

**REC**

# **WRECK**

**SERIES 2  
EPISODE 4**

**"DISPOSABLE"**

**Written by**

**Ryan J. Brown & Ellie Kendrick**

**THIS SCRIPT IS STRICTLY CONFIDENTIAL. NOT TO BE  
DUPLICATED WITHOUT PERMISSION**

 **HUSTON**  
**FILMS**  
Produced by Fremantle  
**1 Stephen Street**  
**London**  
**WT 1AL**

**1           INT. LOBBY - OFFICE - VELCRUMHQ- DAY**

**CU ON a smiling Owen Devereaux. PULL BACK to REVEAL it is a magazine cover. Beaker is waiting in a reception area, gazing at the cover. He's dressed smartly. His arms in a sling. He looks uncomfortable. A Receptionist calls to him(OS) and he puts the magazine down and stands.**

**1A           INT. ELEVATOR - DAY**

**BEAKER**

Err.. that one.

**THOMS**

How many more sides are there?  
A billion dollar vessel hijacked  
100 million in guest compensation  
And, oh yes, loss of life. My Dad  
wants the Sacramento incident put  
to bed. And as his acting COO I  
have the unenviable task of un-  
screwing your ass. At least you  
had the decency to take a bullet.

**BEAKER**

Arrow

**THOMS**

Goes without saying you won't be  
going near a ship anytime soon. I  
can make sure you don't even go  
within ten meters of so much as a  
park bloody pedal.

And then Thoms hands a manilla file over to him -

**THOMS (CONT'D)**

Unless you clean up after yourself.

Beaker looks inside the file. There is a photo of Janie and  
Vivian taken covertly across a street.

**THOMS (CONT'D)**

They need to go. We bought most off  
to buy time - won't see you coming.

Beaker looks through photos of Sophia, Gloria, Oly etc.

**THOMS (CONT'D)**

Don't worry about the law just  
keep it tidy. And you'll have help.

He looks back to The Creep

**THOMS (CONT'D)**

Now and I mean this with all due  
disrespect, you're not good for  
much, Beaker, are you Feral,  
aren't you, really. However, I was  
made aware of your military record.  
Why they discharged you from Kabul.

**BEAKER**

I was only having a laugh.

**THOMS**

Seems you are good for *one* thing  
(beat)

(MRE)

**WRECK - Series 2 - Episode 4 - Euston Films**

**THOMAS (CONT'D)**

It's looking like I might not just be acting COO for much longer, I'm moving in, and with that will come more sway. I'll make sure you're looked after.

**BEAKER**

And if I can't do it?

Thomas whistles, as if it to a trained dog. The Greep stands and turns to them. The Greep snaps his iPad in half.

**BEAKER (CONT'D)**

When do I start?

Beaker looks back to the photo of Jamie and Vivian in the folder. PUSH IN ON the picture.

**ACT ONE**

2 **OMITTED**

3 **INT. COUNTRY LANE - THE GANG'S VAN - DAY**

Rosie, Cormac, Sophia, Lauren and Ben are sat waiting in the van on a country lane, between fields. Cormac has a big map stretched out in front of him. Rosie is sitting next to him.

**ROSIE**

I hope they'll be alright.

**SOPHIA**

(yawning disinterested)  
Who?

**ROSIE**

Jamie and Vivian!

Sophia looks out of the window--

**SOPHIA**

We're lost.

**CORMAC**

We're not lost. And you're more than welcome to drive, Sophia!

**SOPHIA**

I only know automatic.

**ROSIE**

Course you do.

**SOPHIA**

Excuse me?

**WRECK - Series 2 - Episode 4 - Euston Films**

**ROSIE**

Are you actually ever going to contribute?

**SOPHIA**

I contribute. I've contributed a lot actually, thanks.

**ROSIE**

How?

**SOPHIA**

I...err, I got us the petrol on the way here.

**ROSIE**

Petrol? No you did it. Jamie did. But you went in with him and got his club card points.

**SOPHIA**

Why are you coming for me?

