

HOSTEL

Written & Directed by

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Based on True Events

FIRST DRAFT - REVISED

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COLUMBIA SCREEN GEMS

Registered WGAW

FADE IN

INT. SURGICAL ROOM - DAY

We are in what looks like a hospital morgue or an embalming room. We see fragments of the room, so we cannot exactly place where we are. Credits run over the following images:

A tile wall splattered with blood. A cleaner hoses off the wall with a power hose. We barely see his body, just the hands on the nozzle.

A pair of rubber gloved hands scrub blood off a wall with a brush.

The hands clean bloody surgical tools in a vat of water, rinsing them off. The tools are merely cleaned, not sterilized, and are then wiped dry and laid out on a metal table.

A power hose sprays blood and bile off the floor.

Watered-down blood, vomit, and bleach run down the drain in the middle of the floor.

Near the final credit we tilt up from the drain to a lone metal chair in the center of the room, dripping wet.

We hear the footsteps of someone in heavy boots walking towards a door. A light is turned off and we hear a heavy metal door slammed shut, killing all light in the room.

CUT TO:

EXT. AMSTERDAM HOSTEL - DAY

Starting on the sign "Hostel," (which functions as our title card) we move down to reveal the exterior of a youth hostel in downtown Amsterdam. A backpacker checks the address in a guide book and steps inside, passing by three guys who leap out the front door, bursting with excitement.

EYTHOR (pronounced AAY-THOR), 23, a wild Icelandic party guy, leads the charge, dressed in an Orange Icelandic jacket. PAXTON and JOSH, two Americans right out of college, follow close behind. Paxton's got bleach blonde hair, a pierced tongue, and patches of facial scruff. Josh is more clean cut, with a backwards baseball cap, and looks like a nice Jewish boy who's never gotten into trouble.

EYTHOR

(singing)

Red light district!!!! Time for
sneepur! Sneeeeeepurrrrrrrr....

Eythor sings like an opera singer, as they walk into town.

PAXTON

Let's hit a coffeehouse first, then
we'll get sneepur.

JOSH

Hey, I think the Anne Frank house
is near here. You guys wanna see
that?

PAXTON

Yeah, if they sell weed there,
sure...

EXT. STREET - DAY

The walk along a street. Paxton looks at a map, Eythor looks
at the girls passing by, and Josh takes pictures of the
buildings.

PAXTON

Okay, we gotta find Coffee Shop 36.
That's the one with the Space
Cakes. They're supposed to get you
seriously fucked up.

JOSH

Did we come all the way to Europe
do the same shit we can do at a
frat party? What about checking
out some museums?

EYTHOR

We can go to a museum. There's the
sex museum, the condom museum, the
hemp museum...

PAXTON

(Looking at the map) What the hell
kind of a name for a street is
Ruysdaelkad???

WHAP! A hand TEARS the map out of Paxton's hands, startling the guys. A group of Muslim guys about their age pass by and knock into them on purpose. The Muslims throw the map back at the guys.

PAXTON

Hey, what the fuck?

The Muslim guys stop and turn, ready to fight.

MUSLIM GUY

You fight me?

Paxton looks at the gang of guys. They look tough.

PAXTON

Take it easy, guy.

MUSLIM GUY

Get the fuck back to America.

The guy shoves Paxton. Eythor has already grabbed a taxi.

EYTHOR

(whistling)

Guys, come on.

Josh and Paxton quickly get in the cab. The Muslim guys stare them down.

MUSLIM GUY

FUCK YOU STARBUCKS.

INT. GRASSHOPPER COFFEE HOUSE - DAY

Paxton and Eythor smoke hash at a coffeehouse. They sit in a thick cloud of smoke. Josh drinks tea. He hates the smoke.

PAXTON

No wonder the Dutch want them out.
I mean, I'm the guy who protests
the war, and they attack me.

EYTHOR

Forget them, it is not worth it,
they just look for an excuse to
fight.

JOSH
(coughing)
Guys, I'm gonna wait outside, this
smoke's killing me.

EYTHOR
(Offering the pipe to Josh) No, No,
Josh, you must. For Iceland. I
want to share with you. (singing)
Sharing, is a beautiful thing.

JOSH, PAXTON, EYTHOR
(singing in unison)
Sharing is caaaaaaaaring.

JOSH
What if I'm allergic?

PAXTON
What if you're a fag?

Josh takes the pipe.

JOSH
For Iceland.

EYTHOR
For Iceland. And *sneepur!*

Josh reluctantly smokes. It burns his throat, sending him
into a coughing fit.

JOSH
Oh God. Ow. Ow. Ow.

CUT TO:

INT. DISCO - NIGHT

Josh chugs down a water at the bar. The music is loud and
the place is packed. He stands next to a girl who sends text
messages. It seems like they've been talking a bit.

JOSH
Yeah, I wanna go by the Anne Frank
house. I just think that being
Jewish, it's important.

The girl answers her phone and walks away. Josh walks over to Paxton, who talks with two Dutch girls. They are just about finished with their drinks.

PAXTON

(pulling in Josh)
...and this is my friend Josh.

GIRLS

(broken English)
Hello.

JOSH

Hi. You guys need another round?

GIRLS

(broken English)
Yes, okay.

Josh unzips a fanny pack and pulls out some money. The girls see this and giggle to themselves. Paxton rolls his eyes.

GIRLS

We will be right back.

The girls walk away. Paxton turns to Josh, pissed.

PAXTON

What are you, seventy five?

JOSH

What? Their money's larger than my wallet. And I can't fit my passport in my pockets.

PAXTON

Do you see a single other person in here with a fucking fanny pack? Oh wait, there's one, why don't you go have fuckin' fanny pack sex with her and you can jizz all over her different storage compartments.

JOSH

You wish you had the self confidence to pull off the fanny pack. You secretly want it.

PAXTON
Where's Gaythor?

Josh smugly removes his phone from his fanny pack. He shows Paxton a picture on his phone of a Eythor fucking a girl in a bathroom stall, with the text: "Sneepur!!!!"

INT. BATHROOM - NIGHT

Eythor fucks a girl in the bathroom stall, while typing text messages over her shoulder, and taking pictures of the girl with his camera-phone.

INT. DISCO - NIGHT

PAXTON
He's a genius.

A few cute girls get drinks at the bar. Paxton looks to Josh. He takes off Josh's fanny pack and holds it.

PAXTON
Right there, three hotties just begging for some Jew cock. This time without the pack.

Josh smiles, accepting the challenge. He straightens his shirt and walks over to talk to the girls. One of them turns and bumps into Josh, spilling her drink all over him.

GIRL
(in Dutch)
Watch where the fuck you're going!

OTHER GIRL
(in Dutch)
You gonna buy her another drink?

JOSH
I'm sorry.

OTHER GIRL
(in Dutch)
Buy her a drink. Now.

JOSH
I don't... I'm sorry, I...

A Dutch guy steps in and shoves Josh. Paxton sees this and comes to Josh's defense, shoving the guy back. In seconds there's a crowd on them, pushing and shoving. A few of the girls spit at Paxton and Josh.

INT. DISCO - NIGHT

Eythor steps out of the bathroom, tucking in his shirt. He sees a large Dutch BOUNCER tossing Josh and Paxton out of the club while the crowd whistles and taunts them.

EXT. DISCO - NIGHT

The bouncer throws Josh and Paxton out of the disco. Josh still holds a glass in his hand.

JOSH

Get your fuckin hands off me! I'm an American, I have rights! I'll fucking sue you!

PAXTON

Your club sucks ass!

BOUNCER

Get the fuck out!

Josh whips his glass on the ground.

JOSH

We're your industry, asshole! You fuck with us, you're outta business! You should be kissing my American ass!

EYTHOR

(to the bouncer)
Have a pleasant evening.

PAXTON

(to the line of patrons)
There's no girls in there, it's a fag-fest. Wall to wall cock. (To a guy in line) You need a fanny pack to get in, sorry, pal.

Eythor drags Paxton and Josh away.

EXT. AMSTERDAM SKYLINE - NIGHT

The guys drink in silhouette, the city lit up behind them. They howl like wolves, drinking beer and smoking hash.

PAXTON

Yoshi, that was fucking classic.
You were gonna throw down with 400
pound Dutchman.

EYTHOR

I thought you were a Jew, man, but
this guy's a fucking Israeli!!!
(singing) Hava Nagila...

Josh and Paxton join in, singing Hava Nagila.

EYTHOR

Hava Na-Sneepur, Hava Na-Sneepur...

PAXTON

Okay, enough of this bullshit.
Time for some fuckin' sneepur.

EXT. RED LIGHT DISTRICT - NIGHT

The guys walk through the Red Light district, staring at the naked girls who stand in the windows like merchandise on display. They wave to the guys, and gesture for them to come inside. The guys look pretty fucked up.

JOSH

They're like goldfish.

EYTHOR

In Iceland we have sex with
goldfish. It gets so lonely.

A cute Japanese prostitute gestures to the boys.

PAXTON

Herro...

EYTHOR

Oh no, no, no. I fuck Japanese
girl once, she bite my dick like a
piece of sushi! Seven stitches!!!!

PAXTON

That's like five stitches per inch.
(Points to another window) Ugh, I
hope bestiality's legal in
Amsterdam because that girl's a
fuckin' hog. (Spotting a beautiful
hooker) Oh my God I would
absolutely eat lunch off that ass.

The beautiful hooker in window beckons the guys over. Eythor
smiles, trying to get her to show the merchandise by
playfully flipping up his shirt. She seductively shows a
little nipple in return.

EYTHOR

I think she likes me. Hi baby.

Eythor blows her kisses. She blows one back. Eythor holds
up his camera phone. She nods no. He puts it away.

EYTHOR

Come, Josh, my gift to you.

JOSH

Thanks, but you can buy me herpes
some other time.

PAXTON

A) these girls can't work unless
they're tested, and b) they have to
use condoms. Fucking one of these
girls is safer than the fucking
some slut in that disco.

JOSH

Maybe it's just me, but paying to
go into a room and do whatever you
want to someone isn't exactly a
turn on.

PAXTON

Well we don't have much choice.
And you gotta bang at least one hot
Euro chick while we're over here.

JOSH

Agreed, but I shouldn't have to pay
for it.

EYTHOR

I am paying. Come on.

Eythor drags Josh inside by his ear.

INT. BROTHEL - NIGHT

The Brothel is a small apartment building, except the rooms are all for prostitutes. Every prostitute has decorated the outside of their door with their name and some small picture or drawing. Some rooms even have a welcome mat. Josh waits in the hall outside a door with the name MONIQUE written diagonally down the door in cutout letters with glitter. A few teddy bears decorate the door.

Josh can hear Paxton and Eythor inside the room, laughing, singing, and having sex with the hooker.

EYTHOR AND PAXTON (O.S.)

(singing)

Sharing is caaaaaaring.

Josh wanders up and down the hall. There's an open door. A homely looking prostitute looks up from a crossword puzzle and smiles at Josh. He keeps walking.

Josh hears a noise coming from behind the door of a girl named DOMINIQUE. It sounds rough...

DOMINIQUE (O.S.)

No...no...help! Help!!!!

Josh hear's a SMACK noise. Then a PUNCH. The girl screams even LOUDER. She's in pain.

JOSH

Hey... are you okay? Hello?

Josh turns the door handle and opens the door. He sees the girl, Dominique, face down on the bed tied up. A man stands at the edge of the bed, punching her. We can't see his face, just his hand beating her up.

Dominique looks up at Josh, with a bloody nose.

DOMINIQUE

CLOSE THE FUCK DOOR. YOU WANT TO WATCH, YOU PAY. CLSSE DOOR!

The man beating Dominique wears a leather S&M mask.

Suddenly a HAND grabs Josh on the shoulder.

Josh turns around... it's Paxton. Josh closes the door. The beating inside resumes. Paxton gestures towards the hooker down the hall.

PAXTON

You're up, slugger.

JOSH

I don't know, I'm tired...

PAXTON

Josh, you wanna be a fuckin' writer? How about some life experience. Right there. In that room.

Eythor walks between the guys and opens the door to Dominique's room.

EYTHOR

What do we have in here?

DOMINIQUE

HEY! I SAID YOU WATCH, YOU PAY!

EYTHOR

I pay! I pay! Paxton, come, we see the show.

Eythor pulls Paxton in the Dominique's room and closes the door. Josh sees the pretty hooker's door open, down the hall.

INT. PROSTITUTE'S BEDROOM - NIGHT

Josh hesitantly steps in the doorway. He looks nervous.

The hooker stands at the sink, washing herself. She washes her thighs, then her hands, gargles with mouth wash, spritzes perfume, and turns to Josh. He's a bit grossed out. She smiles, warmly.

HOOKER

Come, sit.

Josh sits on the bed next to her. He looks petrified. He sweats, nervously. She can tell he's a first timer.

HOOKER
Your friends are so funny.

JOSH
Yeah.

The hooker walks across the room to open a window.

HOOKER
You can wash over there, by sink.

She takes off her top, and turns around to find Josh GONE.

EXT. HOSTEL - NIGHT

They arrive at the hostel. The street is dark and quiet.

PAXTON
What do you mean she was 'fine?'
Bitch had the best fucking tits in
Amsterdam.

JOSH
It was fine. It was whatever.

EYTHOR
Uh oh.

PAXTON
What-oh?

The front door is locked shut with a metal gate.

EYTHOR
It is after curfew.

