

GATEWAY OF THE SERPENT

Written by

Mick Wormald

61 3 400 465 255
Mwormaldmail@gmail.com

EXT. MOUNTAINS - LATER

A helicopter flying low, searching.

TITLE: Northern Egypt.

INT. HELICOPTER - CONTINUOUS

DOUGIE, is in his early 20's, unshaven and dishevelled, carrying a video camera. Next to him is HOWARD, an overweight man, slightly younger, who wears glasses. They have a RESEMBLANCE. They are also both quite sunburnt.

GEORGE is flying the helicopter. He is a bearded, sunburnt man in his 60's. Next to him is SELIM, 50, a grizzled Egyptian archaeological digger.

SELIM

(Arabic)

Hey boss, we're getting too close to the Libyan border.

GEORGE

(Arabic)

The instructions were clear, we have to find this gorge.

DOUGIE

Hey lads, no subtitles back here.

GEORGE

He's worried about being so close to the Libyan border.

Howard taps Dougie. He begins filming, Howard speaks straight to camera.

HOWARD

Alright thrill seekers, we are continuing our adventures in the land of Egypt. Me and Uncle George are looking for...well it's a surprise. And the suspense is killing us. Either that or a Libyan missile, it would seem.

DOUGIE

I hate surprises.

HOWARD

This is a good one. Isn't that right Uncle George?

George points excitedly.

GEORGE
(Arabic)
There! That's it!

SELIM
(Arabic)
That is Libya!

DOUGIE
What's going on?

GEORGE
Down there! I'm sure that is the
gorge!

EXT. GORGE - MOMENTS LATER

The helicopter cruises into the gorge.

INT. HELICOPTER - CONTINUOUS

George searching.

DOUGIE
Hey Uncle George, might be a good
idea now to tell us, or me anyway,
what we're looking for?

HOWARD
A cave.

DOUGIE
And what's so special about a cave?

Howard makes Dougie frame them both in a 2-shot.

HOWARD
If your a long time viewer of our
channel, you'll know this geezer.
Dougie, cameraman, editor, guy with
all the filters and plug-ins, and
always looking out for his half
brother, old heart attack Howard.

SELIM
(Arabic)
And we are getting low on fuel.

He taps the fuel gauge.

GEORGE
It must be here. It must be!

HOWARD
There!

They all look at where he is pointing.

EXT. GORGE - MOMENTS LATER

The helicopter lands. They all get out.

The valley is desolate. On either side rose steep slopes.

They must climb up the mountain.

EXT. CAVE ENTRANCE - MOMENTS LATER

They climb up the mountain, dislodging rocks.

They find the cave entrance, it is only big enough to crawl into.

Dougie and Howard also turn on body cams.

DOUGIE
So Georgy, what's in this cave?

GEORGE
Fortune and glory kid. Fortune and glory.

Howard nearly slips on some loose rocks.

DOUGIE
Hey Uncle George, if this is a tomb, you're not allowed to disturb it anyway. Correct?

Oddly enough Selim looks at him in agreement.

GEORGE
Some adventurer you turned out to be ya shite.

Howard has noticed something. He scrapes away rock with his hand. The others gather round to see what he's found.

An inscription on the rock. Like a dog with a bone George squats down to read it.

DOUGIE
Can you read it?

GEORGE
Beware all those who enter the
gateway of the afterlife. Honour
the sun god Ra. His dawn protected
by Set, the God of chaos. Beware
entering the caves of the serpent.

HOWARD
What does all that mean?

GEORGE
Let's find out.

SELIM
(Arabic)
The axe symbol?

He points to the drawing of a HATCHET symbol below the
hieroglyphics.

GEORGE
(Arabic)
That is not the symbol of the
hatchet.

DOUGIE
Peeps I hate be the colonizer, but
can we stick to English please?

GEORGE
The symbol of the axe, was the
symbol of both God and Gods. But
this...is not the traditional
hatchet.

SELIM
(Arabic)
I am not going in there. We must
call for the trucks.

George glares at him.

HOWARD
Hey guys, we good?

DOUGIE
What's the problem Georgy?

GEORGE
He wants to wait for the trucks to
get here.

DOUGIE

What do you need trucks for? What's down there?

George takes another dark look at the hatchet symbol, considering.

GEORGE

Alright we'll camp here for the night.

EXT. GORGE - NIGHT

Next to the helicopter, they've pitched two tents and made a fire.

They sip hot tea and rug up against the cold.

GEORGE

So how's my niece doing?

HOWARD

Still thinks you're a grave robber.

GEORGE

Still got her principles then.

DOUGIE

When was the last time you spoke?

GEORGE

Ten years maybe. She basically told me to piss off away from her, and you two.

DOUGIE

She's an MD now Uncle George. Got her registration and everything.

GEORGE

Gee, someone in the family turned out alright then.

DOUGIE

That we know of.

GEORGE

(to Howard)

How's that heart condition of yours boy?

HOWARD

Haven't been on oxygen for years.
Got me down to pills. And still
could die at any moment.

DOUGIE

His attacks are comin more often.
The pills aren't really helping.

HOWARD

I take any more of em I'll turn
into Ozzy fuckin Osbourne.

GEORGE

All those stupid video's you make,
aren't they dangerous?

HOWARD

Not dangerous enough.

GEORGE

You down on likes, or whatever crap
they use?

DOUGIE

They found out a lotta the stunts
that the lad here was doin, weren't
exactly real.

George laughs, but Howard is insulted.

HOWARD

That's why we're here Uncle George.
No more fake stunts. Need something
real. Somethin big.

George snorts in amusement, then looks at Dougie.

GEORGE

We're lookin for a coffin.
Supposedly it is a gateway to the
afterlife. Never heard of anything
like it in Egyptian mythology, but
here we are.

DOUGIE

Okay. How'd you find out about
this?

GEORGE

A third party.

DOUGIE

Gee that just sums it up then.

George laughs.

GEORGE

It's a client that wants to remain anonymous. They're payin well though. Don't wanna disappoint ya boys, but this thing is most likely a hoax. Anyway, time for sleep.

He retreats to the tent. Dougie turns to Howard suspiciously.

DOUGIE

Whose the third party?

HOWARD

He wouldn't tell me.

DOUGIE

We're goin down into some ancient tomb. That's no lark. You're not pretending to be bitten by harmless snakes.

HOWARD

I can keep up.

DOUGIE

Not with that heart of yours boy. No way. I'll go down, shoot some overlay. We'll put your voice over on it.

HOWARD

What do the punters wanna see? Heart attack Howie maybe this time bitin the big one.

DOUGIE

Mate, after all the fake shit we've made, I don't think anyone cares anymore.

HOWARD

The gateway to the afterlife. This could be huge.

DOUGIE

This sounds like the Masonic lodge all over again.

HOWARD

Why you gotta keep bringing that up?

DOUGIE

Cos after that clairvoyant went nuts, you had a friggin attack. You don't care if somethin happens to you. But I do. And Grace will kill me.

HOWARD

I need this. We need this bro. Or we'll have to go and get real jobs.

Howard tosses the rest of his tea, then retreats to the other tent.

Selim takes a long drawl of his cigarette, staring at Dougie.

DOUGIE

What's your story old mate?

SELIM

Your Uncle is a fool.

DOUGIE

Come again?

SELIM

That axe is not real. This is a joke. A hoax like he said.

DOUGIE

Can you read hieroglyphics?

SELIM

No. But this is all wrong. There is no gateway to the afterlife.

DOUGIE

Maybe we'll find the Stargate.

And Selim finds Dougie as funny as everyone else has.

DOUGIE (CONT'D)

What's your name mate?

SELIM

Selim.

He stubs out his cigarette and retreats to the tent.

EXT. CAVE ENTRANCE - MORNING

The four of them gather at the entrance.

Below them in the gorge, a truck and a jeep are parked near the helicopter. Standing in front are six, rough looking DIGGERS. They all look like they'd rather be somewhere else.

Dougie films Howard doing a piece to camera.

HOWARD

So thrill seekers, we are about to enter an Egyptian tomb, where we will find...who knows, the ark of the covenant, the secret of the universe. The upside, gonna be a lot cooler, down there. Unless we end up in hell.

Selim breaks out the torches and hard hats. George hammers a guide line into the rock. Dougie attaches another body cam to George.

They enter one by one.

INT. CAVE - CONTINUOUS

They must crawl through in single file.

DOUGIE

Georgy, give me some good news.

GEORGE

It's starting to widen.

HOWARD

Thank God. Or bloody Osiris or whoever.

TUNNEL - CONTINUOUS

The are NOW able to walk stooped over.

DOUGIE

This isn't some practical joke is it?

GEORGE

The Ancient Egyptians were only about 5 feet tall.

Selim points to the ceiling and walls.

GEORGE (CONT'D)

Wooden beams. Men dug this.

Their torches are getting fainter, as they walk up the tunnel.

STAIRCASE - MOMENTS LATER

They come to the top of a stone staircase, going down.

George begins the descent, followed by Dougie, then Howard.

SELIM

This is not right. The walls. There is no writing. There should be writing.

GEORGE

Speakin English now are we Shakespeare? Now you wanna get paid or not?

DOUGIE

Come on Selim, it's not a job, it's a fucking adventure.

Reluctantly Selim follows.

EMPTY ROOM - MOMENTS LATER

They come out to a room with no way out.

Dougie and George frantically check the walls and floor.

HOWARD

You two wanna help?

DOUGIE

Thought you could keep up bro.

Howard and George continue to search. Dougie pans the camera down and notices something.

DOUGIE (CONT'D)

What's on the floor?

They all move around to see what he's seeing.

DOUGIE (CONT'D)

Gimme a boost.

He climbs up onto Howard's shoulders, using the wall as leverage.

DOUGIE (CONT'D)

Yep.

GEORGE

Yep what?

Dougie jumps down, then begins stepping slowly and deliberately on the floor.

DOUGIE

That axe symbol or whatever it was we saw before. It's here again.

His footstep triggers a sound from the wall.

George is onto it like a rabid dog, searching for anything. He pushes and a stone moves inward. He and Dougie pull it out of the wall.

LABYRINTH - CONTINUOUS

Entering into more tunnels, they can now stand up straight. They shine their torches across the bare walls.

They walk down several different tunnels, it is becoming confusing.

And Howard is struggling.

DOUGIE

Hey Indiana Jones. Maybe we should draw a map, keep a trail of bread crumbs, you know?

GEORGE

We need to find that bloody coffin.

DOUGIE

Alright, let's split up then.

LABYRINTH - MOMENTS LATER

They split up to explore.

Dougie and Howard searching the walls, filming and bumping into one another.

HOWARD

Folks, I gotta bad feeling about this.

DOUGIE
You always say that.

Howard's camera shudders, then falls to the ground, the sound of his body hitting the floor.

DOUGIE (CONT'D)
Howie?! Fuckin hell mate!

The camera captures Dougie going through Howard's pockets.

DOUGIE (CONT'D)
Where are your pills lad?!

He finds them, lifts Howard to a sitting position, then puts two of them in his mouth.

Howard manages to swallow them. His episode passes.

Dougie lets him sip from his canteen.

DOUGIE (CONT'D)
Alright stuff this, I'm getting you out of here now.

HOWARD
No! I'm good. I'm good. We gotta find this thing.

DOUGIE
You don't actually believe all that gateway shit do ya?

Howard grins.

HOWARD
Plenty do mate.

DOUGIE
It's not worth your life.

HOWARD
You're not the one whose dyin mate.
You got no fuckin idea.

Reluctantly Dougie helps him up.

GEORGE (O.S.)
Down here!

They walk down the tunnel.

They find George shining his torch on an indentation on the wall.

He shines his torch. The axe symbol.

Dougie climbs up on George's and Selim's shoulders.

He reaches up and pushes the symbol. Nothing.

Dougie pushes again. Howard pushes the wall inward.

BURIAL CHAMBER - CONTINUOUS

And they have found the burial chamber. The walls are bare, the only thing inside is the coffin.

George slowly approaches it and runs his hand over it. It is covered with IMAGES and HIEROGLYPHICS, including the prominent image of a SNAKE

GEORGE

I don't believe it.

HOWARD

What does it say?

GEORGE

This is the gateway to the duat.
That's the name for the Egyptian
afterlife. It's gotta be a fake.
There is nothing in any ancient
Egyptian mythology that even refers
to something like this.

Meanwhile Howard on the floor a STONE EFFIGY, the exact replica of the snake on the coffin. He picks it up.

HOWARD

Let's open it.

GEORGE

No! Not here!

George tries to push the coffin forward.

GEORGE (CONT'D)

(Arabic)

Help me!

SELIM

There is no such thing! That coffin
is wrong!

Dougie throws up his hands for calm.

DOUGIE

Fine, fine.

He joins George into trying to push it forward.

Howard, still holding the effigy, helps one handed.

Moving the coffin reveals another AXE symbol on the floor.

SELIM

Stop!!!

They look at him.

SELIM (CONT'D)

You hear that?

The sound of a stone moving. Selim looks up.

PART of the ceiling drops down on top of him.

To the horror of the others, he is lying on the floor, with a rock on his chest, spewing up blood.

Dougie and George try desperately to move it.

Howard panics.

Then the coffin lid moves.

HOWARD

Hey guys?

Dougie and George ignore him. They lift the rock off the dying Selim.

Howard moves closer to the lid, then peaks in...his eyes open wide in awe.

HOWARD (CONT'D)

Oh my God.

Dougie kneels down to Selim, taking his hand. But Selim is choking, dying of his internal injuries.

DOUGIE

He's dying...he's dead. Fuck.

Behind them Howard looks up from the coffin, his eyes glazed.

Dougie looks up from the deceased Selim to George, then to Howard.

Howard begins falling back...

Dougie leaps up and grabs him.