**ROSIE**

Cos' you're doing my head in

**LAUREN**

Gys. We're all tired and --

**ROSIE (CONT'D)**

She's a pain in the dick

**SOPHIA**

You'd know

Silence as Sophia realizes what she just said

**CORMAC**

Okay. Let's cool it down

**SOPHIA**

I -- I didn't mean like...

**ROSIE**

I'll say one thing Sophia, yeah. Everyone knows you're as disposable as that vas. So wind your neck in, before I wind it in for you

Sophia pouts and looks out of the window

**ROSIE (CONT'D)**

I need a minute.

Rosie gets out of the van

**CORMAC**

Rosie?

Cornac looks back at Sophia --

**CCRMIC**



**WRECK - Series 2 - Episode 4 - Euston Films**

**BEN (CONT'D)**

I've been with work, on the ships,  
loads of times, but I never got  
off.

**LAUREN**

You're not missing much

**BEN**

I've got a cousin in Peckham

**LAUREN**

Peckham

**BEN**

That's what I said

**LAUREN**

You said Peckham

**BEN**

Peckham

**LAUREN**

Peckham

**BEN**

Peckham

**Cornac looks to a distant Rosie next to him -**

**CORMAC**

Hey. You okay?

**He pulls her into a hug and kisses her. She smiles. And then  
he ruins it -**

**CORMAC (CONT'D)**

That girl pisses like a racehorse!  
Lauren, can you go tell Mdamto  
scooch her cooch

**ANGLE ON Cornac's wing mirror as a Figure rushes quickly past  
the back of the van**

**7 EXT. FIELD - COUNTRY LANE - CONTINUOUS - DAY**

**Lauren heads into the field to the right of the van, towards  
a large oak tree -**

**LAUREN**

Sophia?

**REVEAL Sophia is sitting peeing she's crying behind the tree.**

**LAUREN (CONT'D)**

Are you -

**SOPHIA (OS)**

I'm fine.



**LAUREN (CONT'D)**

**You don't have to be. None of this  
is "fine".**

**SOPHIA**

**Easy for you to say.**

**Sophia steps out from behind the tree, wiping her eyes.**

**SOPHIA (CONT'D)**

**You've all got each other. Ben's  
already more part of the group than  
I've ever been. He's fit by the  
way, well done.**

**LAUREN**

**Thanks?**

**SOPHIA**

**Rosie was right. I am disposable.**

**LAUREN**

**(unconvincing)**

**No.**

**SOPHIA**

**Oh my god. Can you at least try and  
sound convincing. You're going to  
long no off soon as we get back. My  
friends were all slaughtered right  
in front of me. I have nobody. I'm  
going home to nobody.**

**Rosie joins them folding her arms.**

**LAUREN**

**Please don't kill each other.**

**Lauren heads back to the van.**

**Sophia folds her arms back at Rosie.**

**Lauren gets back to the van --**

**LAUREN (CONT'D)**

**Give them a minute. They just need  
to thrash it --**

**She rounds the van and sees Cornac tensed up --**

**LAUREN (CONT'D)**

**-- out...**

**And then she spots Beaker behind Ben with a huge blade  
pressed to his throat!**

**BEAKER**  
Mmm Do you think they'll let me watch?

Lauren goes to run at him -

**LAUREN**  
NO

**BEAKER**  
Easy, Sweetheart!

Beaker tightens his grip

**BEAKER (CONT'D)**  
Where's the others? Where's Walsh?

**CORMAC**  
How did you find us?

**BEAKER**  
The Baby sends his love. Thought you'd given us the right message about

Sophia spins, freezes, looking up at Creep who brandishes a blade. Time stands still. The Creep STABS at her and Rosie PULLS Sophia away JUST IN TIME, snapping Sophia out of it!

AT THE VAN

Cornac pulls Ben to safety, standing defensively in front of him and Lauren. Beaker and Cornac square off.

Sophia and Rosie run back to the van. The Creep follows them.

BEAKER  
COME ON THEN LET'S HAVE IT!

