

# in the COVE

THE COVE  
PILOT - 'WELCOME TO THE COVE'  
1ST DRAFT V3 (26/12/21)

Written by

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**The Cove**

**Pilot - 'Welcome to The Cove'**

\*

**TEASER**

**INT. HOSPITAL ROOM - NIGHT**

Heavy rain lashes at the hospital room window.

Outside, lightning illuminates the night.

**AMY MYERS** - 16, pale, jet black hair, is curled up on a chair in a dark corner, almost hidden in her black vintage Nirvana T shirt, black jeans and chucks.

\*  
\*  
\*

Thunder booms outside waking her from a restless sleep.

Disorientated, Amy looks around.

*Where am I? What's happening?*

Seeing her brother sleeping in a cot bed beside her instantly brings Amy back into the present.

**MILO** - 14, same pale skin and jet black hair as his sister - small for his age.

\*

Milo's sketch book lies open on the bed. An accomplished artist, Milo has drawn a boy and girl, presumably he and his sister, being overwhelmed by an army of wraith-like shadow creatures.

\*

The drawing is disturbingly visceral.

**BETH MYERS**, Amy's mother, 40 something, exhausted, broken, sleeps in a chair next to the large hospital bed in the middle of the room.

\*  
\*  
\*

A hospital blanket has slipped off her knees. Amy picks up the blanket and covers her mother's legs.

\*  
\*

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

**MICHAEL MYERS**, 40's - not much more than a skeleton having all but lost a long and savage battle with cancer.

\*  
\*

Tears well in Amy's eyes. She leans down and gently kisses her father on his forehead.

BETH (O.C.)  
He loves you very much.

\*

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

BETH (CONT'D)

Both of you. \*

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

She picks up a small bowl from the bedside table.

AMY

We're out of ice.

A concerned Beth watches her daughter exit.

**INT. HOSPITAL PASSAGE - NIGHT**

Amy steps into the passage. \*

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

As Amy sets out in search of ice, malevolent eyes watch her from a dark room at the far end of the passage.

Amy is oblivious. \*

**INT. HOSPITAL/NURSES' STATION - NIGHT** \*

The nurses' station is dark and deserted. Small desk lamps illuminate the area. \*

Amy enters. \*

AMY

Hello?

BOOM - thunder, the storm moves closer.

The desk lamps strobe.

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

Amy senses something. \*

She spins 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 turns to find the **DUTY NURSE** - 40s, tall, aryan, otherworldly - standing directly behind her. \*

The nurses manner seems weirdly stilted. \*

AMY  
(shaken)  
Ice. 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.

CUT TO:

**INT. HOSPITAL/DAY ROOM - NIGHT**

Amy stands in the entrance. \*

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 burst of thunder - this time directly overhead.

The neon lights flicker.

Amy quickly finishes filling her bowl.

Mission complete, she turns to leave.

Standing in the day room entrance an old woman - the same one who has been stalking her. \*

Through the flickering neon Amy watches in horror as the woman's face begins to change: the skin tightens, the eyes blacken and sink into the skull. \*

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

The woman is on Amy before she can react.

Claw-like hands wrap around Amy's 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, he is busy drawing in his sketch pad - his art has become progressively darker since his father's death. \*

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 drawing.

MILO  
Yes, watch that language.

AMY  
Shut up, dick.

BETH  
AMY!

AMY  
WHAT?

SOUND: Music up.

**EXT. THE COVE/MAIN STREET - DAY** \*

Amy is busy on her phone and isn't paying attention as the SUV drives down the main street past shops and beach houses - most 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 a horrified Milo as they pass.

**EXT. THE COVE/CORNER STORE - DAY**

Two old codgers sit out front on the veranda playing chess. They lookup from their game as the SUV pulls up.

Beth is forced to break suddenly as an old woman riding a mobility scooter dives in front of her, stealing her park.

Highly amused, the old codgers return to their game.

