

SAMPLE TWO
SHREDDER - DRAFT TWO

Written By Garry Charles

EXT. CITY STREET - EVENING

Title: DATE: 21/07/07... OPERATION STRANGLE
HOLD... LOCATION... UNDISCLOSED...

We are run down street of a run down city. Rain pummels the ground, filling the cluttered gutters in tiny rivers.

In the distance we can hear the sound of gunfire and explosions.

Two masked figures run out into the street. Both are holding guns.

They have almost made it to the other side of the street when three armed soldiers appear behind them and open fire.

As the two masked figures are shot the sky comes alive with the flashing of lightning, an almost strobe effect as the two masked figures pirouette and fall to the ground.

The three soldiers turn and disappear into the shadows as three Humvee like vehicles pull into the street, headlights burning through the heavy rain.

They drive passed the two corpses, running over the legs of one of the corpses as if it wasn't there.

As the Humvee convoy drives away we...

CUT TO:

INT. REAR HUMVEE - CONTINUOUS

We can hear the sound of the engine as they drive along and the sound of the rain is amplified as it beats down on the metal roof.

The inside of the Humvee is not made for comfort. The seats in the rear are nothing more than bare steel sheets running down the left and right.

The interior is lit by the dullest of lights mounted in the center of the ceiling. It gives out a grubby yellow light that makes everything look sickly.

Every now and then the interior is filled with a brilliant blue light that comes in through the narrow windows.

Four men sit in the rear, two on either side. They are all dressed in the same outfit, dark combats with bullet proof vests and armoured helmets. The helmets all have mounted cameras.

(CONTINUED)

All the men also have throat mounted microphones and slimline ear pieces. Everything is top of the range.

These are BRENT, JENKINS and MASTERS.

The fourth man is CORBIN KEENE. This is the guy in charge. Well built, rugged yet handsome with eyes that give nothing away.

KEENE is studying a hand held unit. The display shows a schematic of a building.

We watch the screen as it clicks from one view to another, a series of schematics showing us four different floors.

KEENE folds the hand held unit shut, pushes it into a pocket on his flack jacket.

KEENE'S ear piece is hanging against his neck and he places it in his ear and then...

KEENE

Campbell... Rogers... ETA is five minutes.

CAMPBELL (O.S)

Roger that, Keene.

KEENE

We follow the brief to the letter, no deviations... Units One and Two secure the area to the North and South... Full quarantine scenario.

(pauses)

I'm with Unit Three... in and out... no more than fifteen minutes.

CAMPBELL (O.S)

Business as usual.

KEENE closes his eyes as lightning flashes again and leans his head back.

JENKINS leans forward.

JENKINS

(raised voice)

I got that feeling in my water, Keene.

KEENE doesn't even open his eyes as he replies.

KEENE

(grins)

Maybe you should start sitting down
to piss.

BRENT and MASTERS both laugh.

BRENT

Maybe you're due on?

MASTERS

You need a Tampon, Jenkins?

JENKINS

Wankers.

KEENE opens his eyes and glares at JENKINS, MASTERS and
BRENT.

KEENE

Enough!... I need you focused.

JENKINS

I mean it, Keene. I got a bad
feeling about this one... We've got
nothing to go on but a location?
What the hell are we doing here?

KEENE

Doing what we do best... cleaning
up someone else's fucking mess. So
you take that bad feeling and store
it away somewhere I don't have to
listen to it.

The Humvee comes to an abrupt halt and KEENE reaches up,
pressing the ear piece firmly into his ear once more.

KEENE

All units move out.

KEENE removes his hand from the ear piece and stands. He
moves to the back and throws open the rear doors of the
Humvee and jumps down.

The others jump out one at a time.

As JENKINS jumps down he...

JENKINS

(mumbles)

Still got a bad fucking feeling.

CUT TO:

INT. BUILDING - ENTRANCE HALL - MOMENTS LATER

The entrance hall to the building is empty. The silence within is only broken by the sounds of warfare outside.

Without warning the front door is kicked open.

JENKINS and BRENT enter first, moving low to the left and right. Both are now holding automatic rifles, ready to shoot anything that moves. Lights are momented onto the barrels of their weapons.

They move quickly into the entrance hall, scanning the area with trained efficiency.

BRENT and JENKINS then look at each other and make a hand signal to say that the area is clear.

KEENE and MASTERS enter.

MASTERS takes on a similiar low stance to BRENT and JENKINS, but KEENE just walks in as if its another day at the office.

KEENE looks around.

KEENE

I want a full sweep... We take a floor a piece... Jenkins, ground floor... Brent, second floor, Masters, third floor.

KEENE sets off towards the stairs.

KEENE (CONT...)

I'll give the penthouse the once over.

JENKINS heads off to the left while BRENT and MASTERS follow KEENE up the staircase.

CUT TO:

INT. BUILDING - TOP FLOOR - LANDING - MINUTES LATER

KEENE reaches the top of the stairs and only now does he raise his automatic rifle into a defencive position, panning the area with the barrel mounted light.

The landing is square with only one door. It is empty, but the light reveals a puddle of blood that has come from under the door.

(CONTINUED)

KEENE moves forward with caution, crouches down and dips his gloved fingers into the puddle. He then rubs the liquid between thumb and finger before taking a sniff.

KEENE stands again, wiping the glove on the leg of his combats.

KEENE approaches the door, walking through the blood, reaches out for the door handle and pushes the door open.

KEENE
Jesus Christ.

CUT TO:

INT. BUILDING - TOP FLOOR - PENTHOUSE - CONTINUOUS

We move from KEENE and sweep through the room.