Beaker SWIPES again at Cornac, backing him against the van. He has him pinned when Ben JUMPS him from behind, trying to help.

Beaker struggles with Ben hanging off him and THROWS him off. Beaker SPINS and STABS --

He RAMS the knife deep into Ben's abdomen!

LAUREN  
NOOOO!!

Cornac PUNCHES Beaker HARD in the face, sending him flying.

CORNAC  
RUN MUM! GO!

They all rush into the next field and SPRINT to the other side. Beaker and Creep appear on the horizon. Beaker barks after them but Creep walks at a menacing pace.

OTHER SIDE OF FIELD

A Farmer 50s, is fixing a fence by the side of the road. The radio plays in his battered pickup truck. A Slovenian radio show. He wipes his brow as he works --

ROSIE (OS)  
HELP!!!

The Farmer stops.

ROSIE (OS) (CONT'D)  
HELP! PLEASE!

He stands up. E . f ? O s.Hopne(CaQ A

**FARMER**  
**STOP! STOP!**

**He rushes for the pickup**

**As Beaker and Creep tear out of the field, the pickup SPEEDS away. Our gang are all in the back bed of the pickup (except for Sophia who is in with the driver).**

**Beaker tries to chase the truck. He RUNS after them, arms pumping. The gang look back at him. Lauren is holding Ben in her arms, distraught. Beaker slows, watching them go with a cold stare...**

**8 OMITTED**

**9 OMITTED**

**10 IN: THE MILL - DAY**

**Pippa and Karen are in the Mill. Billy enters, flustered**

**BILLY**  
**Maggie's stuff's gone. Pippa..**

**PIPPA**  
**Save it, Billy.**

**BILLY**  
**I swear I didn't know she'd put something in his water.**

**Pippa isn't buying it. Expressionless.**

**KAREN**  
**Should we go and look for her?**

**Pippa thinks. Torn**

**PIPPA**  
**Forget her. I'll deal with her later. We've got shit to do**

**KAREN**  
**Aye, you're right. We can't let her hold us up --**

**Janie and Vivian enter behind them**

**KAREN (CONT'D)**  
**-- and we've extra pairs of hands to take her place.**  
**(to Viv and Janie)**  
**We need to set up Devereaux gets here tomorrow. Janie back up Billy. The Kid. Vivian go with Pippa**



**VIVIAN (CONT'D)**

**Where's your mate? Somewhere got a  
sale on rhymed?**

**HIPPA**

**I got Maggie wrong I'll make sure  
she answers for what she did**

**(gentle)**

**I'm sorry, Jamie.**

**FARMER**  
**Bdrišnice ni. Dale smo**

**WRECK - Series 2 - Episode 4 - Euston Films**

Rosie shakes her head, grabs two tea towels and exits. Cormac looks at Sophia

**SOPHIA (CONT'D)**  
We stay here, we die

He swallows, and heads out.

Sophia looks out of the window..

**END OF ACT ONE**

**ACT TWO**

**15 EXT. FESTIVAL SITE - DAY**

Janie and Billy head through camp. Billy wants nothing to do with Janie and is power walking ahead

**JAMIE**  
Where are we going?

**BILLY**  
We need to find a spot close enough to the house with decent signal.

Janie struggles to keep up with him. Janie FREEZES. Joseph is heading their way! He slips into the spa tent, hiding behind a vacant massage table --

**BILLY (CONT'D)**  
What are you doing?

Joseph walks right by them. Janie rises up, steps out of the tent and watches him go. Billy looks to Joseph walking off.

**BILLY (CONT'D)**  
Who's that?

**JAMIE**  
No one.

**BILLY**  
Really? Well, can you gawk and walk, please?

They hurry off. Behind them a masseuse slaps a guests back with a branch of leaves.

