

**OPEN GRAVE**

by  
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EXT. THE PIT - NIGHT

Dark shadow, earth walls - the sides of a deep PIT. Uneven ground is covered by shapeless masses in silhouette. Suddenly, one of the masses moves. It's JOHN, 29, tall, hidden in the dark. Slowly, he comes to. Disoriented, John looks around.

He can't see, but he can hear the sound of flies BUZZING. John moves around the pit. Every step he takes is accompanied by sickening sounds: cracking, gushing. He slips. He gets to one side of the pit, and sits up against the earth wall.

He checks his pockets, finds a lighter. He uses it. Now we can see John better. Grime and dried blood cake his whole body. He reaches for a wound on his head. It throbs, but he forgets about it once he sees what he's sitting on.

The floor of the pit is covered with BODIES. A tangle of limbs, faces contorted in pain, hands grasping at nothing. Many are bound with ROPE. John scrambles to stand, but slips on a corpse's mangled face. He tries to scream but his throat is ragged and dry. A few raspy croaks slip out. He vomits. On all fours, he pants, without the strength to stand. The lighter dies; he clicks it furiously. Above him, a FIGURE looks over the edge of the pit. It darts away, unseen by John.

The lighter goes out again. John pockets it and tries to climb out. He scrambles at the wall ineffectually. His attempts become frenzied, before he finally slumps against the wall, exhausted. Then, a pebble drops on his hand.

John stands. He looks up and sees an Asian girl with BROWN EYES looking down. She's slight, pretty in a haunted way. She's no older than 18. She moves like a dancer.

His legs give. Hands land in faces, puss-slick open wounds. From above, she looks down. If he weren't moving, John would look like just another body. The pit is deep. She runs away.

JOHN

Wait!

But she's gone. He retreats against a wall and curls up. He closes his eyes, takes a breath, collects himself. He checks his other pockets. He has a ST. JOSEPH CARD in one pocket. He turns it over, as if he doesn't recognize it, and puts it back in his pocket. In his other pocket is a HANDGUN. He looks around - many corpses have bullet holes.

EXT. THE FOREST - NIGHT

Brown Eyes races up a path to a CABIN. Its lights are on.

## INT. THE CABIN - MAIN ROOM

The Cabin's Main Room is a living room with an eating table. At the table sit LOGAN, 38, and SHARON, 29. Logan's stocky, with a mean line to his jaw. Aggressive, and bossy. Kind-faced Sharon gives off the aura of a life outdoors, and of caring for others. On the table is an open MEDIC'S BAG and assorted small BOTTLES. Sharon looks over them.

Nearby stands MICHAEL, 28, back to the wall. He is out of shape, constantly worried, and neurotic. Nathan, 24, is out cold on the floor, on a blanket strewn with leaves. He's dressed for autumn - a sweater, a plaid jacket. The walls are decorated with framed pages from MEDIEVAL ILLUMINATED MANUSCRIPTS. Sharon looks at her vials of medication -

SHARON

None of this stuff is what we need.  
We just have to wait.

Brown Eyes bursts into the room. Michael leaps a mile -

MICHAEL

Jesus! Don't do that!

Brown Eyes points outside. Logan reaches for the 12-gauge pump action SHOTGUN at his feet. Brown Eyes shakes her head vigorously. She pulls at Sharon's arm until Sharon follows her. On her way out, Sharon says to Michael, over her shoulder -

SHARON

Stay with him.

But Michael's already grabbing his coat.

MICHAEL

Fuck that.

## EXT. THE FOREST - THE EDGE OF THE PIT

Four figures appear at the top of the pit now. Logan, Michael, Sharon, and Brown Eyes. John finally sees them and stands up.

JOHN

You gotta get me out of here.

No one says anything. The four of them look at each other. Sharon's about to talk, but Logan grabs her, pulls her back -

Logan draws them back, out of sight of John.

JOHN (O.S.)  
Don't leave me down here!

SHARON  
I saw a ladder outside the cabin.

MICHAEL  
Like hell we're getting him out of there! Did you notice where we found him?

LOGAN  
We don't owe him anything. We know nothing about him.

SHARON  
Then I'll ask him.

Down in the pit, John waits for them to reappear. They do.

SHARON  
How'd you get down there?

JOHN  
I don't know. My head's banged up -  
Even from a distance, the GUN in John's hand gleams.

MICHAEL  
(to Logan and Sharon)  
Did you see that? You see that, right?!

LOGAN  
You're gonna have to do better than "I don't know."

JOHN  
I can't remember anything.

SHARON  
We can't leave him in there -

MICHAEL  
You're asking us to let a guy with a gun out of a pit full of dead people.

SHARON  
So he killed all those people with a six shooter?

MICHAEL  
Six at a time!

Logan and Michael leave. Sharon lingers for a moment, looking torn, but she leaves too. Brown Eyes stays the longest.

John realizes he'll get no help. He starts to pile bodies.

INT. THE CABIN - MAIN ROOM

Logan and Michael and Sharon return. Nathan's still out cold on the floor. Logan sits on the couch, while Michael and Sharon bicker.

MICHAEL

Give it a rest.

SHARON

I'm begging you both to think about it. He'll die if we don't get him out.

MICHAEL

Not really my main concern right now.

SHARON

At least we have to get him something to eat. He has no water or food.

MICHAEL

What are you talking about? There's plenty to eat down there.

SHARON

That's not funny.

MICHAEL

It is if you're not him.

LOGAN

Both of you, shut up!

Michael sits on one of the couches. Tense silence. Sharon is about to say something -

Suddenly, Nathan wakes with a shout. Scaring the heck out of everyone.

EXT. THE PIT

John piles bodies. He stops, fights back dry heaves, and then continues. He's ten feet short. He makes the pile steeper, but when he climbs it the bodies tumble down.

He looks around in frustration. Suddenly, a ladder crashes down next to him. He looks up to see Brown Eyes.

John tries leaning the ladder against the side and climbs up. He's still short. He tries to jump for it and lands back down in the mud, next to the body pile.

John puts the ladder on top of the pile of bodies. He has to really stick it in the pile to make it secure. Flesh cracks. John climbs. His weight sinks the ladder, crushes a head. An eye socket oozes. But he reaches the top.

No sign of the girl. John pulls the ladder up out of the pit.

EXT. THE FOREST - NEAR THE EDGE OF THE PIT - CONTINUOUS

John sets the ladder down. He looks at the path. Familiar.

EXT. THE FOREST - DAY - FLASHBACK

A flashback. A forest path. Foggy. Using rope like a luggage strap, he drags a corpse along the ground. The corpse has a BUTTERFLY TATTOO on her neck.

EXT. THE FOREST - NOW

John is disturbed by the memory. But he starts up the path.

INT. THE CABIN - MAIN ROOM

Nathan, groggy, blanket wrapped around him, sits at the table next to Brown Eyes. Sharon sets a CUP OF TEA in front of him. Logan and Michael are on the couch. John enters. All freeze.

Logan reaches for the shotgun. But John points his gun:

JOHN

Don't.

Sharon rises. Nathan sees her reaction - and then sees John.

SHARON

Everyone - just chill. No one here wants to hurt anyone else.

Nathan looks very, very confused. Groggily -

NATHAN

Who the fuck is he?

JOHN  
I need a phone.

LOGAN  
I thought you couldn't remember  
anything. Who you gonna call?

<p>SHARON (to John) We're in the same boat here - but you're confused, and if you don't put the gun down you might do something you regret - SHUT UP, MICHAEL!</p>	<p>MICHAEL (increasingly hysterical) I told you all - we can't let him out. But you wanted to let him out! You said, oh, we have to help him out! Oh Jesus - Oh Jesus -</p>
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Sharon's 'shut up' seems to work. Nathan clutches his head.

John looks around the room, at their faces: Logan, angry, ferocious. Michael, wrinkling his nose like a scared weasel. Sharon, determined. Nathan, confused. Brown Eyes last: she's unafraid. That reassures him. He puts the gun down.

Logan grabs the shotgun. He aims, but Brown Eyes steps in front of John - and Sharon shoves the gun, so that the shot goes wide. Michael screams like a woman. Nathan falls out of his chair.

SHARON  
No!

LOGAN  
(pumps shotgun)  
Get out of the way.

SHARON  
He put the gun down.

Sharon doesn't budge. Logan doesn't stand down either.

JOHN  
I just need to call a hospital -

LOGAN  
There's no phone, asshole. No phone,  
no radio, no cars. Nothing.

JOHN  
I don't even know my name . . . I  
don't remember anything at all.

SHARON  
. . . Neither do we.

Silence. Nathan's still on the floor. He feels at his pants.

NATHAN

Shit. When the fuck did I wet my pants?

INT. THE CABIN - BATHROOM - SHOWER

John sits on the shower floor, letting the water run over him. He notices his right hand. Scarred, on both sides -

EXT. THE FOREST - DAY - FLASHBACK

John remembers falling - onto a board with a nail poking through it. The nail goes straight through.

INT. THE CABIN - BATHROOM - LATER

John contemplates his hand. He's dressed and ready. When he opens the door, Nathan's standing there, startling him.

NATHAN

Sorry.

They awkwardly maneuver around each other.

INT. THE CABIN - MAIN ROOM

Brown Eyes sits on a couch, scrawling on a piece of paper. Sharon looks over the notes. Logan glares. Michael paces, irritated. He stops when John comes in.

MICHAEL

She's doing it again.

Sharon looks at a loss. She holds the note.

SHARON

Sweetie - we can't read this.

Brown Eyes puts the pen down, looking ready to cry. There's more slips of paper at her feet. John picks one up. It's a note - a single sentence in Vietnamese. Prominent is the number 18. He flips through the sheets - all different sentences, in Vietnamese. A sentence in which the only understandable part is the 18.

SHARON  
I'm guessing you can't read it  
either?

John shakes his head.

SHARON  
She knows more than we do.

MICHAEL  
Yeah but she's retarded or something -  
(screaming at Brown Eyes)  
Speak fucking English!

Michael moves in threateningly, but John steps between them.

JOHN  
Back off.

