

At the Cove

PILOT - 'WELCOME TO THE COVE'

1st Draft (18/11/19)

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The Cove

Pilot - 'Welcome to The Cove'

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TEASER

INT. HOSPITAL ROOM - NIGHT

Heavy rain lashes at the hospital room window.

Outside, lightning illuminates the night.

AMY MYERS (16, pale, dark-haired, pretty) sleeps on a chair in a dark corner, almost hidden in her black vintage Shihad T shirt, black jeans and black chucks.

*
*
*

Thunder booms outside waking her from a restless sleep.

Disorientated, Amy looks around.

Her brother, MILO MYERS (14, small for his age, vulnerable) sleeps on a cot bed beside Amy. A retro comic book hangs loosely in his hand.

*
*
*

Amy's mum BETH MYERS (43, smart, attractive, exhausted) dozes in a chair next to a large hospital bed. A hospital blanket falls from her shoulders.

*
*
*

Getting up, Amy readjusts her mum's blanket.

*

She turns to the man lying in the bed, her father.

MICHAEL MYERS (43, ashen skinned, skeletal, once handsome) sleeps, he's losing his long battle with cancer.

*
*

With tears welling in her eyes, Amy leans down and gently kisses her father on the forehead.

BETH (O.C.)

Dad loves you very much.

*

Beth is sitting up smiling at Amy through weary eyes. She looks across to Milo.

BETH (CONT'D)

Both of you.

*

Forcing back the tears Amy quickly shifts from emotional and exposed, to being in calm control.

She picks up a small bowl from the bedside table.

AMY
We need ice.

A worried Beth watches her daughter exit.

INT. HOSPITAL PASSAGE - NIGHT

Amy steps out of her father's hospital room into the passage. *

It's late. The hospital is in low light, deserted. *

As Amy sets out in search of ice, a ghostly figure watches her from a room at the far end of the passage.

Amy is oblivious. *

INT. HOSPITAL/NURSES' STATION - NIGHT *

The nurses' station is deserted. Desk lights illuminate the desk. *

Amy enters. *

AMY
Hello?

BOOM - thunder, much louder than before, the storm is moving closer.

The lights strobe.

In the flickering light the cadaverous face of an old woman watches Amy from the corner of a connecting passageway. *

Amy senses she's being watched. *

AMY (CONT'D)
(nervously)
Hello?

Amy looks around. *

The woman ducks out of sight, unseen. *

Amy is starting to get a little freaked. *

DUTY NURSE (O.C.)
Can I help you?

Startled, Amy spins on her heels to find the Duty Nurse (40s, tall, aryan, something odd about her) standing directly behind her, coming seemingly from nowhere. *

The nurses manner seems weirdly stilted. As she steps forward she's reflected in the dark, glass window of a nearby hospital room. In the reflection she appears to be surrounded by several tall, thin, shadowy figures. *

AMY
(shaken)
I'm looking for ice. *

Amy holds up her bowl. *

The nurse looks at Amy with cold indifference.

DUTY NURSE
The day room.

Amy is confused.

DUTY NURSE (CONT'D)
The ice machine is in the day room.

INT. HOSPITAL/DAY ROOM - NIGHT

Amy stands in the entrance of the day room. *

The room is in total darkness but for a blue light coming from the ice machine on the far wall.

Amy flips the light switch - the room is illuminated by green neon.

She quickly moves across to the ice machine and begins to fill her bowl.

Another blast of thunder - this time directly overhead.

The neon lights begin to flicker on and off.

Amy quickly finishes filling her bowl.

Mission complete, she turns to leave.

Standing in the day room entrance is the old woman who has been watching her. *

Through the flickering neon Amy watches as the woman's face changes: the skin tightens, the eyes blacken and sink into the skull. *

Terrified, Amy drops her bowl - ice rattles across the floor.

The woman charges at Amy with superhuman speed.

Before Amy can react, the woman's claw-like hands are around her throat.

The woman draws closer to Amy until their faces almost touch. Her lips peel back exposing jagged, blood stained teeth. *

A black, serpentine tongue protrudes from the crone's mouth and slowly and deliberately licks Amy's cheek. *

Amy tries to scream but no sound comes out.

Suddenly, the day room's lights glow bright. They change from cold neon to a warm golden hue. *

The woman writhes in agony as the golden light begins to burn her skin. *

Amy looks into the light. *

Silhouetted in the pure golden glow is the figure of a man.

Releasing Amy, the woman reels backwards and her entire body explodes in a cloud of flakey, grey dust. *

There is a flash. *

Amy finds herself standing alone in the day room. She looks down to discover she is holding a full bowl of ice.

INT. HOSPITAL/NURSES' STATION - NIGHT *

Shaken by her encounter, Amy makes her way back to her father's room past a now bustling nurses' station.

EXT. HOSPITAL PASSAGE - NIGHT

Amy enters the passage.

The world falls silent. Time slows.

A nurse wheels past one of the medical machines Amy's father had been attached to.

Amy runs to her father's room.

INT. HOSPITAL ROOM - NIGHT

Amy's father lies dead in his hospital bed.

On one side, Beth comforts Milo.

On the other, nurses remove tubes from her father's lifeless body.

Nobody seems to notice Amy as she enters the room.

Tears welling in her eyes, Amy rushes to her father's side.
How could she have missed this?

*
*

Beat.

*

Suddenly, his dead hand springs up and grabs Amy's arm.

Michael raises his head and looks at his daughter through lifeless eyes.

MICHAEL MYERS

Don't let them in.

Amy desperately struggles to free her arm.

Michael tightens his grip.

Amy's arm begins to ache.

MICHAEL MYERS (CONT'D)

DON'T LET THEM IN!

CUT TO:

INT. HOSPITAL ROOM - NIGHT

Amy suddenly wakes up back in her chair in the corner of the hospital room.

Beth, her mother gently touches her shoulder, tears welling in her eyes.

*
*

BETH

He's gone, darling.

*

Amy looks over her mother's shoulder to see her father lying dead in his hospital bed.

TEASER ENDS

*

ACT ONE

EXT. THE COAST ROAD - DAY

It's a beautiful summer's day. The kind of day that reminds people of their childhood - clear blue skies, scorching heat, days full of promise.

A late model SUV makes its way down the winding coastal road.

Music plays from the car's stereo - a nostalgic rock anthem - circa 1970's.

The car rounds a tight bend in the road and the ocean comes into view.

Sparkling blue water stretches out to the horizon to greet a cloudless sky.

BETH (O.S.)
Look guys, the ocean.

INT. BETH'S CAR - DAY

GRAPHIC: Eight months later...

Beth is driving.

Amy sits in the passenger's seat hiding behind a large pair of cat-eye sunglasses, she's wearing an oversized flannel shirt (her father's), singlet and denim shorts. She's too busy texting to look up. *

Milo is in the back, his head buried in another horror comic book. *

BETH
Come on guys, you're missing it.

AMY
Missing what?

BETH
The ocean.

Amy looks up from her phone and peers over her sunglasses. *

AMY
(Deadpan)
Glorious. *

Milo glances courteously outside then returns to his comic. *

BETH
(excited)
Almost there. *

Amy returns to her texting.

EXT. THE COAST ROAD - DAY

The car passes a vintage billboard.

The badly weathered billboard features a young woman sunbathing on a golden sand beach with the words "Welcome to The Cove" painted in large bold type.