MILO

Old people. The entire place is infested with old people. \*

**INT. BETH'S CAR - DAY** \*

MILO \*

Look at them all desperately clinging to life. Refusing to step into the light. It's not natural.

Milo shivers.

BETH

(smiling to herself)  
Calm down. God, they're only old.  
It could be worse.

AMY (O.S.)

It's worse!

Amy holds up her cellphone. \*

AMY (CONT'D)

I can't get a signal.

CUT TO: \*

**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/lottery 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 homemade tomato sauce) and at the rear, a DVD rental counter featuring a vintage poster of the kiwi classic Smash Palace.

BETH

Hello?

**LARRY CAMPBELL** - 50 something - ageing surfer dude, well past his prime - 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 from here?

LARRY

(confused)  
The Petersons place?

BETH

Yes?

LARRY

(suspiciously)  
Who told you we had the keys here?

BETH

Mr Peterson.

A darkness comes over Larry.

LARRY

Ted Peterson?

BETH

Yes, I spoke with him this morning on the telephone.

LARRY

You spoke to Ted this morning? On the telephone?

BETH

Yes.

LARRY

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

Beth doesn't know what to say. \*

LARRY (CONT'D)  
Brutally murdered in the very  
cottage you intend renting.

Beat.

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

Beth turns to see a woman entering the shop. **JANINE CAMPBELL** - \*  
late 40's, fake tanned, fake blonde, genuine, exuberant \*  
smile. \*

JANINE (CONT'D)  
He thinks he's being funny. He  
isn't.

LARRY  
The look on her face.

Smiling, Larry produces a set of house keys. \*

Beth reaches for them.

Larry whips them away.

JANINE  
Larry!

LARRY  
She has to sign the lease agreement  
first. \*

He holds up the agreement.

Janine 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? What...

\*

\*

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  
 Widowed.

Beat. Larry swallows guiltily.

\*

LARRY  
 Well, that truly sucks.

\*

Larry takes a solemn bite out of his ice cream.

\*

**EXT. THE COVE/CORNER STORE - DAY**

Milo is half way up a tree, clinging to the branches with one  
 hand. With the other hand he holds Amy's cellphone high above  
 his head.

Amy stands below directing.

The two old coots sitting out front of the store are watching \*  
with amusement.

MILO  
Wait, I've got a bar.

AMY  
Hit send.

MILO  
No, sorry, it was just a bug.

AMY  
(frustrated)  
Go higher.

MILO  
No.

AMY  
Show a little backbone.

Milo reluctantly attempts to climb higher, but the branch  
under his foot cracks. He clutches at the tree trunk. \*

MILO  
I'm coming down.

AMY  
Less whining. More climbing.

MILO  
I know what you're doing.  
You're planning to escape. Don't  
deny it. I heard you plotting with  
your dump-ass boyfriend Merv the  
perv. \*

AMY  
Stop calling him that. And he's not  
my boyfriend.

MILO  
Relax, I won't tell mum, but...

Pause.

AMY  
(impatiently)  
What?

MILO  
You've got to promise to take me  
with you.

AMY

No way. Someone has to stay here  
and look after mum?

MILO

You stay. I'll go with Merv.  
(he looks out across the  
Cove)  
He can do what he likes to me.  
Anything would be better than this  
place.

AMY

Put a sock in it sicko.

The branch under Milo's foot breaks.

Milo tightens his grip.

MILO

Help!

However Amy is suddenly distracted by a man watching her and  
her brother from across the street.

MILO (CONT'D)

Amy?

**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.

Amy is unnerved by the man's piercing stare.

Milo loses his grip and lands on the ground in front of Amy.

MILO (CONT'D)

Ouch!

The old coots in front of the store cackle as Amy helps her  
brother up.

AMY

My phone, where's my phone?

Milo holds the phone up. It's in one piece.

MILO

Relax, my ass broke its fall.

Amy looks back to find Charlie Bird gone.

**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?

BETH

That's right.

LARRY

A real doctor, one that has  
patients?

JANINE

Ignore him. 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

What, no 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 enters the cottage.