LOGAN  
(sneering)  
Oh. I'm really impressed.

SHARON  
(to John; diffusing  
tension)  
Can you remember anything?

JOHN  
Nothing.

MICHAEL  
Join the fucking club. We had to  
look at our ID to find our own names.

SHARON  
We're not even sure where we are.

She gestures to the table. Their IDs are all spread out - and all from different states. Sharon's from California. Michael's from New York. Logan from Washington. Nathan from Massachusetts.

SHARON  
And the IDs didn't help.

JOHN  
I don't have ID.

LOGAN  
Just a gun.

John changes the subject. He looks at the note in his hand.

JOHN

What does the 18 mean?

MICHAEL

How the fuck should we know?

SHARON

The three of us woke up in the cabin, and she was here. She acts like she knows us. She led us to Nathan. He was passed out in the woods -

LOGAN

(impatient, interrupting)

What about the pit?

JOHN

What about it?

MICHAEL

Uh - the fact that it's filled with dead bodies? Whoever did it is still out there. That did occur to you people, right?

SHARON

We're all in the same boat.

LOGAN

No, we were in the same boat.

(indicating John)

He was in the boat with all the murdered people.

Nathan re-enters, his shirt off. Where his neck meets his right shoulder, there's a large hand-shaped bruise.

NATHAN

Doc. I'm all banged up.

Sharon gets up, examines it. Someone grasped Nathan hard enough to leave marks. Sharon holds her hand up to the marks.

SHARON

I think John Doe is exonerated.

She grabs John's wrist, and puts John's hand above the hand mark. The bruise is missing the ring finger.

SHARON

Is anyone missing the ring finger on his left hand?

Everyone raises their left hand. No one is missing a finger.

EXT. THE PIT - NIGHT - FLASHBACK

John imagines a possibility. Falling in the pit, his head wounded. He lands in the corpse pile, out cold.

INT. THE CABIN - MAIN ROOM - NIGHT - NOW

John touches his head wound.

JOHN

Someone clubs me, drops me in the  
pit, leaves me for dead -

MICHAEL

(sneering)  
Congrats, you're not a murderer.

Sharon touches one of Nathan's scrapes, and he winces -

NATHAN

Ow! -

JOHN

I'll find a first aid kit.

INT. THE CABIN - HALL

John, in the hall, looks for options. He sees doors to two bed rooms. He flips on the lights. The same framed pages of illuminated manuscripts decorate all the walls. In the background, you can hear the others talking in the other room.

SHARON (O.S.)

What do you want me to say? I know  
as little as you do -

He looks both ways in the hall. Then he sees the closet. He opens it. He looks at its contents, more than a little surprised and disturbed by what he sees. He calls the others -

JOHN

You better come look at this.

They all crowd into the hall, gawking at the contents of the closet. Our view circles, and we see - a closet full of ROPE and GUNS - RIFLES, SHOTGUNS, HANDGUNS. John handles some rope. Nathan and Logan pick at the guns.

NATHAN

Ammo?

LOGAN

Right here. At least we're not  
defenseless.

Nathan examines a handgun deftly.

NATHAN

I'd say we're defense-full, with an  
option for offense.

(notices John)

What are you doing?

John, without thinking, has been tying the length of rope into  
a complicated ENGLISHMAN'S LOOP. He looks at it, surprised.

JOHN

Maybe I'm a boy scout.

He tosses it down. The knot's complex enough to be unnerving.

INT. THE CABIN - KITCHEN PANTRY

Darkness. Then John opens the pantry door. He and Nathan  
look over all of it. The shelves are stocked full with canned  
foods. John opens up an ECONOMY SIZE FREEZER. Full of meats.

JOHN

This is enough food to last a year.

NATHAN

(grabbing a box of cereal)

Could be. I'm pretty fucking hungry.

INT. THE CABIN - KITCHEN

Nathan gets milk and a bowl for his cereal. When he pours his  
milk, it comes out in chunks. He checks the expiration date.

NATHAN

Well - at least now we know it's  
after September 30.

JOHN

It's October 16.

John has found something small on the wall - a mini-calendar  
that the others missed.

Dates are crossed out until October 16. Circled is the 18th. Nathan looks, but starts munching on dry cereal.

JOHN

So now we know what the 18 meant.  
It's two days from now.

NATHAN

(cheerfully eating)  
Must be the day of the big dance.

EXT. NEAR THE CABIN - CROSSROADS - NIGHT

Everyone except Brown Eyes stands outside, the cabin far behind them. They carry flashlights. Two dirt paths cross.

LOGAN

We could pick a direction. Leave the cabin.

SHARON

I don't think that's a good idea.

MICHAEL

Why not? They're might be a city an hour down the road.

SHARON

There's no glow on any horizon. And there's that.

She points up at the sky. They all look up.

JOHN

Oh, shit.

SHARON

Yeah.

The stars are bright, clear. Michael and Logan don't get it.

MICHAEL

What? What are we looking at?

JOHN

The stars. The sky doesn't look like this near a city, or any well populated area.

MICHAEL

Meaning?

NATHAN

Meaning we're really deep out in the boonies here. We can't just pick a direction and walk, unless you want to end up as bear shit.

MICHAEL

Oh God. Fuck. Oh God. I don't belong here. I don't belong where's there's no lights, and nothing but fucking trees -

Michael fidgets, twitching as he looks around fearfully. A bit fed up with him, the others do nothing to calm him.

SHARON

I think all of us are out of place.

MICHAEL

How? You people probably live in huts with dirt floors.

John starts down a path.

SHARON

Where are you going?

JOHN

I'm gonna look around.

SHARON

No one should go anywhere alone.

JOHN

Then come with me.

MICHAEL

Hold on - just wait a minute -

NATHAN

But someone should guard the cabin, right? In case some one's out there -

MICHAEL

Can we just talk about this? -

LOGAN

I'll stay. Do you have a gun?

NATHAN

Right here.

Nathan, Sharon, and John start on the path to the North. Logan heads back to the cabin. Michael stands paralyzed, then runs after the group with greater numbers.

INT. CABIN - MAIN ROOM

Logan comes in. He's changed his shotgun for a rifle. He cocks it, and the sound wakes Brown Eyes. Her eyes fly open. She leaps up, terrified - looks around -

LOGAN  
They'll be back later.

She sits back down. Logan takes out his wallet. He shows her a PHOTO. In the photo, Sharon, Logan, Brown Eyes, Michael, and a GRAY HAIREd MAN stand together, smiling. In the photo, Logan is next to Brown Eyes.

LOGAN  
See? You and I are friends. See?  
(gestures 'you and I')  
I have a feeling about you and me.

She doesn't understand. He puts a hand on her knee, and she gets up decisively. Runs off. Offscreen, a door shuts firmly, and locks. Logan leans back. He looks at the photo.

EXT. FOREST - NIGHT

The four searchers move through the dark wood. Michael's freaking.

MICHAEL  
Do you have a gun?

NATHAN  
For the third time, yes. And I have a knife.

JOHN  
Gun and knife. . .

NATHAN  
Gun and knife.

JOHN  
Gun and knife . . . Tim Thompson's -

NATHAN  
Gun and knife show.

They look at each other. Then both sing -

NATHAN AND JOHN

(singing)

Tim Thompson's - gun and knife show!  
Bring your family - come again!

NATHAN

How do you know that -

JOHN

What is that -

JOHN

I don't know.

NATHAN

Me neither.

They're both weirded out.

MICHAEL

So you're singing gun and knife  
people. Great. Do you dance, too?

SHARON

You know how to handle your gun?

NATHAN

Like riding a bike. Just like he  
knows how to tie knots -

JOHN

How is that possible?

SHARON

Amnesia leaves skills intact.

JOHN

Are you a doctor?

SHARON

I knew what to do after we found  
Nathan. But I can't remember where I  
went to medical school.

JOHN

I know drugs. I recognized the names  
of everything you had on the table.  
I don't think I'm a doctor though.

SHARON

Did you have anything at all on you?  
Besides the gun.

JOHN

I had a St. Joseph Card in my pocket.

NATHAN

St. Joseph. Patron of the dying,  
guardian of virgins.

SHARON

Maybe you're a priest.

NATHAN

Maybe you're a virgin.

Off Sharon's look -

INT. BEDROOM - THE PAST - NIGHT

Hazy flashback, slow, quiet, and intimate, as Sharon thinks she remembers having sex with John.

JOHN

We shouldn't do this.

SHARON

That's what you said last time.

EXT. THE FOREST - NOW

MICHAEL

Did you hear that?

They fall silent, and look around. Something pale flashes by in the woods - an animal. Michael jumps.

MICHAEL

What the fuck was that?

John's flashlight fixes on a coyote. Its eyes gleam.

MICHAEL

A coyote? What the fuck is this,  
Africa?

NATHAN

They don't attack people. Well -  
little kids.

SHARON

And wounded people.

NATHAN  
And menstruating women.

SHARON  
...I think that's sharks.

NATHAN  
Oh yeah? But I mean, if a woman were  
small enough - like, say, a thirteen  
year old, don't you think -

MICHAEL  
Can we talk about something else?

NATHAN  
You brought it up.

MICHAEL  
I did like hell -

The ground disappears from under him. Michael tumbles down a  
steep wooded cliff. He crashes at the bottom, bruised and  
gasping. Up above, John and the others look down.

SHARON  
Are you all right?

MICHAEL  
Oh, yeah, great! What do you think?

NATHAN  
Can you climb back up?

MICHAEL  
Are you fucking blind? Are you gonna  
stand around, or are you going to  
help me?

SHARON  
We'll get some rope.

MICHAEL  
There's something wrong with my back!  
I need a hospital -

The other three exchange a look of shared irritation. Sharon  
and Nathan set off on their way. John calls down.

JOHN  
Michael! I'm staying.

MICHAEL

Oh - I feel so much safer. This  
can't be happening. I'm dreaming.  
Or I'm dead and in hell -

JOHN

At least it's not full of corpses.