INT. BETH'S CAR - DAY

Amy sneaks a look at her mother. *

Beth is smiling her first genuine smile in months.

This makes Amy happy. She pushes her sunglasses onto her head and allows herself a quick look at the view with the hint of a smile. This might not be so bad. *

EXT. THE COAST ROAD/LOOK OUT - DAY *

On a bend, a cluster of small white crosses with bouquets of dead wild flowers adorn a badly damaged guard rail.

Ahead, the thick bush lining the road thins and Amy sees The Cove for the first time. *

It is shaped in an almost perfect semicircle.

At either end, rocky cliffs taper steeply down to the sea and form a narrow inlet.

A golden sand beach stretches from one end to the other. A handful of shops and holiday homes line the waterfront.

The small town streets meander inland and up into a narrow valley framed by steep, bush covered hills.

INT. BETH'S CAR - DAY

Beth cranks up the music and loses herself in happy memories of long, hot summers past.

She sings along, badly but enthusiastically. *

Suddenly, a horn blares. *

Beth snaps back.

The car has drifted close to the centre line and a cattle truck bears down on them.

Beth swerves.

The driver of the truck leans heavily on the horn as it hurtles past.

Amy turns the music down.

AMY
Jesus mother. You almost killed us.

BETH
Sorry, sorry.

Beat.

BETH (CONT'D)
And watch that language please.

Milo - without looking up from his comic.

MILO
Yes, watch that language.

AMY
Shut up, dick.

BETH
AMY!

AMY
WHAT?

SOUND: Music up.

EXT. THE COVE/MAIN STREET - DAY *

The SUV drives down the main street past shops and beach houses - many of which are boarded up.

A group of pensioners practice tai chi in a small park. *

On the opposite side of the road another group are power walking. The leader of the group, a tiny woman with blue hair, waves cheerfully at Amy and Milo as they pass.

The teenagers remain unimpressed.

EXT. THE COVE/CORNER STORE - DAY

Two old codgers sitting on a bench outside the store watch as the SUV drives up.

Beth is forced to break suddenly as an old woman riding a mobility scooter pulls out in front of the SUV and speeds off up the road.

Amy gives her mother a sarcastic look. *

INT. BETH'S CAR - DAY

Beth parks the car. *

AMY *

Old people. The place is infested. *

MILO *

Look at em. They've had their time
and yet here they are still
clinging to life. It's not natural. *

Milo shivers.

BETH

(smiling to herself)

Cut it out you two.

Beth parks the car and looks for her wallet. *

SFX phone alert. *

AMY (O.S.)

Oh my God!

BETH

What now?

AMY

This is the last straw.

BETH

What!?

Amy sighs as only a teenager can. She holds up her phone, it
reads "message failed". *

AMY *

I've got no signal.

Amy checks her phone again. *

AMY (CONT'D) *
And there's no internet?! *

BETH *
(smiles to herself) *
Welcome to my childhood. *

Beth gets out and heads to the store. *

AMY *
I'm not staying in this hellhole. *

INT. THE COVE/CORNER STORE - DAY

Beth enters.

The store is a typical small town business trying to cover as many bases as possible.

Aside from the mandatory post office/Lotto counter, there's a fishing and surf supply section, one entire corner devoted to out of date beach fashion, one cafe table and blackboard menu (Today's special "Jaws-burger" Fish burger with heaps of tomato sauce) and at the rear, a DVD rental counter featuring a vintage poster of the kiwi classic Grampire . *

BETH *
Hello? *

LARRY CAMPBELL (late 40's, Maori - ageing surfer dude - well past his prime - sun bleached hair) appears from out the back. *

LARRY *
What can I do you for? *

BETH *
I'm renting the Petersons Cottage. *
I was told I could pick up the keys *
here? *

LARRY *
(confused) *
The Petersons place? Up on Tane? *

BETH *
Yes? *

LARRY
 (suspiciously)
 Who told you, you could pick up the
 keys from here?

*
 *

BETH
 Mr Peterson, I spoke to him this
 morning.

*
 *

Beat. Larry is scared.

*

LARRY
 Old man Peterson?

*

BETH
 Yes, I mean, I guess, he didn't
 sound that old.

LARRY
 Lady, old man Peterson's been dead
 for 10 years.

*
 *

Beth is taken back a little.

*

Beat.

JANINE (O.C.)
 Cut it out Larry.

*

Beth turns to see a woman entering the shop. JANINE CAMPBELL
 (mid 40's, pakeha, fit, fake tanned, fake blonde) smiles at
 Beth.

*
 *
 *

JANINE (CONT'D)
 He thinks acting dark and
 mysterious makes him interesting.
 It doesn't.

Smiling, Larry produces a set of house keys.

*

Beth reaches for them.

Larry whips them away.

LARRY
 Uh uh, you have to sign your life
 away first.

*
 *

He holds up a rental form in his other hand.

Janine rolls her eyes and watches as Beth signs the form.

JANINE
 (recognises Beth)
 Beth, Beth Drake?

*

BETH
 (doesn't recognise Janine)
 Drake was my maiden name?

*

*

JANINE
 It's me, Janine.

*

Beth gives herself a moment.

Janine strikes an outdated model pose.

*

BETH
 (remembering)
 Miss Tropical Oil.

*

JANINE
 (proudly)
 Three years in a row.

*

BETH
 Didn't you move to Auckland to
 start a modelling career?

*

*

Beth stops herself.

JANINE
 (finishes her thought)
 What happened? He did.

*

*

Janine points at Larry, who is demolishing a trumpet ice
 cream (his third since lunch). With his long thinning, sun
 bleached, hair he echoes - in a weird, disturbing way - the
 vintage Tip Top Trumpet Rachel Hunter poster behind him.

*

*

*

*

LARRY
 Love ya babe.

JANINE
 So are you married?

*

BETH
 I was.

*

LARRY
 (mouthful)
 Divorced?

*

BETH
 He died.

Beat. Larry swallows guiltily. *

LARRY
Well, that sucks. *

Larry takes a solemn bite out of his ice cream. *

EXT. THE COVE/CORNER STORE - DAY

Milo sits in the car. He's fully engaged in a staring competition with the two old coots sitting in front of the store. *

Amy is walking around outside looking for a signal with her phone. *

AMY
(frustrated) *
Oh man. *

Amy notices a man watching her from across the street.
CHARLIE BIRD (Maori - mid to late 70's - intense eyes - long white hair - sun-warn, leathery skin) A small dog, border terrier, sits dutifully at his feet.

Unnerved by the man's piercing stare, Amy heads back to the car.

INT. THE COVE/CORNER STORE - DAY

Janine bags up the groceries for Beth.

Beth hands over her card.

JANINE
So what brings you back to The Cove, Beth? *

Janine processes the card. *

BETH
I'm the new doctor up at the Retirement Village.

LARRY
(impressed)
You're a doctor? *

JANINE

I'm impressed. Welcome back, god knows this place needs some fresh blood. Tell me Beth, are you into jogging?

BETH

I'm afraid not.

JANINE

Power walking?

BETH

No.

JANINE

Cross fit?

BETH

Hell no.

JANINE

Please tell me you drink?

BETH

I do.

JANINE

Thank god, then we'll be seeing a lot more of each other.

Janine hands Beth back her card.

