

**SOMEWHERE INBETWEEN**

"Them Bones"

by  
Dino Leone

TEASER

FADE IN:

1 EXT. COUNTRY ROAD - DAY 1

We open on a long stretch of unmarked road, thick woods on either side of it.

The road follows up a few hundred metres, before disappearing around a corner, going deeper into the woods.

The camera pans around in the opposite direction, and we can see the small rural town, nestled within the woods themselves.

The sun is shining sparingly through the thick branches and we can sense a feeling of foreboding about this place. It's a place where you get the feeling you don't want your car to break down at night.

Suddenly we see a BLACK DOG bound into view, panting away happily.

It stops, turns and BARKS once in our direction. We pan around to see an ELDERLY MAN walking with a slight limp towards the camera.

He smiles broadly, his grizzly features making him out to be very grandfatherly. In his hand is a gnarled stick.

He throws the stick down a beaten path, between the trees, deep into the woods.

OLD MAN

There you go, Rufus! Fetch the stick!

The dog lets out a small bark, before it runs off and goes to retrieve the stick for his master.

The old man removes a large handkerchief, and wipes his brow. He seems to be thinking about a distant memory, before he hears another bark from Rufus.

OLD MAN (cont'd)

I'm coming, boy!

(mumbling)

God-damn dog has far too much energy for this here old man.

2 EXT. WOODS - CONTINUOUS 2

We change to an UNKNOWN POINT OF VIEW, deep within the trees. We can clearly see the old man on the road, as he turns to make his way on the path towards where his dog is barking from.

(CONTINUED)

Cut back to the old man as he trudges along the path, until he sees Rufus digging near an old tree.

Cut back to the unknown POV again, and we continue to see the old man walk along the path. A slight breathing can be heard.

Back to Rufus, who is busily digging at the base of the tree. The dog is making excited noises as he has clearly found something of interest.

The old man makes it to his dog and notices the stick he threw earlier at nearby. Rufus hasn't touched it.

He bends down, making a slight groan, and picks up the stick.

OLD MAN

Rufus! What's that you're digging up? Did you find some rabbits again? You know those cottontails will always get the better of ya, doggone it!

But a closer inspection of his dog's excavation proves to be a troubling sight. The old man frowns before his eyes widen in surprise.

The camera slowly pans down to where the dog is digging and we can start to see BONES being dug up. HUMAN BONES!

The dog lifts his head up, a human femur clearly clamped between his jaws.

The old man lets out a cry of alarm, before stumbling back a few steps.

OLD MAN (cont'd)

Rufus! Drop that thing! This is...  
this is...  
(under his breath)  
This can't be happening... not  
again...

The dog does just as his master says, but it appears to be because he has found something else of interest.

The dog's ears prick up and he makes a small GROWL. He bounds off into the woods.

OLD MAN (cont'd)

Rufus! Get back here!

Back to the unknown point of view, as we see the old man at the tree, before he follows his dog.

The dog is barking madly. The old man manages to catch up with his wayward pet and cries out again at the sight he is seeing.

He places his hand to his chest. Clearly his heart is beating far more normal than he'd like for his age.

The camera pans around to the sight the old man has seen. We see the dog sniffing at an object on the ground.

Close in on the object and we can see the bloody REMAINS of what appears to be human. What's more frightening is the dog begins to start licking at the dead remains.

Cut back to the old man, who seems he wants to vomit, but can only dry heave. He pinches his nose to block away the bad smell.

Rufus flicks his head up again, and growls once more. The hackles on his neck begin to rise, before he races off into the woods again.

OLD MAN (cont'd)

Rufus! Come on boy! Let's go! This isn't our place to be here!

We can hear the dog nearby barking madly, but his barks are brutally cut off.

We hear the whimpering sounds of the dog, before he too is silent.

Too silent.

The old man is clearly terrified right now.

OLD MAN (cont'd)

(edgy)

Rufus? Hey boy, come back to papa, and I'll make you something to eat, deal? Rufus?

The silence of the woods is unnerving and the old man begins to realise that his dog isn't coming back.

He looks around through the trees, wondering if he can see or hear anything else out the ordinary.

Completely terrified, he quickly turns and runs in the opposite direction from which he come from. For an old man, he is moving particularly fast.

Cut back to the unknown point of view, as we watch the old man make his escape, back to the road and back into town.

PAN DOWN a little to see the feebly TWITCHING hind legs of Rufus, his fur spattered with BLOOD, before the dog is sharply dragged out of sight.

We continue to hear the breathing followed by a low and downright evil CHUCKLE, before we:

**BLACK OUT:**

**END OF TEASER**

ACT ONE

FADE IN:

3 EXT. DINER - DAWN 3

Establishing shot of a generic roadhouse diner on yet another interstate. There are two trucks lined up outside. PUSH IN through the front doors to:

4 INT. DINER - CONTINUOUS 4

We move through the diner until we come across a familiar group of people.

We see the team, gathered around a table, eating breakfast and chatting away.

TWIST is shovelling food into her mouth, while reading the morning papers in front of her.

DANYAEL is having a cup of coffee, clearly amused at Twist's love of high cholesterol, culinary delights.

SYREN is the complete opposite of Twist, as she eats her breakfast in a calm and civilised manner.

DIEGO is naturally, not eating anything. His arms and eyes are closed. He appears to be either asleep, or meditating.

We finally focus on JULIE. She has a coffee in front of her. As the steam from her coffee gently rises, she just stares at the cup as if transfixed.

Her expression is one of melancholy. Clearly the events of what happened in Carson City are still bothering her.

She looks up and stares out the window and gives a small sigh, and GETS up to go to the rest room.

Diego OPENS his eyes and watches Julie thoughtfully.

SYREN (O.S.)

Diego, how come we never see you eat?

Diego takes his eyes off Julie momentarily and looks at Syren.

DIEGO

I'm not hungry at this present time. I'll eat when I need to eat.

TWIST

(mouth full of food)

Yeah, that'll be like, never.

(to Syren)

(MORE)

(CONTINUED)

TWIST (cont'd)

He wants to keep his rakish figure,  
y'see.

She turns and gives him a cheeky grin, as she continues to eat her breakfast with gusto. Diego is about to say something, but stares at the rest room for a beat.

We watch the rest room door for a few more beats, before Julie emerges again. She looks like she has been crying, but it's hard to tell.

Diego narrows his eyes. He can still see that Julie is troubled, but he knows she isn't going to say anything. She sits back down and resumes her thousand yard stare with her cup of coffee.

DIEGO

Julie, it's okay to feel...  
depressed, about what happened with  
your friend, but you have to  
realise there wasn't anything you  
could do change the situation.

(beat)

The line of work we are in is  
always going to be... tough.

Julie continues staring at her coffee and then takes a swig from it. She doesn't even look at Diego. Even Twist stops and looks at her with interest.

Julie can feel all the team's eyes on her and she sighs, rolling her eyes.

JULIE

Really, guys. I'm fine. I've never  
felt better. Please, don't worry  
about me. We need to find out what  
we need to do next. We need to be  
busy.

Twist and Danyael exchange glances. They know that Julie being kept 'busy' is her way of balking the issue.

SYREN

Don't worry. Things will get  
better. You'll see.

Syren smiles warmly, and it's enough to make Twist roll her eyes in exasperation.

TWIST

Jeez, girl! Isn't there ever a time  
that you're not high on the happy  
side? And, incidentally, if you are  
on crack, you'd better let Danyael  
have some to keep him awake.

SYREN

(shaking her head)

Not really.

(beat)

Except that one time...