MICHAEL

(fury building to frenzy)  
Oh, so now you're making fun of me?  
I haven't been anything but nice to  
you, you fucker! All of you  
assholes, talking about coyotes and  
menstruating wounded girls - even  
though it's clear how sensitive I am -

John ignores Michael's droning, because he hears something -

JOHN

Shut up!

Michael does. In the distance, now they both can hear a  
banging, intermittently. Michael looks behind him.

MICHAEL

What's that?

JOHN

I'm coming down.

Using the brush on the hillside for handholds, John makes the  
precarious climb down. He slips down the last eight feet, but  
manages to land well. Instead of staying with Michael, he  
heads toward the banging sound.

MICHAEL

Hey. Where the fuck are you going?  
I'm injured! Hey! You!

Not wanting to be alone, he follows, limping dramatically.

EXT. THE FOREST - THREE SHACK COMPOUND

John and Michael arrive at a compound of three shacks. The  
banging is the wind blowing a door open and shut. The shacks  
are simple in the extreme: square, tin roof, no windows.

INT. SHACK WITH THE OPEN DOOR - CONTINUOUS

Michael follows John in. A 12 by 12 room. Dank. Creepy. They shine their light around. Michael wrinkles his nose, and ducks out quickly. John looks around only a moment longer.

EXT. THE FOREST - THREE SHACK COMPOUND - CONTINUOUS

John crosses the way to another shack. He opens the door.

INT. THE CRONE'S SHACK

Another 12 x 12 room. But this time, a dead CRONE dangles from the ceiling. A rope binds her around the torso, around and around. Her wrists are tied together. The rope is rigged through a series of hooks - tied to her on one end, a rope passes through a metal loop in the ceiling, and down to a pair of metal loops in the corner, where the rope is secured.

She hangs limp, hideous, filthy. One eye gone. She wears PINK FLIP FLOPS.

MICHAEL  
Jesus Christ.

JOHN  
Hello?

MICHAEL  
Uh - she's dead.

A BUCKET sits by her feet. They move in for a closer look. The bucket's full of human waste.

MICHAEL  
Shit.

JOHN  
Literally.

He taps the bucket with his foot. And stares with gross fascination as its foul contents swish around.

The Crone snaps awake with a shriek. She tries to bite John. He scrambles backwards to get away from her. She nearly gets him, but he gets back to the doorway. She comes to the end of her rope and snaps at him like an angry dog on a leash.

Michael, shrieking, has backed into a corner of the room. When the Crone notices him, she charges.

Once again, the rope goes taut and she comes short. But Michael's trapped in the corner. He screams and cowers.

Michael moves, to try to edge by, his back to the wall - but she follows, licking her lips. Her teeth are utterly foul.

MAMA

I missed you.

MICHAEL

Help me!

JOHN

Get around her!

MICHAEL

(practically crying)

No! No! Leave me alone!

Finally, Michael gets the nerve to move past her. He creeps along the edge of the wall, in nervous fits and starts. The whole way around the room, she snarls at him at the end of her rope. We see a close-up of the rope, pulled taut, rubbing against the hook in the ceiling, as she strains to get at Michael. Michael finally gets back to the door.

EXT. THE FOREST - THREE SHACK COMPOUND - CONTINUOUS

John leads the way out. Michael stops to go back to the door.

INT. THE CRONE'S SHACK - CONTINUOUS

Michael stands in the doorway. She's at the end of her rope. He grabs a rock and chucks it at her. It hits her head, leaving an angry red wound. She hisses.

MICHAEL

How do you like that? Huh?

She runs back to the middle of the room and kicks her bucket at him. And she doesn't miss.

INT. THE CABIN - KITCHEN

Sharon is putting together a plate of food. Logan hovers.

LOGAN

One more time. Why are we feeding her?

SHARON  
Because otherwise she'll starve.

INT. THE CABIN - MAIN ROOM - CONTINUOUS

Logan skulks after Sharon. John lies on the floor, tying knots. Nathan is crouched on the couch's arm, attentive.

LOGAN  
She's tied up for a reason. She  
could be the killer.

JOHN  
(without looking up)  
She has all her fingers.

LOGAN  
She kicked a bucket of shit at  
Michael -

NATHAN  
Yeah, but who hasn't wanted to kick a  
bucket of shit at Michael?

INT. THE CABIN - HALL

Sharon, with John, goes to the bathroom door and knocks. Inside, the shower is running.

SHARON  
Michael, do you want to come with us?

MICHAEL (O.S.)  
(on the breaking point)  
Oh, yes please. Do you think she's  
refilled another bucket for me? I  
heard you fuckers laughing about it!

John and Sharon, on the contrary, look very serious.

JOHN  
Someone's gotta stand guard over the  
cabin, so, if you want to stay here -

MICHAEL (O.S.)  
Stand guard? Do I look like a  
fucking marine to you? Fuck you!  
Fuck all of you! Fuck -

The string of obscenities goes on. John, quietly to Sharon:

JOHN  
I'll ask Nathan to stay.

EXT. THE FOREST - THE PATH TO THE CRONE'S SHACK

Sharon, John, Logan and Brown Eyes walk on the path. Brown Eyes and Sharon stick close together. John looks troubled.

INTERCUT WITH: EXT. THE FOREST - PATH - NIGHT - FLASHBACK

Flashback images. John intermittently sees flashes of himself dragging along the dead Girl with the Butterfly Tattoo.

His thoughts are interrupted by Sharon -

SHARON  
I remember something. I have a truck. I took it on a trip in the desert. There was dancing.

JOHN  
In your truck?

EXT. DESERT WILDERNESS - NIGHT - FLASHBACK

Sharon and a bunch of lovely naked women are carousing around her truck. A bonfire blazes nearby. The girls are drinking, having a blast, and so are the four lucky men there.

SHARON (V.O.)  
In it, around it. We were naked.

EXT. THE FOREST - NOW

SHARON  
I remember faces, but I can't remember the names. It's the most fun I've ever had.

JOHN  
I hope you wiped the seats down afterward.  
(reflects)  
Do you think I was there?

Off John's face, as he tries to remember if he was there -

EXT. WILDERNESS - ON THE TRUCK - NIGHT - FLASHBACK

John is there, laughing with the others. There's a pile of entangled naked, laughing young people. The sound is muted.

Suddenly, it changes. The tangle is an intertwined mass of dead bodies. John stands over the pile, grimly determined.

EXT. THE FOREST - CROSS ROADS - NOW

John gasps subtly. Disturbed. Sharon doesn't notice.

SHARON

I don't know. Do you?

JOHN

...I can't tell what I'm remembering  
and what I'm imagining.

SHARON

Pretty useless, huh? Lost in space,  
and all I can remember is a party.

LOGAN

Totally fucking useless.

Fog is thick around them. Logan's face is hard, troubled.

Logan looks disturbed. He pulls a SWITCH BLADE from his pocket, and plays with it. He remembers -

EXT. THE FOREST - NIGHT - FLASHBACK

Flashback. Logan, in filthy rags, holding that blade, runs in the woods. SHADOWS of men with guns loom on the horizon.

A man chases him - the pursuer's face is hidden. Logan stumbles.

Then, close up of needles plunging into his naked body from all sides, as if he's a human pin cushion -

EXT. THE FOREST - NOW

SHARON

Logan - do you remember anything?

Logan's expression is grim, haunted. He plays with his knife.

LOGAN

Nothing.

INT. THE CABIN - MEN'S BEDROOM

Michael's curled into a ball on the bed. The small bedroom walls have about six framed pages of illuminated manuscript. Nathan is looking at one of them, which is in Latin.

NATHAN

(completely surprised)  
I can read Latin.

MICHAEL

Whoopdee fucking doo.

NATHAN

(surprised, excited)  
Shit. I must be pretty smart!

MICHAEL

Does it say how we got here?

NATHAN

It's about how lions raise their cubs. It's like a - a medieval biology book.

MICHAEL

How fascinating.

Nathan moves to the next manuscript. It has a humorous drawing of a man being swallowed by a giant sea monster. Below it, Jonah sits in a cavern full of bones, looking glum.

NATHAN

This is the Book of Jonah - see?  
There he is, in the belly, surrounded by bones.

(on to next one; excited)

This one's in Italian. I don't think I know Italian. Wait. Fuck me. I totally know Italian.

NATHAN

Putain, je parle aussi le  
français!

NATHAN (SUBTITLE)

Holy shit, I also know French!

MICHAEL

Have you been paying fucking attention? Have you noticed what I've been through today?

NATHAN  
 (to himself; still in awe)  
 I must be really smart.

MICHAEL  
 Hey - you! It's very interesting  
 that you speak a few dead languages.

NATHAN  
 Well - technically Italian and French  
 are two of the so-called "living"  
 languages -

MICHAEL  
 (insistent, raising voice)  
 But I really would like some time  
 alone.

Michael just stares. Nathan takes a few framed pages off the wall to take with him. On his way out, he stops in the door.

NATHAN  
 Sorry you had a hard day, kid. We're  
 all here for ya.

Irony's lost on Michael, who doesn't respond. Nathan goes.

INT. THE CABIN - MAIN ROOM

Nathan sits on the couch, and puts the gun on the chest/coffee table. He reads, slowly at first, then more fluently.

NATHAN  
 . . . di piú crudel sentimento, come  
 che per avventura piú fosse sicuro -

The lamp flickers. Nathan doesn't notice. It flickers again. He looks up. He sets the page down. Michael comes out.

MICHAEL  
 What was that?

NATHAN  
 I don't know.

MICHAEL  
 I'm not going out there.

NATHAN  
 What a surprise.

EXT. THE CABIN - NIGHT

Handgun out, Nathan goes outside. He makes his way around the cabin, slowly, cautiously. The wind howls. He pulls a SWISS ARMY KNIFE from his pocket. He fumbles with it a bit, and gets the biggest blade out. Gun and knife ready, he continues.

INT. CRONE'S SHACK

Close up of Sharon spoonfeeding Mama the Crone. Mama's messy. Chunks end up on a grossed-out Sharon. Sharon keeps looking at Mama's eyehole. Mama smiles at her.

MAMA

Don't look at Mama's eyehole unless  
you're gonna kiss it.