INT. BETH'S CAR - DAY

*

Beth gets into the car with the bag of groceries.

Milo inspects the contents. He holds up a packet of plain, healthy biscuits.

*

*

MILO

Where are the Toffee Pops?

*

AMY

Did you ask about the cellphone coverage?

*

*

BETH

Larry says it comes and goes.

AMY

Who's Larry?

*

BETH
 (sarcastically)
 Oh, you're going to love him. He's
 hilarious.

Beth puts the car into gear and they drive off.

EXT. PETERSONS COTTAGE - DAY

The SUV pulls up outside the cottage.

The place is in a state of total disrepair.

Paint is peeling off the ancient weather boards. Rusted gutters are clogged with dead vegetation. The decking on the small porch is either pulling up or missing altogether. The garden is overgrown and littered with rusted engine parts.

Amy, Milo and Beth climb out of the car. They give themselves a moment to take in the sight before them.

Pause.

Amy goes to say something. Beth holds up a forefinger.

BETH
 Don't.

*

INT. PETERSONS COTTAGE - DAY

Beth shoulders open the front door. A rush of fresh air stirs up eddies of swirling dust.

Despite the bright summers day, the interior of the cottage is cold and dank.

Amy and Milo pop their heads in.

MILO
 What's that smell?

AMY
 Regret.

*

BETH
 Stop it.

Beth enters the cottage.

She walks over to a window, pulls the curtains back and forces it open. The view's pretty breathtaking.

*

BETH (CONT'D)
 (to the teens)
 Don't just stand there.

*

Amy reluctantly goes to help her mum open up the house.

*

Milo grabs a biscuit from the shopping and takes a bite. He carries it with him as he looks around.

*

*

He hears a noise. A scratching sound coming from down a dark hallway leading to the back of the house.

*

Milo follows the sound.

INT. PETERSONS COTTAGE/HALLWAY - DAY

Milo edges his way slowly down the dark hallway towards the scratching sound.

INT. PETERSONS COTTAGE/KITCHEN - DAY

Beth and Amy enter.

Beth opens the fridge. She gags and reels back, closing the door immediately.

*

Amy checks her phone again, still no signal.

*

AMY
 Tell me you're not contemplating moving here for good.

*

BETH
 Relax, it's just for the summer, but if things work out?

*

*

Amy opens a cupboard door, it comes off its hinges. She gives her mother one of her looks.

BETH (CONT'D)
 Give the place a chance. I spent some of the best summers of my life as a kid here.

*

AMY
 Memory can be unreliable. Especially at your age.

*

*

INT. PETERSONS COTTAGE/HALLWAY - DAY

Milo stands outside a room at the end of the hallway.

He presses his ear up against the door.

The scratching sound is coming from inside.

Taking a deep breath, Milo slowly opens the door and looks inside the room.

What he sees strikes terror into his heart.

INT. PETERSONS COTTAGE - DAY

Amy and Beth are straightening the kitchen.

AMY

What am I supposed to do here
without my phone and my friends?

*
*

BETH

Have a relaxing old school kiwi
summ-.

*
*

Beth is interrupted by a shrill, ear piercing scream.

Milo bolts out of the cottage, still holding the half eaten
biscuit.

*
*

Amy and Beth exchange puzzled looks and run after him.

EXT. PETERSONS COTTAGE - DAY

Milo hops up and down on the spot brushing himself off. He's
still holding half a biscuit.

*
*

The sight amuses Amy.

MILO

Rats. Big frigging rats.

*

Milo looks at his mother accusingly.

MILO (CONT'D)

I hate em do you hear me? Hate em!

Amy looks back towards the cottage.

AMY

I'm sleeping in the car.

ALFIE (O.C.)

Out of my way.

Amy turns around to see a man charging towards her.

ALFIE GIBBS (late 70's, tall, lean, still handsome) charges past Amy. *

Alfie disappears inside the cottage.

Amy, Milo and Beth stand on the lawn listening to a cacophony of shouts, bangs and crashes coming from inside the cottage.

The ruckus continues well over a minute, then, silence.

Alfie finally emerges, slightly heroically, dusting himself off. *

ALFIE (CONT'D)
Bush rats. Mean buggers but they scare easy.

BETH
Thank you...

ALFIE
Alfie Gibbs. I live next door. *

Alfie points to the well maintained cottage across the lawn. *

BETH
I'm... *

ALFIE
Beth Myers, the new doc up at the village. *

Alfie shakes Beth's hand.

ALFIE (CONT'D)
My wife's a patient. We've been expecting you. Welcome to the Cove.

Alfie shakes Beth's hand.

MILO
(anxious)
Are you sure they're gone?

ALFIE
The rats? Yes, but they'll be back. You've got to show em who's boss. Show em you're King Rat.

Milo tries to swallow a bite of biscuit but his mouth is too dry.

Alfie turns to Beth.

ALFIE (CONT'D)
 It might pay to put down traps.
 I've got some in the shed
 somewhere.

He starts to walk back to his place.

ALFIE (CONT'D)
 Meanwhile, don't leave any food
 out. It'll only attract more of
 them.

MILO
 (terrified)
 There's more of them?

Alfie stops, turns and eyeballs Milo.

ALFIE
 Hundreds. They're out there right
 now watching you.
 (beat)
 King Rat!

Milo quickly finishes his biscuit in one bite. *

Alfie walks away chuckling.

AMY
 Weirdo.

MILO
 I told you old folk were creepy.

AMY
 I wasn't talking about him. *

DISSOLVE TO:

INT. PETERSONS COTTAGE - NIGHT

The cottage has been transformed into a more liveable state. *

Amy and Milo are doing the dishes: mismatched retro crockery. *

Amy intermittently checks her phone - no signal. *

Beth sits in an armchair with a large glass of wine and an
 old seventies paperback. *

Milo is washing. He hands Amy a plate.

Amy hands it back.

AMY

Dirty.

MILO

What?

AMY

You heard me. *

MILO

(frustrated)

What kind of crazy person rents a place without a dishwasher?

There is a knock on the door. *

Beth answers it.

The community cop KEN DECKLAND (40's, unfit, uniform needs an iron, sweet) stands in the doorway. He's smiling from ear to ear. It's a little unnerving. *

KEN

Beth Drake, as I live and breathe. *

BETH

(no idea who he is) *

It's actually Beth Myers now. *

KEN

(his smile drops) *

Yes, I heard. I'm sorry for your loss.

Beth gives Ken a questioning look.

KEN (CONT'D)

Small town. Word travels fast. *

BETH

Thank you. *

Awkward pause - only made more awkward by the return of Ken's beaming grin. *

KEN

Wow, it's so good to see you again. *

Beth's sure she's never seen this man before in her life. *

BETH

Thank you...um?

Pause.

KEN
It's me. Ken, Ken Deckland? *

Beth clearly has no idea who Ken is. *

KEN (CONT'D)
My folks used to rent the campsite
next to yours.

Beth doesn't remember.

BETH
Okay, what year was that?

KEN
(hiding his disappointment)
Every year. I can understand if you
don't recognise me. I was quite a
big kid back in the day.

MILO (O.C.)
(amused)
Back in the day?

Amy and Milo are suddenly standing behind their mum.

KEN
Kids. Wow you've got kids. Look at
that.

Another awkward silence.

BETH
What can I do for you Ken?