The coffin lid closes again. NOTICED only by George. He then sees the EFFIGY lying at Howard's feet.

LABYRINTH - MOMENTS LATER

George and Dougie carrying Howard out of the tomb.

EXT. CAVE ENTRANCE - LATER

They emerge from the cave, and lean Howard against the rock wall. He is in and out of consciousness.

Dougie finds the pills and feeds him two more, but it's not helping.

DOUGIE

We gotta get him to a hospital!

George calls out to the hesitant diggers.

GEORGE

(Arabic)

Get him in the jeep!

EXT. GORGE - MOMENTS LATER

They carry Howard down into the gorge, and place him in the jeep.

The Diggers begin unloading equipment from the truck.

DOUGIE

Where the hell are you's going?!

GEORGE

Back in the cave.

George is barking orders, holding his fingers up to the men.

DOUGIE

You tell em about the booby traps!

GEORGE

Money talks in a poor country. You know the way back to Cairo?

DOUGIE

Howie needs the helicopter.

GEORGE

You have no idea what we've
discovered. I'm not going to miss
the chance.

With disgust, Dougie gets in the jeep, and guns the engine.

He drives off, covering them with dust.

George watches them go, then looks at the snake effigy.

EXT. DESERT - LATER

Dougie driving hell for leather.

Howard opens his eyes and tries to speak, but slurs his
words.

DOUGIE

Hey mate, I'm gettin you to
hospital. Hang on.

HOWARD

The coffin...the afterlife.

DOUGIE

Don't speak, but stay with me
alright?

HOWARD

The Masonic lodge...the seance.

DOUGIE

Mate, it was a bad idea, I forgive
you.

HOWARD

I saw...

Dougie takes his hand.

DOUGIE

It's okay.

HOWARD

Dougie. I saw...don't leave
me...don't..

He passes out.

Dougie sees something disturbing in his rear view mirror. He
looks back to the horizon, a black storm is coming.

EXT. LONDON STREETS - DAY

TITLE: 3 days later.

INT. HOSPITAL ROOM - DAY

Dougie slowly enters the room. Howard on life support.

Dougie stands, frozen, then awkwardly sits.

DOUGIE

Howard? Howie? Hey mate? Oh fuck
what have I done?

GRACE

I'd like to know that too.

GRACE is in her late 20's, with a blonde ponytail. She wears her doctor's coat, and looks even more tired than Dougie.

She sits across from Dougie, who can't look at her.

GRACE (CONT'D)

He's in an induced coma.

DOUGIE

For how long?

GRACE

They're usually kept under for at
least 72 hours to monitor brain
damage. The problem is he should
have been induced as soon as he had
the attack.

DOUGIE

We were in the middle of the
desert.

GRACE

What were you doing in Egypt?

DOUGIE

We were workin on a video.

GRACE

You weren't by chance there with
our Uncle George?

He goes over to the window.

GRACE (CONT'D)

You were supposed to look after
your little brother. Not go into
the desert with that thief.

DOUGIE

You know what Howie's like.

GRACE

Yeah. He has a heart condition.

DOUGIE

And he wanted to live on the edge.
And we were livin there with him.

GRACE

Everyday could have been his last.
He's lived with that since he was a
child.

DOUGIE

And so did we. It wasn't fair.

GRACE

It's always been us three alone.
None of it was fair. So what the
hell happened out there?

DOUGIE

George told Howie about this tomb
he was lookin for. When we went
down there...

She joins him at the window, then slaps him hard.

DOUGIE (CONT'D)

Bloody hell Grace, we family or
not?

GRACE

Tell me the truth.

DOUGIE

I did.

GRACE

Uncle George is back.

DOUGIE

In the UK?

GRACE

He's in the mental health wing of
this hospital.

DOUGIE

For real?

She gives him the older sister death stare.

GRACE

For...real. He's been committed.
Now what happened?

DOUGIE

The tomb we went into, it was a pretty weird place. And that's where Howie had a. There was this booby trap, the guy's name was Selim. He was a good bloke. And, anyway, he died.

GRACE

That's it?

DOUGIE

What more do you want?

GRACE

Before he came back to the UK George sent me a video link. It's corrupt and I can't bloody open it. I'll need you to take a look at. Which brings me to yet another problem you've created. I have this Egyptian cop, or whatever she is, trying to get hold of me.

DOUGIE

What's her story?

GRACE

What do you think? What cultural items did George appropriate this time?

DOUGIE

You know. Can we visit him in the nuthouse? Might be better if I talk to him first.

GRACE

I'll come too.

She begins to storm out...

DOUGIE

Gracie, might be better if I...

GRACE
Just meet me downstairs.

She keeps walking.

INT. MENTAL HEALTH CLINIC ROOM - DAY

Dougie and Grace enter hesitantly.

All over the walls George has drawn Ancient Egyptian symbols and hieroglyphics.

GEORGE sits motionless on the bed, head down. Dougie and Grace look to the other to make the first move.

GRACE
Uncle George? Hey, Uncle Georgie?

Nothing.

GRACE (CONT'D)
Uncle George, it's Grace and Dougie. You sent me that video remember?

Nothing.

DOUGIE
Hey George, you made it you crazy old bastard.

GRACE
Dougie!

And now he does look up. He recognizes Dougie. He gets up, walks over and paws at Dougie.

GEORGE
You, you must help!

He marches over to the drawing's on the wall, touching seemingly random drawing's.

GEORGE (CONT'D)
We found the gateway...Us. We found it. They won't let me out of here. Apophis is coming! Taraweh...don't open the coffin.

GRACE
Uncle George what did you find?

GEORGE

The gateway. We found the gateway.
Don't let her open it!

Grace looks at Dougie as though this is all his fault.

GRACE

The gateway to what exactly Uncle
Georgie?

GEORGE

The gate way is...how can I make
you understand? How can I make you
believe?

He looks all around the room at the images, getting
frustrated, becoming frantic.

Dougie takes a closer look at the drawing's,

GRACE

Uncle George calm down. Just
breathe, okay. What do you want to
tell us?

GEORGE

The afterlife. It's real.

DOUGIE

Not this again.

GEORGE

We found the afterlife. We found
the gateway.

DOUGIE

Georgy. Who was the client? The
client who hired you?

GEORGE

The client...Taraweh! Taraweh!

GRACE

Tara what?

GEORGE

I can hear them in the walls. The
scarabs...buzzing. The
scarabs...she sent them after us.

He grabs Dougie, then aggressively points to the images.

Grace buzzes the intercom.

GEORGE (CONT'D)
See! The gateway! The duat! The sun
God. Ra in his solar barge.

Grace is repeatedly buzzing the intercom, more now in frustration.

George again approaches Dougie.

GEORGE (CONT'D)
She wants to enter the gateway.
Taraweh! You must stop her!

DOUGIE
Will do Georgie. Scouts honour. Now
why don't you get some nice drugs
into you.

ORDERLIES enter and restrain George.

Dougie and Grace quickly leave the room.

GEORGE
Apophis is coming! Don't open the
coffin! Don't open the coffin!

DOCTOR'S OFFICE - LATER

Dougie and Grace sit, she is trying to compose herself.

The DOCTOR enters and sits.

DOCTOR
Are you two alright?

Dougie looks at Grace hesitantly.

DOUGIE
So what's the plan doc?

GRACE
Taraweh? Is that what he was
saying?

DOCTOR
Has he ever had an episode like
this? Has anyone in your family had
mental illness?

Dougie snickers.

GRACE

Our family, you've met all but one of them. And George is the most pragmatic man I know.

DOCTOR

Do you know what he was excavating in Egypt?

She gives Dougie the older sister death stare.

DOUGIE

It was a coffin. George was bein pretty vague. And now he's not makin any sense.

GRACE

We have a file link that might tell us something.

DOCTOR

It would be easier to treat him if I knew what set this off. Oh, and this...

He shows them the stone EFFIGY of the serpent that was in the tomb.

Grace takes it hesitantly.

DOCTOR (CONT'D)

Customs didn't find that. We discovered he was...hiding it. The point is, it must be something very important to him.

GRACE

You keep it doctor.

She flees the room. Dougie hesitates, but grabs the effigy, then follows.

INT. GRACE'S CAR - LATER

DOUGIE

Those drawings he's done. They're all from the coffin.

GRACE

Just get that video fixed. Also, when I speak to, what's her name, Almira, I'll have you in on the call.

DOUGIE
Whose Almira?

GRACE
The Egyptian cop lady person.

DOUGIE
Yeah, alright. But let's not
mention the coffin yet eh? Don't
wanna get Georgy into anymore
trouble.

GRACE
You mean get yourself into more
trouble.

DOUGIE
Just give it a rest. He was my
brother too. I mean, he is.

Grace doesn't look at him.

DOUGIE (CONT'D)
He's gonna come out of this right?

GRACE
Just let his doctors look after him
Dougie. You've got other things to
worry about. And Dougie. Dougie?

DOUGIE
Yes sister Grace.

GRACE
No more video's.

Dougie flips her the bird.

INT. HOSPITAL ROOM - DAY

Dougie enters the room. He sits, looking at his brother,
hearing the sound of the life support machine.

Slowly he dozes off.

INT. LABYRINTH - DREAM

Dougie walks down the hallway toward the burial chamber,
holding the EFFIGY.

INT. BURIAL CHAMBER - DREAM

He walks in, before him is the coffin. He approaches.
Behind him Howard calls out from the Labyrinth.

HOWARD

Dougie! Don't open it. Run!

Dougie looks back at Howard, who is pale and ghostly transparent.

He looks back to the coffin. The lid shifts.

He puts his hand on it, then pushes it.

He looks in. Black. Then an a huge pair of RED EYES, looks back at him.

An almighty roar from the coffin.

SMASH CUT TO:

INT. DOUGIE'S FLAT - LATER

He wakes suddenly.

The room is the pig sty of a single male. He had past out on his laptop. An email alert brings him back to the real world.

He is using data recovery software on the video file. The progress bar is estimating DAYS.

Grace messages 'Ready?' He gives a thumbs up emoji.

He is eavesdropping on a ZOOM call between Grace and ALMIRA, a small, AFRICAN woman in her early 40's, who speaks with an Egyptian accent.

ALMIRA

Grace, you are George's niece,
correct?

GRACE

Yes, correct.

ALMIRA

Very good. I am Almira, as I told you I am with the Supreme Council of Antiquities. Since 1983, antiquities are generally not allowed to be exported from Egypt.

(MORE)

ALMIRA (CONT'D)

Now, we believe your Uncle took something from the excavation site and brought it back to the UK.

GRACE

My uncle has been committed. It would be difficult to question him about anything at the moment.

ALMIRA

Grace, you are a doctor?

GRACE

That's right.

ALMIRA

There were six men working with your Uncle. They were all found dead. Eventually he will have to answer some questions. I will be arriving in the UK soon. I need to speak with you.

GRACE

I'll try to help as best I can. My half brother was with George, and he's now in a coma.

ALMIRA

I'm very sorry to hear that. Unfortunately Doctor, I know your Uncle has smuggled artefacts into Britain before. So any information, perhaps to clear his name will be most helpful.

GRACE

George sent me a video of something. It's being fixed.

ALMIRA

That maybe of great use. I do not know the name of the person who hired your Uncle, but I do know she is a pregnant Egyptian woman.

GRACE

Sorry, Almira. I'm at work, they're paging me.

Grace hangs up. Dougie enters the chat.

DOUGIE

Before you ask, if that's the six guys that were with George. They were all alive when I was buggin out with Howie.

GRACE

How can this keep getting worse? The video?

DOUGIE

It says it's got three days, nope, now it's gonna take a month.

GRACE

I don't wanna do anything until we know what's on it.

DOUGIE

Sure sis.

GRACE

And Dougie?

DOUGIE

Yeah sis.

GRACE

Don't yeah sis me. Don't start chasing another stunt. I mean it, don't get yourself into anymore trouble. And don't get me into any.

She hangs up. And then an ERROR message on the app.

DOUGIE

Sure thing sis.

He compares the file size of the two video's, the FIXED one is much smaller. He opens it anyway.

INT. TENT - CAMERA PHONE POV

George sets his phone up to FILM, hiding it behind fly screen mesh.

OUTSIDE the sound of heavy winds, many voices yelling and equipment being moved.

A DIGGER pokes his head into the tent. George sounds disturbed.

GEORGE

(Arabic)

Gimme a minute, then let her in.

He positions himself away from the tent entrance, near the hidden phone.

A small Egyptian woman enters. She is PREGNANT. Her FACE is obscured by the frame of the camera. She speaks in a deep voice with a thick accent.

George sits on a chair, out of frame.

GEORGE (CONT'D)

How did you know where my camp was?

TARAWEH

Those two influencers you stupidly had with you. Not that I don't trust you Mr Callaghan. I take it you found what I was looking for.

GEORGE

Bring the rest of my money?

TARAWEH

Did you retrieve the item?

George laughs.

GEORGE

You're bonkers lady. You really think you are THE Taraweh.

TARAWEH

Did you recover the item or not?

GEORGE

No. Sorry. We found the tomb, but nothin there.

TARAWEH

What are you loading onto your helicopter?

GEORGE

That's some equipment. You know, I won't take the rest of the money. Let's call it even.

TARAWEH

You looked into the coffin didn't you?

GEORGE

Alright. I'll give you the coffin.
But, it's a hoax. I'm telling you.
There was nothing in there.

TARAWEH

I also want the effigy of the
serpent.

GEORGE

I didn't find any effigy. I'm
sorry.

TARAWEH

That's the only way you could have
opened it.

GEORGE

This isn't real. You are not real.

George begins reaching behind him for his phone.

She grabs her stomach, as though she's having contractions.

GEORGE (O.S.) (CONT'D)

Are you alright?!

George grabs his phone, and the footage becomes unwatchable.

