's going on. The bastards are taking us one at a time. (pause) But why? What makes our family so special? What have we done? We're no different to anybody else.

A knock at the front door interrupts him and Scott rises to answer it. Anna walks in, her hair a little unkempt and she is wearing casual clothes. She seems somewhat angry.

ANNA

What's going on here? I got a call that shots had been fired.

SCOTT

That was me. I mistook dad for an alien.

Anna looks to them both, her mouth open.

ANNA

You think this is fucking funny?

TODD

No we don't miss. So, I'd ask you to watch your tone in my house.

ANNA

I have a corpse over in the morgue, a missing suspect and now I find our suspect's family doing a little target practice at (looks at her watch) at almost fucking midnight! I'll take whatever goddamn tone I wish, Mr. Stewart.

Eleanor appears out of the hallway. She looks dazed and confused. We see she has a bottle of Jack Daniels in her hand.

ELEANOR

(slurring)

It's all screwed. We're all screwed, you know.

(she sees Anna)

Hello, dear. Todd, it's the nice police lady from earlier.

She staggers around the couch and flops down next to Todd.

TODD

Jesus, Ellie. How much of this did you drink?

ELEANOR

(smiling and slurred)

Enough. And a little bit more for luck.

Anna looks on with disapproval. She stands to leave.

ELEANOR (CONT'D)

They're coming back you know. Right now. I can feel them. They're on their way.

ANNA

Who?

ELEANOR

(pointing upwards)

Them.

(she swigs from the bottle)

Not a damn thing we can do about it. Oops, I said damn. Sorry.

SCOTT

Mom.

ELEANOR

My sweet Scottie. My good boy. Just like Robb. Both good boys. The best boys in the whole world.

(another swig)

Won't help, though. That's what they want.

(points up again)

They want good people. They know if you're good or bad, you know. Don't ask me how, but they know.

She drops the bottle and struggles to pick it back up. Liquor spills out onto the carpet.

TODD

I think you've had enough, Ellie.

ELEANOR

(suddenly angry)

You don't tell me when I've had enough!

(calms)

I thought if I got wasted, they'd think I was bad and leave me alone. What do you think, lady policeman... woman... person? Does getting drunk make me bad?

ANNA

No, ma'am, it doesn't.

ELEANOR

Shit.

(puts her hand to her mouth and giggles)

I did it again.

TODD

(to Scott)

Come on, son, let's get her to bed.

Todd stands up and he and Scott haul Eleanor from the couch. They haven't taken more than two steps with her when light floods into the room. Anna whips out her pistol. Scott and Todd hang on to Eleanor.

ELEANOR

Told you.

The light grows brighter until we can only see Anna, Scott, Todd and Eleanor with their edges softened by the brilliance.

Anna casts about with her pistol. The Stewarts just stand, blinking into the light.

ANNA
 (panting)
 Everybody stay calm!

A form emerges from the whiteness. It is identical to the creatures Scott saw. Then three more appear, all identical. They stand looking at the group for several seconds, their heads cocking occasionally, sometimes in unison.

ANNA (CONT'D)
 Stay back!

A creature steps forward and Anna squeezes her trigger. Nothing happens. She tries again, but we just hear a dull CLICK. She drops the gun, but we don't hear it hit the floor.

ANNA (CONT'D)
 Shit! (she looks to the Stewarts)
 DO something!

The other creatures glide across to Scott, Todd and Eleanor and each takes a hand. They lead them into the light and disappear.

Anna stares at the remaining creature, the one she tried to shoot. It watches her with unblinking eyes. Then its mouth opens and we hear the SCREAM. Anna covers her ears and closes her eyes.

There is a FLASH and we find ourselves back in the living room. Anna is alone with her pistol by her feet. Smoke is rising from the muzzle, as if it has just fired.

She is panting, still with her hands over her ears and her eyes closed.

She opens her eyes slowly and looks around. She picks up her gun and checks the clip.

ANNA (CONT'D)
 Two shots fired. What's going on here?

Policeman #3 appears at the door, his pistol drawn again.

POLICEMAN #3
 What happened? I heard more shots.
 (he looks around the room)
 Where is everybody?

Anna looks skyward and then at the police officer.

ANNA
 You didn't see anything? Like a bright light?

POLICEMAN #3

What? No. You went inside. Then I heard two shots and came running in.

Anna smiles thinly and walks towards the front door.

ANNA

You can put your weapon away.
There's nothing more to do here.

Policeman #3 reluctantly holsters his gun and follows her out of the door.

EXT. STEWART HOUSE - FRONT GARDEN - NIGHT

Anna walks down the path towards her car, Policeman #3 in tow. He grabs her arms and she stops, turning to face him.

POLICEMAN #3

What the fuck is going on?

ANNA

How should I know?
(pause as she looks around
the quiet street)
I guess you can go back to the station.

Confused, the police officer returns to his squad car. We see him climb inside, start the engine and drive away. Anna stands for a while on the Stewart's path and looks up to the star-filled sky.

ANNA (CONT'D)

(smiling)
I guess I wasn't good enough for them.

FADE OUT:

THE END

FIRST DRAFT
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