

SOMEWHERE INBETWEEN

"Every Waking Moment "

by

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TEASER

FADE IN:

1 INT. BEDROOM - MORNING 1

We open on a small bedroom. As bedrooms go, the occupant of this room is clearly someone who doesn't pride themselves on neatness.

The floor is strewn with various styles of clothing, and open bottles and jars of makeup and other products litter the dressing table by the windows.

In the centre of the room is a double bed with a sleeping figure laying in it - a young blonde haired woman, dead to the world.

Next to the bed is a set of drawers with a clock radio sitting on top of it.

ANGLE ON CLOCK RADIO:

The green LED readout shows 9:29. As the 29 changes to 30, the alarm turns on and the radio kicks into life, playing *(Can't You Trip) Like I Do* by Filter & The Crystal Method, perhaps a little too loud. (This will play for the next few scenes.)

The sleeping woman sits up with a start and stretches her arms into the air - our mystery woman is TWIST.

She stretches her arms over her head before finally registering the song on the radio. She smiles widely, leans over to the volume and turns it up even louder.

Twist gets out of bed, dressed in loose fitting pajamas before we follow her into:

2 INT. BATHROOM - CONTINUOUS 2

Twist looks at herself in the mirror, leans forward and checks her face. She opens her mouth and looks at her teeth thoughtfully.

Closing her mouth, she beams widely before taking off her pajamas. (We only see from the shoulders up, guys.)

She turns around and turns on the shower, singing along with the song - (which we can still hear) rather badly. But hey, it's Twist here - she *knows* she can't really sing.

As she starts to slip her pyjamas off (and no, we don't get to see anything personal), we cut to:

3 INT. BEDROOM - NEXT 3

Twist wanders back into the bedroom with a towel wrapped round her, using another to dry her hair. She steps off screen, heading for her wardrobe.

We see her come back into frame and she's dressed in her trademark goth-punk chick fashion: black jeans, a Nine Inch Nails T-shirt, and a black blouse over the top of that. She sits at her dressing table and laces up a pair of chunky black boots.

She turns around to face the mirror on the dressing table and finishes drying her hair with a hair dryer. After styling her hair, she does her makeup, finishing off by applying blood red lipstick to her lips.

She smiles broadly, before getting up, and grabbing her bag, and we follow Twist as she walks out into:

4 INT. HALLWAY - NEXT 4

Swinging her bag and whistling away, with not a care in the world. She approaches the front door, and with a smile she goes into:

5 EXT. OUTSIDE - MORNING 5

The *very bright* sunshine!!!

Twist's smile matches that of the sunshine, and as the chorus to: *Orpheus by Ash* begins to play, she puts on a pair of funky sunglasses and continues to *walk* outside, unfazed!

Twist continues to walk down the street, waving to NEIGHBOURS, who are busy gardening, and other PASSERS BY, who wave back to our heroine.

Twist's happiness is infectious, as a young BOY on a tricycle keeps pace with her, before he circles her a couple of times.

She laughs along with the young boy, as she ducks around him. She half turns and points her finger at him, pistol style.

The boy just laughs back and holds up two fingers and returns her "gunfire", complete with sound effects.

She turns around and continues walking until, a weary looking young GIRL steps out from behind a tree, and BUMPS right into Twist.

At this point the song abruptly stops (complete with the needle SCRATCHING across the record sound).

(CONTINUED)

CONTINUED:

TWIST

Hey there, sister! You might want
to watch where you're going!

The girl just looks at Twist with a mournful expression.

TWIST (cont'd)

(looking the girl up and
down)

What's your story?

(pauses)

Looks like you could use a good
night's sleep. Or maybe you just
need a little sunshine? I mean,
look! What a glorious day!

Twist emphasises this point by raising her arms in a Y-shape.
She looks back at the girl with a cheeky grin.

The girl looks up at the sun, not even squinting. She returns
her gaze back to Twist with a shake of her head.

GIRL

And doesn't that strike you as odd?

Angle on Twist as she stops smiling, and a frown appears on
her face.

GIRL (cont'd)

(waving her arms around
her)

None of this is real. It's all a
dream.

(beat)

You need to wake up, before
something really bad happens...

Twist takes off her sunglasses and gives the young girl a
"What the hell are you talking about?" look.

TWIST

Hey, I know the definition of "bad"
and I can tell you that a little
ray of sunshine isn't bad, except
maybe for-

But before she can continue - she promptly BURSTS into
flames!!!

The girl just stares sadly at Twist, before hanging her head.

Twist is completely on fire, dancing a pirouette and
SCREAMING her lungs out before we SMASH CUT to:

6

INT. SAFE HOUSE - MAKESHIFT BEDROOM - NIGHT

6

Twist's screaming carries over into this scene before dying down.

We see the whole team all spread out across the floor on mattresses covered in blankets - all fast asleep.

As the camera pans across each team member we see:

JULIE, with a calm, yet serious look on her face.

SYREN laying on her side, with an intense look of concentration.

DANYAEL, a slight grin on his face.

DIEGO lying very still, a serene look on his face.

And finally we see Twist, who is writhing and moaning softly under her blankets, as she fights her way through her nightmare!

Off this scene, we:

BLACK OUT:

END OF TEASER

(CONTINUED)

CONTINUED:

ACT ONE

FADE IN:

7 INT. UNIVERSITY LECTURE HALL - DAY

7

The hall is full of students sitting in lecture desks, their attention transfixed on the lecturer.

As the camera rolls over the rapt students, we see the lecturer is Julie! Focus on Julie for a beat, before we pan right to focus on what is written on the white board:

"MONSTER BIOLOGY 101"

We pan back to Julie, who is clearly in 'teacher' mode and is giving her syllabus as if the subject she is talking about is your normal everyday occurrence.

Julie, as she looks back at the packed hall and rustles through her papers with a smile on her face. It appears she seems to be in her element.

JULIE

As I was saying, this subject is a little more different from the other courses being offered at the University, but I'm sure you'll agree, if none of you were interested, no-one would be here!

Reverse angle to the crowd of students. Some are chuckling, others are hanging on what Julie is going to say next. Despite the strange subject being spoken about, the students are all listening with rapt attention.

JULIE (cont'd)

(coughs)

Anyway, to get the most out of Monster Biology 101, prior knowledge of human biology is a must, but you'll quickly find that human and monster biology differ greatly.

She steps up to a whiteboard. On the board is a list of the lesson plan for the semester.

JULIE (cont'd)

We'll start off the semester with the biology of the more common species - such as vampires, werewolves and certain species of demons, although...

She turns to the audience with a wry smile.

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JULIE (cont'd)

It can be a bit hard to catch certain types of demons and perform a proper study on them, as some species disintegrate at death.

(beat)

We'll also separate the facts from the myths and differentiate between what TV and film offer, to what actually occurs in reality.

The camera trails away from her, as Julie continues talking to the class, but in the shadows at the back, something is moving. We don't get a clear image of the thing, before the camera returns to Julie.

Julie continues talking for a beat, but out of the corner of her eye she spots the strange movement. She pauses and squints towards the back of the hall, a frown on her face.

Some of the students look around too, a low murmuring beginning to ripple through the crowd.

She quickly clears her throat and smiles weakly at the student body.

JULIE (cont'd)

As I was saying. Take vampires, for instance. Vampires are more closely related to humans that we would care to admit. Film and TV have some rather novel ways of explaining their biology, but because of the various "*theories*" out there, no one can really explain them... until now.

(smiles)

In this course, I'll explain the true nature of vampires and their history as well.

(beat)

Because of the human-like qualities of vampires, you could actually be sitting next to one and not even notice it...

Some students begin looking at each other with mock accusing looks. Others just quietly laugh, as they begin to catch on to Julie's little joke.

JULIE (cont'd)

The movies would state that vampires turn to ash when they die. I suppose if they're set on fire, maybe.

(MORE)

(CONTINUED)

CONTINUED: (2)

JULIE(cont'd)

But a stake to the heart will not always net the same result. Only the very *old* vampires will turn to ash. A newly turned vampire who is unfortunately killed, will still appear as a dead human.

(beat)

There will be obvious differences come autopsy time, something which we'll cover later in the course.

A Student raises her hand and Julie motions for her to speak.

STUDENT #1

What about Count Dracula? There's been dozens of films on him, and wasn't he, like, a real person? Or was he actually a vampire?

JULIE

Count Dracula did exist, in a way. Better known as Vlad the Impaler, he was a bloodthirsty warlord that just loved killing his enemies a little too much. His known ferocity is said to have perpetuated the vampire myth, but vampires have been around a lot longer than historical Dracula.

(beat)

We could talk all day about the movie version of vampires, but this class will clearly state the differences, in time. Then when you see you favourite vampire film again, you'll think a little differently.

STUDENT #2

My all time favourite vampire movie is 'Blade'! You can't tell me that wasn't real!

Julie grins at the student's remark, but just laughs and shakes her head.

JULIE

Half-decent movie, but considering what I've researched over the past years, I ask you...

(beat)

Who has ever heard of a half-human vampire?

She trails off again, and looks towards the back of the hall once more.

(CONTINUED)

CONTINUED: (3)

The shadowy movements catch her attention once more, and we can now see that it is in fact a PERSON, who has just left the hall.