GEORGE (O.S.) (CONT'D)

Oh my God! What the fuck are you?!

George charges through the wall of the tent.

OUTSIDE the sound of screaming. George hesitates, panics.

EXT. TENT (CAMERA POV) - NIGHT

George runs out of the tent to find a BLACK CLOUD is
descending over the camp site, blocking out the lights.

The 6 DIGGERS are being attacked by the scarabs. They are
kneeling or lying on the sand, bleeding from their mouths.

Some grab at George, begging for help in ARABIC.

One DIGGER pulls his pants down and defecates out his vital
organs.

EXT. DESERT (CAMERA POV) - CONTINUOUS

George running hell for leather toward the helicopter.

INT. HELICOPTER (GEORGE POV) - CONTINUOUS

As he frantically secures his belt and starts up the engine, a cloud of scrabs converge on the windscreen.

He launches the helicopter.

INT. DOUGIE'S FLAT - CONTINUOUS

Dougie staring at screen. He gathers his thoughts, then rewinds the video, going frame by frame. He lands on the shot of the Digger defecating, and grimaces.

Dougie opens zoom and messages Almira. *'Almira, I'm Dougie, Grace's brother. I have a video of that dig site you really need to see.'*

Almira video calls back.

ALMIRA

Doug...eee?

DOUGIE

Ever since I was a kid.

ALMIRA

Why is your sister not speaking to me, Douglas?

DOUGIE

I'm sort of the computer third of the family. So George made this video, most of it's still corrupt, but as you'll see he didn't have anything to do with those blokes deaths.

ALMIRA

Can you play it for me, please?

And she watches it with a disconcerting lack of emotion.

DOUGIE

Takes a lot to scare you huh?

ALMIRA

I have already seen the bodies.

DOUGIE

So uh, you have a lot of killer beetles like that in Egypt?

ALMIRA

I have never seen beetles like that before. Anyway, I know the what he stole now.

DOUGIE

The woman in the video, the client. It looks like...she brought those scarabs.

ALMIRA

That would be impossible. Douglas, What did your Uncle tell you about this client?

DOUGIE

To me, zip. Howie, my brother in the coma. George told him something about it. What did Georgy call her, a goddess?

ALMIRA

Taraweh is the name of an Egyptian Goddess. Ironically she is always shown in artwork to be pregnant.

DOUGIE

So she's nuts too?

ALMIRA

Speaking of nuts. Where is your Uncle now?

DOUGIE

Same hospital my sister works at, same hospital my brother's in. St Andrews.

ALMIRA

Why is your sister not speaking to me as well?

DOUGIE

She hasn't seen the video.

ALMIRA

Perhaps you should visit your Uncle again, now you have this new information.

DOUGIE

Speak to George, that's a good idea.

ALMIRA

Douglas, I will be in the UK soon,
we should talk then, about what you
find out. When you speak to your
Uncle.

He hangs up. He then looks at Grace's contact, hovers the cursor over it, but hesitates.

INT. ALMIRA'S HOTEL ROOM - CONTINUOUS

Almira is at a laptop in a hotel room, with a view of London bridge.

She goes to the Youtube channel of Dougie and Howard Callaghan, called '*HalfCallads*.'

VIDEO MONTAGE

Their videos were initially pranks on Howard. Live streaming video stunts, that someone with a weak heart probably shouldn't be doing.

These begin as a challenge of eating increasingly disgusting foods from all over the UK.

- Scorpion and toad on a stick,
- testicle and penis from a snake,
- unborn duck fetus.

He then graduates to more dangerous stunts,

- being stung by ants,
- bees,
- bitten by a gila monster,
- a snake.

The video's live stream and the *HalfCallads*, are an online sensation.

BUT questions over how real the video's are beginning to surface.

COMMENTS claim he's not eating the foods he claims,

OR the insects are not actually poisonous.

INT. ALMIRA'S ROOM - REAL TIME

Almira clicks on a video, called MASONIC LODGE.

EXT. MASONIC LODGE - DAY

A TIME LAPSE of the lodge, abandoned and derelict, it gives off a foreboding atmosphere.

The shot goes into NIGHT.

INT. MASONIC LODGE HALLWAYS - NIGHT

TRACKING SHOTS down the dark, vandalized hallways, with CREEPY MUSIC playing, and the SOUNDS of footsteps, doors banging, children crying.

INT. MASONIC LODGE RITUAL ROOM - DOUGIE POV

In the centre of the room, Howard stands next to RUTH, a serious looking woman with short hair and glasses, in her forties.

HOWARD

Okay thrill seekers, we are here in the Belasco Masonic Lodge at Blackburn. This lodge has been empty for about 20 years now. But it has a dark past. Masonic Master Belasco, was said to lure children here...and did things to them. Now, Ruth, why don't you introduce yourself?

RUTH

My name is Ruth, I am a clairvoyant medium.

HOWARD

And Ruth, right now, we're live streaming this video, so whatever happens, if anything does happen. It comes to you out there, live and free. No fakery. Now just some more background to this disturbing story. One eye witness report from a child who was bought here, claimed other kids held prisoner, were taken away to a secret room, under the lodge, and never seen again.

(MORE)

HOWARD (CONT'D)

Ruth, do you think you will be able to pick up some psychic energy here?

RUTH

If there are spirits still present, I will be able to speak to them. I must begin my regression.

HOWARD

Is a regression, like a trance?

RUTH

It is a psychic summoning. When past, present and future meet.

Howard and Dougie hang back watching Ruth. Howard addresses the camera.

HOWARD

(whispering)

Folks, I gotta bad feeling about this.

DOUGIE (O.S.)

(whispering)

You always say that.

HOWARD

(whispering)

Being in places like this. With my heart. It's dangerous. People make fun of stuff like this. But when you live with death everyday, like I do. You want, you hope there's another life beyond this one.

Ruth begins walking around the room.

She stops, and looks around.

Howard gently approaches her.

HOWARD (CONT'D)

Ruth, is that just me, or can I hear something?

They both turn.

Footsteps coming from the opposite wall. They slowly approach a closed door.

Ruth tries the door. Locked.

RUTH

There is someone in here with us.

Howard looks back to camera, disturbed.

HOWARD

There's no one in here but us
three.

RUTH

I heard it...but I am not sensing
anything.

HOWARD

Wait! What's that. Coming from
below us.

He walks softly over the cracked, wooden floor.

There is a low sound.

RUTH

Yes, I can hear it. Children? Is
there a spirit in this room?

As they follow the sound it comes into focus.

Children screaming and crying.

Suddenly her expression changes, her face goes rigid.

RUTH (CONT'D)

It is coming from behind here. The
children.

She points to the ALTAR. Her hands are clenched to her chest
in abject fear.

Howard examines the altar.

The sounds are getting louder.

RUTH (CONT'D)

Oh my God? They're here! The
spirits are calling to us?

Howard is getting really anxious.

HOWARD

This could be a secret room. Where
they brought the children! Where
they killed them! We need to get in
there! We need to find the
evidence!

Howard puts his hand down on the Masonic SYMBOL on the altar, and presses hard.

The entire altar shifts...to reveal a SECRET ROOM. Stairs going down under the building.

HOWARD (CONT'D)
This is incredible! Ruth, let me go first!

RUTH
No! Only I can speak to them!

Howard looks straight at Dougie, a little nervously.

DOUGIE (O.S.)
Be careful Ruth.

Ruth takes a step down, looks in, then turns back, horrified.

DOUGIE (O.S.) (CONT'D)
Ruth? What are you seeing?

RUTH
They're here. Who would do this to children?

She slowly descends the stairs into the room.

A confused, but hyped up Howard, frantically motions for Dougie to follow her down.

Dougie enters the room.

Blackness.

The sounds of children wailing in agony.

Then Ruth screams.

INT. ALMIRA'S ROOM - REAL TIME

Almira pauses the video. She shakes her head in amusement.

She then goes to the closet, and lifts out an ancient SPEAR and IRON NET.

She touches the tip of the spear.

INT. CLINIC ROOM - DAY

Dougie enters, George sits on a chair, sedated. Dougie sits on the bed, opposite.

DOUGIE

Georgie, me and Grace are tryna help you, right? I saw the video you sent Grace. I saw the client.

George tries to speak. Spittle down his chin. Dougie wipes it away.

DOUGIE (CONT'D)

Let's try this. You say yes or no, can you handle that?

GEORGE

(muffled)

Yes.

DOUGIE

Are the killer scarabs from the coffin?

GEORGE

(muffled)

No.

DOUGIE

That's something. Now, the coffin. Did you smuggle it in with that psycho Hassan?

GEORGE

(muffled)

Yes.

DOUGIE

Oh bloody hell Georgie.

George struggles to speak.

GEORGE

(muffled)

Taraweh. Keep it from Taraweh.

Dougie shakes his head to clear it.

He stands and takes a closer look at the drawing's. They are terrifying, hallucinogenic images.

DOUGIE
 These were drawn on the coffin
 right?

George nods.

Painted on the coffin is the God SET, armed with the SAME
 spear and net that Almira had. He sails a barge down a river
 through a cave. He comes to a sand bank, then is face to face
 with a giant serpent.

DOUGIE (CONT'D)
 So whose in this coffin?

GEORGE
 The gateway...the afterlife. Stop
 Apophis. Stop Taraweh. Don't open
 it.

DOUGIE
 Georgie, slow down. You're not
 saying this is a gateway to, the
 Egyptian heaven and hell?

George nods his head furiously.

GEORGE
 (muffled)
 The underworld. Chaos. The end of
 everything. The gateway. Chaos.

DOUGIE
 Cats and dogs living together,
 sure.

GEORGE
 The effigy. It's the key. Don't
 open the gateway.

DOUGIE
 Look Uncle George. I'm gonna get
 this coffin back, video it, then
 maybe when you're not so fried, you
 can translate, so we know what the
 hell you're on about. Yeah, you
 like that?

George nods helplessly.

Dougie flees.

INT. MENTAL HEALTH CLINIC - DAY

Dougie messages Almira. *'I know where George hid the coffin.'*

Almira, *'Let's meet.'*

Dougie, *'where r u?'*

Almira, "London."

DOUGIE (CONT'D)
No kidding?

They SKYPE.

DOUGIE (CONT'D)
So you were here all the time. Very cunning.

ALMIRA
Thank you. And do you know where that coffin is now?

DOUGIE
Unfortunately yes.

ALMIRA
Why unfortunately?

DOUGIE
It's with a smuggler. This bloke's, a little bit psycho.

ALMIRA
And you're afraid of him?

DOUGIE
Well he's a psycho.

ALMIRA
I have been watching some of the video's you made. They are quite ridiculous.

DOUGIE
Excuse me?

ALMIRA
Playing at being in any real danger. Perhaps you are not up for real trouble.

DOUGIE
I don't really need character assassination right now. Look, my Uncle says this coffin is a gateway to the afterlife.

ALMIRA

What an incredible discovery that must have been.

DOUGIE

I know right.

ALMIRA

Why have you not posted some of the video of you making this discovery?

DOUGIE

All the cards were blank. Go figure.

ALMIRA

Then you will need new footage of your discovery, won't you?

DOUGIE

Yeah okay, I'll get the coffin. But I'm trying to help my Uncle.

ALMIRA

Of course you are, Douglas.

INT. CLINIC ROOM - NIGHT

George in bed, tossing and turning, sweating profusely. In his mind he hears the buzzing sound of the scarabs.

From the air vent the scarabs fly into the room. The sound of their buzzing merges with George's imagination.

His eyes open, he looks around in terror. Then he looks up.

Hundreds of scarabs on the ceiling.

He flings the sheets away and dives onto the floor. He rips the sheet off and ties it round his head, tightening it.

The scarabs descend on George, trying to penetrate the sheet.

EXT. SHIPPING YARDS - LATER

Dougie's van cruising up to a WAREHOUSE, near the DOCKS.

The van parks behind a fence.

Dougie gets out and warily approaches the warehouse.

EXT. WAREHOUSE - CONTINUOUS

He sizes up the warehouse as he nervously approaches.

He goes up to the door, almost buzzes the intercom, then checks out the window first.

There is a light on.

He buzzes the intercom. He waits. He buzzes again. No answer. He bangs on the door. He bangs louder. He waits. It opens suddenly.

MOSTAFA, early 20's big and obese, wearing sports clothes and looking stoned.

DOUGIE

Hey Mostafa. It's Dougie, remember?
George's nephew.

Mostafa has a moment of insight.

MOSTAFA

Dougie? Yeah, Doug...ee. Right.
Dougie, yeah mate.

DOUGIE

Did Georgie call you?

MOSTAFA

Uh, no...I don't think so.

DOUGIE

You sure? What about Hasan? Where
is he? Is he here?

MOSTAFA

It's too bright out here man. Come
in.

DOUGIE

Any chance he could come out here?

MOSTAFA

No, no way.

Dougie reluctantly enters, Mostafa closes the door.

INT. WAREHOUSE - CONTINUOUS

Many stacked boxes and a forklift. An area with couches, a table and a TV. And drugs laid out.

On the couch is HASAN, 20's, fit and wiry, and NIGEL, 18, thin and pale. They both look stoned.

MOSTAFA
Yo Hass, remember Dougie?

HASAN
No.

DOUGIE
George's nephew.

HASAN
Was I talkin to you?

Hasan is smoking from a crack pipe. Dougie notices a GUN in Nigel's pants.

HASAN (CONT'D)
Mos, you let anyone in here.

MOSTAFA
It's all good bro. This is George's nephew.

HASAN
(to Dougie)
Where is he?

But the nervous Dougie notices a BOX behind the forklift. The box is the size of a coffin.

HASAN (CONT'D)
Hey faggot! Why hasn't he called.

DOUGIE
That's what I'm here for bro.
Um...that's it over there, right?
The coffin.

NIGEL
Coffin?