(beat)

Anyway, isn't life about moving forward and not worrying about the past?

Twist rolls her eyes again, before sighing and looks back down at the papers. She quickly flicks through them, until she comes across something of interest.

TWIST

Hey. Here's something interesting. Seems there's an unsolved murder in a nearby town. Sounds like our 'line of work,' right, guys?

The team, except Julie, who is looking in the opposite direction, look at Twist with odd expressions. We can see Twist with a piece of bacon, as she sticks it in mouth to chew, noisily.

DANYAEL

And now I know why I'm not eating...

TWIST

What?

(beat)

Anyway... I'm suggesting that we check it out. It might be something to occupy our time and get our minds off things...

She looks questionably at Julie, who is ignoring the rest of the team rather well. Diego takes the paper from Twist and quickly reads the report.

DIEGO

Yes. We should definitely look into this. Come on everyone, let's go.

TWIST

(protests)

But I haven't even finished breakfast!

The others all start to get up, forcing Twist to cram as much food into her mouth as possible before following the others, and we cut to:

5 EXT. VAN - NEXT 5

We see the familiar black van rocket past us on the road. As we follow it's path we can see the small town we first glimpsed in the teaser looming ahead.

6 EXT. TOWN - LATER 6

The town is a quiet little place. It appears to have only the one main street through the centre, and variety of shops and businesses alongside it. The town is framed on all sides by the thick woods we saw earlier in the teaser.

The van drives down the main street, before pulling in front of what looks like the general store.

7 INT. VAN - NEXT 7

Overhead, the sky is overcast, which pleases Twist and Danyael nicely.

TWIST

So what's going to be the game plan?

The team look at Twist with bemused expressions.

DANYAEL

You're the one who wanted to come out here. What do you suggest?

Twist rolls her eyes, before punching Danyael lightly on the arm.

TWIST

Do I have to do everything myself? Come on Diego, let's go rouse a few locals.

She gives a smile before getting out of the van. Diego turns to Julie, but Julie holds up her hand.

JULIE

I'll stay inside, if that's okay with you. I can work on my laptop here.

Danyael, already out, claps a hand on Diego's shoulder.

DANYAEL

Come on Diego. Let's keep Twist out of trouble.

The two head off from the van, leaving Julie to her thoughts. Silence for a beat, before Syren breaks it.

(CONTINUED)

SYREN

Julie, are you thinking about...  
you know...

Julie turns to Syren with a passive stare. She nods slightly, but realises Syren can't see this.

JULIE

I... yeah a little. I...

She trails off. Syren makes her way over to Julie and places her arm around Julie's shoulder.

SYREN

It's okay. I think about him too. I  
know he's okay. Somehow, I just  
know.

Once again Julie is nodding, if nothing else to convince herself, but she isn't so sure.

8 INT. GENERAL STORE - SAME TIME

8

Twist, Diego and Danyael have entered the store and begin to look around. The old man from the teaser is shopping in the background.

The STORE KEEPER, a man in his fifties, comes out and smiles to the trio.

STORE KEEPER

Something I can help you young  
folks with?

Diego is about to step forward, but Twist beats him to the punch.

TWIST

Sure thing, pops. We read about a  
murder in the local papers,  
anything to it?

Danyael SLAPS his hand to his face, and inches away to look at some merchandise. Diego is slightly uncomfortable, but manages to regain his composure.

The old man's eyes widen and he moves closer to listen to the three stranger's request.

STORE KEEPER

(frowning)

Seems you kids are a bit macabre  
for my liking. Why on earth do you  
want to know about stuff like that?

(CONTINUED)

Twist rolls her eyes. She scans around the store, and quickly notices the old man. The old man looks at her with a start, before making his way to the counter.

OLD MAN

Ah, just the usual, Max.

The store keeper, or Max as we now know him, turns to the old man and begins to process his groceries.

MAX

Will, you look like you've aged more in the past week. What's happened?

WILL

Ah, you know. Life is moving too fast for me. That crazy dog of mine ran off again. I don't know when he'll be back.

After hearing this, Twist stares at the pair thoughtfully. Diego leans forwards towards Twist.

DIEGO

(whispers)

I think the answers are going to be less forthcoming here.

TWIST

(shrugging)

Relax. Let Twist do her stuff. I'll get the information we need...

DANYAEL

(under his breath)

She's moved into third person mode. Won't that be interesting...

Twist shoots Danyael a glance, before noticing Max has finished with Will's groceries.

MAX

See you later, Will! Sorry to hear about Rufus. He'll be back! Just wait and see.

Will picks up his groceries, gives Twist and the others a slight nod of his head, before he makes his way out of the store.

Twist glances back at the old man and begins to make her way out.

MAX (cont'd)

Young lady! Don't be making any trouble for yourself! It would be best if you and your friends moved on and forgot about this little place.

Twist is about to leave the store, before turning to Max.

TWIST

Little old me? Making trouble? Who's says I'm going to be making trouble?

(under her breath)

Buddy, trouble is my middle name.

She leaves the store. Diego and Danyaël exchange glances and race out after her. Max watches on as they leave.

MAX

The youth of today...

CUT TO:

Twist spots the old man, and races up to him.

TWIST

Hey there. We're kinda new in town and we're wondering if you might be able to answer some questions.

Will stops and fidgets slightly. He turns and looks back at Twist.

WILL

New? That's a funny statement coming from someone the likes of yourself! We don't see the likes of your kind here... They tend to forget these one-horse towns and pass through quickly.

(beat)

If you want a piece of friendly country advice, you should do the same. It might do you the world of good.

Twist, however, doesn't seemed perturbed by Will's urgency for the team to leave the town. Quite the opposite, actually.

TWIST

(ignoring him)

Can I ask what happened to your dog?

(CONTINUED)

The old man stops again, before sighing and placing his groceries on the bench outside the general store. He scratches his head before turning to Twist again.

WILL

I was taking Rufus for his walk as usual. He spotted something in the woods. I saw...

(beat)

Anyway, Rufus took off, and I haven't seen him since.

TWIST

What did he see?

(leaning forward)

Anything to do with the murder I read about here?

The old man laughs, prompting a coughing fit. After he's regained his composure, he continues:

WILL

Murder? Try murders. This town has had a history of attacks stretching back more than thirty years! Sometimes folks just up and disappear 'round these parts.

(beat)

Folks kinda like you...

He points to Twist, Diego and Danyael.

TWIST

(rolls her eyes)

Relax, pops. We'll be super careful. No way any of us are gonna end up on a meathook like a bunch of naive kids.

(beat)

Just to let you know, we aren't looking for trouble...

The old man scratches his head, not getting the *Texas Chainsaw Massacre* reference. He gets up and is ready to leave.

WILL

Yes, that's right. You look exactly like a bunch of naive youngsters that should know better.

(leans closer)

Young lady, leave while you have the chance...

He walks away from the trio, coughing once again.

Diego stands by in deep thought. Danyaël seems more preoccupied about the sun breaking through the clouds, but it stills remains very overcast.

Twist breaks the silence.

TWIST

Sounds like we got ourselves a case.

She smiles and walks back to the van, causing the other two to follow.

We are back in the van, and Twist relays to Julie what they've uncovered.

TWIST

So, this old man I spoke to seems pretty spooked about the whole thing.

JULIE

That fits with what I've found on the internet about this place. Plenty of stories about disappearances around these parts. It could look like the murders might be linked.

TWIST

Well? What are we waiting for? Let's go into the woods and check it out. C'mon, let's go hunting.

Twist's enthusiasm is too much for Julie, who breathes sharply. She shuts her laptop, and looks towards the others.

