

Memento Mori

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ACT I: AWAKEN ON THE BEACH

1. EXT. BEACH, NIGHT

1. WIDE SHOT OF THE BEACH

2. CLOSE UP OF THE WAVES SPILLING ONTO THE BEACH

3. CLOSE UP OF THE SAND

4.1. MEDIUM CLOSE UP OF THE SUBJECT'S FACE

Man wakes up suddenly and sits up. Sea washes around him, he is dishevelled wearing tattered clothing and is shivering from the cold. He slowly drags himself up to his feet clawing at the sand. He looks confused about where he is.

4.2. CAMERA FOLLOWS SUBJECT AS HE GETS TO HIS FEET

He looks around spinning a little on the spot.

Confused, his eyes racing from side to side as he tries to make sense of where he is.

5. MEDIUM LONG SHOT SHOWING SUBJECT TURNING AROUND FRANTICALLY

6. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY

He looks scared and confused but suddenly stops as he feels something in his pocket, he reaches in. and pulls out a small broken pocket watch.

7. CLOSE UP OF THE WATCH RESTING IN PALM

8. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY

He looks for any answers by searching his pockets only to find an old zippo lighter that does not work, an old incredibly faded photograph of a person that is impossible to make out.

9. CLOSE UP OVER, THE SHOULDER SHOT OF SUBJECT PULLING OBJECTS OUT OF POCKETS AND INSPECTING THEM

10. CLOSE UP EYE-LINE MATCH OF THE PHOTO SUDDENLY SOMETHING BREAKS HIS CONCENTRATION

11. MEDIUM CLOSE UP OF SUBJECT'S FACE AND UPPER BODY

He looks around before stopping to stare at something off into the distance. Audience hear sea washing in the background. He looks up at the cliff above them to the old Abbey ruins.

12. EYE-LINE MATCH OF ABBEY

13. MEDIUM SHOT OF SUBJECT

He rubs his arm and raises his hand to rub his neck. He then proceeds to walk along the waterline towards the village.

14. LONG SHOT OF SUBJECT TO SHOW ISOLATION, SUBJECT WALKS OUT OF FRAME

2. EXT. VILLAGE, WHITBY, NIGHT

1. WIDE LONG SHOT OF A DESERTED VILLAGE STREET, SUBJECT WALKS INTO FRAME AWAY FROM THE CAMERA AND DOWN THE STREET

The Man walks through the old fishing village, all is silent. The streets are deserted and cars have been left with doors open as if everyone has suddenly disappeared.

2. LONG SHOT AS SUBJECT WALKS TOWARDS THE CAMERA, OVER HIS SHOULDER YOU CAN MAKE OUT ONE OF THE FIGURES IN THE BACKGROUND

As he gets further into the town they are followed by dark figures.

(The figures are small and at the very edge of the frame and should be barely noticeable within the frame. Static shot of ally way with man walking through the frame.)

The Man walks along, getting colder and looking increasingly more terrified by the second.

3. MEDIUM TRACKING SHOT OF SUBJECTS FACE AND UPPER BODY AS HIS HANDS ARE WRAPPED AROUND HIMSELF

4. WIDE SHOT OF VILLAGE WITH SUBJECT IN FRAME

The man walks through the rows of houses looking for any signs of inhabitance. He looks into windows, but sees no sign of life.

5. MEDIUM TRACKING SHOT OF THE SUBJECT WALKING DOWN THE STREET LOOKING AT THE HOUSES OFF SCREEN

6. EYE-LINE MATCH TO A PANNING SHOT OF THE ROWS OF HOUSES

7. A MEDIUM SHOT OF SUBJECT STOPPING AND TURNING TO FACE ONE OF THE HOUSES AND WALKING TOWARDS IT

Shivering violently, out of desperation he starts banging on a door of a house, until it opens upon twisting the handle.