Back to Julie, who is now frowning.

JULIE (cont'd)

Uh... right, sorry everyone, but we're going to have to take a short break. We'll resume the lecture in five minutes time.

The hall is filled with a dismay and as the students begin to get up, Julie hastily makes her way through the doors of the hall, before we cut to:

8

EXT. EDGE OF A FOREST - DUSK

8

The camera is focused on the setting sun. It is lighting up the verdant green meadow that is before us.

There is a mild wind blowing through the air, and the scene looks really peaceful. The trees are in full blossom, and the blossoms of various shades and colours, are gently falling from the branches and littering the forest floor.

The setting sun penetrates the trees on the forest's edge, lighting up the falling blossoms, making the colourful display all the more magical.

As we pan to the left and right we, see the trees as far as the eye can see, before the camera closes in on one particular blossom.

As it gently floats down on its way to the ground, we begin to make out the hair of a person sitting down before a huge tree.

The blossom floats out of view and we finally see the silent figure is Diego.

Diego sits in a cross-legged position, meditating. His sword lays across his lap, ready for action if need be, but in this peaceful place - does he need to be ever vigilant?

His deep breaths and the gentle breeze are the only sounds we hear at the moment.

We watch the sun gradually set and the shadows grow longer and longer. The light on Diego's face gradually begins to fade.

We hold on Diego's position. He is seems very much at peace and the surrounding forest is a perfect place for his quiet meditation.

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The lush silence is soon broken when Diego hears the sound of a twig SNAPPING off screen.

In a flash, he stands up his sword drawn at the ready. He looks around carefully, now very much aware that he is no longer alone.

ANGLE ON DIEGO'S FACE:

The Spanish features of our fighter are tense, and his eyes narrow ever so slightly as they begin to follow something between the trees.

REVERSE ANGLE to reveal Diego's point of view. We begin to see MOTION through the trees:

A figure can be made out as it passes tree trunk after tree trunk. The motion of the figure is so quick, it's not clear if it is in fact human or otherwise.

Back to scene. Diego, allows himself a little smirk, and quickly sets off into the trees.

The rapidly approaching twilight signals the failing light, but this doesn't seem to be a problem for him as he begins chase and goes after the unknown figure, disappearing off frame before we cut to:

9 INT. ROCK CLUB - BACKSTAGE - CORRIDOR - NIGHT 9

The camera winds it's way down a corridor, before peeling off through a half open door. Loud ROCK MUSIC can be heard playing over the scene as we enter:

10 INT. ROCK CLUB - BACKSTAGE - ROOM - CONTINUOUS 10

And straight into what can only be described as a full-on Roman style orgy, with BAND MEMBERS, CREW and GROUPIES all having a damn good time.

Focus on a familiar face towards the back of the room, and the shock spread out over it - Danyael, wide eyed, trying to look cool, but not doing a great job of it.

He lifts a lit cigarette into frame and draws deeply from it, letting out a cloud of smoke. He gapes a bit, head leaning forward as he looks at something off screen.

Pan around to see the LEAD SINGER from the band and two groupies hanging off him - the singer is grinning broadly as the two girls compete for his attention.

Back to Danyael who just shakes his head in amazement. He steps back from the wall he was leaning and continues further into the room.

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CONTINUED:

Two band members and three crew are having drinking competitions, and one calls out as Danyael passes them:

BAND MEMBER #1

Hey, Dan! You look like you're due
for another brewskie!

(he hands him a bottle)

Get that in ya!

Danyael just stares at the band member with a weak smile. With one hand he continues to smoke his cigarette, and the other he raises his beer to the band member.

DANYAEL

Here's to a great concert and even
greater after party!

That invokes a loud CHEER from everyone in the room, and the crew and band continue with their drinking.

Danyael turns around to see another band member, along with a groupie by the corner, taking what suspiciously looks like heroin.

The groupie, clearly already high, is injecting the band member and his eyes roll back into his head, a look of pure bliss spreads over his face. The groupie then smiles seductively and she straddles him, as they lock into a passionate embrace.

Danyael doesn't know whether to shake his head or laugh. He's been to a number of these after parties, so it's not like he hasn't seen anything new.

He turns around to be confronted by a pretty goth. We focus on her face - piercings in the all the usual places, and some in places we may never see...

GOTH GIRL

Hi. I noticed you all alone back
there, and I couldn't help but see
how you know the band, and I wanted
to come up and ask...

She pauses and GIGGLES. She has a bottle of some indiscriminate beverage in her hand and takes a swig from it.

GOTH GIRL (cont'd)

Like I said, I saw you back there,
and I wanted to know if you want to
get out of here so we can go sc-

DANYAEL

(interrupting)

You know, I'd love to, under the
circumstances, but...

(MORE)

(CONTINUED)

CONTINUED: (2)

DANYAEL(cont'd)

(nervous beat)
 Maybe later?

The goth attempts a seductive smile, even though she's quite smashed and tries to drink from her bottle, but only succeeds in splashing it over herself.

GOTH GIRL
 (giggling)
 Whoops! Silly me!
 (beat)
 I know what we can do! Why don't I
 take these clothes off and then we
 can have some *real* fun...

Danyael looks around, trying to find some way to escape the goth chick's advances, before he frowns, noticing something in the background.

He looks with concentration as he begins to make out strange shapes: snake like ripples slide in and out of the shadows. Even over the loud music and debaucherous noise, he can make out a strange squealing noise.

DANYAEL
 (to the goth girl)
 Hey, did you see that?

GOTH GIRL
 What?

DANYAEL
 Those things in the shadows? Didn't
 you hear that squealing?
 (beat)
 Of course not, you're completely
 wasted...

The goth girl looks in every direction, but where Danyael is pointing.

GOTH GIRL
 Hey, I can see anything you want me
 to. And I can squeal to bring the
 house down. Especially when I'm on-

Danyael turns around and looks at the shadows with more intent. The shapes are getting more solid looking and the strange squealing is getting louder.

He steps back, shouting out to the room around him:

DANYAEL
 Hey! Everyone? I, uh, I think
 something's wrong, and we should
 get out of here! There's, ah... I
 think I saw something back there!

(CONTINUED)

CONTINUED: (3)

The band, crew and groupies all stare at him, completely out of it - and then burst into LAUGHTER.

Danyael looks round, frustrated, as the goth sidles back up to him and whispers into his ear:

GOTH GIRL

Hey Dan, come back to my room and
we can really see some 'things'...
I promise.

Danyael backs away from the girl, throwing her a final look before he throws open a door and exits, and we return to:

11 INT. UNIVERSITY - CORRIDOR - NIGHT

11

Back with Julie as she steps out into the corridor after leaving her class. The corridor is very long and seems to stretch as far as the eye can see in both directions.

Julie frowns at this. She turns momentarily, expecting the student body to pour out of the hall she just left, but there isn't a soul nearby.

She looks around and notices the shadows appear odd and out of place. There are shadows where there shouldn't be any.

She looks up towards the windows and gasps slightly to notice it is now night. She scratches her head and wonders how time changed so quickly.

Before she can try to decipher the missing hours, she notices a figure walking away from her. It is the same person she spotted inside the lecture hall, who appears to be a male.

In fact, the person from behind looks a hell of a lot like CHRIS!

ANGLE ON JULIE:

Her eyes open wide. She shakes her head in disbelief, not really sure of what she's seeing.

JULIE

(slightly confused)

Ch... Chris? Chris, is that you?

Chris doesn't turn around or even acknowledge her presence. He just keeps walking forward.

(Note: Chris' footsteps make no sound.)

She begins to walk and try to catch up with Chris, who is rapidly walking further and further away.

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CONTINUED:

JULIE (cont'd)
Chris! Wait up! What are you doing
here? Chris!

Julie tries to reach him, but he always seems to be the same distance ahead of her.

The corridor is unnaturally long, but Julie doesn't seem to notice this. All she is thinking about is Chris and why he is here.

JULIE (cont'd)
(running out of breath)
Chris! Stop right there! I'm not
playing around! What are you doing
here? How did you get back?
(beat)
Chris! Will you please answer me?

Chris still appears to be the same distance, and is still walking at a rapid pace. Julie is practically running now, but can't seem to catch up to him.

Suddenly there is a distant, unearthly HOWL from behind her!

Julie skids to a halt right where she is. Her heart stops for a beat, growing terror spreading across her features.

The howl is familiar. Too familiar.

Julie doesn't want to turn around, but the howl is soon followed by a thunderous CRASH, still a distance away, but definitely closer.

The walls of the corridor begin to BUCKLE and she also hears the sound of windows being SMASHED, and the sound of the howl is getting much closer now...

We pull back slowly, so we get to see *what* is behind Julie.

A huge monstrous shape can be made out in the gloom of the corridor. Julie's terror stricken face is the perfect centre piece for the *thing* that is looming behind her. We cannot make it out just quite yet.

Julie turns around ever so slightly. The camera effect we see is like a slow motion double exposure: Julie is slowly turning around, and we can still see her in mid turn.

The HOWL of the monster and the crashing noises it's making are much, much closer now.