As thick drool drips off Mama's greasy muzzle.

LOGAN

Who put you in here?

MAMA

Jonah.

LOGAN

Who's Jonah? Hey - one person  
talking at a time -

JOHN

There's a pit, not far from  
here -

LOGAN

Who's Jonah?

Mama swings lazily back and forth, looking at Brown Eyes.

MAMA

One plus seventeen. Two plus  
sixteen. Then I lose count. They  
get what they want from you, don't  
they? From your pretty little body.

Sharon steps between them protectively. Mama runs to the end of her rope, so she and Sharon stare at each other eye to eye. Sharon flinches, but doesn't run.

SHARON

Leave her alone.

MAMA

. . . Loosen the ropes.

SHARON

If we do that, will you talk to us?

MAMA

I'll think about it.

Sharon looks to the others. Mama hisses, swinging.

MAMA

Let me loose.

LOGAN

You tried to bite one of us -

MAMA

Because I'm hungry. Loosen it so I don't hang - hang all day wasting away, all because a thin girl gives you boys chubbies. . . .

SHARON

All right. If you talk to us.

John loosens the rigging. Mama can now lie on the floor. She sighs with contentment, practically purring. Then, suddenly, she makes a frenzied run at Logan, headbutting his gut. He falls, winded. Brown Eyes runs outside. Mama tries to bite Logan, but John is already pulling the rope taut, re-tightening it.

Mama groggily hangs. Sharon and Logan back away toward the door. John joins them. Mama starts to cry.

MAMA

You don't feed me. You don't feed me.

Meanwhile, John has noticed something in a corner of the room. A small surveillance CAMERA. With urgency:

JOHN

Holy Shit.

(to Mama; points at cam)

Who's watching you?

Logan's spooked. Mama keeps whining, ignoring them. They all look with dread at the camera, captured in its eye.

EXT. THE FOREST - NIGHT

John and the others walk back. They all look very disturbed.

LOGAN

We should have smashed the camera.

No one answers.

LOGAN

Maybe there are more of them. Maybe they're all through these woods. We should go around tomorrow, and smash them all -

Brown Eyes looks around nervously - she sees a man's SHADOW looming on a hill. She starts.

LOGAN

What's wrong with her?

Brown Eyes clings to Sharon. She tries to gesture what she saw. Sharon sees nothing. She puts a comforting arm around Brown Eyes, and they walk on.

SHARON

It's okay. It's okay.

INT. THE CRONE'S SHACK

The wind blows the door to the Crone's shack open. Moonlight spills in. Mama sees something glinting on the ground. Logan's BLADE. It fell from his pocket when she hit him. She runs for it, but she's just short. She strains, gasping.

INT. THE CABIN - MAIN ROOM

John and the others enter. Nathan, coat still on, is waiting.

NATHAN

I have some very bad news.

EXT. THE CABIN

Nathan shows all of them the generator.

NATHAN

I came out here because the lights were flickering. That was because of a problem in the motor - which I was able to fix.

SHARON

You knew how?

NATHAN  
Don't ask why. I just did.

LOGAN  
(impatient)  
So you fixed it.

He points to the fuel indicator. And lifts the diesel can.

NATHAN  
Yeah, but none of us can fix this.  
There's enough for a few days, max.

SHARON  
The food in the freezers will spoil.

NATHAN  
And there's winter coming. We'll  
need heat.

MICHAEL  
Winter?

SHARON  
(dazed, fearful)  
How cold do you think it will get?

NATHAN  
I have a feeling pretty fucking cold.

MICHAEL  
But we'll be gone from here by then,  
right? Right?

JOHN  
We have to find fuel.

MICHAEL  
Fuel? Maybe you guys plan to stay  
here forever, but I plan to be long  
gone before winter -

LOGAN  
We need to be looking for a way out  
of here, before the person who filled  
that pit comes after us -

JOHN  
But we may not find one soon. Until  
then, we need to figure out a way to  
conserve diesel.

SHARON

We can turn off the heat. It's better than losing all that food.

MICHAEL

Are you insane? It's fucking freezing!

SHARON

The diesel belongs to everyone. We can decide, as a group, not to use it-

LOGAN

We're not turning off the heat.

SHARON

Well, what do we do then?

NATHAN

We can vote.

Silence. Logan and Michael don't seem crazy about that idea.

JOHN

All in favor of turning off the heat?

John, Nathan, and Sharon raise hands. Logan and Mike glare.

INT. CABIN MAIN ROOM - NIGHT

Shivering, Nathan and John get under the blankets on the couches. Nathan reads the parchment by candlelight. He has a stack of illuminated pages, ready to go. He whispers -

NATHAN

- assai e uomini e donne  
abbandonarono la propria città -

JOHN

(perking up)  
What is that? I remember it.

NATHAN

Do you understand it?

JOHN

No. What does it mean?

NATHAN

It's a book called the Decameron.  
There's been a disaster, and a bunch  
of people are hiding.

(MORE)

NATHAN (cont'd)

The cool thing is, I know I've read it before, but I can't remember how it ends. Think of all the books I'll get to read again.

John laughs. They settle. John shivers.

NATHAN

Why are we the only two without beds?

JOHN

We were the last two to wake up.

NATHAN

That's the nice answer. Wow, so we know Italian. You want to know something else?

Nathan pulls three small colorful balls out of his pocket.

NATHAN

These were in my pocket.  
(gets up; juggles them)  
See? I didn't know I could do this.

JOHN

That's like me and the rope.

NATHAN

Plus, I think I'm really good at basketball. Dude, I'm a great catch.

John laughs. Then he looks thoughtful.

JOHN

I know you.

NATHAN

Yeah. Weird, huh? I know Sharon too. Not as familiar as I feel with you, but good. She's kinda hot. But you gotta be careful about that shit.

JOHN

What do you mean?

NATHAN

I saw you looking at her. But what if she's your sister? Even first cousins would be pretty gross.

They ponder that. A noise outside frightens them. They both look to the window, but it's only a tree branch. They shiver.

JOHN  
Holy shit. It's freezing.

NATHAN  
I'll get some firewood tomorrow.

INT. THE CRONE'S SHACK - NIGHT

Panting, Mama has finally grabbed the knife between her feet. She lifts it with her feet, up to her mouth, and manages to pop the blade. She holds the handle in her mouth, and cuts through the rope slowly, surely.

INT. THE CABIN - THE MEN'S BEDROOM

Logan sleeps on the bed and Michael on a cot.

INT. THE CABIN - THE WOMEN'S BEDROOM

Sharon and Brown Eyes sleep peacefully.

INT. THE CABIN - MAIN ROOM - NIGHT

John lies under a mound of blankets, his breath visible in the pale moonlight. He slowly closes his eyes.

INT. THE FOREST - DAY - JOHN'S DREAM

A dream. John makes his way through the misty forest - dragging a body by the rope tied around it's middle. The body is once again the WOMAN WITH THE BUTTERFLY TATTOO.

INT. THE CABIN - MAIN ROOM

John tosses and turns. He gets up. Nathan is gone.

John hears a strange noise - faint whispers, muttering. He follows it, to the front door, which is wide open.

He looks out. He looks one way - and then the other - where Mama the Crone, free now, hovers over Nathan's corpse. She's eating him.

INT. CABIN MAIN ROOM - THE NEXT MORNING

John starts awake, with a shout. Nathan's already up.

NATHAN  
One egg or two?

John just stares. Daylight pours in. It was just a dream.

JOHN  
. . . Two.

Nathan leaves John there, still trembling. John looks to the front door, where Mama was in his dream. Then, the door opens suddenly, loudly. John's startled. But it's just Sharon.

SHARON  
We found cars.

EXT. THE FOREST - END OF THE ROAD - DAY

John descends a steep path to the start of a road. Deep fog and gray sky make the air dreamlike. Logan's in the driver's seat of a black F-150. The plates are from Washington. Sharon is in the open passenger side.

EXT. THE FOREST - END OF THE ROAD / INT. BLACK FORD

LOGAN  
(fondling steering wheel)  
This is definitely a man's car.

SHARON  
Thanks, but I'm pretty sure it's mine.

LOGAN  
The plate's from Washington. You're driver's license was from California. I'm from Washington. So this truck is mine.

Sharon pulls the registration out of the glove compartment.

SHARON  
Unless Sharon was your maiden name.  
(holds up keys)  
Plus - the keys were in my pocket.

John steps up behind Sharon. Taped inside the windshield, there's a photo - a bigger print of the one in Logan's wallet. Everyone but John, with a GRAY HAired MAN. John looks at it.

JOHN  
Everyone's there but me.

LOGAN  
Yeah, John Doe. Isn't that  
interesting?

Sharon has come around to the driver's side.

SHARON  
Excuse me. I want to check the gas.

LOGAN  
I can do that.

SHARON  
It's my truck.

LOGAN  
I can turn a key.

Sharon stares at him. She hands her key over. Logan starts  
it up. The fuel is almost to "E."

SHARON  
Why did I have a feeling that would  
be the case?

Logan turns on the radio. Nothing but static, even as she  
goes through the channels.

LOGAN  
So we take a chance.

JOHN  
A chance on what?

LOGAN  
Getting out of here. We head down  
the road.

SHARON  
Until we run out of fuel?

LOGAN  
I didn't say it wasn't risky.

SHARON  
If we run out of fuel in the middle  
of nowhere -

LOGAN  
Middle of nowhere? Where the hell do  
you think we are now?

SHARON

I think we're in a cabin with plenty of food, and shelter. Look - I'm all for finding our way back to civilization, but we need more fuel. I'm not going to risk stranding myself in the woods before we know more about where we are.

LOGAN

Then I'll take the truck.

SHARON

Like hell you will. It's my truck.

LOGAN

Oh - so the diesel in the generator is group property, but the diesel in your truck is yours -

SHARON

Maybe the fuel in the tank is group property, but the truck is mine. Because that's what it says on the fucking registration. Now get out of my car.

Logan grips the wheel. For a second, his eyes go to the gear shift as he considers driving off. While he hesitates, Sharon yanks the key from the ignition.

MICHAEL (O.S.)