JOSH
Curfew? What are we, thirteen?

EYTHOR
Lot of Hostels do it. I thought it
was 3 AM, but with the time
difference from Berlin... (checks
watch) yes, we are fucked.

Paxton rattles the door and kicks it, yelling.

PAXTON
YO. LET US THE FUCK IN, WE'RE
FREEZING OUR BALLS OFF.

JOSH
We paid to stay here! They can't
lock us out, this is such bullshit.

PAXTON
OPEN THE FUCKING DOOR PLEASE.
HELLO!?!? OPEN THE FUCKING DOOR.

A German guy screams at them from inside the hostel.

GERMAN VOICE
(in German)
Shut the fuck up, we're trying to
sleep.

Paxton responds IN GERMAN.

PAXTON
(in German)
Open the fucking door and we'll
shut the fuck up.

GERMAN VOICE
(in German)
None of us can open it, you're too
late, you dumb shit.

EYTHOR
What did you tell him?

PAXTON
I told him to let us in. Fucking
krauts. (in German) OPEN THE DOOR
YOU FUCKING NAZI!

A BOTTLE SMASHES on the ground behind Paxton, nearly killing
him. The guys jump a foot, and look up behind them.

VOICE (V.C.)
SHUT UP YOU FUCKING AMERICANS.

PAXTON
JESUS!!!

SEVERAL VOICES (V.O.)
GET THE FUCK OUT OF HERE!

ANOTHER BOTTLE NEARLY HITS THEM. They look up at the building across the street, where a lot of angry neighbors yell at them from their windows.

JOSH
Guys? Let's move. Now.

A VOICE calls from a window a few floors up in the Hostel.

VOICE
Hey. HEY. Up here.

The guys look up. A young guy, about their age, leans out the window. He points to the fire escape.

VOICE
Climb, quickly.

The guys look at the fire escape. Paxton climbs up first, followed by Eythor, then Josh. They avoid the bottles smashing near their feet.

INT. HOSTEL ROOM - NIGHT

The guys climb through the window, into a small room with several beds. One of the beds is occupied with an Australian couple FUCKING. They seem to be out of it on drugs.

ALEX, the guy who let them in, lights a cigarette. He wears a dark black jacket, has sunken eyes, a bit of scruff, and a charming smile. He's oddly skinny, with bad skin. We recognize him as the backpacker who was walking into the Hostel while they were leaving to go out for the night.

ALEX
(re: couple having sex)
Don't mind them, they are so fucked up they don't know what planet they are on.

Paxton, Eythor, and Josh settle in the room, trying to act casual about the couple across the room fucking in plain sight.

JOSH
Jesus. They were gonna kill us.

PAXTON

Thanks, bro.

ALEX

It's no problem. Not everyone want to kill Americans.

JOSH

Can someone explain to me why they have curfews?

ALEX

It's crazy, no? We are old enough to travel alone, fuck prostitute, smoke hash, but not to stay out after 3 AM. Gotta love the Dutch.

Paxton shakes hands with Alex.

PAXTON

Paxton.

ALEX

Alexei. Call me Alex.

PAXTON

'Sup Alex. This is Josh, and Eythor. But we call him Gaythor.

ALEX

Why, you are gay?

PAXTON

He has sex with so many girls that we think he's overcompensating.

Eythor stands uncomfortably close to the naked couple, mesmerized.

JOSH

Eythor...

EYTHOR

Come, we have a gang bang. I am next in line for sneepur.

ALEX

'Sneepur?'

JOSH
It's Icelandic. For 'clit.'

ALEX
Ahh. Very good sneepur in Iceland.

EYTHOR
You have been to Iceland?

ALEX
(nods yes)
Reykjavik. Hot springs. Super
models working at McDonald's. I
have very good time in Iceland.

EYTHOR
Yes, but it is so small. By now I
have been to same clubs with same
people so many times, you know?

Paxton packs a bowl and offers it to Alex.

ALEX
Cheers. (taking) Where you travel
to?

PAXTON
We started in Berlin, which is
where we picked up this drifter.

EYTHOR
In a strip club! I give them
lapdance. I am very professional.

PAXTON
Eythor's got a friend with a flat
in Barcelona. He's gonna hook us
up with some hot ass senoritas.

ALEX
You looking for girls?

EYTHOR
We are always looking for sneepur.
Even when we are fucking girls, we
are looking for more.

Alex gets up and grabs a digital camera from his backpack.
They huddle around the LCD screen.

ALEX

You mean girls like this?

PAXTON

Holy shit.

Alex flips through photos. They are all of beautiful naked girls fucking Alex. And each other. The guys are hypnotized.

EYTHOR

These are magnificent. I have met my match.

PAXTON

Who the hell are these girls?

Alex smiles, knowing he's a fucking stud.

ALEX

You have to go east my friend. This is where the best girls are. The best.

JOSH

How far east?

ALEX

You can go as far as Ukraine, Odessa. But these girls I meet at this one hostel in Slovakia, just outside Bratislava. I had heard a rumor about it, but I did not believe it until I went. The girls there are so hot you cannot believe it. And they love anyone foreign - especially Americans. They hear your accent, they fuck you.

PAXTON

How long were you there?

ALEX

I stay there almost three weeks. I fuck so many girls, they just keep leaving, and I keep fucking the new ones coming in. Even the girls who work there are hot. I fuck the maid, the girl at the desk, the girl from the cafe. Look.

Alex shows them more photos. They guys are incredulous.

PAXTON

So if the girls are so hot, why'd you leave?

ALEX

Well, it's problem when you fuck girl whose brother is mafia. I say to myself, "Alex it's better to get out with your balls attached to your dick."

JOSH

How can you tell who's mafia?

ALEX

If you see a beautiful girl at club and no one ask her to dance or buy her a drink, you know. This girl had bodyguards - I thought they were her friends! I was so drunk. But there are so many girls, and since the war so few guys. They all want to go to America, so they do anything. You can fuck 3 girls at once. They fuck any foreigner.

EYTHOR

We must go there. We must go there now!

CUT TO:

EXT. TRAIN - DAY

Various shots of the train rolling through the countryside.

We hear Alex in voice over, as we see images of the train getting farther and farther away from western civilization.

ALEX (V.O.)

Barcelona, Amsterdam, these are cities with so many tourists, so many Americans. But Slovakia? No one goes there. You go to this hostel, you will have any girl you want. You just take them.

INT. TRAIN - DAY

Josh sleeps on the train. He wakes up and realizes Eythor's balls are on his shoulder. Paxton takes a photo.

JOSH

Aaaaaah!

Eythor and Paxton laugh at Josh, looking at the photo.

JOSH

Can't you keep your viking balls in your pants for two seconds? Jesus.

EYTHOR

I shave my balls for you! Look!

A DUTCH BUSINESSMAN man of about 45, balding, with a beard and glasses, enters the car, talking loudly on a cell phone. Eythor quickly puts his balls away.

The businessman wears a suit and carries a travel bag and briefcase. He speaks in Dutch. It is not subtitled, but from his tone of voice we know he's talking to a child.

BUSINESSMAN

(in Dutch)

Ya...daddy loves you. Yes, I know, I will see you soon. Yes, I love you. Daddy loves you. Bye bye!

He hangs up, then realizes the guys have stopped their conversation, and are staring at him.

BUSINESSMAN

(in broken English)

I am sorry. My daughter. She miss her daddy. And daddy miss her.

PAXTON

No problem, it's cool.

The Businessman takes out his wallet. He shows the guys a photo of his daughter.

BUSINESSMAN

Saskia.

JOSH
She's adorable.

Eythor takes out his wallet and shows the Businessman a picture of a little girl.

EYTHOR
Bella. She is six.

Josh and Paxton look at each other, surprised. *Eythor has a daughter?!?!*

BUSINESSMAN
Very pretty. Where is she?

EYTHOR
She is with her mother. She start school this year.

JOSH
You have a daughter?

EYTHOR
Yes, why?

JOSH
Do you ever see her?

EYTHOR
Of course.

PAXTON
That explains how you're so in touch with your feminine side.

BUSINESSMAN
You boys are American? I like America very much. America does so much for business in Europe, people should appreciate Americans more.

PAXTON
American, (points to Josh)
American, (points to Eythor)
Icelandic.

BUSINESSMAN
Iceland is the green one, yes?

EYTHOR

Yes, and Greenland is ice.

BUSINESSMAN

You are on vacation?

PAXTON

We're backpacking. Next stop is Bratislava.

The businessman smiles a knowing smile.

PAXTON

What?

BUSINESSMAN

Slovakia. You will like it. Casinos. Girls. You can pay to do anything. A-ny-thing.

The businessman takes out his lunch, smiling. He eats his sandwich and his salad with his hands. His hands shake a little.

JOSH

How are the girls?

BUSINESSMAN

Very beautiful. They will love you. Handsome American like you...

The businessman winks at Josh. The guys crack up. He eats more salad with his hands.

PAXTON

You need a fork there, chief?

BUSINESSMAN

No, no, I prefer to use my hands. I believe people have lost their relationship with food. They do not think 'this is something who gave its life so I would not go hungry.' I like to have a connection with something that died for me. I appreciate it more.

PAXTON

I'm vegetarian.

BUSINESSMAN

And I am a meat eater. It is human nature.

PAXTON

Well I'm human and it's not my nature.

BUSINESSMAN

(to Josh)

Tell me. What is your nature?

The businessman puts his hand on Josh's knee.

JOSH

(freaking out)

WHOA, DON'T TOUCH. Don't touch me.

The businessman gets up and leaves the car, deeply apologetic.

BUSINESSMAN

I am sorry. Good day.

Once he leaves Eythor and Paxton bust out laughing. Josh does not. He wipes the salad residue off his pants.

JOSE

Fuckin' freak.

PAXTON

(Laughing even harder)

Edward Saladhands.

EXT. SLOVAKIA TRAIN STATION - DAY

The train stops at the station. It's a dirty station with only a few trains coming and going, and maybe one stand for coffee and snacks. A lot of cab drivers and gypsy cab drivers wait, accosting passengers getting off the train.

The guys get off the train, quickly walking away from the Dutch businessman. A town car driver meets the businessman and takes his bag and briefcase. The businessman smiles and waves to the boys before getting in the car.

PAXTON

Josh, you sure you don't wanna ride with your buddy?

JOSH

Just what we need, that guy knowing
where we're staying.

Eythor hails a cab, and the guys get in. Josh notices a few
bullet holes on the door. He looks at Paxton, who shrugs.
They drive off.

EXT. TAXI - DAY

The guys look out the window at the grey, dark, industrial
city. All they see are burned out factories and dead towns.
It looks like the area had a war about five years ago and
hasn't recovered. The colors are grey, bleak, and depressed.

JOSH

(mock enthusiast)

We can go visit some factories.

CAB DRIVER

We drive, little bit, up in
mountains, it's very nice, you see.
Here, in this area, we make all
plastic for Slovakia.

They pass by a factory with a smoking chimney. Paxton and
Josh exchange a look. They're bored already.

EXT. VARIOUS SLOVAKIAN ROADS - DAY

The roads change from industrial landscapes to grey forests.
They pass by farms. They drive up into the mountains.

EXT. VILLAGE - DAY

They soon find themselves in a village. A very charming
village, with houses that look hundreds of years old. Snow
covered roofs. An open market where people buy and sell food,
goods, and clothing.

EXT. HOSTEL - DAY

The cab driver stops outside a hostel, which looks more like
a boutique hotel, with a nice awning and marble steps.

The guys get out, extremely impressed.

INT. HOSTEL - DAY

The guys walk inside. It's nice. Really nice. The lobby is a marble floor with old paintings and beautiful furniture. A few backpackers and some Eastern European girls sit in the lobby watching "Pulp Fiction" dubbed into Slovak.

JOSH

Look at this place.

Two beautiful Japanese girls, KANA and YUKI, 20, pass by. Kana is a traditional beauty with long black hair, while Yuki is more Tokyo Pop, with spikey hair dyed orange. The girls check themselves out in the mirror as they leave. They pass by Paxton and touch his jacket, admiring it.

KANA

(in Japanese)

So cute, I like it.

Yuki pushes Kana out the door, giggling. Paxton watches them go, smiling and raising his eyebrows in approval to Eythor.

EYTHOR

They are yours, I am too scared.

Josh pours himself a cup of tea from a buffet, and grabs a few cookies. A pretty Eastern European girl takes a cookie, smiling at Josh.

EASTERN EUROPEAN GIRL

Mmm...cookie.

Eythor hones in on a beautiful girl behind the front desk.

EYTHOR

The party has arrived. You are saved from boredom.

DESK GIRL

(checking reservations)

Let me guess... you must be 'The King of the Swing.'

EYTHOR

I am!

PAXTON
You made a reservation under 'The
King of the Swing?'

EYTHOR
(proudly)
I did!

PAXTON
(to the desk girl)
I'm sorry. He doesn't get out of
his cage much.

DESK GIRL
I can see that. Here are your
keys, you leave your passports with
the desk when you are here, you
take them when you go out and we
hold the key. Breakfast is served
downstairs from seven to nine, if
you want to go to town it is 20
minute walk, or there are taxis
outside.

The guys hand over their passports, and she hands them the
keys.

JOSH
Did we get a private room?

DESK GIRL
The rooms are semi-private, so you
will have roommates.

PAXTON
Roommates, huh? That's gay.