**16 EXT. MAIN HOUSE - SAME TIME - DAY**

Pippa and Vivian walk up the gravel drive to the house. She hands Vivian an Exodum lanyard, and uses her radio --



**HIPPA**  
We're good to go. Over.  
(to Vivian)  
We're in and out. I find the server  
and you watch my six.

**VIVIAN**  
Someone's been spending too much  
time with Karen.

**HIPPA**  
I mean it. No messing about. We're  
going in there for one thing only.

17      **INT. ECO PORTALOO - CONTINUOUS - DAY**

Janie and Billy are squished inside a portalo. Billy is sat  
with his laptop. Janie is standing. He smiles down awkwardly.

**BILLY**  
Radio?









**DEVON**  
**Come in**

**Jean enters.**

**DEVON (CONT'D)**  
**I want to go over tomorrow**

**JEAN**  
**(weary)**  
**Again?**

**DEVON**  
**Yes, again**

**EXT. PICNIC AREA - SAME TIME - DAY**

Janie looks to them with utter disdain

JOSEPH  
If looks could kill.

JAMIE  
None of this is real.

JOSEPH  
No argument from me.

JAMIE  
You're a psychiatrist?

JOSEPH  
Devon contractually obligated me to use the term 'human optimizer'.

JAMIE  
Have you always optimized rich knob heads trying to find themselves?

JOSEPH  
Not always. I spent some time in prison  
(off his look)  
Forensic psychiatry. Assessing if somebody was going to re-offend  
Served my time, decided to give the "rich knob heads" a go. Beautiful people with unique struggles. This "finding yourself" thing is bullshit by the way. The self isn't something to find; it's something you create. Transformative action shapes us more than introspection

JAMIE  
Transformative action?

JOSEPH  
Living to learn, so that we can learn to live.

JAMIE  
Right... What are you actually doing with them then? The guests.

A beat of hesitation from Joseph. His Janie gone too far too soon? He looks away, trying to keep it feeling casual.

JOSEPH  
A select group of "changenakers" are paying an extortionate amount of money for a special experience... which happens to include a one on one session with yours truly.

**JAMIE**  
On the island?

**JOSEPH**  
What are you doing here, Oly?  
Apart from interrogating me.

Long standoffish beat.

**JOSEPH (CONT'D)**  
You know what? Pretence is getting  
us absolutely nowhere. I think I  
have something you want.

Jamie tenses.

**JOSEPH (CONT'D)**  
Not here.

He pushes his book over to Jamie and stands.

**JOSEPH (CONT'D)**  
Met me back at the Chapel.

Joseph heads off. Jamie looks to the book *The Captive Mind*.  
He opens it - his SD card is hidden inside. He looks up in  
disbelief and watches Joseph walk away...

**32 INT. BEDROOM- UPSTAIRS - DAY**

Devon sits on the edge of the bed, smoking. Jean is stood,  
swiping on an e-tablet. We see Pippa and Vivian, covering  
their mouths under the bed.

**JEAN (O.S)**  
-- then it's sunset sound baths  
followed by light refreshments.

**DEVON**  
Dad only drinks wine from his own  
vineyard. And no Chardonnay. Never  
Chardonnay. Mmused to drink it.

Jean coughs slightly. Devon looks at her, ciggy in hand.

**JEAN**  
Sorry, Devon, my asthma.

Devon rolls her eyes.

**JEAN (CONT'D)**  
So, then in the evening we'll have  
an island tour and we can show him  
the change-maker package.

Vivian's eyes flare.



**DEVON**

**Make sure to pick one of the girls.  
Dad likes watching the girls, gross  
I know But I want to put on a good  
show This needs to be tickety-  
fucking flawless.**

**Jean stifles a yawn**

**DEVON (CONT'D)**

**Keeping you up?**

**JEAN**

**(pathetic; smiling)  
No I just -- I haven't slept.  
(beat)  
In three days. Ha**

**DEVON**

**And? Tidy up in here. It's a state.**

**ANGLE to show the room is ridiculously sparse and spotless.**

**Devon swishes out. Jean looks to the bed. Did she hear that?  
She looks back to the door, and then to the bed again. She  
goes right up to the bed..**

**CUT ON Vivian and Pippa tensed**

**33 INT. LIVING ROOM- COTTAGE - DAY**

**Lauren and Ben are alone in the living room. She is holding  
him. He's really pale now. Breathing shallow. Lauren fights  
tears. She's trying to keep it together.**