JULIE

I don't think it's going to be as easy as trekking through the woods for answers.

(beat)

Let's stick around and observe the situation more. We really need to know what we're up against before heading out into the wilderness.

DANYAEL

So. I guess we'll be looking for a motel to check in?

Julie smiles briefly.

10 CONTINUED:

10

DANYAEL (cont'd)

Okay then, let's go.

He starts up the van and they begin to head off.

11 INT. MOTEL ROOM - DAY

11

A generic motel room with the basic conveniences. As we pan around, we see Twist with her back towards us on the bed. In her hand is the video camera, she's using to make her video diary.

TWIST

So, anyway. It's been a few of crazy weeks. We've been battling demon spirits that inhabit children, and let me tell you that wasn't a walk in the park...

(beat)

We showed Syren how to fit in the world... Oh, brother... don't look at me like that! We can't wrap her up in cotton wool! She needs to know about the real world someday!

(beat)

We fought some more, surprise, surprise, demons from the beyond that gave us screwy nightmares.

(beat; shudders)

Relived bad memories, you know which ones?

(finger in the air)

And we came across more trads wanting kill a rebel cell - lead by, wait for it... Danyael's ex.

(rolls eyes)

No, I didn't get jealous! Besides, she was nowhere near as good looking as me.

(beat)

Syren wanted to find out more about her past, and got more than she bargained for... Between you and me, the girl can look after herself. I mean, how long did she spend on that island?

(beat)

Then we ran into some goth girl who was investigating the deaths of pregnant women and as you'll know - that set Julie right off.

(beat)

Though we never did find out who that chick was, but she seemed kind of familiar...

(CONTINUED)

Twist pauses painfully. Even though she is alone, she feels a little uncomfortable about doing this.

TWIST (cont'd)

So, now we're in some little hick town investigating a series of murders - you know, our kind of thing. But Julie still...

(sighs)

She still misses you. Though she's not letting anyone in on that, but she can't fool the Twist.

She suddenly turns around and notices Syren standing there behind her, jumping a mile.

TWIST (cont'd)

Jeez, girl! Next time, wear a bell or something!

Syren cocks her head at the odd remark.

SYREN

I heard you talking to yourself. What are you doing?

Twist looks down at the camera thoughtfully.

TWIST

Just a little diary I'm making. Nothing special. It's for, you know...

Twist shrugs, but rolls her eyes when Syren can't see her.

SYREN

Oh! Can I say something too? I mean, he might want to know how I'm doing...

TWIST

(interrupting)

I've got it covered.

Twist immediately shuts the camera off and begins to pack it up. Before Syren can reply back, their door is suddenly opened, and Julie steps in.

JULIE

Come on, you two! I found out about another attack, closer to town!

She leaves again, with Twist grabbing Syren as they follow her, and we cut to:

12 EXT. MAIN STREET - NEXT

12

The team arrive at the southern end of the main street, very near the thick woods surrounding the town. A healthy group of local onlookers watch the ambulance workers examine the unidentifiable body.

As we pan closer to the body, we see the bloody marks and gashes that the ambulance workers are trying to cover from the onlookers' eyes.

Closer still, we catch a glimpse of the person's arm - and it looks like it's been half CHEWED!

Cut to Julie, who's eyes widen a little. She quietly moves the others away from the crime scene.

TWIST

Holy crap! Did you see the bite marks on that thing?!?

JULIE

(grimly)

Looks like something has a taste for the locals.

As we pan back to the ambulance workers finally strapping the covered up body and placing it in the ambulance, we:

**BLACK OUT:**

**END OF ACT ONE**

ACT TWO

FADE IN:

13

INT. MOTEL ROOM - DAY

13

Back in Twist and Syren's room and we see the team all present and accounted for.

Twist's giving Syren that kind of look, as she is using her iPod and tapping away at the random tune that is playing at the moment.

JULIE

Okay. Here's what we'll do. I pose as a medical examiner from out of town, with my trusty assistant.

Julie waves her hand to Danyael, who grins slightly. This gets a raised eyebrow from Twist.

JULIE (cont'd)

Twist, Diego and Syren, go take a look round the crime scene in the woods and see what you can find.

(beat)

Oh, Twist? Try not to draw too much attention to yourself. Remember what happened last time.

TWIST

(rolls her eyes)

What's with people thinking I create new problems everywhere I go? I'm way too fly for that.

(beat)

Besides, what do you know what happened last time?

Julie just gives her a knowing smile.

JULIE

That's it, guys. Let's move out.

As the team begin to head off, we cut to:

14

EXT. MAIN STREET - AFTERNOON

14

We are back at the murder scene. The scene is sealed off with crime scene tape and we see two policemen guarding the crime scene.

They appear to be in a animated conversation, that is until Twist, Diego and Syren show up.

Twist walks up with a confident smile, looking like she owns the place.

(CONTINUED)

TWIST

Hey there, boys. What's going on here?

The two policemen look at each other, shaking their heads, before quietly chuckling.

POLICEMAN #1

Nothing that should interest you about this town, other than wanting to get through it without stopping.

Twist turns to Diego and Syren with smile. She looks back at the policemen placing her hand on her chest.

TWIST

What's with the telling the out of towners to move along through your neck of the woods?

(beat)

I'm writing a paper for college on isolated towns and their relevance to horror movie legends. Seems when I found out about this town, I may have hit the nail on the head.

The two policemen exchange glances before shaking their heads again.

POLICEMAN #2

Best you leave now, young miss. This is a serious investigation, and you don't want to be caught up in the middle of it.

POLICEMAN #1

As for your link to horror movies... Best you forget about those piles of garbage and do something more productive with your life. Go. Forget this town.

(leaning closer)

It doesn't concern you.

(looking to the others)

Your friends included.

Twist folds her arms and humphs in frustration. As Syren stands by passively, Twist sees Diego a short distance away. He appears to have found something of interest.

TWIST

Come on, Syren. Let's go and see what tall, dark and sexy wants.

This little remark elicits a tiny chuckle from the blind team member, as they walk away from the crime scene.

14 CONTINUED: (2)

14

We stay on the two police who watch the trio with interest.

POLICEMAN #1  
(whispers)  
Think they know?

POLICEMAN #2  
Here's hoping they don't find out.  
Or we'll be finding some more  
bodies real soon...

CUT TO:

15 EXT. WOODS - NEXT

15

We are further away from the crime scene towards the woods themselves.

Diego is squatting down just before a path that leads deep into the woods. He is touching the ground in certain places, moving stones and checking the leaves and brush on the ground.

TWIST  
Find anything of use? Because  
Tweedle Dee and Tweedle Dum sure  
didn't want to tell me anything...

DIEGO  
(without looking up)  
That would be because they were  
doing their job. Anyway, I've found  
something that could be of  
interest. It's through there.

Diego points down the path into the woods themselves. We get a real sense of claustrophobia as the old trees loom up and crowd in over the path.

Twist looks in the direction of where Diego is pointing and gives a little smile.

TWIST  
Guess we're going hunting after  
all, huh? Maybe I shoulda brought  
my best hat.

As Twist and Diego share a smile, we cut to:

16 INT. MORGUE - SAME TIME

16

Julie is standing in front of a counter with Danyael by her side. She is wearing a white coat with a medical ID from her days back at Osborne's Lab, hoping that her request will be granted.

(CONTINUED)

The morgue attendant, a bored student, is reading a Stephen King novel. He stops and looks up at Julie and Danyael.

MORGUE ATTENDANT

Can I help you?