8. CLOSE UP OF SUBJECT'S FACE AS HIS EYES LOOK DOWN TOWARD THE HANDLE AND BACK UP TO THE CAMERA

9. CLOSE UP SHOT OF SUBJECT BANGING ON THE DOOR HIS HAND LINGERS OVER THE DOOR HANDLE

10. CLOSE UP OF SUBJECT'S HAND REACHING TOWARDS THE DOOR HANDLE

11. CLOSE UP OF SUBJECT'S FACE LOOKING EVEN MORE TERRIFIED

12. CLOSE UP OF SUBJECT'S HAND TREMBLING TURNING THE HANDLE AND PUSHING OPEN THE DOOR

13. FULL BODY SHOT AND A MATCH ON ACTION AS WITH THE CAMERA INSIDE THE HOUSE WE SEE SUBJECT STOOD SILHOUETTED IN THE DOORWAY AS THE DOOR SWINGS OPEN AND HE STEPS INSIDE

3. INT. HOUSE, NIGHT

Visibly relieved at finding shelter he searches around the house. Still shivering with his arms wrapped around each other he cautiously steps through the house looking around at the empty building.

1. MEDIUM SHOT OF A CLOSED DOOR INSIDE THE HOUSE SLOWLY BEING PUSHED OPEN AS THE SUBJECT ENTERS THE ROOM HE LOOKS RELIEVED, STANDING IN FRONT OF THE CAMERA HE LOOKS AROUND BEFORE STARING AT SOMETHING AHEAD OF HIM, HE RUSHES FORWARD OUT OF FRAME

Walking though the hall into the kitchen seeing empty food containers and scattered around and the remains of a cooked chicken on the side.

2.1. A MEDIUM CLOSE UP AND PULL FOCUS OF HALF EATEN ROAST CHICKEN LAYING ON A TABLE THEN PULL FOCUS ON SUBJECT. WITH CHICKEN BACK IN FOCUS, THE MAN RUSHES TOWARDS CHICKEN COMING INTO FOCUS

Desperate he rips off what meat he can and shaking bites into what meat he can get from the bones, visibly relieved. Dropping the chicken remains back onto the plate and wiping his mouth.

2.2. AS THE SUBJECT IS TUCKING INTO THE CHICKEN, HE SLOWLY STOPS TO EAT AS HIS ATTENTION HIS GRABBED BY SOMETHING TO HIS LEFT, HE WALKS TOWARD IT AND THE CAMERA TRACKS HIM, HE MOVES OVER TO THE WALL AND PICKS UP A PHOTO OF THE WALL AND STARES AT IT

3. A CLOSE UP OF SUBJECT'S FACE, HE IS TERRIFIED

4. CLOSE UP OF A PICTURE FRAME, ITS PICTURE OF THE POCKET WATCH ON THE BEACH

Subject steps into the living room still shaking from the cold. Finding a blanket he grabs it and wraps it around himself, again relieved at finally getting out of the cold.

5. A MEDIUM SHOT OF A WALL IN THE HOUSE WITH AN OLD BLANKET LAYING BESIDE IT. THE SUBJECT'S LEGS ENTER THE FRAME FROM BEHIND THE CAMERA MOVING TOWARD THE WALL, HE FULLY COMES INTO FRAME AS HE THEN COLLAPSES ON THE NEAREST SOFA. EYES HEAVY, HE STARTS TO NOD OFF SLOWLY, GRADUALLY FALLING TO SLEEP

CUT TO BLACK

4. EXT. BEACH, NIGHT

He wakes up again with a shock, in the same place and position as he woke up previously. This illustrates that time has reset.

1.MEDIUM CLOSE UP OF THE SUBJECT'S FACE

He grips at the sand as he pulls himself back up to his feet.

2. CLOSE UP OF SUBJECT'S HAND GRIPPING THE SAND BEFORE PUSHING HIMSELF UP

3. CLOSE UP OF SUBJECT'S FACE AS HE ENTERS THE SHOT BY JOLTING UPRIGHT. HE LOOKS AROUND VIABLY CONFUSED AND DISORIENTATED

Events proceed in a similar fashion to the first scene. Before starting off into town he gazes up at the Abbey ahead.