**BEN**

**(weezy)  
Will you promise me something  
if I don't make it out of this.**

**LAUREN**

**Please don't say that. You are. We  
all are.**

**BEN**

**Listen. It's important. Please. At  
home. My room. My bedside table.  
There's a..**

**LAUREN**

**What!?**

**BEN**

**There's a --**

**He mutters something**





Terror stabs at her! She looks up as the Farmer returns with Rosie and Cormac. She puts the picture down. She watches The Farmer as he looks out of the window. He catches Sophia's eye and she looks away.

**CORMAC**

Drago? Where's this ambulance?

**SOPHA**

Cormac?

**LAUREN (OS)**

**CORMAC!**

He hurries out. Drago, holding the shotgun, glances to Sophia who smiles nervously. He just stares, gripping the gun..

37

**INT. LIVING ROOM- COTTAGE - DAY**

Ben splutters. Delirious. Maybe a little high. Cormac runs in and looks to them.

**LAUREN**

(to Cormac)

Do something! Call again!

Cormac and the Farmer go to the phone in the background. The Farmer places his shotgun down. Ben looks to Lauren.

**BEN**

Hey, look at me.

He smiles.

**BEN (CONT'D)**

H.

**LAUREN**

(through tears)

H.

**BEN**

I'm glad I got to meet you.

**LAUREN**

I'm not sure I'd have got through the last six months without you.

**BEN**

I need to know you'll be okay, Lauren. Promise me you will.

She swallows. Half-nods.

**BEN (CONT'D)**

Promise me! Don't let them win. Don't let them get away with this.

Sophia stands in the doorway. She looks to the shotgun placed against the wall whilst Drago is on the phone. She looks to the window.





CORMAC  
GET AWAY FROM THE WINDOWS!

42 EXT. CHAPEL - AFTERNOON

Janie is back at the chapel. The door is ajar. He looks over his shoulder before heading inside..

43 INT. CHAPEL - CONTINUOUS - DAY

Janie enters the empty chapel. He walks down the aisle. He looks to the screened off area. Is somebody still behind there? He creeps over...

He looks behind the screens. Nobody there. Joseph steps out behind him Janie spins!!

JOSEPH  
I was starting to think you weren't coming

Joseph hurries over and locks the front door. He turns back to Janie with a smile --

JOSEPH (CONT'D)  
Tea?

A few minutes later. Joseph is sat. Janie is stood. Joseph eats a biscuit --

JOSEPH (CONT'D)  
My partner hid these in my bag. He rightfully suspected there wouldn't be a carb in sight.  
(gesturing to chair)  
Please.

Janie has no intention of sitting. He looks nervously back to the front door.

JOSEPH (CONT'D)  
We have to be careful. That this morning - not careful.

Janie holds firm. Guarded.

JOSEPH (CONT'D)  
We clearly both have questions. So why don't you go first?

JAMIE  
What are you doing here?

JOSEPH  
Already told you. Devori's foundation gave me a grant.  
(MORE)

All I have to do is come out here  
three times a year.

Janie points to the screened off area --

JAMIE

What's that about...?

JOSEPH

This is where they get them ready  
for the "experience". The people  
you're looking for. And then they  
take them to the island. They call  
it the Change-maker package.

(beat)

Are they why you're here?

Janie folds his arms. Not trusting

JOSEPH (CONT'D)

I'll take that as a yes.

JAMIE

I'm here with a team. A group

Janie looks over to the surgical area..

JAMIE (CONT'D)

So, the person I saw in here. He  
was a prisoner...

JOSEPH

Sedated. Although apparently not  
enough

JAMIE

Where is he now?