CUT TO:

INT. HOSTEL BEDROOM - DAY

The guys open the door and see two STUNKING EUROPEAN girls in
their g-strings, changing.

JOSH
Whoa, sorry...

BEAUTIFUL GIRL

It's okay.

The girls continue changing, not even fazed.

EYTHOR

Please - do not put on your clothes
on my account, I am not
embarrassed. I will take mine off,
too.

Eythor takes off his shirt. The girls laugh.

BEAUTIFUL GIRL

If you want to take your off
clothes, then come to the spa.

The girls leave. The guys watch them go, frozen.

JOSH

(like Shatner)

Spa?

INT. HOSTEL SPA - DAY

Josh, Eythor and Paxton exit the showers and walk across to the sauna. There are a few chaise lounges, a water cooler, a steam room, and a sauna. A few other backpackers walk through the Spa, naked.

They see the European girls naked in the sauna. Josh sees them in the glass window and for a second the girls look like the red light district hookers in their window. The guys step into the sauna. Josh and Paxton are wrapped in towels, Eythor lets it all hang out.

EYTHOR

I am so happy I shave my balls.

The group laughs. Eythor shows Josh, again.

EYTHOR

What? You want to see? I have
the smoothest balls in all of
Iceland. Look.

JOSH

Thanks, Eythor, we got it.

BEAUTIFUL GIRL
You are not from Iceland, no?

JCSH
No, thank God. American. I'm Josh.

BEAUTIFUL GIRL/NATALYA
Natalya. This is Svetlana.

SVETLANA
Hello.

PAXTON
Paxton. And that's Eythor.

EYTHOR
The King of the Swing. With nice
shaved balls.

PAXTON
Where are you guys from?

NATALYA
I am from Italy, but my parents are
Russian.

SVETLANA
Prague.

PAXTON
We're going to Prague. I wanna try
that absinthe.

SVETLANA
(laughing)
Absenta? You are so American.

Svetlana lies down on the bench and stretches out, closing
her eyes. The guys try not to stare. But...she's naked.

SVETLANA
So, Mr. King of the Swing...

EYTHOR
Yes, honeybunny?

SVETLANA
We are going to the disco tonight,
or what?

EYTHOR

Baby, we go to the disco right now!

Eythor jumps up, dumps a bucket of water on the hot coals, and does a naked dance in front of the group. Everyone laughs. The guys rat-tail him with their towels.

SMASH CUT TO:

INT. DISCO - NIGHT

Eythor, Josh and Paxton all dance like crazed animals at a packed disco with the girls. The dancing is more silly than sexual, and the guys are really cutting loose and having fun. The Japanese girls, Kana and Yuki, are there, too, as are a few other girls from the hostel.

Svetlana places a tab of E on Eythor's tongue. Paxton takes one, too. They sip some water and continue dancing.

Natalya puts a tab on her tongue and suddenly leans in kiss Josh. Natalya and Josh kiss, and then she gives him a sip of water. Eythor puts his arm around Josh.

EYTHOR

(singing)

Sharing is a beautiful thing...

JOSH, PAXTON, EYTHOR

(singing in unison)

Sharing is caaaaaaring.

INT. DISCO - LATER

The guys sit at a booth with the girls, getting wasted.

NATALYA

Look! Vala is here.

JOSH

Who?

NATALYA

Vala. From the front desk. Vala.

Natalya points to the dance floor, where Eythor swing dances with Vala, who we recognize as the beautiful girl who checked them in at the front desk. Eythor can really swing dance.

PAXTON
YEAH, EYTHOR!

EYTHOR
I told you! I am the King of the
Swing!

SVETLANA
Come, let's go, we dance more.

Svetlana pulls Paxton on the dance floor. They join Vala and Eythor. Natalya sits next to Josh, smoking. The smoke clearly bothers him.

JOSH
I'll be right back.

NATALYA
Does cigarette bother you? I put
away...

JOSH
No, it's cool, I'm fine, I just
need to make a call.

EXT. DISCO - NIGHT

Josh stands outside the disco, coughing wildly. He puffs on an asthma inhaler, breathing in the night air.

Someone tugs at Josh's leg.

KID
Cig-a-rette?

Josh turns around to see a small Kid, maybe 9 years old, standing in front of him with his hand out. He looks dirty and scratched up, like a rat. He speaks with a Slovak accent.

KID
Cig-a-rette?

JOSH
(amused)
Aren't you a little young?

KID
Dollar?

JOSH

What?

Another kid tugs at Josh from behind him. Josh looks behind him. Suddenly he's surrounded by about ten dirty, mean looking kids.

KID

DOLLAR.

The kid means it. These kids look tough. A kid missing an eye pulls out a knife.

VOICE (O.S.)

Here you go.

The kids turn to see THE DUTCH BUSINESSMAN. He's dressed more casually, in a black t-shirt and leather jacket. He throws a few packs of gum to the lead kid, along with a few Slovak crowns. The lead kid takes the gum. The kid stares at Josh, then walks away. The other kids follow.

BUSINESSMAN

These children are very dangerous. You must be careful, they would kill you.

JOSH

Those kids are fucking scary.

BUSINESSMAN

Here children commit the most crime. They do not care, they will attack anyone. You are okay?

JOSH

Yeah, thanks.

Josh thinks for a moment.

JOSH

Hey, lemme buy you a drink.

INT. DISCO - NIGHT

Josh sits at the bar with the Dutch Businessman. Paxton and Eythor wave to Josh to come over. Josh waves that he's fine. Paxton and Eythor laugh and the whole table waves at them.

BUSINESSMAN

Go join your friends. It's okay.

JOSH

I just wanted to say sorry about earlier. The way I reacted. Cool?

Josh puts his hand on the Businessman's knee for a moment. Josh notices a tattoo of a bloodhound dog on the businessman's arm, near the bicep. The Businessman looks Josh in the eye.

BUSINESSMAN

I would have done the same thing at your age.

They exchange an understanding glance. Josh sips his drink, not responding one way or the other.

BUSINESSMAN

It is not easy. But, from my experience, choosing to have a family was the right choice for me. Now I have my little girl, who means more to me than anything in the world. But you should do whatever's right for you.

Josh looks at the businessman. Then back at his friends, who are on the dance floor.

NATALYA

(to the business man)

Excuse me, it is my turn now.

Natalya grabs Josh and pulls him up off the stool as we-

MATCH CUT TO:

INT. HOSTEL BEDROOM - NIGHT

Natalya pulling Josh onto the bed. They are naked. Paxton is on his bed with Svetlana, Eythor on his bed with Vala. Everyone rips off each other's clothes off. These girls are aggressive. Very aggressive.

Eythor jokingly jumps on top of Josh and Natalya, humping them.

EYTHOR

Oh yes, Josh, take me baby...

Josh laughs. Everyone does. Vala pulls Eythor off.

VALA

Come on big boy, we go to Spa.

Vala leads Eythor out the door.

EYTHOR

(singing)

Spa, Spa, We go to Spa. Being
dirty while getting clean...

Natalya pins Josh down on the bed and straddles him. He looks over to Paxton, who is in the same position. The girls have the guys pinned down. They fuck them, hard.

INT. ROOM - NIGHT

The room is quiet. Everyone sleeps. Josh slips out of bed and goes into the bathroom.

INT. BATHROOM - NIGHT

Josh takes a piss. He looks out the window. He sees what he thinks is Eythor driving away in a gypsy cab with a few Russian guys.

Josh looks closer out the window, unsure of what he's seeing. He's still a little drunk. Suddenly a HAND covers his mouth from behind. It's Natalya. She licks his neck and spins him around, kissing him.

INT. HOSTEL BEDROOM - MORNING

Josh wakes up, alone. He looks over at Paxton, who sleeps in bed, alone. In the bathroom Josh hears the shower running, along with the sounds of Natalya and Svetlana talking.

Josh looks over at Eythor's bed. It's empty. And still unmade. No sign of Eythor.

JOSH

Hey. Hey.

Paxton opens his eyes, smiling.

PAXTON
We are never leaving here.

JOSH
Where's Eythor?

Paxton hears something. He holds up a finger to silence Josh, smiling at the sounds of the girls in the shower.

PAXTON
They're showering together.

JOSH
I think I saw him get in a cab last night.

PAXTON
He probably took that desk girl home. We'll see him at breakfast.

Josh looks over at Eythor's empty bed.

JOSH
He took his stuff.

INT. DINING ROOM - DAY

About 20 people sit and eat breakfast in a dining room. The food is served buffet style, with lots of fruit, yogurt, and muesli.

Josh and Paxton scan the room for Eythor: no sign of him.

INT. HOSTEL - LOBBY - DAY

Josh and Paxton talk to a clerk at the front desk. He is about 30 years old, we have not seen him before.

A few kids watch a Russian film on the lobby t.v. The film is not subtitled.

DESK CLERK
What is the name?

JOSH
Eythor Gudmundson. Room 237.

PAXTON

(re: T.V.)

How the hell are we supposed to understand this without subtitles?

The Desk Clerk types a name into a computer.

DESK CLERK

Yes. He check out this morning.

JOSH

Do you mean he took his passport to go out?

DESK CLERK

No, it say he check out. This morning.

PAXTON

When this morning?

DESK CLERK

I do not know the exact time. I can find out tomorrow when person who was working return.

Paxton dials a number on his phone. He gets voice mail.

PAXTON

(on his phone)

Eythor you homo, it's Paxton, call me. Are you still with that chick? The guy said you checked out.

JOSH

Can I leave a note here? In case he comes back?

DESK CLERK

Yes, of course.

Josh writes a note for Eythor.

EXT. HOSTEL - DAY

The front door of the hostel is locked shut for cleaning. Josh talks on his cell phone, pacing in circles. Natalya and Svetlana are in the back of a taxi. Paxton leans in the taxi, talking to them.

SVETLANA

He is probably still with Vala.
When she call me back, I call you.
We see you later, yes?

PAXTON

Definitely. Have fun at the hot
springs.

JOSH

(on his phone)

Hey, it's me again, it's around
noon, they closed the hostel for
cleaning, so we may wander into
town...

Svetlana gives Paxton a kiss. Josh, on his phone, waves bye
to Natalya. The girls drive off in a gypsy cab.

JOSH

Voice mail.

They start to walk towards town. A girl calls after them in
broken English.

VOICE (O.S.)

Hi. HI.

KANA, the beautiful Japanese girl, grabs Paxton's sleeve. He
stops. She looks pissed.

PAXTON

Hi.

KANA

Your friend.

Kana shows them a picture on her phone: it's of Eythor and
her friend Yuki, together. There's a message under the
picture in Japanese.

PAXTON

What the hell?

KANA

Your friend. My friend.

They stare at the photo, very confused. We can't see where
Eythor and Yuki are, just their faces and some text.

JOSH
What does that say?

KANA
(struggling with English)
"Sayonara." Your friend!

JOSH
They left? Together?

Kana nods. She's pissed, like it's Paxton and Josh's fault.

PAXTON
That makes no fucking sense, Eythor
doesn't like Asian girls. (To
Kana) No offense. When did she
send this?

Kana doesn't quite understand. Paxton points to the phone.

PAXTON
Today? Today?

Kana gets it. She nods yes. Josh confers with Paxton.

JOSH
I told you, he left. That was him.

PAXTON
He's fucking around. He's gotta
be. He's here.

JOSH
(to Kana)
You want to come with us? We're
going to town.

Kana yells at them in Japanese. She sits down on a bench
outside the hostel.

JOSH
Guess that's a no.

INT. TOWN CENTER - DAY

They walk through the market in town. It looks creepier than
it did yesterday. We see them walk by through hand moving
POVs, as if they are being watched. Paxton types text
messages to Eythor as they walk. Josh looks around.

PAXTON

I ever tell you I saw a girl drown
when I was eight?

JOSH

Where?

PAXTON

Lake Michigan. It was fucked up.
This little girl, probably four or
five. We made eye contact. She
was crying for me to help her.

JOSH

What'd you do?

PAXTON

I ran to the lifeguard, who was
busy talking to her boyfriend. I
yelled "there's a girl drowning."
She couldn't see her from the
tower. Probably thought I was
making it up. And then a second
later all you could hear was this
horrible screaming. It was the
girl's mother. Her kid was dead.

JOSH

Jesus.

PAXTON

I had nightmares for years after
that. I'd wake up every night
hearing that mother scream. I felt
like I could've done more to save
that girl. I blamed myself.

POV from someone watching the guys from close by, moving
through the market to keep up with them.

JOSH

You did the right thing. It could
have been a double drowning.

PAXTON

I didn't see it that way at the
time. That poor girl was dead and
her mother's life was ruined.

JOSH

What makes you think of this now?

The one-eyed Slovak kid pops in front of them, startling the guys. In a few seconds they are surrounded by a gang of rough looking kids, maybe 9 or 10 years old.

The tiniest of the bunch approaches the guys.

TINY KID

Bubble gum.

PAXTON

(almost amused)

Sorry, kid.

JOSH

(dead serious)

Give him some.

PAXTON

This pack's gotta last me till
Budapest.

JOSH

Here you go.

Josh gives the kid all his gum, as well as some from Paxton's jacket. The kid takes it. He nods to his friends and the gang moves on.

JOSH

These kids are fucking dangerous.
Trust me. (noticing something.)
Hey, look.

They see EYTHOR, or what looks like Eythor, step into the National Museum, far away across the street.

EXT. MUSEUM - DAY

Josh and Paxton jog up the steps of a large marble building, with a banner showing the Slovakian flag, and a picture of the latest exhibition. This is the local art museum.

