

THE CONSEQUENCE

by
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Sixth Draft
20.11.09

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1 INT.BEDROOM ON THE FARM AZANIA - A DARK NIGHT 9 YEARS PAST 1

The screams are not human.

A small boy, PIET HAASEBROEK (8) crawls under his bed, hiding in the shadows, his breathing rugged and broken by fear. Carefully, holding a small torch he switches it on illuminating an open bible. He reads the words over and over to try and calm himself. His hands cover his ears to block out the screams. Blood falls from a deep gash across his left eye onto the page.

There is shouting and noise, he is dragged out violently by his feet, leaving the holy book stained and open.

2 INT.KITCHEN ON THE FARM AZANIA - NIGHT 2

His mother, MARIE HAASEBROEK (55), a hard woman, stern and emotionless carries the boy out of the house. The interior has been turned upside down as if it has torn to pieces in a rage. Through the open door way we catch a glimpse of a formidable barn and a terrible sense of violence.

3 EXT. ARID BUSH OF THE KAROO - EARLY EVENING 9 YEARS PAST 3
A quietness rests over the desert after the severe heat of the day.

The camera drifts over the landscape as the barrel of a hunters rifle enters the frame, raised and ready.

POV through the sights of a rifle, it roams as the hunter, MARTIN HAASBROEK (50) heavy in the gut and face hardened by the times, scans the bushes and trees.

The silhouette of a figure melts into the trees, or did it? This dusk light can easily play tricks on the eye.

He pauses, tilting his head listening.

His fingers find fresh blood on a rock in front of him. He silently follows the blood trail.

In the distance the out of focus form of a stumbling man, clearly wounded, blends in and out of the landscape.

Excited, the hunter moves forward, no longer silent, he crashes through the foliage. The low brush wipes blood onto his trousers. His target is wounded - easy prey.

4 INT.CHURCH - EARLY EVENING 4
A modest interior with humble wooden benches and simplistic stained glass windows.

Piet Haasbroek, with a fresh cut running across his left eye, walks up the isle carrying the ceremonial bible in his hands. The front of the church is empty, the podium without a priest.

The young boy looks back at his mother, Marie, gestures her son forward. The ten villagers, uncomfortable, agitated, all watch the boy. The Boer stands with his young wife who appears catatonic and wild in a darkly stained dress.

The boy opens the book where he stands, staying consciously away from the empty podium. His place is kept with a crimson bookmark, the colour of blood. He reads -

YOUNG PIET

Revelations 6:8

When the Lamb opened the fourth seal, I heard the voice of the fourth living creature say, "Come!"

I looked, and there before me was a pale horse! Its rider was named Death, and Hades was following close behind him. They were given power over a fourth of the earth to kill by sword, famine and plague, and by the wild beasts of the earth.

The boy's hand trembles as he raises it unconsciously to the wound on his face. GRACE(60), a round open-faced black woman with a shock of white hair, stands at the back of the church, wringing her hands and glancing repeatedly at the open, empty doorway. She clutches the cross around her neck, drops to her knees and immerses herself in her own prayers. Marie turns and holds her in her steely glare, Grace's hand flutters around to quieten herself.

YOUNG PIET

When he opened the fifth seal, I saw under the altar the souls of those who had been slain because of the word of God and the testimony they had maintained. They called out in a loud voice, "How long, Sovereign Lord, holy and true, until you judge the inhabitants of this earth."

He knows this chapter by heart and delivers it straight to his mother. She stands emotionless and cold.

Establishing shot, The formidable white-washed church stands at the end of a dusty one-horse town in the heart of the Karoo area.

The pointed spire against the barren landscape - a harsh, accusing finger pointing towards the heavens.

6 EXT.ARID BUSH OF THE KAROO LAND- FURTHER AWAY-EARLY EVENING 6

The blood red African sun hangs huge above the horizon.

FATHER MONROE (71) heaving from running, staggers over the ridge, his eyes wild and frightened, hands torn and bloody. His cassock drags across the rock leaving a thin, unbroken trail of blood. He staggers across the ridge, the Lord's Prayer escapes him in broken gasps.

7 EXT. ARID BUSH OF THE KAROO LAND - EARLY EVENING 7

A dried twig snaps loudly as the hunter, Martin Haasebroek, steps forward and raises his rifle into position. The landscape becomes alert. A buck nearby tilts its head to listen and raises a nose to the wind. The sun spider turns its prehistoric -like head towards man. Ants stop as they cross the tip of a dried pythons head. A Baboon spider, edges around a branch, high in a thorn tree.

Now it is he who is being watched.

He puts the sight of the gun to his eye. He exhales in pleasure as he finds his target. His finger slips into familiar position on the trigger. He fires. The sound echoes across the landscape.

A high pitched, disturbing scream breaks the silence.

8 INT.CHURCH - DAY 8

The rosary around Grace's neck breaks and the beads scatter to the floor.

9 EXT.ARID BUSH OF THE KAROO LAND-EARLY EVENING 9

The hunter freezes. His breath quickens. His nostrils flare and before he can move he hears them coming fast.

He turns and looks back, frozen to the spot.

The canopy of the tree is alive with shadows, rustling and shaking.

Martin Haasbroek runs. His heavy gut is slowing him down. Soon they will be too close for the rifle to save him. He holds it up, looking back, running now without dignity.

They scream again. He turns and sees death coming.

He stumbles, drops the rifle and runs.

As he runs, the light flickers through the trees, distorting his vision. The black mass out runs him. Their eyes glisten, the teeth sink in, the fingers grab and pull flesh from bone.

10 EXT. KAROO 10
Wide-open arid landscape framed with jagged mountains.
There is not a road in sight.

A shrill sound like a laugh echoes across the vast landscape. Birds take flight from the surrounding trees before settling again as if nothing happened.

11 TITLE SEQUENCE - 11
Timeless images carved in sand, fossil, shadow and stone explore the mythical history of the old world monkey. The slow persistent evolution of a new intelligence, one completely unrelated to our own, but primal and savage in its mimicry of our violence.

12 EXT. HIGHWAY THROUGH DESERT AREA - MIDDAY HEAT -PRESENT DAY 12
A tarmac road stretches like an angry scar across the dry landscape. A 1982 Land Rover heads inland, a solitary car, tiny and insignificant.
A striking blonde woman, DR EVA HAINES(35), is driving and absolutely absorbed in the landscape.
She exudes an air of contentment, determination and purpose. Her intensity gives us the impression she is alone in the vehicle until:- RACHAEL HAINES (15), tiny with a quirky sensuality, leans between the seats fiddling violently with the air-con controls. It's faulty and the temperature in the car is raging. Rachael has stripped off her jeans in frustration and just refuses to believe the aircon has given up.
JOHN HAINES (6), a small and intense child, with a tendency for order and symmetry is strapped into the front seat in a pair of shorts and a vest. The window facing side of his body is thick with sunscreen. He is hot but not bothered and almost as awe struck by the landscape as his mother.

EVA
Give it up, Rachael, it's clearly
not coming back to life.

RACHAEL
Jesus.

She settles into the back seat, staring at the porous leather ceiling of the car, her bare feet creating heat halos on the side window. Rachael has no interest in the passing scenery and feels caged and uncomfortable.

RACHAEL

Looking at this thing, I'm surprised the department could afford your airfare; I mean this thing is archaic-

JOHN

It's got DPS.

EVA

GPS, Global Positioning System, John

RACHAEL

Comforting to know they can locate our bodies when we've roasted to death in the middle of this No Man's Land. I mean, Christ, if you are here to research global warming it doesn't take a genius to work out we need air conditioning.

EVA

I am here to analyze the global warming that happened 250 million years ago.

JOHN

Will the whole world look like this soon?

John looks out at the desolate landscape.

EVA

Now that would give you something to complain about.

Eva smiles at her daughter in the rear view mirror. Rachael puts her i-Pod in her ears and looks at the dying battery icon. She sighs and closes her eyes.

EVA

Just imagine John, millions of years ago this was completely different. First it was great glaciers of ice, then the temperature changed and it became marshland thick with luscious plant life and: -

JOHN

Dinosaurs!

EVA

Yes.

JOHN

Tell me which ones!

EVA

Pareiasaurus, a fearsome-looking cross between a hippopotamus and a crocodile which was preyed upon by the even more hideous titanosaurs, therocephalians and the smaller, vicious gorgonopsians.

John's eyes grow huge with wonder and he does his window up ever so slightly. Eva laughs. He laughs with her.

EVA

And to think as they fought each other to rule the land, a tiny furry creature scuttled to the shore, no larger than a rat.

JOHN

That was US.

Rachael's i-Pod dies and she is forced to listen.

EVA

Then the volcanoes came. Rivers of hot lava flooded the basin killing all the plants and animals and entombing them forever into layers of rock thousands of metres thick.

JOHN

But the rat survived!

This is clearly a favorite tale.

RACHAEL

So there's hope for you if the planet signs up for a sequel.

JOHN

I am a boy, not a rat.

RACHAEL

That's what the rat said.

John smiles at his sister and neatly screws the lid back onto the water bottle that Rachael left off.

EVA

This is one of the most fossil rich areas in the world.

JOHN
I am going to find the first
fossil of an alien.

John smiles at his mother and neatly screws the lid back
onto the water bottle that Rachael had left off.

RACHAEL
I hope somebody finds my
suitcase. How the hell are they
going to get it all the way out
here?

EVA
Trust me, they said they'll
deliver it.

Rachael holds her phone up in the air moving it around the
car.

RACHAEL
There is no reception out here at
all. No reception, no charge for
my music, no clean clothes. No
clothes for this heat. Jesus.

JOHN
Jesus.

EVA
That's enough Rachael, please,
it's very hot.

RACHAEL
So if the air con worked and it
was freezing in here I could say
"Jesus".

EVA
Yes, because that would then have
clearly been an act of God.

RACHAEL
Can we stop soon, I need to pee.

EVA
How about here?

Eva pulls over to the side of the road and stops.

There is nothing around. Just low, dry shrubbery framed by
distant mountains. Rachael looks up and down the deserted
highway.

RACHAEL
Get lost!

EVA

You might as well. There won't be
a gas station for miles.

RACHAEL

I won't. No way.

Eva starts pulling away:--

Rachael opens the door defiantly - Eva stops- Rachael gets
into her jeans and New York winter boots, and looks around.

She walks away from the car. The desert shrubbery is only
up to her ankles.

She walks further, looking back at the car, feeling
horribly exposed.

EVA

There is nobody here but us.

John laughs watching his sister's every move.

EVA

You want to go?

John shakes his head.

EVA

Don't go too far, Rachael. Did
you know this is where man
originated from. We walked right
out of this desert.

Rachael keeps walking further and further towards the
shelter of a few rocks.

She steps behind them and looking back at the car, starts
to unbutton her jeans.

She stops, feeling she is being watched, she looks around
before shrugging off the feeling--

She looks back at the car again then squats down out of
sight.

She takes a lighter out of her pocket and a cigarette out
of her cleavage.

She lights up, inhaling deeply. The lighter is a silver
form of a naked women. She holds it fondly.

RACHAEL

Lady Luck is a long way from
home.

A rock falls nearby. A large lizard appears.

She takes another puff, watching it, then flicks her cigarette butt at it.

Rachael stands up and looks around, buttoning her jeans and putting her lighter back in her pocket.

She walks back to the car, defiantly un-rushed, smoke escaping her mouth.

She gets into the car.

EVA

Better?

RACHAEL

Does it get better?

13

EXT. KAROO LANDSCAPE

13

The land rover drives past a wind powered hydro pump and eventually the beginning of farmland.

They pass an old burnt out car and a sign that the town. DIEHEL, is a few kilometers away.

JOHN

We're here!

They drive up to a sparse looking petrol station.

EVA

Lets refuel. Rachael why don't you get some ice and some more bottled water.

They pull up outside the pump. One other car is parked outside.

Eva looks at the pumps and is trying to work it out.

John notices that all the windows of the buildings are barred.

JOHN

Are bad people locked inside, mom?

Rachael has put her jeans back on and walks barefoot towards the store.

RACHAEL

Or it's what they are trying to keep out that should worry you.

Eva glares at Rachael who smiles back at her. As Rachael treads carefully to avoid oil spills, her eyes follow a thick chain, which is moving.

She stops in her tracks, something has caught her attention.

An animal is chained up to a pole. Its fur is completely rubbed away at the neck exposing bright pink skin.

A small coffee coloured man heavily wrinkled from the sun with eyes no more than slits walks out with some boxes, he takes Rachael in with eyes that show nothing of himself.

Rachael moves past him without a backward glance at the chained animal. She refuses to show signs of being shaken by the bizarre sight.

The little man stares at Eva. Eva can't help but stare at this man wearing a "FREE NELSON MANDELA" t-shirt.

She SMILES at him.

EVA

Mr Mandela has been free for a while now.

The man smiles at her indifferently as if he has not understood a word.

He starts to take the petrol pump out of her hand.

EVA

Its fine, I can do it.

MAN

Nie.

He shakes his head and starts filling her tank, watching the digits fly on the dial as it fills up.

EVA

Do you know where the Haasbroek's place is?

He looks at her intensely for a long time. Then stops and hangs up the pump and tightens the lid back onto the petrol tank.

EVA

Thank you.

He points to the store and then starts cleaning the windscreen of their car. John watches him and puts his empty water bottle neatly into the car's cup holder.

Eva heads towards the shop to pay.

EVA

Be back in a moment, John.

John watches her go before staring back at the attendant, fascinated.

14

INT. STORE AT THE PETROL STATION -DAY

14

Rachael's eyes adjust to the gloomy interior.

Basic essentials mixed with drying meat hanging from the ceiling, a local delicacy.

She goes over to the ice box, she takes out a bag and holds it against her neck to cool herself.

She sees a figure smoking behind the counter. A rifle hangs behind him on the wall. He is a large man, THE BOER(55), his cold lined face masked by the smoke and hidden in the shadow of his wide brimmed bush hat. A wiry, muscular man - hardened by the barren land, an ominous figure. She feels no urge to greet him. His eyes are all over her.

RACHAEL

That's quite a monkey you have out there.

BOER

Stops trouble.

RACHAEL

I guess animal rights doesn't pass through here that often.

He looks at her for a long time.

BOER

You here to make trouble?

He leans into the light. Rachael changes her tone.

RACHAEL

Does he have a name?

BOER

Do you have a name?

Rachael puts the ice and water down on the counter.

He is uncomfortably close.

Rachael refuses to be intimidated, and goes for darkly flirtatious.

Eva appears in the doorway.

EVA

Rachael?

BOER

Rachael.

Eva walks over to them.

EVA

Can I pay you for this and the
gas?

She pays him.

EVA

Do you know where the Haasbroeks
live?

BOER

No place for women alone out
here.

EVA

I am a scientist and we are not
alone.

15

EXT.GAS STATION-DAY

15

Johnny, hot and tired of waiting, opens the car door to get
out.

He sees the arrow for the men's toilet. He slides to the
ground, carefully closes the door and follows the arrow.

It is hot and he screws up his eyes against the sun.

He steps around the corner :-

A blur of teeth and fur hurl towards him. It screams. John
screams and stumbles back.

Raka strains on the full extent of his chain, rasping and
showing his teeth.

John closes his eyes and wets himself.

THE BOER rips the chain back and Raka whimpers and
retreats. Eva grabs John. Rachael is close behind her.

EVA

What the hell are you thinking
having this animal here like
this, with children around.

BOER

There are no children in DIEHEL.

Eva looks at him, shaken but determined to remain calm.

JOHN
It's a gorilla.

His scare is almost forgotten, intrigued.

EVA
It's a baboon, John and it won't hurt you.

BOER
They can tear you to pieces if they want to.

RACHAEL
Thanks for that.

Eva puts John in the car and turns to this burly man.

Changing her mind on reprimanding this stranger, she gets into the car. They are all unsettled and quiet inside the car. Rachael does up her window despite the heat. The Boer laughs.

RACHAEL
Dick head.

She gives the Boer the finger from the rearview mirror as they drive off.

He watches them depart.

16

EXT.DRIVING INTO TOWN-DAY

16

A one horse town with the bare necessities - grocery store, a post office, a dress store. All, dominated by the looking white-washed Church. The central road is tarred but covered in a grey dust. Gardens are bare, except for the odd surviving creeper or persistent desert rose.