Push in close as Julie finally looks up and sees the approaching creature - and lets out a loud SCREAM, that is returned by the monster with another unearthly HOWL!

(CONTINUED)

CONTINUED: (2)

The creature looks like a huge morbid cross between an insect and spider, its form easily filling the entire height of the corridor, and its lumbering arms end in snapping crab-like claws.

That's right - it's a SKORPIONE! Its claws SNAP hungrily as it advances slowly towards Julie and lets out another HOWL.

Back to scene as Julie is panting rapidly now, as she slowly backs down the corridor.

JULIE (cont'd)
What... this... this can't be
happening...

The Skorpione LASHES its tail and cuts a huge gash in the wall, knocking over cabinets lining the walls!

Julie jumps a little, then spins on her heel and tears away from the beast, going out of frame.

We stay on the Skorpione, as it too moves towards us - a little faster than we'd like!

Back to Julie, whose progress is being impeded as she stops to try the doors along the corridor, looking for an exit.

The hideous creature ROARS at her off frame, and Julie looks over her shoulder in absolute terror. She murmurs incoherently as she tries in vain the doors, any door.

Suddenly, she runs into a young girl. It's the same girl from the teaser.

JULIE (cont'd)
Come on, move! We have to get out
of here, now!

The Skorpione is getting closer. The Shadows surrounding it are growing longer, and we begin to make out vague SHAPES snaking through them, but Julie is a little too preoccupied to notice this.

GIRL
You must walk towards it. You can't
be afraid.

JULIE
(jaw drops)
Are you completely insane? That
thing'll make mincemeat out of the
both of us!

She throws a quick glance over her shoulder.

(CONTINUED)

CONTINUED: (3)

JULIE (cont'd)

Trust me on this. I've seen those things in action, and the best thing we can do right now is get the hell out of here!

The girl nonchalantly looks towards the Skorpione, then back to Julie.

GIRL

No. It's not real.

She gestures to the hideous monster, still in the shadows.

GIRL (cont'd)

You have to run towards it and face your fear. It's the only way!

Julie looks to the girl and back at the Skorpione. She shakes her head furiously, flat out refusing to do anything what the girl says.

JULIE

I think that what we need to do is run in the opposite direction of that thing!

The Skorpione is bearing down on the both of them, and it takes a SWIPE at Julie with it's huge claws.

Julie STUMBLES, holding onto the wall. She looks back at the monster with an ever present dread.

GIRL

You have to trust me - that monster is not real! This whole place isn't real! The only way out is to *run* at the monster! Please! I'm not lying! If you don't do this, bad things will keep happening!

Julie looks at the girl for a beat, and then back at the Skorpione.

The Skorpione is CLICKING its claws menacingly, and the shadows continue to deepen as the they swirl and twist, almost like a living thing, and the overhead lights pulsate rhythmically, eerily in time with Julie's heartbeat.

Julie takes a deep breath and turns to the girl once more.

JULIE

I hope you're right...

Julie slowly begins to get up, preparing herself - and then she RUNS towards the Skorpione!

(CONTINUED)

CONTINUED: (4)

The hideous monster ROARS again, sounding very much like laughter as Julie runs towards it and it prepares the killing blow with it's claws.

Julie keeps running straight towards the monster and the shadows deepen even further, until she is enveloped completely as we SMASH CUT to:

12 INT. SAFE HOUSE - MAKESHIFT BEDROOM - NIGHT 12

Extreme close-up of Julie as her eyes snap open. We pull back as she sits bolt upright, breathing heavily.

She checks her limbs and body to see if there are any marks of any sorts. Groaning slightly, she breathes a huge sigh of relief, slapping her hand to her face.

JULIE
(relieved)
Just a dream...

She gets up, still chuckling over the idiotic dream, but when she turns around and notices the others are still asleep, her eyes narrow - they're all tossing and turning, as if they're having nightmares as well.

Angle on Julie, as she begins to realise that something is terribly wrong.

JULIE (cont'd)
Guys? Hey guys, wake up.
(yells)
Wake up!

No response. Julie's face grows concerned. She nudges the others one by one, not getting any reaction at all.

Julie stands up. That look of dread on her face. As she places her hand to her mouth, she knows that something's is definitely wrong here, and off this disconcerting scene, we:

BLACK OUT:

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

FADE IN:

13 INT. SAFE HOUSE - MAKESHIFT BEDROOM - NIGHT 13

Back with Julie, in the real world. She is rummaging through a bag, as she tries to gather ingredients for a spell.

She turns to look at the team, and they all seem to in the grips of their own personal nightmares.

She shakes her head and pulls out a number of ingredients for a locator spell.

We pan down to see a map of the city and suburbs, that the team are currently in.

She removes a bag of yellow powder and SPRINKLES it over the map. Lighting four candles and placing them on each corner of the map, she whispers an incantation for the locator spell.

We focus on the powder on the map, as it GLOWS slightly and it moves of its own accord, as if magnets are pulling it around the place.

The powder shifts and moves until it all settles on one particular spot, gathered together in a small mound, glowing slightly.

Julie looks at the location of the irregular magical disturbance and realises that it isn't actually far away from where the safe house is.

She gets up and throws a concerned look at the others, who continue to shift in their nightmares.

She takes out a piece of paper together with another map and begins to write down directions to the address.

After gathering her supplies, a small bottle DROPS out of her backpack onto the ground. She looks down at the bottle, before PICKING it up, and OPENING it.

She shakes a couple of tablets out of the bottle and dry swallows them, grimacing. She closes her eyes for a beat, before she takes one last look at the team.

JULIE

Probably talking to myself, but...
I hope you guys wake up. I have absolutely no idea what I may be getting into, so a little help would be more than appreciated.
So... See you soon. I hope.

She walks out of frame and we can hear her leave the house.

(CONTINUED)

CONTINUED:

We focus on the sleeping team once more, as they shift and turn. We close in on Syren, whose look of concentration intensifies as we cut to:

14

INT. ROOM - DAY

14

We open on a pair of female hands gliding up and down a set piano keys, playing a complicated piano arrangement of the *Beethoven's Fifth Symphony*.

We pull back to see Syren with her eyes closed. She has that same look of concentration from earlier. She allows herself a small smile as she continues.

We pull back further and we see an unknown MALE pacing around the piano as Syren continues to play - it looks like that Syren is in a music lesson, and this man is her TEACHER. He continues to pace around, his face hidden from view.

PIANO TEACHER

That is very good. I've never quite heard the Fifth Symphony played from memory so perfectly as this!

(beat)

But you fail to realise that a proper piano arrangement of the great master's work would in fact require more than two hands...

Syren stops playing, opens her eyes and looks up at her teacher - and then she GASPS in horror at:

The man staring back at us, has no FACE! Only a smooth, blank mask looks back at the Syren, yet the teacher's voice can clearly still be heard.

Back to scene, as Syren stares at her teacher. She then blinks, starting to look around the room and realising something - she can see!

She's clearly shaken, her hands slipping from the keys as she hits a series of broken notes, and as she gets more agitated by the second, she suddenly finds herself:

15

EXT. OUTSIDE - DAY

15

Syren blinks again and looks from left to right with a look of confusion.

We pull back further and we do a complete 360 of her, as she turns around to view her surroundings. Syren is no longer in her piano room, and is now outside, *somewhere*.

She turn around to focus on her surroundings, and sees a wide barren plain as far as the eye can see.

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CONTINUED:

Dotting the plain are small stunted trees and bushes, life having long since left them. The shadows of the trees stretching and contorting wildly.

The camera angle and effect resembles time lapse, and Syren looks up to see the clouds streaking across the sky in the same wild and manner.

We continue across the sky, which is a strange purple colour, and begin to see the sun - or three suns shining down on her! The suns are spinning around wildly in the same haphazard manner.

Disorientated, Syren continues to look around until she turns and **FACES** the mysterious girl from before, standing directly in front of her!

A nervous beat.

Syren stares at the girl momentarily. The girl stares right back. Looking very tired and weary, her long brown hair is straggly. Her hazel eyes look raw from being awake for far too long.

Syren begins to open her mouth to speak, but the girl raises her hand in a gesture to silence her.

GIRL

I know this may all seem strange to you, but you have to believe me and trust in me when I tell you this.

The girl raises her head and waves her hand all around her.

GIRL (cont'd)

This isn't real.

SYREN

How do you-

GIRL

Well, for starters, you can see.

The girl walks up to Syren, who takes tiny steps back, clearly getting more and more frightened.

GIRL (cont'd)

You have to relax. Be calm and not be afraid.

(beat)

If you're not calm and relaxed, something bad will happen.

(mournfully)

And it will all start again...

The girl steps back, lowering her head.

(CONTINUED)

CONTINUED: (2)

SYREN

I... I don't understand. Who are you? How did I get here?

GIRL

You have to relax. Don't be afraid...

SYREN

Afraid of what?

GIRL

Of whatever it is you're scared of. That's why you're here. You're scared of something, and it... it wants you to be.

SYREN

'It'?

Syren's stares at the girl and we begin to see from her point of view - and the screen begins to fade slowly to BLACK, until it is completely dark!

GIRL (V.O.)

Don't be afraid...

Back to scene, as we see Syren stumble. She puts her hands to her eyes, only to find she can't see her fingers anymore.