4. MEDIUM SHOT MATCH ON ACTION OF SUBJECT STANDING UP, HE GAZES OUT TOWARDS THE ABBEY

5. EYE-LINE MATCH OF ABBEY

He begins to walk towards the village.

7. MEDIUM SHOT OF SUBJECT WALKING AWAY OUT OF FRAME

5. EXT. VILLAGE, NIGHT

1. LOW DOWN WIDE ANGLE SHOT ALMOST ON GROUND LEVEL, THE SUBJECT APPROACHES FROM DOWN THE STREET AND WALKS TOWARDS THE CAMERA

Walking through the abandoned village shivering from the cold he approaches the house he had previously visited.

2. TRACKING SHOT (OVER THE SHOULDER) FROM BEHIND THE SUBJECT'S HEAD. SHOT OF THE OPEN DOOR OF THE PREVIOUS HOUSE IS VISIBLE

He looks at the house with a distrustful look and walks past the building.

3. A MEDIUM CLOSE UP OF THE SUBJECT'S FACE

4. A MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS INTO FRAME FROM THE LEFT AND STOPS FOR A MOMENT (REPETITION OF SHOT FROM PREVIOUS HOUSE SCENE)

5. EXTREME CLOSE UP OF THE SUBJECT'S EYES

6. BACK TO MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS OUT OF FRAME

Continuing to walk through the streets looking dismayed and disoriented. The man sees a candle in the corner of his eye on a doorstep of a house nearby.

7. MEDIUM SHOT OF THE SUBJECT HIS HEAD TURNS TOWARD THE CAMERA WITH MOUNTING FEAR AND CURIOSITY HE SLOWLY WALKS TOWARD THE CAMERA

8. MEDIUM SHOT OF THE SUBJECT FRAMED BY THE DOOR FRAME OF THE HOUSE, THE MAN WALKS INTO FRAME, THERE IS A CANDLE ON THE BOTTOM RIGHT OF THE FRAME

He rushes towards it.

9. WIDE PROFILE SHOT SHOWING SUBJECT RUNNING TOWARD THE LIGHT

10. CLOSE UP OF THE CANDLE (IN FOCUS) WITH THE MAN (OUT OF FOCUS) RUNNING TOWARD IT

Crouching next to it, he cups his hands around the flame embracing the warmth.

He pulls the candle from where the wax had fixed itself to the step and tried the door handle to find it locked.

11. MEDIUM CLOSE UP (MATCH ON ACTION) OF HIM PICKING UP THE CANDLE AND TURNING TOWARDS THE DOOR OF THE HOUSE

12. LOW ANGLE SHOT OF A LIGHT FLICKERING IN THE UPSTAIRS WINDOW OF THE HOUSE. ALSO SHOWS SUBJECT WALKING INTO THE HOUSE

6. INT. HOUSE, NIGHT

The door swings open from a kick and he stumbles through the door holding the candle out in front of him to illuminate the way.

1. MEDIUM CLOSE UP TRACKING SHOT OF SUBJECT WALKING UPSTAIRS, SIDE ON AS HE WALKS WITH THE CANDLE

(If this is not possible a shot from the top of the stairs and subject walking up)

He then proceeds to slowly and walk up the stairs. He walks straight into the first room and his attention is immediately drawn to a holy book on the window ledge.

2. WIDE SHOT OF SUBJECT STANDING AT THE TOP OF THE STAIRS. HE WALKS TOWARD A DOOR WHICH STANDS AJAR LIGHT SPILLING OUT OF IT. ONCE IN FRONT OF IT HE WALKS INSIDE

3. LOW ANGLE SHOT OF SUBJECT ENTERING THE ROOM AND KNEELING DOWN TO PICK A BOOK IN FRONT OF THE CAMERA OF THE FLOOR

4. MATCH ON ACTION, OVER THE SHOULDER SHOT OF SUBJECT (STILL HOLDING THE CANDLE)

He picks up the book and realises that it's got a hole all the way through from the front cover to back cover.