JULIE

Good afternoon. My name is Dr. Julie Kingston, and this is my assistant, Danyael. We received a call about a murder in this town, and I'm here to do the autopsy.

She smiles briefly at the student, who looks back with feigned interest. He squints at Julie's credentials, and shrugs his shoulders.

MORGUE ATTENDANT

Yeah, whatever. The body is in the back room. Should be okay, all the equipment is there...

He goes back to reading his novel, as if Julie didn't exist. She smiles again and grabs Danyael who is grimacing at a rather vivid crime scene photo.

17 INT. MORGUE - BACK ROOM - NEXT

17

Julie has the body on the examining table and is examining it more closely. Danyael is wandering around the room, before coming to the table and leaning over.

DANYAEL

(wrinkles nose)

You know, I could never get over the fact that a dead body can smell like that.

Julie pauses in her examination and stares at him.

DANYAEL (cont'd)

I... oh, don't get me wrong. I know I'm very much dead. But... it just kind of... it really creeps me out, especially since when some of our kind really go for that kind of, you know... thing.

Julie pauses momentarily, before shaking her head and continuing her examination. She lifts the unidentifiable human's arm and examines the bite marks more closely.

As we close in on the arm, we can clearly see the half chewed areas of flesh. The bite marks do look a little familiar.

(CONTINUED)

JULIE

This is definitely someone or something with a taste for human flesh... if it were a vampire, and therefore something we could probably handle, it would be more obvious.

DANYAEL

Yeah, kind of like the lack of blood and that vampires don't really go for the whole 'eat the whole body' thing. Although, I have heard, on occasion, they-

JULIE

(grimacing)

Danyaël! I really don't want to know! Keep your mind on the job.

DANYAEL

(nodding)

Yeah. I can see how that can be a little gross. God, I'm starting to sound like Twist...

Julie laughs a little. It the first time in a while we hear her laugh.

JULIE

Oh, I think that you'll be safe in that respect. Twist is in a league of her own.

She shows Danyaël the arm, so he can get a closer look.

JULIE (cont'd)

Notice the bite marks? Don't they look a little familiar? The spacing and pattern of the teeth marks resemble human dentistry.

Danyaël looks closer and slowly nods his head.

DANYAEL

You not suggesting that this could be a human doing these things? It would much easier if it were some kind of monster...

JULIE

(shaking her head)

Unfortunately, yes. That's my hypothesis at this point in time. Humans feeding on humans. You know what that means, don't you?

DANYAEL

(beat; penny drops)

Oh. Oh...

The moment is broken, when Julie's cell rings. She flips it out to answer it.

JULIE

Yeah? What did you find?

(listens)

Uh huh. That pretty much confirms what we found here.

(listens)

Okay. We'll meet back at the motel. I just want to go back there and gather supplies.

(listens)

We'll work out what we'll do next then! You're so impatient, Twist!

She hangs up the phone and turns back to Danyael.

JULIE (cont'd)

Twist and the others found a mass grave with other human remains.

(beat)

Danny, my boy, now we're dealing with cannibals.

DANYAEL

Oh great. As long as we don't bump into Leatherface or that cooky family from the *Hills Have Eyes*, I'll be fine.

Julie smirks as she covers the body over, and the two of them leave the room. On that we cut to:

The team are huddled together near the mass grave that Twist and the others found earlier. Twist is rubbing her hands together and blowing on them. She huddles closer to Diego for warmth.

TWIST

Why in the Britney Spears is it so damn cold? Whose crazy idea was it to do a stakeout in the middle of the night?

DANYAEL

That would be your crazy idea.

Twist shoots him a glare, still rubbing her hands.

TWIST

Well! I didn't see you come up with something better!

As the two continue their conversation, Diego turns to watch Julie who is staring intently at a spot between the trees.

A closer look shows that she isn't really staring at anything, but more staring off into space, again. It's the same look she gave her coffee cup earlier that morning in the diner.

DIEGO

Julie, are you feeling okay?

She shakes her head slightly, snapping back to reality and looks back at Diego.

JULIE

Yeah, I'm fine. Why do you ask?

DIEGO

It's just that you seem... preoccupied.

JULIE

Just thinking. I get the feeling that we're not going to see anything tonight.

She gets up, almost ready to leave. From the look on her face, she rather be anywhere but there.

DANYAEL

Oh, and another thing - vampires don't feel the cold! So why are you complaining?

TWIST

'Cause it makes me feel better! Haven't you learnt anything yet?!?

We close in on Syren, who has her eyes closed. A low murmuring musical note can be heard from her. She suddenly opens her eyes and stands up. She is facing in a particular direction, west of the grave site.

SYREN

I'm sensing something from that way. I... can't make out what it is, but there is definitely something there...

As if on cue, we hear strange noises from deep within the woods. The sound very much like twigs SNAPPING.

JULIE  
 (taking out her gun)  
 Come on, let's split up and see if  
 we can find out more.

She runs off into the woods, before Diego can say anything. Danyael has taken Syren and they are making their way towards the spot she sensed the presence.

Twist grabs Diego and they go off into another direction, before we cut to:

Julie is another part of the woods. The night time sounds from the woods are minimal, and other than that, the silence is too deafening.

We hear a RUSTLING in the brush to Julie's left. She stops and points her gun in that direction.

She carefully walks around the tree with her GUN raised.

As she moves closer, she gets a glimpse of a clearing ahead.

She moves closer, and finds an OBJECT on the ground. As she bends down to get a closer look, she senses someone behind her.

We switch to Julie's POINT OF VIEW. We can see an UNKNOWN FIGURE come into view, brandishing an object that resembles a weed killer dispenser.

A fine MIST sprays from the dispenser into the camera!

The screen blurs as we fall back on the ground with Julie as she is knocked out by GAS from the unknown assailant.

Back to scene. Julie is unconscious on the ground, her gun by her side.

The figure picks up Julie's gun and places it in her backpack. The figure then puts the backpack on and grabs Julie's arms, DRAGGING her deep into the woods.

We stay on the scene, faintly hearing the others, as Julie and her attacker are long gone, we:

**BLACK OUT:**

**END OF ACT TWO**

ACT THREE

FADE IN:

20

INT. UNKNOWN ROOM

20

Open on a pair of closed eyes. As they flutter open, we PULL BACK slightly to see Julie's face.

She shakes her head groggily, trying to breathe, but finds that her mouth is taped up with duct tape.

Her eyes widen as she struggles to move, but finds she is trussed up on a MEAT HOOK, hanging from it by her bound wrists like an animal that has been freshly killed!

Switch to her POINT OF VIEW.

The room we are in is some kind of meat locker. It is dimly lit by a series of air vents on the side wall.

As we pan around, we can see a row of similar meat hooks, some are empty, but very much stained with blood. There are other meat hooks that have more BODIES hooked on them.

What makes it worse, is that these bodies have parts missing and clearly visible bite marks, as if they've been half eaten, frozen ready for the next main course!

ON SCENE:

Julie is breathing heavily as she takes in her macabre and morbid surroundings. She slowly calms down, knowing that panicking will do her no good at all.

Looking up above her, at the meat hook, she tries to think of a way to loosen her bonds.

She shakes her wrists up and down, trying to lever the rope off the hook, without success.

She spies a footstool on its side. Reaching out as far as she can with her feet, she tries to grab the footstool and bring it closer to her.

Close in on the footstool. We see Julie's foot, inching ever so closely to it. Julie GRUNTS as she puts as much effort she can able into this torturous exercise.

Finally, she manages to snag the stool, and labouriously begins drags it closer to her.