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

\*

BETH

(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 goes to investigate.

**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

I told you, it's just for the  
summer.

\*

\*

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 by a door at the end of the hallway.

He presses his ear up against the door.

The scratching sound is coming from the other side.

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

What he sees strikes terror into his young heart.

END OF ACT ONE

ACT TWO**INT. PETERSONS COTTAGE - DAY**

Amy and Beth are straightening the kitchen.

AMY

This place is a dumb. \*

BETH

With a lick of paint and... \*

Beth is interrupted by a blood curdling scream.

Screaming, Milo bolts out of the cottage. \*

Amy and Beth exchange puzzled looks and race after him.

**EXT. PETERSONS COTTAGE - DAY**

Milo hops up and down on the spot brushing himself off. \*

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. \*

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 one of your new patients.  
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.

Alfie gazes out into the bush behind the cottage.

ALFIE (CONT'D)  
 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

(frustrated)

What kind of lunatic rents a place  
without a dishwasher?

There is a knock on the door.

\*

Beth opens the door to find a policeman.

**KEN DECKLAND** - 40's, over weight, scruffy. 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 for 6 years. 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  
has knocked a power pole over, severing the phone lines.

\*  
\*



Constable **TERRY BARNES** - 20's, neatly ironed uniform,  
 interviews **REG HOOK** - late 60's, local chicken farmer, rough  
 around the edges - drunk. \*

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 with formal authority. \*

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, tall, 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

Give me a hand? \*

Ken helps Beth roll the body over.

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

BETH (CONT'D)

Dead? Oh yes.

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 the body 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 drive the coast road at  
night. It's haunted.

\*  
\*  
\*

KEN

Have you been drinking tonight Reg?

\*

REG

Nope. Well, just a couple at home,  
a couple at Kahn's and then a  
couple down the RSA. 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 blood .

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.

DISSOLVE TO:

**INT. PETERSONS COTTAGE/BETH'S BEDROOM - DAY**

Beth is in a deep sleep.

Her phone alarm sounds, it lights up a Myers family photo \*  
Beth uses for her wallpaper. Beth, Amy and Milo hug a healthy \*  
and 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

Shit-balls.

She leaps out of bed and stubs her toe.

BETH (CONT'D)  
Shit-balls.

Grabbing her dressing gown, Beth hops towards the bathroom.

**INT. PETERSON'S COTTAGE/BATHROOM - DAY**

Beth enters and turns on the shower. Ancient plumbing deep inside the bowels of the house rattles and groans.

A steady stream of dark brown water burst out of the shower head.

The water splutters and spits until it eventually begins to run clear.

Beth steps under the stream.

It's freezing.

**EXT. PETERSON'S COTTAGE - DAY**

BETH (O.C.)  
(screaming)  
SHIT-BALLS!

**INT. PETERSONS COTTAGE/KITCHEN - DAY**

Amy 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 your plans today? \*

Amy holds up her phone. \*

AMY  
Head into town, try and find a  
signal. \*

Milo appears rubbing sleep from his eyes.

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

Beth grabs the keys and with coffee in hand heads for the  
door. \*

BETH  
I'll see you tonight. I thought we  
could try that fish and chip place  
we saw driving in? Have fun. \*

MILO  
We will.

Amy looks down to find her brother grinning at her  
ironically. \*

Amy eyes narrow.

**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 a 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. \*

AMY

Walk behind me. I don't want people  
to think we're together. \*

MILO

But we are together. Partners in  
crime or as the french say,  
partenaires dans le crime \*

AMY

You think you sound clever, but it  
just comes across as creepy. \*

MILO

Je suis effrayant.

Amy spots a group of local boys hanging around an ice-cream  
truck parked on the street corner. \*

One of the boys - **ROOSTER COATS**, 18 - big - mean - dumb as a  
bag of rocks, watches Amy and Milo as they pass. \*

Rooster begins to follow them. \*

AMY

(to Milo)

Bandits at 6 o'clock. Don't... \*

Milo looks over his shoulder.