This one has a quarter tank!

EXT. THE FOREST - END OF THE ROAD

Not far away, Michael checks the fuel on one of two mopeds. He rushes to the next moped as the other three approach.

MICHAEL

Does anyone have keys?

John checks his pocket. He has keys - but not to a moped.

JOHN

I have keys for a Toyota.

LOGAN

So where the hell is it?

JOHN

Uh - I have amnesia.

SHARON  
I have moped keys.

Michael takes them, and starts up the second moped.

MICHAEL  
Half a tank.

SHARON  
The Ford's on empty. And it guzzles fuel. We can use the mopeds to explore.

LOGAN  
We can? Thanks for the permission.

SHARON  
It's a suggestion.

LOGAN  
You make a lot of suggestions.

SHARON  
Everyone can make them. Feel free.

John looks around. This is where the road seems to end.

JOHN  
The end of the road. A hell of a place for us to wake up.

INT. THE CABIN - MAIN ROOM

John, Sharon, Logan and Michael enter to the sound of MUSIC. Old dance music plays on a little CD player. Nathan two-steps with Brown Eyes, who smiles broadly.

NATHAN  
Hey. Breakfast is ready. I found some old records in the closet. I didn't even know I could dance!

Logan is furious. He turns off the music. The dancing stops.

NATHAN  
(puzzled, surprised)  
We could play something else -

LOGAN  
(screaming)  
I slept in the fucking cold last night, and you're wasting power?

JOHN

Calm down -

NATHAN

Brown Eyes looked sad. I was cheering her up -

LOGAN

And what are you, a therapist?

NATHAN

Actually, when I see my youthful face and beautiful body in the mirror, I tend to think I'm a college athlete.

LOGAN

So this is all a big laugh.

NATHAN

A little fun can't kill us. She looked really down -

Logan grabs the CD player and smashes it.

JOHN

Hey!

Logan ignores him. He focuses his anger at Nathan.

LOGAN

You were supposed to get firewood.

NATHAN

Okay. Enjoy your breakfast. By the way, assbag - the player runs on batteries.

Nathan puts his jacket on.

SHARON

Nathan - wait -

LOGAN

No. Go. Get the fuck out of here.

EXT. FOREST - NEAR THE CABIN

Nathan is on his way, looking frustrated.

## INT. THE CABIN - MAIN ROOM

John, detached, sits on the floor with rope. He's tying a complicated knot. We can hear Sharon and Logan are arguing.

SHARON (O.S.)

We have to get along. We have to work together, or things are going to get a whole lot worse - No one should go out there alone.

LOGAN (O.S.)

Jesus, I'm sick of hearing you talk.

Crane up, to reveal Brown Eyes and Michael eating at the table while Sharon and Logan stand, glaring at each other.

LOGAN

. . . You think you're the boss. You're not mine. I don't even know you. I don't know any of you.

The moment Logan sits down at the table, Brown Eyes gets up. She takes her plate with her.

SHARON

Sweetie. Wait.

Sharon follows her. Logan and Michael eat in silence.

On the floor, John finishes a Sheepshank knot. He tosses it down, beside three other ropes tied into various knots.

## EXT. THE FOREST

Nathan carries a stack of suitable kindling in his arms. He sees a barbed wire fence in the distance.

He gets closer, and sees a SICKLY MAN caught in the fence. Nathan's jaw drops. Sickly groans. Nathan drops the wood and rushes to help him.

NATHAN

Jesus.

He tries to untangle Sickly, but cuts his hand on the barbs. Nathan looks at his hands, and pulls out his Swiss Army Knife.

NATHAN

You're gonna be fine. I'm gonna untangle you -

Nathan falls silent - he sees that Sickly is missing a finger.

Sickly leaps on him, chokes him. Nathan struggles, but Sickly wraps a tangle of barbed wire around Nathan's neck. Gruesome wrestling, as Nathan gets more ensnared in the barbs. Nathan drives the Swiss Army Knife into Sickly's side. Sickly howls -

Nathan struggles to disentangle himself. Sickly has pulled the Knife from his own side. He drives it into Nathan's eye. And then into his neck. Nathan crawls away, blood gushing from his neck. Sickly continues to struggle in the wire.

EXT. THE CABIN

Sharon stands in the door. Looking out. John joins her.

SHARON

She ran off into the woods. I have no idea which direction she went. None of this is going right. The nearest town could be a hundred miles away, and until we figure out what's going on, we have to help each other -

John has stopped listening, because Brown Eyes has appeared on the horizon. She rushes toward them, crying. Her hand is cut.

JOHN

Your hand -

She pulls at them. When they won't follow, she twists away, running. John runs after her.

EXT. THE FOREST - NEAR THE BARBED WIRE FENCE

Brown Eyes leads John to the scene. She stops running, and points. John slows down and sees Nathan.

JOHN

No -

He moves closer, cautiously. Sickly is still twisting. John gets closer. He tries to untangle Nathan. Then Sickly swipes at him with the knife. John leaps back. Sickly snarls -

SICKLY

They say Omega - but it's Alpha!

John grabs a big stick, and clubs Sickly. With Sickly out cold, John gets to Nathan's side and checks his pulse.

He waits, hoping . . . But finally, he lets go of Nathan's wrist, which drops to the dirt.

He looks confused, grief-stricken. He sees Nathan's Swiss army knife in the dirt. Mournfully, he picks it up, closes it, and slips it into his pocket.

EXT. CABIN - THE FRONT STOOP - DAY

Logan sits in the doorway. Michael paces nearby. In the distance, Sharon, John, and Brown Eyes are digging a grave.

EXT. THE FOREST - NATHAN'S GRAVE

John, Sharon, and Brown Eyes dig a grave. Logan and Michael approach.

LOGAN

He's missing a finger. We found our killer. Now we have to take care of it.

JOHN

We'll tie him up.

LOGAN

He's not an old woman. He could get loose.

SHARON

We're not murderers. We voted.

LOGAN

Yeah, and it was a tie -

JOHN

Only because Nathan's dead.

LOGAN

And this is the guy that killed him.

JOHN

Actually, I think he shares that honor with you. If you hadn't gone batshit, Nathan wouldn't have been out alone.

LOGAN

You didn't stop him.

JOHN  
If you're not gonna dig, get out of  
here.

Logan leaves. Michael stays.

MICHAEL  
Uh - when are we going to look for a  
way out of here?

JOHN  
When we're done with this.

Michael looks at Nathan's poor mangled corpse - pale, staring.

MICHAEL  
You know, we could throw him in the-

JOHN  
No!

MICHAEL  
Okay. I understand that everyone is  
upset. Believe me, I'm upset too.  
But let me explain this to you.  
We're still alive. He's dead. We  
get priority -

JOHN  
You gonna dig, or not?

MICHAEL  
There are only three shovels.

SHARON  
I'm ready to take a break.

MICHAEL  
. . . I have a back condition.

Michael leaves. Poor Nathan's corpse lies there. John looks  
at the face. He remembers - a confused jumble of images.  
Watching a baseball game, two little boys sit side by side -

John looks away. They keep shovelling.

EXT. THE FOREST - THE CABIN

Michael watches the horizon, where the others lift Nathan and  
drop him in the earth. Logan's with Michael, rifle in hand.

LOGAN  
We have to stick together.

MICHAEL  
Tell them that -

LOGAN  
I mean you and me.

MICHAEL  
Tell me about it. They think we're on vacation here. They want to look for gas for the generator. I don't give a shit about gas! I want to get the fuck out of here!

Logan puts John in his crosshairs. He touches the trigger -

LOGAN  
Can I count on you?

Logan puts the rifle down. Michael saw what he was doing. But he nods, looking surprised and more than a little nervous.

EXT. THE FOREST - NEAR THE BARBED WIRE FENCE - LATER

John and Sharon approach. Sharon is carrying some rope. John has a syringe. Sickly is looking at them.

SICKLY  
You better be bringing me lunch.

John approaches cautiously, slowly. . . . Suddenly a shot rings out, simultaneous with Sickly's head exploding.

John, stunned, looks around. He sees Logan on the horizon with a smoking rifle. John throws the syringe down.

John runs straight for Logan, furious, but Logan holds his ground. Sharon runs after John, who doesn't slow down.

SHARON  
John - wait!

JOHN  
He could have hit one of us.

LOGAN  
But I didn't!

SHARON  
We need to be in this together -

LOGAN

Yeah, until it's time to take a vote.  
Then it's you and Sharon together.

John is closing the space between them, and Logan cocks his rifle and starts to aim. Sharon screams -

SHARON

Logan - no!

John tackles him. They fight: dirty, fast. John gets Logan down in the dirt, chokes him -

SHARON

Stop!

Panicked, Sharon rushes forward, and tries to pull John off of Logan. Then, in the distance, Michael screams -

EXT. FOREST - A HUNDRED YARDS AWAY

A petrified Michael backs away from Mama. She grins at him, wielding Logan's knife. He flees, but trips - in an instant she's on his back. He freezes. She fishes what she wants out of his pocket - KEYS. Giggling, she licks his ear.

Then, with a quick cut, she slices off his EAR and runs away.

Michael is screaming like a maniac, clutching the bloody gap where his ear used to be. The others arrive -

MICHAEL

The bitch took my fucking ear!

In the distance, Mama holds up the FUEL CAN - their last diesel. Cackling madly, she runs away. Logan aims, fires. Fires again. Both misses. Brown Eyes covers her ears.

SHARON

I'll take care of Michael - you two  
go after her -

LOGAN

I'm not going with him!  
(looks at her with menace)  
And I'm not staying with you.

JOHN

. . . Sharon, come on.

He and Logan exchange one last glare. Then he and Sharon run after the Crone, and the stolen diesel. Logan watches them.

EXT. THE FOREST - END OF THE ROAD

John and Sharon arrive at the road. A moped is gone. Sharon pulls her moped keys out of her pocket, as she and John mount the other bike. They roar down the road, in a hurry.

EXT. THE FOREST - NEAR THE BARBED WIRE FENCE

Brown Eyes lingers in the forest, alone. She stands at a distance, hypnotized by Sickly's body, which is still entangled in the fence.