The only sounds we can hear are Julie's heavy breathing and the stool SCRAPING along the ground of the meat locker.

(CONTINUED)

She manages to get the stool near her feet, and lifting herself up slightly, she rights the stool on its legs, and drags it over, so she can stand on it.

Breathing a sigh of relief, she then gets up on the stool.

She tries to unhook herself, only to find the rope itself has been tied to the meat hook.

Even though Julie's mouth is gagged, we can make out that she has just CURSED profusely.

She stares at the hook thoughtfully, before an idea comes to her. She manoeuvres the rope as much as she can towards the pointy end of the hook.

Now that she is standing on the stool, she has a better posture to move, and slowly but surely begins to SAW the rope holding her.

The sounds from her are starting to become more and more frantic, as the rope breaks little by little.

She catches a glimpse of the half eaten body near her and stops with a muffled GASP!

Close up of the unidentified male, whose facial expression was one of abject terror.

Shaking her head to get her bearings, and clearing her mind. She resumes her task of sawing the rope off the meat hook.

Close up of the meat hook. We can see the rope is nearly frayed to the point of Julie being able to snap it off.

She pauses, now that she is so close to escape. She takes a beat to rest her sore arms, and begins to start again, but stops when she hears a strange sound.

Focus on the DOOR to the meat locker.

The camera does a close up of the bottom of the door. We can see a small sliver of light from the other side of the door.

A SHADOW passes by the door!

Julie freezes. Her eyes widening at who or what might be on the other side of the door.

As we close in on Julie's terrified face, we cut to:

We are at the site of the mass grave, with the team gathered around.

Syren has her eyes closed, trying to sense where Julie may have disappeared to.

Danyaël is looking a little anxious, not just about Julie being missing, but the impending dawn.

TWIST

(yelling)

Julie! JULIE! Can you hear us? If you're hurt, let us know where you are!!!

(beat)

Or you could continue yelling at yourself, Twist, especially if she's out cold and can't hear you...

She punches the side of her leg in frustration. She turns to Danyaël who is looking more and more worried.

DANYAEL

Twist, you know how gung ho she's becoming. One minute she's all mopey and not wanting to be bothered. The next she's all Lara Croft, wanting to kick some ass. It's not good for her, and we're gonna have to sit her down and try to talk to her about it before she gets herself killed!

Twist looks at him and sighs. She silently nods. She snaps her head up when there's a RUSTLING noise from the within the brush.

Twist raises DUGGAN, ready for action. Danyaël stands by with his weapon, a short sword.

Syren still stands by passively, apparently not bothered by the rustling noise.

Suddenly, Diego appears. Twist and Danyaël breath a sigh of relief.

DIEGO

(off their looks)

You were expecting someone else?

Twist rolls her eyes, as Diego walks up to them. She hugs him slightly, making Danyaël feel a bit uncomfortable. Then she PUNCHES him on the arm.

TWIST

That's for scaring us, *baumgartner*! Couldn't you whistle or something?

(MORE)

TWIST (cont'd)

How do we know you aren't the thing that took Julie?

DIEGO

Because the thing that took Julie isn't a thing at all. It's a human.

(beat)

The only other tracks besides that of normal animal life you'd expect out here are human tracks.

DANYAEL

Julie said the attackers were cannibals. That makes them human, remember?

TWIST

(rolling her eyes)

Yeah, I remember! I'm not completely stupid, ya know!

(beat)

And don't answer that!

She turns around to look at Syren, who has appeared to finished whatever she was doing, and is looking back at the team.

SYREN

Why is it that the talking always becomes arguments?

DANYAEL

Oh, that's because Twist...

But Danyael doesn't finish what he says as Twist PUNCHES him in the arm.

A nervous beat.

DANYAEL (cont'd)

(looking at Twist)

Anyway... it's almost dawn, and, oh look... a wonderfully, clear blue sky...

He stops and looks at Twist momentarily. She looks up briefly and finally gets the gist.

TWIST

Hells Bells! Unless you want a KFC Twist, I'm out of here!

(to Diego)

Are you and the songstress going to be okay finding our wayward leader?

Syren raises an eyebrow at Twist's little remark.

DIEGO

(looking at Syren)

I'm positive we can manage something.

(beat)

Go. The two of you can't help us during the day...

Twist kisses Diego briefly on the cheek and salutes Syren, who obviously can't see it. Twist shakes her head.

TWIST

Man, I've got to stop giving Syren visual gestures...

DANYAEL

(grins)

Come on. Let's get out of here. Diego can take care of Syren, and he'll find Julie in one piece, you'll see.

As Twist and Danyael head off out of frame. Diego takes Syren by the hand. She resists slightly, prompting Diego's attention.

SYREN

I can feel her. It's bad, and we've got to help her.

(beat)

I don't like this place, it's...

She shivers slightly. Diego takes her other hand and squeezes them gently.

DIEGO

Do not fear, *senorita*. I feel the bad energy about this place as well.

(beat)

We will find Julie and leave this cursed place. Come on, let's follow the trail I believe may be Julie's.

As Diego and Syren disappear into the brush. We stay on the scene. The trees blow gently and the woodland silence is a little too eerie.

We focus on the rising sun, as we cut to:

Back to where we left off with Julie frozen in fear. We focus on the door once more.

We close in on the door handle, as it SQUEAKS in movement. The door handle opens all the way, and the door gradually opens out.

The room on the other side of the door resembles some kind of cellar. From Julie's prone position, she is unable to see much, let alone the PERSON who opened the door.

Her breathing becomes erratic as she suspects the worst.

A tense beat.

The open door still remains devoid of life, until a little GIRL wanders into frame.

She stares at Julie with child like wonder, a slight smile on her face.

We focus on the little girl. She appears unwashed, her face is grimy and her hair is all straggly. She is wearing a filthy looking dress that has several holes in the hem. A long time ago, the dress may have been white, but no amount of bleach would bring back the brilliance it once had.

The girl continues to stare at Julie with an obvious interest.

Julie has an idea. She makes facial gestures to the little girl. Even kicking her leg, in order for the girl to come closer.

As Julie tries to coax the girl to help her escape. The girl looks at Julie, then the foot stool.

We close in on her face. That child like wonder is still there, but there appears to be something else behind her interest.

Slowly the girl ENTERS the meat locker and walks up to Julie.

Julie tries to smile, then gestures to the girl to help her escape the meat hook.

The little girl looks up at the meat hook, she looks at Julie, then looks at the foot stool.

She looks back at Julie, smiling all the more widely. We can see her teeth are YELLOW and crooked.

Julie gags a little at the sight of the girl's wide smile and attempts to gain composure.

Suddenly, the little girl KICKS the foot stool from beneath Julie!

Julie drops from the lack of space beneath her feet, causing the rope to SNAP off the hook.

She lands heavily on the ground, looking up at the girl.

Switch to Julie's POINT OF VIEW.

We can now see the girl is far from smiling now. A truly malevolent expression is clearly across her face.

The girl begins to SCREAM, and launches herself at Julie, who attempts to protect herself as the girl starts punching and scratching her!

Julie manages to get a hold of the girl, but she opens her mouth and now we can clearly see that her teeth aren't just yellow, but are FILED into SHARP POINTS!

Julie's eyes widen in horror - and the girl clamps down on Julie's arm and BITES down hard!

The shock of being attacked, then bitten by this little wildcat is too much for Julie. She tries to get the upper hand, but the little girl seems to be very much in control.

Suddenly, two OLDER MEN come into the locker, one GRABBING the little girl by the hair and DRAGGING her away.