EVA
Well this looks -

RACHAEL
Like timeshare waiting to happen.

Eva catches Rachael's look.

EVA
It's just a few weeks. For me, Rachael. Without a significant breakthrough the department will stop my funding.

Rachael looks away. A lace curtain moves in the closest house, someone watching but not wanting to be seen. They travel down the almost empty street.

RACHAEL

No dogs or children.

They head down the main street. An unnaturally thin woman walks past pushing a baby carriage. John waves, she stares at him as if he is a ghost.

EVA

Sorry to disappoint you. It should be around here somewhere - the last street according to -

RACHAEL

This is the last street, turn here.

JOHN

How many streets do you have to have to be a town?

EVA

I think they are begging for a reclassification.

They head down a small street that ends in a well-kept house despite the dead lawn in front of it. Marie Haasbroek comes out to meet them undoing her apron. She is a thin, birdlike woman with a tight expression that looks skeletal when she smiles.

Eva gets out and goes over to her. The children stay in the car.

EVA

Marie Haasbrook. So good to finally meet you. The department told me you were very helpful.

MARIE

You are the scientist?

EVA

Yes.

MARIE

I thought you were a man.

She looks into the car. John stares back unsure of her, his finger hesitates over the lock, he pushes it down and they all loudly lock into place.

MARIE

They said nothing about children.

EVA

What, that is surprising. Well, it has three bedrooms so nothing to worry about.

She leads the woman away from the car.

EVA

Lets not mention that in front of them, its been a long trip. There must have been some misunderstanding.

MARIE

You want to stay out there alone.

EVA

Yes, it's close to the land that I have the research permit for.

MARIE

Government land.

EVA

Is there a problem?

MARIE

No. My youngest son is there now opening it up for you. You must have had that girl awfully young.

She is staring at Rachael and then back at Eva. This stirs up some demons for Eva. Two grown men walk out onto the porch. The one looks old enough to be Marie's husband.

MARIE (CONT'D)

These are my eldest sons, Hennie and Chris.

They simply stare at her children in the car. Eva turns to the car and sees her children are not getting out.

MARIE

Shouldn't they be in school?

EVA

You ask a lot of questions.

Eva is tired of this woman. She holds out her hand impatiently for the keys, Marie, reluctantly releases them.

MARIE

You will want to get your groceries for the week now; it's a half hour drive to the farm.

She is still peering in the direction of the car, looking at the children.

Eva thanks her, gets into the Land Rover and reverses out.

17 INT. GROCERY STORE - DAY

17

The style of the place is somewhat lost in time and unsettling seeing how few inhabitants they have seen. The aisles are sparsely stacked with cans, boxes of fruit juice and long life milk. There is a small clothing section with a token toy section. Eva and the kids walk in. Eva sees a circular rail of hanging clothes.

EVA

Would you like some shorts,
Rachael?

Eva holds up a very unflattering, vulgar coloured pair of Bermuda shorts. A strange, bent character watches them fascinated.

RACHAEL

Over my dead body.

EVA

Who are you worried about seeing
you out here.

RACHAEL

Me, myself and I.

EVA

Get yourself a toothbrush and
what ever you need, I am sure
your suitcase will be with us in
a day or so.

They pay for their groceries, the man behind the counter does not speak too much English but is helpful, despite his consistently startled expression.

18 EXT. GROCERY STORE PARKING-DAY

18

The family is stocking the car with bags when they are intercepted by Grace. She carries a sweet milk tart.

GRACE

Hello there, Welcome to DIEHEL.
I am Grace.
Welcome. How are you feeling
after your long drive?

JOHN

We flew.

She strokes the top of John's head and Rachael actually warms to the little round black lady.

GRACE

Have you thought about staying in town, I look after the Church and there is a wonderful little clergy cottage if you change your mind:-

EVA

Change our minds about what?

GRACE

Staying out there -- on your own.

JOHN

My mother is searching for fossils that will save the world.

EVA

John.

GRACE

Well, as we know it is only God that can save us.

JOHN

My mother said people need God like children need Father Christmas.

Eva takes the pie from her outstretched hands. Grace's smiles fades. Rachael playfully ruffles John's hair and fails to hold back a smile.

EVA

Yes, well thank you very much. It is very kind but we must be getting to the farm. It has been a very long trip for the children.

Grace watches them leave and makes the sign of the cross over her heart and clutches the silver crucifix permanently resting between her bosom. Her face wrinkles with concern.

Eva drives in silence, determined to get to the farm, her thoughts moving to her work.

EVA

It's all waiting for me out here. I just have to get out there and tap into the source of it.

Rachael distances herself from the scientist in the driving seat She takes out her phone, still no reception.

RACHAEL

And what exactly are we supposed to do?

19

EXT.ROAD TO THE FARM

19

The Land Rover turns off the tarmac and onto the dirt road following the sign to the farm,"AZANIA".

John switches the GPS on and watches the little triangle cross the map, he hits "record".

Eva smiles at him and he excitedly smiles at her. Rachael sits up in the back watching more arid landscape pass by.

They approach a metal farm gate that is bolted with a thick chain. Eva stops the car. It is dusty, hot and dry. In the distance you can just make out the farmhouse.

Eva is going through the bunch of keys, looking for the padlock key.

EVA

You want to jump out and open Rachael.

RACHAEL

Naa, I'll drive, you go ahead.

JOHN

I'll do it.

EVA

Don't be cheeky, Rachael, just give a little.

RACHAEL

I am 15 years old, I think I could manage.

JOHN

I'll do it.

John starts opening his door.

EVA

Your sister will help you.

Rachael gets out and slams the door.

She walks around the car and helps her little brother down, he is holding onto the bunch of keys.

They are being watched.

Rachael and John walk over to the gate and start trying keys to find the right one. John wants to do it himself, Rachael is very gentle with him but she cant seem to shake a feeling of unease, she turns and scans the arid landscape,uncertain.

The lock opens and the chain drops down. They push the gate. A metallic screech like a scream echoes out.

John is laughing and Eva pulls the Land Rover in. John insists on closing it.

JOHN
Should I leave it open.

RACHAEL
No. Lets lock it.

The lock closes and John runs to the car.

20

EXT.FARM -DAY

20

They approach the farm. It is a single storey home set back, facing away from a rocky outcrop. An open garage is off to the side of it and a dilapidated barn sits to the back of the property.

A tall, lanky boy, PIET (19) is taking off the final boards from the windows. It has clearly been closed up tight for quite some time. He puts it down and walks tentatively forward to meet them.

EVA
At last we are here.

RACHAEL
And another inbred to roll out the welcome mat.

Eva ignores her and gets out to greet the awkward young man.

His face is gaunt like his mother's which makes his eyes appear a lot wider and wilder than if had a bit more flesh on his bones. His fingers are long and artistic looking like the hands of a fine piano player. He has a scar running down the side of his forehead and ending beneath his left eye.

PIET
Hello, I'm Piet Haasbroek.

He fills silences by making a low sucking sound along the roof of his mouth. He is uncomfortable in this moment with these foreigners. The more he looks at Rachael, the more uncomfortable he gets.

EVA
Hello, We just met your mother.

JOHN
What does Haasbroek mean?

PIET
Rabbit pants.

The boy laughs and Piet smiles at him.

PIET

The place is ready for you. Best
to take the drinking water from
the borehole.

He walks across the courtyard and starts showing them a pretty tough pumping method to get the water up. He sees Eva's querying expression. Rachael looks at her mother accusingly.

PIET

Pipes can be rusty in the house.

RACHAEL

Does the house have dsl?

EVA

Internet connection.

PIET

It has a normal telephone but it
is not always working. If
something lands on the lines or
there is a storm, the line goes
dead.

RACHAEL

Dial up? Are you mad? You
promised?

Rachael looks at Eva accusingly. She walks off, Piet watches her go.

RACHAEL

Some of us like communicating
with the real world.

They step up onto the porch. Eva opens the front door and they go inside. Piet hangs awkwardly on the threshold.

21

INT. FARM HOUSE -EARLY EVENING

21

Inside it is comfortable with a kitchen that open's onto the lounge with a fire place and a corridor leading off to the bedrooms.

EVA

Its freshly painted, how nice.

PIET

No one has been here for a long
time.

Rachael yells from the outside.

RACHAEL

Mom.

They step outside.

RACHAEL

There is a car out back here. Can I drive this one.

EVA

No, Rachael, you're only fifteen and I don't think that is a good idea out here, you need to have lessons.

RACHAEL

What makes you think I have not had lessons with Dad.

EVA

Because he is my husband and even what he doesn't tell me, I just know.

Piet stands awkwardly.

PIET

The fan belt has blown on that old thing but I can fix it for you if you like.

EVA

That wont be necessary, thank you Piet. Don't go growing up to quickly, kid.

Rachael hides her anger and gives Piet her most alluring smile as she goes inside to claim her room.

PIET

I will be leaving then, Mrs -

RACHAEL

Dr! not Mrs.

Rachael disappears inside.

EVA

Haines but you can call me Eva.

PIET

Make sure you keep the garbage lids on tight, and don't leave food lying around. Close the windows -

Eva admires the view.

EVA
Its beautiful. So much space and
solitude. The stars must be
amazing at night. You used to
live here?

He repeatedly looks at the barn, becoming more
uncomfortable.

PIET
We don't come here anymore.

He looks at her, nods and leaves, distracted and uneasy.
Eva takes in the landscape, relishing the solitude.

22 INT. FARM - BEDROOM - EVENING 22
A small room with a narrow bed, a small desk, closet and a
large window.

Rachael gets a pair of scissors from the kitchen. Passing
Eva who is making a quick dinner. John is in the bath
playing with plastic dinosaurs.

She takes off her jeans and lays them on the floor. She
cuts the legs off and as she does, she sees a bible open
under the bed. It has been there for years. She runs her
finger over the brown stains and reads.

She places the book in the drawer next to her bed and slips
into the very tiny shorts. She looks at herself in the
mirror, pleased.

23 INT. DINNER - NIGHT 23

Eva is serving John a handsome portion of green beans which
he immediately begins to assemble into a neat order on his
plate. Rachel enters in her shorts. The family is in
scientific debate.

EVA
It is not necessarily about our
survival, that's not why these
fossils interest me. By studying
the history of life you can
predict what will happen, but not
necessarily change a future that
has been shaping itself for
thousands of years. Those are
quite a statement.

Eva is referring to Rachael's tiny shorts. Rachael ignores
her and takes her place at the table.

RACHAEL

You don't care if you find that
all the oxygen will just vaporize
and we all suffocate to death.

JOHN

That can happen?

EVA

If heat sterilization did occur
again and we all died at once,
our bodies would create a carbon
sink, rapidly reducing the carbon
dioxide and thus save the planet.

RACHAEL

The planet but not the people.

EVA

It's the planet that interests
me.

Eva pushes her plate aside and starts studying her notes
and maps. John is falling asleep next to his plate of
organized greens.

EVA

The fossils are like a diary on
microevolution and gene survival
stretching back millions and
millions of years ,one that can
be followed as simply as
following a generation of common
fruit flies.

Rachael slips out of her chair and scoops sleeping John
into her arms. Rachael stands looking at her mother who is
lost in her thick files of notes. After a beat, Eva looks
up at Rachael wondering why her daughter hasn't spoken.

RACHAEL

Can I ask you something?

Eva nods.

Why did you have children?

Rachael walks away taking John to bed, leaving her mother
illuminated by a single light that falls over her and her
books.

Rachael is asleep in the simple little room, her small
shorts a statement hanging on the end of the bed.

Eva open the door and makes her way over to her daughter's bed.

EVA

Rachael. Are you awake? Do you want to come with me today?

Rachael doesn't move. Turned away from Eva, her eyes are open but she has no wish to join her mother. Eva leaves.

25

DESERT - 6AM - EARLY

25

Eva drives into the dawn of the arid desert.

She checks the GPS, marking her route and pulls the Land Rover to a stop and gets out. She is dressed and kitted out - compass, measuring tools, dusters, sample containers. In her element, she sets her compass and walks out without hesitation.

She walks past massive rock outcrops, kneels down and finds a tiny fragment of a fossil just lying on the surface.

EVA

Paradise.

Moving on, she slides her hand over stratas of rock crushed together over millions of years. She puts her cheek to the stone feeling its temperature. She closes her eyes as if listening.

She takes co-ordinates and marks them with various samples from different area's before moving on. Her recordings are an impressive shorthand of chemistry and mathematics.

Crouching down absorbed in a delicate scraping, a shadow cuts across the white sand, she acts quickly and swings around. There is nothing there. She surveys the landscape and with no sense of threat she returns to her work. She hits record onto her voice recorder and records measurements and observations. Eva takes out the satellite phone and dials:-

EVA

Hey, its me. It's everything and more. Well, She wasn't delighted to hear it was you that sold her down the river to darkest Africa - yeah- away from all that twitters. Call them tonight before you leave - forget it you deserve the time off. Hey, thanks for believing in me.

The phone dies and Eva smiles to herself, checking the map she walks deeper into the desert.

She is being watched.

The phone rings. Eva is displeased and values her solitude.

EVA

Yeah. Hi Rob. You couldn't hold yourself back. Yes, but not that alone Jack sent the kids out with me. Why wouldn't it be a good idea? Lets see what we can find before we jump to any conclusions. Yeah, sorry you couldn't be here.

Eva goes back to her work, focused and determined. She records:-

EVA

Carbon traces for initial testing of molecular polygenetics. Anyalysis of specific carbon isotope in relation to the rise of advanced polygenetics.

A dark shape cuts through the frame. More dark shapes cross rocks, looking down at Eva. She is watched from multiple angles.

26

THE FARM - MORNING 9AM

26

The sun is already starting to burn. Rachael is still asleep but has thrown the covers off. John already up, makes his sister a big bowl of chocolate cornflakes filled to the brim with milk. He looks at the fridge and sees a key hanging from its handle. He contemplates it and then carefully locks the fridge. He takes the cereal and with much concentration balances it into Rachael's room and up to her bed.

She opens her eyes. It's not at all what a 15-year-old girl wants in the morning but she smiles.

RACHAEL

Thanks little bro, that is very cool of you.

She sits up and takes the giant sugar bomb from the little guy and he hops into bed with her.

RACHAEL

Whoa careful, we are going to have a chocolate tsunami in our laps.

He pulls a spoon out of his pocket. Rachael takes it.

JOHN

Lets go for a walk and look for
alien fossils.

RACHAEL

If you can prove to me that
aliens have bones then I will go
with you.

JOHN

Of course they have bones
otherwise they could not stand up
and walk around or build UFO's.

RACHEL

Maybe the whole reason they can
time travel is because they don't
have bones.

She crushes a coco-pop to illustrate her point. John stares
at her, disturbed.

RACHEL

Well, lets go and see how hot it
is.

She slips into her shorts and they both go outside onto the
porch. She steps off the porch onto the hot earth and burns
the bottom of her foot.

RACHAEL

WHOA. We have to wait, Johnny,
it's too God damn hot.

Rachel goes inside and John sits on the porch looking out
at the heat descending on the day. He squashes the old
baboon dropping with his foot.

JOHN

God damn.

Rachael grins at him and shouts across the empty yard.

RACHAEL

GOD DAMN.

They laugh.

John goes inside and starts drawing fantastical creatures
that could be aliens or dinosaurs.

Rachael has emptied ice into the bath and she's lying in
it, fully dressed, reading the "Holy Bible". John comes in
and stands in the doorway.

JOHN
Did you use all the ice?

RACHAEL
I had no choice, even the cold
water here is warm.

JOHN
Will we have to go back to the
Baboon place to get more?

RACHAEL
Come and put your feet in, don't
worry about a stupid old monkey.

JOHN
What are you reading?

RACHAEL
It's a best seller, I am
surprised you haven't heard of it
but then again we are the Pagan
Haines.

JOHN
No, which part are you reading.

RACHAEL
The End of the World as we know
it.

Their conversation is cut short by the sound of a car
engine turning over repeatedly and failing.

They look at each other. John, wide eyed.

JOHN
Something is here.

RACHAEL
SomeONE is here.

She gets out from the ice bath and walks towards the noise.