Joseph looks away. Guilt



**JOSEPH**

**I'm not going to stand in the way of whatever you're doing. I might be of use, but you're clearly a man on the edge. Reckless. You followed me here, alone, no questions asked.**

**JAMIE**

**Who says I'm alone?**

**JOSEPH**

**I care because if I'm about to risk everything, I need to know you're not about to crack on me. I need to trust you.**

**JAMIE**

**(pfft)**

**You need to trust me?**

**JOSEPH**

**I work for Devon Devereaux. I'm her therapist. She's disclosed things that... well, let's just say I've got a job for life. She thinks she owns me. And I need out.**

**JAMIE**

**Do you expect me to believe that?**

**SOUND of a door SLAMMING in the depths of the chapel.**

**JAMIE (CONT'D)**

**What was that...**

**Joseph stands.**

**JOSEPH**

**Someone's coming!**

**JAMIE**

**What!**

**JOSEPH**

**There's an entrance in the basement. A tunnel from the house.**

**SOUND of footsteps moving closer.**

**JOSEPH (CONT'D)**

**Hide!**

**They look around - nothing close to hide behind (confession box too far). Joseph looks to the surgical area. He ushers Jamie over, and behind the curtain. He taps the bed --**

**JOSEPH (CONT'D)**

**Get on there.**

JAMIE  
What? No

JOSEPH (CONT'D)  
Quickly.

Jamie reluctantly sits on the bed. Joseph pulls a sheet over him and plunks a plastic mould (without wax inside) over his face. Jamie lays back..

DEVON (OS)  
I have had the longest day.

Joseph spins around. Devon is behind him at the back of the chapel. She grins and holds up a bottle of wine.

DEVON (CONT'D)  
I need a little wine and a man

Joseph smiles.

ANGLE OVER Jamie's face. Nervous eyes darting under the mask.

END OF ACT TWO

ACT THREE

41 INT. BEDROOM- MAIN HOUSE - EVENING

Pippa and Vivian are still under the bed. They whisper to each other. SOUND of snoring above..

PIPPA  
This is exactly what I didn't want.

REVEAL Jean is asleep on top of the bed. That's what Jean was eyeing up before.

VIVIAN  
Did you hear that? It's definitely happening on the island.

PIPPA  
(sigh)  
I see why you're friends with him.

PIPPA (CONT'D)  
You and him. You just don't know when to leave it, do you? We knew it was happening out there. I could have told you that.

Vivian looks at her - what!

PIPPA (CONT'D)  
They aren't why we're here.

Jean stops snoring. They pause. Jean snores again.

**PIPPA (CONT'D)**

I came here to get the truth. A  
confession. Something nobody will  
be able to look away from.

(sigh)

We need to get out of here now.

Pippa rolls out from under the bed. Vivian crawls out after her. Pippa FREEZES... Jean is staring right at her. Caught! But hang on...

**VIVIAN**

She's asleep.

**PIPPA**

What?

**VIVIAN**

Look.

Vivian waves at Jean.

Jean snores.

She's sleeping with her eyes open. Pippa gently opens the door. It creaks. They peer back at Jean. Still snoring. Eyes wide. Pippa opens the door enough to slip out, and pulls Vivian out after her.

45

**EXT. MAIN HOUSE - EVENING**

Pippa and Vivian rush away from the house.

**VIVIAN**

I need to find Janie.

Vivian goes to hurry off, but Pippa grabs her by the arm -

**PIPPA**

Just stop! Please! For one second!  
(softer)

I know you think you're doing the  
right thing. Trying to find those  
people. But you risked so much back  
there. There's a way bigger picture  
here that Janie will never see, and  
I'm begging *you* to try.

She turns and heads away. Vivian watches her go.

46

**INT. LIVING ROOM - COTTAGE - EVENING**

Cornac holds the shotgun and uses the land he

Q INT: Over s     a

**CORMAC**

**It's not even working**

**SOUND of running footsteps outside the house.**

**A figure (Beaker) rushes past in a flash**

**Cornac revolves with the shotgun, aiming it at the window  
They listen --**

**Silence.**

**Then there is one LOUD KNOCK at the front door. He JUMPS! And then there is banging over and over. And then it stops...**

**47      INT. KITCHEN - COTTAGE - EVENING**

**Rosie and Sophia have barricaded the back door. Rosie holds a knife, peering out. Sophia holds herself. SOUND of fingers tapping on the window and then a knife scraping on the glass.**