A DEER appears nearby. Brown Eyes takes her eyes off Sickly, to look at it. The deer looks at Brown Eyes. Then it gets back to its business, sniffing at the ground.

Suddenly, the deer pricks up its ears and runs away. Brown Eyes looks in the direction the deer looked - back at Sickly.

Sickly's still entangled there. But FIVE CHILDREN, filthy and emaciated, imp like and of unnatural gray color, are eating the corpse. Brown Eyes freezes with fear. Then she bolts.

EXT. THE FOREST - NEAR THE CABIN

Brown Eyes catches up to Logan and Michael. She pulls at them.

EXT. THE FOREST - NEAR THE BARBED WIRE FENCE

With Logan and Michael following, Brown eyes runs up within sight of the fence. At the barbed wire fence, WILD DOGS eat Sickly. Not children. She looks around. She grabs Logan, points, shakes her head, tries to explain - but it's no use.

Logan fires his gun. The wild dogs run.

LOGAN

The body could draw a bear.

MICHAEL

So what are we supposed to do about it?

EXT. THE FOREST - THE ROAD - DAY

John and Sharon ride the moped through deep forest. The fog is thick - the trees imposing and enormous. They both sit up - in the distance, there's a pair of buildings -

EXT. THE FOREST - THE GAS STATION

John and Sharon arrive at a rural gas station, adjacent to a GARAGE and two-story DINER. The diner's sign, in cursive, says that it's the "Last Stop Diner."

John stops the bike by the first of two pumps. They both get off eagerly. Sharon rushes off in the direction of the diner.

SHARON

Hello?

Echoes. The place is dead.

JOHN

Not exactly the booming metropolis I was hoping for.

SHARON

But the sign's in English.

She points to the sign - "Last Stop Diner." Sharon's trying to be very optimistic.

SHARON

At least we know we're in North America. That narrows it down.  
(sees something)  
John. Look.

Sharon points. On the ground near the garage entrance is a PINK FLIP FLOP - Mama's.

JOHN

If these pumps work we don't need her.

SHARON

We'll need the can.

JOHN

I'll carry diesel in my mouth, if it means not having to see her again.

He returns to the pump. Sharon looks in all four directions - all desolate, empty. John pushes the moped to the next pump. Sharon looks at him, as if to ask why.

JOHN

The pump is empty.

Sharon looks through the window of the diner. She wanders toward the garage. She yanks up at the garage door -

JOHN  
Sharon! Be careful.

She turns back to the door, and pulls harder - this time it flies open with a startling noise.

INT. GARAGE

Sharon looks around. Tools. A Chevy Suburban. Sharon opens the driver's side. She hops in, looks around. John enters the garage.

SHARON  
Hey - find me a knife.

John gives her the Swiss Army Knife. Nathan's. Sharon gets to work. She uses the knife to hot-wire the truck. But the fuel is on 'E.'

SHARON  
Cars, cars everywhere and not a drop  
to drink.

JOHN  
So, you know how to hot-wire a car?

SHARON  
Don't you?

A tool topples in a corner of the garage - a shovel has fallen from the place where it was leaning on the wall.

EXT. THE FOREST - THE GAS STATION - DAY

John runs outside, and looks around. Sharon's not far behind.

JOHN  
Did you see her?

Sharon shakes her head. John notices the door to the diner swinging, as if someone had just passed through it.

INT. DINER

John and Sharon enter. The bell on the door rings. The diner is classic, clean, but very empty.

But in one booth, there's a cup of black coffee and a cigarette on an ashtray. The cigarette is burning - a long stalk of ash is there, unbroken. Sharon feels the coffee mug.

SHARON

It's still warm. I have a feeling it wasn't Mama drinking this.

JOHN

No. She's definitely a latte person.

As they are bent over the booth with the coffee cup, behind them, in the foreground, the SHADOW of a person scrambles across our view. John and Sharon don't notice.

EXT. THE FOREST - THE PATH TO THE PIT

On a sheet, Brown Eyes, Logan, and Michael drag Sickly through the woods. At the rear, Michael keeps stumbling. He can't take his eyes off the corpse's left foot, black with gangrene.

As for Logan, the forest is bringing something back to him -

INT. SHACK / EXT. THE FOREST - DAY - FLASHBACK

Flashback. Inside a shack similar to the Crone's. Dark. The door opens. Through the door, we can see the misty woods.

In the light, we barely make out a STOCKY MAN tied up, like Mama, screaming furiously. A TALL MAN, his face hidden in shadows, stands above him, with a hypodermic needle.

EXT. THE FOREST - THE PATH TO THE PIT - NOW

Logan sweats, remembering. He's lost in the memory. But he can't put it in context, or figure out what it means.

INT. DINER - KITCHEN

John and Sharon look around - everywhere are the signs of recent use. John's eye is drawn toward the calendar - as on the calendar in the cabin, October 18 is circled.

JOHN

October 18th. Like on ours.

They look up, as they hear more NOISES from upstairs. Something moving - something with four legs.

They listen, holding their breath, following the source of the sound with their eyes, as it moves across the floor above them-

Suddenly, a BOY, 13, bursts out of a pantry right next to Sharon. She screams. The Boy runs for the back of the kitchen, through a door and up a staircase.

JOHN

WAIT!

They follow him -

INT. DINER - STAIRS - CONTINUOUS

Through the door is a dark, narrow staircase. The LIGHT BULB overhead is BROKEN. John rushes up, tripping - the Boy has already made it up and slammed the door shut behind him.

JOHN

We're not gonna hurt you! -

John keeps going - and he sees -

INT. DINER - STAIRS - DAY - FLASHBACK

John remembers coming up these stairs, when the light wasn't broken, when the door above was open with streaming daylight -

INT. DINER - STAIRS - NOW

John stops, looks around. The room is spinning, with flashes of what the stairs looked like when he was here before.

SHARON

What's wrong?

He collects himself. When the room stops spinning, John gets to the top of the stairs and opens the door.

All he sees is a huge ROTWEILER coming straight at him.

He slams the door, just in time to close out the dog. But he loses his footing. Sharon sidesteps as John tumbles down the staircase. On the other side of the door, the dog is barking furiously. Sharon rushes back down the steps.

SHARON

John. Can you get up?

John nods. She helps him up. He limps a little.

SHARON

We better get out of here before they  
decide to let the dog out.

They move out, as the barking continues.

EXT. THE FOREST - GAS STATION

Sharon and John get outside. They both sit, catching their  
breath.

JOHN

The boy was afraid of us.

SHARON

He's alone. He would have been  
scared of anyone.

John looks unconvinced.

EXT. THE FOREST - THE PATH TO THE PIT - LATE AFTERNOON

It's starting to get dark. Logan, Michael, and Brown Eyes  
approach the pit, still dragging Sickly on that sheet.

MICHAEL

I need to switch with someone.

LOGAN

We're almost there.

MICHAEL

I keep tripping. Let me go up front.

Michael lets go. The other two stumble because of it.

LOGAN

Fuck - what is wrong with you?

MICHAEL

Let me go up front. My back hurts.

They lift again, and carry it. Finally, they reach the edge.

LOGAN

All right. So we toss it in. So get  
to the edge -

Michael, in front, steps on the slippery lip of the pit - he  
loses his footing, and falls, screaming - He manages to grab  
hold of Sickly's arm.

Logan grabs Sickly's leg, and Brown Eyes grabs the other. Michael - and half of Sickly - hang over the edge. Michael looks down, at the festering bodies -

LOGAN  
Pull yourself up!

Michael is sick on himself. But he holds on to Sickly's arm. He pulls himself up, slowly, getting a good look at Sickly's right hand - the one missing the finger. He loses his grip, and slides back down, until he only has Sickly's wrist again -

MICHAEL  
Fuck - I can't!

Brown Eyes and Logan make a Herculean effort to pull Michael up. Finally, he gets up top again. All three collapse on the ground. Michael lies on his back, panting, staring at the sky. Logan gets up and walks away with disgust.

LOGAN  
Fucking idiot.

MICHAEL  
(shaken)  
Yeah? Well I know something you don't.

LOGAN  
. . . What?

MICHAEL  
This guy is missing the wrong finger.

LOGAN  
What are you talking about?

MICHAEL  
His hand was just in my face. His right hand. Whoever strangled Nathan was missing their left ring finger. This guy didn't do it.

Logan looks at Sickly's body, which is now on the edge of the pit. Logan kicks it over. It lands with a plop.

MICHAEL  
He's not the killer. He didn't do it-

LOGAN  
Shut up. I heard you the first time.

EXT. THE FOREST - ROAD - EVENING

John and Sharon ride along the road. They're both frustrated.

SHARON

She could be anywhere by now.

John looks troubled.

SHARON

Wait - stop!

She gets off. In the woods, the abandoned stolen moped shines.

John follows Sharon, stepping over and through some thick growth, pushing some branches aside, until they're in -

EXT. THE FOREST - SMALL CLEARING

A small clearing. John and Sharon flip on their flashlights. The moped Mama stole is parked by a tree.

Nearby, John spots a picnic basket overturned onto its side, with chicken bones spilled out around it. And a frisbee. Some sandals. A rusted radio. Juice boxes for kids.

Sharon nearly leaps out of her skin when she steps on something that squeaks - a little naked plastic doll.

John turns away and heads back toward the moped.

SHARON

It was a picnic.

JOHN

(without looking back)  
Looks like it.

SHARON

It was a long time ago. And it was interrupted suddenly -

John keeps walking. He sees something - it's Mama.

JOHN

Sharon!

Mama no longer has the fuel can. She giggles girlishly, and runs away. John fires his gun in the air.

Mama stumbles, face plants, and quickly, John is on top her, his foot pressed down in the middle of her back, his gun on her head.

SHARON

John! Easy!

JOHN

Where's the fuel can Mama?

MAMA

Don't know. Lost it.

JOHN

We need that diesel.

Sharon, looking around, already sees it.

SHARON

I see it.

It's about twenty yards away. Sharon rushes to it, but when picks it up, it's too easy - it's empty.