28

EXT.FARM - EARLY AFTERNOON.
Baking hot.

28

Rachael takes Johns hand and they start across the yard
towards the clanking sounds coming from the garage.

John grips Rachael's hand firmly.

They get to the garage to see the bonnet is up on the old
NISSAN 1200. They approach: -

Piet appears. Rachael jumps.

Piet is embarrassed and without speaking goes back to fixing the engine.

Rachael doesn't want to be standing so close to him so she walks away.

He boldly eyes her in her little shorts as she walks away, before becoming self conscious and seeking refuge under the bonnet. Rachael looks back at him with disdain. She looks over at the old barn, curious and takes a step towards it. Piet suddenly appears to distract her, staring intensely. Rachael changes course and taking her time strolls inside the house. John is going nowhere and starts chatting openly with the strange, wiry fellow.

JOHN

Can I turn the key next time? Can
I sit and watch what you are
doing? Have you ever seen an
alien in your whole life?

Piet smiles and helps the little boy onto the workbench so he can see the engine. Piet takes a moment to think.

PIET

Yes.

Piet carefully goes back to the engine.

JOHN

To which part?:-

Piet does not reply.

JOHN

I am here to find a fossil of an
alien. My sister thinks that if
you liquidize an alien in a
bucket and then pour the goop
into another bucket the alien
will reform.

PIET

Try turning the key now?

John gets in the car and turns, it takes, then fails.

JOHN

Every cell remembers where it was
and they all climb over each
other to get back to where they
started and then--

: - He makes the revealing move of a magician with the
voice of a scientist.

JOHN (CONT'D)
--There is the alien.

Piet looks at him.

PIET
Turn.

John turns and it roars to life.

PIET
Hit the accelerator.

JOHN
Which one is that?

PIET
Lever on the floor far right.
Break, middle, clutch left.

John disappears from sight. He is down inspecting the pedals and drops his weight onto the said pedal. The engine roars and roars again.

PIET
Goed. (Good)

Piet closes the bonnet and grins at John. He takes out a elongated canine tooth from his pocket. John carefully turns the key, shutting off the engine.

PIET
I think this may be from the
alien I saw when I was your age.

JOHN
(incredulous)
May I see it?

He takes it. He is engrossed without realizing exactly what it is.

PIET
He did this.

Piet points to the scar dividing his right eye.

John stares at him.

JOHN
How--

Piet awkwardly takes the tooth from the boy and he makes his way to his truck in silence. He searches the windows of the house for Rachael but there is no sign. He looks across at the barn and the surrounding landscapes, growing more and more uncomfortable.

JOHN
Would you like to come in and see
my alien drawings.

Piet drives off as if he has not heard a word.

The moment he is gone, Rachael appears.

RACHAEL
So does it work?

JOHN
What?

RACHAEL
The car, silly.

John nods.

RACHAEL
So you want to go swimming?

29

INT.NISSAN

29

The car interior is old, sun perished and clearly seen
better days.

Rachael is in the driving seat. John is buckled up next to
her with a towel around his neck and wearing brightly
coloured swimming shorts. Rachael is in the only things she
has.

They have managed to reverse the car out of the garage and
now in the heat, things get complicated.

JOHN
You have to push the pedal on
your left down, put it in gear
and then let it go and do
something with the other pedal at
the same time.

RACHAEL
How do you know all this?

JOHN
I watch the nanny when she drives
me to school and sometimes she
lets me do the gears.

Rachael looks at him in disbelief.

JOHN
Oh and I asked Piet.

RACHAEL pushes down the clutch, pushes it into first gear,
floors the accelerator and rapidly releases the clutch.

The little car flies forward. They both scream like they are on a roller coaster and take off, laughing.

Stalling and grating gears they make their way out onto the dirt road.

Rachael turns on the radio, they are having an excellent time.

JOHN

Where can we swim?

RACHAEL

Trust me, I saw some place on the way in.

They drive quite a way down the dust road.

30

EXT.ABANDONED FARM - DAY

30

Rachael pulls into a dilapidated farm with a hydro pump and a fresh water open tank that will function brilliantly as a pool.

They get out. The house, close by, looks like it burnt down years before. John goes up to the tower and starts climbing.

Rachael climbs up onto the side of the tank and takes off her shorts. She is in her underwear and t-shirt.

RACHAEL

John, come down and get wet.

JOHN

I am a giant.

He looks down at his sister beaming.

Rachael smiles and sinks her feet into the crystal cool water. She takes her lighter out of her denim shorts and lights a cigarette she has hidden in her cleavage.

RACHAEL

I am a dragon.

She blows smoke out of her nostrils. John appears next to her in her reflection in the water, watching. He is standing away from her.

JOHN

You shouldn't do that.

RACHAEL

Oh yeah, why is that?

John screws his face up and squashes his face up in a most unpleasant way.

JOHN

It gives you wrinkles.

He laughs and falls into the water. Rachael pushes off, floating on her back, smoking. John comes up and puts it out by drenching her face with water. Rachael spits it out and dunks him under.

Their playful screams are loud across the empty landscape.

They swim into the middle of the pool, floating on their backs. Rachael lets all her breath out and sinks to the bottom of the pool. She opens her eyes slowly making out the edge of the pool.

: -A dark shape stands on the side of the pool looking down at her and then it is gone.

She flies to the surface. She stands, looking all around her. John is floating next to her, she doesn't want to frighten him. She walks to the edge where she saw the shape and looks over. Nothing. She suddenly feels exposed.

RACHAEL

Lets go, Johnny.

JOHN

No, look I am going to go down to the bottom.

RACHAEL

No, John lets get out of here.

She puts on her shorts.

JOHN

What was that?

RACHAEL

What?

JOHN

Something over by the house moved by the window.

RACHAEL

Not funny, John.

They both stare at the house.

RACHAEL

Lets go. Quick.

She grabs his arm and they go around the corner to the car.

They are being watched from different perspectives getting in and locking the doors.

Rachael tries to start the car but it won't start.

RACHAEL
Come on...come on, start dammit.

She is furiously pushing in the clutch. The engine is flooded and will not start.

RACHAEL
Shit! Dammit!

She throws her hands up and sees a dark shape crossing in the rear view mirror. She locks the doors. They sit in silence.

JOHN
Can we go?

Rachael waits.

RACHAEL
It must be a dog or something.

She tries again. The engine roars to life and the car flies backwards. In the road she stalls getting it into first.

RACHAEL
Christ. Come on.

She gets the old car going and starts forward only to hit something that flies out onto the road.

JOHN
Rachael!

RACHAEL
Lets not stay around to find out
what that was.

She floors the accelerator and takes off in the opposite direction of their farm, driving badly, the engine almost stalling and over revving.

JOHN
The farm is the other way.

RACHAEL
I can't turn around even if I
wanted to.

They drive in silence both knowing there is no way they are going back home right now.

They head into town.

31

EXT.TOWN - AFTERNOON

31

Rachael parks the car near the Church and they take a walk.

A tall, dark figure, THE TRACKER, approaches their car and wipes a finger on the blood and hair that have caught in the grill. He smells it and says in the San language (spoken by the tribal hunters / Bushman).

TRACKER

There is no law like the law of nature.

John sees the woman with the baby carriage seated on a bench. She is rocking the carriage with her one hand and counting rosary beads with her other. Her eyes are lost in a tormented world beyond time. John takes a quick look into the carriage as they pass. He grabs his sister's arm.

JOHN

Its e- empty.

They both watch her, Rachael steps forward to take a look into the carriage, the woman's eyes focus on John. She reaches out and takes his wrist in a firm grip. She pulls him close to her and breathes in his smell. John pushes away, she pulls tighter, Rachael pulls him away, embarrassed. The woman's eyes are covered in a curtain of tears.

She returns her attention to her phantom baby, softly singing and rocking it.

The children step away from her and turn into the church.

Inside Grace is dusting all the Bibles; there is a lot of dust.

GRACE

Hello children, what a surprise.
Where is your mother?

RACHAEL

She will be picking us up shortly.

GRACE

Oh lovely. Would you like a cool drink, I just made some lemonade.

RACHAEL

Yes, thank you.

She calms John and they walk out of the back of the Church passed the graveyard to her little cottage. She lays a garden table with a linen cloth.

RACHAEL
Where is the priest?

She pauses in the doorway and then pretending not to hear comes out with a jug of ice and homemade lemonade.

Rachael stares at her. She smiles.

GRACE
I take care of the place whilst
he is gone.

JOHN
Where did he go?

She makes a gesture towards the cemetery. Rachael looks.

GRACE
He is with God.

She hands them two glasses of frosty lemonade.

RACHAEL
He is dead?

JOHN
Did he die in an accident?

GRACE
There are no accidents in death,
child.

She clasps the silver crucifix around her neck, gently caressing it.

GRACE
Some people are not meant to stay
long, God takes them back.

But soon when Christ returns we
will see everyone again on earth
for a thousand years of
happiness.

RACHAEL
Pretty crowded.

JOHN
Is that what the woman with the
baby thinks?

Grace stares at them, lost in the past.

GRACE
I am not sure she really knows
Joshua is gone - he would nearly
be as big as you are now, John.

JOHN
How did he die?

RACHAEL
John, drink your lemonade. We are
being picked up in a minute.

JOHN
Why can't I ask ? Was he sick?

GRACE
Oh I will pack up some fresh
scones for your mother.

RACHAEL
Oh don't worry she is wheat
intolerant, but thank you, we must
go.

She pulls John from his seat and they politely and swiftly
take their leave.

32

MARIE HAASBROEK HOUSE- KITCHEN - DAY

32

The interior of the house is dark and in shadow. Piet walks
in through the back door. His mother, Marie, is silhouetted
in the interior doorway - an imposing authoritative figure.

MARIE
Where have you been?

Piet looks at her, although he can't read her face in the
shadows. He says nothing.

MARIE
You must stay away from the farm.
It is no place for you.

Piet looks at her. He takes a seat at the kitchen table.

MARIE
Is it the girl?

PIET
I saw movement in the barn.

MARIE
You didn't see anything.

He looks at her and takes a piece of bread. She puts out a
hand to stop him.

MARIE
Give thanks for your food, these
are hard times.
(MORE)

MARIE (CONT'D)
The land takes rather than gives.
You didn't see anything.

His presence diminishes. He closes his eyes in prayer.

33

EXT.STREET-EARLY EVENING

33

Rachael opens the door of the Nissan, John slides across.

She turns the key and the car revs and takes off with a mild lunge motion.

JOHN
You're getting really good.

Rachael smiles at him.

RACHAEL
Can you keep a secret, little brother?

JOHN
Depending what it is?

RACHAEL
How about the last 3 hours.

He smiles at his sister. They drive.

RACHAEL
Something is up in this place.
It's like they're all hiding something.

JOHN
Why can't I talk about death?

RACHAEL
So, you want to talk about dead people.

JOHN
Yes.

RACHAEL
Who?

JOHN
Aaah.

RACHAEL
See you don't even know any dead people.

They drive off, leaving a trail of dust.

34

EXT.FARM - EVENING

34

Both Rachael and John sit on the porch in the rapidly cooling evening, waiting for Eva.

She pulls into the yard, smiling excitedly. She jumps out.

EVA

Hello, how was your day?

RACHAEL

Hot and hot.

Eva kisses John and hurries inside.

EVA

Wait till I show you what I found, this is just the beginning of unravelling more and more facts hidden in -but -
What did you two get up today?

JOHN

We-

EVA

I am going to take a shower, then lets have some dinner.

Rachael gives John a look and he frowns.

RACHAEL

I am going to try and call dad.

Rachael connects the laptop to the dial up and tries to connect. It hisses and beeps and finally finds a connection.

RACHAEL

It's working!

She opens skype and calls her father. He picks up but the line is very fuzzy with an incredible delay.

FATHER

Hello

JOHN

Dad! Dad!

FATHER

Hello -how is everything down there?

JOHN

It's amazing I climbed a tower today and could see for miles.

FATHER

Really.

EVA

What tower was that!?

EVA emerges with wet hair. Rachael glares at John but it is too late.

RACHAEL

The one in his head.

The line crackles and is very broken.

FATHER

Africa keeping you out of mischief, Rach?

RACHAEL

Very funny, Dad.

EVA

Call us back on the land line in a minute, Jack, this line is very bad.

They disconnect.

EVA

Rachael, what tower?

RACHAEL

There is a pool on the way to town at an old farm. We went swimming.

Rachael challenges her with a wide eyes look. John is lining peas up in a straight line across his plate.

The phone rings. Rachael gets up excited.

EVA

Sit down. Did you drive that car?

Rachael looks at the ringing phone. John looks hopeful.

RACHAEL

Do you remember teaching me to drive?

Rachael picks up the phone. There is a lot of static and a disconnection sound. Rachael can hear two voices speaking on a crossed line.

Eva is collecting the plates, watching her daughter.

EVA

Who is it?

RACHAEL
It's nobody.

Rachael listens.

WOMAN ONE
--there and I am not sure I can
carry---
What God would --

WOMAN TWO
Why are they there, no good can--

WOMAN ONE
God help us.

RACHAEL
Hello, Hello can you hear me.

WOMAN TWO
What was that?

WOMAN ONE
We shouldn't speak of these-

The line goes dead. Rachael stares at the dark window.

She turns and watches her mother and brother absorbed in
some ancient artefact.

She sits down and waits by the phone.

She sees something move in the darkness. She goes up to the
window and stares out but all she sees is her own
reflection.

RACHAEL
Time stands still in this place
in all the wrong ways.

EVA
It takes courage to stand still.

35 EXT. FARM - MORNING

35

Establishing shot.

36 INT.BEDROOM -MORNING

36

Eva looks in on Rachael. Rachael pretends to be asleep.

EVA hesitates but then quickly leaves a note for them
saying she is heading off early but has the satellite phone
with her.

She drives out into the open lands. Whilst she is driving she takes out the NISSAN keys from her pockets and hangs them from the rear view mirror.

37

EXT.DESERT-DAY

37

She parks the Land Rover, gets her notes and equipment together sets off into the magnificent barren landscape.

Eva walks, following her permit co-ordinates - she takes in a remnant of a Bushman painting visible on a rocky outcrop. Not relevant to her research, she returns her attention to the fragments of rock and fossil, recording facts into her voice recorder.

She is digging in the heat of the day and recording data when she first sees a tall figure watching her.

Looking up, she blinks into the harsh sun and he is gone.

She stands, drinks some water and turns back to her work, in her peripheral she sees the same figure disappear behind a ridge.

Eva picks up a small, sharp digging tool and marches in the direction of the figure, determined and annoyed.

Crossing the ridge, she sees no trace of him. Dismissive, she walks back. Again something catches her eye and she steps down into a series of wide rocky cracks to investigate.

Climbing deeper, following the patterns of the rock she sees a series of ancient rock paintings. The Bushman hunters, spears raised, surround a large gemsbok. Fascinated, she follows the faint primitive illustrations of times long past.

Eva stops in her tracks - She looks closely at the last painting, at the hostile dark shadows of beasts surrounding two fragile white shapes. There is a line drawn and another a larger white figure stands alone behind it. It is so removed, yet in the same style, from the other paintings that she reaches out to touch it. The African heat is beating down and she feels light headed. She touches the paint and the coloured substance comes off on her fingers. Startled she rubs her finger over the painting - it is still fresh and smudges.

Dizzy she turns away from the painting, set back in the rocky overhang and the bright sun light hits her eyes -

HALLUCINATION --

A black shape, like the creatures in the painting, runs at her, eyes fixed on her, fangs drawn.

As it runs it steps up onto its back legs and keeps coming. She holds up her hands in defence, falls back at the weight of it and it is gone.

END HALLUCINATION--

She sits, faint and disorientated in the devastating heat.

TRACKER
(San language)
You should not be blind to your
dream body.

Eva looks up. The tracker sits on a rock. He is hardly visible as he blends into the landscape. His lined face and hands in perfect symmetry to the ancient rock. The smoke from his pipe hangs in the air.

TRACKER
(San language)
It is the weather of your soul.
There is a storm growing and you
should go back inside the world
from which you came.

He stands slowly to take his leave. The smoke from his pipe is pungent, causing Eva further unfamiliar disorientation.