DOUGIE
Yeah, he sent me to pick it up.

NIGEL
That's a coffin?

MOSTAFA
Hey shut up Nigel ya twat!

NIGEL
There's a dead body in it fuckin
hell!

HASAN
Shut the fuck up!

DOUGIE
Look lads, if I could just take
that coffin, I'll be on my way.

Nigel points the gun at Hasan.

NIGEL
If there's a body in there, this
ain't right.

Hasan snatches the gun from him like candy, then slaps him
upside the head.

DOUGIE
Yo, Hasan, if I could just take
that coffin...

Hasan points the gun straight at Dougie.

HASAN
That cunt hasn't paid us yet.

And Dougie wets his pants. All the men laugh.

Dougie flees.

INT. HOSPITAL HALLWAY - CONTINUOUS

Grace walks angrily through the busy corridor, taking a phone
call.

DOCTOR (O.S.)
It was a very clumsy suicide
attempt. I don't think he was ever
in any real danger. He claims It
was the scarabs. The infamous
Taraweh brought them. There were no
bugs of any kind in his room.

She hangs up.

DOUGIE (O.S.)
Yo Gracie!

Grace turns around, sees her brother, then his wet pants.

INT. HOSPITAL STAIRWELL - MOMENTS LATER

GRACE

Are you here for treatment?

DOUGIE

Yeah, funny. Look I found out where the coffin is.

GRACE

Did you go to speak to Uncle George again?

DOUGIE

Yeah he wasn't makin much more sense. Anyway, the problem is the guys that have it, want cash.

GRACE

The problem is our Uncle thinks there are scarabs in the walls. Did you salvage that video?

He looks her straight in the eye.

DOUGIE

No, not yet.

She doesn't look convinced.

DOUGIE (CONT'D)

Look we get this coffin. He can translate it, like therapy.

EXT. WAREHOUSE - LATER

Dougie's van parked out of sight.

EXT. WAREHOUSE - LATER

Hasan and Mustafa standing at the open door.

Hasan counts the money, Dougie looks on, worried.

And Grace waits in the van.

Hasan nods to Mustafa. He returns inside.

HASAN

You're short.

DOUGIE
You're not gonna give us the bloody coffin?!

HASAN
Just not your day today bro. Least ya haven't wet pants again.

Dougie looks back at Grace, who gives him the older sister death stare.

DOUGIE
How much?

HASAN
Gonna be another five hundred quid.

And Dougie must approach Grace.

DOUGIE
He wants another 500. Look, I'll pay you back alright? I don't wanna have to come back here. You know?

She counts out the cash.

GRACE
Dougie, you can never pay me back.

DOUGIE
Love ya Grace.

He pays Hasan.

HASAN
Good thing ya sister let you have the money.

INT. DOUGIE'S VAN - MOMENTS LATER

Dougie driving quickly out of there, while texting frantically.

GRACE
Don't text and drive. Where are you gonna keep this thing?

He looks at his phone, impatient for a response.

GRACE (CONT'D)
Dougie?

He gets a reply to his text, he reads it carefully, then looks up at Grace, with an excruciating expression.

DOUGIE
We need a cellar.

And that older sister expression.

DOUGIE (CONT'D)
Look, I know how to store it safely.

GRACE
How the hell do you know that?

He tries and fails for a reassuring grin.

DOUGIE
Almira told me.

She punches him in the shoulder.

DOUGIE (CONT'D)
Ow! Doctor my arse.

INT. MENTAL HEALTH CLINIC HALLWAY - LATER

An Orderly wheels a heavily restrained and sedated George, down the corridor.

He stops to fill out paperwork at the nurses station.

George is aware of a figure sidling up next to him.

He slightly moves his head to see a woman's pregnant stomach. She bends down to him.

Taraweh.

TARAWEH
Mr Callaghan, you look awful.

George trying to speak, move and make some noise.

TARAWEH (CONT'D)
Where is the gateway? Where did you hide it?

George desperately trying to move, make a sound, anything.

The Orderly returns to find George convulsing and crying, spittle running down his chin. But Taraweh is gone.

INT. GRACE'S HOUSE - NIGHT

No lights on in the windows.

INT. HALLWAY - NIGHT

Dougie enters the hallway in a sleepy daze. He slowly approaches the cellar door and opens it.

Behind him Howard is in the hallway. He has the same ghostly apparition.

HOWARD

Dougie. The serpent is coming.

INT. CELLAR - MOMENTS LATER

Dougie descends the stairs.

He finds the coffin unpacked from it's box. Walls of plastic sheets hang from the walls, creating a protective tent around it.

He opens the plastic sheet and enters the tent. He holds up the effigy.

The coffin vibrates, the lid shudders, then slowly opens.

Nervously he approaches.

He gradually leans in to look in the coffin...darkness.

Then the giant jaws of a serpent spring out of the coffin at him.

INT. LIVING ROOM - MOMENTS LATER

Dougie wakes in a cold sweat. He is sleeping on Grace's sofa.

He looks around, disorientated.

A British Bulldog, WINSTON, enters the room and jumps up on the sofa.

Dougie gives him a head scratch.

DOUGIE

Me neither mate, me neither.

INT. CLINIC ROOM - NIGHT

George lying back on the bed, his hands clenched.

An orderly enters, shines a torch over him, then leaves.

Slowly George gets to his feet, in his hand is a PAPER CLIP and a COIN.

He picks the lock of the door.

INT. MENTAL HEALTH CLINIC HALLWAY - MOMENTS LATER

George creeps along the hallway, coming to the...

INT. GUARDS STATION - CONTINUOUS

The Guard is on his phone.

George crawls along the floor, out of sight. He looks at the doors to the staff toilet, but the guard will see him if he crosses the floor to enter.

George crawls toward the office.

The sound of the photocopier. Concerned, the Guard goes to investigate.

On tip toes, George crosses the floor to the toilet.

INT. TOILET - CONTINUOUS

George stands on a toilet, and uses the coin to unscrew the screen on the window.

The Guard enters, shining his torch around. George is not there and the screen is still on the window.

The Guard leaves.

George pops up from the toilet cubicle, and proceeds to unscrew the screen.

EXT. MENTAL HEALTH CLINIC WINDOW - CONTINUOUS

George climbs out of the window, and onto the roof.

INT. LIVING ROOM - DAY

A very tired looking Dougie sits heavily on the couch and opens his laptop. A SKYPE from Grace, he answers.

GRACE
Did you sleep?

Dougie just shakes his head.

GRACE (CONT'D)
You were yelling in your sleep again. Anyway we have another problem. George just escaped.

DOUGIE
That cunning little man. Well if he comes here I guess we can get him to translate what's on the coffin.

GRACE
That isn't funny. And if he does turn up at the house. Call me, but don't let him leave.

DOUGIE
With the coffin here, he probably won't want to.

GRACE
Before he escaped, he said, what's her name, Taraweh, showed up at the hospital.

DOUGIE
Really? Any CCTV?

GRACE
Yeah. George in a wheelchair talking to himself. Nobody else around.

She hangs up.

He scrolls down to Almira in his contact list, and considers.

EXT. GRACE'S HOUSE - DUSK

The sun is going down. Grace's car parking.

INT. HALLWAY - MOMENTS LATER

Grace walks down the hallway, she is being accosted by Winston.

GRACE
Winston, you big beast, what is
wrong with you?

Dougie emerges from the cellar. He looks at his sister guiltily.

GRACE (CONT'D)
What have you done now?

INT. CELLAR - MOMENTS LATER

She follows Dougie into the cellar.

GRACE
(to Winston)
Stay.

She closes the door.

INT. CELLAR - MOMENTS LATER

She enters the cellar and can't believe her eyes.

Almira standing in the plastic tent, admiring the coffin.

GRACE
You can explain anytime Dougie.

DOUGIE
She can do the translation.

ALMIRA
Hello again doctor. Your brother
has done very well, very well.

GRACE
Shouldn't this be in a museum, or
back in the land it was stolen
from?

ALMIRA
It is perfectly safe here.

GRACE
In my house?

DOUGIE

Yeah okay Gracie. Cleopatra, what is the plan? Whose in this thing?

ALMIRA

Tell me everything your Uncle has told you.

GRACE

Our Uncle has escaped from the hospital. Our brother is in a coma. We have real world problems.

Almira runs her hand over EACH illustration on the coffin, as she makes her points.

ALMIRA

The legend is written. Every day the sun God Ra, would sail in his solar barge, bringing the sun across the sky. At night he would sleep while his barge floated down the waters of the duat, the Egyptian afterlife. And there he would be attacked by the giant serpent, Apophis.

Almira has also brought the SPEAR and IRON NET.

ALMIRA (CONT'D)

And these were the weapons used to fight the great serpent. Set, the god of chaos, would stand guard over Ra in his trip through the underworld.

GRACE

Did ya bring your toothbrush as well?

DOUGIE

So what happens if the great serpent kills Ra?

ALMIRA

End of the world.

DOUGIE

Okay. Let's try to avoid that then.

GRACE

I'm so happy for you both. How does any of this help my Uncle get better?

(MORE)

GRACE (CONT'D)

And Almira shouldn't you be tracking down this mysterious client...Tara...

ALMIRA

Taraweh is the name she goes by. I first caught her trying to smuggle out the spear and net. And as confirmed from your Uncle's video, she was the pregnant woman who hired him.

Dougie looks at Grace sheepishly, she doesn't even give him a glance.

CUT TO:

Dougie has a laptop open, showing Grace the video.

Grace pauses on the killer scarabs.

GRACE

Those scarabs, did they come out of that thing?

She points to the coffin.

ALMIRA

Let's open it and find out.

DOUGIE

George was quite adamant about...not opening it

ALMIRA

Are you not up for it Douglas?

He smiles at her sarcastically.

GRACE

Yeah, just open it. We have to know.

Dougie physically tries to open it, but hurts his fingers. He tries with a crowbar. Despite his exertion it won't budge.

Both he and Almira examine the coffin in greater detail.

She points to the serpent image on the coffin.

ALMIRA

Taraweh mentioned a serpent effigy that she needed. Perhaps that is a key.

GRACE

If that's the snake thing George was hiding up his arse. Bad luck.

DOUGIE

Perhaps there's a clue in the hieroglyphics. Anyway, if we can't get in, nothing can get out. Right?

ALMIRA

Indeed Douglas.

GRACE

I want this thing out of my house.

DOUGIE

Let Almira do the translation.

GRACE

How do you know if her translations are even correct?

Almira looks at Grace sharply.

DOUGIE

Well if Georgie shows up, we can get a second opinion.

And she punches him in the arm. Winston scratching and barking.

GRACE

Stop thinking about making a bloody video. Winston I'm coming!

He watches Grace leaving. And is relieved.

ALMIRA

Your sister will be a problem.

DOUGIE

Well it is her house.

ALMIRA

And that dog needs to be outside.

DOUGIE

Okay Almira, like for real. Nobody puts Winston outside.

She regards him with amusement.

ALMIRA

Douglas what else did your Uncle tell you about this coffin?

DOUGIE

Only that he thought it was a hoax, as to what...oh yeah right. At the entrance to the tomb, there was this warning, something like, Beware all those who enter the gateway of, of the...

ALMIRA

Beware all those who enter the gateway of the afterlife. Honour the sun god Ra. His dawn protected by Set, the God of chaos. Beware entering the caves of the serpent.

DOUGIE

That's it.

ALMIRA

Even amongst the most scholarly of Egyptologists, this coffin is either not known or dismissed as a hoax. A gateway to the Duat. Where you could perceivably view and record the nightly battle between Apohis and Ra.

DOUGIE

Alright. Apophis is like Goza the Gozarian, only, not female, or hot?

ALMIRA

The ancient Egyptians believed the world began as the waters of nun. A sea of primeval chaos, the source of the Nile. Out of this emerged Ra, bathed in brilliant sunlight, then the giant serpent. Apophis' goal is to plunge the world back into this chaos.

DOUGIE

And how exactly does Taraweh fit into all this? The Goddess not the client.

ALMIRA

She is always trying to steal Set's spear and net, so he cannot fight the serpent.

Dougie massages his aching head.

DOUGIE

Okay wait, why is this Set fella so special?

ALMIRA

He is the god of storms, chaos, and foreigners. He was the only who could look Apophis directly in the eye. And not...lose his nerve.

DOUGIE

Why did he not lose his nerve?

ALMIRA

He did not fear death.

DOUGIE

So, we have killer beetles, a coffin that won't open, and that woman on the video thinks she's an Egyptian Goddess. We're all gonna be crazy by the end of this.

ALMIRA

Crazy?

DOUGIE

Believing in all this shit. I mean, no offence, right?

ALMIRA

You're going to have to start accepting that which is, as you say, not real. We are getting into an area you will find uncomfortable. The afterlife.

DOUGIE

I don't believe in any of that.

ALMIRA

What about that video you made? The Masonic lodge?

DOUGIE

Yeah well that wasn't our finest hour. We found out one of the Masons was a smuggler, who built a secret room in the lodge.

ALMIRA

And the voices. And the vision that medium had?

DOUGIE

She wasn't in on it. We faked all the spooky stuff. Didn't think she'd get so into it. Like I said. This life after death, is a total scam.

ALMIRA

Did your brother believe in the afterlife?

DOUGIE

He faced death everyday. I suppose he thought about it.

LMIRA

Why did you let him take part in all those...stunts?

DOUGIE

I was tryna look out for him.

ALMIRA

Did he have a death wish?

DOUGIE

Maybe, yeah. I don't know.

ALMIRA

But did you also want to be free of him?

DOUGIE

Almira, just keep to the translation. And let me know if you figure out how to get that thing open.

ALMIRA

We know how to open it. The point is...where's the effigy? Unless you are heeding the advice of your Uncle.

Winston back at the door, scratching and growling.
Almira gives Dougie a stare that Grace would be proud of.