She is still screaming her lungs out, the tell-tale sign of blood on her mouth. One of the older men holds her in a bear hug and walks out of the locker backwards. The girl continues kicking and screaming as they disappear.

Julie stares in wide-eyed horror at the sudden and dramatic change of character the little girl showed.

She then stares up at the remaining older man, who is staring back down at her with an evil grin.

MAN

Huck! My baby sister can sure play them, can't she, miss?

He leans closer to Julie, who closes her eyes and tilts her head away from the man.

MAN (cont'd)

(menacingly)

But she ain't the worst one here, not by a long shot...

He laughs evilly, as he grabs some more rope and ties Julie back up again. Julie looks at him with fear, anger and unbridled hate.

22 CONTINUED: (3)

22

The man picks her up and tosses her over his shoulder. He gets up and walks out the meat locker.

We stay in the meat locker as we see Julie's scared face, as she is over the man's shoulder.

Still laughing, he SLAMS the meat locker SHUT, forcing us to:

CUT TO:

23 EXT. WOODS - MORNING

23

We see Diego and Syren walking along a trail. Diego stops and begins to examine the ground once more.

We focus on the ground, but can't see much out of the ordinary.

DIEGO  
(frustrated)  
*¡Maldito!* The trail was right here!  
Now it has completely vanished!

He stares at the ground in disgust, throwing a rock down the trail.

Syren stands behind him, listening to the sounds of the woodlands surrounding them.

SYREN  
Here. Let me try something.

DIEGO  
*Senorita*, anything is worth a shot  
right now...

We focus back on Syren, as she closes her eyes. We slowly close in on her face, as she breathes slowly, yet rhythmically.

We begin to hear a series of overlapping sounds, that only the blind singer can hear. As she slowly scrunches her face in concentration, she tries to refine and tune in the cacophony of sounds into a more listenable tune.

Though the sounds now have substance and meaning, they are by far less comforting or pleasant to listen to.

We can hear TERRIFYING SCREAMS; LOW EVIL LAUGHTER; the SOUNDS of farm yard implements being used; the sickening SOUNDS of what appears to be something being CUT and other evil sounds begin to emanate.

The sounds reach a fever pitch, before they are cut off.

(CONTINUED)

Syren opens her eyes, and we pull back. She let's her head hang forward and she gives out loud SIGH.

With her right arm, she points off deeper into the woods, but it seems she knows exactly where she's aiming.

SYREN

There is an area of the woodland,  
that is rich in evil, unnatural  
vibrations...

(beat)

There is far too much suffering  
there. It's where Julie is. I just  
know it.

Diego without doubting her, nods to himself.

DIEGO

Lead the way, Syren. We need to  
find Julie and leave this God  
forsaken place.

The pair set off into the woods, as we cut to:

We are in a large dining room of some old country house. As we pan around, we see that the home once had better days. The paint is peeling off the walls and the ceiling has several patches of black dampness that has set in.

In the centre of the room, is a huge rectangular table with eight chairs seated around it. On the table is a large plate. At each chair are dirty looking place mats and equally dirty looking plates with stained cutlery.

A closer inspection of the plates reveal tiny flecks of BLOOD!

The man from earlier walks into the room, whistling the tune from *Deliverance*, carrying the prone Julie.

He flips Julie onto a chair at the head of the table and begins to TIE her to the chair.

He stops whistling and gives her a toothy grin - and by 'toothy,' he has the same sharp teeth his little sister has. From Julie's terrified expression, this thought crosses her mind only too clearly.

Suddenly the rest of the family troop into the dining room. We see the girl from earlier, skipping her way in; the man that grabbed her; an OLD WOMAN in a wheelchair - her hair is all stuck out at odd angles and a pale white.

She is being pushed by an older man, clean-shaven and bald. He turns to Julie and give her the most menacing stare she has ever seen.

A couple of other men and women, relatives to the family, enter the room as well, and they all find their places at the table.

A scraggly looking BOY stops and realises that he has no seat. He looks at Julie with a menacing stare.

BOY

Pa! That bitch took my chair!

The old woman, obviously the grandmother, reaches out and SLAPS him across the face.

GRANDMOTHER

What did I tell you about using that kind of foul language at the dinner table?!?

The boy looks down at his feet and snuffles. He looks back at Julie with hate in his eyes.

BOY

I'm sorry, Grandma. I'll be good.

The old woman humphs once and is silent.

The man that pushed her wheelchair - obviously the Daddy - grabs Julie's BACKPACK and lands it on the table.

Julie watches uneasily as the family gather round to watch Daddy go through her belongings.

The man that grabbed Julie from earlier, one of the sons, picks up the gun and levels it at her, then turns to Daddy.

MAN

Pa! She had this pig shooter here!  
I ain't seen nothing like it! How's about we take her out back for some target practice?  
(looking at Julie)  
The both of them...

Daddy gives his son a look and grabs the gun from his hands, before placing it back on the table.

DADDY

Quiet, boy! You'll get ya turn to do what you like best!

GRANDMOTHER

If that means what I thinks it means then you boys are in a whole lot of trouble!!!

The 'boys' give Grandmother a contrite look. Grandma just humphs again and gives Julie a sinister look.

Daddy still rifles through Julie's belongings, finally picking up her cell phone - which starts RINGING in his hand!

He drops it in alarm, then peers down at the alien device.

Without a word, he picks it up and opens it, but not understanding what it is, he SMASHES it on the table!

We focus on Julie's expression of growing horror as we return to:

25 EXT. WOODS - SAME TIME

25

Diego is on his cell, trying to ring Julie, when he stops with a look of puzzlement.

DIEGO

The phone call was cut off.

SYREN

Was Julie there?

DIEGO

I don't know, but I heard... something...

SYREN

Should we go and get Twist and Danyael? We may need-

DIEGO

They won't be any good to us during the day, Syren.

He draws his SWORD, spinning it round his wrist with practised ease.

DIEGO

We're on our own.

Off Syren's growing concerned look, we cut to:

26 INT. DINING ROOM - NEXT

26

Julie is shaking her head, making muffled noises. The family are all hooting and hollering, until the boy hears Julie and cocks his head.

(CONTINUED)

BOY

Hey Pa! I think she wants to say  
somethin'.

Daddy looks at Julie with a sadistic grin, he then nods to the boy.

The boy reaches to Julie with a smile and RIPS off the duct tape from her mouth!

Julie yells for a beat, but regains her composure.

JULIE

Please. You don't have to do this.  
I won't tell them about you. Please  
let me go.  
(beat)  
My friends are looking for me, and  
you don't won't them finding you...

The family laugh at her pleas. Julie is shaking her head. She's hoping this is another one of those bad dreams she's having. She's even hoping that Chris himself will run in and start killing, but even she knows she is all alone.

She notices the little girl make her way to Daddy.

GIRL

Daddy... can I please have a snack?  
I'm hungry.

She turns and looks at Julie quizzically, then smiles a child like smile.

Julie returns the girl's gaze with a feeling of dread. She feels the skin on the back of her neck crawl.

Daddy meanwhile looks at his daughter with an affectionate gaze. He touches her hair for a beat.

DADDY

Sure you can sugar. But only a  
little bit. Y'all don't want to  
ruin ya dinner, ya hear?

The girl nods vigorously, then turns towards Julie. She still maintains that child-like smile.

Julie is struggling to move from her bonds, but finds this time, she is stuck fast.

The girl approaches her from her side. She smiles again, touching Julie's face with her finger.

CONTINUED: (2)

GIRL

You sure smell nice. Like an angel  
or sumthin'.

She then reaches down and takes Julie's hand, lifting it up.