EVA
I don't understand. Do you speak
English? What are you saying?

The tracker looks up at the sun, closes his eyes and starts to sing and move his body gently from side to side.

HALLUCINATION--

The colours become vivid.

There is a heat haze along the ground. Seated, Eva pushes herself back on her hands as if to get up. Her hand sinks into the rock and re-appears further away pushing up through the sand. She pulls it off the ground in shock and the hand further away instantly disappears. Shadows surround her as the Tracker continues to sing.

Eva lowers her hand into the rock and it disappears as if into water, as it pushes through further away it is now not her hand that rises but a hand of a primate. She lowers her shoulder down, her face now against the sand, a hairy shoulder rises up and as she pushes further what she sees startles her and she pulls back, standing quickly, dizzy.

END HALLUCINATION--

The tracker is silhouetted.

TRACKER
 (San language)
 The first Man walked out of this
 desert, bloodshed has fed this
 land- and what will come next.

He is gone. Eva bends down to pick up her voice recorder. It has been on the whole time. She rewinds, static sings out. She rewinds further same thing, forward - static - until the last sentence in San replays slightly muffled but audible.

Eva collects herself. She carefully takes photographs of the paintings, calms herself by recording detail. She climbs out of the cracks. She walks back to the car slightly disorientated, her satellite phone is ringing.

38 INT. FARM KITCHEN - MORNING 38
 Rachael goes to the fridge having just woken up. She tries to open the fridge but can't. She really tugs it but it won't budge. She sees a key stuck to the side.

RACHAEL
 What the hell?

She opens the fridge and takes a long drink out of the fruit juice carton. She puts cereal and fruit on the table.

John is drawing monsters on the kitchen table.

RACHAEL
 You've had breakfast?

JOHN
 With Mom, this morning.

RACHAEL
 It is morning.

Rachael takes out her cell phone, but there is still no reception.

JOHN
 Do you want to explore the hill
 behind the house for fossils?

RACHAEL picks up her mobile phone and then looks at the hill.

RACHAEL
 Actually yes, lets go.

John gets up and straightens up the kitchen whilst she eats. He neatly locks the fridge.

RACHAEL
 Why did you lock the fridge?

John shrugs and gets his fossil kit together. Everything he does is precise and in order.

JOHN
It had a key.

RACHAEL
I love you but you're a little
freaky, you know that.

39

EXT. KLOOF BEHIND THE FARM

39

John takes the lead, wearing in a big hat and a serious expression. Rachael follows behind holding her cell phone up to get reception.

RACHAEL
Nothing. Let's go higher.

JOHN
I am going to find a fossil for
Dad.

RACHAEL
He didn't call us back last
night.

JOHN
Mom said the line was broken, you
heard it.

RACHAEL
Not broken like that.

-- her phone beeps and beeps and beeps.

Rachael jumps with joy.

RACHAEL
I've got reception.

John is absorbed in the ground before him. Rachael is reading her messages when they hear something in the long grass behind them.

JOHN
What was that?

Rachael looks around.

RACHAEL
The wind, a rock falling. I don't
know.

A low hissing sound is heard.

JOHN

And that?

Rachael takes John's hand and walks, something walks behind them. They stop. It stops. They walk, it follows them through the grass.

John is terrified and holding Rachael's hand.

RACHAEL

Ok, John, we are going to walk forward and when we hear it moving we are going to turn and run the other way.

They walk, the grass rustles, picking up speed.

RACHAEL

Now!

She turns and runs. Whatever it is, it lets out this high-pitched scream. John trips. Rachael pulls him up and they run. They run without stopping back to the house.

40

EXT.FARMHOUSE - DAY

40

Rachael and John run until they reach the porch. Catching their breath, they look back.

JOHN

What was that?

RACHAEL

I don't know.

She unlocks the door and they go inside.

RACHAEL

Shit.

The place has been thrown upside down. The fridge is battered and turned on its side. The curtains are ripped. The plates are smashed. Rachael puts her hand over her nose. There is a foul smell in the place and shit has been smeared on the walls. She opens the window to let some air in.

RACHAEL

What the hell is this?

John is standing next to her without moving.

JOHN

Call mom.

Rachael leaves him by the door and makes her way to the phone. She notes the number of the satellite phone and dials with shaky hands. The phone rings.

RACHAEL
It's ringing.

John steps closer to her, deeper into the room.

He makes a low guttural noise.

Rachael sees it and puts the phone down. The creature makes a hissing sound and opens its mouth to expose deadly fangs. Its eyes are locked onto her. It is a massive male Baboon covered in white paint. Its eyes are crazed.

Rachael takes an instinctive step back and the phone is tugged off the table making a loud thwack-- She reaches for a dining chair and tries to edge herself between it and John as -it attacks.

At lightening speed it launches itself at John. Rachael throws herself in front of him and the full weight of the creature lands on top of the chair pinning her down. It goes for her throat.

RACHAEL
Run.

Using the chair, she throws it off and runs with John out of the house, slamming the door behind her. It comes through the open window straight at them. It faces them in the heat of the open yard. John is whimpering.

RACHAEL
shhhh, John.

Rachael is edging them towards the car. There is nothing around them. The Baboon shows its teeth in a violent yawn-like motion. She crouches down, keeping eye contact and fills both her fists with sand.

RACHAEL
Go back, John, to the car.

The Baboon attacks and she waits until it is closer and then throws the sand in it's eyes. It buys them a precious moment.

She takes John's hand and runs to the car.

They get in and lock the doors.

The Baboon runs at them. John is screaming and crying.

JOHN
It is coming. GO!

Rachael reaches for the keys. They are gone.

JOHN

GO!

The Baboon hits the window with all its weight. Snarling and screaming. It leaves blood and paint on the glass of the window.

Rachael screams.

JOHN

GO!

RACHAEL

I cant, the keys are gone.

The car is in the full midday heat.

The phone lies useless on the floor. It makes a series of small insignificant beeps.

Their bloodied and paint covered attacker is prowling around the car.

Rachel tries to close a small, side front window with her foot.

The Baboon turns at the sound, watching them.

RACHAEL

It won't shut.

The baboon grabs for them through the small window. Hands and teeth work for a gap in between Rachael's kicks. John is backed to the far side of the car, cowering back into the seat. Rachael, frightened, kicks at it hard, the glass cracks and fragments drop out.

The baboon disappears from sight. The windows are smeared with blood, paint, saliva and dust, making it hard to see out.

The shadow of the baboon appears around the side of the car. The glass splinters, on the ground, catch the sunlight.

RACHAEL

Maybe it will just go away.

The heat in the car increases.

JOHN

I want mom.

RACHAEL

She will be home soon, I promise,
she will see the missed call, she
will be worried-

The Baboon leaps onto the back of the open van. It has a rock in it's hands and it's attention is fixed on John. It smashes at the glass.

RACHAEL

Jesus!

There is nothing she can do. The glass cracks but does not give. The Baboon stays panting on the other side of the fractured glass. Rachael has her back against the steering wheel and protectively pulls John's head onto her lap. He is shaking and silent, eyes open.

She soothes him and tries to stay alert despite the heat.

Her eyes start to close:-

The car is stranded in the yard as the sun burns down.

Time passes, there is no movement, just the creak of expanding metal in the heat of the day.

The door is pulled open. Rachael screams and backs away from the door, her arms protecting her face:-

EVA

Rachael!

Eva is standing in front of them. Her car parked in front of the house.

She immediately moves to protect and comfort her children.

EVA

What happened here?

They both stare at her. John bursts into hysterical tears. She picks him up. She sees the blood on the window of the car.

EVA

Is someone, please, going to tell
me what the hell has happened
here?

Rachael warily gets out of the car and checks around it and under it.

RACHAEL

Where is it?

Eva has already started walking towards the house.

EVA
Where is wha--

JOHN
It was trying to kill us.

Eva is standing in the doorway and speechless at the mess and chaos that has replaced the open plan lounge and kitchen.

She puts John on the kitchen table. She wets a cloth and wipes his face. Rachael comes through the door and starts locking the doors and windows.

EVA
I am sure there is a logical explanation for this. What happened?

JOHN
The monkey from the gas station, but white and bloody.

EVA
A baboon? In the house?
Did you leave food on the table?

Rachael is looking at the remains of her breakfast that is now strewn across the floor.

RACHAEL
You are asking me if I left food on the table?

EVA
They are scavengers, Rachael, it is not unheard of that they will come inside if--

RACHAEL
The thing wasn't looking for fucking peanut butter sandwiches. It attacked us. If a man tries to kill someone in New York City the police don't ask, did you leave your lunch out?

EVA
Rachael, it's just an animal.

RACHAEL
Well, it sure didn't act like one. It picked up a --

JOHN
I don't want to be here.

Rachael watches Eva as she looks from John to her. Eva hugs John, a mother and a scientist clearly torn. Rachael knows even now where her mother's priorities lie.

RACHAEL

Oh, I am sure we are not going anywhere.

The two women stare at each other.

EVA

Its just an animal, Rachael. This is Africa.

A car pulls up outside and heavy steps are heard on the porch approaching the door.

The Boer now stands in the midst of their lounge.

Eva looks at him, he is eyeing Rachael's tiny shorts.

EVA

I called the police?

He starts looking at the debris and lifts the fridge back into an upright position. He notes that it is locked, but food is on the floor.

THE BOER

You locked it but you are meant to keep the food inside it.

EVA

(to Rachael)

You locked the fridge?

JOHN

I did.

Eva is amazed.

EVA

Where are the police?

RACHAEL

You called the police?

EVA

I couldn't reach you on the phone.

Rachael watches her mother carefully.

THE BOER

I am the law around here. This is not police business. How many were there?

JOHN

One, but it was white.

RACHAEL

And bigger than your pet.

THE BOER

Painted white.

Fucking vermin.

Farmers catch one and paint it so it will run back to its troop and scare them away. Makes them someone else's problem. The dumb creature will keep running after them and they keep on running away, eventually they are killed or run rogue like this one.

RACHAEL

Why don't you just shoot them?

EVA

Rachael!-

The Boer holding his rifle, looks at her.

THE BOER

Because when you shoot a baboon it screams like a human.

(beat)

If you're lucky he won't be back, just don't leave your food lying around or the windows open.

EVA

Do you paint baboons in your spare time?

Eva walks him out onto the porch.

THE BOER

I have other ways of dealing with them and believe me then they won't be coming back.
Good Evening.

Eva can't bring herself to say thank you. She watches him leave before returning to her children.

EVA

It's inhumane. It's not a way to treat an animal.

She looks at the kids, who look shocked and disorientated. She starts cleaning up the mess. They still don't move.

RACHAEL

It tried to smash the car window
with a rock.

EVA

Enough Rachael. You are scaring
John.
You can both come with me
tomorrow and I can show you more
amazing things than a mistreated,
hungry, traumatised animal.

John is excited. Rachael watches her mother.

RACHAEL

I will stay here, my suitcase is
arriving tomorrow.

JOHN

On your own.

Eva looks at her, uncomfortable with this.

RACHAEL

Just an animal, right?

Eva watches Rachael walk away, concerned. She turns her
attention to John and they start picking up the pieces.

41 EXT.DESERT -DAY

41

Eva and John are geared up for an archeological expedition.
They walk through a vast dry, rocky region.

They are standing at a known site that Eva has brought John
to see.

Eva drops down to show John tracks that have been left in
the rock.

JOHN

Dinosaur Footprints?

EVA

When the farmer first discovered
them he thought they were the
footprints of a woman, but they
are over 255 million years old.
It is in fact the tracks of a
Aulacephalodon - a common
dicynodont of that time which
would have been about the size of
a young hippo.
The interesting part is that this
was 30 million years before
dinosaurs were believed to even
have walked on land.

John puts his small hand in the footprint of stone.

EVA

John, all the secrets of the world are lying here. History neatly folded onto pages of rock for us to learn from. So not to keep repeating the same mistakes over and over again. Perhaps when you are a grown man you will still be blessed with all this.

John is transfixed.

EVA

Come on, we have work to do.

They climb down into large holes eroded into rock banks. Eva photographs and measures stratas of rock, gathering data of climate change.

John wanders off looking at faint remains of Bushman paintings.

JOHN

Mom, what are these?

Eva walks over.

EVA

Bushman paintings. There are a lot in this area.

JOHN

What is a Bushman?

EVA

The last stone-age man, Hunters that lived here for centuries before they were driven out. Most were killed by settlers not so long ago.

JOHN

Why did they kill them?

EVA

They thought they were dangerous so they killed before they could be killed. Survival instinct.

John takes out his drawing pad and starts copying the sketches, learning the style. Eva goes back to her work.

JOHN

Mom, is that why the Baboon
wanted to kill me and Rachael?
Survival?

Eva looks at him for a long time.

EVA

No John. He was just a frightened
animal, baboons have no interest
in killing humans.

JOHN

Could they kill a human?

Eva walks towards something sticking out of the sand. She starts digging; it is what appears to be a human skull. As she uncovers it, she sees its head had been bludgeoned from behind and the back of the skull is entirely caved in. She carefully unveils it as if she is handling an ancient artefact.

She does not notice her son step up behind her.

JOHN

Is it a man?

EVA

The diameter and roundness of the
cranium indicates it is the skull
of a human but he clearly came to
a messy end.

She shows him the shattered back of the skull. John leans in.

JOHN

A club?

EVA

The size of the brain makes me
think that this is a stone-age
skull, but the bone is not too
aged, it may be--

She slows down her dusting and revealing.

EVA

Why don't you see if you can find
some more ancient paintings?

JOHN

I want to see the man head.

EVA

This will take a while.

She watches John walk away and pick up his drawing pad, he meticulously takes up his new assignment.

It takes a few moments but she carefully pulls the skull free and is shocked to silence. The top half of the skull appears human. The bottom half has strong jaws and vicious canine teeth.

EVA

It cant be:--

A rock falls and Eva catches a dark shape in her peripheral vision. She stands and listens, watching, her whole body alert.

JOHN

I don't want to be here.

EVA

Quiet.

A shadow crosses a rock face.

JOHN

(louder)

I don't want to be here.

EVA

John, be quiet.

John starts crying.

EVA

Quiet.

His crying gets louder and echoes through the open caves. She does not go directly to him but turning her back, she carefully wraps the skull, packs it away out of sight and then picks him up. Eva hears something, she is aware of a presence.

EVA

Stop it. I can't hear anything.

She shakes him. John is quiet except for the occasional whimper.

Eva walks with him, suddenly aware of every sound her footsteps make in this desolate place. She picks up a spade, looking behind her and around her. John senses her fear and is silent.

Nothing. He picks up where he left off. He hears a denting sound on metal. He is about to turn around when he sees what is before him.

DRIVER
Christ have mercy.

He backs away slowly. Primal eyes watch his every move. They allow him to move back. A large Male Baboon is on the roof of his van. He sees another to the side behind it but the male in front of him has a scar down his left eye. He shows his teeth in a hostile yawn. Dirty, yellow fangs are exposed as his lips peel back.

They watch him without a sound.

The stand off seems to have drawn time to a standstill.

The man notices a stick and swiftly moves for it, backing towards the car.

The Baboons do not react until they see the stick move above his head in attack.

The Alpha male responds and Karl's arm is ripped from his shoulder like a chicken drum stick. He falls back against the open door and the rest of the males dive in.

The Alpha male opens its blood stained mouth and barks.

46

EXT. FARM - PORCH - DAY

46

Rachael unwraps the page of Bible from her second foot and bored unravels it and lying on her back with her toes in the sun idly reads it.

PIET
You tore a page out of the Bible.

Rachael looks up at him, not sure how to react but somehow relieved to no longer be alone.

RACHAEL
No.

She watches him, still lying down. She has to squint into the sun to make him out.

RACHAEL
I tore out two.

She stretches her freshly painted foot towards him, wriggling her toes.

RACHAEL
You want it.

He looks at her for a moment before slowly almost tenderly taking the page from between her toes.

PIET

You don't believe?

The moment the page is free, his attention leaves her and is focused on unfolding and smoothing the creases from the page. He sits down and opens the bible to return the page to it's rightful position.

RACHAEL

The reason I don't is because of nylon trousers.

He is listening and she on her back is lulled into shrink like confessions.