DOUGIE
Ya know, I got an idea.

SMASH CUT TO:

Winston in the cellar, straining at his lead, Dougie struggling to keep him under control.

But he is barking straight at the unimpressed, yet unafraid Almira.

DOUGIE (CONT'D)
Look, I wanna leave him alone with the coffin, so he gets used to it.

ALMIRA
You're going to leave a one of a kind artefact alone with that thing.

DOUGIE
I'll be here too. Look, he doesn't like you, it would be better if you leave?

She reluctantly walks out.

As soon as she closes the door, Winston calms down.

DOUGIE (CONT'D)
Alright ya slobbering beast.

He lets Winston wander into the tent. He is now relaxed, giving the coffin a thorough sniffing.

But when he tries puts his paws on it, Dougie pulls him back.

DOUGIE (CONT'D)
You can sniff, but no touching.

Winson turns sharply back to the coffin. He runs at it and puts his paws on it.

Dougie pulls him off before he scratches the coffin. But he's straining at his lead to get to it, whining, not barking.

DOUGIE (CONT'D)
Bloody hell Winston, you in love with that thing?!

Dougie pulls out the effigy. Winston now sits on the floor, obediently.

Surprised, Dougie approaches the coffin. He holds the effigy up.

The lid moves. Winston puts his paws on Dougie's leg, very happy.

The lid opens a crack. Hesitantly Dougie puts his hands on the lid. He pushes it open a little further.

And a PALE HAND reaches out.

Dougie picks up the dog and gets the hell out of there.

INT. HALLWAY - MOMENTS LATER

Dougie busts out of the cellar.

Almira looks at him questionably. Winston starts barking at her.

ALMIRA

What happened?

Dougie is lost for words. With Winston he races outside.

Almira considers, then returns to the cellar.

INT. CELLAR - MOMENTS LATER

Hesitantly she enters, then inspects the coffin. The lid is firmly closed.

She tries to open the coffin, but it's stuck fast.

INT. LIVING ROOM - NIGHT

Dougie sitting on the couch on his laptop, the lights off. He has set up hidden cameras in the cellar, Almira going over the coffin, translating.

A tired Grace stumbles in, Dougie closes the window on the laptop.

GRACE

Where the hell is Winston?

DOUGIE

In his kennel. He's been barkin so much, I think he'll sleep for a week.

GRACE

There's only one solution to that.

DOUGIE

Look I tried something. I left him with the coffin. Okay, I'm crazy. I'm hallucinating. The lid opened. And a hand popped out.

Grace's tired face registers nothing.

DOUGIE (CONT'D)

You don't believe me.

GRACE

You couldn't open it before, remember?

DOUGIE

I had the effigy. I took it from the doc.

GRACE

Dougie, you made so many false video's, you can't tell the difference anymore.

DOUGIE

The hand. It looked like Howie's.

She goes to the window and looks out. She sees Winston asleep on the grass.

GRACE

Dougie, you realize Howard will never come off life support.

DOUGIE

The nightmare I keep having. Howard warns me. Like George's warnings. But I open the coffin...

GRACE

And there's some big serpent in there?

Dougie looks at her sheepishly.

GRACE (CONT'D)

As your doctor I can assure you this all comes under the banner of b-u-l-l-s-h-i-t.

DOUGIE

What if it isn't? What if there's an afterlife? And maybe I'm gonna be punished. For not lookin after Howie.

She places her hands on his head.

GRACE

You're serious. This isn't a stunt, you're on some redemption quest.

Then Grace notices something on the over head light.

GRACE (CONT'D)

What the hell is that?

DOUGIE

Say what?

GRACE

The bugs...the scarabs, I just saw one.

DOUGIE

What? When?

She pulls a table over, gets on it, and tries to see the top of the light. The table wobbles and Dougie catches her before she can fall.

GRACE

Stuff you Dougie, now I'm seeing...things.

DOUGIE

Wait I got an idea.

GRACE

Another one?

DOUGIE

Yeah that radiologist you know. Let's see what's inside that coffin.

EXT. KENNEL - LATER

Winston has awoken and is barking and straining on his chain.

The sliding glass door at the rear of the house opens.

His chain breaks.

He bounds inside.

INT. HALLWAY - MOMENTS LATER

With purpose Winston shuffles through the hallway to the cellar door. He stands at it expectantly. The door opens, he enters.

INT. CELLAR - MOMENTS LATER

Winston walks down the stairs and straight into the plastic tent.

He sits before the coffin, his tongue hanging out, expectantly.

A SCARAB enters his mouth.

He shakes his head from side to side, then convulses on the floor.

He stops, then runs out of the cellar.

EXT. AUSTIN'S HOUSE - LATER

Dougie's van is reversed up to the driveway.

INT. AUSTIN'S WORKROOM - LATER

AUSTIN is in his 30's, overweight, and has an Austin Powers look, complete with thick glasses. He has equipment for both infrared and X-Ray.

They lift and set the coffin up on a table.

AUSTIN
So, Almira. You're Egyptian?

ALMIRA
I am.

AUSTIN
Always wanted to go.

ALMIRA
It's warmer than here.

AUSTIN
Warmer than here. That's funny.
Have you ever seen infrared before?

ALMIRA

I have.

AUSTIN

Some people think it can see through walls.

DOUGIE

That's what the x-ray is for right?

AUSTIN

It will have to come out of that steel box though.

Dougie and Almira give each other, a dark, quick look.

AUSTIN (CONT'D)

That thing in there is dead right?

ALMIRA

It's an Egyptian mummy. It is extremely dead.

AUSTIN

The Callaghan bro doesn't always like to tell people the whole truth. This is not like last time is it?

DOUGIE

No, it is not.

AUSTIN

Alright. You two can get your coffin out. Then fuck off.

Dougie and Almira lift the coffin out.

Austin shoots video footage all over it with his infrared camera. NOTHING comes up.

DOUGIE

(whispering to Almira)
No scarabs.

Austin films the coffin with his x-ray camera. On the monitor they see NOTHING.

DOUGIE (CONT'D)

Aussie is this thing working properly?

AUSTIN

My equipment always works properly.

DOUGIE
(to Almira)
Bein empty's probably a good thing
right?

She is still looking at the empty coffin on screen.

ALMIRA
If we were to leave it here, are
there other tests you could do?

AUSTIN
Yeah, I could buggerize around with
the equipment.

DOUGIE
Some more buggerizing then Aussie.

AUSTIN
Since you ask so nicely.

EXT. GRACE'S HOUSE - NIGHT

Dougie's van parking outside. Winston's barking can be heard
from the house.

INT. HALLWAY - MOMENTS LATER

Dougie and Almira enter to find Winston scratching and
barking at the cellar door. With Grace trying to placate him.

When she turns to face them, they see her pants are ripped.

GRACE
He scratched me! He's never
scratched me! That bloody coffin!

DOUGIE
Gracie we left it at Austin's!

Winston turns to Almira and snarls, his eyes blaze with
rabies like madness.

Winston charges them.

Dougie tries to shield Almira. He goes to bite her on the
arm. She catches and holds his jaws. She is unafraid.

Grace tries to get Winston off her while Dougie runs into the
kitchen.

DOUGIE (CONT'D)
Grace move!

Grace turns to see Dougie holding a big kitchen knife,

GRACE
Dougie no! Winston please get off
her!

DOUGIE
Move Grace!

Instead Winston freezes, then shudders. He defecates out his organs and falls to the floor, dead.

Grace gently touches him.

GRACE
Dougie please get something to
cover him up.

He goes into the bathroom. Grace's doctor training takes over.

She looks up at Almira.

GRACE (CONT'D)
You alright?

ALMIRA
I am fine doctor.

Dougie places a towel over Winston's body.

EXT. BACKYARD - LATER

Grace sits on the lawn, an empty bottle of wine and a glass,
Dougie with a shovel, is heaping dirt into a hole.

DOUGIE
You gonna say somethin?

Grace doesn't look at him.

GRACE
Is he in the afterlife now?

DOUGIE
I'm sorry. But he'd gone rabid.

He doesn't look at her.

DOUGIE (CONT'D)

I'm sorry about Winston. He was my mate too. I'm sorry about Howard.

She takes a swig from the bottle.

GRACE

Your coffin killed my bloody dog.

She leaves in disgust.

INT. HOSPITAL ROOM - DAY

Dougie hesitantly enters, sits by Howard's bed. He considers what to say.

DOUGIE

Howie, it's not you opening that coffin lid right? Couldn't be, you're lying here. I mean you're not dead, your soul's still in your body. What the hell am I saying? You know Howie. It wasn't my fault you had a heart condition. It wasn't fair. Hey bro, you wanted to be on camera. You were the one reading all the stupid comments. We gotta do real stuff. Get crazy. And you knew I would back you up like me and Gracie always do. Maybe you can hear me right now. And maybe some God with the head of fuck knows what makes the sun rise too.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

GEORGE, wearing a cleaner's uniform, makes his way along, checking the names on each room.

Finding Howard's room, he peeks through the window of the door, and sees Dougie. His face darkens.

INT. HOSPITAL ROOM - CONTINUOUS

DOUGIE

What if it was real? What if somehow, there was a gateway to the afterlife?

INT. HOSPITAL CORRIDOR - CONTINUOUS

SECURITY GUARD

Hey mate, you're not supposed to be
up here.

George doesn't turn around, instead he sprints toward the stairs.

The Security Guard is overweight and not looking enthusiastic about chasing.

SECURITY GUARD (CONT'D)

Eh?

George dashes down the stairs.

INT. AUSTIN'S WORKROOM - LATER

Austin on his computer, going through the footage, using filters to enhance the images.

Hiding behind his desk lamp is a SCARAB.

The x-ray's show what appears to be a FACE.

Confused, he x-ray's the coffin again. The monitor again shows the coffin is empty.

But when he examines the images, they have the same face like image.

AUSTIN

I know you.

He moves closer to the screen for a better look, also moving closer to the desk lamp.

He googles, 'Dougie Callaghan.' He finds a photograph of Dougie and Howard.

He compares the photo with the x-ray, a hint of recognition.

AUSTIN (CONT'D)

What have these idiots got me into
now?

The scarab flies into his open mouth.

Austin falls back onto the floor. He convulses, putting his hands to his head and screaming in pain.

He sits up, his eyes rabid like Winston's. He looks at the coffin.

INT. LIVING ROOM - LATER

Dougie at the laptop. He is playing the hidden camera footage of the cellar in FAST motion. He comes to where Winston entered the cellar alone. He plays in slow-mo, zooms in, and freezes on a frame.

Grace stands behind him, watching.

They see Winston convulsing.

They do NOT see the SCARAB.

INT. HALLWAY - MOMENTS LATER

Dougie chases after Grace down the hallway. She's heading for the cellar, holding his laptop.

DOUGIE

Gracie, let's figure out what to say.

GRACE

Say? She's the one who has to do the saying.

INT. CELLAR - MOMENTS LATER

Grace storms down the stairs, Dougie sheepishly follows.

Almira waiting, as though she knows something's up.

Grace opens Dougie's laptop, then to the footage of the coffin lid and Winston's reaction.

ALMIRA

(to Dougie)

I am sorry you did not trust me Douglas.

GRACE

My brother's not a complete moron.

Almira watches the footage.

GRACE (CONT'D)

Now, there is no disease in the world, that I know of that makes ya shit your insides out! What is going on!? And don't start mentioning gateways or snakes or any of this other primitive bullshit.

ALMIRA

Neither of you can handle what is actually happening here.

Grace laughs out loud in spite, then shakes her head.

DOUGIE

Try us.

ALMIRA

This story is becoming less about what we know and we are prepared to believe.

DOUGIE

I used to have a girlfriend who talked like you. More degrees than a thermometer. Could never come to the fuckin point.

ALMIRA

Perhaps she did not have, a fuckin point.

DOUGIE

Leave the sarcasm to me Almira.

ALMIRA

You have the effigy don't you Douglas. The other day with the dog. The lid opened did it not?

GRACE

He was hallucinating.

ALMIRA

I hear you yelling at night Douglas. Nightmares? Of your brother? And when did they start? When you were given that effigy?

Grace gets a text message. Her face goes dark, she looks up at both of them in extreme frustration.

GRACE

I have to go to the hospital. When I get back. I want her gone. And I want you gone. Now.

She storms out.

DOUGIE

I hope it's not Howie.

ALMIRA

Every time that coffin opens. Your brother is there. Blocking the gateway. Blocking you from making this discovery. And sending these killer bugs.

DOUGIE

That insane! He's in hospital.

ALMIRA

Then let's go to the coffin now and open it. See if he let's you enter it.

He laughs out loud, considers, grits his teeth, then produces the effigy.

DOUGIE

Alright. Enter the gateway. Let's go.

INT. GRACE'S CAR - NIGHT

Grace driving in the rain, as quickly as she can. She is on the phone speaking to the CHARGE NURSE.

GRACE

They're sure it was Uncle George?

CHARGE NURSE (O.S.)

Not exactly. The security guard saw the photo you'd put up in the break room, and thought it might be the same bloke.

GRACE

Alright, I'll be there soon.

EXT. HOSPITAL CARPARK - NIGHT

Grace's car parks in the lonely staff carpark.

INT. GRACE'S CAR - CONTINUOUS

She looks at her phone, considering, then finally relents.

She starts typing a text '*they might have seen George at work. Near Howie's room.*'

Her back door opens. She twirls around. George.

He grabs hold of her.

DOUGIE

We're runnin out of time Gracie.
Did you find the coffin?

GRACE

Unfortunately yes.

GEORGE

Taraweh knew I was in St Andrews.
She sent the scarabs. She'll come
for Howie next. She wants the
effigy.

Grace tries to soothe him.

GRACE

George, Dougie has the effigy. We
have the coffin, and we have this
lovely Egyptian lady to translate.