KEN
Crikey, yes, almost forgot. I
would've called but the phone lines
are down. There's been an accident
up on the Coast Road. Sounds like a
young fella's pretty badly hurt. *

Beat.

BETH
I'll get my bag.

DISSOLVE TO:

EXT. THE COAST ROAD - NIGHT.

Road flares mark the sight of the accident. *

The remains of a motorcycle are scattered across the road.

A beaten up, late model farm ute is parked on the verge. It reads HOOK'S CHOOK'S. It's knocked a power pole over, severing the phone lines. *

Constable TERRY BARNES, Ken's 2IC (20's, efficient, professional) interviews REG HOOK (late 60's, local chicken farmer, rough around the edges), driver of the ute. *

Ken and Beth pull up in Ken's police vehicle. He inspects the damaged phone line. *

KEN
(frustrated)
It'll be at least six weeks before
we get the phones back on.

BETH
Six weeks?

KEN
(ironically)
Welcome to The Cove.

Terry approaches. *

KEN (CONT'D)
Terry, this is Beth Myers, the new
doc up at the village.

TERRY
Giddyay.

KEN
What's the story?

Terry takes out his notebook and reads. *

TERRY
At approximately 8:47 PM vehicle
one...

Terry points at the ute. *

TERRY (CONT'D)
...was traveling out of town when
it collided, head on, with vehicle
two, this motorbike. *

Terry points at the smashed remains of the motorbike.

BETH
Where's the rider?

Terry directs Ken and Beth to a spot on the verge of the road marked by a large, rusted dent in the guard rail and an ancient cluster of small white crosses adorned with dead flowers.

Ken shines his torch down the bank. *

Beth can just make out the shape of a body lying in the ditch.

She begins to climb down.

KEN
Wait.

Ken scrambles awkwardly after her. *

EXT. THE COAST ROAD/DITCH - NIGHT

Ken shines his torch on the body as Beth examines it.

The body (male, Pakeha, six foot, mid 20's, jet black hair) lies face down in the ditch. *

Beth is feeling his pulse, there isn't one. *

KEN
Is he...

BETH
Dead? Can we move him? *

Ken nods and helps Beth roll the body over.

Half the young man's skull is missing. The brain is exposed.

KEN
Christ. *

EXT. THE COAST ROAD - NIGHT

Ken and Beth climb back up to the road. *

Terry and Reg are waiting. *

KEN
(to Terry)
He's a goner I'm afraid. Let's put
him on ice till the morning. *

BETH
Till the morning? *

KEN
We have to keep him here overnight. *

Beth looks at Ken questioningly.

KEN (CONT'D)
The Coast Road is the only way in
or out of town.

TERRY
And the ambo drivers refuse to do
non-emergency runs over it at
night. *

Beth is confused. *

KEN
(clarifying)
It's a union thing. *

BETH
Seriously? *

KEN
It's a high crash zone with more
than its fair share of fatalities. *

Beth looks over to the crosses and flowers tied to the guard
rail. *

TERRY
Eight times the national average. *

REG
That's not the real reason they
won't come up here at night. They
say it's haunted. *

BETH
(skeptical)
Haunted? *

REG
That's what they say. *

KEN

Have you been drinking tonight Reg?

REG

Nope. Just a couple at home, a couple at Kahu's and then a couple down the pub. I'm fine.

*
*
*

KEN

Right, well, Terry's going to ask you to blow into a little box.

REG

(slightly slurring)
This is bullshit.

*
*

Terry begins to guide Reg away.

Reg sidesteps Terry and moves in close to Beth - she can smell the alcohol on his breath.

*

REG (CONT'D)

There are dark spirits at work up here on this road, Doc. Mean buggers with a taste for killing.

KEN

There are spirits at work alright.
(to Terry)
Take his keys.

*

Terry reaches for Reg who attempts to resist.

*

KEN (CONT'D)

(soberly)
Simmer down Reg. A young man's been killed here tonight and it wasn't by any ghosts.

*
*
*
*
*

Beth feels a cold breath on the back of her neck.

*

She looks over to the white crosses by the side of the road. An icy gust sweeps past the crosses, across the road and washes over Beth filling her with a feeling of dread.

*

END OF ACT ONE

ACT TWO

INT. PETERSONS COTTAGE/BETH'S BEDROOM - DAY

Beth is in a deep sleep.

Her phone alarm sounds, it lights up a Myers family photo as her wallpaper. Beth, Amy and Milo hug a healthy looking, grinning Micheal in happier times. *

She stirs.

The alarm persists.

Beth opens one eye, reaches out, hits snooze and goes back to sleep.

Beat.

Beth opens both eyes and reads the time.

BETH
Shitballs. *

She leaps out of bed and stubs her toe.

BETH (CONT'D)
SHITBALLS. *

Grabbing her dressing gown, Beth hops towards the bathroom.

INT. PETERSONS COTTAGE/KITCHEN - DAY

Amy (retro T shirt, black jeans) is pouring a large eighties kiwiana mug of coffee. *

Beth, now fully and stylishly dressed, hobbles in. *

Amy hands her Mum the coffee.

AMY
I thought you might need this. *

BETH
(pleasantly surprised)
Thanks.

AMY
What time did you get in last night?

BETH
Late. *

AMY
Was everyone okay? *

Beth shakes her head. *

AMY (CONT'D)
(genuinely)
Stink. *

Beth sips her coffee. *

BETH
(impressed)
This is really good.

AMY
I'm not just a sneery face. *

BETH
I love you, Aims. *

Amy suppresses a smile. *

Beth checks her watch.

BETH (CONT'D)
Can't be late on my first day. What
are you gonna do? *

Amy holds up her phone. *

AMY
I had three minutes coverage last
night, and I need to finish my
conversation with Em. Things are
getting complicated with Jared. *

Beth smiles, teenage drama. *

AMY (CONT'D)
I might head into town. Try and
find a reliable signal. *

Milo appears rubbing sleep from his eyes.

MILO
I'm coming. I'm not staying alone
in this rat palace. *

Beth heads for the door.

AMY
 (too casually)
 Oh I'll drop you off. I'll need the
 car today.

*
 *

Amy does her best hopeful smile.

*

BETH
 The coffee was a nice touch but you
 can walk. Fresh air'll do you good.
 See you tonight.

*
 *
 *

Beth grabs the keys and exits.

*

Amy sighs.

*

BETH (O.S.) (CONT'D)
 And unpack your bags!

*
 *

INT. ALFIE GIBB'S HOUSE - DAY

Alfie Gibbs watches from behind his curtains as Beth walks to
 her car and drives off.

DISSOLVE TO:

EXT. THE COVE/MAIN STREET - DAY

It's another perfect summer's day in The Cove. Old folk are
 out and about - killing time until death comes calling.

*

Amy and Milo walk down the main street.

*

Milo is dragging his feet.

AMY
 Would you keep up?

*

MILO
 Would you slow down?

*

AMY
 The sooner I check my texts the
 sooner I'm out of here.

*

MILO
 I thought you were solving the
 Jared problem?

*
 *

AMY

There is no Jared. I asked Emily Baker if I can stay with her over summer and she's just checking with her step mum.

*
*
*

MILO

You can't just take off.

AMY

I can do whatever I want.

MILO

You can't leave me here with the rats and the old people.

*
*
*

Amy spots a group of local boys hanging around outside the corner store.