She lets out a small cry and stretches her fingers out in the direction of the girl, but she's nowhere to be found.

GIRL (O.S.) (cont'd)

Relax... don't be afraid...

Syren stops and places her hands by her sides. She breathes in deeply and gently closes her eyes.

With her eyes still closed, she gradually sits down on the hard ground below. Sitting in a cross-legged position, she continues to breath deeply.

We slowly close in on her face, as she continues to relax, until we cut to:

16

INT. SAFE HOUSE - MAKESHIFT BEDROOM - NIGHT

16

She snaps her eyes open and wakes up!

Syren sits up in her bed and runs her fingers through her hair. She turns around this way and that, listening for any sounds.

Syren cocks her head, as she hears strange noises, that she can't distinguish.

(CONTINUED)

CONTINUED:

SYREN

Hello? Julie? Danyael? Twist?

Diego?

(beat)

Anybody? Hello?

Syren begins to grope around the room, still not hearing anyone answer her calls.

She stumbles out of the room, as we pan down to the others still thrashing about in their nightmares.

17 EXT. OUTSIDE THE SAFE HOUSE - NIGHT 17

We see Syren exit the house, still calling out to the others, but not getting any sort of response.

We pull back from her and we view down the street to an even stranger and more disconcerting sight.

All *is* silent. Too silent. With exceptions to Syren in the background, we move along the street and see cars that have crashed into other parked cars. The occupants are completely asleep.

We see further down the street, and there are more people, motionless on the ground, asleep as well.

And as we hear Syren calling, we pull up into the night sky and we switch to:

18 EXT. SUBURBAN STREETS - NIGHT 18

We open on Julie walking down a quiet street. *Too* quiet.

She stops and turns around in front of us. In the background we can clearly see more and more people who are out cold and unconscious on the ground.

Some cars are stalled in the middle of the road, while others are crashed into trees or other parked cars.

Julie runs over to a couple who are lying on the sidewalk, twitching slightly. She tries to shake them both, but receives no response, just like the others back at the safe house.

Getting back up, she looks around once more with a concerned and grim look. She pulls out the enchanted map and consults the location of the power source of the strange disturbances.

Close in on the map to see the powder residue still GLOWING on an area a few blocks away.

(CONTINUED)

CONTINUED:

Julie looks up at a street sign and can see the location is three blocks down the street to her left. She turns and heads off in that direction.

As she continues down the empty street, she sees more and more unconscious people. Shaking her head, she pushes on, hoping she can help them.

As we watch her move on, we see the shadows stretch and contort either side of the street.

Closing in on the shadows, we continue to see the strange snake like movements, and in some cases, shambling shapes move about within them.

Julie stops for a beat, sensing something nearby, but after scanning the streets behind her she turns and hurries out of frame, towards the power source.

PUSH IN on the shadows, and a a pair of RED EYES flicker into existence before we cut to:

19

INT. ROCK CLUB - BACKSTAGE - CORRIDOR - NIGHT

19

Danyaël is running down a corridor. He stops and looks around, but only seems more confused of where he is.

We look down the corridor, which seems featureless. There are closed doors on either side and dim lit lights lining the ceiling. The muted sounds of music drift through the walls.

Danyaël, turns down another corridor, that still looks the same as the one he was in just before.

Unconsciously, he pats his jacket and retrieves a packet of cigarettes and lights one up.

DANYAEL

(to himself)

You're not lost. This is just a part of the club you haven't been down yet.

He goes to walk down the corridor again, stopping regularly to open doors, which are, not surprisingly, locked.

He yells in frustration. Not knowing what to do. A part of him thinks that he should have stayed with the band and after party, but now he isn't so sure.

Suddenly, he hears more of the strange cries he heard before.

Looking down the corridor, he sees the lights begin to flicker and fade and the gloom begins to set in.

(CONTINUED)

CONTINUED:

As he looks down the corridor, he begins to see SHAPES emerging from the shadows!

The shapes are shambling towards him, vaguely humanoid but still cloaked in darkness, making that strange, keening noise as they shuffle closer!

Danyael blinks, startled by the creatures - then takes a deep drag from the cigarette, flicks it away and turns and runs.

He turns a corner and runs down another corridor, getting more and more lost in the maze of corridors in the club.

DANYAEL (cont'd)
(frustrated)
Damn it! The hell is this? Am I in
freakin' 'Spinal Tap' or something?

He runs down the corridor as the light gradually fades behind him, as if the darkness itself was chasing him.

We stop and watch him run down the corridor, as we see the shadows grow larger and larger. The shapes and forms literally covering the walls, floor and ceiling.

Back to Danyael as he passes an old steel light fixture, stoops down to pick it up and takes a few experimental swings with it. Satisfied, he resumes his running before we cut to:

20

EXT. FOREST - DUSK

20

Diego is running through the forest with his sword raised. A steely determination on his face. The light is growing darker by the second, and visibility is becoming more and more of an issue for the Spanish fighter.

We can see the figure that Diego is chasing seems to be one step ahead of us, ducking and weaving through the trees.

From the brief glimpses we see of Diego's quarry, he appears to be dressed in black and carrying what appears to be a sword.

Diego doesn't waste time chasing his target, but slows down his chase when he hears strange cries coming from between the trees.

Out of the corner of his eye, he sees strange shapes and things begin to shift and emerge from the growing shadows, that appear a little too unnatural.

Diego stares ahead and can still make out the figure running from him, but he now has the things that are coming out of the shadows, coming towards him also.

He presses on until he enters:

21 EXT. FOREST - CLEARING - NEXT

21

Enters a large clearing within the forest itself. Trees line the clearing and frame the black night sky above, where a half-moon is coming out from a bank of clouds, lighting up the clearing.

Diego begins to assess where he is, and tries to determine where his quarry is, but has since lost sight of him.

He enters the clearing further and hears the strange cries of the 'creatures' he heard previously.

As he looks around the forest clearing, he can make out more and more shapes and things emerging from between the trees.

Diego holds his sword to his chest and looks all around him, with narrowed eyes.

Aerial shot of Diego in the clearing, as the shadows and things slowly circle him.

From this vantage point, we can see that there are a LOT of these things, and that Diego is completely surrounded!

Back to Diego's face, as his steely determination and cool demeanour shows his confidence. He gives a small smirk as he prepares to defend himself.

We see from Diego's point of view, and we see a shambling mass make its way towards him.

It steps into the clearing and then moves at an unnatural speed, pauses... and then LAUNCHES itself at Diego, before we cut to:

22 INT. ROCK CLUB - BACKSTAGE - CORRIDOR - NIGHT

22

Danyael is gripping his makeshift weapon tightly. He manages to open a door and enters the room.

23 INT. ROCK CLUB - BACKSTAGE - ROOM - NEXT

23

Danyael moves into the room and shuts the door behind him. He can hear the sound of the creatures, shuffling, shambling and squealing from behind him.

From his face, we can see he is clearly terrified. He has faced worse things than these shadow creatures, but he seems much more ill at ease and more frightened than ever before.

Things go quiet outside for an agonisingly long beat...

He jumps when he hears BANGING, and he's suddenly SHOVED off his feet as the door is thrust open, and the creatures begin to pile in!

(CONTINUED)

CONTINUED:

Danyaël backs up slightly, his eyes on the things moving towards him.

DANYAEL

Back! Get back, or I'll...

He stops and gulps. He briefly looks at his 'weapon' and realises how flimsy it actually looks.

He takes a half-hearted swing at the nearest creature, but it DUCKS and moves much closer to him.

Danyaël is against the wall now, not really knowing what to do until he SPIES another door, this time open to his left.

He steals a glance at the creatures, that appear to be climbing the walls, ceiling and walking along the floor towards him.

Danyaël swings with his pole, connecting with a creature, before he runs through the open door, into:

24 INT. ROCK CLUB - BACKSTAGE - CORRIDOR - NEXT 24

Yet another corridor. He looks up and sees the lights are so dim, that they may as well be switched off. The music is so soft, he isn't even sure he is in the club anymore.

He pauses momentarily. A ghastly thought has crossed his mind.

DANYAEL

(thinking)

I hope to God, I'm not dead and
this is some kind of twisted
version of Hell...

He looks over his shoulder and see the creatures again, climbing the walls and ceiling, shambling ever closer to him.

With renewed vigour, he runs down the corridor into the unknown gloom, followed by the creatures as we cut to:

25 EXT. FOREST - CLEARING - NIGHT 25

We see things moving in and out of shot as we catch brief glimpses of Diego CHOPPING and SWINGING his sword to and fro.

The cries of the creatures are the only other sound we can hear at the moment.

We pan in on Diego, who seems to be getting a great workout. From the expression on his face, he looks to be enjoying this!

(CONTINUED)

CONTINUED:

Pan up to an aerial shot, we can see Diego fighting away, and the creatures are POURING from the trees and continue to relentlessly attack Diego.

Back to Diego. His face is beginning to show signs of fatigue, and his sword movements appear to be slowing down.

A creature FLIES through the air, and Diego feigns to the left, before SLICING it in two.

Its two halves collapse and fall to the ground, only REFORM and take on another SHAPE!