PAXTON

It's your lucky day, Josh: a
museum.

INT. MUSEUM - DAY

It's in an old, marble building, that looks like it might have been some grand palace at one point, but has since been converted into a cold, sterile museum. An elderly guard sells tickets. They buy two. They then walk across an empty foyer and wait for the same old guard selling the tickets to walk over, rip their tickets, and let them in.

There are no coats in the coat rack. The place is dead.

INT. MUSEUM WING - DAY

A giant, empty, silent room. The only sounds are the creaks of their feet on the floor. They look around for Eythor.

JOSH
(calling)
Eythor. Eythor.

Nothing. They keep walking, moving through the silent wings, past sculptures and bizarre modern art pieces.

PAXTON
You know Svetlana and Natalya
hooked up last night.

JOSH
What?

PAXTON
You were out cold. I tried to wake
you. They let me watch.

JOSH
Jesus.

PAXTON
We can get into some crazy shit
tonight. Those girls are down for
anything.

Behind them they pass by EYTHOR, in his orange jacket, who stands in the corner, staring the wall. The orange '66 Degrees North' jacket suddenly catches Josh's eye. Eythor walks into another room.

JOSH
Eythor. EYTHOR.

They approach the Orange jacket from behind.

JOSH
Eythor. Hey. HEY.

Josh puts his hand on Eythor's shoulder. The guy turns around: it's not Eythor. He looks like one of those shady Eastern European cab drivers.

JACKET MAN
Excuse me.

JOSH
Sorry. I'm sorry, I thought you were someone else.

JACKET MAN
Well I am not.

The Jacket man goes back to looking at the painting. Paxton studies the jacket, which is a very distinct orange. It looks worn in, like Eythor's. It has the same markings - a '66 Degrees North' logo and Icelandic writing.

PAXTON
Excuse me, where'd you get that jacket?

The Jacket Man does not respond. He walks to another painting.

PAXTON
Hey. I said where'd you get the jacket? Hey, I'm talking to you!

Paxton puts his arm on the guy. The guy whips around, knocking Paxton's arm away.

JACKET MAN
- get your hands off me.

PAXTON
No, you tell me where the fuck you got that jacket, asshole, and then I'll let go of you.

JACKET MAN
(calling, in Slovak)
Hello! Guard, get over here,
please...

Two security guards come over. All three of them start talking in Slovak. Or Russian. Who knows. Not Paxton. But the guards point their sticks at Paxton, and hold them up threateningly.

PAXTON
Okay, okay, sorry, sorry. My bad,
my bad.

JOSH
It's cool, it's cool.

Josh leads Paxton away. As they leave the room Josh sees the Jacket Man and the guards talking. Then *laughing*.

EXT. MUSEUM - DAY

The guys walk down the steps in a desultory manner. They look around. Other than the mountains, all they see are smokestacks and factories for miles and miles.

Paxton's phone beeps. It's a text. He stops.

PAXTON
Hey. I got a text from Eythor.

CLOSE ON THE PHONE: It's a picture of Eythor's face, with the text "I go home." Eythor does not smile in the photo.

JOSH
"I go home?"

PAXTON
I'm writing him now.

CUT TO:

CLOSE UP: EYTHOR'S FACE.

INT. DIMLY LIT ROOM - DAY

We are in some kind of boiler room or cellar, but we can't really tell. We just see Eythor's face. He stares ahead, expressionless. We hear a phone make the NEW TEXT MESSAGE CHIME. A hand steps in front of Eythor, flipping open the phone.

The phone reads "PAXTON CELL: Where are you?????? Call us." The hand walks out of frame revealing that Eythor's head is SEVERED FROM THE REST OF HIS BODY. His corpse has been hacked up and mutilated, with his head severed clean off.

The person with the cell phone walks out a doorway, into a long, dark hallway. We don't know where we are, but it looks like the basement of some factory or closed down school. At the other end of the hall, in another dimly lit room, tied to a chair, is YUKI, Kana's friend. Yuki SCREAMS at the top of her lungs as the man slowly walks towards her, disappearing down the hallway.

When the man finally gets to the room he SLAMS the metal door shut. The sound reverberates through the dark, empty hall.

CUT TO:

INT. HOSTEL LOBBY - NIGHT

Paxton and Josh sit with Kana, anxiously watching t.v. Kana sends the picture of Eythor and Kana to Paxton's phone. Josh hears Eythor's voice mail on his cell phone and hangs up.

JOSH

Maybe his battery died.

PAXTON

Kana, when are you leaving?
When... you... go?

KANA

Ah, tomorrow. I go.

PAXTON

We may go, too. You want to go to
the train with us? Train?

She points to Paxton and Josh, nodding yes.

KANA

Yes. Tomorrow. Train.

Natalya and Svetlana come down the stairs, into the lobby. Svetlana grab's Josh's hand, trying to stir up some fun.

SVETLANA

Come, we go to disco?

JOSH

(shaking her hand off)

Actually, I just wanna find our friend and get the fuck out of here.

Natalya and Svetlana share a glance.

NATALYA

Okay... We see you.

The girls get up and head outside.

PAXTON

Hold up a sec, we'll be right out.

Paxton pulls Josh close. He's pissed.

JOSH

What.

PAXTON

It's not their fuckin' fault Eythor disappeared, okay, so stop acting like it is.

JOSH

I'm just annoyed he'd ditch us-

PAXTON

Hey, I'm pissed too, but you know what? We're not in America. People meet each other and split to another country without saying shit. It's how they do it over here. And as well as we may think we know Eythor, we don't really know him. He could have gone somewhere with that girl.

(MORE)

PAXTON (cont'd)

Fuck, maybe he's in Iceland for all we know, he has a daughter. So let's look at our options: we could a) fuck these girls one more night and then head to Barcelona, or b) not fuck them, and then head to Barcelona anyway.

Josh nods.

JOSH

Okay. Eythor doesn't show up, it's his problem.

PAXTON

Kana, you want to come to the disco with us?

Paxton mimes out a disco as best he can. She nods no.

PAXTON

Okay. Tomorrow, I meet you right here. Train.

Kana nods yes and goes back to checking her hair in the mirror.

Josh writes a note: EYTHOR, MEET US AT THE DISCO. Josh leaves the note with the desk clerk. It goes in a pile with the other notes he left throughout the day.

INT. DISCO - NIGHT

Paxton dances with Svetlana. She hands him a drink. He downs the whole thing. Natalya sits at a booth with Josh. She gives him a drink. He downs the whole thing.

Josh's vision becomes blurry. He looks dizzy. The music begins to drown out, all we hear is blurred talking and a deep heartbeat. Through the smoke Josh sees:

EYTHOR. He's in the crowd, frantically waving his arms in slow motion. Josh looks closer. Eythor waves his arms and mouths out NO! NO! GET AWAY! GET AWAY!

NATALYA

JOSH.

Natalya puts her hand on Josh's shoulder, snapping him back into reality. Eythor, of course, is not there.

JOSH
(yelling over the music)
I'M GOING BACK.

NATALYA
YOU ARE OKAY?

JOSH
YEAH, I JUST, I'M TIRED. ACTUALLY,
I HAVE A HEADACHE.

NATALYA
YOU WANT I GO WITH YOU?

JOSH
NO, I'LL SEE YOU BACK AT THE ROOM.

Natalya kisses Josh on each cheek.

NATALYA
GOOD BYE.

He goes downstairs. Paxton shrugs "what the hell?" Josh points to his watch, and gestures he'll see him later. Paxton shrugs again, confused, but Svetlana grabs him and kisses him.

EXT. DISCO - NIGHT

Josh stumbles outside. He hails a cab and drives off.

INT. CAB - NIGHT

Josh looks sick. Outside the lights get blurry. The driver watches Josh in the rear view mirror.

EXT. HOSTEL - NIGHT

The cab driver helps Josh out of the car. Josh pays the guy and stumbles inside. He does not look well. Behind the desk he sees Vala, the Desk Girl who had sex with Eythor.

JOSH
Hey... Vala.

VALA
Josh. You do not look well...

JOSH
No... I... feel sick...

Vala comes out from behind the desk and helps Josh up the stairs.

VALA
Here, let me help you.

INT. HOSTEL - NIGHT

She opens the door to Josh's room and lies him down on a bed.

JOSH
Eythor... Do you know where Eythor
is?

VALA
Shhh... You need rest...

Josh lies down and passes out cold on the bed in his clothes.

Vala stands in the doorway, watching him. In the darkness,
we see a SECOND PAIR OF LEGS join her, staring at Josh.

INT. DISCO - NIGHT

Paxton sits at a table with the girls, drinking. The girls
speak to each other in Russian. Paxton doesn't understand a
word. He feels like a 3rd wheel. Paxton, too, appears to
have a headache.

PAXTON
(drunk, feeling sick)
Where's the bathroom?

SVETLANA
Past the bar, in the back.

PAXTON
(re: drinks)
You guys cool?

NATALYA
Vodka red bull.

SVETLANA
Vodka red bull. Danke.

PAXTON
(speaking German)
Site.

SVETLANA
Ah, Shprakenze Deutch?

PAXTON
Ya.

Paxton gets up and walks past the bar, where the another cab driver watches him.

INT. DISCO - NIGHT

Paxton sees a few doors in a tiny back hallway.

An Australian backpacker comes out of the men's room and bumps into him, turning him around.

AUSTRALIAN GUY
Whoa, pardon me, mate.

As Paxton spins back to face the door, a busboy comes out of a door by the stairwell, right next to the Men's room door. The busboy passes by Paxton, who says "excuse me" again.

Paxton then mistakenly slips out the wrong door.

INT. BACK STAIRWELL - NIGHT

Paxton suddenly finds himself in the stairwell, and by the time he turns around the door's closed. And locked.

PAXTON
Fuck a duck. HEY. HEY.

Paxton pounds on the door.

INT. DISCO - NIGHT

Nobody can hear Paxton's pounding over the loud, thumping music in the disco.

INT. STAIRWELL - NIGHT

Paxton sits down on the stairs, exhausted, and frustrated. He slowly sinks lower and lower against the wall, and closes his eyes. His hand opens and his bottle of beer rolls down the stairs. He's cut cold.

FADE TO BLACK.

SOUND: BODIES RUSTLING.

QUICK FLASHES:

INT. VAN - NIGHT

P.O.V. from the passenger, looking out the window. The florescent street lights flying by.

SOUND: AN OLD VAN DRIVING. THINGS RATTLING IN THE BACK.

EXT. FACTORY - NIGHT

P.O.V. of a car driving through the gates of an old factory. The car pulls up to a loading dock, and we tilt up to see a smoking chimney. This is the same chimney we saw from the taxi ride from the train station.

SOUND: FOOTSTEPS QUICKLY MOVING DOWN AN ECHOEY HALLWAY.

INT. FACTORY - NIGHT

A distant scream. Hand-held POV quickly passing by a door, with a light coming through. In the room is a silhouette of a man swinging a baseball bat at someone sitting in a chair, killing them. It all happens in an instant.

SOUND: A METAL DOOR SLAMMING SHUT.

CUT TO BLACK.

INT. DIMLY LIT ROOM - TIMELESS

The room slowly comes into focus, shown through the P.O.V. of someone wearing a one-eyed hood. We pan around the room, barely able to take in where we are.

The walls are brown and dirty. We look down and see a pair of bare feet cuffed together on a dirty tile floor. It's the same floor from our opening titles. We scan around the room.

There's a metal table in the room filled with instruments. Scalpels, a screwdriver, an electric drill, a knife, a wire, a chain saw. There are also several masks on the table: hoods, surgical masks.

We are still through the hood's POV. He looks across the room until he sees: a figure...which is actually himself in the mirror. The hood had one eye torn out, which is the POV we are looking through.

The door opens. A SURGEON steps into the room. The surgeon wears black rubber gloves, a black apron, boots, and a surgical mask.

The surgeon pulls the hood off to reveal: IT'S JOSH IN THE CHAIR. Josh looks up at him, absolutely petrified. We get a more clear look at the room now. It's an old medical room, with a drain on the floor. The room from the opening credits.

JOSH

Please...who...who are you?

The Surgeon walks over to the table. He goes over the various instruments. We stay on the table.

JOSH

Are you Al Qaida? Are you a terrorist?

The surgeon's black rubber gloved hand picks up a drill. We stay on the shot of the table.

JOSH (O.S.)

My government won't negotiate with terrorists. Please, what do you want, do you want money? I swear I'm against the war, I fucking hate the U.S. Please...

We hear the DRILL REVVING, followed by Josh's SCREAMS OF AGONY. We still stay on the same shot of the table. The drilling happens repeatedly, in different points on Josh's body. His screams get wilder, more horrific. He begs and pleads for mercy, but gets none. The more Josh screams, the more the man drills.

Blood leaks on the floor, under the table, until the tile floor is completely filled with blood.

The drilling stops.

Josh shakes and pants, screaming, crying.

We hear WET FOOTSTEPS walking across the floor. The surgeon puts the drill back: it is now covered in blood, bone, and bits of flesh. The surgeon glides his gloved hand over the various instruments, settling on a long, metal spike.

We finally see Josh: his body is covered with symmetrically drilled holes. He shakes and leaks blood. Holes are in his chest, his shoulder, even his skull. He looks dazed. He has vomited on himself. He passes out.