*

A Mr Whippy-like ice cream van, labelled "Mr Cool", stands idly near.

*
*

One of the locals, ROOSTER COATS, (18, big, mean and dumb) notices Amy.

*

Rooster begins to follow Amy and Milo.

*

His mates giggle and sneer.

*

AMY

(to Milo)

Pick up the pace, buddy.

Rooster catches up to them.

ROOSTER

(to Amy)

You got two dollars I can borrow?

*

Rooster indicates the ice cream van on the corner.

*

Amy keeps walking.

*

AMY

Sorry, no cash.

*
*

Rooster jumps in front of Amy and Milo blocking their way.

ROOSTER

But I'm real hot.

*

AMY

That's debatable.

*
*

Amy sidesteps Rooster and keeps walking, checking her phone. *

Rooster looks over and catches his boys smirking.

He steps in front of Amy again, blocking her path.

ROOSTER

You're not from round here? *

AMY

And I thank God everyday for it. *

ROOSTER

Why don't you ditch the kid and me
and the boys'll throw you your very
own, very private 'welcome to The
Cove' party. *

AMY

I've got a better idea. *

Amy edges closer to Rooster.

AMY (CONT'D)

I kick you in the balls so hard
they take up residence between your
ears? I'm confident there's room. *

One of Rooster's boys breaks ranks and openly sniggers. *

A darkness comes over Rooster. He glares at Amy with a look
of pure hatred and grabs her arm harshly.

LOCAL BOY # 1 (O.C.)

(nervous)

Rooster.

Rooster ignores his mate.

LOCAL BOY # 1 (CONT'D)

Rooster!

Rooster spins around.

ROOSTER

(furious)

What?

The boy nods at something over Rooster's shoulder.

Standing across the road staring at them is the crazy old man
with long white hair that Amy encountered the day before. The
small border terrier sits at the man's feet teeth bared,
growling.

Rooster's bravado evaporates. He and his boys retreat down a side street.

ROOSTER (CONT'D)

(to Amy)

I'll be seeing you again. *

Amy looks at the old man, who stares back intensely. *

She grabs Milo by the arm.

AMY

Move.

Amy drags Milo across the street and into the corner store.

INT. THE COVE/CORNER STORE - DAY *

Amy and Milo enter the store. *

Amy looks out the shop window. *

The old man and his dog have vanished.

FRANKIE (O.C.)

Ignore Rooster and his dumb ass mates. They're the local dickheads. *

Amy turns around to see FRANKIE CAMPBELL (16, Maori, bored, naively optimistic, bright summery outfit) standing behind the shop counter. *

AMY

(philosophically)

Every town's gotta have 'em. *

FRANKIE

I'm Frankie and I'm not a dickhead. Cool shirt. *

Amy smiles politely. *

AMY

Thanks. *

FRANKIE

Super choice. *

Frankie gives a dorky double thumbs up. *

Amy's not sure this girl is very cool. *

Milo checks out the second hand comics in a box by the door. *

AMY
Hey, who's that weird old guy with
the dog? *

MANNIX (O.C.)
Charlie Bird. *

MANNIX CAMPBELL, (18, tall, Maori, moody, great hair) emerges
from out the back of the shop. *

MANNIX (CONT'D)
They say, he murdered his
girlfriend and got away with it.

Amy can't help but notice that Mannix is a bit cute. *

FRANKIE
This is my brother, Mannix. He's
weird. *

AMY
A weird brother? I've got one of
those.

Milo looks hurt. *

Amy turns to Mannix.

AMY (CONT'D)
Mannix?

MANNIX
My Dad named me after his favourite
cop show.

AMY
Never heard of it. *

MILO
That's a coincidence, my dad named
me after his favourite hot
beverage. *

Frankie and Mannix look confused. *

AMY
(clarifying)
He's Milo. I'm Amy. *

Amy looks out the window to where Charlie Bird had been
standing.

AMY (CONT'D)

So, he murdered his girlfriend and
got away with it? *

FRANKIE

Don't ask. He'll just get weirder.

Mannix joins Amy at the window and stares off into the
distance.

Beat.

MANNIX

It was the summer of 74.

Frankie rolls her eyes.

SOUND: A classic 1970's kiwi rock theme begins to play. At
first the music seems far away, ethereal - as if it's calling
out from across the decades. *

CUT TO:

EXT. THE COVE/1974 - DAY

SOUND: The rock theme fades up.

Several missing persons notices, all featuring young women,
are pinned to a community noticeboard outside the corner
shop. *

MANNIX (V.O.)

A bunch of local girls had gone
missing. Vanished without trace. *

INT. THE COVE/POLICE STATION/1974 - DAY

A number of big city detectives work the case in a smoke
filled operations room.

MANNIX (V.O.)

The pressure was on the cops to
make an arrest, but they had
nothing to go on.

EXT. THE COAST ROAD/1974 - DAY

A young copper bursts out of the bush and throws up on the
side of the road.

(It's the exact same spot Beth attended the fatal motorcycle accident the previous night, only 46 years earlier) *

MANNIX (V.O.)

Then one day they made a grisly discovery.

EXT. THE COAST ROAD/1974/BUSH/SHALLOW GRAVES - DAY

Another young copper, face as pale as death, is looking at the ground. We pull out to reveal he's surrounded by several shallow graves. *

MANNIX (V.O.)

The bodies of the missing girls turned up in shallow graves up on the Coast Road.

A sad woman nails a cross with flowers to the guard rail on the Coast Rd. *

EXT. THE COAST ROAD/1974 - DAY

A free spirited young woman with cobalt blue eyes and fiery red hair heads out of town via the Coast Road.

Her thumb is out in the hope of catching a lift.

MANNIX (V.O.)

All but one girl. A young hitchhiker named Maisie Bloom, they never found her body, just her backpack. *

EXT. THE COVE/POLICE STATION/1974 - DAY

The cops drag a young surfer dude into the station for questioning.

MANNIX (V.O.)

Desperate to pin the murders on somebody, the cops dragged in a local kid - a young surfer dude who'd been going out with Maisie. *

INT. THE COVE/POLICE STATION/1974 - DAY

The young surfer dude is being interrogated by several large, big city cops.

MANNIX (V.O.)

Apparently he was the jealous type.
Prone to rages. Freaked out if
Maisie so much as looked at another
guy, or girl for that matter.

*
*

EXT. THE COAST ROAD/1974 - DAY

Maisie walks out of town on the Coast Road.

MANNIX (V.O.)

But Maisie was a free spirit and
one day she'd enough of The Cove,
so she packed up and set out to see
the world.

*
*
*

As Maisie walks further down the road she gradually begins to
fade away.

MANNIX (V.O.)

The last time anyone saw her alive,
she was hitching a ride out of town
up on the Coast Road.

*

She stops, turns and looks directly into the camera lens just
before disappearing completely.

DISSOLVE TO:

INT. THE COVE/CORNER STORE - DAY

Mannix turns away from the window to face the others.

Milo is hanging on his every word.

MANNIX

The cops held the boyfriend for as
long as they could but without any
hard evidence they had to let him
go. That surfer dude was Charlie
Bird.

*
*

Milo gulps.

Amy is intrigued.

*

AMY

Maybe The Cove doesn't completely
suck after all.

*
*

FRANKIE
 (hopefully)
 It doesn't?