AMY (CONT'D)

...look.

Rooster catches up to them.

ROOSTER

(to Amy)

You got a couple of bucks I can  
borrow?

\*  
\*

Rooster indicates the ice cream truck on the corner.

\*

Amy keeps walking.

\*

AMY

Hey, I'm talking to you.

\*  
\*

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

ROOSTER

Are you deaf or something?

\*

Rooster's mates snigger.

Amy pretends to sign but instead ends up flicking Rooster the bird, steps around him and keeps walking.

Rooster mates fight hard to hold back the laughter.

\*

He steps in front of Amy again.

ROOSTER (CONT'D)

You're new in town so I'm going to  
cut you some slack. I'm kind of a  
big deal around these parts.

\*

Amy glares.

ROOSTER (CONT'D)

Let's start again. 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)

Why don't you get out of my way or  
I'll knee you in the balls so hard  
you'll be wearing them as ear  
rings.

\*  
\*

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 hard.

ROOSTER  
Listen to me bitch...

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 around.

\*

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 'safety' of the corner store.

END OF ACT TWO

ACT THREE**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 mysteriously vanished, again.

FRANKIE (O.C.)

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

Amy turns around to find **FRANKIE CAMPBELL**, 16, Maori, sun-bleached hair, cheerful, pretty, standing behind the shop counter. \*

Milo is instantly taken by her,

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. \*

This makes Milo happy - hot and nerdy. If he had a type  
Frankie would be it. \*

Amy's not so sure about her. \*

AMY

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

MANNIX (O.C.)

That's Charlie, Charlie Bird. \*

**MANNIX CAMPBELL** emerges from out the back of the shop - 18,  
Maori, handsome, defined by his hair - long, dark, flowing. \*

MANNIX (CONT'D)

They say, he murdered his  
girlfriend and got away with it.

Amy's cynical, city hardened, shields suddenly drop - her  
frontal lobes switch to Red Alert and shields are restored  
immediately. \*

FRANKIE

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

AMY

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

Milo misses this jibe. \*

Amy turns to Mannix.

AMY (CONT'D)

Mannix?

MANNIX

My old man named me after his  
favourite cop show \*

MILO

What a coincidence, my dad named me  
after his favourite beverage. \*

Frankie and Mannix look confused. \*

AMY

(clarifying) \*

This is Milo, my weird brother. 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 - as if looking back through time.

Beat.

MANNIX

It was the summer of 74.

Frankie rolls her eyes.

FRANKIE

Here we go.

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 cigarette 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 handsome young Maori 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, cigarette smoking, 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. She  
 couldn't be confined to one guy or  
 the Cove. One day she just packed  
 up her stuff 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

Cool story. 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

Where you not listening to the  
story? The Coast road is a bad  
road. Nobody goes up there. \*

Beat.

FRANKIE

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

Amy and Frankie begin to exit.

Milo is frozen to the spot.

AMY

(to Milo)  
Move it lame ass.

Milo reluctantly chases after his sister.

MANNIX

Wait...

But the three teenagers are already out the door.

MANNIX (CONT'D)

Don't say I didn't warn you.

**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** - 79, 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 kisses his wife on the forehead and follows Beth out.

**INT. THE COVE RETIREMENT VILLAGE/PASSAGE - DAY**

Alfie chases after Beth.

ALFIE

Doc.

Beth 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

And?

BETH

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

ALFIE

Give up you mean.

BETH

June has fort the good fight. She's earned the right to be comfortable for the time she has left.

Alfie looks defeated.

BETH (CONT'D)

What about you Alfie? Are you sleeping?

ALFIE

Don't worry about me. I'm fine.

Beth jots something down on her pad. Rips off the page and hands it to Alfie.

BETH

Something to help you sleep. If you feel you need it.

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.

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, 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

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

Wow, have you been practising that?

BETH

You failed to mention the state of the clinic in my interview?

Bryon looms over Beth.

BYRON

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, how can I help?