The surgeon stands over Josh. The Surgeon holds a smelling salt under Josh's nose, waking him up, but barely.

JOSH

Aaaaah...aaah....

SURGEON

(foreign accent)

The witch finders of 17th century Europe would look for what they called the 'Mark of the Devil.' This was the spot of the body where you did not feel pain, for you were possessed by the devil. Every witch had one, and it was the church's job to find it.

The Surgeon circles around Josh. He shows him the long, metal spike.

SURGEON

They would stick a person hundreds of times until they either died or went into shock and could no longer feel pain. Then they would show the court that they had indeed found this 'Mark,' and then burn them as a witch. I imagine you can understand how they must have felt.

The Surgeon slowly pushes the spike into Josh. Josh SCREAMS.

JOSH
NOOOOOO. NOOOAAAAAAAAAAAAHHHHE...

SURGEON
I see we have not found it yet.

The Surgeon puts down the spike. He picks up a scalpel. The Surgeon takes off his mask. It's THE DUTCH BUSINESSMAN.

JOSH
Y...ou...no...why...please...

The Surgeon holds the scalpel close to Josh's eye.

BUSINESSMAN
I always wanted to be a surgeon.
But the boards would not pass me.
Can you guess why?

The Businessman holds up his hands. They are shaking.

BUSINESSMAN
You see? So I went into business.
But business is so boring. You buy
things, you sell them. You make
money, you spend money. What kind
of life is that? A surgeon, he
holds the very essence of life in
his hands. Your life. He touches
it. He has a relationship with it.
He is part of it.

Josh can barely eke out a scream, he's too terrified.

JOSH
Please...please... let me go...
please...

BUSINESSMAN
You want to go? Is that what you
want?

Josh, shaking and bleeding, nods yes.

BUSINESSMAN
All you had to do was ask.

The Businessman crouches down behind Josh's legs, as if to unlock the ankle cuffs, but instead SLASHES JOSH'S ACHILLES TENDONS WITH THE SCALPEL.

Josh SCREAMS in agony.

INT. FACTORY - DAY

Josh's cries of pain echo throughout the empty hallway.

INT. ROOM - DAY

The businessman, holding the bloody ankle cuffs, opens the door.

BUSINESSMAN

You are free to go.

The businessman then walks away, to an adjacent room in the back of the torture room. We hear a TOILET SEAT drop down, followed by the sounds of the businessman taking a piss.

Josh stares at the open door, 15 feet in front of him. He has a chance to make a break for it.

Josh, attempts to stand up and walk, but his heels split open and he stumbles, falling on his face. He slithers around on the ground like a fish out of water, soaked in his own blood.

He crawls towards the door. He gets closer. Closer. Closer. When just as he reaches the door the businessman's feet step right in front of him. He closes the door.

Josh rolls over on his back.

JOSH

NOOoc...please...please...

The businessman kneels down near Josh, examining the injury.

BUSINESSMAN

Perhaps you require surgery. I could sew that up for you.

JOSH

Whoever... is paying you, I'll double it. Triple.

(MORE)

JOSH(cont'd)

Ten times, please... just please
stop... I have money, I'll pay..

The businessman laughs.

BUSINESSMAN

Paying me? No one is paying me.

He stands behind Josh, watching them both in the mirror.
Josh tenses, knowing this is the end.

BUSINESSMAN

In fact, I am the one paying them.

The man has an erection in his pants. He's looking in the mirror, watching himself torture Josh, and getting off on it. He grabs Josh's hair. Josh's eyes go wide. The man stares into Josh's eyes, absorbing Josh's fear. He raises his arm in the air, poised to slice Josh's throat. The businessman dramatically swings his arm as we:

CUT TO:

INT. STAIRWELL - DAY

A door KICKING OPEN, flooding a dark stairwell with light from the street.

A worker carrying a case of beer kicks Paxton, who lies in the stairwell, asleep. He wakes up, disoriented, dizzy.

WORKER

(in Slovak)

Get up! Get up! Move, get the
fuck up!

PAXTON

Okay, okay, sorry, relax dude.
Take it easy...

Paxton gets up and walks out into the cold, windy daylight.

EXT. STREET - DAY

Paxton walks through the town, totally hung over and disoriented. He sees the outside of the disco, which is now closed. He finds a few Slovak crowns in his pocket. Paxton walks along the street, freezing.

Paxton turns the corner and sees the gang of mean looking street kids beating a guy up. The guy is on the ground and they kick him in the head and throw rocks at him. Paxton ducks around a corner and avoids them.

EXT. HOSTEL - DAY

Paxton arrives at the Hostel.

INT. HOSTEL - DAY

The place looks a lot quieter than it did earlier. Not many people are around, just a maid who sets up tea and cookies. The place looks clean and sterile, almost untouched.

Paxton slides his passport over to the Desk Clerk.

DESK CLERK

237... Did you check out?

PAXTON

Not yet, no.

DESK CLERK

This is your bag?

The desk clerk has Paxton's pack behind the desk.

PAXTON

Yeah.

DESK CLERK

The maid brought it here. You are checked out.

PAXTON

Who checked me out?

DESK CLERK

It says it happened this morning, before I arrived. I can find out from the girl who does the morning shift when she comes in tomorrow.

PAXTON

Is there a note for me or anything?

DESK CLERK

No, just your bag. If it is a mistake I check you in for tonight.

PAXTON

Yeah, we definitely need it for tonight.

Paxton sees the empty lobby.

PAXTON

Hey, was there a Japanese girl waiting for me in the lobby?

DESK CLERK

Not that I have seen. The girls from Japan left this morning, I think.

The desk clerk hands Paxton the key.

DESK CLERK

(handing him the key)
Here you are. Sorry for the confusion.

INT. HOSTEL ROOM - DAY

The room is clean, spotless. Ready for a new guest. Josh's stuff is gone, too. Paxton looks around the room, in the closet, under the bed, for a sign of something. Anything. He doesn't find one.

PAXTON

Shit.

INT. HOSTEL LOBBY - DAY

Paxton paces nervously in the lobby. He's freshly showered. He talks on his phone.

PAXTON

Josh, call me soon as you get this.
I fucking passed out in a
stairwell. I'm at the hostel.

Outside he sees Svetlana getting into a gypsy cab.

EXT. HOSTEL - DAY

Paxton runs outside, trying to catch Svetlana.

PAXTON
Svetlana. Svetlana!

But she drives away in the cab. She looks at Paxton briefly as the car drives by, but gives no sign of recognition.

PAXTON
(on his cell phone)
Hey, Svetlana, it's Pax, I think I
just saw you in a taxi. Have you
seen the guys? Call me or text.

Paxton sits down on the bench outside the hostel. He studies the two photos of Eythor: the close up, and the one Kana sent from her phone of Eythor with Yuki. Paxton studies the photo closer, more carefully. In the background of the picture he sees a smokestack.

EXT. MUSEUM - DAY

Paxton stands on the steps of the local art museum, where he was the day before with Josh. He looks around, staring at the skyline, checking the photo on his phone.

Finally, he finds it, the smokestack. In front of a mountain. The same one in the picture of Eythor with Yuki. It looks about 30-40 miles away.

WHAM! A different gang of street kids thugs KNOCK Paxton and take his phone. They kick him a few times. He covers up his head. They run down the street and disappear in 10 different directions.

Paxton reaches up and grabs one by the ankle, taking him down. It's the one eyed kid. In the blink of an eye, Paxton is on top of the kid, choking him.

PAXTON
LITTLE FUCKER.

The kid looks up at Paxton, terrified. All the other kids have scattered. Paxton suddenly realizes what he's doing and backs off, letting the kid go. The kid runs away, coughing, holding his neck.

PAXTON

Jesus...

INT. POLICE STATION - DAY

The police station looks like something out of a time warp. Cluttered with paperwork, telephones, old computers. Paxton talks with a sergeant, who files a report. It does not look like the most efficient operation. The Slovakian Government police wear green uniforms, are poorly paid, and can best be described as "rugged" or "shaggy."

POLICE OFFICER

It's problem, there is not much we can do with children. We cannot put them in prison, there are too many to put in juvenile home.

PAXTON

You could exterminate them, like rats.

POLICE OFFICER

This has been proposed.

The Police Officer hands Paxton a copy of a report.

POLICE OFFICER

Wait at hostel for your friends. They will look for you there no matter what.

PAXTON

I know, but it's just... my friend Josh is the kinda guy who wouldn't check out without so much as leaving a note. He's the responsible one.

POLICE OFFICER

Yes, but maybe he worried his belongings get stolen, so he take them when he go out. Someone misplace if he a leave note. It is not uncommon.

PAXTON

Is there anything else I can do?

POLICE OFFICER

There is nothing right now. We have his picture, if we see him, or he is picked up or something happen, we contact you at hostel or e-mail address.

PAXTON

Okay. Thank you.

Paxton gets up and walks out. Another police officer comes over and talks to the officer in Slovak. They are clearly talking about the case, glancing at the report, and then at Paxton. Paxton waves goodbye and leaves.

EXT. STREET - DAY

Paxton walks through the market, looking for Josh.

The whole town looks scarier now. People do not smile. They look at him like he's an outsider.

Paxton looks up and sees NATALYA walk out of a building, across an alley, in the back door of a pub. She looks almost like an apparition, walking like a zombie.

Paxton walks down the dirty, garbage filled alley. Around a corner he sees a few scary looking guys huddled in a circle, smoking. They stare at him. He sees one of them has a needle in his arm. Paxton backs away, quickly.

EXT. BUILDING - DAY

Paxton walks around to the other side of the pub. He enters.

INT. PUB - DAY

Paxton walks in. The place is open, but there aren't too many people there yet, as it's only about 5:00.

Paxton hears talking. He sees Natalya sitting at a table with Svetlana, and a few of the cab drivers. They stop talking when they see him.

SVETLANA

Paxton. Come, have drink.

Paxton sits down next to them. Natalya almost doesn't realize he's there. She looks out of it. Both girls do. They talk to each other in Russian.

PAXTON

Hi. Hi Natalya.

Natalya looks over at him and slowly smiles. She's fucked up on drugs. Most likely heroin.

NATALYA

Hello Mr. American.

PAXTON

Did you get my messages?

SVETLANA

Which one? There were so many. I call you back, but a child answer.

PAXTON

Have you seen Josh?

Natalya and Svetlana start talking Russian.

PAXTON

In English please.

NATALYA

He is with your friend. The King of the Swing.

PAXTON

Eythor?

SVETLANA

Why you leave last night?

PAXTON

Did you not listen my messages? I got locked in a stairwell, I was sick or something, I passed out.

The girls look at each other, a bit suspect. They talk in Russian and laugh.

PAXTON

What?

CAB DRIVER

She say you meet another girl.

PAXTON

No, I swear, I got -

SVETLANA

It's okay.

PAXTON

(Losing patience)
Where are my friends?

The girls are a bit taken aback by his tone.

NATALYA

The art show.

PAXTON

You mean the museum?

NATALYA

No no no no no. Not the museum.
They went to a, how you say, art
show.

SVETLANA

Exhibit.

NATALYA

Exhibit. For artist.

PAXTON

Where?

The girls talk to the driver in Russian. Paxton is totally clueless.

NATALYA

It is far. But they come back
later, maybe seven, eight o'clock.

PAXTON

That doesn't make any sense. What
is this art exhibit?

SVETLANA

Why. What is wrong?

PAXTON

They didn't leave a note, or call,
or anything.

NATALYA

They tell us to tell you.

PAXTON

I called them all day.

NATALYA

Yes, but their phone, the battery
die and they do not have the, how
you say, for the electricity-

PAXTON

(losing patience)
Converter. Okay, fine, where's
this show, I want to go.

SVETLANA

Have a drink. They come back maybe
two hours. Sit down, relax.

PAXTON

No, I don't want a drink. I want
to see some art. Now. Can you
take me there?

Natalya talks to the scarred cab driver. He nods. They get
up. Svetlana does not move, too drugged out.

PAXTON

You're not coming?

SVETLANA

I have seen this show.

INT. TOWN CAR - DAY

Paxton and Natalya ride in the Scarred Cab Driver's Town Car,
far outside of town, through the factories.

NATALYA

You want gum?

PAXTON

No.

Natalya goes through her purse, looking for gum. Paxton catches a glimpse of a ridiculous wad of cash in her bag, and some cigarettes.

Natalya talks to the scarred driver in Russian. He hands her a shopping bag filled with gum. She takes a piece and hands the bag back to him.

Natalya stares at Paxton, popping a piece of gum in her mouth, shaking her head disapprovingly.

NATALYA

Too bad for you.

PAXTON

So what is this place anyway, is this like a museum?

NATALYA

No. It is, how you say, exhibition space.

PAXTON

Studios.

NATALYA

Da. Studios. For artists.

Natalya talks to the driver in Russian.

SCARRED DRIVER

Like for art student, you know?

PAXTON

Where in Italy are you from?

Natalya stares at him, then stares out the window again.

NATALYA

Ah. We are here.

EXT. ABANDONED FACTORY - DAY

The car drives through the gates of an old factory. Paxton looks up and sees smoke coming from the chimney. We recognize this as the exact same arrival P.O.V. that Josh saw for just a flash, but now it is in the grey, late afternoon daylight.

Paxton recognizes it as the Chimney he saw in Eythor's photo.

The scarred driver parks the car next to three other town cars, parked near a loading dock entrance. He leaves the car running, and gets out and walks over to a small circle of drivers, dressed in black limousine driver suits with driver hats. The scarred driver lights a cigarette. The other drivers glance over their shoulder at Paxton and Natalya.