*
 *

Amy holds up her phone.

AMY
 I still can't get a signal though.

*

MANNIX
 Well, you're out of luck. We're in
 a black spot. No connection.

Frankie is keen to make friends with the cool girl.

*

FRANKIE
 You can get a signal up on the
 Coast Road?

*
 *

MANNIX
 Yeah but that's a bad road. Nobody
 goes up there.

Beat.

FRANKIE
 (to Amy)
 Come on, I'll show you.

Amy, Milo and Frankie begin to exit.

MANNIX
 Wait, I said nobody...

But the three teenagers are already out the door.

MANNIX (CONT'D)
 Unbelievable.

EXT. THE COVE/CORNER STORE/SHED - DAY

Frankie pulls open the shed doors.

Three vintage bikes hang from the rafters.

There is a sign: BIKE HIRE - \$5 A DAY.

AMY
 No way.

FRANKIE
 It's either this or we walk.

*

Milo looks at Amy, she sighs. *

INT. THE COVE RETIREMENT VILLAGE/JUNE'S ROOM - DAY

June Gibbs (76, sweet, matter-of-fact, terminally ill) sits up in her bed. *

Beth examines her.

Alfie sits at June's bedside holding her hand.

Beth finishes her examination and jots something down on June's chart.

BETH

So, June the first thing we're going to do is make an adjustment to your medication. See if we can get the pain under control. I'll pop back in tomorrow morning to see how that's going.

JUNE

Thank you, Doctor.

A nurse prepares to administer June's new medication.

Beth exits.

ALFIE

(to June)

I'll just be a minute, love.

Alfie gets up, kisses his wife on the forehead and follows Beth out.

INT. THE COVE RETIREMENT VILLAGE/PASSAGE - DAY

Alfie chases after Beth.

ALFIE

Doc.

Beth stops and turns back.

ALFIE (CONT'D)

How's she doing, Doc?

BETH

Well, as you know the cancer is pretty advanced. We have to weigh up the options.

ALFIE

Options?

BETH

We could go in for another round of treatment but there are a couple of problems with that. I'm not sure June is strong enough and, in my opinion, it won't change the course of the underlying illness.

ALFIE

Or?

BETH

We switch to a more palliative, comfort-focused approach. Make her as pain free as possible.

Alfie looks defeated.

BETH (CONT'D)

What about you Alfie, how are you coping?

ALFIE

Don't worry about me. I'm fine. It's June we have to look after.

Alfie walks back into June's room.

INT.THE COVE RETIREMENT VILLAGE/JUNE'S ROOM - DAY

Alfie sits down at June's bedside.

JUNE

What's the verdict?

ALFIE

(up beat)

The good news is that we've got options.

June smiles.

JUNE

You're usually such a good liar,
Alfie Gibbs. So good at keeping
your secrets.

For a brief second Alfie looks as if he's been caught out.
Then tears well up in his eyes.

ALFIE

There are still things we can do.

JUNE

We gave it our best shot.

ALFIE

(sad/defiant/angry)
We're not giving up.

JUNE

I'm tired Alfie. It's over.

ALFIE

No.

JUNE

Everything comes to an end. It's
the way of things.

ALFIE

I'M NOT READY.

June reaches out and takes Alfie's hand.

JUNE

I am.

Alfie's expression darkens.

INT. THE COVE RETIREMENT VILLAGE/BETH'S OFFICE - DAY

Beth enters to discover a man sitting at her desk reading a
patient file.

BETH

That's confidential.

BYRON BIGGS (55, ruddy faced, heavy set, cheap suit, car
salesman smile) looks up from his reading. *
*

BYRON

Doc.

He closes the file and jumps to his feet.

BETH

What can I do for you, Mr Biggs?

BYRON

(smiling)

I popped in to see how your first day was going, but I hear you're already 'getting stuck in' making 'big' changes.

BETH

Well, yes. To be frank, this clinic is seriously under resourced. It needs to be brought up to standard.

BYRON

I understand your frustration, I share it, but we have to face certain financial realities.

BETH

Profit over patient wellbeing?

BYRON

No, of course not...

BETH

(interrupts)

As a registered medical practitioner you understand it's my duty to report any situation in which I believe the welfare of patients is being compromised.

BYRON

Those pen-pushers in Wellington have tried to shut us down before.

Bryon looms over Beth.

BYRON (CONT'D)

You need to look at the big picture here Doc. The grey dollar keeps this community going.

There is a knock on the door.

Ken Deckland enters.

KEN

Sorry to interrupt.

BETH

Ken, what can I do for you?

KEN

That kid we brought in last night.

BETH

What about him?

Ken fires Biggs a nervous look.

KEN

Are you sure he was dead?

BETH

(confused)

What? Yes, of course I'm sure he was dead. Why?

Pause.

KEN

Um, well, it looks like he's gone walkabout.

DISSOLVE TO:

EXT. THE COAST ROAD - DAY

*

Amy, Milo and Frankie bike along the Coast Road.

*

MILO

You can't go and stay with Emily Baker. You promised Mum you'd give The Cove a chance.

*

AMY

I never promised anything.

*

Frankie stops at a large, rusted dent in the guard rail and a clutch of white crosses - the scene of the previous night's fatal accident.

*

FRANKIE

This is the spot. Try your phone now.

*

Amy climbs off her bike and takes out her phone.

AMY

(frustrated)

Nope.

*

FRANKIE

Walk around a bit.

Amy is skeptical, she holds up her phone and walks around. *
She begins to edge her way out into the road.

MILO
Amy, get off the road.

Amy is too focused on trying to find a signal to listen. She
edges further out into the middle of the road.

MILO (CONT'D)
Amy.

AMY
Shut up.

Suddenly, Amy gets a flicker on her phone. *

AMY (CONT'D)
(excited)
Yus.

SFX of a text coming through on Amy's phone. *

The number is unknown. *

TEXT - "DON'T LET THEM IN".

AMY (CONT'D)
(confused)
What?

Amy's focus is broken by the deafening blast of airhorns. *

She looks up to see a milk tanker bearing down on her. *

MILO
AMY!

Amy throws herself off the bank on the side of the road.

The truck roars past. *

Frankie and Milo run over to find Amy lying several meters
down the bank entangled in a gorse bush. *

She isn't moving.

END OF ACT TWO

ACT THREE

INT. THE COVE/COLD STORE - DAY

Large boxes of goods are stacked up against the walls.

In the middle of the room there is a long aluminium table. *

Terry Barns leads Beth and Ken into the room.

TERRY

I left the room exactly how I found
it. I have extensive notes. And a
sketch. *

KEN *

The door was locked?

TERRY

Correct.

KEN

And the window smashed?

Ken walks over to the room's only window. *

TERRY

Affirmative.

Terry joins Ken. They both look out of the window. *

BETH

Looks like someone is playing a
pretty sick joke on us. *

Ken looks back at Beth.

TERRY *

There's more. *

CUT TO:

EXT. THE COVE/COLD STORE - DAY

Beth, Ken and Terry make their way around to the back of the cold store.

Ken studies the ground around the smashed window.

TERRY

The glass was broken from the
inside.

Terry points out a set of footprints leading into the bush.

TERRY (CONT'D)

And look, there are footprints
leading to the bush.

Beat.

TERRY (CONT'D)

Same size as the deceased.