The smile drops and that look of malevolence spreads across  
her face once more.

She then proceeds to BITE down on Julie's hand!

Julie SCREAMS in agony, as we close in Julie's face, we:

**BLACK OUT:**

**END OF ACT THREE**

ACT FOUR

FADE IN:

27

INT. DINING ROOM - NEXT

27

We're back where we left off. Julie's eyes are closed as she continues to scream in agony.

We pan down to her hand as the girl has Julie's hand to her face, and is making vicious noises as she chews her pinky FINGER!

The family are laughing in the background, as we pan up to Julie's face. It's growing pale as if she is about to faint.

The girl makes one final grunt, and RIPS Julie's pinky from her hand!

The girl lets go of Julie's hand and sucks on her pinky like a lollipop, blood DRIBBLING down her face.

Julie opens her eyes in horror. She gingerly lifts her hand and see the missing finger, and the bloody stump still spurting blood.

Switch to her POINT OF VIEW.

We hear the family's laughter, and we start to focus on them. Their images swim in and out of focus and we pan up to the ceiling and it starts to spin wildly.

The edge of our vision begin to darken.

ON SCENE:

Julie's head is tilted back. Her eyes are rolling about in her skull.

She shakes her head from side to side. One of the sons come up to her and SLAPS her hard across the face.

MAN

Quit ya' hollering and stay awake,  
bitch! Don't be going to sleep on  
us yet!

The swearing, once again prompts Grandma into a yelling fit, only this time, she can't whack her older grandson.

Julie is jolted back to her senses, takes one look at her surroundings once again, and SCREAMS her lungs out!

CUT TO:

28 EXT. WOODS - SAME TIME 28

Syren pricks her ears. She hears Julie's scream. Her eyes widen, as she can sense Julie's pain as well.

SYREN

Hurry! It's just past those trees ahead!

Diego grabs Syren's hand and they run headlong past the trees, and we cut to:

29 INT. DINING ROOM - NEXT 29

The family have tossed the remainder of Julie's belongings onto the floor of the dining table, and give her hungry looks.

Daddy looks at the young boy who didn't get a seat.

DADDY

Son, be a good boy and fetch me the carving knife.

The rest of the family laugh, and begin to lick their lips.

BOY

Yuh, sure thing, Pa!

He runs out of the dining room, and Julie's eyes follow him. She turns and sees the girl still with her severed finger in her mouth.

The girl just stares at her, before pulling out the finger and offering it to Julie.

GIRL

Wanna lick?

Julie terror-stricken eyes bug out at the girl's offering, who just shrugs her shoulders and continues to suck on her macabre 'lollipop'.

Suddenly there is a commotion to be heard, and Julie gets her head up just as Diego comes CHARGING into the room, along with Syren in tow!

DIEGO

Julie, hold on!

DADDY

What in the-

Diego swings his sword to and fro, causing the sons to step back from the dangerous blade.

(CONTINUED)

MAN

The hell?

DADDY

Don't just stand there gawpin,' get him!

One of the sons has managed to sneak up behind Syren, but she turns around and unleashes a silent note that causes him to grip his ears and collapse to the floor, out cold.

Julie sees both Diego and Syren, but can't believe her eyes.

JULIE

Diego? Syren? Syren!

Syren snaps her head in Julie's direction and races to her.

Grandma is yelling blue murder, but Syren ignores her as she reaches Julie and unties her.

Diego has nicked a few of the men, and Daddy has a furious look on his face.

DADDY

I'm a gonna grab that pig sticker  
and ram it where the sun don't  
shine!

DIEGO

If you can take my blade from hands  
without me cutting you, be my  
guest.

Daddy sneers, and motions for one of sons to do just that, the man CHARGING clumsily straight at Diego.

Diego responds by RAMMING his 'pig-sticker' into the unfortunate man, who GULPS as the blade sinks into him.

Using the man's body as a battering ram, Diego manages to herd the others into a room and shuts the door, locking it.

Julie is now untied. She looks down at the ground and picks up her gun.

Left alone in the confusion, the little girl saunters over, the finger still in her mouth.

Julie stares at the girl for a beat, until she feels a hand on her shoulder. She spins around and very nearly shoots Diego in the head!

DIEGO (cont'd)

Come on! We must leave quickly!

The three flee the dining room as they prepare to run from the house, all the while hearing Grandma scream her lungs out.

We stay in the dining room for a beat, until the door where Daddy and his sons were held BURSTS OPEN.

MAN

Stupid cocky sonofabitch locked us  
in the room with our weapons!

Daddy looks out down the hall with an evil grin.

DADDY

Come on boys. We're going hunting.

Hoots from his sons are heard, as they grab their homemade weapons and prepare to give chase.

GRANDMOTHER

Make sure you kill 'em slow, boys!

As Daddy and his sons leave the room. The little girl and boy stay behind for a beat, not before the girl races out of the dining room as well. The boy just stands there, kicking the ground that he has to take care of Grandma. The two women from earlier look at the boy with a laugh and leave the room also.

Grandma just sits there, mumbling to herself. We close in on her very ugly face, and as she continues to CACKLE, we cut to:

Diego has Julie by one hand and his cell in the other. Julie is still groggy, but she is still conscious enough to keep moving. Syren is tagging along using the sound of their movements to navigate.

DIEGO

Twist! We need you to bring the van  
here, *pronto!*

(listens)

No! As long as you stay inside the  
van, it should be safe for you two!  
Meet us at the grave site, and  
hurry! We have Julie and need to  
*vamos muy presto!*

He places the phone back in his pocket and withdraws the sword.

Julie makes jerky movements as she points the gun barrel at the trees around them.

JULIE

They're everywhere... they're  
freakin' everywhere!!!

Diego tells Julie to be calm. She manages for a beat, and the trio rush off into the woods.

He soon stops, halting the other two, when he sees TRIPWIRE directly in front of him!

He turns around and see the tripwire, leading to a series of razor pointed spikes, that will go off if the wire is tripped! He begins to see the woods are littered with traps all around them!

DIEGO

*Madra Dios!* The woods are filled  
with these things!

JULIE

(out of it)  
Told ya, they're everywhere...

She waves her gun around, and laughs. She then begins to cry, shaking her head and trying to fight off the hysteria sinking in, the sight of her BLOODY HAND not helping.

Diego tries to calm down Julie, but hears a YELL from Syren. He turns around and see Syren DANGLING in the air, from a SNARE that he missed!

Julie is looking up at Syren, still clearly out of it.

JULIE (cont'd)

Heh, now they've got you. Pretty  
soon, they'll get all of us...

She starts to laugh uncontrollably, and Diego looks momentarily lost - Julie is clearly in shock and could very well be a loose cannon, but his instincts tell him to save Syren, who especially with her blindness, is particularly vulnerable.

As if to prove his point, Daddy and his sons have just arrived on the scene and see Syren stuck up in the snare.

DADDY

Heh! Boys? Get those two. I'll cut  
the purty young girl down.

Diego holds up his sword, with a cool determined look in his eyes.

We see one of the sons, the one who abducted Julie earlier, make his move on her. Julie has finally focused on the threat in front of her, and points the gun out in front of her.

(CONTINUED)

The elder son stares at Julie's gun and at the frightened woman. He clearly thinks that Julie is not a threat.

MAN  
(smiling evilly)  
Ya not gonna shoot me with that  
thing, are ya now?

Focus on Julie with the gun pointed to the camera, then focus on the gun barrel itself, as it FIRES.

Focus back on Julie as we continue to see the smoking barrel, Julie's gaze cold and hard.