**48      INT. LIVING ROOM - EVENING**

**Cornac looks to Ben's body underneath the blanket. Lauren is still holding his hand**

**CORMAC**

**Lauren? I'm so sorry.**

**The power CUTS OUT**

**49      INT. KITCHEN - EVENING**

**Rosie and Sophia look up at the light flickering off.**

**SOPHIA**

**Rosie. If we're all about to be skinned alive. I need something on the record**

**ROSIE**

**Not now Sophia**

**SOPHIA**

**I don't like you**

**Rosie looks at her - WF.**

**SOPHIA (CONT'D)**

**But I don't like many people. And for what it's worth, I genuinely didn't mean for that to come out the way it did earlier.**

**ROSIE**

Forget it.

**SOPHA**

I swear I genuinely didn't even think about what I was saying I have a trans cousin Will, step cousin We're really close. I let her buy my old hair extensions.

(beat)

I'm sorry. I am And I don't like you because I envy you A lot.

Rosie looks back at her.

**SOPHA (CONT'D)**

You're one of the strongest people I know I mean you can hit a high E flat in a double pirouette. It's disgusting And you could have left me behind earlier. But you didn't. Not sure I'd have done the same.

**ROSIE**

Sometimes we should keep things to ourselves, babe.

**SOPHA**

I don't know your story, but I'm sure it hasn't been easy. And that honestly makes you all the more annoying

Beat.

**ROSIE**

(softening smile)

It's a triple pirouette.

**SMASH! SOUND** of a window breaking upstairs.

They look up and then back to each other - here we go!

50 **OMITTED**

51 **INT. THE MILL - EVENING**

Vivian moves through the empty mill - the wind shakes the walls. She leans against a table, waiting something catches her eye on the floor (off screen). She bends and picks up a dirty silver necklace (Maggie's). Vivian frowns.

**HIPPA (O.S.)**

Where is he?

Vivian jumps and looks to the door. Pippa enters, about to question her, when the door opens at the other end of the mill, Karen blazes in

**KAREN**

Ladies. Mission accomplished. Job well done. Look what can be achieved when we work together.

**PIPPA**

Maggie shown her face?

**KAREN**

No, not yet. She's probably off dying her end fringe.

Karen clocks the necklace in Vivian's hand. Pippa follows her gaze to the necklace. Karen tries to act aloof.

**KAREN (CONT'D)**

We're better off without her. I've sent Billy to --

Pippa snatches the necklace from Vivian. She recognizes it straight away.

**PIPPA**

Where did you find this? It's Maggie's.

CUT ON pendant - an O engraved on it. Covered in dried blood. She looks to Karen, gritted --

**PIPPA (CONT'D)**

What did you do...?

CUT ON Karen hardening. Busted

**CRASH**

**SOUND of KICKING at the barricaded back door behind them. .**

**SOPHIA**

**Go!**

**The door flies open!**

**Rosie and Sophia flee into the hallway...**

**RCSIÉ**  
**Cellar. GO GO!**





DEVON (CONT'D)  
So Fick Me Up

He stares back at her, muted Unreadable. She snirks.

CUT ON Jamie, eyes wide.

56 INT. BASEMENT - COTTAGE - EVENING

Cornac, Lauren and Rosie finish pulling the red door open enough to fit through. Sophia points the gun --

BOOM SOUND of the door down to the cellar finally BURSTING OPEN. Creep and Beaker STORM down the stairs, as soon as they step into the basement --

BEAKER  
PUT THE BOOMSTICK DOWN, FLOWER

Cornac tries to take the gun from Sophia --

SOPHIA  
Go, Cornac!! They won't shut that without you!

He looks at her. Not sure what to do - she's right. Rosie reaches for the gun. Sophia resists again --

SOPHIA (CONT'D)  
You need to stay together. They need you!

ROSIE  
NO We're not leaving you!

Cornac ushers Rosie and Lauren into the tunnel, and begins pulling the door shut. Heaving!