Terry looks nervously to Ken.

Ken takes a moment.

KEN

Now, I'm no detective.

(aside to Beth)

Just never sat the exam.

(back to Terry and Beth)

But to me it looks like he smashed
his way out of the store, and took
off into the bush.

Beth is lost for words.

INT. THE COVE/POLICE STATION - DAY

Beth, Ken and Terry enter.

BETH

The kid was dead.

(to Ken)

You saw his injuries.

KEN

Is there any possibility he could
have survived?

BETH

(growing frustration)

Let me put it in layman's terms, no
fucking way. Write that down Terry.

Terry dutifully takes notes. Mouthing "no fucking way".

REG (O.C.)

Someone's slaughtered my hens.

Reg Hook storms into the station.

REG (CONT'D)
Tore them apart. *

TERRY
(concerned)
Dogs? *

REG
It wasn't bloody dogs. It was those
hippie kids from the commune.

KEN
(calmly)
They're all vegans up there, Reg. *

REG
(aggressive)
Religion's got nothing to do with
this. I want justice for my girls. *

KEN
Okay, okay.

Ken turns to Terry.

KEN (CONT'D)
Could you take Reg's statement? *

TERRY
Ten, four boss. This way, Mr Hook. *

Terry leads Reg away.

KEN
(to Beth)
I'm not questioning your diagnosis,
it's just that the 'evidence'
suggests something different.

BETH
The kid was dead, Ken. I've got
live patients to look after. *

Beth turns and walks off.

INT. THE COVE/CORNER STORE - DAY *

Milo and Frankie help a bruised and scratched Amy in and sit
her down.

MANNIX

What happened?

*

FRANKIE

She almost got killed by a milk
tanker.

*

*

Amy does a lame double thumbs up.

*

MANNIX

I told you it wasn't safe up there.

AMY

(concerned)

My phone! Did someone get my phone?

*

*

She begins to search through her pockets.

AMY (CONT'D)

(to Milo)

Did you pick it up?

MILO

No.

*

Frankie shrugs.

*

AMY

Oh man, I must've dropped it.

Amy gets to her feet.

MANNIX

Where are you going?

AMY

To get my phone back and get the
hell out of here.

*

*

MANNIX

Trust me you don't want to be up
there at night.

*

Amy looks down at Milo, he looks terrified.

MANNIX (CONT'D)

Wait until morning, I'll help you
look.

Amy is torn, she wants the phone but wants to hang out with
the cute guy.

*

*

EXT. THE COVE/CORNER STORE - DAY

Amy and Milo exit the store. Amy climbs onto her bike.

MILO
Where are you going? *

AMY
To get my phone.

MILO
You heard what Mannix said?

AMY
I'll see you back at the cottage.

Amy begins to ride off.

MILO
Jeez Louise. *

Milo jumps on his bike and reluctantly follows his sister out of town.

DISSOLVE TO:

EXT. THE COAST ROAD - DAY

Amy and Milo stand on the side of the road looking down at the spot where Amy landed after jumping clear of the truck. *

MILO
(nervous)
It's getting late.

AMY
You didn't have to come.

Amy begins to climb down the bank.

MILO
Yes I did. *

Beat. *

MILO (CONT'D)
(cursing)
Rats. *

Milo follows. *

EXT. THE COAST ROAD/BUSH - DAY

Amy and Milo are watched from the bush as they scramble down to the small clearing where Amy lost her phone.

The sun is going down. *

AMY

It has to be around here somewhere.

Amy begins searching the undergrowth.

Milo looks on.

MILO *

Just tell mum you're feeling sad
about Dad and she'll buy you a new
one. *

AMY

Are you going to help me? *

MILO

It's just a phone. *

Amy looks up at Milo. She makes a decision. *

AMY

If I tell you something, you have
to promise not to tell Mum. *

MILO

Oh my god, you're pregnant. *

AMY

I'm not pregnant you dick. *

MILO *

What then? *

Pause.

AMY

I've been having this dream. I'm
back in hospital and Dad's dead but
then he opens his eyes, looks right
at me and says, Don't let them in. *

MILO

Don't let who in? *

AMY

I don't know. *

AMY (CONT'D)

Just before that milk tanker almost
creamed me, I got a text. It said
'Don't let them in'.

*
*

MILO

You think Dad sent you a text from
beyond the grave?

*
*

AMY

No, I didn't see who sent it,
that's why I need to find my phone.

*

Amy resumes her search.

Milo hears something moving through the bush.

MILO

(scared)
What's that?

Peering intently into the bush, Milo spots a dark figure
standing inside the bush line on the opposite end of the
clearing watching them.

MILO (CONT'D)

Someone's there.

*

Amy looks up to see the figure. She can't make out who it is.

*

AMY

We can see you!

The figure steps into the light, it is Charlie Bird. He's
carrying a shovel.

*

Beat.

AMY (CONT'D)

Run!

*

Amy and Milo charge off in the opposite direction.

*

CHARLIE

Stop.

Charlie takes off after the teens.

EXT. THE COAST ROAD/BUSH COVERED SLOPE - DAY

With Charlie hot on their heels, Amy and Milo hurtle down the
bush covered slope.

Milo loses his balance, falls and ends up tumbling head over heels through the undergrowth.

Amy turns back to help Milo. She drags her brother to his feet.

AMY
Get up dumb ass!

MILO
That's Mr. Dumb Ass to you!

Amy pushes Milo ahead of her. *

CHARLIE (O.C.)
Wait.

Charlie bursts out of the bush and gives chase.

EXT. THE COAST ROAD/LOWER SECTION - DAY

Amy and Milo hurtle out of the bush and into the path of an oncoming yellow Volkswagen Beetle. *

The driver of the beetle breaks heavily.

The car comes to a stop just in time.

Alfie Gibbs jumps out of the car.

ALFIE
What are you kids doing up here?
It's nearly dark.

MILO
We were being ch-.

AMY
(interrupting her brother)
We got lost.

ALFIE
(kindly)
This road isn't safe. Get in, I'll
give you a ride home. *

Amy and Milo climb into the car.

From inside the bush, Charlie Bird watches as the beetle drives off towards The Cove. He's holding Amy's phone. *

EXT. PETERSONS COTTAGE - NIGHT

The beetle pulls up outside the cottage.

Amy and Milo climb out.

AMY

Thanks for the ride, Mr. Gibbs.

ALFIE

I don't want to see you kids up on that road again, especially at night.

Alfie gives them a small smile and drives off towards his house. *

MILO

Why didn't you tell him we were being chased? *

AMY

He'd tell mum, and she'd start asking questions. *

Amy heads inside. *

MILO

And you'd eventually have to tell her you are planning to take off. *

Milo follows his sister inside.

MILO (CONT'D)

Lying by omission. It's still lying.

INT. ALFIE GIBB'S HOUSE/GARAGE - NIGHT

Alfie parks his car in the garage.

He is about to head inside the house when he notices someone hiding in a shadowy corner.

ALFIE

Who's that?

The figure doesn't move.

ALFIE (CONT'D)

I can see you there.

No reply.

ALFIE (CONT'D)
Show yourself.

Beat.

A young man slowly steps out of the shadows into the light.
It is Beth's missing dead man, alive and walking around.

The man is completely naked.

Alfie relaxes, this fool is no threat. *

ALFIE (CONT'D)
You must be from the commune then? *

The man begins to move towards Alfie but he stumbles.