SHARON

Fuck.

(tosses it down)

It's empty.

John still has his gun and foot on the Crone.

JOHN

What? Did she dump it out?

SHARON

No. It has a bullet hole in it.  
Logan must have hit it when he was shooting at her.

JOHN

(to the Crone)

Why'd you take it?

MAMA

I just want attention. Kiss me, like you used to - before three plus fifteen, two plus sixteen, one plus seventeen, one plus seventeen - before our love is cleansed for good.

SHARON

What's the point? There's no fuel.  
We might as well let her go.

But John heard. He looks sharply at Mama.

JOHN

One plus seventeen. Why are you adding up to eighteen?

MAMA

Adding up. Counting down. There are no more numbers after 18. It's Jonah's place. Jonah's place is right up there. But after the 18th, it's theirs. The reclamation. Jonah swallowed the whale. I was there, in Jonah's belly, all alone, all alone -

SHARON

She's crazy. And we're a long way from the cabin. We should try to find the other moped, but it's not worth the trouble to drag her back . . . .

MAMA

Jonah. Jonah swallows the whale. The whale tried to swallow Jonah, but Jonah had the last laugh. You've seen the little circle of cages. Hm? Where Jonah keeps them. And then murders them. You've seen the pit. Then one plus seventeen, the whale swallows Jonah, for good, for good -

JOHN

The pit?

MAMA

You've seen it.

JOHN

You've seen it?

MAMA

I heard about it.

JOHN

And Jonah did that.

MAMA

Jonah did it all. This is Jonah's place.

SHARON

Jonah's dead. He was caught in a barbed wire fence and Logan shot him.

The Crone's looking at John, circling them, like a predator. John keeps the gun pointed at her, but the look she's giving him makes John very uneasy.

JOHN  
Do you know what Jonah looks like?

MAMA  
(laughs)  
Do I know what Jonah looks like?

JOHN  
That's what I said.

MAMA  
What's the matter, Jonah? Don't you  
know your own face? Get a mirror,  
and quit bothering Mama!

Silence. She spits at John and runs away. Her howls echo through the woods. John slowly puts the gun down.

SHARON  
You don't believe her.

John is silent. He drops to his knees. The crickets are starting to chirp.

JOHN  
Maybe you better go back alone.

SHARON  
She's crazy. You're not the kind of  
person who could kill someone.

JOHN  
Maybe I'm a different person now.

SHARON  
That doesn't make sense -

JOHN  
I've been remembering things -

As John imagines it, and thinks about it, we see it play out -

EXT. THE PIT - JOHN'S MIND'S EYE

Not real - imagined possibilities: in silence, bodies drop into the pit, one by one. John stands above. He tosses another body down, but this time he slips, falls in -

JOHN (V.O.)  
I might have fallen, and hit my head -

SHARON (V.O.)  
 If you're thinking about it that way,  
 it could have been any of us.

Images flash quickly - of each of the amnesiacs, committing grisly murders.

EXT. THE FOREST - LATE AFTERNOON

Sharon looks John in the eye.

SHARON  
 We don't know. What about the people  
 in the diner? Or what about Mama?  
 It could be her -

John looks around. He walks away from her. She follows, puzzled. He pulls back some branches, to reveal -

EXT. THE FOREST - THE CIRCULAR CLEARING - CONTINUOUS

John and Sharon have arrived at a large circular clearing. Built around the circle are twelve SHACKS, identical to the one where they found the Crone.

The wind keeps blowing one of the shed doors shut. John looks as if he's seen a ghost.

SHARON  
 What's wrong?

He holds up his hand - the SCAR in his hand.

EXT. THE FOREST - THE CIRCULAR CLEARING - DAY - FLASHBACK

John is standing over a half-constructed shack. He slips and falls - and his hand gets pierced straight through by a nail.

EXT. THE FOREST - THE CIRCULAR CLEARING - NOW

JOHN  
 I built this place.

He begins to shake with fear. He approaches the shed with the door that keeps swinging shut in the wind.

John goes to the door, and opens it -

INT. THE SHACK - CONTINUOUS

Empty.

EXT. THE CIRCULAR CLEARING

Sharon and John stare into the shed, not caring to go inside. Another door bangs in the distance -

SHARON

It's the wind -

But John's already running. He runs around the circle, wrenching open the door to each shed as he passes. Empty. Empty. Empty. Empty. Empty. Empty -

SHARON

John - just hold on -

Empty. Empty. Empty. The opened doors swing open and shut in the wind. John begins to howl, softly at first, and then louder, as he throws open the last few doors.

Sharon stands back, paralyzed. As John approaches the last door, he slips in the mud. Sharon comes to his side -

SHARON

Calm down -

John howls. He holds up his hand - the SCAR in his thumb.

JOHN

I know I built them. This is a bad place.

SHARON

The sheds are empty.

JOHN

Now they are. Because the people who were in them are in an open grave.

SHARON

You don't know that -

JOHN

I can tie knots with my eyes closed. Because I've been tying people up in these! We have to tell the others.

SHARON

No! John - you're not a murderer.

JOHN

How do you know?

SHARON

I - I know you. I don't remember.  
But I know you -

JOHN

You don't even know my name!

SHARON

And I need you - Logan keeps looking  
at the girl - he's violent. I'm  
scared of him.

JOHN

Maybe you should be scared of me.

Over her shoulder, he can't take his eyes off the last shack.

Suddenly, the door to the last shack flies open in the wind.  
Nailed to the inside of it is a CHILD'S CORPSE. In a white  
nightgown, bloodstained. John screams.

INT. CABIN - BATH ROOM - NOW

Michael is in the shower, scrubbing himself like a lunatic.  
He looks completely crazed. He seems on the edge of a nervous  
breakdown. The water's cold. He's shivering.

INTERCUT WITH: EXT. THE PIT - FLASHBACK

Flashback, of what he saw. A face, mangled like ground meat.  
A corpse's rotted mouth, flesh gone, revealing teeth and gums.  
A putrefying torso, dripping watery slime as the maggots eat -

After remembering each horror, Michael scrubs harder, and  
harder. Finally, he starts screaming like a lunatic.

INT. THE CABIN - MAIN ROOM

Close up of a can of mush. Logan's eating it.

Michael's screaming in the bathroom is audible. Brown Eyes,  
tending the fire, looks up, but seems unaffected. She sighs.

Logan watches her with unconcealed lust. He sidles up to her.

Michael's screaming subsides into pathetic, wounded moans.

Logan grabs Brown Eyes, and tries to kiss her. She tries to scream - but the only screaming we hear is Michael's. As she resists, Logan tries harder. He grabs her, pushes her down -

She grabs a burning stick from the fire and hits him. She breaks free, and runs. Locks herself in her bedroom. Logan begins to pursue, but he trips on the rug under the coffee table/chest. He sprawls, knocking over a lamp. Logan sits up, clutching at his head.

LOGAN

Who you gonna tell? Huh?

Then he notices the spot where the rug has come up.

He pushes the chest/coffee table a few feet to the right. And lifts the rug. There's a TRAP DOOR.

INT. THE CABIN - THE CELLAR STAIRS - LATER

Black. View from below. Then the cellar door pops open, and from above Michael and Logan are staring down.

Armed with flashlights, the men go down into the basement. Logan has his shotgun.

INT. THE CABIN - THE CELLAR

The cellar is large, with shelves and shelves stacked with printed documents. A safe sits in one corner. A heavy door commands one wall. In the center of the room is a table, with various papers scattered over it. And a computer.

And MONITORS. With video feeds from the cameras in the shacks.

Logan tries the door. Locked. He tries to force it, with no luck.

MICHAEL

There's gotta be a key.

Michael has spotted the folder on the table. In it is a lot of information on serial killers. Printouts, articles. One title reads "The Brain Chemistry of a Sociopath."

Logan has found a laptop in one corner. He turns it on.

Michael notices another folder, full of photos of people tied up in the sheds. On the backs of the photographs are names.

On one shelf, there's a box of disks and a digital camcorder. Michael checks the camcorder.

MICHAEL

The batteries are dead.

Logan grabs one of the disks, and slips it into the computer. The video starts automatically. John is there. In front of one of the sheds. He's talking but there's no sound.

On the video, John opens the shed door.

Inside, is a STOCKY MAN tied up. Logan clicks the volume.

JOHN (ON VIDEO)

And I need to build those cages.

Camera moves as John picks it up off the tripod, and focuses it on the Stocky Man, who is tied up and unconscious.

JOHN (ON VIDEO)

The ropes are fine for now, but there's been one escape - getting metal is a real problem though.

MICHAEL

What the fuck. . . .

Finally, we see the Stocky Man's face. It's Logan.

On the screen, tied up Logan wakes up. He moans pathetically.

In the cellar, the Logan who's watching begins to moan too.

INT. THE SHACK - DAY - FLASHBACK

Flashback. Logan remembers. The figure in the doorway with the hypodermic needle looms. And it is John.

INT. THE CABIN - THE CELLAR - NOW

Logan babbles, incoherently, near the breaking point. His babbling blends with the Logan on the video screaming.

Upstairs, the front door opens.

SHARON (O.S.)

Hello?

Logan and Michael look at each other.

LOGAN  
You know what this means.

MICHAEL  
What?

LOGAN  
Are you with me or not?

MICHAEL  
What are you going to do?

JOHN (O.S.)  
Hello?

INT. THE CABIN - CELLAR STAIRS

John comes down the stairs, Sharon behind. When John reaches the bottom, Logan comes from around the corner and clobbers John with the butt of his shotgun.

Sharon screams. She rushes forward, but Logan points his gun:

LOGAN  
Don't be stupid.

The power flickers. The generator is finally out of fuel. The computer screen displaying John and Logan cuts off.

CUT TO:

BLACK.

FADE IN:

INT. CABIN MAIN ROOM

POV shot, as John comes to. Logan has lit a kerosene lamp. The image fades in and out. Michael is trying to tie him to a chair. Logan has a gun pointed at Sharon and Brown Eyes.

MICHAEL  
This is harder than it looks. I'll need more rope.

LOGAN  
Don't. I have a better idea.