RACHAEL

My mother made me wear nylon trousers every week to Sunday school. They itched and the static electricity made my skin crawl. I figured if this is what you have to wear to meet God, I would rather skip it. Anyway, it's the only book in this godforsaken house other than a scientific textbook, so I was planning on reading Revelations, page by page.

PIET

It was my bible when I was a child.

(beat)

Revelations states that after the Second Coming the southern tip of Africa is the only place to survive.

RACHAEL

Why did you leave?

PIET

I grew up.

There is a silence between them. Rachael decides he is not as hillbilly as she made him out to be. She sits up, all her body language directed at him

RACHAEL

Did you grow out of God?

He looks at her properly for the first time.

PIET
 For me God feels like the only
 place I have inside me that
 stands still.

She is drawn to him. He is fighting his insecurities but
 makes eye contact.

PIET
 We heard about what happened
 yesterday.

RACHAEL
 They sent you to fucking baby-
 sit.

He is really looking at her now.

PIET
 No they didn't.

He touches the scar on his face subconsciously. Rachael
 looks at him. There is a tenderness.

RACHAEL
 I can't shake the feeling I am
 often a complete hand break to my
 mother, the scientist.

They look at each other.

PIET
 We used to live here until my
 Father died. He went hunting and
 never came back. She blames me, I
 know that.

RACHAEL
 Your mother.

He nods. Rachael turns away from him and verbally pushes
 him away.

RACHAEL
 Well, I am hoping my suitcase
 does come back and I don't need
 you here.

She goes back to her reading and by the time she looks up
 he is gone. The Bible neatly placed at her feet. She sits
 up hugging her knees to her chest and looking out.

She takes a cigarette out and inhales deeply, waiting.

She looks at her "lady luck" lighter and flicks it on and
 off, repeatedly. She hovers the lighter over the page from
 the bible, it flaps away from the heat. She picks up the
 bible and replaces the page, carefully as Piet had done.

She hears wild barking some distance away.

47

EXT.DESERT -DAY

47

Eva walks carrying John. She sees a man standing in the distance. She narrows her eyes but in the heat haze can't make out who he is - as if a mirage the heat plays tricks with her eyes. It is the Tracker.

John is still whimpering and lets out a new cry. His arms tighten around her neck.

EVA

John? We're going now, don't worry.

She looks back at the figure and he is gone. She turns to the car and stops.

Her car is surrounded by 7 large male Baboons. They sit and stare at her. John bursts into fresh, wild panicked cries.

EVA

Shhhh, John.Shhhh.

She has to go to the car, there is nowhere else to go. She slowly steps forward, to this action John screams.

JOHN

No!

His screams agitate the Baboons. She puts a hand over her son's mouth.

EVA

Listen, to me, be brave. If you show fear they will sense it. Be strong and quiet for us both.

John's eyes are huge and filled with tears. He doesn't take his eyes off her. She walks through the Baboons. They watch her. The one shows his teeth but otherwise, they do not move. She is millimeters away from them.

Eva looks into the eyes of the largest male.

She carefully opens the car door and slides John in.

She gets in and locks both doors. She starts the car. The engine causes the one male to scream and bear his teeth. There is fresh blood on his teeth. Eva reverses, turns the car and drives. She is silent on the drive back, so is John as he sits bolt upright beside her.

48

INT. THE SHOP AT THE PETROL STATION- EARLY EVENING
The phone rings in the gloomy interior.

48

The Boer picks it up and listens.

BOER

I see. Tell him to stay there and
I will meet him:--
No this is a town matter and we
will just tidy this mess up.
--There is only one way of
handling this
--No they don't need to know
anything -

He places the phone back on its hook. He takes his rifle
off the wall behind him and leaves.

49 EXT. PETROL STATION -EARLY EVENING

49

Dusk settles over the stark building.

Raka runs up and down on his chain. His eyes wide and
feverish, he whimpers under his breath.

The Boer drives off in his truck

Raka looks at the surrounding hills, pulls on his chains
and lets out a fearful scream.

50 EXT. FARM - EARLY EVENING

50

The heat is lowering with the sun.

Rachael finishes the last bit of water in her water bottle.
She makes her way over to the borehole pump. She pumps the
water up, the sound of the pump breaks the silence of the
farm. After a few goes it starts filling her bottle, a lot
of it spills onto the dust. She hears a noise. She looks
over at the barn and starts towards it but turns to the
sound of the Land Rover approaching fast.

The car pulls into the farm and John gets out immediately.
He runs to his sister and jumps into her arms, clinging to
her. Rachael looks at Eva.

EVA

Are you all right?

RACHAEL

Sure, why? What happened?

EVA

Nothing really, we just saw some
very big baboons around the car
and John got a bit of a fright.

There are clearly two different groups here, the children
and the scientist.

EVA

It is not unusual for them to be curious and come up to cars.

Rachael soothes her little brother.

RACHAEL

Just animals. Right, we got you.

Eva goes inside but turns back at Rachael's comment.

EVA

You live in a dream world where you are always the wittiest.

Rachael is stung.

RACHAEL

Yeah well, it beats the disappointment of reality.

Eva disappears inside.

51 INT. FARM - EVA'S BEDROOM-DAY 51

Eva goes straight to her room, closes the door and sits down on the edge of the bed, deep in thought. Swiftly she removes the skull from her bag and hides it under the bed.

52 EXT. FARMHOUSE - DAY 52

Rachael puts John down, sits him on the stairs and looks into his eyes.

RACHAEL

Nothing is going to happen to you, do you hear me. Nothing, I won't let it, ever.

John starts tying his shoe lace in perfect symmetry, his fingers shaking.

RACHAEL

Now, show me your drawings and tell me all about your long awaited, first real excavation.

She takes his drawing pad and opens it and brings him back.

53 EXT. THE BOER'S FARM - EVENING 53

The large farmhouse has fallen from its former glory. Its paint is peeling and the window frames un-cared for.

There is only one light on in the early evening and that is in the nursery. A barn is diagonally across from the main house.

Three pick-up trucks arrive. Their headlights illuminating the bush in the last light of the day. The Boer comes out of the barn to meet the arriving men, the two oldest Haasbroek sons and a neighboring farmer. Behind the Boer are more men. It is clearly a town gathering.

The Boer sees a haunting, white face looking out from the second storey, farmhouse nursery. She is holding a baby to her chest. He turns away in disgust.

The men are illuminated by more arriving headlights. Their faces are set and aggressive.

A covered van arrives; they remove the tarpaulin and the wild eyes of a trapped and frightened baboon flash in the light behind the wire. It's fingers clasp through the wire and it thrashes against it's restraints and barks.

FAR OFF THE ROAD IN THE DESERT-NIGHT

A dirty dusk. The remnants of colour are draining from the sky.

Piet is in front of a pickup, its lights are off. He is waist-deep in a six-foot hole of his own making, he digs, his face covered in dirt and dried blood.

The stars fill the heavens behind him, his only source of light.

He leans over his spade and a quiet wheeze of anguish and disgust escapes him. The moon rises over the hills.

PIET

God would not want us to hide in
these shadows. These years of
secrets and sin.

His mother, Marie Haasbroek, sits in the driver's seat, removed and expressionless as she watches her son and then turns to the moon.

MARIE

God gives us light to do his
work.

Piet drags the body, wrapped and bound in a blood stained sheet, into the hole. He starts to cover it without pause or ceremony.

He replants the low brush that covers the karoo ground and the grave disappears without a trace.

He walks back to the car and gets in, looking across at his Mother's face in shadow.

PIET

I don't know a God that would
make this his work.

MARIE

You sinned when you were a child,
God scarred you for it.

She traces her finger along the scar running down his face.
He turns away, ashamed.

MARIE

He made us in his image and it is
this image we must protect.

They drive off without lights.

54 INT. BOER'S FARM HOUSE -EVENING

54

The Boer's wife walks away from the window, clearly unsettled. She rocks the baby and puts it back in the carriage, tucking it in and singing a lullaby softly under her breath. She gently rocks the empty cradle.

BOER'S WIFE

I won't let anything happen to
you.

Her whispered words fall on an empty room.

55 EXT. BOER'S FARM

55

Another truck arrives. Piet gets out, he hears screams. He looks back at his mother whose hard face stares back at him. He hesitates, not wanting to leave the car. She gives him nothing. He has barely stepped out when she reverses the truck, the door swings closed. She leaves him standing alone, covered in blood and dirt. Piet looks up and sees the Boer's Wife silhouetted in the window, rocking her phantom baby. He heads towards the barn.

56 INT.BARN - NIGHT.

56

The men are standing around, their bodies rigid and resolute.

The sound of repeated whipping is heard. Each whip ends in a wet sounding THWACK--

Piet arrives and lets out a shout of defiance.

PIET

Stop.

The room stops and turns towards him. The Boer's eyes are black with anger, the one side of his face is covered in fresh blood.

A baboon is strung up in front of him, he has whipped the flesh right off it's back.

Surrounded by the men of DIEHEL, he ignores the boy and goes back to the whipping. Piet steps forward.

PIET

I thought we had stopped this killing.

The Boer swings round and pins the youngster up against the wall by his throat.

BOER

Tell me, did you like cleaning that man's guts off the leather seats. Did you?

PIET

Enough people have died.

BOER

Yes they have and now these beasts will pay with their blood until we drive them back through the gates of hell from which they came.

PIET

More innocent people will get hurt.

A man speaks from the shadows.

FARMER

There are no innocent left in DIEHEL.

BOER

(to Piet)
You are covered in blood.
You want to bring the outside in and explain. City authorities? Authorities that don't know this land, don't understand it? How our people fought and died to tame it.

He lets the boy go. Piet looks at his blood-stained hands and stands quietly whilst the brutal whipping resumes.

FARMER

Stand with God and serve him.

The Boer holds out the whip to Piet. They are all watching him. They wait. The Boer spits in disgust.

Piet shakily takes the blood stained whip. He looks at the quivering bloody mass in front of him.

He drops the whip to his side.

BOER

What would your father think of you?

Piet grips the whip, fighting nausea he raises the whip. The creature turns and looks at him -- sees him.

He drops the whip.

PIET

My father was a murderer.

He walks out of the barn and hears the wet --THWACK-- of the whip cracking down on bloody flesh. The baboon screams.

57 EXT.FARMHOUSE - NIGHT 57

ESTABLISHING SHOT

58 INT. FARM - KITCHEN - EVENING 58

John is carefully laying the table, whilst Rachael is prepping a simple dinner.

She walks down the hall to her mother's room. The door is closed. She puts her ear to the door.

59 INT. EVA ROOM - EVENING 59

Eva is on the floor on the far side of the bed. Papers and notes are spread around her, her laptop is open and she is on the phone.

EVA

If it is so, then it is truly remarkable. We evolved from New World Monkeys, the chimpanzees, the gorilla, but the Baboon is from the Old World Monkey family. We are dealing with a completely separate DNA.

60

INT. CORRIDOR -EVENING

60

Rachael is listening. John stares at his sister, uncomfortable. Through the door she is able to make out her mother's passionate words.

EVA

(O.S)

The fact that evolution has allowed their intelligence to heighten and develop to the point of the skull adapting to allow for the larger brain mass -the polygenetics could show this has been happening for thousands of years.

Rachael marches back to the kitchen and swings the oven to grill and walks back.

EVA

--this could be genetically a totally new strain of intelligence. An Intelligence that has the potential to reach the height of our own or beyond--

Smoke starts pouring out of the oven. John tries to stop it. Rachael goes back to him and stops him.

RACHAEL

Let it burn.

The smell is fierce and Eva comes out immediately. She opens the oven and the smoke fills the room.

EVA

Rachael-what are you--

Rachael is already down the hall and in Eva's room.

61

INT. EVA ROOM - NIGHT

61

Rachael steps in and takes in the papers, the laptop. She drops down to the floor and sees the bundle under the bed. She takes it and unwraps it, as she does putting the conversation she has just heard together. She sees the skull, first thinking it's human.

RACHAEL

Oh my God.

She holds the skull open with the vicious canines exposed. Eva appears in the doorway. They look at each other.

RACHAEL

Are you saying these creatures
can think?

Eva enters the room and takes the skull.

EVA

Baboons always had social
intelligence but in this case it
seems to have expanded to the
abstract, looking at the even
size of the left and right cortex
cavity:--

Rachael sees John in the doorway.

RACHAEL

When were you planning on sharing
this profound revelation with us?

EVA

This may be the most important
and exciting finding I have ever
made. It is a living reflection
of my theory that-

A sound of running is heard on the roof, they all look up.
There is more than one on the roof.

JOHN

They are going to kill us.

EVA

No, if this has happened and they
are intelligent, we need to
protect them, what is happening
here is remarkable. This
intelligence development seems
accelerated which could be a key
to --

Eva looks out of the window and sees a shape cross the yard
towards the barn. She moves towards the door.

RACHAEL

You are going out there?

Eva reaches for a stick then thinks twice and takes a
flashlight and heads towards the door without a backwards
glance.

RACHAEL (CONT'D)

Stop. What am I supposed to do if
something happens to you out
there? What am I supposed to tell
him?

She gestures to the small form of John in the corridor.
Eva, impatient, starts to open the door.

EVA

Stay here. This is phenomenal -
can't you see this. Discovering
an evolving intelligence in this
primary stage is -- if I can get
a sample--

Rachael is crying.

RACHAEL

I believe you, there. Is that
enough? Can't you stop
discovering and come back to us.
If not for me but for your son
who is still small enough to love
you.

Eva stares at Rachael, the statement hangs heavily between
them, she leaves. Rachael watches her mother go into the
dark. Rachael and John stare at the skull. Rachael locks
the door.

JOHN

You locked Mom out.

RACHAEL

Yes, I did.

Rachael walks around the house locking the windows. She is
frightened.

62 INT. BOER'S FARM-BARN - NIGHT

62

The whipped Baboon is cut down, barely alive. It falls to
the floor cloaked in its own blood.

A farmer walks up and kicks the bloody baboon in its side.
Whimpering it starts to get up. The Boer kicks it again
with his boot.

The farmers all carry rifles and high-powered torches. They
keep kicking the Baboon, who finally get up, shows its
teeth but is too beaten to fight. It limps off into the
dark. The Boer fires a shot and the creature screams and
takes off as fast as it can.

The farmers walk in a line herding it towards its troop,
tracking its every move. It resembles a witch hunt.

They are being watched.

Screams come from the hills, screams that sound not just
human, but like rage. The humans, a fragile row of lights
cutting through the vast darkness, stop and listen.

63 EXT.DIRT ROAD TOWARDS AZANIA - MOONLIGHT 63

Piet walks, alone and empty handed towards the farm, towards Rachael. He is not alone. They are coming. He looks behind him, unarmed he starts to run.

64 EXT. FARM - NIGHT 64

It is completely dark except for the relief of light falling from the house.

Eva holds a small electric torch up and searches for the shape she caught a glimpse of a moment before.

She sees eyes catching the light but when she spins the torch back, they are gone.

She hears something enter the old barn.

She makes her way there and goes inside.

65 INT. FARMHOUSE - NIGHT. 65

Rachael and John hear them on the roof. Dust falls down the chimney landing in the empty hearth.

Rachael gets a large knife from the kitchen and turns out the light so they can see out into the dark. John comes over to Rachael, they go down the corridor to the bedroom. They pull the bed away from the window. A dark shape appears in the window and is gone. They both sit on the bed watching the uncovered dark windows.

66 INT. THE BARN - NIGHT 66

Eva enters the barn. Her torchlight cuts through the dust. She scans it and goes in deeper. She hears a noise of something running overhead in the rafters. She freezes; she turns, there is nothing.

EVA

What are you showing me?

She starts looking at the interior of the barn and realizes there are meat hooks hanging from the ceiling, metal troughs stacked across the room.

She sees something in a cage, she looks in, skeletal remains of a baboon female, contorted in anguish.

A sudden sound behind her--

She turns but only sees what her torch illuminates. A wall of cans ready to be filled, now covered in dust.

EVA
Oh my God, No.

A shadow rises.

She turns a huge male baboon with a scar across his left eye is standing on what looks like an old conveyor belt.

He shows his fangs and looks at her with hate.