5. EYE-LINE MATCH CLOSE UP OF HIS FACE STARING AT THE BOOK

6. CLOSE UP OF THE CANDLE BURNING CLOSER TO SKIN

Perplexed by this he holds the candle to the book close to his face, then holds it back at an arms reach by the cover and lets the pages fall seeing the hole on every page.

7. CLOSE UP OF SUBJECT'S FACE NOW ON THE VERGE OF TEARS EMOTIONALLY MOVED BY THE PRESENCE OF THE BOOK

8. EXTREME CLOSE UP OF THE CANDLE FLAME

Scrutinising it with his eyes captivated by what he sees until the candle burns down to his hand.

9. MEDIUM CLOSE UP OF SUBJECTS UPPER BODY. HE IS YELLING WITH PAIN AND GRITTING HIS TEETH

He drops the candle and pulls his hand back in pain

10. MEDIUM CLOSE UP OF SUBJECT HOLDING HIS HAND IN PAIN

Also dropping the book, both the book and candle hit the ground. The candle goes out.

11. MEDIUM SHOT OF SIDE OF A WALL WITHIN THE ROOM. THE SUBJECT FALLS BACK, STILL HOLDING HIS HAND. THE CAMERA TRACKS HIM AS HE SLIDES DOWN IT ONTO THE FLOOR

12. EXTREME CLOSE UP OF SUBJECT'S EYES AS HE FALLS ASLEEP

CUT TO BLACK

7. EXT. BEACH, NIGHT

1. MEDIUM CLOSE UP OF THE SUBJECT'S FACE AS HE WAKES UP SUDDENLY

His eyes open in shock as he wakes up back on the beach. His fingers dig into the sand as he pulls himself up to his feet once more.

2. CLOSE UP OF SUBJECT'S FACE AS HE ENTERS THE SHOT BY JOLTING UPRIGHT.

Breath shaking he slowly gets to his feet. He looks at his hand and does a double take in horror seeing that the burned blister from the candle is there.

3. MEDIUM SHOT OF THE SUBJECT LOOKING AROUND VIABLY CONFUSED AND DISORIENTATED.HE STANDS TAKE STARING AT HIS HAND

4. EYE-LINE MATCH, CLOSE UP OF SUBJECT'S HANDS NOW WITH A LARGE BURNED UP BLISTER FROM WHERE HE BURNED HIMSELF

5. CLOSE UP OF HIS FACE, HIS FACIAL EXPRESSION TURNS FROM SURPRISE TO ANGRY DETERMINATION

He glances up at the Abbey, rubbing his arm as the hairs raise, and scowling, he walks into town

6. MEDIUM LONG SHOT, SUBJECT LEAVES THE SHOT TO THE LEFT LEAVING SEA IN FRAME

ACT II: THE ESCAPE

8. EXT. VILLAGE, NIGHT

1. WIDE SHOT OF THE STREET. THE SUBJECT STEPS INTO FRAME AND STANDS WITH HIS BACK TO THE CAMERA

2. MEDIUM CLOSE UP QUADRANT FRAMING OF THE SUBJECT'S FACE AS HE IS STOOD LOOKING DOWN THE STREET

3. MEDIUM TRACKING SHOT AS HE WALKS DOWN THE STREET

Striding through the village he walks past the first house avoiding a glance.

4. MEDIUM SHOT OF THE SUBJECT WALKING PAST THE DOORWAY OF A HOUSE, HE IS FRAMED BY THE DOORWAY

He walks past the second house, also avoiding a glance. However this time there is not light

5. MEDIUM SHOT OF FRONT OF HOUSE

He trudges past the empty homes.