Diego stares for a beat, before he is slicing again at another creature that is attacking him from his side.

Stay a beat on what appears to be a fruitless battle, as a valiant and determined Diego continues to defend himself against the strange creatures, before we cut to:

26 EXT. SUBURBAN STREETS - NIGHT 26

Back with Julie, as she is jogging up the quiet suburban street. She stops and stares off frame, before the camera follows her gaze and stops on an ordinary looking house.

We can see the house is not much different from any other - except for the strange DARK ENERGY that is pulsating and swirling around it!

Julie looks down out her map and verifies that the location it gives is in fact this address. She removes her gun from her backpack, and cautiously enters the yard of the house.

27 EXT. HOUSE - FRONT YARD - NEXT 27

Either side of her, the shadows continue to coalesce and shifting. Julie doesn't see the shapes within the shadows, nor does she glimpse the small sets of RED EYES.

As she tries the front door, she hears a faint WAILING from within - swiftly echoed by more creatures from the shadows all around her!

She tightens her grip on her gun before entering the house, and we cut to:

28 INT. HOUSE - FRONT ROOM - NEXT 28

Julie steps inside, and sees the lights are flickering on and off, pulsating like a human heart beat.

She sees many patches of shadows growing and moving in time with the flickering lights, and can't quite make of the whole scene.

(CONTINUED)

CONTINUED:

As she approaches the 'shadows,' she feels that they are solid looking, and sticky to touch - like spider's webs.

Julie looks down at her fingers and sees the strands of 'shadow' stick to them. She shakes her fingers and they flicker and disappear from view.

Her examination is broken when she begins to hear things MOVING all around her.

She sees strange shapes moving through the shadowy spider-like webs, and hears the same plaintive cries she heard earlier out on the street. The sounds of the cries are getting louder from upstairs in the house, and she makes her way towards the staircase.

She takes one last look at the room, and can see the shadows getting longer and more solid.

She hurries upstairs with her gun held tightly, not knowing what to expect from upstairs in the darkness, and we watch her disappear upstairs.

29 INT. HOUSE - UPSTAIRS HALLWAY - NEXT 29

She approaches a closed bedroom door, and can see the dark energy the thickest here. This is where the source of the magical disturbance is, and as she's about to push open the door, we cut to:

30 EXT. FOREST - CLEARING - NIGHT 30

Back with Diego, still swinging at the strange shadow creatures. He's clearly getting more and more tired, as the creatures continue to swarm around him in a never ending tide of darkness.

Their cries reach a crescendo, as Diego grunts with every sword thrust and swing at them, before we cut to:

31 INT. ROCK CLUB - BACKSTAGE - CORRIDOR - NIGHT 31

Danyael is running away from the creatures with a desperate look on his face. He tries to think of what to do next, but his survival instincts just tell him to keep running.

He continues to run down the corridor, even though the darkness and shadows cover his surroundings completely and CHANGE them, but Danyael is too preoccupied to notice this as he runs towards the camera, and we return to:

32 EXT. FOREST - CLEARING - NIGHT 32

Diego still battling the shadow creatures, before he hears another sound off screen.

(CONTINUED)

CONTINUED:

Still keeping the creatures at bay, he turns his head slightly at the new sounds coming from within the trees. Sounds suspiciously like someone or *something* running his way, panting and breathing heavily!

From Diego's expression, he continues his battle with the shadows and tries to ascertain this potential new threat.

33 EXT. FOREST - NEXT

33

Danyael is running full pelt. He momentarily pauses for a beat, before realising the corridor has disappeared and now he is running amongst trees in a huge FOREST!

The look of confusion on his face says it all, but that's broken when he hears the creatures behind him. He gasps when he sees and hears more of the creatures within the forest and before him!

He raises his weapon up and tries to swing at a stray shadow before running into:

34 EXT. FOREST - CLEARING - NEXT

34

Diego sees a strange figure run out from the trees into the clearing.

This isn't the figure he was chasing, and as the man gets closer, he sees it is Danyael!

Danyael pulls up and sees Diego. He jumps with a yell and raises his pole defensively.

DANYAEL

Diego, man! Is that really you?

The shadows seem to take a break from the fighting, as the two companions meet.

DIEGO

Si, amigo. How, may I ask, did you get here?

Danyael turns around and surveys his surroundings. He pales as he sees more and more of the shadowy creatures that he was running from.

DANYAEL

Where the hell is here? What happened to the Club?

DIEGO

(cocking his head)

I know not of any 'club.' There is only the Forest. And those things.

(CONTINUED)

CONTINUED:

He points to the shadow creatures, who return his gesture with more of their cries.

DANYAEL
(losing it)
There's too many of them! How are
we going to fight them all?

The creatures begin to move even closer, closing the already small gap the pair have.

DIEGO
Until we can fight no more,
Danyael.

Diego raises his sword, focused as ever, and as Danyael stares hopelessly out across the sea of shadow creatures, we:

BLACK OUT:

END OF ACT TWO

(CONTINUED)

CONTINUED: (2)

ACT THREE

FADE IN:

35 EXT. FOREST - CLEARING - NIGHT

35

The clearing is becoming less of a clearing and more of the darkness and shadows these creatures seem to represent.

Suddenly, Diego spots a figure amid the shadows. He notices this figure is not affected by them, and the very shadows themselves are moving around this figure.

Focus on the figure as they draw nearer - it's the mystery girl again!

The girl moves forward, through the shadows, as if they were like fog. She moves up to the pair. The creatures ignore the girl and continue to attack the duo periodically.

GIRL

You mustn't fight. Either of you.

(beat)

These things in this world cannot hurt you. The two of must stop fighting and give in to your fears.

Danyael looks at the girl as if she was crazy. Diego, on the other hand, has lowered his sword and looks at the girl thoughtfully.

GIRL (cont'd)

You must believe me. You must trust me. Give in to your fears and you will know the truth!

(beat)

These things cannot harm you! It is only your fears and the state of your mind, that makes you believe that you are in mortal danger!

(beat)

Give in to your fears, and you will both wake up from this nightmare!

Diego stares at the girl for a beat, then SHEATHES his sword! Danyael looks at him as if he has gone crazy.

DIEGO

Throw down your weapon, *amigo*. I believe her.

DANYAEL

You're not serious, are you? For all we know, she's the one who has conjured these... things!!

(CONTINUED)

CONTINUED:

Diego closes his eyes for a beat before opening them again. Danyael stares back at the girl, at the creatures and then back at Diego.

DANYAEL (cont'd)

(sighs)

I hope you're right, man.

He drops his pole on the ground with a CLATTER. He turns and removes a cigarette from his pocket, lighting it up.

Diego, stands by passively, as he looks towards the girl and then at the shadow creatures.

The camera pans around to the creatures themselves, not before they RUSH and SWIRL around the girl completely enveloping us and forcing a SMASH CUT to:

36 INT. SAFE HOUSE - MAKESHIFT BEDROOM - NIGHT 36

Danyael and Diego both wake up with a start! They turn towards each other with a knowing recognition.

DANYAEL

What was that?

Before Diego can answer, we hear Syren's voice crying for help off screen, and Diego leaps to his feet as we cut to:

37 INT. HOUSE - BEDROOM - NIGHT 37

Julie has entered the bedroom and finds a strange sight - a sleeping figure in the bed. It's the young girl she saw in her dreams!

Surrounding the bed is a dark magical energy, flowing and pulsating rhythmically.

But that isn't what scares Julie so much as the very solid looking creatures that are dragging themselves through from the shadows surrounding the girl, and into her room!

We close in on Julie, gulping, and we cut to:

38 INT. VAN - NIGHT 38

The rest of the team are inside the van. Danyael and Diego have carried Twist's still sleeping body into the back.

Syren has got in with them and is cradling the sleeping girl in her lap. Twist shakes and turns, moaning softly. Danyael has a worried look on his face.

DANYAEL

Do you think she's okay?

(beat)

(MORE)

(CONTINUED)

CONTINUED:

DANYAEL(cont'd)

Oh man, stupid question... Just
don't tell her she was heavy, okay?

Angle on Twist, as she mumbles incoherently in her sleep.

SYREN

(to the others)

Why won't Twist wake up? We did...
why isn't she trying to wake up?

She has that look of helplessness about her. She looks back down at Twist as Diego turns to Danyael and gives him the van keys.

DIEGO

You drive, and I'll navigate. I'll
try and call Julie and let her know
we're coming.

Danyael gets into the driver's side and starts up the van, while Diego rides shotgun.

They both turn momentarily to see Syren rocking Twist's sleeping form. She is softly humming a tune to her.

Danyael passes his cell phone to Diego, and waits as Diego dials Julie's number.

A tense beat.

DANYAEL

No answer?

Diego hangs up, shaking his head. He looks down at the map, before turning to Danyael.

DIEGO

Go up this street and turn left,
three blocks.

Danyael puts the van in gear, and the team are mobile. Off this, we cut to:

39

EXT. SUBURBAN STREET - NEXT

39

The van pulls up just opposite the address that Julie has given. They take in the sight that is before them.

The house is still covered in the black magical energy, and the shadows are much longer and broader, stretching out from the house and onto the street itself.