Eva, frightened, backs away but as she does so she picks up a meat hook and holds it out in front of her. The creature immediately attacks, she turns, dropping her weapon and runs, it swipes at her, scratching her neck and shoulder.

Eva runs out of the barn, trips, the torch rolls away. She looks back into the dark of the barn and then at the house. There are baboons on the roof. She runs for the house. They start coming for her.

The door is locked.

EVA
Rachael! Rachael, its me.

67 INT. FARM - KITCHEN-NIGHT

67

John comes down the dark corridor and slips the lock from the latch letting his mother in. Eva comes in fast and locks the door behind her. She sees the small shape of her son in front of her.

EVA
John.

He runs back to Rachael. She follows down the corridor.

68 INT.BEDROOM - NIGHT

68

Eva puts the light on. It illuminates Rachael on the bed with a knife, John joins his sister, he is scared of his mother.

EVA
They have been killing them, in that barn. There is some sort of culling set up in there. We have to stop--

RACHAEL
It attacked you?

Rachael is steely -all traces of her vulnerability long gone.

EVA

No, I caught myself on an old wire in the barn.

Why do you have that ridiculous knife. Give it to me before you hurt yourself.

Eva takes the knife. She catches a glimpse of herself in the mirror. Blood down her neck, dirty and carrying a knife. She puts it down.

RACHAEL

You were running away from a wire. We want to go home. I've packed John's things.

A closed suitcase sits in the centre of the room.

RACHAEL

You can stay and make your big discovery if you want but we're leaving.

John nods. Eva looks at their resolute faces and changes gear.

EVA

You think that I would put you in danger. I would never do that. You both are over reacting.

Eva opens the small bag and starts unpacking the chaos of clothes and toys thrown inside it.

RACHAEL

Piet's dad never came back.

EVA

He was a hunter. We have no idea what happened to him. Lets go into town tomorrow and find out what exactly went on here.

(beat)

Then we can find out about getting a flight home, I promise. Now it is time to go to bed.

Eva washes her wound and gives herself a tetanus shot. Deep in her own thoughts. Her computer beeps in the next room. It is her husband. She switches her status to invisible and starts typing to her fellow professionals.

70 INT. RACHAEL'S BEDROOM -NIGHT

70

Rachael and John go to bed together. Rachael pulls the bed away from the window and after a second thought puts the bible in bed with them and pulls her little brother close.

JOHN

Can you tell me a story?

RACHAEL

The one about the little boy who lived in this big city and dreams of aliens with bones made out of cocoa pops --

He is asleep. Rachael lies awake in the dark staring at the stars through the window.

71 INT. EVA'S BEDROOM -FIRST LIGHT

71

Eva is still awake and on the dial up connection to her professor on the States side.

She is typing on an instant messenger service.

SPONTANEOUS EVOLUTION OF INTELLIGENCE IN ONE TROOP--

COLLECTIVE REPERCUSSIONS FOR ENTIRE SPECIES??

He writes to her:-

THE BABOONS SPECIES LEARN THROUGH IMITATION - WE WOULD HAVE TO MONITOR THIS COMBINATION WITH ADVANCED EMOTIONAL INTELLIGENCE.

YOU HAVE TO SECURE THE FACTS. IF THIS HAS HAPPENED IT IS IMPERATIVE WE LOCK DOWN THE AREA FOR RESEARCH. THIS IS NO TIME TO LEAVE. WE CANT HAVE THE LOCALS DRIVING THIS INTO EXTINCTION. THIS IS YOUR BIG BREAK EVA, ITS CAREER DEFINING IN ITS CROSS OVER - YOU DESERVE THIS.

Eva sits for a moment in thought before typing back. The sun is rising in a soft mix of mauve and pinks.

She clicks on a downloaded voice file and plays the Tracker's last words.

TRACKER

(San language)

The first man walked out of this desert, your bloodshed has fed this land and what will come next.

She dials her colleague.

EVA

Rob, can you have this translated
- its San, I think- and get it
back to me.

PROFESSOR ROBERT

Who is it?

EVA

I don't know. I just suspect its
relevant.

PROFESSOR ROBERT

Eva. If this really is what we
think it is, we won't have to
worry about funding for a long
time. The long struggle is over.

EVA

I know.

PROFESSOR ROBERT

Did you manage to get a sample.

EVA

No.

EVA

Get one.

Eva sits in the early morning gloom, alone.

72 INT.RACHAEL'S ROOM - EARLY MORNING

72

Eva looks into Rachael's bedroom and sees both children are
asleep. She sits a moment and gently moves a strand of hair
from Rachael's face.

She takes the car keys, hesitant for a second. She packs
the skull and leaves.

Rachael wakes up to the sound of a disappearing engine. She
leaps out of bed and rushes out of the house.

73 EXT.FARM - DAWN

73

Eva is driving away from the farm.

For a split second Eva sees Rachael on the front steps in
the rear view mirror before she drives around the corner.

Rachael stands barefoot in the courtyard.

Abandoned.

John runs out, wide-eyed.

JOHN

Mom.

Rachael does not turn to comfort him, she stares at the settling dust.

JOHN

Where is Mom?

RACHAEL

I am all out of excuses.

John goes inside.

74

INT.FARMHOUSE-KITCHEN-DAY

74

Rachael steps inside. John is lining up all the cutlery is perfectly straight lines.

RACHAEL

Stop it John. So she loves her work more than us. So what, big loss.

John continues with the cutlery, his lower lip trembles.

Rachael does not comfort him.

He takes off down the corridor into his room, slams and locks the door.

Rachael stands in the silence, angry, hurt, alone.

She goes into Eva's room.

75

INT. EVA'S BEDROOM - DAY

75

The bed is un-slept in and scattered with notes from the night's long research.

Rachael sits at her mother's laptop and activates it from sleep mode. She starts reading the AIM messages from the professor when an unread message alert takes centre screen

Rachael clicks on it, it opens and reads:-

EVA, IT WAS HARD TO BE EXACT BUT IT SEEMS LIKE SOME KIND OF PROPHETIC WARNING???

THE FIRST HOMO SAPIAN DID ORIGINATE FROM THIS AREA, THEN ITS SOMETHING ABOUT BLOODSHED INFLUENCING WHAT COMES NEXT.(SPECIES??)

THEY RAN IT THROUGH A TRANSLATOR, THIS IS WHAT WE GOT:-

Rachael clicks on the sound file, attached, a computer generated voice translates the words of the Tracker into stilted English .

COMPUTER

The first man walked out of this
desert. YOUR bloodshed has fed
this land and what will come
next.

Disturbed, Rachael curls into a fetal position on her mother's bed.

76 EXT. ON THE ROAD TO TOWN - DAY 76

Eva drives into town with the skull wrapped up in the bag next to her.

She pulls into the gas station and gets out.

77 EXT. PETROL STATION - DAY 77

Eva sees that no one is outside and walks inside the shop.

78 INT. PETROL STATION - DAY 78

Eva waits for her eyes to accustom to the low light.

EVA

Hello?

There appears to be nobody there.

She notes the missing shotgun above the register where it normally hangs; there is a discolouration where it should have been.

She looks out of the small side window and the sun bounces off glass catching her attention.

79 EXT. PETROL STATION - THE BACK LOT 79

Dusty, skeletons of old cars and rusty farm equipment frame the desolate lot.

Eva steps around into the open space.

Raka is in the corner, lethargic and fearful. He does not meet her eye, looking rapidly back and forth.

She gives him a wide berth and makes her way to a small delivery van parked at the back. The side of the truck reads.

INTERNATIONAL AIRPORT DELIVERY.

She checks the back of the van, it is empty.

She open's the driver's door and gets in. The strong smell of ammonia makes her cover her nose and her eyes water.

She flips down the sun visor and the drivers licence of the DRIVER, KARL DU PLESSIS, falls into her lap. She Turns it over and searches for some form of clue.

She looks at the radio.

In the grooves on the dial is a dark crust.

She runs her nail through it and holds it up to the light, dry blood.

She checks the steering wheel and then feeling the seat is unnaturally close to the wheel she slides her hand under the seat, engages the lever and slips the seat back. Her fingers come back coated in sticky coagulated blood. She stares at her hand.

A shape appears in the side window.

Eva jumps. It is the Boer's wife, holding her swaddled baby against her chest.

EVA

Hello

The woman steps back staring at Eva.

EVA

Where is your husband?

The woman rubs her baby's back as if soothing it and rocks it with her body.

EVA

How old is your baby?

She leans in to have a look but the woman shrinks away.

EVA

How old is your baby?

The woman looks at her as if returning from a faraway place. Her gaze meets Eva's, it is dark and unsettling in it's complex weight of grief.

Eva returns to her car, she is affected. Her next stop is the Haasbroek's.

80

EXT. HAASBROEK HOUSE - DAY

80

A man down the street is boarding up a window with methodical hammering.

Eva stands on the porch, the door is open, which in a secretive town like this, strikes her as strange.

She steps inside. Her feet creaking on the old wooden floorboards.

EVA

Mrs Haasbroek. Marie?

Nothing.

She steps into the front room. Photos of MRS HAASBROEK'S husband and sons cover the walls. A neat room with a bit too much lace and china knick-knack's for Eva's streamlined New York taste.

Eva looks at the photos of Mr Haasbrook. He holds a rifle and a grim, cold expression on his face. A Bible sits on the coffee table.

She walks into the next room, which is lined with stuffed animal heads from the Haasbroek hunts. Springbok, wildebeest, hyena, eland, she passes their frozen stares until she reaches the Baboon. It stares at her, its huge canine teeth exposed. She reaches to touch it, sickened.

She hears a muffled voices, within the house.

Rachael's suitcase is standing neatly in the hall.

Eva goes in and double-checks the tag. It most certainly is her daughter's suitcase.

MARIE

Can I help you?

Eva turns to see two people seated at the back of the room. She looks at Marie and her eyes at first drop to the ground, embarrassed at being caught inside--

EVA

This is my daughter's.

Marie takes a look at it with the expression on her face not altering.

MARIE

It is, yes.

EVA

What is it doing here?

Marie is watching her, taking her time.

MARIE

Pietie was going to bring it round. He was going to do it this morning but he is not back yet. The delivery man ran into a bit of trouble.

EVA

What kind of trouble?

BOER

Did you come all the way here to ask about a suitcase?

Eva is thrown by the fact that the Boer has been sitting still in the shadows the whole time. He looks very much the man of the house in a leather wing tipped chair.

EVA

No, more like the fresh blood in an airport delivery van and a vacated slaughterhouse in your barn.

She addresses the last part to Marie Haasebroek.

MARIE

It's a farm, Mrs Haines, a meat farm.

EVA

Its Doctor Haines and I was not aware it was legal to harvest primates especially: --

BOER

We decide what is legal, the land decides.
Best you leave this place and go to a tamer corner of the world.

Eva takes the skull out of her backpack and unveils it. Marie takes a sharp intake of breath.

EVA

This is a skull of a Chacma Baboon I found yesterday.

BOER

The only good thing about that is it is dead.

EVA

Can you not see how this does not resemble the average primate skull? It is much larger.

(MORE)

EVA (CONT'D)

The brain cavity is twice the size of an average baboon, which indicates this is an intelligent life form, not only intelligent but from the size and balance of the lobes it is most definitely advanced to abstract thought beyond mere Machiavellian intelligence.

BOER

Women scientists. Just what we need, wants to believe in the impossible, the fantastical and prove it with a some pieces of bone you dug up yesterday.

EVA

This is Evolutionary history. These animals need to be protected, studied.

The Boer stands up, he is shaking with anger. He speaks to Eva in a hiss.

BOER

They are nothing more than malicious, violent animals.

MARIE

Do you know what they did to his family?

THE BOER

Enough, Marie

Marie wrings her hands and looks at the floor.

MARIE

My husband, God bless his restless soul.

BOER

God has long left this town. This is no place for God or tourists.

He crosses the room to Eva staring into her eyes.

EVA

You were butchering intelligent life and what? selling them in cans? Not even an animal would be capable of such behaviour.

BOER

They took my baby from my wife, right out of his cradle.

(MORE)

BOER (CONT'D)

Pealed the top of his head off,
like you would peel a peach. Ate
his brain. They ate his brain in
front of my wife.
My wife that still walks around
holding a baby that has been dead
for 9 years, 3 weeks and 2 days.

His face is millimeters from Eva's.

BOER

They always attack the weakest
first.

Eva looks at him.

BOER

Where are your children, Dr
Haines?

EVA

Why the cover up?

BOER

Being human is a dirty business.

EVA

So I take it was not your
conscience that abandoned the
farm, so what was it?

That moment a shrill, hysterical scream of such intensity
pierces the air and shows no sign of stopping.

The Boer passes Eva to follow the chilling sound.

The two woman look at each other.

MARIE

Its not Godly, what you are
saying.

EVA

Ever thought God might want to
trade you for an upgrade.

The screaming is approaching and pulls Eva towards it.

The Boer stands on the porch watching an hysterical Grace
running towards them. People are coming out of their houses
in response to her sobbing screams.

The Boer steps down the stairs towards her. She falls at
his feet.

GRACE

The Bridegroom is coming, the
time is near.

(MORE)

GRACE (CONT'D)

The Bridegroom is coming and both
the living and the dead will be
judged for our sins. God have
mercy on our souls.

The Boer slaps her swiftly across her face.

Eva goes to her and helps her up. She is hyperventilating
and staring at the Boer.

GRACE

God have mercy on your soul and
what you have bought upon us.

EVA

Grace, what is it?

GRACE

Thou shalt not kill.

She is staring at the two people standing above her who
have had no emotional reaction to her state.

GRACE

In the Church. Glory to God and
our Saviour, save our souls for
the 4th seal breaks and God has
released His plague of wild
beasts to cleanse the world of
sinners.

EVA

What is in the Church, Grace?
Calm down.

Eva lets the hysterical woman go and walks towards the
Church.

BOER

This is not your business.

Eva ignores him.

The Boer follows. Grace hovers around them quoting biblical
verses of the end of all.

They get to the Church and enter it's quiet, sacred
interior.

Simple with candles lit and daylight streaming in.

Eva walks in, on the floor at the foot of the alter in the
front of the Church is a mass of bare flesh and blood. It
is hard to make out exactly what is lying before them.
Grace falls to the floor.

GRACE

God help us and have mercy they
have killed him and bought him to
the house of God.

Eva is making her way to the form on the floor when the Boer speaks from the doorway. He has not even bothered approaching.

BOER

That is no man, Grace. Get up.
That is the Baboon we whipped
last night to send the others
off. It must have crawled in here
and died that's all. Just clean
up this bloody mess.

Marie has walked past them all now. Her eyes fixed on the body lying at the front of the Church. She passes Eva

EVA

You did that to an animal?

BOER

Like you said, these are not
animals.

Eva looks at him for a long time, like he is a different species.

Marie has stopped moving and the cold woman is starting to fall to her knees. The bloody form moves, the exposed muscle tissue rippling.

GRACE

It is still alive.

The Boer cocks his rifle, pointing it at the mass.

BOER

Get away from there, Marie.

She turns, wild eyes protecting the form with her body.

MARIE

Put down your gun.

She stares down the barrel of the Boer's rifle.

MARIE

Put it down.

Eva is moving slowly round the pews to get a better look at the horribly tortured animal.

EVA

(whisper)
That is not a Baboon.

MARIE
IT IS MY SON, PIETIE.

Her words cut through the air, she does not move but stares at The Boer and Grace.

EVA
I think he is alive.

None of them react to this statement, staring at the horror before them, the skinned boy.

As Eva tries to move closer, Marie's body goes rigid into defense mode.

Eva steps closer getting a better look.

GRACE
How?

EVA
They have torn and eaten away his skin and sent him back to you.

The Boer stares at the Butchered boy.

EVA
Now who will drive off who?

The Boer backs away out of the Church. Marie, shocked, follows him.

EVA
He is alive, YOU HAVE TO GET HIM
TO A HOSPITAL.

She watches them disappear and then kneels down to the dying boy.

82 EXT.TOWN STREET - DAY

82

Marie Haasbroek follows the Boer. Her hair is as wild and disturbed as her eyes.

MARIE
My son. My son. My baby. Why?

The Boer keeps walking.

BOER
Don't pretend you didn't know
what would happen if you had
people out there on your farm.