ALFIE (CONT'D) *
Been smoking Kahu's homegrown *
kakariki? *

It's then that Alfie notices the large gash on the side of
the man's head. *

ALFIE (CONT'D)
Jesus. *

Alfie grabs an old blanket from the nearby bench and tosses
it to the man.

ALFIE (CONT'D) *
Let's clean you up. *

INT. ALFIE GIBB'S HOUSE/ENTRANCE - NIGHT *

Alfie enters.

The young man stands in the doorway.

ALFIE
Well don't just stand there. Come
on inside.

The man enters.

ALFIE (CONT'D)
This way.

Alfie leads the man down to the kitchen.

INT. ALFIE GIBB'S HOUSE/KITCHEN - NIGHT

Alfie leads the young man into the kitchen.

ALFIE

Take a seat.

*

The man remains standing.

Alfie walks over to the first aid kit sitting on a shelf.

As he passes the kitchen bench he contemplates the large chef's knife sitting in the dish rack.

Alfie grabs the first aid kit and turns around to find that the young man is suddenly standing directly behind him.

DISSOLVE TO:

INT. PETERSONS COTTAGE - NIGHT

Beth enters. She's carrying fish and chips in newspaper.

*

BETH

Hi honeys, I'm home.

*

There is no reply.

BETH (CONT'D)

And I've got takeaways.

*

Amy and Milo emerge from their rooms.

MILO

I'm starving.

BETH

Amy, pop next door and ask Mr. Gibbs if he'd like to join us.

*

Amy and Milo exchange concerned looks.

AMY

Why?

BETH

Because he's our neighbour and he's had a big day and I said so.

*

Amy exits nervously.

INT. ALFIE GIBB'S HOUSE/ENTRANCE - NIGHT

Alfie's house is in total darkness except for a light coming from the kitchen at the end of the hallway.

Amy enters through the open door.

AMY

Hello?

There is no reply.

AMY (CONT'D)

Mr Gibbs?

Silence.

AMY (CONT'D)

It's Amy from next door. Would you like to come to dinner? *

Amy slowly walks down the dark hallway towards the light.

AMY (CONT'D) *

(to herself) *

If you do come can you please not tell mum about driving us home. *

INT. ALFIE GIBB'S HOUSE/KITCHEN - NIGHT

Amy enters.

She notices the contents of a first aid kit strewn across the floor.

Amy hears a sound coming from the hallway behind her. *

She spins around to see Alfie Gibbs lunge out of the dark towards her. He is clutching his throat - blood oozes out from between his fingers.

END OF ACT THREE

ACT FOUR

INT. PETERSONS COTTAGE - NIGHT

*

Alfie sits at the kitchen table.

Beth dresses a nasty looking wound on his throat.

Ken Deckland is taking notes.

Amy and Milo watch from a corner.

BETH

This looks like a bite. A millimetre deeper and he would've nicked the artery.

KEN

Alfie can you tell me what happened?

ALFIE

Again? Weren't you paying attention the first two times?

KEN

Sorry mate, just one more time please.

ALFIE

(impatiently)

I was putting the car away when I spotted this young fella hiding in the garage. He had a nasty gash on the side of his head so I asked him in so I could take a look at it and that's when he changed.

KEN

Changed?

ALFIE

He went feral on me. Came at me like a wild animal. He was on drugs, I'm sure of it.

AMY

Which drugs specifically.

BETH

Amy.

ALFIE

Anyway, it was either the drugs or the bash to the head, or both, but I was able to fight him off. The next thing I know, young Amy was there.

Alfie turns to Amy.

ALFIE (CONT'D)

Sorry I gave you a scare love.

Amy smiles back.

KEN

Can you describe the man for me.

Alfie glares at Ken.

KEN (CONT'D)

One last time.

ALFIE

He was pakeha, about six foot, mid 20's.

(beat)

Jet black hair.

Ken gives Beth a knowing look.

Beth ignores him.

BETH

(to Alfie)

I'd like to give you a shot to stop any infection.

ALFIE

Sure.

EXT. PETERSONS COTTAGE - NIGHT

Beth is seeing Ken out.

BETH

I know what you're going to say, the man who attacked Alfie is our missing cadaver?

KEN

The descriptions match.

BETH
The man we put on ice last night
was dead.

KEN
Are you 100 percent certain.

Beth glares at Ken.

KEN (CONT'D)
I have to ask.

ALFIE (O.C.)
What do you have to ask?

They turn to see Alfie standing at the door.

BETH
Where do you think you're going?

ALFIE
It's past my bedtime.

BETH
I thought we agreed you stay here
the night?

ALFIE
I want my own bed. Besides, I'm
just over there.

Alfie points over to his house.

ALFIE (CONT'D)
If I need anything I'll shout.

Alfie heads across the lawn to his house.

KEN
I'll see you home.

ALFIE
Stop fussing.

Ken follows Alfie.

KEN
(back to Beth)
Lets talk tomorrow.

A discombobulated Beth watches Ken and Alfie make their way
across the lawn.

BETH
I need a drink.

She walks inside.

INT. PETERSONS COTTAGE/AMY'S ROOM - NIGHT

Amy is unpacking her bag.

Milo leans on the door jam. *

MILO
So, you're staying now? *

AMY
Only until I find out who sent that
text. *

DISSOLVE TO

EXT. PETERSONS COTTAGE - NIGHT

The moon emerges from behind cloud, illuminating the cottage.

INT. ALFIE GIBB'S HOUSE/BEDROOM - NIGHT

Alfie wakes in agony. He grabs his throat.

INT. ALFIE GIBB'S HOUSE/BATHROOM - NIGHT

Alfie shuffles into the bathroom and looks at himself in the mirror.

His skin is pale white, eyes are dark and sunken. Beads of sweat roll off his forehead.

The dressing around his throat is stained a dark burgundy in the spot where his wound has begun to weep.

Alfie unrolls the dressing.

A dark liquid oozes from the wound.

Alfie touches it and flinches in pain.

INT. ALFIE GIBB'S HOUSE/KITCHEN - NIGHT

Taken by a sudden, insatiable thirst, Alfie grabs a carton of milk from the fridge and drains it. He promptly throws the lot back up.

Wiped out, Alfie turns to find the young man who attacked him earlier standing at the kitchen door.

The man's eyes are pitch black, his skin pale white. His lips are curled back exposing jagged, razor sharp teeth.

ALFIE

What the f...

The man is on Alfie in a flash. Pinning him up against the kitchen bench he yanks Alfie's head back exposing his wound.

The man slowly opens his mouth, as he does, his jaw dislocates like an anaconda about to devour its prey.

At that moment, Alfie grabs the large chef's knife and plunges its blade deep into the young man's heart.

Alfie then very slowly and very deliberately begins to twist the blade of his knife. *

INT. PETERSONS COTTAGE - NIGHT *

The only light is moonlight. *

Unable to sleep, Amy enters, walks over to the kitchen sink and pours herself a glass of water. *

She is about to drink when she's distracted by movement outside. *

Amy looks through the kitchen window to see a man standing on the porch with his back to her. He is smoking a cigarette.

The man slowly turns around to face Amy - it is her dead father. *

AMY *

(shocked)

Dad? *

CUT TO BLACK:

TO BE CONTINUED...