6. MEDIUM SHOT OF THE SUBJECT WALKING PAST ROWS OF HOUSES

He stops as he notices some red light bleeding onto the pavement from behind a wall.

Stopping in his tracks, slowly turning to face the red light, cautiously he steps towards the light, to find an abandoned looking car half way up a curb with its lights on.

7. MEDIUM SHOT OF THE STREET PARTIALLY BATHED IN RED LIGHT AS THE SUBJECT WALKS CLOSER TO THE CAMERA, HE SLOWS HIS PACE AND LOOKS NERVOUS, CURIOUS. HE STOPS JUST IN FRONT OF THE CAMERAS FACE BATHED IN THE RED GLOW

8. MEDIUM FULL BODY SHOT FROM BEHIND THE SUBJECT AS HE STAND SILHOUETTED LOOKING AT THE CAR IN FRONT OF HIM RED LIGHT POURING FROM ITS REAR LIGHTS

He walks up to the back of the car bathed in pure red light and stares in disbelief at a warm looking winter coat on the back seat.

9. MEDIUM SHOT FROM INSIDE THE CAR THE SUBJECT SLOWLY WALKS INTO THE FRAME AND PEERS INSIDE THE CAR, THE CAMERA PANS TO FOLLOW THE SUBJECT MOVING AROUND THE VEHICLE

He looks around desperately looking for anything of use to open the car.

10. MEDIUM HANDHELD SHOT OF SUBJECT LOOKING FOR SOMETHING TO OPEN THE VEHICLE

He stops and staring for a moment. There's something in the car.

11. MEDIUM LOW ANGLE SHOT OF SUBJECT

For the first time he smiles nervously.

He reaches over to the passenger seat and grabbing a huge, warm winter coat.

12. MEDIUM SHOT FROM WITHIN CAR

He puts the coat on and wraps his arms round himself adjusting to the newfound warmth, then he pats himself down searching his pockets beefier pulling out a set of keys.

13. MEDIUM SHOT OF SUBJECT OUT THE CAR

He sits in the drivers seat and frantically tries to hold the key as he is shaking with adrenaline.

14. MEDIUM CLOSE UP SUBJECT FROM PASSENGER SEAT

15. CLOSE UP OF KEY GOING INTO IGNITION

Closing his eyes in a silent prayer as he turns the key.

16. MEDIUM CLOSE UP THROUGH FRONT OF VEHICLE

The car turns over, his eyes open with hope, and the car continues to turn over and over and over.

17. Medium close up subject from passenger seat

As it becomes obvious that the car will not start he breaks down into tears clenching his eyes tightly and brings his head down upon the steering wheel.

CUT TO BLACK

8. EXT. BEACH, NIGHT

Once again he wake up on the beach. This time he lays there defeated, not moving just staring out across the sand as the sound of the sea washes in the distance. He rises to his knees. He begins to scream with primal rage of frustration.

1. MEDIUM LONG SHOT OF SUBJECT IN FRONT OF THE SEA

Eventually he begins to move and drags himself up to his knees with his head hanging low.

2. LONG SHOT OF THE SUBJECT AS HE WALKS OUT OF FRAME TOWARDS THE VILLAGE

The character walking into the town however continues to walk until he reaches the outskirts of the village.

3. MEDIUM SHOT AS THE SUBJECT WALKS OUT OF FRAME REVEALING THE WIDE OPEN VIEW OF THE VILLAGE BEHIND HIM

The character has been walking miles, he is shivering more violently than ever before, clearly dazed, stumbling, barely managing to keep up right.

4. MEDIUM SHOT OF SUBJECT PROFILE AS HE WALKS UP HILL

He drags his feet, eyes drooping, he stumbles and falls to one knee.