More and more of the monsters that the team saw in their dreams are sliding and shambling out of the shadows.

Diego and Danyael climb out of the van, pulling back the side door to reveal Syren's still in the back with Twist.

(CONTINUED)

CONTINUED:

Danyaël looks at them both as he picks up Duggan, Twist's baseball bat, wondering what to do.

SYREN
(smiles)
I can stay with Twist.

Danyaël nods and he turns to Diego, who is still looking outside across the house.

DANYAEL
Hey Diego! What's the plan? What does Julie want us to do?

Before the he can answer, we hear a series of GUNSHOTS ring out from the house across the street.

Not bothering to answer Danyaël, Diego withdraws his sword and charges across towards the house, and a worried Danyaël is hot on his heels as they race into:

40 INT. HOUSE - FRONT ROOM - NEXT 40

Danyaël and Diego burst inside the house, and straight away they see Julie shooting at the shadows.

The creatures within twist and turn, dodging her fire. Their shambling movements are getting less frequent, and they are picking up the pace as they emerge into our world.

Diego lifts his sword up and heads into the fray, slicing and stabbing at the creatures. He clearly remembers his nightmare by the look on his face.

Julie ducks and weaves before turning her head towards Danyaël.

JULIE
Glad you guys could make it!
(off the baseball bat)
Are you going to use that or what?

DANYAEL
Considering what I've just dreamt,
I'm wondering if there's going to
be any point...

She turns back towards the shadows and fires once, a creature SCREAMING from within.

JULIE
Yeah, I understand, but we gotta
try!
(beat)
I've think I know what's going on.
The creatures are called *nocens*...
(MORE)

(CONTINUED)

CONTINUED:

JULIE(cont'd)

They're psychic parasites that feed off the energy created from bad dreams. They're using this energy to claw their way into our physical dimension.

She stops talking to SHOOT at the shadows again. A creature cries and returns slithering in the shadows, its red eyes glinting in the darkness.

She turns back to Danyael, gesturing her head towards the stairs.

JULIE (cont'd)

There's a girl upstairs asleep, I think she may be the one responsible for all this.

DANYAEL

How?

JULIE

Well, gee, Danyael, I figured the monsters pouring out of her bedroom walls kind of gave her up as Ground Zero for these things!

(beat)

Something's allowing the nocens to use her as a conduit to get into this world. We have to find a way to seal the breach, before it stays jammed open for good!

DANYAEL

(nodding)

And in all the things that we've experienced, that can't be good...

He looks out a window, to the parked van across the street. A look of concern across his face. Julie steps back momentarily and looks out the window with Danyael.

JULIE

Where are Twist and Syren?

She turns to look for Diego. The camera pans back to him, who clearly has plenty of fight left in him as he attacks the nocens with a cool grace.

DANYAEL

(uneasy)

Twist's still asleep in the van. Syren is watching over her...

(beat)

Julie, I don't know what to do! I have no idea what Twist is dreaming about, but she isn't waking up!

(CONTINUED)

CONTINUED: (2)

Julie fires at the shadows once more, before her gun runs out of ammo. Without thinking, she removes the empty clip and inserts a fresh one immediately. After firing another round at the shadows, her face lights up.

JULIE

I may have an idea, but it could be a risky one...

She turns back to Danyael, who raises an eyebrow, listening.

JULIE (CONT'D) (cont'd)

If we can get Twist close enough to the sleeping girl upstairs, I may be able to cast a spell to temporarily link both their subconscious minds together, then maybe Twist can stop whatever is happening!

DANYAEL

(confused)

Will that work?

JULIE

I'm fresh out of plan B's today, and we can't hold these things back much longer!

DANYAEL

Okay. Hope this is gonna work, Jules.

JULIE

Yeah. You and me both.

As Danyael runs back outside, Julie resumes her attack on the nocens, assisting Diego as we cut to:

41 EXT. VAN - NEXT

41

Back with Syren and Twist. Syren jumps a little as the van door opens with a frantic Danyael.

DANYAEL

Julie has a plan. We need to get Twist inside the house.

Syren nods silently. Danyael scoops up Twist in his arms, while juggling her baseball bat.

Syren holds onto Danyael's shoulder as the three of them make their way across the street towards the house.

42 INT. HOUSE - FRONT ROOM - NEXT 42

Julie sees the trio struggle through the front door, and stops shooting to lend them both a hand.

JULIE

Diego! I need you to provide cover
for us while we take Twist
upstairs, okay?

Diego responds with a brief nod of his head as he launches fearlessly into the very shadows themselves!

Danyael, Syren and Julie continue to struggle with the sleeping Twist as they ascend the stairs.

As Diego sees the four ascend the stairs, he jabs once more at the shadows and leaps up the stairs after them.

43 INT. HOUSE - UPSTAIRS HALLWAY - NEXT 43

The team emerge from downstairs in the upstairs hallway. Julie points towards an open door - the sleeping girl's bedroom.

JULIE

In there! The girl's in there!

The shadows upstairs have grown longer since we've last been here. And the dark energy from the bedroom is growing more and more thicker...

44 INT. HOUSE - BEDROOM - NEXT 44

The team file into the bedroom, and we can see the shadows are more dense. The nocens are getting far more visible, and they duck and weave through the shadows.

In the centre of the bedroom is the girl, asleep in her bed, the dark magical energy pulsating more violently than before.

Diego has gone straight back to the shadows, and continues his battle with nocens, keeping the creatures at bay, while Julie does her spell.

Danyael and Julie grab Twist and lay her on the bed next to the sleeping girl. The camera pans across the strange sight: the young girl asleep, and at peace; while Twist is jerking and shaking, mumbling softly.

Julie frantically grabs a spell book and a pouch of herbs from her bag, and begins the incantation of the spell.

Danyael is looking ever more worried as he glances from Twist to Diego, to Julie and back towards the shadows. Diego's getting pushed back, one step at a time...

(CONTINUED)

CONTINUED:

DANYAEL

(urgent)

Julie...

Julie completes her spell, and from her outstretched hands, she sprinkles the herbs both over the girl and Twist. A soft white GLOW, dozens of tiny lights, covers both sleeping girls and dies down softly.

Off screen, we can hear Diego yelling and clashing with the nocens, which squeal back at him.

Julie glances off frame towards Diego, then back at Danyael. A look of vague hope on her face.

JULIE

Now we wait. Danyael, watch them both.

She turns, slowly back to the shadows and grabs her gun and begins to fire again, we SMASH CUT to:

45

EXT. HILLTOP - DAWN

45

Atop a hill overlooking a city. Beyond the city, on the horizon, we can see the growing light of a new dawn.

We are looking through an unknown point of view, and before us is a strange sight - a young blonde girl chained to the ground. A closer look reveals the girl is Twist!

She is struggling with the chains, but they are holding her down firm. She begins yelling, not before a biker steps up to the chained Twist, talking to her.

We get a closer look at the biker, and it's revealed to be BOYCE!

We're not close enough to hear the conversation, but we can see Boyce point towards the growing sunrise, and he shakes his head.

He then walks away, down the hill. All the while, Twist is SCREAMING back at the disappearing biker.

Back to scene, and the point of view we were just seeing through is that of the sleeping girl, now wide awake and watching the unfolding drama with obvious concern.

Twist is still struggling, more and more frantic. She stops when she sees the girl step into view.

TWIST

(looking at the girl)

Well! Don't just stand there!

(MORE)

(CONTINUED)

CONTINUED:

TWIST(cont'd)

Get these freakin' chains off me,
before I become the latest thing on
the KFC menu!

The girl turns towards the growing sunlight, not making a
move at all to help Twist. She turns back to Twist.

GIRL

You realise that none of this is
real... The chains aren't real.
None of it is. You have to wake up,
Twist. Before something really bad
happens!

Twist gives the girl an incredulous look, then snorts.

TWIST

Yeah, something 'real bad' is
definitely gonna happen - I'm going
to be burned alive!

(yelling)

Now get your ass into gear and get
me out of these chains,
baumgartner!

But before the girl can even move, the sunlight catches Twist
and she YELLS in pain as FLAMES begin to burst to life over
her legs! She SCREAMS, the flames growing more and more
intense as they engulf her body.

The girl raises her hands to her face. Even she can't bear to
watch.

Twist is completely engulfed in flames and is burning
fiercely. Her howls are echoing across the hilltop.

The girl lowers her hands, seeing Twist ablaze, and hangs her
head in defeat again, before we:

WHITE OUT:

46 EXT. SUBURBAN STREET - NIGHT

46

We see a group of bikers pull up in front of a silent house
in this quiet neighbourhood.

In the background, we can make out the girl, who is clearly
worried about what's going to happen next.

Close in on one of the bikers, and we see Boyce dismounting
from his bike. Twist is on the bike as well, swigging from a
bottle of Bacardi.

TWIST

(frowning)

What are we doing here?

(CONTINUED)

CONTINUED:

BOYCE

We making a house call, babe. Wait here, I'll be back soon.

She watches Boyce and the other bikers, we now recognise as VAMPS, head over towards the house and BREAK the locks on the front door. They disappear inside, all the while Twist is scratching her head.

GIRL

(whispers)

Pssst!