GEORGE

Who?

GRACE

Her name's Almira. And she's onto
the woman who hired you. She even
recovered some stuff she was gonna
smuggle. Some spear and this...

He starts shaking her.

GEORGE

That is Taraweh. The servant of
Apophis! She'll use the spear to
kill Set. Then no one can stop
Apophis from killing Ra.

GRACE

George, please stop shaking me. Now
this woman is black...and not
pregnant. Alright?

George calms down.

GRACE (CONT'D)

The end of the world. George, I believe you. I really do.

GEORGE

The scarabs will come for Howard. We must help him!

GRACE

Alright, George. Let's go there now. I can get you past security. Okay?

She takes his hands gently.

GEORGE

Grace, this whole thing sounds crazy. It's not. I swear.

GRACE

George, you're the most pragmatic man I ever met.

She opens the car door.

INT. HOSPITAL LOBBY - MOMENTS LATER

Watching through a window, George sees Grace walk in, approach the Charge Nurse at the desk.

A conversation, the Nurse almost looks in his direction, then disappears into the Nurse's station.

Grace quickly turns and gestures to George to quickly enter.

INT. HOSPITAL CORRIDOR - MOMENTS LATER

They approach Howard's room. She opens the door, and George enters. Grace follows.

INT. HOSPITAL ROOM - CONTINUOUS

George regards Howard with sadness, then slumps on the chair and cries.

Grace instinctively moves away from the door.

GEORGE

What did I do? I brought the coffin out of the tomb.

(MORE)

GEORGE (CONT'D)

She'll use the gateway. It's the
end of the world, it's the end of
the fucking world!

Three SECURITY GUARDS enter the room. Behind them the Charge Nurse.

Grace puts her hand out to the Nurse, she gives Grace a syringe.

GRACE

It's alright Uncle George. We'll
figure it out.

She gently injects him.

INT. DOUGIE'S VAN - NIGHT

They cruise up to the house.

DOUGIE

I've left 5 messages he hasn't got
back to me.

ALMIRA

We are about to find out.

DOUGIE

You're real cold aren't you?

She grabs his shoulder, she has painful strength.

ALMIRA

When you first took the dog down to
the cellar. What did you see?

DOUGIE

Nothing.

She releases him.

EXT. AUSTIN'S HOUSE - LATER

Dougie's van arrives.

They try the front door. No answer.

ALMIRA

(to Dougie)
Perhaps round the back.

He heads around the side of the house.

EXT. AUSTIN'S GARAGE - CONTINUOUS

He comes to the garage window, looks in and around, then grimaces at what he sees. He forces the window open.

INT. AUSTIN'S WORKROOM - CONTINUOUS

Dougie let's Almira in through the side door.

They find Austin's body, in a pool of blood and his own vital organs.

DOUGIE

It's like the diggers. And Winston!
Those scarabs. They must be coming
out of the coffin!

Almira going through his computer. Dougie dialling a number.

ALMIRA

Who are you calling?

DOUGIE

An ambulance, who the hell do you
think?

Almira going through the drives on Austin's computer, finding NOTHING.

ALMIRA

Your brother.

Dougie angrily gets on the computer and starts going through the footage. He notices something very odd.

DOUGIE

There should be way more files
here. Where are they?

He forces himself to look at Austin's body. Then goes back to the computer and tries to delete one of the video clips. It demands a PASSWORD.

DOUGIE (CONT'D)

He must have done it. Why would he?
Wait, Winston went crazy. Maybe the
scarabs, they can...like control
you. And fuckin kill you too.

ALMIRA
And your brother is their bringer.

DOUGIE
No! None of this can be happening!

She slaps him, hard.

ALMIRA
I am tired of your inability to see
what's in front of you. Your
brother is blocking the gateway.
Because he cannot accept his
mortality, as he could not accept
it in this life.

DOUGIE
No, no this is nuts.

She slaps him again, but he doesn't flinch.

ALMIRA
What is the nightmare you keep
having?

DOUGIE
Don't slap me again.

ALMIRA
Alright Douglas. You came here to
open the coffin. Didn't you?

He holds the effigy up, then approaches the coffin. He
hesitantly puts his hand on the lid, and holds the effigy
near it.

The lid shudders. He lunges back.

ALMIRA (CONT'D)
Don't let it close.

He steps forward, hand on the lid. He pushes it forward.

A pair of EYES revealed.

DOUGIE
Oh boy.

Howard's voice sounds muffled and strained.

HOWARD
Run!

Almira pounces forward, the lid slams shut.

ALMIRA

Is that what you most fear. Being judged for not looking after your brother?

DOUGIE

Even if he's in a coma...

ALMIRA

He is still your problem. And He is a problem. Right now. You have made a one of a kind discovery. You believe now don't you?

DOUGIE

But he's blocking the gateway?

ALMIRA

You must call upon that clairvoyant you used.

DOUGIE

Ruth?

ALMIRA

She must summon Howard. With a séance you can help Howard to move on.

DOUGIE

Why don't I just go bury this thing, back in the desert?

ALMIRA

Is that what you want to do? Forget the whole thing. Or get all this on tape.

He sits up on the floor.

DOUGIE

So, we're believing in the afterlife. Therefore. What about the giant snake? And this end of the world thing?

ALMIRA

That is why we must investigate. Now, right now. The clairvoyant. We need that coffin to stay open.

He snickers at the absurdity.

DOUGIE
Long enough to enter the afterlife?

ALMIRA
Long enough to enter the duat.

EXT. GRACE'S HOUSE - NIGHT

A CAR arrives.

INT. CELLAR - LATER

Almira and Dougie waiting for SOMEONE. The coffin is BACK in the cellar.

DOUGIE
After last time, I'm surprised she agreed to come. You know she got as much online abuse as I did.

ALMIRA
You must convince her to go through with the séance.

DOUGIE
Any ideas let me know.

ALMIRA
Did you tell her we have the proof of her whole belief system?

DOUGIE
Yeah. Don't know if she believed me.

ALMIRA
She must come to make sure this is not a hoax. That is the way of these people. Always searching for what supposedly can never be true. Until now.

The sound of the doorbell.

INT. HALLWAY - MOMENTS LATER

Dougie opens the front door. Ruth is standing there.

DOUGIE
Ruthie.

RUTH

Ruth.

DOUGIE

Sorry. You made it alright?

She hesitates.

RUTH

Are you and your brother going to humiliate me again?

DOUGIE

I know your visions are real. Cos now I'm having them too. It all started when Howard ended up in a coma.

Hesitantly she enters.

DOUGIE (CONT'D)

Let me take your coat.

But she virtually drops it and he catches it.

She walks slowly up the hallway to the cellar door.

She looks back at him, very scared.

RUTH

(to Dougie)

What have you brought in here?

CELLAR - CONTINUOUS

Ruth enters with trepidation. Dougie following.

Ruth nervously approaches the plastic tent, regarding the coffin with controlled fear.

She turns from the coffin...to Almira, who moves out from behind the plastic.

ALMIRA

Hello Ruth. My name is Almira. Can you help us?

Ruth turns to Dougie warily.

RUTH

I do not think I can help you.

DOUGIE

Why?

RUTH

The presence I feel is...immense.
An incredible force.

Almira comes round in front of her. They lock eyes.

ALMIRA

Ruth, we need you to speak to that
force. I read about you. The
revelations about your childhood
were illuminating. That first
vision you had at 3 years old. It's
all about to come true.

Ruth moves away from Almira and circles round, the coffin now
between them.

RUTH

What...who is inside here?

DOUGIE

Howard wants to move on. But he
can't.

ALMIRA

You could help him Ruth.

RUTH

I need an object.

Dougie gives her the EFFIGY. She looks at it questionably.

DOUGIE

Trust me, that will work.

RUTH

I must be alone.

DOUGIE

Isn't it safer if one of us stays?

RUTH

It is safer for all of us if you
all leave.

DOUGIE

Okay then. We have a bunch of
camera's set up. And we can talk to
you over the radio.

Ruth nods.

LIVING ROOM - LATER

On a laptop the three of them watch live video from the storage room.

They watch Ruth turn the lights down in the cellar.

DOUGIE
Ghosts love mood lighting.

Ruth caresses the effigy, puts it to her face, then closes her eyes and takes several deep breaths.

ALMIRA
Her regression is beginning.

CELLAR - CONTINUOUS

Ruth sits outside the tent, facing the coffin. Her eyes are glazed.

LIVING ROOM - CONTINUOUS

They watch Ruth stand slowly. Like a sleepwalker, she enters the tent, and walks all around the coffin, never taking her eyes off it.

RUTH (O.S.)
Douglas, can you hear me?

DOUGIE
Yeah Ruthie. I can hear you.

RUTH (O.S.)
There is someone else in this room.

DOUGIE
Ruthie you want me to get you out of there?

RUTH (O.S.)
It is too late for that now. I can hear someone. I can hear...whispering.

The coffin has opened. Ruth is staring at it.

RUTH (CONT'D)
Dougie, can you hear me?

DOUGIE
Yes I can hear you Ruth.

RUTH
He is calling...for you.

DOUGIE
Ask him what he wants.

Almira grabs Dougie.

ALMIRA
The coffin is open. The gateway is open!

RUTH
Dougie are you there?

DOUGIE
Yeah Ruthie.

RUTH
He says...we are in great danger.

But Dougie is frozen. Almira grabs him.

ALMIRA
We need to get in there. This is happening, Douglas! Now!

CELLAR - CONTINUOUS

Dougie slowly enters, Almira backing him up, a firm hand on his shoulder. They join Ruth, whose eyes are glued to the coffin.

They watch Ruth approach the coffin...and look in.

RUTH
Howard I can see you. I cannot understand...

ALMIRA
The gateway Douglas. It's open. We must enter now.

He hesitantly approaches, Almira is almost pushing him along.

RUTH
Howard! Behind you! What is that?!

Dougie continues to approach, Almira hangs back.

As he gets closer, he sees something coming OUT of the open coffin. He looks back to Almira...but she is at his side.

They both focus on what he's looking at, a HAND, just rising up from the coffin.

Ruth looks back at Almira in recognition.

Almira close to Dougie.

Ruth stands back, staring at Almira.

ALMIRA

(whispering to Dougie)

Take his hand. Do not let it go.
Don't let the gateway close.

He timidly extends his hand forward. He gingerly takes the three steps to get to the coffin, and clasps the hand. It closes over his.

He screams. The hand returns to the coffin.

Almira lunges toward the coffin...the lid begins closing...Almira stops it just before she can...she tries to force it open...it slams closed.

She and Dougie stare at the coffin, defeated.

Ruth is looking straight at Almira, trying to mouth words.

A SCARAB enters her mouth.

Dougie TURNS to her.

DOUGIE

Hey Ruthie snap out of it.

GRACE enters the cellar. She struggles to get her head around the sight before her.

Dougie helps Ruth into a chair, she is still trying to pronounce a sentence.

RUTH

Warning...Howard!

Dougie feels Ruth's hand pressing against his. He looks down.

She has given him back the EFFIGY.

She leans in closer to him.

RUTH (CONT'D)

(whispering)

Keep it...Howard...warning.

GRACE
(to Dougie)
What the hell have you done now?

ALMIRA
You need to get her to hospital.

DOUGIE
Yeah no kidding!

ALMIRA
I will take her. You check the
video footage.

DOUGIE
I am calling her an ambulance.

GRACE
I'll take her! Dougie, help me!

Dougie picks her up, and begins carrying her up the stairs.
Grace hisses at Almira as she goes.

EXT. GRACE'S HOUSE - MOMENTS LATER

Dougie carries her to his van. Grace following.

GRACE
No! Put her in my car! I'll take
her myself!

DOUGIE
Grace...

She begins getting into her car, then waves her finger at
him.

Almira comes out of the house.

GRACE
Don't be here when I get back. I
fuckin mean it this time.

Grace drives off, tires screeching.

ALMIRA
We need a new location.

DOUGIE
Always the pragmatist aren't you?

ALMIRA
You are still up for it Douglas?

DOUGIE
Alright where then?

ALMIRA
Where the coffin was brought here
in the first place.

DOUGIE
They'll want money to store it
there.

ALMIRA
I have money. Do you have the
effigy?

He looks at his empty hands.

DOUGIE
Ruth...She's still got it.

Almira rolls her eyes.

ALMIRA
Take the coffin, the spear and the
net. Tell the smugglers I will
bring plenty of money.

DOUGIE
Where are you going?

ALMIRA
To get the effigy of course.

INT. WAREHOUSE - LATER

The TV volume is UP. News reports about COVID round the
world.

Nigel is off his face, Hasan takes a big hit from the pipe,
then sits back. Mostafa grabs the pipe.

NIGEL
Hey Hass, sorry about pointing a
gun at you man.

HASAN
Forget it bro, wasn't even loaded.

NIGEL

It's just, a dead body, it ain't right.

HASAN

It's a mummy.

NIGEL

Bloody hell. Someone's mummy.

HASAN

No, some shit from Egypt. It's dead as fuck.

MOSTAFA

You guys hear that?

HASAN

No.

Mostafa looks up at the ceiling VENT.

MOSTAFA

I can fuckin hear something bro.

He stands, wobbling, then looks up at the ceiling, then gets up on the table. There is certainly a buzzing sound.

He looks down, both his mates have passed out.

His foot comes too close to the edge of the table, he falls back onto the couch. His mouth wide open.

From behind the coffin a SCARAB flies over and enters Mostafa's open mouth.

He wakes suddenly, disorientated. He looks at his mates, the buzzing of the scarabs in his HEAD.

He picks up a cushion from the couch, puts it over Hasan's face and begins smothering him.

INT. MENTAL HEALTH CLINIC - MOMENTS LATER

Grace enters.