All the drivers leave their cars running with the heat on. Outside it's quite cold.

Natalya gets out of the car and walks to the entrance. She stands there, waiting for him. Paxton hovers by the car.

NATALYA

You are coming inside or what?

PAXTON

This is it?

A WELL DRESSED JAPANESE MAN wearing sunglasses exits the factory. A town car driver opens the door for him. The Japanese man smiles and nods at Paxton as he passes.

PAXTON

Hi. Hey, how is it?

The Japanese man points to the factory and gives Paxton the thumbs up.

JAPANESE MAN

(broken English)

Very good.

A driver opens the door for the Japanese man, who sits in the back. Paxton watches them go. He then follows Natalya inside.

INT. FACTORY - DAY

The hallway is lit with a string of repair crew lights hanging from a long, rubber line.

A middle aged security guard sits at a desk, reading a newspaper. He's dressed in a dark blue suit. He looks up at Paxton.

PAXTON

How much is it?

GUARD

It's okay. For you, free.

He waves them in. Natalya smiles at the guard. Down the hall they see light coming from a room.

NATALYA

There.

PAXTON

That's the show.

NATALYA

Yes.

Natalya starts laughing. He stops. Is this some practical joke?

PAXTON

What?

NATALYA

Nothing. You are so serious.
Mister serious American.

Paxton continues down the hall, fed up with her bullshit. She watches him go.

INT. HALLWAY - DAY

Paxton walks closer towards the shaft of light spilling onto the floor. He gets nearer to the door. Closer. Closer.

SOUND: A low hum grows louder and louder, like a small airplane approaching from the distance. By the time the sound is overwhelming Paxton opens the door and sees...

...some paint. On the wall. It's red. Splattered red. Paxton realizes that it's not paint on the walls and floor. It's blood. He looks up and sees a Josh, or what's left of him, laid out on a slab, his body slashed and sewn up.

The Dutch Businessman stands over Josh's open torso, sewing up organs in some kind of strange surgical experiment. Surgical clamps stick up all over Josh's corpse.

The Dutch Businessman looks up and sees Paxton. Neither one of them are quite sure if they're actually seeing what they see. The businessman cocks his head, curious.

INT. HALLWAY - DAY

Paxton backs out into the dimly lit hallway.

Natalya stands there, laughing. Louder. Crazier. More maniacally, until her laughter fills the entire hallway

He starts stumbling towards her...

PAXTON

You... you whore... you fucking
whore! You FUCKING BITCH!!!!

NATALYA

(laughing)
I get a lot of money for you. That
makes you my bitch!!!

Two men come out of the darkness in the hallway and COVER PAXTON'S HEAD WITH A SACK. We hear Natalya's laugh echoes fades in the distance as the thugs drag Paxton down the hall.

IN THE DARKNESS

We stay in real time with Paxton as the guards drag him down the hallway, beating him into submission.

PAXTON

GET THE FUCK OFF ME! GET THE FUCK
OFF ME! NO, NO, NOOOOO!

We hear everything Paxton hears. As he passes by a room he hears the revving of a chain saw, and someone screaming. Other people are being tortured here as well.

We see a flash P.O.V. of just his feet dragging along a corridor, or occasionally what he can see when he looks up.

OBSCURED FLASHES OF:

- Feet dragging down stairs
- A man with a strange rat's mask, pointing a bloody knife at someone in a chair, through an open door. Someone screams.

- A furnace room with people loading body parts into a fire.
- The floor changing to a tile floor, when they bring Paxton into a room and set him on a chair.

Screams echo in various rooms as we move through the factory.

Then in the pitch black, we hear the men cuff Paxton's hands and feet. They hit him a few more times. The feet then stomp out of the room, slam the door, and turn out the lights.

IT IS NOW PITCH BLACK.

All we can hear is Paxton's breathing, and his cries for help.

INT. HALLWAY - NIGHT

We hear faint echoes of his screams down the hall. Nobody responds.

FADE OUT.

INT. INDUSTRIAL ROOM - NIGHT

The hood is pulled off Paxton's head, blinding him with florescent lights. He looks up, panicked, terrified. A man in the same surgical outfit the Dutch Businessman wore stands over him. Paxton looks at a GUARD, who wears a dark blue suit, holding a rifle.

Paxton looks exhausted, like he has been up all night.

The guard speaks in a heavy, broken, Eastern European accent.

GUARD

Talk.

Paxton looks up, confused. He hesitates.

The guard pokes him with the tip of the rifle.

GUARD

TALK. SPEAK.

PAXTON

What? What... what the fuck do you
want me to say?

The surgeon looks at the guard. The guard pokes Paxton
again.

GUARD

(to the Surgeon)
American.

The Guard starts to leave. The Surgeon grabs some tools.

PAXTON

WAIT. NO... I'm Canadian. I'm
Canadian, I swear.

The Guard shows the Surgeon Paxton's passport.

GUARD

American.

The Surgeon looks at the passport, then at Paxton, and back
at the passport again. The Surgeon nods to the guard, who
tucks Paxton's passport in his jacket pocket and leaves the
room.

PAXTON

What the fuck is this? Please,
WHAT THE FUCK IS THIS?!?

SURGEON

(in German)
SHHH. Quiet.

The man takes off his surgical mask. We have never seen this
guy before. He looks very, very nervous. He sweats and
shakes exactly the same way Josh did with the hooker in
Amsterdam. The Surgeon catches his breath, calms down, and
puts the surgical mask back on.

PAXTON

Just... just let me go, I won't
tell anyway, please just let me go.

The man looks at his tray of instruments. His hands shake.
He picks up a knife. He turns to Paxton. Paxton sees
himself in the mirror across from him, handcuffed and foot-
cuffed to the chair. He knows what's going to happen.

PAXTON

No, don't, don't, wait -

The man puts the knife to Paxton's throat. Paxton shakes.

The man presses the blade into Paxton's throat, cutting him a little on the surface. Paxton SCREAMS IN PAIN. The man recoils, very scared.

Blood runs down Paxton's shoulder like a faucet. It is a fast drip, not an arterial spray.

PAXTON

Please, stop it, stop,
please...aaaaa... no...

The man comes back towards Paxton holding the knife. He studies Paxton, searching for another spot to cut him. The man raises the knife to Paxton's throat again.

PAXTON

Please, you don't have to do this.
I know you don't want to do this.

SURGEON

Shhhh. (in German) Enough. Stop
talking already.

Paxton speaks quietly, in German. It is the first and only time we see subtitles.

PAXTON

(in German)
If you kill me, it will ruin your
life. Every time you close your
eyes, you will see me. I will be
in your nightmares every night.
Your whole life, I will ruin it.
You will never get rid of me -

The Surgeon THROWS down the knife into Paxton's foot, stabbing his toe. He angrily rips off his surgeon's mask and throws it on the ground in disgust as he storms out the door.

SURGEON

(in German)
Guard! Guard! Hello!

Paxton SCREAMS in agony, with the knife stuck in his foot.

The man comes back half a minute later with the guard, who has a rubber ball and a roll of electrical tape. The guard stuffs the ball in Paxton's mouth and wraps the tape around his head, gagging him. Paxton breathes short, quick breaths out of his nose, which is dripping with snot and sweat.

Paxton screams under the tape, but his cries are muffled. The guard leaves.

The German Surgeon walks over to his table, examining his instruments. He picks up a gun, and does a few poses, acting out blasting off Paxton's head. He grabs a serrated hunting knife and slowly mimes out decapitating Paxton. The German is working out how he wants to kill him.

The German tries out a few power tools, including a power drill and circular power saw. The man finally settles on his weapon of choice: the chain saw. It's an old saw, and the surgeon can't quite seem to get it started. He puts down the saw, opens the door, and calls for the guard. Paxton waits, staring at the saw, and back at the door.

A minute later the guard comes in. He patiently shows the man how to start up the chain saw, and how to rev it. Paxton watches all of this, horrified, incredulous. He can't believe this is happening. The German Surgeon thanks the guard - and gives him a tip. The guard leaves, pleased.

The German turns to Paxton revs the chainsaw to life. He brings the whirring blade close to Paxton's eye. The blade spins inches from Paxton's face, filling the room with a violent, reverberating ROAR.

Suddenly, Paxton COUGHS WILDLY. His eyes well up with tears. He starts VOMITING OUT HIS NOSE. His body spasms as he vomits inside his mouth and then proceeds to choke on his own vomit. Paxton's eyes bulge out of his head as his body jerks and spasms.

The German, panicked, puts down the chain saw. Paxton coughs and pukes as the man frantically grabs a scalpel. He does not want Paxton to die - not like this. The German cuts the surgical tape off Paxton's mouth, slicing Paxton's mouth a little.

Paxton EXPLODES a mouthful of blood and puke, and leans forward, gagging. The rubber ball gag lands on the ground in a puddle of blood and bile. The German pats Paxton on the back, helping him cough up the last of his puke.

The German walks across the room, hiding his eyes, totally disgusted. He lets Paxton catch his breath. As soon as Paxton has recovered...

PAXTON

...danke...danke...danke...

...the man REVS UP THE CHAIN SAW again. He holds it high over his head, and winding up the saw he charges at Paxton. Paxton closes his eyes, wincing, as the man runs faster, faster, faster, until he -

SLIPS ON THE RUBBER BALL GAG, SLIDES ON THE BLOOD AND VOMIT, AND FALLS BACKWARDS, SEVERING HIS LEG IN HALF WITH THE CHAIN SAW.

The saw stays alive, revving around the room like Pac Man, eating up the floor tiles. The German is still alive, and he screams in agony, as his blood sprays everywhere, all over the room, and all over Paxton.

EXT. HALLWAY - DAY

The horrific screams of death and the roar of the saw echo through the hallway. The guard sits at a desk in the hallway, watches a porn on a clamshell DVD player. He's not even fazed by the sounds coming from the room.

INT. INDUSTRIAL ROOM - DAY

The chain saw is across the room, still alive, jammed against the leg of a table. Paxton and the German see it. They look at each other and at once start crawling their way towards it.

Using all his strength, Paxton lurches the chair forward inch by inch, while the German, quickly losing consciousness, crawls forward on his stomach. The two cripples race against each other until Paxton reaches the blade first.

Paxton carefully raises his bare feet over the whirring blade and successfully SLICES the feet cuffs apart. The German crawls closer to him, and Paxton holds the guy back with his leg. The German grabs Paxton's leg and YANKS the chair out from under him.

Paxton falls back - OVER THE BLADE - LANDING ON HIS HANDS ON EITHER SIDE OF THE SPINNING BLADE. The blade snaps the chain and nicks his skin, slashing his arm, but not severing his hand. The man has a large knife in his hand and swings it at Paxton.

Paxton screams and grabs the saw, swinging the blade as we

CUT TO:

INT. HALLWAY - DAY

The sound of the roaring chain saw finally stops. The guard looks up from his DVD player. He hears a voice calling him from the room in German.

VOICE (O.S.)
(in German)
Guard. Guard. Hello.

The guard, a bit irritated this time, pauses his porno and gets up, slowly ambling down the hall.

INT. INDUSTRIAL ROOM - DAY

The guard opens the door and sees a bloody, messy corpse, sitting in the chair.

GUARD
Ya.

From behind the door Paxton SWINGS THE REVVING CHAIN SAW, severing the guard's head clean off.

The guard's head rolls across the room. His body lies on the ground, filling any remaining dirty white tiles on the floor with deep red blood.

Paxton stands there, breathing heavily. He wears the surgeon's apron, gloves, and boots. He pants, coughing, and pukes a little. His eyes well up with tears. He shakes. He crouches down, looking around at the room at what he's done.

Paxton rolls the guard over and grabs his passport out of the guard's pocket. He looks in the hallway.

Another guard walks down the stairs at the end of the hall.

Paxton looks at the various tools on the table: scalpel, knife, gun, chain saw. He takes the gun and puts it in his pocket. He tries to put on the surgeon's mask, but the straps are broken and it will not stay on. He sees a few other options on the table: a black hood, a burlap sack. And then something curious: a dark red medieval-looking Ram's head mask made out of skull, horns, and paper mache.

INT. HALLWAY - DAY

Paxton, wearing the ram's head mask, apron and gloves, walks out of the room, holding a shiny machete. He hears TWO VOICES coming down the stairs RIGHT BEHIND HIM.

Paxton DUCKS into a door.

INT. DARK STORAGE ROOM - DAY

We can hear the guards' footsteps getting closer and closer to the door. Paxton nervously holds the machete, poised to strike. He looks around and sees all kinds of weapons hanging from the wall: saws, guns, knives, anything you can find in a hardware store that would kill someone.

He backs up, slowly, slowly, until he bumps into a PILE OF A FEW BODIES ON A DOLLY. Paxton sees the mutilated remains of his friends Josh and Eythor on the top of the pile. He covers his mouth to hold in his vomit.

The guards are right outside the room, talking and laughing. The handle turns. They are still talking to each other. One of them opens the door. This guard wears a white apron like a butcher, along with white butcher's pants. He stands in the doorway, talking to a guard, a cigarette hanging out of his mouth.

The butcher walks into the room. We follow him inside - but Paxton is gone!

The butcher steps around to the other side of the dolly and wheels it out of the room. As the bodies go by we see PAXTON hiding under the bodies of Josh and Eythor.