He turns towards her.

BOER
You killed your own son.

Marie falls to the ground sobbing. The Boer, gentle in his hate:-

BOER
Get up, woman. This is our land,
we have grown soft and unworthy.

83 INT. CHURCH - DAY

83

Eva lifts Piet's head into her lap and takes his hand.

He looks at her. Eva comforts him, she is there as the mother figure and it has a profound impact on her.

Grace starts praying and singing. His hand goes limp and a ragged breath escapes him.

Eva covers him with the cloth from the alter.

She leaves Grace standing over him and walks out of the Church.

84 EXT. CHURCH/MAIN STREET

84

Eva, wipes a blood covered hand across her forehead as she walks down the deserted street. She is weeping.

GRACE
Wait.

Grace follows Eva but she is getting into her car. She turns and Grace is now standing in front of her car.

EVA
I have to get my children out of here.

GRACE
We told you this was no place for children, God have mercy and Grace be unto God.
The seal has now broken and death will cleanse this land before we are judged by Jesus Christ himself.

EVA
You people really think you are so special, so different that you should be chosen by God or anyone else to be sacrificed or saved?
(MORE)

EVA (CONT'D)

You killed and now you are being
killed. I just want to get my
children away from your sickness.

GRACE

Father Monroe tried to stop the
killing. They didn't agree,
thought it best to keep it
between the Lord and themselves.
Who am I to judge? Then God took
The Boer's baby son, the mind of
his wife, and Marie's husband--

EVA

You all knew this would happen if
we stayed at the farm. That the
baboons would return --

GRACE

Now there are too many graves to
tend.

Behind her there are fresh graves without headstones.

GRACE

We wanted God to return.

EVA

And what were we - bait?

(beat)

I don't believe in God, so I
guess that makes you all alone.

Eva drives off. Grace watches her go.

People are leaving the town. Windows are boarded up trucks
are leaving.

Grace stands with the grave yard behind her and watches
them go.

BOER

You told her?

She goes towards her home.

GRACE

God speaks through me as he did
through Father Manroe. It is not
your place to silence the Lord.

The Boer steps into the road, raising his rifle he aims at
the departing Land rover and fires.

The glass shatters in the rear window. Eva swerves.

EVA
WHAT THE--

She sees him in her rear view mirror and floors the accelerator.

She takes out her mobile, one bar of reception and she knows this will go soon.

She dials the farm number.

It rings.

EVA
Pick up. Please Pick up.

85 EXT.FARMHOUSE - DAY 85

Aerial shot, the baboons are coming.

86 INT. THE FARM - DAY 86

Rachael stands in front of the locked door.

RACHAEL
John, honey, let me in.

87 INT.BEDROOM - DAY 87

John sits in the corner of the room. His eyes drenched in tears. His knees pulled up.

RACHAEL
Sorry I said that about mom. She will be back, I promise.

88 EXT.FARMHOUSE - DAY 88

There are more and more baboons surrounding the house. Two climb up the telephone pole.

The telephone rings.

89 INT.FARMHOUSE-DAY 89

Rachael goes to answer it. It stops just as Rachael gets to it.

She looks at the phone and pick up the receiver. The line is dead.

She taps the connection on and off a few times.

NOTHING.

90 INT.FARM-JOHN'S BEDROOM-DAY 90

John folds up his alien drawings and puts them in his pocket. His face is swollen from crying.

He slides open the window, careful not to make a sound. When it is just open enough he slides through the gap and drops down onto the ground.

He walks with determination away from the house.

91 INT.FARMHOUSE-DAY 91

Rachael moves to the window and looks over the deserted yard. The telephone lines hang onto the ground.

RACHAEL

No.

She moves to the other side of the house and looks out. Two large male Baboons sit on the gate posts to the house, staring at her.

They see Rachael and show their teeth.

Rachael ducks away.

92 EXT.PETROL STATION - DAY. 92

EVA drives up at speed, swerving into the deserted station. She gets out not even bothering to close the car door.

She heads into the store.

93 INT.PETROL STATION SHOP - DAY 93

Eva goes behind the counter emptying drawers. She finds nothing. She goes into the back room and pulls on a cord bringing a dangling bulb to life.

In the store room are more tins of Baboon meat in crates.

EVA

Rachael. John. What have I done?

She empties out draws and boxes until she finds what she is looking for. A dated Smith and Wesson 606.

She scavenges through another crate to find a box of ammunition.

She pops open the barrel and loads the gun. 6 nine calibre shots. She empties the other bullets into her jacket pockets.

She walks to the front of the store, grabs the telephone and dials the farm.

The line is down and the beeps fire down the phone.

EVA

Please.

Eva walks out of the store.

94

EXT.PETROL STATION - DAY

94

She hears a wheezing sound behind her. Raka shows his face.

His metal collar has rubbed his skin raw around his neck. He looks straight at her, his body language defensive.

She aims the gun straight at his forehead. He holds her gaze.

Her hand trembles.

She shoots.

The bullet hits the chain, freeing him.

She gets in the car and pulls away without looking back.

Raka lets out a bark and takes off, the remainder of the chain dragging behind him.

The Boer arrives in his truck and gets out.

95

INT.PETROL STATION SHOP - DAY

95

The Boer steps into the store and takes in the disturbance, looks into the shadows of the back of the shop.

BOER

I thought I told you to tell your
old man to keep an eye on that
bloody foreign woman.

PETROL ATTENDANT

He followed her as far as he
could.

There is only the shape of the petrol attendant as a shaft of light separates him from the dark room. He has been there the whole time.

BOER
And what white woman has out run
a Bushman tracker.

PETROL ATTENDANT
He says she walks in the after
life now.

The Boer turns his back on the silhouetted figure and
starts loading his gun.

BOER
Heaven or Hell?

PETROL ATTENDANT
There is only one place.

BOER
This is a serpent's truth, not
mine.

He leaves.

96 INT.FARMHOUSE-DAY

96

A young baboon male climbs through John's window. He knocks
the bedside light over, it smashes on the floor.

The Baboon shows his teeth and makes a hissing sound.

97 INT.FARMHOUSE-CORRIDOR-DAY

97

Rachael responds to the crash in her brothers room and runs
down the corridor. She pushes her weight against his
bedroom door.

RACHAEL
John. John.

She hears a sound inside the room that she mistakes for
crying.

RACHAEL
John, unlock the door. I am
sorry, please, lets go. I promise
we'll go home if you open this
door.

She hears another sound. It is the sound of another baboon
opening the window the rest of the way.

RACHAEL
Don't open the window, John.

She panics, runs to the fireplace and takes a fire poker
and returns to the door.

She levers it against the lock trying to pry it open.

A baboon barks. Rachael backs off, shocked -then

Rachael screams and kicks at the door which swings open and she flies into the room landing on the floor.

98

INT.FARM-JOHN'S BEDROOM-DAY

98

She looks up. One baboon is silhouetted on the window frame. The other young male is inches away and showing its teeth, it attacks.

She throws herself back bringing her hands up to protect her face.

The baboon is on top of her and sinks its teeth into her left arm.

She screams throwing her arm against the wall, the baboon does not let go.

Rachael reaches back for the fire poker.

The Baboon on her arm, goes for her face. She hits him hard with the handle of the fire poker.

The beast stunned, falls away.

The baboon on the windowsill launches himself into the air coming at her fast.

She turns the poker and holds it up, it scewers the under belly of the animal whose weight lands on top of her, its face millimeters from hers.

Shaken and hurt she pushes it off her.

She looks under the bed.

RACHAEL

Johnny?

She stand up, looking out of the window. She can't believe what she is seeing.

John is walking away from her across the yard. Her scream is primal and gut wrenching and cuts the air like a knife.

RACHAEL

John.

99

EXT.FARMHOUSE -YARD- DAY

99

Aerial shot of baboons on the roof of the farm house moving over the yard where the small figure of John is walking oblivious of the troop of baboons that is coming for him from all sides.

John is walking holding the mobile phone, determined, heading for the hills.

The Baboons are watching him, tracking him.

A scream pierces the air. His sister.

He turns and drops the phone as he sees what is coming for him.

He runs, runs as fast as he has ever imagined running.

They come after him from all sides. His small mass is engulfed in fur and teeth.

100

INT.FARM-JOHN'S BEDROOM-DAY

100

The stunned baboon gets up and goes for her.

She hears it coming and picks up the lamp smashing it into its head.

The animal is thrown but is coming at her again.

She coils the wire of the shattered lamp around her hands pulling a section tight between her hands.

It keeps coming.

She catches the baboon around the throat and pulls the wire tight.

She twists her wrists tightening the wire further partially severing the throat of the Baboon. Its expression relaxes in death. Rachael cries - the last traces of childhood drain away.

101

EXT.FARMHOUSE - DAY

101

Rachael climbs out of the window and into the yard.

It seems to be deserted.

She steps into the sun, looking around. She is cautious and watching her back.

RACHAEL

JOHN.

There is no sound. She walks, looking, listening.

She sees the plank of wood lying on the ground, she picks it up, it has a three long, rusty nails protruding from the one side. She feels the weight of it in her hand. Her nerves leave her.

Rachael becomes the hunter.

Her face streaked with dust and blood. Her one arm soaked in blood from the bite she took from the first baboon.

She sees a blood trail in the dirt.

She follows it, it leads her towards the old barn.

She opens the barn door. It creaks on its hinges.

It is dark inside except for shafts of dusty light falling through the gaps in the broken roof.

With her weapon ready, she steps inside:--

102

INT.BARN - DAY

102

A large Baboon leaps for her from the other side of the door.

It lands on her back.

She screams and runs backwards into the wall.

Her neck is cut and fresh blood runs from the bite.

It comes for her, teeth bloody and ready.

She swings and pierces its face with the nails.

It is dead instantly.

Baboons run in the rafters calling to each other, hissing.

Rachael steps on the dead animal's chest leveraging out nails out of it's skull.

The sound of the nails extracting from the flesh is sickening.

She walks in. She sees what Eva did the night before, but without the compassion. She takes in the cages, the circular saws.

Rachael moves forward. All she can hear is her own breathing.

RACHAEL

John.

A dark shape swings at her. She hesitates not sure what -- a huge male baboon hits Rachel sending her flying back against a rusty cage filled with the decaying remains of a baboon still clinging to the bars.

He looks at her, she feels his eyes on her-- he sees her.

The light falls across his face, there is a scar running down his face. A whip mark.

He looks at her, in the gloom covered in blood she does not appear or smell weak, he does not attack.

She sees past the animal and stops dead in her tracks.

At the end of the barn in a patch of light is her little brother hanging from a meat hook.

She lets out a primal scream of anger, rage and pain.

She runs past the male baboon, oblivious. He watches.

She falls to her knees, dropping her weapon.

She crawls towards her brother, crippled by fear and grief.

The baboons emerge from the shadows.

They are shrieking, a sound like human laughter.

She manages to get up and stagger towards him.

She stands on a crate and lifts him off the hook.

The weight of him drops into her arms and she collapses onto the floor.

She is half crying half screaming, her breath laboured.

RACHAEL

What do you want from us? He is
just a child.

She feels Johns back and chest searching for the fatal wound from the meat hook, there is nothing.

She rips his shirt and turns him over.

His flesh is undamaged.

The blood that covers him is from his nose.

The hook went through his shirt.

She feels for a pulse, shaking him. She laughs in relief.

RACHAEL

You're alive. John, you're alive.

A hostile baboon moves out of the shadows. Rachael is holding her brother to her chest.

She is weaponless. She does not want to die. The animals are all moving closer.

103 INT.FARM-JOHN'S BEDROOM-DAY

103

A silhouette of a large male baboon steps on the chest of the dead baboon and slowly but surely pulls out the fire poker. The sound it makes as metal extracts from flesh, is sickening. His eyes are alert and conscious as he holds up the weapon. He moves out of the room and down the corridor.

104 INT.BARN-DAY

104

Rachael and John are surrounded and a male baboon moves towards her, all eyes are on the weakest, the wounded - her little brother.

She screams as loud and as primal and aggressive as she can and dives at the animal, connecting with its chest she pushes it back.

It bears its teeth and goes for her, she rolls onto her stomach to protect herself.

The Baboon stands on her, barking at its supremacy over the enemy. Showing off in front of the troop it exposes its teeth.

All the baboons are barking now, the rafters are alive, shadows crisscross the floor.

Rachael looks back at Johnny's crumpled form. The oil on the floor. The rusted, abandoned barrels.

The Baboon brings its face down to hers, showing it teeth, taking its time with its certain prey.

Rachael turns her eyes away from him, appearing submissive as she gets her lighter out of her pocket.

The Baboon is barking at his peers.

She lights the oil and straw that is on the floor of the barn.

The flame bursts to life.

She grabs the burning straw, turning she throws the flames into his face.

He howls and moves back.

Rachael works quickly, igniting the ground in front of her, moving back towards her brother.

Hessian sacks are catching and the smoke is filling the air. The baboons scream.

She puts John on her back holding him tight she runs out of the barn as the flames spread wildly.

105 EXT.FARMHOUSE -YARD- DAY 105

Rachael runs with her brother.

She looks back at the barn.

The flames are spreading and the baboons are coming for her, make no mistake, and they are pissed.

RACHAEL
Burn, you bastards, burn.

She runs towards the house and through the window, closing and locking it behind her.

106 INT.FARMHOUSE-DAY 106

Lowering Johnny onto the bed, she quickly administers CPR until his chest heaves and he coughs out the blood that had choked him.

RACHAEL
There you are. What were you thinking running out on me like that?

He opens his eyes, stunned. She runs her hand over his forehead.

RACHAEL
Hello. I will be right back.

She runs the perimeter of the house, checking all the windows and doors.

Everything is locked.

She picks up her brother, stepping over the corpses of the baboons, one lying in a pool of blood.

She makes sure John doesn't see them.

107 INT. FARMHOUSE - LOUNGE - DAY 107

Rachael gently lays her brother down on the sofa. He has dried blood all down his face and clothes.

She goes over to the kitchen sink and turns on the tap.

No water. She keeps turning it in disbelief. Nothing, not a drop.

She looks out of the window. A baboon face appears.

She drops down to the floor.

JOHN

Rachael?

Rachael does not know what to do. She rises up carefully and looks out of the kitchen window again. She does not see a single baboon.

She crosses the room to Johnny seeing a shadow pass under the front door. She sits down with John, warily watching the windows.

JOHN

I'm thirsty.

RACHAEL

Sure.

She walks over to the fridge and tugs at the door. Locked. She looks in the familiar place for the key. It is not there.

RACHAEL

John, honey, do you have the key for the fridge?

JOHN

Yes.

She walks over to him.

JOHN

It's in my pocket.

She leans over him to get it only to find that his shorts are ripped and the pocket with out a bottom is empty.

She does not want to panic him. She sees Eva's travel bag on the counter.

She empties it out, a water bottle is in it a quarter full. She picks it up, loosening the lid, noticing something else that has fallen out of the bag. The Nissan keys. She takes them, the first bit of hope returning to her eyes.

She looks out of the kitchen window. They are everywhere, on the porch, on the gate posts, on the Nissan. Watching, brows pulled back in a freaky, constant, spine chilling stare.

SMASH-- the sound of glass smashing.

Rachael drops the bottle and runs down the corridor towards the noise.

The bottle rolls across the floor, the liquid leaks onto the floor reflecting the ominous shape of a baboon at the window.

108

INT.JOHN'S BEDROOM - DAY

108

Rachael takes in the scene. The baboons are swinging their full weight against the windows, smashing the glass.

SMASH-They are in.

Rachael slams the bedroom door. The lock is broken. She doesn't have much time. She notices the old door that divides the bedrooms from the living area.

She runs. Loosening the hook, she moves through the doorway.

A baboon appears in the doorway of John's room. Screaming, it approaches fast. She slams the door, just in time and turns the rusty, old lock feeling the weight of the baboon hit the other side of the door. There are more of them inside now. The noise grows.

Rachael rushes to the main window and bravely flings it open. She leans out, wrestling with the rusty hook holding the old shutters in place. It won't budge. She hears them on the roof. The latch is moving slowly. She is horribly exposed.

It releases, she swings it shut as a large female leaps from the roof. The animal hits the shutter, showing its teeth through a broken section, it calls out a warning to the others.