ROSIE (CO i i QQQQQQQQCO

**BEAKER**  
Here. Let me have this one.

**SOPHA**  
Finally decided to pick on someone  
your own size.

He takes the pitchfork and glares at Sophia. Beaker lingers, toying with her, moving from side to side like a warrior, pitchfork pointed..

Sophia tracks him with the shotgun..

**SOPHA (CONT'D)**  
**FUCKKK YOUUUUU!**

She shoots! **BANG!**

Beaker throws himself out of the way.

Rosie's too upset to help pull the door shut, and Cornac has to put in extra effort. Straining **ROARING!!** The door shuts and Lauren locks it with the key.

Sophia backs up to the door again

**OTHER SIDE OF DOOR --**

Rosie cries as Cornac pulls her away from the door.

**ROSIE**  
**NO**

**BASEMENT --**

Beaker steps out in front of Sophia..

**BEAKER**  
Oh, Barbie. That was very touching  
that was.

She fires again

Click Empty.

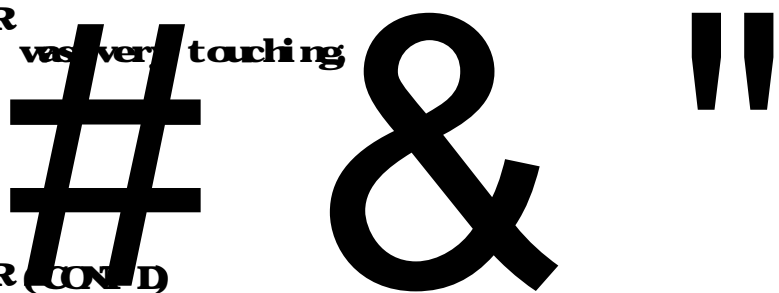
**BEAKER (CONT'D)**  
Aren't you big and brave, eh?

She fires again

Click

Fuck!

**BEAKER (CONT'D)**  
Always wanted to give you a good  
forking



**Sophia wields the shotgun, holding it at the butt.**

**SOPHIA**  
**Come on then Get it over with You**  
**need e-dicked parasite.**

**BEAKER**  
**Aye, not nice, no need for nans.**

**She swings at him He steps back --**

**BEAKER (CONT'D)**  
**Easy. Easy.**

**SOPHIA**  
**Fuck y --**

**She goes to swing again and --**

**Beaker STABS her with the pitchfork**

**Her eyes wide!**

**ANGLE FROM** the other side of the tunnel door as she is pinned against it. And then back to the room as Beaker pulls back with Sophia attached to the end of the fork. Blood pours. She gazes back at him eyes wide. Beaker is absorbed as he drives her into a wooden pillar.

**57** **INT. TUNNEL - SAME TIME - EVENING**

**Inside the tunnel, Cormac DRAGS Rosie away. She's SCREAMING and SHUING**

**CORMAC**  
**GO KEEP MOVING!**

**Cormac turns on a flickering torch to guide their way. The tunnel seems to stretch out in front of them for miles.**

**58** **INT. CHAPEL - EVENING**

**ANGLE OVER** Jamie, confused under the mask **SOUND** of Devon and Joseph making **OFFSCREEN** Jamie peers over to the altar at the front of the chapel --

**Devon's**

**CU ON** Joseph kissing Devon's neck) 1

**(b) 1**

**59 INT. BASEMENT - COTTAGE - EVENING**

**WIDE ON Sophia, attached to wooden ballast via the pitchfork  
She hangs, limp, head propped back. Gazing at us INTO CAMERA**

**Beaker watches her bleed out. Satisfied**

**BEAKER  
(dark, eerily calm)  
Get after them**

**He goes to the door and pulls at it. No getting through it.**

**BEAKER (CONT'D)  
(to Creep)  
Wait here you**

**He runs out of the basement.**

**ANGLE ON Sophia one last time...**

**60 OMITTED**

**60A EXT. FARMYARD - EVENING**

**Beaker exits the cottage, running past the pickup truck, door**