INT. HALLWAY - DAY

From Paxton's low POV we see him going down the hallway. He keeps his eyes closed but peeks. From his low, moving POV we see:

A blood spattered room. God knows what went on in here. Suddenly a HOSE SPRAY jets across the doorway, onto the wall. Paxton sees a cleaner spraying down the walls with an industrial hose.

The dolly continues down the hall, past a few guards in blue suits who escort man dressed in the butcher's outfit down the hall. The dolly goes into an elevator.

INT. ELEVATOR - DAY

The elevator goes down a level to a sub-basement. It's a large freight elevator. We can only see what Paxton sees - the lights on illuminating the floor, the butcher's feet, his hand with the burning cigarette right near Paxton's face.

The elevator STOPS and the doors OPEN. The man starts to wheel the dolly when an ARM RIGHT UNDER PAXTON falls out, jamming in the wheel. Paxton closes his eyes.

The butcher squats down by Paxton's head...but doesn't notice anything wrong. He grabs the arm and stuffs it back under Paxton. The arm belongs to what remains of YUKI, the Japanese girl. The man pushes the dolly and the body shuffles so Paxton's vision is TOTALLY OBSCURED.

INT. OBSCURED DARK ROOM - DAY

We can barely see anything through the pile of bodies, but we are moving into a room. We hear the sounds of a BURNING GAS FURNACE.

The butcher opens up the furnace door. We see Paxton's eye - it's fucking hot in there. He's starting to sweat. His clothes are turning a little brown.

The butcher grabs Josh and lies him face down on a table. Josh's head is just above where Paxton's eye level is, so Paxton can see the lifeless expression on Josh's corpse.

The butcher picks up a large meat cleaver and begins to HACK OFF JOSH'S LEG.

The butcher then throws Josh's leg into the small opening of the furnace. It's obviously too small to throw a body in, so the man must do it piece by piece.

The butcher hacks a bit more into Josh, chopping Josh into smaller pieces. Josh's dead eyes stare at Paxton the whole time.

Paxton lies there, burning, sweating, waiting to be next.

The butcher finishes with Josh, and then picks up Eythor. Paxton now lies on top of the pile of bodies, covered in the blood of his friends.

The butcher starts to hack through Eythor, but is having a bit of trouble. He picks up a CIRCULAR POWER SAW and turns it on, easily sawing Eythor apart. More blood splatters on Paxton.

The man then puts down the circular power saw and leaves the room. Paxton waits there for a second, and then sloooooooooooooowly sits up. He surveys the different butcher tools on the table. He then hears the butcher coming back and flops back down, playing dead.

The butcher returns with a large iron shovel, which he uses to stoke the body parts in the furnace.

The butcher then carves up up the last of Eythor and throws him into the furnace. He turns around to grab Paxton but instead sees a SLEDGE HAMMER BELT HIM IN THE FACE.

The man falls down, unconscious. Blood runs down his head, onto his white apron. Paxton wipes the blood off of his face, grabs a meat cleaver, and leaves.

INT. HALLWAY - DAY

Paxton steps into the hallway. Wherever he goes he leaves bloody footprints. He looks around for the stairs but doesn't see it. Suddenly he hears the ELEVATOR COMING.

He freezes. There's nowhere to move. The elevator doors open...

...and it's empty. Paxton steps inside.

INT. ELEVATOR - DAY

Paxton looks at the buttons, deciding which to push. Suddenly the elevator starts GOING UP.

Sub basement 4...3...2...

Paxton clutches the meat cleaver tighter.

THE ELEVATOR STOPS. THE DOORS OPEN.

A GUARD - in a blue suit - holding a machine gun is about to step in when someone calls him. He looks away, momentarily distracted. He has not yet looked inside the elevator.

Paxton squishes as far to the side as he can, hiding his face.

In the hallway we hear HORRIBLE SCREAMS OF DEATH. The guard doesn't even flinch, it's like he doesn't notice it. Paxton peaks up for a second and can see a room with a light on down the hall. He faintly hears the cries of someone begging for mercy in a foreign language, followed by more screams.

The guard still talks to someone who Paxton can't see. Paxton cautiously pushes the DOOR CLOSE button, or what he thinks is the door close button, since it's written in Slovak.

The doors start to close. Just as they are about to shut the guard turns and SEES PAXTON.

Paxton hides his face as the elevator goes up. It stops on the 2nd floor.

INT. 2ND FLOOR - DAY

The elevator doors open. Paxton sees TWO GUARDS standing outside a room. They don't notice him.

This floor, unlike the others, looks much cleaner and nicer, and was probably used for corporate offices at one point.

Paxton quietly slips out of the elevator and into the first doorway he sees.

The two guards, wearing dark blue suits, walk past Paxton's room. They see the bloody footprints leading up to the closed door.

GUARD
(in Russian)
Sergei, clean the floors, they're
making a mess.

They keep walking by. We follow the bloody footprints to a door...

INT. CHANGING ROOM - DAY

Paxton stands behind the door, waiting for the guards pass. Once they're gone he looks around the room. It's a very nice room filled with hotel bathroom amenities. There's a bathroom with a shower, a sink, and a lot of towels. There's even a coffee set with fresh brewed coffee, tea, and cookies. Suddenly it looks like he's in a fancy hotel room. There's even classical music playing on a C.D. player.

Paxton sees a grey business suit laid out on the bed. A jacket, hat, scarf and gloves are on the coat rack.

Paxton looks at the window. A few well dressed guards wait by the cars outside. With them is a POLICE CAR. The officer who took down Paxton's report stands with them, joking around and sharing a cigarette.

The drivers leave their cars running, with the heat on. Outside it's painfully cold.

PAXTON
Jesus...

Paxton looks around the room and sees the bathroom and the clean clothes laid out on the bed.

INT. SUB BASEMENT HALLWAY - DAY

A second guard walks down the hall near the room in the basement where Paxton was tortured. He sees the empty security guard's chair, and walks over to the torture room. The door is closed. He hears the WHIRRRRR of the chain saw coming from inside.

The man looks through the dirty, opaque window, but it's covered with blood.

SECOND GUARD
(yelling, in Russian)
Yuri. Five minutes.

The guard then walks away.

INT. CHANGING ROOM - DAY

Paxton is now cleaned up - not showered, but clean enough, and wearing the suit, which presumably belonged to the German. He puts on the hat, gloves, and scarf, hiding his face completely. He then finds something in the jacket.

A wad of cash. And a business card:

"Elite Hunting. The ultimate thrill. The ultimate kill."

A Russian e-mail address is on the card, along with some numbers scribbled down: \$5,000 Rsn, \$10,000 Eur, \$25,000Amr. The \$25,000Amr is circled.

PAXTON
What the hell...

Behind him, A MAN IN A SURGEON'S OUTFIT APPEARS IN SILHOUETTE FROM ANOTHER DOORWAY. HE SLOWLY APPROACHES PAXTON FROM BEHIND!!!!

Paxton turns around and sees the man, startled.

CLIENT
How do I look? Like a butcher, or a surgeon or some shit, right?

The client is AMERICAN. The man looks at himself in a mirror. He's probably about 40 years old.

CLIENT
I feel kinda funny wearin' all this shit, but I guess you need it, huh?

The client sees Paxton's bloody clothes on the floor.

PAXTON
(in German)
Pardon.

Paxton turns to leave. The American grabs Paxton's arm.

THE AMERICAN

Hey, wait a sec.

Paxton looks at him, shocked.

THE AMERICAN

How was it?

PAXTON

(German)

Good.

THE AMERICAN

Well God damn for this money it'd better be. What's you go for, a local? European?

PAXTON

(German)

American.

THE AMERICAN

Big spender! They told me they got something special lined up, but it's gonna run me 25 g's. But I brought more just in case I wanna do another lap. But it's a real rush, huh?

Paxton just stares at him, nodding.

THE AMERICAN

I been all over the world and lemme tell ya, pussy's pussy. Every strip club, whorehouse, it's all the same shit, you know that. Hell I banged a girl this week I can't remember the color of her tits. But this is gonna be something you never forget, right?

PAXTON

(German)

Never.

THE AMERICAN

Hey, check it out.

The guy rolls up his glove and shows Paxton a tattoo of a bloodhound in the underside of his forearm. It's the same one Josh saw on the Dutch Businessman.

THE AMERICAN

Pretty cool, huh? So where'd you get yours? Lemme see.

PAXTON

Um...

The American starts to tug at Paxton's sleeve.

THE AMERICAN

Come on, man, we're all in the club, lemme see yours.

Suddenly The Guards KNOCK on the door.

THE AMERICAN

(to the guards) Just a minute pal.
(to Paxton.) Hey, I know this is kinda personal, but...how'd you do it? Did you do it real slow or right away? It's like, I want to feel it, you know? But I also don't want it to be over too quick.

PAXTON

(German accent)
Make it quick.

THE AMERICAN

Yeah. All right. ALL RIGHT!
Thanks, buddy. Be good.

The American leaves. Paxton hears him in the hallway.

THE AMERICAN (V.O.)

ALL RIGHT! LET'S DO THIS! YEAH,
COME ON, MOTHERFUCKER! WHO'S GONNA
TAKE ME ON, MOTHERFUCKER!

Paxton listens to the man yelling as he disappears down the hallway. Once they're gone, he slips out the door.

INT. SUB BASEMENT HALLWAY - DAY

The second guard stands near the room where Paxton escaped from, by the guard's desk. The porn film plays on the clamshell DVD player. The first guard is nowhere to be seen. The second guard flips the DVD player shut.

SECOND GUARD

Yuri. YURI.

The second guard walks down the hall, towards Paxton's room. He opens the door to find - THE FIRST GUARD, decapitated, along with the dead German. The dead German has the chain saw in his hands, making it look like he killed the guard.

The second guard is not fooled, and knows something went wrong.

SECOND GUARD

(into a walkie)

We have a problem. Someone killed
Yuri. Where's the client?

INT. ALCOVE - DAY

Paxton watches the Russian guards smoke, hiding in the shadows. The Police Officer drives away. He sees a town car with the keys inside. A Russian guard calls the town car drivers over to talk to them. Paxton sees his chance. There's a town car out front, running. The keys are in the engine.

Paxton steps out into the open air. The guards are probably 40 feet away. If they looked up they would clearly see him. Paxton walks to the car in broad daylight. He nearly reaches it when suddenly he hears a SCREAM. Only this time it's a GIRL SCREAMING.

Paxton freezes. The screams get louder, and more horrific.

Paxton takes another step towards the car - when he hears the girl scream AGAIN. We have heard this voice before...

Paxton looks at the car, then back at the factory. Then at the car. Tortured, he finally turns and goes back inside.

INT. HALLWAY - DAY

Paxton follows the screams to a room where he sees -

THE AMERICAN CLIENT, torturing KANA. Her whole face has been burned with a blowtorch. One eye hangs out. The guy looks up at Paxton, annoyed.

AMERICAN

Hey guy, get your own fuckin' room,
I paid for this.

Paxton closes the door.

AMERICAN

Hey, you fuckin' deaf or -

BLAM! Paxton SHOOTS THE AMERICAN IN THE HEAD at point blank range. The deafening sound reverberates in the small room.

Kana cries, shaking, in total shock. Paxton shoots the handcuffs free.

The American's body MOVES. Paxton fires again. The gun is empty. The man shakes on the ground, slowly dying.

Paxton puts his coat around the scantily clad, bloody, burned girl.

PAXTON

Kana...oh God... Kana...

Her eye still hangs out of its socket. Paxton helps push it back in. The eye falls out again, hanging by some tendons. Kana SCREAMS WILDLY.

Paxton grabs a scalpel and CUTS THE EYE FREE.

EXT. HALLWAY - DAY

A security guard hears the girl screaming from the outside. He talks with some other guards. They continue walking down the hall, more purposefully this time.

EXT. FACTORY - DAY

The guards stand around smoking. In the background, behind them, far in the distance, Paxton leads Kana into a car and drives away. The guards turn around, caught off guard.

They chase after Paxton on foot, to their cars.

INT. CAR - DAY

Paxton floors it, speeding out of the factory gates and onto the highway. The smokestack billows in the background with the burning bodies.

EXT. ROAD - DAY

Paxton drives the car, fast. There's pretty much one road. Kana, in shock, covers her face with her hands, shaking.

PAXTON

We're going to get the fuck out of here. Okay? Okay?

Kana looks up at him, in total shock. She starts SCREAMING.

PAXTON

Shhh. Shh... Shh...

The girl SCREAMS more and tries to open the door.

PAXTON

NO, DON'T, PLEASE, Kana, please.

The girl screams louder, with her face in her hands.

Next to the girl, on the seat, he sees the shopping bag full of bubble gum: they're in the scarred cab driver's car.

Paxton locks up in the rear view mirror: the other car is in sight.

He floors it.

EXT. ROAD - DAY

Paxton passes a sign with Kilometer markers for the town. There's a marker saying the train station is 20 kilometers farther, but Paxton must drive through the village to get there.

EXT. TOWN CENTER - DAY

Paxton drives up the same stretch he did when he first arrived in the village. He tries to lay low.

Kana, meanwhile, has passed out. Paxton slides her body a bit lower, so people can't see her in the window.

He can't speed too fast, but he drives past taxi drivers, who look at his town car, a bit suspicious.

Paxton stops at a light. A group of kids cross in front of him. Walking right behind them is NATALYA. She walks right in front of Paxton's car!!!!