5. CLOSE UP OF SUBJECT'S FACE REVEALING HIS EYES DROOPING**6. LOW ANGLE MEDIUM SHOT OF ROAD AS SUBJECT COMES INTO FRAME****7. HIGH ANGLE MEDIUM LONG SHOT LOOKING BACK AT WHERE THE SUBJECT HAS TRAVELED**

CUT TO BLACK

9. MONTAGE SEQUENCE

(The montage sequence has the following shots. With each repetition the sequence becomes quicker to develop tension.)

1. MEDIUM CLOSE UP AS SUBJECT'S EYES OPEN AS HE WAKES UP
2. MEDIUM LONG SHOT OF SUBJECT WALKING THROUGH TOWN
3. MEDIUM SHOT AS SUBJECT COLLAPSES IN THE STREET OR IN A HOUSE
4. EXTREME CLOSE UP OF SUBJECT'S EYES CLOSING AS HE FALLS ASLEEP

(All shots are reused from previous scenes)

10. EXT. BEACH, NIGHT

1. A MEDIUM SHOT OF THE BEACH AS THE SUBJECT SLOWLY SITS UP AND STARES TOWARD THE CAMERA (NOT DIRECTLY)

He screams in anger and frustration.

11. EXT. VILLAGE, NIGHT

The character is walking through the village and stops. He turns around slowly as he feels as though he is being followed.

1. WIDE SHOT OF THE SUBJECT WALKING THROUGH THE VILLAGE DRAGGING HIS FEET WITH EXHAUSTION USING LAMPPOSTS AND WALLS TO SUPPORT HIM AS HE STUMBLES AND STAGGERS THROUGH THE STREETS

2. MEDIUM CLOSE UP STRAIGHT ON

He takes out the ruined photograph.

3. CLOSE UP OF THE PHOTOGRAPH NOW WET WITH SEAWATER AND COVERED WITH FLECKS OF BLOOD AND DIRT

There is a dark shadowy figure stood motionlessly in the middle of the road.

4. LONG SHOT OF THE STREET. THE SHADOWY FIGURE IN THE BACKGROUND PULL FOCUS BETWEEN SUBJECT AND FIGURE

The character stares at him Frozen with fear. He stands still momentarily before quickly turning and trying to run in the opposite direction to the shadowy figure.

(The character is constantly conscious of the dark creature that is always dodging his steps through the village)

5. EYE-LINE MATCH CLOSE UP OF THE SUBJECT STARING WITH PURE FEAR

6. MATCH ON ACTION, MEDIUM TRACKING SHOT AS THE SUBJECT STARTS WALKING, LOOKING OVER HIS SHOULDER BUILDING UP SPEED BEFORE FLAT OUT RUNNING

He stumble-runs until he finds a wall to hide behind.

7. MEDIUM SHOT OF SUBJECT COMING INTO FRAME AND LEANING ONTO A WALL WITH HIS BACK

The character drops down with his knees tucked up to his chest and arms wrapped around his legs breathing heavily from exhaustion.

8. MEDIUM CLOSE UP TRACKING SUBJECT AS HE FALLS THE FLOOR

The character rests his head in his hands.

CUT TO BLACK

ACT III: CONFRONTATION OF DEATH

12. EXT. BEACH, NIGHT

Back on the beach, he springs to his feet faster than ever before, panicked that the creature may be close.

1. MEDIUM CLOSE UP OF SUBJECT, THIS TIME GOES OUT OF FRAME BY STANDING UP QUICKLY

He frantically turns around snapping his head from side to side, eyes bulging white with terror until he notices that he is all alone and isolated on the beach again.

2. MATCH ON ACTION MEDIUM SHOT AS THE SUBJECT STANDS UP LOOKING AROUND TERRIFIED

As his heavy breathing gradually slows the cold sets back in and he returns to shivering.

Cold and scared he walks in panicked circles totally unsure of what to do, he knows he can't stay on the beach.

3. ESTABLISHING AND CLOSE UP SHOTS OF THE ABBEY

After considering for a short time he shakes his head and heads back into the village as he looks up at the Abbey.