Twist turns around to face the girl again. But we can clearly see from her face, she doesn't recognise her.

TWIST

Who are you?

(dawning thought)

Hang on, you look kinda familiar...

The girl rolls her eyes briefly.

GIRL

Look, I know I'm starting to repeat myself now, but... Do I even need to keep saying 'this isn't real' by now?

Twist looks at her with a "you're crazy" look. She's about to respond, when she hears SCREAMS from across the house, that Boyce and the others have gone into. *Familiar* screams of someone she knows.

TWIST

(meek voice)

Mom?

SLOW MOTION:

She drops the bottle of Bacardi. We follow it, as it SMASHES on the ground.

She RUNS towards the house, which she now recognises as her childhood home!

The girl watches Twist run into the house, and she looks more desperate than before as we cut to:

47

INT. MCFADDEN RESIDENCE - FRONT ROOM - NEXT

47

Twist rushes through the front door, and sees a ghastly sight before her.

(CONTINUED)

CONTINUED:

Her FATHER lies dead on the floor, drained of blood. She puts her hand to mouth in horror, as the memories begin to rush back to her.

Before she can do anything else, she hears another SCREAM from upstairs - her mother's. She snaps her head towards the second floor and dashes out of view.

48

INT. MCFADDEN RESIDENCE - BEDROOM - NEXT

48

Playing over the following scenes is *Sunburn by Muse*.

We see Twist's mom, ELENA, in a dressing gown. She is clearly terrified, but she is determined to protect the object behind her - a baby's cot. She yells at Boyce and the other vamps defiantly.

ELENA

Get away from her! Leave us alone!
You can't have her!

BOYCE

Look, lady, I'm just doing my job.
I don't care what you think, but my
orders are final. If I don't finish
this, it's my ass in a sling.

He smiles a cocky smile at her.

BOYCE (cont'd)

I'll make this real quick for the
both of you, just like your husband
downstairs. So, no more fighting...
it's just not going to work...

Elena lets out a sob, before we hear:

TWIST (O.S.)

Mommy?

Boyce and the others turn around to see Twist in the doorway, a look of horror on her face.

BLACK OUT:**END OF ACT THREE**

(CONTINUED)

CONTINUED:

ACT FOUR

FADE IN:

49

INT. MCFADDEN RESIDENCE - BEDROOM - NEXT

49

Thick shadows swirl in the background, and just behind Twist we can just make out the girl as well.

Back to Elena, who sees Twist for the first time in a long time. Both of them begin to sob.

Boyce laughs at the two of them, finally making the connection.

BOYCE

Oh, no way! This is going to be better than I thought! She's your mom?

Twist snaps back to reality. She looks back at her mom.

TWIST

Mom, get the hell out of here! Run! Now!

Elena is rooted to the spot, not knowing what she's seeing or what to do. All the while, the shadows in the background swirl thicker, and we see shapes moving around in them.

BOYCE

Twist, I think you should take this one.

TWIST

Are you crazy? That's my mom!

BOYCE

Making it all the more easier to do. Kill her, and the kid too.

The sound of a baby CRYING breaks the tenseness of the scene.

TWIST

(freaked)

Kid? What... Mom! Who is that?

Elena is crying. She reaches into the cot, and lifts out a BABY wrapped in a blanket.

ELENA

Twist, this... this is Sophia. Your sister. When you left, your father and I tried again, and...

She holds the baby girl for Twist to see.

(CONTINUED)

CONTINUED:

BOYCE

Man! This is getting more hilarious
by the minute!

(snaps fingers)

Twist! Do what needs to be done,
and let's get out of here.

Twist turns to Boyce with a dark look in her eyes.

TWIST

No.

GIRL

(whispers)

Face him! Don't be afraid!

BOYCE

I'm sorry? What did you just say?

Twist stands in front of her mother, facing Boyce.

TWIST

(defiant)

I'm not going to let you hurt them.

Boyce and the others burst out laughing. Twist's resolve wavers a little. She can't hear the girl off screen, telling her not to be afraid.

Boyce suddenly stops laughing.

BOYCE

You just made your first and last
mistake.

From Twist's point of view, we see Boyce's fist fly into frame, and as it connects with a SMACK, we SMASH CUT to:

50

EXT. HILLTOP - DAWN

50

Back to the same scene where we see Twist chained again. We see her struggling once more.

BOYCE

You disappointed me. You broke the
code. And the penalty for that
is...

(chuckles)

You'll find out soon enough.

He turns and points to the rising sun over the city. Boyce shakes his head and walks off frame.

We close in Twist's terrified face as she starts to cry for help, and we hear a familiar voice off screen.

(CONTINUED)

CONTINUED:

Twist turns to see the girl again.

TWIST
You again! Will you help me

GIRL
Twist... please don't be afraid...

Before Twist can yell at her, she is engulfed in flames, and burns fiercely. The girl let's out a sigh before we:

WHITE OUT:

51 EXT. SUBURBAN STREET - NIGHT

51

A group of bikers roll into frame - Boyce and Twist again! Twist is drinking, then she stops as if a weird thought has occurred her.

TWIST
Heh? Deja vu...

We pan around to see the girl by the side of the road. We can now see the shadows are now covering most of the scene.

BOYCE
What's that you say, babe?

TWIST
This place looks kinda familiar...
Where are we again?

BOYCE
We making a house call, babe. Wait here, I'll be back soon.

He leaves with the other vampire bikers, as they break into the house.

Twist blinks once, before shaking her head.

TWIST
Oh no. Not again!

She races towards the house, before the girl can even say anything. The girl has no choice but to follow, into:

52 INT. MCFADDEN RESIDENCE - BEDROOM - NEXT

52

Twist runs into the room and steps in front of her mom. The defiant look we all know on her face.

Boyce shakes his head.

BOYCE
Wrong move, kid.

(CONTINUED)

CONTINUED:

He punches Twist in the face and we SMASH to:

53 EXT. HILLTOP - DAWN 53

Back to scene. Twist is chained down, once again.

BOYCE

We were meant for one another. But
you had to go all girl power on me.
That's unforgivable.

He points to the rising sun.

BOYCE (cont'd)

See you in hell, kid.

He walks out of frame again, and we see Twist scream in pain as the sunlight hits her and she engulfs into flames.

The girl, standing by, watches helplessly as we:

WHITE OUT:

54 EXT. SUBURBAN STREET - NIGHT 54

Back to the familiar street, in front of the same familiar house, and once again a familiar group of bikers roll into frame.

We see the girl again and we can also see the shadows getting more and more alive, as the creatures within dance and move with a hungry intensity, not noticed by Boyce and his vampire crew.

Twist looks back at the house of her youth. Boyce is saying something to her, but she's not listening.

TWIST

Oh, no...

Boyce smiles at Twist, as he leaves her and enters the house with the others.

Twist shakes her head and races after them. The girl not even having the chance to speak to Twist, follows silently.

55 INT. MCFADDEN RESIDENCE - FRONT ROOM - NEXT 55

MONTAGE in TIMELAPSE.

A) Twist finds her dead father on the floor.

B) Twist looks upstairs, hearing a muffled scream.

C) Twist races upstairs.

56 INT. MCFADDEN RESIDENCE - BEDROOM - NEXT

56

D) Twist enters the bedroom and sees her mother, and her sister.

Back to scene, end of timelapse.

Twist is watching in horror at what is playing before. She sinks to knees and begins rocking back and forth.

TWIST

I can't save her, she's my mother
and I can't save her... It's
happening again and again! Over and
over! Make it stop... make it stop!

Boyce and the other vamps see this sight and laugh hysterically.

BOYCE

Well, I think she's a lost cause.
Guess I better finish this one off
myself.

He heads over towards Elena, who is holding Sophia protectively, shaking her head.

We see the girl in the doorway, watching the whole scene.

GIRL

Twist! You've got to listen to me!
This isn't happening! You've got to
wake up!

But Twist still keeps rocking back and forth, crying her eyes out and mumbling incoherently.

Boyce and the others block our view of Elena and Sophia. The girl looks back at Twist, but she can't seem to break through.

We focus on her when we see a ARM move into frame and CLICK its fingers.

The scene freezes, except for Twist, the girl and the mystery person behind her.

The camera pans around - and reveals LIZZIE DUNCAN!

The girl looks at Lizzie, not knowing what's going on.

LIZZIE

Looks like you could use a little
bit of help...

The girl looks at Twist, then back at Lizzie.

(CONTINUED)

CONTINUED:

GIRL

I don't know what to do! I try to tell her to face her fears, but she won't listen!

She points to the growing shadows, the creatures clearly visible from within.

GIRL (cont'd)

Twist not snapping out of it is making them stronger!

Lizzie stares at the shadows, Boyce and the others, at Twist and then back at the girl.

LIZZIE

That's Twist. Always a hard headed woman. Never did think things through... C'mon, let me try.

The raven haired psychic walks up to the rocking Twist, and squats down.

LIZZIE (cont'd)

Hey there. Remember me?

TWIST

(looking up)
Lizzie? But... aren't you...

LIZZIE

Dead? Of course. But a little bit of me stayed up here.

(taps Twist's forehead)

Y'know, since that's where I died.