JULIE  
Yup.

Diego has gone one on one with the remaining son, while Daddy sees to Syren.

DADDY  
Come on, sweet thing... and I'll  
bet you do taste sweet!

But before he can cut her down, he hears the gunning of an ENGINE!

DADDY (cont'd)  
What the...?

We focus on his face momentarily, the growing light shines his face, as his eyes widen.

Switch to his POINT OF VIEW, and we see the black van BEARING down on us!

The black van ROCKETS into view at top speed and SMASHES Daddy clear across the clearing, with a sickening CRUNCH!

Diego has chopped off the hillbilly's arm, and finishes him off by DECAPITATING him!

He watches as the hick's head BOUNCES to the floor, his body crumpling after it.

DIEGO  
No time for final words, eh, *puta*?

Twist and Danyael jump out of the van, weapons raised, but it appears it's all over.

Diego cuts Syren down from her trap, and she gets back up on her feet.

SYREN

Thanks. But I'm okay. It's Julie  
you should be looking after.

Focus on Julie as she stands there passively. Suddenly her eyes widen as she hears someone creeping up on her.

She spins around and sees the dirty little girl trying to sneak up on her!

She sees her older brothers all lying dead on the ground. She glances to her right and sees her daddy's mangled remains. She looks at the van and her eyes narrow slightly.

Julie stares at the girl, her gun pointed at the girl's head.

This is a stand off of unusual proportions. Julie keeps her gun trained on the girl.

The girl looks up at Julie. She opens her mouth once, and Julie's severed finger falls out onto the ground. The little girl shows no fear whatsoever.

Angle on Julie, a look of determination on her face.

Angle on the gun, as Julie's finger slowly SQUEEZES the trigger, but she relaxes her finger. She can't seem to do it.

The little girl looks up at Julie once, before she turns tail and runs back into the woods, escaping the team.

Twist comes up to Julie, who is hanging her head in shame. Twist notices Julie's severed finger on the ground and picks it up.

TWIST

Missing something?  
(no reaction from Julie)  
Come on. I think I got a can of  
soda that might keep this thing  
cold.

There is still no reaction from Julie as Twist gently removes the gun from her hand, which Julie allows.

TWIST (cont'd)

Easy there, Jules. The worst is all  
over...

Diego places his hand on Julie's shoulder, bringing her close.

DIEGO

It's okay Julie. We'll get out of  
here. It'll be okay.

(CONTINUED)

We close in on Julie's face. Her eyes are brimming with tears, until they start flowing.

She continues to cry as Diego holds her for a beat, before he leads her back to the van.

Danyael guides Syren back to the van as well. Twist stays for a beat, tapping Duggan in the palm of her hand.

TWIST

And let that be lesson to you  
freakin' hillbilly *baumgartners* to  
not mess with Twist and Company!

No answer from the woods, which is what we expected.

DANYAEL

Twist! Come on! Let's get out of  
here!

She shrugs and gets into the van. The van starts up again and moves out of the woods at high speed.

We stay on the scene for a beat before we DISSOLVE TO:

31 INT. TWIST AND DIEGO'S MOTEL ROOM - NIGHT 31

The team are all in their motel rooms. Diego is sitting on his bed meditating. It doesn't even seem that the day's events had much of an effect on him.

Twist is lying on the bed next to him, her iPod is playing, loud as usual, and although she is listening to the music, her eyes give the impression she is very far away.

After a beat, she gets up and heads for the exit, leaving the room as we switch to:

32 INT. DANYAEL'S MOTEL ROOM - NEXT 32

Danyael, by contrast, is sleeping like a baby, exhausted from the day's events.

33 INT. JULIE'S MOTEL ROOM - NEXT 33

Julie is huddled on her bed. Beside her is the finger in ice. At this point in time we're not sure if the severed finger can ever be reattached.

Syren is in the room with her, singing a little tune to calm Julie's nerves but it seems to have no effect.

She stops and looks round as Twist enters the room, joining Syren at Julie's bedside.

TWIST

Jules, you okay? I know I can be...  
you know, but hang in there. We all  
care about you.

(beat)

Yes. Even me.

No answer from Julie as she stares into space. A look we're familiar with.

TWIST (cont'd)

Come on, Syren. Let's let her get  
some sleep. God knows she needs it,  
after all this...

She pauses for a beat, debating on what she wants to say next before turning to Syren.

TWIST (cont'd)

I'll let you... you know.

She looks at Syren, again realising that Syren can't see her, but Syren has clearly understood her.

SYREN

Thanks, Twist. I'd like that very  
much.

Syren begins to make her way out of Julie's room. Twist stands in the doorway for a beat.

TWIST

Night, Jules. We'll come and get  
you in the morning.

She gently closes the door.

Julie turns around and registers that Twist and Syren have left the room.

She sighs and begins to ROCK back and forth on her bed. Clearly the day's events have had an effect on her, but it appears that it was only the proverbial straw that broke the camel's back.

She leans forward and grabs a very familiar bottle of PILLS from her bag on the floor.

Taking a glass of water, she tosses THREE pills into her palm and swallows them with the water.

Looking down at her now bandaged hand, the wound still visible through the dressing, we hear her begin to sob.

She lies back on her bed and the weeping gets louder.

(CONTINUED)

JULIE

Oh, Chris... why did you have to leave?

She turns on her side and sticks her head in her pillow, stifling her loud cries. We gently pan away from Julie, and as she continues crying, we notice a faint BLUE LIGHT hovering above her bed before we cut to:

34 INT. TWIST AND SYREN'S MOTEL ROOM - NEXT

34

We focus on Twist, holding the video camera.

TWIST

Right, everything set. You're ready for your close up.

We see through the video screen as we watch Syren begin to give her entry.

SYREN

A lot has certainly happened since you've been gone. I never thought I would see so much of the real world, when all I ever did back on the island was make things to suit my surroundings.

(beat)

When I first saw you, I always saw you as my knight in shining armour, but even then I knew I had to stand on my own two feet.

(beat)

The team have been great in showing me the ways of the world. Yeah, Twist can be a little direct...

Angle on Twist who gives a look, but softens when she realises it is so true.

SYREN (cont'd)

But she has been really good to me. Diego, Danyael and Julie really care about me as well.

(beat)

Julie... she especially misses you. She...

(beat)

I know what you had to do was a big sacrifice to 'save the world' as you would put it, but...

(beat)

I wish you were back. Things would be running much more smoothly if you were here.

Angle on Twist again as we can see her mull over Syren's words, deep in thought.

SYREN (cont'd)

However, I seem to be the optimistic one out of all of us.

(beat)

You see, I know you'll be back.

It's just a matter of when.

(beat)

See, I haven't given up hope. And with each growing day, I can feel your presence back with us again.

(beat)

I have learnt a lot, and I'm learning every day. I finally found out more about myself and I discovered some of my repressed memories. I even have a name: *Lyra Morley*. But I still like *Syren*, because... it was you who gave me that name. I just want you to know...

She pauses for several beats. It seems the words she wants to say don't want to come out. Angle on Twist as she looks like she is hanging on Syren's every word.

SYREN (cont'd)

I'm not lost without you any more. I can look after myself.

(beat)

After all, I did look after myself on the island, remember?

(smiles)

I want you to be proud of me, but...

(beat)

When you do come back, you'll be very much welcomed. From all of us.

She smiles at the camera and we focus once on Twist who has a look of admiration.

TWIST

All done?

We stay focused on Syren through the video camera, until Twist shuts the video camera off, forcing a:

**BLACK OUT:**

**END OF SHOW**