The Doctor comes out to meet her. She follows him down a hallway.

INT. MENTAL HEALTH CLINIC HALLWAY - CONTINUOUS

DOCTOR

Your friend was just brought in. Do you know what happened to her?

GRACE

I'm not sure...yet. I'll get my brother to speak to you.

DOCTOR

Your family has a talent for finding trouble.

GRACE

Only the men. Speaking of my Uncle.

DOCTOR

He must have been hiding here all the time. We're going to have to transfer him to a more secure facility.

They find Ruth lying catatonic on a gurney in the hallway.

EXT. WAREHOUSE - LATER

Dougie's van rolls up.

He gets out and nervously approaches.

He looks through the window. NO ONE and NO LIGHT ON.

REAR OF WAREHOUSE - CONTINUOUS

Round the back he finds a closed roller door and transport bay. He notices a window is slightly ajar.

He presses his head under, and forces it open.

INT. WAREHOUSE - CONTINUOUS

Dougie climbs in, stops, listens.

The sound of the TV blaring.

Creeping through the stacked BOXES, he peeks round a corner...and sees Hasan and Nigel lying dead, their eyes open.

DOUGIE

Oh fuck me. Mostafa! Hey Mostafa
it's Dougie mate? You alright?!

He approaches the men, and takes a closer look, then touches them. Their skin is cold.

He looks around hopelessly, then spots the spear and net just lying there in a row of boxes. And near them, a pair of legs.

He investigates, and finds Mostafa's dead body, lying in a pool of blood, eyes open. And the PILLOW still in his hand.

Dougie looks back to the other dead men in realization.

EXT. REAR OF WAREHOUSE - CONTINUOUS

Dougie has parked his van. The roller door is open.

He pushes the coffin out.

INT. WAREHOUSE - MOMENTS LATER

He pushes the coffin into the centre of the room.

He has covered all three bodies with a SHEET.

He looks at the coffin, gripping the effigy.

DOUGIE

Howie? Howard I know you can hear
me. Open the fuckin lid!

The lid moves a fraction.

DOUGIE (CONT'D)

Fuck that, I wanna see some real
ghost shit.

The lid flies off. Dougie holds his ground.

DOUGIE (CONT'D)

You want me to be dead too! Were
you gonna try for Gracie next? What
does it take for you to die?

NOTHING.

He gets his courage up and approaches the coffin. He looks in.

EMPTY. He touches the bottom. Solid wood.

He gulps hard, then climbs in.

To his horror, the lid rises from the floor. It hovers over the coffin.

DOUGIE (CONT'D)
Okay, take me then.

He lies down in the coffin.

The lid lands back on the coffin.

DARKNESS.

DUAT - DOUGIE POV

Dougie wakes, the SOUND of water lapping.

He sits up, he is in a dark cave. Behind him bright, white light, getting further away.

Before him is a sickly, green light, getting closer. He looks around and realizes he is on a BARGE.

On the deck, there is a WRAPPED UP BODY. Possibly human, but extremely tall and muscular, with a deformed head.

DOUGIE
Ra?

Dougie looks around.

DOUGIE (CONT'D)
So where is Set? Oh boy.

Something bumps the barge.

Dougie peers into the water, something HUGE is swimming around underneath.

Ahead in the water something is rising to the surface. The green light is shining scales, there are two RED eyes.

DOUGIE (CONT'D)
Oh what the fuck?

He turns to run, and comes face to face with Howard, standing on the barge. He grabs hold of Dougie, he is painfully strong.

HOWARD

Dougie. Something must happen to Set. You must bring the spear and net through the gateway.

DOUGIE

Howie. What the fuck is going on?

HOWARD

This is a vision. A warning of danger. Like you've been having every night! Now listen! Bring the weapons. But do not let Taraweh enter the gateway!

DOUGIE

For fuck sake she's probably still in Egypt.

HOWARD

She is here! Every time I try to warn you she births her scarabs.

Dougie goes limp.

DOUGIE

Oh bugger...but Almira's...

HOWARD

She's a goddess Dougie. You know, magic and shit.

HOWARD (CONT'D)

Dougie, the serpent is here. Go now!

Dougie is aware of a huge face coming up behind him, the green eyes, the mouth opens, revealing sharp teeth.

He dives into the duat.

UNDERWATER

Dougie is flailing around, drowning.

WAREHOUSE - REAL TIME

Dougie scrambles out of the coffin and collapses on the floor. He is soaking wet and gasping for air. The coffin closes behind him.

INT. MENTAL HEALTH CLINIC WAITING ROOM - CONTINUOUS

Grace has nodded off in a chair.

Ruth still on the gurney.

Suddenly Ruth sits up, looks at the distracted Grace, then heads toward the public toilet. But the SHIFT NURSE spots her.

NURSE

Hey luv where are you going? You need to lie down.

Ruth regards the Nurse with a dead expression and speaks with a monotone voice. She keeps her eyes on Grace.

RUTH

May I use the toilet please?

NURSE

Alright, let me help you.

PUBLIC TOILET - CONTINUOUS

Ruth enters, then turns to the Nurse and gives her an icy smile.

RUTH

I can manage, thank you.

NURSE

Alright luv, I'll just be out here.

Ruth closes and locks the door. Then sits on the toilet and waits.

A knock, she opens it. Almira enters.

ALMIRA

Ruth, we meet again.

Ruth grabs her stomach in pain.

ALMIRA (CONT'D)

I'm going to need that effigy now.

Ruth falls to the floor, convulsing.

ALMIRA (CONT'D)

Don't fight it Ruth. Just give me the effigy.

Ruth grabs her stomach, as though she's about to give birth.

ALMIRA (CONT'D)
You're dying Ruth. So hurry up with
it.

With God like strength, she lifts Ruth up, and puts her hand
into her pants, pinching into her stomach.

Ruth looks like she will burst.

ALMIRA (CONT'D)
Give me the effigy before you make
a mess everywhere.

RUTH
Fuck you.

A disgusting, wet sound.

Almira makes a disgusted expression, then lets Ruth fall. Her
bowels explode and a pool of blood forms around her, while
she dies.

ALMIRA
Stupid bitch.

Almira lifts Ruth's hand up, still locked. She breaks Ruth's
fingers, to find them EMPTY.

Almira smiles cynically.

ALMIRA (CONT'D)
Doug...eee.

WAITING ROOM - MOMENTS LATER

Grace still sleeps. Her phone starts ringing.

Above her a SCARAB flies out of an air vent. It hovers down
over her.

She stirs. The scarab lands on her lip.

She wakes suddenly and reflexively brushes it away. She rubs
sleep from her eyes and looks around, disorientated.

Ruth is GONE.

She looks at the caller ID, then answers in annoyance.

The sound of Dougie in his van driving fast.

DOUGIE (O.S.)
Grace you still at the hospital?

INT. HOSPITAL CORRIDOR - CONTINUOUS

She IS searching the hallways for Ruth.

GRACE
Uh...yeah?

DOUGIE (O.S.)
You're still with Ruth?

GRACE
Not exactly.

DOUGIE (O.S.)
What do you mean not exactly?

GRACE
What's going on?

DOUGIE (O.S.)
Alright, stay with me. The scarabs
don't just kill you. They can make
you do things.

The Shift Nurse comes walking up the hallway.

GRACE
Hold on. Nurse! Where is Ruth
Attea?

PUBLIC TOILET - CONTINUOUS

They enter the toilet.

The awful sight of Ruth's body.

NURSE
Oh my God!

Grace quickly leaves the toilet.

WAITING ROOM - MOMENTS LATER

Nurse and SECURITY running up the hallway to the toilet.

Grace on her phone.

GRACE
Dougie...Ruth is dead! Just like
Winston!

DOUGIE
And Austin.

GRACE
What?!

DOUGIE
Meet me out the front.

EXT. HOSPITAL - MOMENTS LATER

She runs from the building to DOUGIE'S VAN.

INT. DOUGIE'S VAN - CONTINUOUS

She gets in. He is driving round the carpark.

DOUGIE
Where's Uncle George?

GRACE
They're transferring...They'll
probably be bringing him out now.

DOUGIE
We gotta take him with us. We need
all the help we can get.

GRACE
Help for what?

DOUGIE
Almira is Taraweh.

GRACE
Why am I not surprised? Okay, you
know this for sure? How?

DOUGIE
That'd be a little too much
information right now.

GRACE
Look!

They see George being brought out in restraints between two
orderlies. They're taking him to a TRANSPORT VAN.

DOUGIE
Almira thought Ruth had the effigy.

GRACE
Let me guess...you've got it.

He holds it up to show her.

GRACE (CONT'D)
Then end this. Go throw it off a
bridge.

DOUGIE
Or maybe bury it in garden
somewhere. She'd find it. And
before that she'll find us, then
we'll be crappin our insides out
too.

They watch George being put into the Transport. The engine
starts.

GRACE
Can't take him with us now.

As Dougie watches the transport cruise out of the carpark,
he's getting a crazy idea.

EXT. HOSPITAL CARPARK - MOMENTS LATER

As the transport is about to leave the carpark...Dougie's van
crashes into the back of it.

INT. DOUGIE'S VAN - CONTINUOUS

Grace sitting, stunned.

DOUGIE
You alright?

GRACE
Dougie what the hell did you just
do?

He leaps out of the van.

EXT. TRANSPORT REAR - CONTINUOUS

The doors are busted enough that Dougie can force them open.

Both ORDERLIES looked stunned.

DOUGIE
Hey lads, you okay?

He grabs George and begins pulling him out of the transport.

One of the Orderlies grabs George.

Grace appears at the doorway.

GRACE
It's alright I'm a doctor, everyone
stay calm!

She makes a big show of examining the Orderly, giving Dougie the diversion to get George out of there.

INT. DOUGIE'S VAN - CONTINUOUS

Dougie has George in the back. Grace jumps in.

Dougie guns the engine and drives off.

EXT. STREETS - LATER

The van speeds along, heading to the shipping yards.

INT. DOUGIE'S VAN - CONTINUOUS

Grace climbs into the back, and begins removing George's restraints.

DOUGIE
Hey Georgy, you alright back there?

GEORGE
So you believe me now?

GRACE
Unfortunately yes.

EXT. WAREHOUSE - LATER

The van parks some distance away.

INT. DOUGIE'S VAN - CONTINUOUS

They all look at the warehouse with trepidation.

GEORGE
Is the coffin in there?

DOUGIE
And based on how well this has
played out so far. Almira will
probably be waiting.

GRACE
So what's the plan?

DOUGIE
I go in. See if I can get back in
the coffin, take the weapons with
me.

GEORGE
She cannot follow you in. We gotta
help you lad.

DOUGIE
You two go in there, you'll get
scarabed too. Stay here.

GRACE
Dougie, you really are up for this
aren't you?

DOUGIE
Hell yeah.

She kisses him. He gets out of the van.

They watch him approach the warehouse, then duck around to
the rear.

GRACE
What the hell did I just let him
do?

GEORGE
Gracie, we must go, we must help
him.

Grace hands him a COVID mask. He puts it on, then she tightly
wraps bandages around the mask.

EXT. REAR OF WAREHOUSE - CONTINUOUS

Coming round the back, Dougie finds a closed roller door and
transport bay. He notices a window is slightly ajar.

He creeps up and looks through the window. NO ONE and NO LIGHT ON.

He presses his head under, and tries to force it open.

INT. WAREHOUSE - CONTINUOUS

He finds the warehouse PITCH BLACK.

He uses a night vision function on his phone to see.

WAREHOUSE - DOUGIE POV

He creeps through, staying behind the rows of boxes as cover.

He makes his way to the centre of the warehouse. He peers round a corner, to see the coffin AND Almira.

He watches as she pulls her shirt up. She braces herself, then strains hard, her belly protrudes out. It grows so far, she appears to be full term pregnant.

She then squats. Afterbirth falls out of her, then a swarm of scrabs fly out.

Dougie jerks back behind the boxes.

He is aware Almira has turned lights on, over the coffin.

He considers what to do, then looks up. And now the game is over.

Scores of RED EYES looking at him from above. The swarm of scarabs.

ALMIRA (O.S.)

Come out now Douglas. It is time to end this.

Defeated, he walks out from the boxes to face Almira.

DOUGIE

Almira what the hell do you want?

ALMIRA (O.S.)

Chaos. My master, the great serpent. Demands chaos. It will all end soon. Creation will return to its most basic elements. No more of this...confusion.

DOUGIE

Then what? Once the world ends.

ALMIRA

This is not the end Dougie. It is a new beginning. All creation is punctuated with destruction.

DOUGIE

What about all the creation you're gonna kill now? You don't value life at all?

ALMIRA

I value the universe. And it's power. And this...is a waste. It is not my beloved Apophis that will end the world. It is weariness. Ra's children, look at them. Divided with rebellion, wading in carnage. Soon, it will be time for renewal. I will feel the embrace of the serpent, I will look into the eyes of Apophis one last time. Douglas, please use the effigy, to open the coffin.

Behind her George is creeping out of the shadows.

Dougie holds the effigy up.

DOUGIE

Why can't you just do it yourself?

ALMIRA

Because your brother will try to close the lid again.

George silently picks up the spear.

Dougie moves closer to the coffin, and holds the effigy out.

George positions himself behind Almira and raises the spear.

Dougie looks back at both of them.

Suddenly scrabs envelope George. He drops the spear, and grabs his nether regions. He screams in pain and fear as the scarabs enter his body.

He falls to the ground, convulsing.

Dougie goes to him.

DOUGIE
No, no you evil bitch.

GRACE
Dougie!

He turns to see Grace appearing out of the shadows. She is covered in scarabs.

Dougie looks down at the effigy.

George furiously shakes his head.

DOUGIE
I'm not doin it.

ALMIRA
Ruth was very strong. She resisted my scarabs. Perhaps your sister will put up the same fight.