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

Well, he's...

Biggs is hanging on Ken's every word.

BETH

He's what?

KEN

Gone walkabouts.

CUT TO:

**EXT. THE COAST ROAD - DAY**

Amy, Milo and Frankie bike along the Coast Road.

Frankie powers ahead.

\*

\*

For Amy and Milo the going is tough - biking isn't their thing.

MILO  
I'm having a heart attack. \*

AMY  
Here's hoping. \*

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  
Keep 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!

Suddenly, a single bar appears on her phone.

AMY  
Shut up.

**BLEEP** - a text comes through. \*

AMY (CONT'D)  
I've got a signal!

The number is unknown. \*

**TEXT - "DON'T LET THEM IN".**

AMY (CONT'D)  
(confused)  
What?

The bar vanishes. The connection is lost.

AMY (CONT'D)  
Son of a b...

**BLAST** - 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.

Milo and Frankie are cut off from Amy by the truck. \*

The truck roars past.

They run over to find Amy lying several meters down the bank entangled in a gorse bush.

She isn't moving.

END OF ACT THREE

ACT FOUR**INT. THE COVE/COLD STORE - DAY**

Large boxes of assorted cold meats are stacked up against the walls.

In the middle of the room there is a long aluminium table specifically designed for the storage of another kind of cold meat - human remains. \*

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 \*

Good work Terry. The door was locked?

TERRY

Correct.

KEN

And the window?

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

TERRY

Smashed. From the inside.

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. \*

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

TERRY

These footprints lead off into the bush.

\*  
\*  
\*

Ken takes a moment.

KEN

Now, I'm no detective.

(aside to Beth)

Just never sat the exam.

(back to Terry)

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  
 10-4 boss. This way, Mr Hook.

\*

Terry begins to lead Reg away.

KEN  
 Reg, how did you get down here?

REG  
 Drove.

KEN  
 We took your licence off you.

REG  
 You were being serious?

KEN  
 (to Terry)  
 Drive Reg home when you're done.

TERRY  
 10-4 boss.

Ken turns back to Beth.

KEN  
 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 rundown.

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 have dropped it.

Amy gets to her feet.

MANNIX  
Where are you going?

AMY  
To get my phone.

MANNIX  
It's getting dark. 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.

But Amy is already gone.

MILO  
She gets like this.

He runs off after his sister.

Beat.

MANNIX

That's a shame. I was starting to  
like those two.

**EXT. THE COVE/CORNER STORE - DAY**

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

MILO

You heard Mannix. Let's wait until  
morning.

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 dark.

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 being watched from the bush as they scramble down to the small clearing.

The sun is going down fast. \*

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, but just before that milk truck almost creamed me, I got a text on my phone. 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 was 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!

Amy pushes Milo ahead of her. \*

Charlie bursts out of the bush directly behind them.

**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. We see that he is holding Amy's phone. \*

**EXT. PETERSONS COTTAGE - NIGHT**

The beetle pulls up outside the cottage.

Amy and Milo climb out.

ALFIE

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

Alfie drives off towards his house.

**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 guy, very much 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.

\*

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

\*

Alfie enters.

The young man stands in the doorway - waiting to be invited in.

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 spies the large chef's knife sitting in the dish rack.

Alfie grabs the first aid kit and turns around to find the young man 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)

I've got dinner.

\*

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.

**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.

**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, 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.

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 thinking. We've found 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. I'm just next  
door.

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 my phone. \*

DISSOLVE TO

**EXT. PETERSONS COTTAGE - NIGHT**

The moon emerges from behind a 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 a large chef's knife that is sitting on the bench and plunges its blade deep into the young man's heart.

Alfie and the man's eyes meet. \*

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

**INT. PETERSONS COTTAGE - NIGHT** \*

The interior of the cottage is bathed in 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? \*

Smiling, Amy's dead dad takes a long drag on his cigarette and winks at her.

CUT TO BLACK:

TO BE CONTINUED...

AMARU ROAD 2019