****This scene is dark, only lit by the flashes of lightning from outside****

The floor is littered with bodies, their clothing drenched in blood. It looks like each and every one of them has had their eyes removed.

The strangest thing in the room is the hanging rack stood in the center of the room. Hanging on it are dozens of clear bags filled with blood.

We continue our sweep of the room, showing more of the dead until we have come full circle, returning to KEENE.

KEENE
Masters... you clear down there?

MASTERS (O.S)
Nothing down here but rat shit and dust.

KEENE
Brent... report status.

BRENT (O.S)
Three dead... Smells like they've been that way for days.

KEENE
Jenkins...?

There is no reply... only static.

(CONTINUED)

KEENE (CONT...)
Jenkins?

JENKINS (O.S)
Ground floor is clear, but I've
found a sub-basement... I'm going
to check it out.

KEENE
Brent... get down there with
Jenkins.

JENKINS (O.S)
(breaking up)
There's some... do... ere

KEENE
Jenkins... you hold back and wai...

A shadow moves in the penthouse, a quick shimmer of
blackness that takes KEENE'S attention.

JENKINS (O.S)
(breaking up)
Kee... I... bodies... least....
dozen.

KEENE raises the automatic and plays the light across the
room. He goes from left to right and then right to left.

JENKINS (O.S)
(breaking up)
Fuck... missing... where... eyes?
(pause then a yell)
What the fu...
(sound of gunfire)

At this exact moment lightning illuminates the penthouse and
a figure jumps up from the floor and runs at KEENE.

It is male, stocky in stature. His mouth is open in a silent
scream and blood coats his teeth and spills over his lips.
Unlike the bodies in the room this one still has eyes, but
they are far from normal. Both eyes are a dull silver
colour, the pupils, the iris and the whites.

KEENE opens fire, pumping bullets into the figure and
bursting the bags of blood at the same time.

The figure keeps running and collides with KEENE, throwing
him back with immense force.

KEENE hits the wall and as his vision fades he sees the
figure move away...

(CONTINUED)

FADE OUT.

FADE IN.

INT. BUILDING - TOP FLOOR - LANDING - LATER

KEENE is laid against the wall and coming around. He snatches the helmet off his head and throws it away.

KEENE
(groggy)
Jenkins... Brent... Masters?

Static is KEENE'S only reply.

KEENE retrieves the automatic rifle and pushes himself upright.

KEENE pans the light across the floor and sees bloody footprints heading down the stairs.

KEENE
Masters, you hear me?

More static.

KEENE
Shit!

KEENE takes the stairs at a run.

CUT TO:

INT. BUILDING - THIRD FLOOR - LANDING - CONTINUOUS

KEENE reaches the bottom of the stairs and comes to a stop.

Blood covers the walls and the floor and drips from the ceiling.

Laid in the blood is a severed arm. KEENE kicks at the arm and it slides through the blood.

KEENE
Masters, what the fuck happened here?

MASTERS (O.S)
(breaking up)
Come... see... for... self.

From below we hear a scream of pure agony.

(CONTINUED)

KEENE is on the move, heading down the next set of stairs, following a blood smear that goes all the way down.

KEENE
(yells)
Masters!

We follow KEENE down the stairs without cutting, a fluid shot that keeps pace with him.

KEENE reaches the second floor and pans the light around, revealing BRENT.

BRENT is sat against the wall. His throat has been cut and his eyes are missing.

KEENE goes over to BRENT and fishes out the dog tags he wears around his neck. KEENE pulls the chain from BRENT'S neck and wraps it around his gloved fist.

KEENE then heads down to the ground floor and once again we keep pace with him, never cutting away at anytime. The trail of blood continues and KEENE is following this.

KEENE stops in the entrance hallway and scans the area.

KEENE
Masters... give me your location
now!

MASTERS (O.S)
(breaking up)
With Jenk... and... ent...
basement.

KEENE cuts to the left and we follow.

KEENE reaches an open door with stairs leading down. The smear of blood goes from the top all the way to the bottom and then onwards into the shadows.

CUT TO:

INT. BUILDING - BASEMENT - CONTINUOUS

We are halfway down the stairs, watching KEENE come down towards us. He has his rifle raised.

As he comes down we can hear a wet thumping noise coming from below.

KEENE passes us and we turn and follow him down the rest of the stairs.

(CONTINUED)

The wet thumping noise continues.

We see the scene as KEENE does.

The floor is covered with the dead, once again there eyes are missing.

BRENT and JENKINS are hung by their wrists from the ceiling.

BRENT is dead, his eyes cut out and hanging by one arm. The other is missing.

JENKINS is also dead and his eyes are missing.

MASTERS is stood in front of JENKINS and we get to see the source of the wet thumping noise.

MASTERS is using a serrated blade to rhythmically stab JENKINS in the gut. Its a bloody mess.

Behind them is a what looks like a large silver teardrop, about eight foot long, opaque and totally seamless. Its partially hidden by shadows.

KEENE

Masters?

MASTERS stabs JENKINS one more time and leaves the knife protruding from his stomach.

MASTERS turns to face KEENE and we see that his eyes are afflicted with the dull silver.

KEENE glances at the teardrop and then back to MASTERS.

MASTERS (CONT...)

I never realised how beautiful death could be.

(pauses and smiles)

Let me show you.

MASTERS raises his automatic rifle and both him and KEENE open fire at the same time. KEENE and MASTERS start twitching as bullets rip into them and we...

FLASH TO:

TITLE CARD: SHREDDER.