George has a full on seizure.

GEORGE
Dougie, don't let her in.

His vital organs explode from his body. Dougie stares, transfixed.

ALMIRA
Your Uncle was not that strong.

He looks back at Grace, all hope lost.

DOUGIE
Howard. Howard I know you're listening. Please open the coffin.

ALMIRA
Douglas, convince him. The way I convinced you.

DOUGIE
Howard, I know what has to be done. I don't want Grace to die, the way you did. I'm sorry I let you down.

And slowly the coffin opens.

Almira rips the lid off and tosses it.

She picks up the spear and net.

ALMIRA

My serpent, I am coming. Soon we
will embrace. Soon we will return
to chaos.

DOUGIE

Almira call the bugs off.

Almira regards Grace playfully, who is regarding her with
hatred.

DOUGIE (CONT'D)

Please. Get them away from my
sister!

She regards him with a mixture of disgust and sympathy.

The scarabs leave Grace and swarm into the coffin.

Almira launches herself, and jumps straight into the coffin.

Dougie stares at the coffin. Grace stands stock still, then
comes to her sense, and goes over to George.

She stands over him, helpless.

Dougie stands over the coffin.

He hesitates, then begins climbing in.

GRACE

Dougie!

He doesn't look at her.

DOUGIE

Wait here.

He vanishes into the coffin.

She looks down at her dead Uncle.

GRACE

Why did I have to be born into
this?

She climbs in, and also vanishes into the coffin.

INT. UNDERWATER CAVE - CONTINUOUS

She lands underwater and flails around.

DOUGIE grabs hold of her. He points UP, to a light shining into the water, from the surface.

They swim up to it.

DUAT - CONTINUOUS

They emerge out of the water, and stumble onto a sandy bank.

They collapse, spitting out water.

AND now they see where the light is coming from.

The SPEAR stands upright, giving off its own glow, its tip is embedded into a BODY. It is caught in the steel net.

DOUGIE

Hey Gracie, what do you reckon, we got really lucky, and Almira just topped herself.

They investigate the body. SET lies dead.

GRACE

Who, or what is that?

HOWARD (O.S.)

That was Set, the God of chaos.

Grace turns to her brother, standing on the other side of the Duat.

She wades into the water to him, but Dougie stops her.

GRACE

Howie. Are you...have you died?

HOWARD

Not yet Gracie. Taraweh has pushed Ra's solar barge into there.

Dougie and Grace turn to a cave entrance where the rocks are jagged like teeth of a gaping mouth.

They give each other the same dark look.

HOWARD (CONT'D)

The caves of sulkar. Where Apophis lives. Now Taraweh is pushing the barge along the caves' sandy floor. Which will slow her down. You need to ambush her before she can get to Apophis.

GRACE

Us?

DOUGIE

Not us. Me.

With effort, he pulls the spear from Ra's body, then clumsily wraps up the net, and lifts it onto his shoulders.

Grace switches the torch on her phone on.

GRACE

How are you gonna see in the dark bro?

DOUGIE

Fuck. I'll manage. No I won't.

HOWARD

Hey guys, you still have the effigy?

Grace takes it out of Dougie's pocket.

HOWARD (CONT'D)

In the good old days the priests would build an effigy of the serpent. Which they believed held all the evil in the world. And then burn it.

DOUGIE

They never had to face it.

HOWARD

You have one other weapon. Like Set, you can look the serpent in the eye.

DOUGIE

Come again?

HOWARD

Set wasn't scared of dying. And if you two fail, everybody dies anyway.

GRACE

(to Dougie)

He's brought his sense of humour into the next world.

Grace holds up the effigy in front of her torch.

GRACE (CONT'D)

Okay. So we're doing this. One thing.

(to Howard)

How did my dog die?

HOWARD

That wassn't me it was Taraweh. I was tryna warn Dougie.

GRACE

With a dog?

HOWARD

I was stuck in a coffin Grace, I did what I could.

She smiles.

GRACE

Howie, when this is over and Dougie's saved the world. You come back to us.

HOWARD

Sure thing sis.

They pick up the spear and net, shine lights into the Sulkar, then enter.

INT. SULKAR - MOMENTS LATER

They make their way up the cave, their lights the only illumination.

DOUGIE

Gracie, you think she can hear us walking on this sand?

GRACE

No, oh shit, the lights.

DOUGIE

Alright, we'll use the night vision on my phone. You grab hold of me and follow me.

Dougie wraps his jacket around his head to mask the light of the phone, Grace grabs Dougie's shirt.

INT. SULKAR - DOUGIE POV

GRACE
(whispering)
This is gettin worse every second.

DOUGIE
(whispering)
We're really the dynamic duo eh
Gracie?

GRACE
Wait stop.

They stop walking, there is definitely a sound up ahead.

GRACE (CONT'D)
(whispering)
Something being dragged up the
sand.

DOUGIE
Alright we're comin up to a bend in
the cave.

They softly round the bend. Flickering TORCH LIGHT in the
distance.

DOUGIE (CONT'D)
(whispering)
Light up ahead. Be really quiet.

As they get closer they see Almira pushing the barge up the
sand. A flaming torch tied to the barge.

The camera shudders. A SHOT of Grace against the wall,
Dougie's hand over her mouth. The camera pans back to Almira,
who has stopped pushing.

ALMIRA
Oh mighty serpent. I bring you the
sun God Ra!

Apophis roars, like an earthquake.

The camera shudders, when Dougie finds his frame again, he
finds both he and Grace have fallen to the floor.

The whole cave shudders, something huge is moving through
the caverns.

The camera pans over to a hole in the cave. Visible is the
body of Apophis slithering through.

DOUGIE

Bugger!

GRACE

Dougie is that what I think it is?

DOUGIE

Let's move.

They climb up into the cave ABOVE.

INT. UPPER CAVE - CONTINUOUS

They make their way up the cave, shuddering from the serpent moving.

They come to an ALCOVE where they see Almira and the barge waiting below.

The camera pans from Almira to both ends of the cave they're in.

The sound of Apophis coming toward them.

GRACE

It's coming this way!

DOUGIE

Uh...yeah.

GRACE

We need to get out of there.

DOUGIE

We can't. Look, it's trying to get to the barge. But the caves are too small. It's gotta come to Almira the other way.

GRACE

What are you talking about?

DOUGIE

Gracie that snake is gonna come sliding through here. We have to let it pass.

He sprinkles some sand over her head.

GRACE

You are kidding.

DOUGIE

It's the only way. We gotta start diggin now!

Grace turns her phone torch back on. They frantically dig with their hands, forming a hole, and a mound of dirt near the side of the cave.

Apophis deafening roar, almost on top of them.

Dougie and Grace crawl into the hole, embracing one another. The mound is hiding them.

The sound of Apophis slithering toward them. The cave shakes, a cloud of dust proceeds it.

The serpent slithers past, its body seems to go on forever, until its tail passes them.

Dougie and Grace choke on the dust. He helps Grace up.

DOUGIE (CONT'D)

It's gone. We gotta get Almira.

Grace holds onto Dougie, while he finds the alcove above Almira. The sound of Apophis heading around to her tunnel.

They looks down on Almira waiting.

DOUGIE (CONT'D)

(whispering)

We gotta get her now.

GRACE

(whispering)

Sure, then what? We can't push that boat faster than the snake.

They slowly climb down the cave wall. Dougie puts his phone in front of Grace, then points to a crack in the wall in Almira's cave.

DOUGIE

(whispering)

We have to do her. Or she'll do us

He hands Grace the SPEAR, which she reluctantly takes. He then hands her the EFFIGY.

Through his phone, Dougie watches Grace make her way down the tunnel to the entrance to the crack in the wall.

Dougie pans to Almira, then the cave in front of her, it is shaking with the sound of Apophis coming.

He pans to the crack in the wall, behind Almira. Grace's torch shining, then she appears.

Instantly Almira turns.

Dougie grips the net, steadies himself, then jumps.

INT. SULKAR - CONTINUOUS

Dougie lands on Almira, she is caught in the net. They both go to ground.

The pissed off Almira writhing around in the net. Dougie on his chest, trying to come to his senses.

Almira lies on top of Dougie, her hands reach through the net, around his head. She forces his face into the sand.

GRACE

Taraweh!

Almira sits up, her belly exposed.

Grace charges with spear, piercing her pregnant stomach.

ALMIRA

And I spared you doctor.

GRACE

That was for my dog you bitch.

Almira hits Grace over the head so hard, she goes face full into the sand, unconscious.

Almira looks down at Dougie.

ALMIRA

He still comes Douglas.

Scarabs start spilling out of her.

Dougie pulls the spear out of Almira then grabs her body and drags it over to Grace. The buzzing scarabs are getting in his mouth.

He drags Almira's body over Grace's unconscious person.

Apophis is almost there, the cave shudders, pebbles and rocks falling.

Apophis is coming round the corner.

INT. BARGE - CONTINUOUS

Dougie climbs up onto the barge. He is grimacing, holding his stomach in pain.

He lifts Ra's funeral shroud. Ra is looking YOUNGER.

Dougie grabs his stomach and hips in agony.

He climbs on top of Ra's body. Grabs the spear to his chest, then pulls the shroud back over them.

UNDER SHROUD - DOUGIE POV

The sound of Apophis giant body slithering into the cave. Eerie lights glistens of its scales, which can be seen shining through the shroud.

Dougie pops his head up. He sees the back of the serpent head, looking down on Almira. He pulls the shroud back over him.

Apophis roars in pain and outrage, the barge is knocked so hard it almost tips on its side.

Through the shroud the glistening of the scales, the fiery red light of its eyes.

Apophis pulls the shroud off. His face is so large, it does not fit in Dougie's frame, his eyes, fangs move in and out.

Dougie picks up the spear and brandishes it at Apophis.

The snake draws back, its head hitting the cave roof, preparing to strike.

Then it exclaims in pain, it looks back.

Dougie sits up. He sees Grace holding the effigy over the flame of the burning torch.

Dougie lets out a war cry, driving the spear into the snake's exposed neck.

It thrashes, water comes out of the wound.

Dougie jumps onto the snake, grabbing the snake and driving it deeper into its throat.

It lays down and dies, water is gushing out.

Grace comes running in.

GRACE

You killed it. You killed a giant
snake, Dougie that was bloody
incredible.

They turn to Almira's body, being consumed by the scarabs.
They form a cloud above her.

The sound of water. They see the cave is starting to flood.

Dougie hunches over in pain. Grace grabs him.

GRACE (CONT'D)

Dougie! We gotta get on the barge!

DOUGIE

Climb up!

She climbs up. Dougie turns to the approaching water.

He shoves against the barge.

GRACE

Dougie no!

The water surrounds the barge. Dougie keeps pushing.

Grace hears the sound of flesh stretching.

She turns to see Ra is rising. He is 8 FEET TALL. He stumbles
to the edge of the barge. From behind him sunlight bursts
into the cave.

The barge begins floating out of the caves.

Dougie disappears under the water. Grace reaches out and
screams.

Ra reaches his long arm into the water and pulls Dougie out,
and onto the deck of the barge.

INT. DUAT - CONTINUOUS

The barge sails out of the Sulkar caves onto wider water.

Dougie is convulsing, he looks as though he will explode.

Ra places his hand on Dougie's stomach, then traces it up his
chest to his throat.

Dougie goes from holding his stomach to about to retch.

Ra traces his hand up past Dougie's throat. Dougie vomits up DEAD SCARABS.

Grace sees Howard standing on the duat. She reaches out to him.

The barge slows down, Howard is floating across the water toward them.

Both Grace and Dougie put their hands out to him.

Howard reaches up. All their hand touch.

The barge continues to float through the duat, into blinding sunlight.

INT. HOSPITAL ROOM - DAY

Howard lies asleep, no longer on life support. His eyelids flutter open. He looks around disorientated.

The room is a blur, coming into focus, he sees Grace beside him, and Dougie at the foot of the bed.

Grace kisses him on the head.

HOWARD

Am I dead?

DOUGIE

You're in the afterlife.

GRACE

You remember anything?

HOWARD

We were in that tomb, then I looked into that coffin. What happened after that?

DOUGIE

The coffin was a gateway to the Egyptian afterlife. Me and Gracie went in there. Grace killed an Egyptian Goddess who birthed killed beetles from her pregnant womb, while I took on a giant serpent and saved the whole world.

HOWARD

Tell me you got this on tape.

DOUGIE
All the footage was corrupt bro.

HOWARD
Man what a bummer. No souvenirs
huh?

Grace gives Dougie a dark look.

GRACE
No souvenirs of any kind.

EXT. CEMETERY - DAY

On a bright sunny day Dougie, Grace and Howard stand over the coffin, being laid into the ground. On top of it is the spear and net.

Dougie throws the effigy into the grave. It is covered with dirt.

HOWARD
I can remember a booby trap. I
can't remember Uncle George dying.

DOUGIE
You don't want to.

GRACE
It's all over. Buried and gone.

Grace goes over to speak to the CELEBRANT.

HOWARD
Shame to go through all that for
nothing.

DOUGIE
It wasn't nothin lad. We're alive.
I'll see you round.

He hugs Howard.

HOWARD
You're goin'?

DOUGIE
Gonna go do my own thing for
awhile. See ya.

Howard watches as he goes over to say his farewell to Grace.

A beautiful PERSIAN WOMAN sidles up behind Howard.

FATIMA
Hello, My name is Fatima.

HOWARD
Howard, you knew my Uncle?

FATIMA
Briefly. I had a big adventure with
your brother and sister though.

HOWARD
Really?

FATIMA
We went through that coffin to the
Egyptian afterlife. Grace killed an
Egyptian Goddess, while Dougie took
on a giant serpent and saved the
whole world.

HOWARD
How do...wait what's goin on?

FATIMA
Would you like to hear the story?

THE END