Rachael is already at the other window in the kitchen. She closed the shutter and plunges the room into darkness. Only a few dusty shards of light fall into the room. The shadows of the baboons infest the windows.

John is hyper ventilating. Rachael soothes him, quickly looking for the water which is now mostly wasted on the floor. She gives him what she can, she knows they are in trouble. Scared and frustrated she walks over to the gap in the broken shutter.

The largest of the male Baboons, with a scar down his face, is staring at them without moving.

RACHAEL
Go to hell.

It continues to stare.

Rachael pushes the kitchen table to the furthest wall, away from all windows. Throws some cushions and a blanket down, scoops up her little brother and lowers him gently to into their new hiding place.

Here there are no windows that can directly see them and they can still see the rest of the room.

Rachael gets all the knives out of the kitchen drawer and inspects them for sharpness.

RACHAEL

We will get out of here, I don't care how many monkey's I have to kill.

The Nissan keys catch the light in her hand.

RACHAEL

Our one way ticket out of Hell.

John makes a small sound. She comforts him.

Rachael gets up carefully, their shadows track her every movement.

Rachael retreats under the table. Shaken, she stares at her little brother.

She takes out a rather squashed single cigarette from her bra and snaps open her old familiar lady-lighter.

She lights up and inhales deeply, looking at her lighter:-

RACHAEL

Who would have thought that my smoking saves lives.

She smiles at her little brother. John does not move.

Rachael breathes out her cigarette into the face of the staring ape.

RACHAEL

Think he will pick up my nasty habit. Monkey see, monkey do.

She puts her face to the glass, looking right into the stare of the Baboon.

RACHAEL

Fuck you.

She turns to see her brother, his eyes open, bewildered.

RACHAEL
 Sorry, John.

She returns to under the table and puts her arms around him. He puts his head in her lap. There is the sound of the house being ransacked on the other side of the dividing door.

JOHN
 Mom?

RACHAEL
 The barn is burning. If Mom is not on her way, someone will see it and come and get us, promise.

They sit and they wait.

JOHN
 I don't think I want to find aliens anymore.

Rachael holds him as he falls into a semi sleep. Rachael sits listening, afraid.

109 EXT.ROAD TO THE FARM -DAY

109

Dusty, dry, unforgiving heat.

Eva is driving fast, she sees the black smoke rising into the vast African sky.

Realizing it is the farm, she floors the accelerator. The Land Rover roars along the dirt road.

She is fast approaching the first outer gate to the farm property.

There are baboons surrounding the gate. She hits the breaks.

A dust cloud envelopes the car.

As the dust settles, she makes out the formidable shapes sitting on the gate posts and across the area in front of it, even on the gate itself.

She needs to get out of the car to open the farm gate.

To go further the Baboons would have to move or she would have to drive through them.

They watch her. She sees that the barn is on fire.

Agitated, she hits the accelerator and goes forward, she instinctively breaks as the car touches the baboon closest to the Land Rover. It is not her nature to kill. They are not moving. She hits the horn. They don't move.

EVA

What is this?

She takes out the gun, sticks it out of the window and fires two shots into the air. They do not budge but show their teeth, a large baboon jumps up onto the bonnet of her car. Its hostility is tangible.

Eva reverses. It holds onto the roof racks. This baboon has blood on its snout and teeth, coagulated blood on its chest. It bares its teeth, its eyes fixed on her.

Seeing the blood, Eva accelerates without a seconds more hesitation. Her children!

The Land Rover hits the first two baboons in its path, collecting them and ramming them into the farm gate. The one on the bonnet flies over the gate landing in its path as the Rover crashes through, buckling metal on metal, driving over the baboon, killing it instantly.

The survivors bark out a chilling warning call.

110 INT. LAND ROVER - DAY

110

Eva drives with the windscreen wipers on clearing blood and dust off the windscreen. She does not slow down.

The gun is on the seat besides her, she is fast approaching the main house. The composure of a scientist shattered by her panic and fear for her children.

111 EXT.FARMHOUSE - DAY

111

Wide shot of the Land rover approaching with the Baboons all around the house, watching. Some of them start barking.

112 INT.FARMHOUSE-KITCHEN-DAY

112

Rachael first hears the movement on the roof. She watches the shadows moving past the windows, under the door. She hears Eva's car. It is coming fast.

John opens his eyes.

JOHN

Mom.

He gets up and goes for the front door. Rachael grabs him, a little too hard. He falls and cries out.

JOHN
She came. Let me go.

The car stops.

A gun shot.

A car door closing.

EVA
(O.S)
John. Rachael. Rachael.

Rachael holds John tightly, hidden under the table. She knows how many there are, too many for one woman.

John fights, Rachael moves with the screaming, desperate boy. He can't see through the slit in the shutters but Rachael can.

She sees Eva walking towards the house, screaming their names.

113 EXT.FARMHOUSE - DAY

113

Eva leaves the car despite the multitude of baboons. One approaches, she hits it down with the butt of the gun, it comes straight back. They move at lightening speed. Its teeth sink into her shoulder, another climbs onto her back. She shoots another -- She looks up at the roof, the baboon with the fire poker leaps, a calculated attack from all sides--

114 INT.FARMHOUSE-KITCHEN-DAY

114

Rachael watches through the shutter. John is fighting to see but she stops him.

Her mother is fearless and the sound of the bullet makes Rachael go for the door. She has to do something. There are too many of them. A shadow flies down from the roof.

Rachael screams and looks away

They hear a hard thud, a blood curdling scream. The sound of god awful savagery.

Eva's screams cut through the noise. Rachael looks on, helpless.

Hideous Baboon barking laughter swallows the silence.

John is screaming, crying, writhing against his sister's vice like grip.

Rachael sinks to the floor, holding him.

RACHAEL

There are too many John. We can't
do anything. We can't do
anything.

John's loud cries die down to painful, almost internal
whimpers.

Quiet.

Nothing moves.

Smoke from the burning barn is starting to thicken the air
in the house.

They hear noises on the roof. Then nothing.

RACHAEL

She came back, John, she did
everything she could. For us.

She is rocking her little brother who is almost catatonic
in grief and fear.

Rachael cries, silently.

115

INT. THE BOER'S FARM-DAY

115

The Boer sits in his home, he is listening to his wife pace
their imaginary baby upstairs.

He hears a noise in the kitchen. He only has to move his
arm to get his rifle.

A large male Baboon appears in the doorway. He fires:--

The Baboon has moved away. It screams in insult, unwounded.
His wife's footsteps upstairs stop. The Baboon appears
again.

The Boer fires.

Another appears in the window. They are moving boldly and
without fear.

The Baboon from the corridor lets out a different type of
cry, an injured scream.

THE BOER

Bloody Animal.

He gets up, his gun at the ready to shoot the wounded
creature.

He rounds the corner. It is nowhere to be seen and there is
no blood either.

He carefully stalks down the corridor.

The Baboon is on the ledge of the kitchen window. The Boer fires, smashing the glass of the window.

The Baboon unharmed, shows his teeth and disappears through the now open window.

The Boer follows them.

He lets off shots carelessly in anger.

The baboons scream and move into the rocks behind his farm house. They blend in immediately. He stands out as he follows them.

He crests the ridge and sees them heading towards the fig trees.

THE BOER

The only human thing about you
will be your screams.

He aims and fires, he catches one of the larger Baboons on his flank.

The animal goes down, it does not scream.

The Boer makes his way to the animal.

He sees the blood on its side.

He lazily aims the rifle at the baboon.

The baboon turns it's face to the man and looks him straight in the eye.

A guttural sound comes out of the Baboons throat.

He charges at the Boer seemingly unhurt.

The Boer staggers back. Too close for his rifle to be effective.

The baboon stops and shows his teeth.

The Boer is aware of a line of Baboons along the edge of the grove of trees, watching him.

They all stare, eyes raised and scalps retracted. The pale colour under their eyes makes this conscious group stare, chilling.

The Boer is also aware that he is weaker having now stepped back.

He hates them. He steps forward, aggressive.

The baboon that charged him steps forward in challenge.

The animal is so close he can hear the grinding of its teeth. It stares at him without fear.

They are waiting for him, leading him to his fate.

The threatening baboon melts back into the pack.

The Boer lets off a shot and follows after them as they swing up into the trees. They are shouting and calling to one another.

The Boer follows them into the grove, looking straight up into the trees the sun makes it hard to see the swinging shapes.

He fires and runs, trips but gets up.

The speed of the chase is being dictated to the hunter. If he gets too far behind, they wait. Chattering and screaming to one another they are consciously leading him.

The Boer sees them waiting for him.

THE BOER

Where are you taking me? You want
revenge, come and get it.

They move quickly, he moves quickly. They are herding him to a specific spot. Keeping him there and keeping his distance.

The Boer stops. He can't hear them.

He stares into the trees. Nothing, not a call or a branch giving under its primate weight.

Silence.

His senses prick, something has changed.

He hears a sound.

A hiss.

A deadly cobra rises behind him. He now knows what they have done. They have led him into hell.

He turns and faces Satan himself.

Another cobra rises.

Sweat drips down his face and the Boer's eyes are wide with fear.

He raises his gun, pulls the trigger but the chamber is empty.

The snake strikes. The poison shoots through his veins, paralyzing his hands. He drops his rifle.

The snake has not let go.

He falls to his knees.

Another cobra rises and strikes him in his throat. The poison instantly flows into his brain.

The Boer wheezes from the pain, his lungs shut down and all around him, in his delirium, is their laughing.

Laughing in the trees, laughing so close he can almost touch them. They appear to him as demons. Demons guarding the gates of Hell that are now open and consuming him.

A form appears before him.

It is a large male Chacma Baboon with a scar down its left eye.

THE BOER

You.

He falls dead. The Baboon roars. His canines catch the light and he is gone.

116 INT. CHURCH -DAY 116

Marie lies next to her son's covered body.

Moving up to the steeple with its simple steel cross we see across to smoke rising from the barren, desert landscape.

117 INT.GRACE.KITCHEN -DAY 117

Grace sits reading her Bible. She is neatly dressed to meet the Lord. The radio is on playing her favorite hymns. A Baboon appears behind her lace curtain at the open window. It disappears.

Grace carefully stands on her table in her best shoes and wraps the noose around her neck. She can hear them in the corridor now.

She steps off the table and her feet shake as her life leaves her body. Raka is in the kitchen now and starts pulling at the fridge and ransacking the room, oblivious to the feet kicking in the last throes of death.

118 INT.FARMHOUSE-KITCHEN-DAY 118

Rachael sits under the table, Johnny is passed out, his head on her lap.

All is quiet. The room dark except for the dusty shards of light.

She hears a rustling but cant make it out until:--

Something drops down the chimney.

The chimney cover is hanging open at an angle.

Now she sees something is moving through into the room.

Two eyes appear in the blackness.

It's impossible:--

Gradually a tiny baby baboon slips through the tiny gap and steps out onto the hearth.

Rachael, watching does not move a muscle. John is passed out.

The little creature is looking around.

A shadow appears under the front door, calling. The baby picks this up and immediately crosses over to the front door. It is making small excitable sounds as it stands and starts to fiddle the latch to an open position.

Rachael slides John's head to the floor, he is still passed out from exhaustion.

The baby looks around sensing something but is guided back by the sounds from the other side of the door made by the mother.

Rachael takes the sharpest of the knives and with speed moves up behind the little creature.

It perceives her presence a moment too late. She grabs it hard by the arm and slams it into the floor. It screams a shrill, chilling scream.

John sits bolt upright. He screams.

The baboons appear at the window, agitated and banging on the shutter. There is scuttling from all sides and shrieking.

Rachael clasps her hand over the baboons jaw, silencing it.

She puts the knife to its throat and holds the creature up to the window. The one shard of light highlights the young ones's predicament as the light bounces off the blade.

The large male baboon is unaffected but the females are beside themselves.

RACHAEL

Ok, John we are going home. Get the car keys and come over here to me.

JOHN

Are you going to kill it?

RACHAEL

Guess they may be a bit human after all. This is our only chance.

John gets up, holding the car keys and Rachael puts him against her chest with the struggling infant in front of them both.

RACHAEL

So when I say so you open the door and we go out together, ok. If they come near us, I will slit this little bastards throat and distract them. You run, you hear me and don't look back until you are safely in the car. Understood.

He nods. He is shaking, terrified and weak.

RACHAEL

Now when we go out there, Mom is going to be there and she will be hurt, John. You have to promise me you will stay with me. There are a lot of them out there and nothing we--

The youngster is squirming. The barks are louder and the activity behind the door to the bedrooms is increasing as more baboons enter the house.

RACHAEL

Go!

John opens the locks. They step outside, temporarily blinded by the bright sunlight. The troop is gathered around the door. The female mother baboon is shrieking.

Eva's car is surrounded. The door is open. A crumpled form lies in front of it.

RACHAEL

Focus on the car, Johnny. Just the car.

They step forward and none of the baboons attack. They are just watching. The females are whining.

The Big male shows his teeth but the female steps in front of them.

The children are surrounded, but moving through with surprising success.

EVA

Let it go.

The sound of their mother's voice changes everything. Rachael, without thinking, turns and thus, turns John face to face with his mother.

He drops the keys into the dirt.

Eva is in bad shape, her wounds are proving fatal. The sand around her body is black with her blood.

Her hand is groping millimeter by millimeter closer to the gun.

EVA

They are copying us. You must let the baby go. Show them how we can forgive.

John tries to go to her. Rachael holds him and the baby.

RACHAEL

Pick up the keys, John.

Rachael is losing her resolve. They crouch to pick up the keys, John is crying. Rachael won't last much longer. The males smell her fear and the power dynamic is shifting.

Teeth are exposed. The females grow quiet. The air is thick with pending violence.

EVA

Show them that you can let go, Rachael.

Rachael freezes, then slowly lowers the baby baboon and lets it go, it runs straight to its mother, wailing. The release buys them precious seconds.

EVA

Run.

Eva has the gun in her hand.

RACHAEL

What about you?

EVA

Drive, Rachael, get yourselves out of here.

A male baboon goes for Rachael all dust and teeth. She screams, kicking at it as she drags John towards the car.

The female baboon attacks the attacking male. They are fighting each other. Male against female.

Rachael takes the gap and gets to the car.

They get in.

119 INT.NISSAN - DAY

119

Rachael's hands are shaking. She gets the keys in and starts the car.

The baboons are on the car, trying to break in.

She tries to go forward but they are on the bonnet and she just can't see. She turns to reverse and sees:-

120 EXT.FARMHOUSE - DAY

120

Eva is surrounded, she looks up into the face of a large male, into his eyes. Her fingers move consciously away from the gun. He watches her and shows his teeth.

Rachael screams, the baboons are stopping them escape.

Eva looks into the face of the male baboon, millimeters away from her own. Her children are trapped and in danger. She makes a conscious decision, knowing it will kill her- she reaches for the gun and fires.

121 INT.NISSAN - DAY

121

A shot fires and misses, shattering the headlight.

The baboons fall off and Rachael accelerates, turning towards the gates.

Another shot rings out.

The bullet hits, killing the blood crazed baboon, which rolls into the open back and off into the dirt.

The Nissan flies off through the gates.

Rachael looks back in the rear view mirror and stops. The baboons are all over Eva and each other. John looks in horror as he watches his mother dying. Rachael looks at the knife that she dropped earlier. The gearbox shrieks as she shoves it into reverse.

Eva looks up into the light, she sees the stopped car.

EVA
Go, Rachael. Go.

A large blood covered baboon turns and shows it blood covered fangs and moves towards the car. Rachael stops, looking into John's frightened face. She knows what her mother wants her to do. More baboons are descending from the roof and towards the car.

Changing gears and clumsily getting down the dirt road they start picking up speed moving away from the farm. The blood covered male follows them but is left at the gate.

RACHAEL
Don't look back, John. Never look back.

Wide shot of the small car leaving a dust trail along the road.

JOHN
Can they get us when we're at home?

RACHAEL
Not for a million years.

The camera continues to move back, wider and wider until the grand, raw and rugged landscape is dominant with the tiny, insignificant line of dust, scratching its surface as they escape.

Music: John Lennon's "Instant Karma"

The End.