4. WIDE SHOT AS THE SUBJECT TURNS AND RUNS PAST THE CAMERA

13. EXT. VILLAGE, NIGHT

Walking again through the village now with intense paranoia, constantly checking over his shoulder.

1. WIDE SHOT OF THE VILLAGE STREET

Slowing his pace as he starts to feel as though the danger may not be there, he glances from left to right.

2. LONG SHOT AS SUBJECT WALKS TOWARDS THE CAMERA

He stops and breathes a sigh of relief resting his hands on he knees and closing his eyes.

3. MEDIUM CLOSE UP SHOT OF SUBJECT

Suddenly he stands up straight, glancing slowly behind him. With the realisation that the figure is there behind him, his eyes widen.

4. CLOSE UP OF SUBJECT'S FACE

He stands there for a moment frozen in place before pressing forwards walking quickly away from the figure.

5. MEDIUM TRACKING SHOT OF SUBJECT

He turns a corner and hides behind a building, he glances past the wall hoping to see nothing.

6.1 TRACKING SHOT OF SUBJECT'S FACE TO LOOKING ROUND CORNER, REVEALING FIGURE, TO SCARED FACIAL EXPRESSION OF SUBJECT BEING BEHIND THE WALL AGAIN

The character runs away.

6.2 SUBJECT MOVES RIGHT, OUT OF FRAME**14. EXT. ABBEY, NIGHT**

Eventually he finds himself trudging up the steps towards the Abbey, staggering from exhaustion, the cold, and the fear. He drops to his knees then carries on.

1. MEDIUM LONG SHOT OF SUBJECT WALKING TOWARDS THE CAMERA FROM TOP OF ABBEY STEPS

Momentarily he is checking his shoulder for the shadowy figure. It's still there behind him.

2. MEDIUM CLOSE UP OF FACE OF SUBJECT, REVEALING FIGURE IN THE BACKGROUND**3. ESTABLISHING SHOT OF THE ABBEY WIDE SHOT****4. CLOSER SHOT ESTABLISHING FINER DETAILS OF THE ABBEY****5. CLOSE UP SHOT OF A JESUS STATUE****6. CLOSE UP OF A ROW OF GRAVE STONES**

Eventually he reaches the graveyard of the Abbey and staggers through the tombstones until he reaches an old crumbling wall and falls into it.

7.1 WIDE SHOT OF THE SUBJECT COMING INTO FRAME STAGGERING, CLUTCHING HIS CHEST AND OUT OF BREATH

7.2 THE CAMERA FOLLOWS HIM AS REACHES THE TOP AND FINALLY SLUMPS AGAINST AN ANCIENT CRUMBLING WALL (SIDE ON), HE STANDS CATCHING HIS BREATH BEFORE LOOKING UP AT THE SKY

He leans against the wall breathing heavily and gazes up at the stars for a long moment, taking in the beauty of them. He closes his eyes and lowers his head taking in a long steady breath, the fear is leaving him, replaced by acceptance realising that there is nothing more he can do.

8. MEDIUM CLOSE UP OF THE SUBJECT FROM BACK ON HEAD, HE THEN TURNS AROUND

He slowly turns to see the dark figure within arms reach of him, stood there motionless, expressionless, like a statue. He stares back with clarity. The figure begins to extend its arm.

9. CLOSE UP MATCH ON ACTION OF THE FIGURES INK BLACK HAND

The dark figure slowly reaches out a jet black hand, not unkindly. He glances down and swallows, and takes the jet black hand in his own. With a tear running down his cheek, but no hint of fear left in him he walks into the shadows with the dark figure as the sound of gentle waves fades and the darkness absorbs the frame.

10. MEDIUM CLOSE UP OF THE SUBJECT'S FACE HIS EYES WATERING

11. MEDIUM CLOSE UP OF SHADOW FIGURE

12. MEDIUM LONG SHOT OF TWO SUBJECTS WALKING AWAY FROM CAMERA

FADE TO BLACK