(beat)

Look, I know what happened here was really bad, but it's nothing compared to what's going to happen in the real world... This...

(waving her arms)

... already happened. It's a bad memory. You can't blame yourself for their deaths. You need to face Boyce, and you need to do it now.

Twist stops rocking and looks at Boyce. Frozen in time, he is about to attack her mom. Twist lets out a small sob.

TWIST

Mom?

LIZZIE

You have to face him. C'mon!
Where's the great Twist McFadden?

(CONTINUED)

CONTINUED: (2)

Twist turns back to Lizzie. She sees the girl for what looks like the first time.

LIZZIE (cont'd)
You can do this, Twist. I know you can.

Twist gets up, psyching herself up for the inevitable. Lizzie stands by with a growing smile on her face.

LIZZIE (cont'd)
That's my girl...

Lizzie CLICKS her fingers and fades away, and the scene returns to normal as Twist GRABS Boyce and YANKS him back.

BOYCE
Back to the land of the unliving?
Good! Now you can finish this off!

TWIST
(defiant)
No.
(yelling)
No! You are not hurting my family,
ever again!!

Boyce is clearly pissed off. He shakes his head.

BOYCE
I should've have just killed you,
you stupid bitch.

Twist's point of view. We stand defiant with her, as we see Boyce's fist coming straight for the camera, we:

SMASH CUT TO:

57 INT. HOUSE - BEDROOM - NIGHT

57

Back to scene. Twist's eyes are closed, but snap open! She slowly sits up as she takes in her surroundings.

She sees Diego fighting the nocens still, clearly getting more and more tired. Julie is firing, but snaps around when she sees Twist is awake.

JULIE
Twist?

Twist quickly assesses the situation. She sees the girl still sleeping beside her, and the monsters are getting more solid in the shadows. She slowly shakes her head.

TWIST
It's the only way.

(CONTINUED)

CONTINUED:

JULIE
Twist? Are you-

Diego yells at Julie. Julie, momentarily distracted, turns her head in his direction.

Angle on Twist's face. Her eyes become red, and she opens her mouth to reveal her fangs!

She LUNGES forward towards the girl's throat!

MONTAGE - SLOW MOTION:

(The only sound we hear is that of Twist feeding and the heartbeat of the girl.)

A) Julie spins around eyes wide open in horror.

B) The back of Twist's head as she is latched onto the girl's throat.

C) Danyael with a shocked look on his face.

D) Twist DRINKS from the girl, the sound of the heartbeat getting slower and slower and slower, until...

It stops altogether.

ON SCENE:

Danyael grabs Twist's head and tries to pull her back. Twist lets go and a trail of BLOOD flicks across screen.

As we hear the fading sounds of the monsters, we see the shadows have returned to normal, and the nocens have completely disappeared.

Off Julie's shocked face as she pushes past Twist, grabbing the pale and unmoving girl's body.

JULIE (cont'd)
(to Twist)
You killed her! You... you fed off her! Oh my God, oh my God...

Twist jumps up and shakes Julie.

TWIST
I only stopped her heart! This is where you step in, so go all 'ER' and revive her, pronto!

Julie stares at the dead girl for a beat, before composing herself, giving Twist a dark look, before we SMASH CUT to:

58 INT. HOSPITAL - ER - WAITING ROOM - NIGHT

58

The front doors SMASH open as Twist barges in. Behind her, Diego cradles the revived girl in his arms, quickly followed by Julie, Danyaël and Syren.

TWIST
Help! This girl needs emergency
attention, *now!*

The ER staff break into action and take the girl and put her on a gurney.

NURSE
What happened? Why has she lost a
lot of blood?

TWIST
We saw her being attacked by some
animal! We scared it off, and we
were lucky to save her! Julie over
there, she's a doctor! She revived
her!

NURSE
(to Julie)
Is this true?

JULIE
(flatly)
Yes. She was attacked by a wild
animal, and I revived her.
(accusingly; to Twist)
Just.

She stares at Twist for a beat before looking away.

NURSE
Alright! We need an emergency blood
transfusion, right now!

The nurse helped by another nurse and doctor, wheel the girl away through the ER doors. The team stand by with nervous looks on their faces, as we DISSOLVE TO:

59 INT. HOSPITAL - ER - WAITING ROOM - LATER

59

The doctor walks out of the doors and approaches our team.

DOCTOR
She made it. Any later, and she
wouldn't have survived. She lost
quite a lot of blood.
(beat)
Did you see what kind of animal it
was?

(CONTINUED)

CONTINUED:

The team look uncomfortable, understandably so!

TWIST

It was dark. The shadows were
really deep...

A nervous beat.

DOCTOR

No matter. She actually wants to
speak with you all. She's in the
room on your right.

The doctor points towards the doors he came through and walks
out of frame. The team exchange glances, and we cut to:

60 INT. HOSPITAL - ER - ROOM - NEXT

60

The team enter the room, to see the girl lying in bed with a
drip hanging from her arm. A blood bag is feeding her the
blood she lost. Focus on Twist's face, who looks really
uncomfortable.

TWIST

Uh... hey. Sorry about the...
(points to neck)
You know.

GIRL

It's alright.
(beat)
Thank you for stopping them, and
for saving me.

The others don't say a word - except for Twist, of course.

TWIST

Don't sweat it. It's what we do.

An angry Julie looks over to her, then turns and stomps out
of the room. From the expressions of Danyael and Diego, they
can clearly see trouble brewing, and we cut to:

61 INT. HOSPITAL - ER - WAITING ROOM - NEXT

61

Twist is making her way towards the exit, when an extremely
pissed off Julie steps in her way.

JULIE

What the hell was all that about?
You went against everything Chris
has ever taught you! You could've
killed that girl!

Twist spins round, and gets right into Julie's face.

(CONTINUED)

CONTINUED:

TWIST

In case you missed it, Chris isn't here! He may never come back! You're just angry I made a decision that worked!

(waving her hands)

Look! No more of those freakin' shadow... whatever they were!

JULIE

(shaking her head)

At what cost? Do you realise how risky that decision was? What happened if we couldn't revive her?

(beat)

After all she did to help you wake up, this is how you repay her?

TWIST

(snaps)

She didn't-

Twist cuts herself off. She sighs, lowering her head, and Julie starts to fill in the blanks?

JULIE

She never woke you up, did she? So who did?

(shaking her head)

Is this is how you deal with the situation?

Twist can barely hide her fury. She leans forwards and gets right in Julie's face.

TWIST

As per freakin' usual, you don't know what the hell you're talking about!

JULIE

You looked like you enjoyed every second of it...

Twist mouth gapes open, before she closes it and narrows her eyes.

TWIST

(yells)

How dare you insinuate that I enjoyed it! What, you think that I get a few gulps of actual blood and I'm back to the dark old self again? Hey, look! It's Psycho Twist! Someone get ready to...

(CONTINUED)

CONTINUED: (2)

But she doesn't finish her sentence. Diego pries the two women apart and stands firmly between them. He looks to Twist with narrow eyes and then to Julie.

DIEGO

Ladies. This is not the time nor place to be having such arguments.

(beat)

You are attracting unwanted attention.

The two women turn slightly to see several nurses and doctors looking at the very public display of anger.

Julie looks back at Twist, before straightening her shoulders. She turns on her heel and walks out the exit.

Danyaël gently places his hand on Twist, who shakes it off angrily.

TWIST

Don't touch me, Spook!

(to Diego)

And what the hell was that for?

She runs out the door with a shove, Diego quickly following her. Danyaël turns to the anxious ER staff, with a nervous smile.

DANYAEL

Uh... sorry. Nothing to worry about. Happens all the time. We'll be leaving.

(quickly)

Right now.

He grabs Syren, and the two of them leave the shocked ER staff as we cut to:

62

INT. VAN - MUCH LATER

62

The team are all packed and ready to go. Twist, Danyaël and Syren are in the back. Diego is driving, while Julie rides shotgun.

She turns around to look in the back. Twist notices her and promptly gives her the finger. Julie just shakes her head and turns back.

JULIE

So... does anybody want to talk about what happened tonight?

No answers.

(CONTINUED)

CONTINUED:

JULIE (cont'd)

What did the dreams mean, if that's all they were. Does anyone want to discuss them?

SYREN

Well, I think...

But she stops when she turns to Twist. Twist isn't looking at her but staring at the floor. We can clearly see that Twist has kicked or nudged her to be quiet.

Julie notices this, and her expression darkens even more.

JULIE

Maybe you have something to say, Twist McFadden?

Twist slowly turns to stare daggers right back at Julie.

TWIST

Oh, I don't think so, Dr. Julie Kingston. There are two things you aren't never going to hear me talk about. One: My time in Hell; Two: What I dreamt about.

(beat)

Okay?

She leans forward, grabs her MP3 player and turns the volume up real loud.

JULIE

(shakes head)

Danyaël? What about...

DIEGO

(interrupts)

There are some things that are best left unspoken, Julie.

(glancing back at her)

We won't know why it happened, but we survived, and the world is a safer place. There are other things to think about.

He returns his gaze to the road. Julie ponders on his answer as she looks at the winding road ahead. From her face, we can see who she's thinking about. Off this, we:

BLACK OUT:

END OF SHOW