Paxton looks down, trying to hide his eyes. Natalya turns and waves to someone. SVETLANA catches up to her, along with ALEX - THE GUY THEY MET IN AMSTERDAM.

Suddenly the OTHER TOWN CAR approaches from behind in the rear view. He looks in front of him - NATALYA, SVETLANA AND ALEX walk, when Natalya DROPS HER PHONE. She bends down to pick it up.

Paxton looks in the rear view. The other car is getting closer.

Natalya pops up and Paxton RUNS THE RED LIGHT, CROSSING OVER A LANE, and drives into an alley. She cusses him out as he drives away, not realizing who it is she's yelling at.

EXT. BACK ALLEY - DAY

In the middle of the alley Paxton sees THE GANG OF 10 YEAR OLD KIDS right in the middle of the road. He stops his car. They walk towards the him, holding pipes, bottles, and bricks.

Paxton looks at Kana: she's unconscious. The tiny lead kid, who Josh gave his gum to, approaches the window, staring at Paxton.

Faxton looks around, for a weapon, anything. On the floor he sees: the shopping bag filled with bubble gum.

EXT. TOWN CENTER - DAY

The town car trailing Faxton turns into the alley. As the car approaches, the security guard in the town car see the gang of kids in the middle of the road.

The town car stops, honking. The kids don't move.

The driver gets out.

DRIVER

(in Slovak)

Move. Move it. Hey, move.

The kids look up at him, and don't move.

The other thug gets out of the driver's seat, waving a gun.

THUG

(in Slovak)

Move the fuck out of the way. Now.

Suddenly, a BRICK smashes onto the back windshield, startling the Russian thugs. Then another one. Then another one. The bricks sail down from the sky. The guys turn around and FIRE at a building, where kids throw bricks at them from the rooftop.

Before the guys know what to do bricks rain down on them, hitting both of them in the head. The guys fall to the ground.

The gang of kids in the street all grab bricks and rocks and throw them at the gangsters. The thugs lie on the ground, unconscious.

The gang of kids beat the thugs to death with bricks. They jump up and down on the town car, victoriously smashing it.

The tiny lead kid watches from the sidelines, blowing bubble gum. A friend runs up to the tiny leader, holding a bloody brick, and the tiny leader hands him a piece of gum. The friend pops it in his mouth and runs back to the fight.

EXT. HIGHWAY - DAY

Paxton drives as fast as he can along a two lane, dirty highway. He sees a sign for the train station, but before it, a road block. Police cars have blocked off the road, checking passports of every driver who passes through to the train station.

Paxton slows down. Kana stares down at the floor in shock.

PAXTON

Hey. Hey, we're almost there.
Almost there.

She starts to cry and slinks down in the seat.

PAXTON

We're gonna do this. Shh...

Paxton slows down. He is the next car in line to be checked.

The police officers check the passport of the driver in front of Paxton. The police show the passport to THE SCARRED CAB DRIVER, who stands with them.

The driver leans out the window, gesturing that he's irritated that he's going to miss his train. His two kids, maybe 8 and 10, sit in the car with him. The scarred cab driver starts jawing at the guy. They get into it a little.

The scarred cab driver grabs the guy by his shirt, roughing him up. The guy holds up his arms innocently, apologizing.

Paxton watches, horrified.

The cops let the guy go, and move the car along. The policeman turns to Paxton, and walks towards his car.

The police officer gestures him to move forward with his club. Cars start HONKING AT PAXTON. The car doesn't move.

POLICE OFFICER

(in Slovak)

Move. Move! Come on, move!

The police officer walks over to the window and we spin around to reveal that...

PAXTON AND THE KANA ARE GONE. The policeman looks up, and sees nothing but the woods and a long, long line of cars.

EXT. WOODS - DAY

Paxton and Kana run through the woods, coming up to a fence by the train station. They crawl through a hole in the fence and approach the station.

EXT. TRAIN STATION - DAY

Police and Russian mafia are everywhere, on every platform, watching the entrance to every train.

PAXTON

Shit.

Kana looks around, terrified. She follows closely behind Paxton, clinging to him.

Paxton sees a train getting ready to leave, but there are too many mafia guys and police officers watching.

Paxton and Kana duck back, near an office.

Paxton slowly walks forward, looking for an opening. The Kana suddenly stops - something has caught her eye:

IT'S HER REFLECTION, in the glass. This is the first time she's seen herself burned and mutilated. She stops dead in her tracks and stares closer at her reflection in horror. Her burned skin. Her missing eye. Her once beautiful face mutilated beyond repair.

Kana walks past Paxton, out onto the platform like a zombie, in the open.

PAXTON

Kana! Kana, they'll kill you!

She looks back at Paxton and points to an outbound train waiting to go. An incoming train approaches the station. People stand up, getting ready to board it.

PAXTON

Stop, please!!!

But Kana keeps walking.

Paxton looks at the departing train, and the policemen and mafia guys guarding it. When he looks back at the platform KANA IS GONE.

The incoming train thunders into the station. Paxton hears a crowd GASP IN HORROR, AS KANA RUNS AND THROWS HERSELF IN FRONT OF THE INCOMING TRAIN.

The whole station screams. Blood splatters everywhere, causing a massive diversion. EVERYONE runs over to see what happened, even the Russian mafia guys. Paxton uses this opportunity to run ONTO THE DEPARTING TRAIN.

INT. TRAIN - DAY

Paxton hides in the bathroom, locking the door. Outside he can hear people screaming and crying, and yelling to each other in Czech and Russian.

He stays in the room until the train starts to move. He sits there, holding himself up, crying, shaking. After a few minutes he opens the door.

Paxton looks outside: it's just landscape speeding by. He looks around the train car: no mafia guys or police officers appear to be anywhere.

Paxton sits down in a seat in an open car, which holds about 30-40 passengers. He closes his eyes, hiding his face in his hat and scarf.

Suddenly he hears a voice. In the aisle he sees a hand, talking to a man with the food cart.

VOICE

No thank you, I prefer to use my hands.

Paxton can't believe it. He knows that voice. It's the Dutch business man.

Paxton gets up. He walks down the aisle, approaching the seat...

And there he is. The one who killed Josh, and probably Eythor, sitting there, eating lunch with his hands. The Dutch Businessman.

VARIOUS IMAGES FLASH

- The businessman on the train, telling the guys "You can pay to do anything. A-ny-thing."

- The businessman standing over Josh's corpse, cocking his head like a curious dog.

- The Hunting business card with the \$25,000 Amr. circled.

The businessman looks up from his food, feeling like someone's watching him... but Paxton is gone.

INT. BATHROOM - DAY

Paxton catches his breath in the bathroom. He can't believe this guy's here. Paxton pulls the scalpel from his pocket and puts it up his sleeve.

EXT. TRAIN STATION IN CENTRAL EUROPE - DAY

The train stops at a major metropolitan station in central Europe. The man steps off the train. Paxton follows close behind.

We stay in Paxton's POV as the man walks through the crowd. Paxton gets the scalpel ready. He's going to stab the man, right there, in front of everyone. Paxton's possessed.

When from the crowd he hears a voice.

LITTLE GIRL

Daddy!

BUSINESSMAN

Saskia!

The businessman is greeted by an adorable little girl, who runs over to him and gives him a big hug. She's the little girl whose picture he showed to the guys. She looks adorable, in a little pea coat and yellow scarf. The Dutch businessman picks her up and twirls her around, smothering her in kisses. He hands her a teddy bear, much to her delight.

A Limo Driver meets them and takes their bags. They talk in Dutch. The man gestures that he needs to use the bathroom.

Paxton watches, shocked. The girl hugging her father makes eye contact with Paxton. He turns away, hiding his eyes.

Paxton mills around, trying to act like he's going somewhere or looking for someone, while never taking his eyes off the businessman.

The driver walks towards the parked limo with the bags, as the Dutch business man and his daughter head for the bathrooms. Paxton follows them, but not too close.

The little girl needs to use the bathroom, which is adjacent to the men's room. The father tries to go in with her, but she pushes him away, saying she's a big girl, and she can go by herself.

The businessman kisses the girl and watches her go into the bathroom, teddy bear in hand. The businessman then goes into the men's room.

We linger back, in Paxton's P.O.V., as the man goes into the Men's room. We follow him through the doorway, into the bathroom, past the sink, to a line of stalls, until we are standing right outside the stall where he sits.

We stay on the door for a loooong beat.

INT. STALL - DAY

The Dutch businessman sits on the toilet. He looks up at the door. Any second we feel this thing could kick open. It doesn't.

We see the footsteps of someone getting into the stall next to him. We don't see who it is. We just see the shoes.

The Dutch businessman takes his cell phone out of his pocket. He dials a number, but accidentally drops his phone. It bounces on the floor and slides into the stall next to him.

BUSINESSMAN

(in Dutch)

I'm sorry, excuse me...

After a loooooong beat, a black, gloved hand slides the phone back.

BUSINESSMAN

(in Dutch)

Thank you.

INT. BATHROOM - DAY

The Dutch businessman exits the stall a moment later, and washes his hands at the sink.

We see the other stall door open. A pair of black shoes, exactly the same ones that Paxton took from the changing room, exit the stall. We stay with the feet, low to the ground, as they slowly walk towards the sink, approaching the businessman.

We move up, past the legs, past the coat, above the sink.

In the mirror, we see a close up of the businessman. The background slowly racks into to focus to reveal that right behind him is -

ANOTHER BUSINESSMAN. Someone we've never met, who leans into the sink next to the Dutch businessman, to wash his hands. They nod hello to each other.

The Dutch businessman dries his hands on a towel and exits.

EXT. BATHROOM - DAY

The Dutch businessman stands by the entrance to the women's room, waiting for his daughter.

The door opens and a woman exits.

The businessman waits for half a minute longer. Nothing happens.

A older woman exits, dragging her suitcase with her.

BUSINESSMAN

(in Dutch)

*Excuse me, did you see a little
girl in there?*

The older woman shrugs and keeps walking.

WOMAN

(in Dutch)

I am sorry, no.

The businessman opens the door, and calls in.

BUSINESSMAN

Saskia?

He steps inside, as a pretty woman exits.

BUSINESSMAN

(in Dutch)

Excuse me.

PRETTY WOMAN

(in Italian)

Excuse me.

BUSINESSMAN

(in Dutch)

My daughter...

The businessman steps inside, a bit embarrassed.

INT. WOMEN'S BATHROOM - DAY

No one's in there. He slowly walks down the stalls, lightly pushing the doors open.

BUSINESSMAN

Saskia? Saskia?

He opens another one. And another. And another. No one's in there. He finally comes to the last stall, and pushes the door open to find -

HER TEDDY BEAR. Sitting on top of the toilet.

CUT TO:

INT. TRAIN STATION IN CENTRAL EUROPE - DAY

The Dutch Businessman looks around, panicked.

BUSINESSMAN

SASKIA! SASKIA!!!! SASKIA!!

He grabs people and tries to describe her. They haven't seen her. He looks around at the trains leaving. The taxis taking off.

His limo driver waits for him. She's not with him either.

The man screams for his daughter, panicking. He grabs a police officer, rambling about his missing girl, gesturing and pointing wildly.

EXT. AIRPORT - DAY

A taxi pulls up by the curb. We see two feet get out. A gloved hand tosses a bloody yellow scarf into the trash, followed by the black gloves. We move up and see Paxton walk into the airport terminal.

INT. TRAIN STATION IN CENTRAL EUROPE - DAY

The police search all over for the girl. Cops are everywhere.

The Dutch businessman cries on the ground, in agony, clutching the teddy bear.

A few detectives can't seem to find the words to console him.

DISSOLVE TO:

INT. TRAIN STATION IN CENTRAL EUROPE - NIGHT

The businessman sits in the same position, with the teddy bear in his hands. His driver urges him to leave. He's still crying, in shock. He won't go home. The police still interview people.

DISSOLVE TO:

INT. TRAIN STATION IN CENTRAL EUROPE - NIGHT

The businessman sits alone in the empty train station, in the same position, crying with the stuffed animal.

INT. AIRPLANE - NIGHT

Paxton sits on a plane, towards the back. A stewardess offers him a beverage.

STEWARDESS
(with Dutch accent)
Would you like a drink, sir?

PAXTON

Water, please. Thank you.

She hands him the water. He takes a sip.

STEWARDESS

You are American?

PAXTON

Yes.

STEWARDESS

Did you have a nice trip?

PAXTON

Not really.

Paxton closes his eyes, trying to get some sleep. A figure squeezes next past him, getting to her seat. We can't see the person, she's just a blur of clothing.

GIRL

Sorry, I try not to wake you.

PAXTON

It's okay. We have a long flight.
Plenty of time for sleep.

GIRL

Sir?

Paxton opens his eyes and next to him sees -

THE BUSINESSMAN'S DAUGHTER, WITH HER THROAT SLIT FROM EAR TO EAR, SMILING AT HIM. SHE SMILES WITH ALL HER TEETH SHOWING AND HER EYES WIDE OPEN.

PAXTON SCREAMS.

The Stewardess shakes him. He wakes up. He was dreaming. He looks next to him and sees a man, who he has woken up. In fact, he has woken up a lot of people on the plane, all of whom stare at him, aggravated.

STEWARDESS

Sir? Sir? Are you okay?

PAXTON

Yeah...sorry. I'm fine...

Paxton is anything but.

He leans back in his seat, too afraid to close his eyes.

CUT TO BLACK.