Logan steps up, and hits John with the butt of his shotgun.

CUT TO:

BLACK.

FADE IN:

EXT. THE FOREST - NEAR THE PIT

John wakes up. He sees trees above him, rolling by. He's being dragged through the woods. He looks around. Logan is dragging him to the edge of the pit.

Just as he's on the edge, he GRABS at Logan and struggles. Logan shoves John hard - violently, swiftly, John goes head over heels. He tumbles and lands in a tangle of bodies.

He gets up, nursing his hurting arm. He looks up.

LOGAN

How'd you do it?

John looks around the pit, in horror. He's back again.

LOGAN

How'd you make us lose our memory?

As Logan imagines a possibility, we see it play out -

EXT. THE FOREST - END OF THE ROAD - HYPOTHETICAL NIGHT

The Black Ford, carrying everyone but John, stops at the End of the Road as the tire blows out.

LOGAN (O.S.)

The tire blows out on the truck.

INT. THE CABIN - MAIN ROOM - HYPOTHETICAL NIGHT

They all eat dinner at the table.

LOGAN (V.O.)

You find us. You offer us your hospitality. We haven't seen the sheds. We haven't seen the pit. And you've put something in our food.

EXT. THE PIT - NIGHT

Logan looks down at John.

LOGAN

You have the cameras everywhere. You watch us kill ourselves, go crazy trying to remember - how many times have you done it?

JOHN

I don't know what you're talking about.

LOGAN

Tell us how to find the police.

JOHN

I have no idea.

LOGAN

Then you're gonna starve down there.

Logan spits into the pit, and leaves. John looks around. He pulls his flashlight from his pocket. Home sweet home.

EXT. THE CABIN - NIGHT

The cabin is quiet, peaceful. A lantern is in the window.

INT. THE CABIN - MAIN ROOM - NIGHT

Michael is holding a lantern. He trembles, just slightly.

INT. THE CABIN - HALL

Logan is outside the women's bed room, installing a padlock.

INT. CABIN - WOMEN'S BEDROOM

On the other side of the door, Sharon paces. Brown Eyes sits on the floor, looking sad. A lantern is the only light.

SHARON

You can't hold us like this.

LOGAN (O.S.)

(calm)

This isn't time for talking. This is my rules, now. This is me, getting the job done, getting results.

Brown Eyes goes fetal on the floor. She looks out the small window - too small to fit through - as Logan and Sharon talk.

SHARON

Logan, you're under a lot of pressure. You should let me take a look at you. I'm a doctor -

LOGAN (O.S.)

(suddenly not calm at all)

Take a look at me!? Take a look at me!? So you can what - put me down and cut me up? Help your friend? He's the one! Maybe he had help - maybe you want to join him down there-

Sharon shrinks back from the door. Brown Eyes keeps staring out the window.

As Logan screams on, Brown Eyes sees a FACE outside the window. Gaunt, frightening, grinning like the Cheshire Cat. She sits up. She pulls at Sharon's arm and points.

SHARON

No. It's too small to get through.

She pulls at Sharon, trying to get her to the window to see -

SHARON

No. It won't work, Sweetie.

Sharon sits on the bed and thinks. Brown Eyes pulls at her own hair in frustration. She goes to the window, and looks -

EXT. THE CABIN - NIGHT

Brown Eyes' face looks out the tiny window, small, and lost.

INT. THE CABIN - MAIN ROOM - NIGHT

Michael sits nervously. Logan is by the door, checking locks.

LOGAN

I don't have to tell you, we're in a bad situation.

MICHAEL

Yeah.

LOGAN

Killers in here, killers out there -  
I thought we could run. But it's not  
so easy in the woods either. It's  
his idea of a game. He's watching  
us. They're watching us. No one can  
get ahead of me. No fucking way.

Logan begins boarding up one of the windows.

LOGAN

I remember, they have guns.

MICHAEL

Who's they?

Logan sees -

EXT. FOREST - NIGHT - MENTAL FLASH

In Logan's mind's eye: as in his previous flashback, Logan  
sees SHADOWS OF MEN WITH GUNS looming on the horizons.

INT. THE CABIN - MAIN ROOM - NIGHT

Logan keeps working.

LOGAN

I'm seeing. It's all clear now, now  
that I've seen the tape, it's clear.  
It'll come to me soon. You feel them  
coming even if you can't remember.

Michael looks at him, a bit confused. Logan is urgent:

LOGAN

Right?

MICHAEL

. . . Yeah. Absolutely.

LOGAN

So help me board these windows.

Michael does. Best to play along for now.

## INT. THE CABIN - THE WOMEN'S BEDROOM

Sharon studies the door. Brown Eyes looks out the window. Sharon empties a dresser, looking for something. Brown Eyes watches her attentively.

SHARON

A screwdriver. I could wedge it between the door and the frame and pry the door open - We'll grab John and run. It's not safe here.

Brown Eyes points out the window, fearfully.

SHARON

I know. We need to get out there.

Sharon tears into the closet. In the back of it, she finds a toolbox. She opens it: screwdrivers galore. Sharon closes her eyes, sighing with gratitude and relief.

SHARON

Now, we just wait until they're asleep.

## EXT. THE PIT

John sits in the pit. He dozes off.

## EXT. THE FOREST - IN JOHN'S DREAM

John makes his way through the misty forest - dragging a body by the rope tied around its middle. The body is once again the WOMAN WITH THE BUTTERFLY TATTOO.

## INT. SHACK - IN JOHN'S DREAM

Once again, he sees himself throwing her against the wall, crushing her skull. She slides down the wall, leaving that smear of brain-blood on the wood -

## EXT. THE FOREST - IN JOHN'S DREAM

John, dragging her along, keeps looking at her face. He reaches the edge of the pit. He tosses her in. He looks into the corpse pile - in a dreamlike haze, the mass of bodies writhes, and seems to multiply, filling the pit.

EXT. THE PIT - NIGHT

John wakes with a start. At first he's frightened of his surroundings - then he calms down. Quiet. Crickets chirp.

Then, the WOMAN WITH THE BUTTERFLY TATTOO, now a walking, rotten corpse, attacks him from the shadows - he screams -

EXT. THE PIT - NIGHT

John wakes with a start, for real this time.

He looks around.

With resolve, he begins checking the bodies. He looks at the necks, searching for that tattoo. One by one.

INT. THE CABIN - THE WOMEN'S BEDROOM

Sharon uses a hammer to drive the screwdriver between the door and the frame. She begins to pry at it. She hesitates when it makes a fair bit of noise. Then she hurries, popping open the door with a sudden violent wrench.

INT. THE CABIN - HALL

She and Brown Eyes move stealthily down the hall, Sharon brandishing a hammer as a weapon.

Suddenly, Logan comes into frame and fires at them. Sharon and Brown Eyes dive for cover.

EXT. THE PIT

John searches the bodies, looking for the woman -

EXT. JOHN'S MIND'S EYE

Close up. John sees her clearly, pale and dead, the butterfly tattoo the only color on her body.

EXT. THE PIT - NOW

John keeps searching, brushing hair or blood aside to check the neck.

## INT. CABIN MAIN ROOM

Logan tackles Sharon to the floor. The hammer clatters across the floor, out of reach. Brown Eyes sees where it lands. Michael stands back from the fray, unsure which side to take.

Logan has wrestled Sharon to the ground. He chokes her. She gasps, clutching at his wrists, but can't get him off of her.

MICHAEL

Stop! Stop it -

But Michael doesn't fire. He steps forward and tries to pull Logan off of Sharon. Logan, pulled to his feet, turns and backhands Michael, sending him sprawling.

But when Logan turns back to Sharon, Brown Eyes is there with the hammer. She clocks him across the face with it. He crumples, blood spraying from his crushed mouth.

Sharon gets up, gasping, holding her neck.

All of them stand, apart from each other, looking at Logan's unconscious body.

## EXT. THE PIT

John is getting to the deeper parts of the pit. He's forced to pull some bodies out of the way. He slips on some muck, and finds himself tumbling down in an avalanche of corpses.

He clutches at his leg, crawling backwards gingerly.

He sits there, disgusted, exhausted. He shoos a fly away from his face. Then he notices -

The flashlight has fallen on the ground. Its beam of light is pointing to a spot opened up when the bodies fell.

He rises as he sees the BUTTERFLY TATTOO, lit by the flashlight's beam. The girl's face is turned away from him, but the brilliant tattoo on her white neck is the only real color anywhere.

John approaches.

JOHN

Oh, God.

He shakes his head, not wanting to believe it. Now he knows he didn't just dream it.

Flashes run through his mind - bodies, the murder of the girl, the people tied up. Distant, overlapping passages of the Decameron echo through his head - sounds overlapping -

When he gets up close, he turns her head towards him, to make sure he recognizes her. But her face is a rotten, maggot eaten mess. He jumps back. He sits, in silence.

Suddenly, the ladder drops into place next to him.

Sharon looks down over the edge of the pit.

INT. CABIN MAIN ROOM

Michael is trying to tie Logan to a chair. His knots don't look so good. He gets to trying to tie Logan's hand to the arm rest - and Logan grabs at his throat.

Michael leaps back. Logan smiles, showing his blood stained teeth.

LOGAN

Could have been you and me, Mikey.

Michael looks for the gun. It's on the chest. Logan follows his gaze, and grabs for it. They wrestle, but Michael's such a wimp he gives it up right away. He makes a run for the door, but the second Logan points the gun at him, Michael freezes.

EXT. THE FOREST - NEAR THE EDGE OF THE PIT

John climbs over the edge. He gets up, and, in a daze, begins walking. Sharon and Brown Eyes are both there.

SHARON

John?

John ignores her at first, and keeps walking.

JOHN

You better stay away from me.

SHARON

John?

Brown Eyes rushes after him, and pulls at his arm. He wrenches free. When she grabs him again, he shoves her to the ground. Hard. And then he runs for it.

Sharon gives chase.

SHARON

Wait -

EXT. THE FOREST - END OF THE ROAD - NIGHT

John reaches their parking area. He gets on the moped.  
Sharon, out of breath, stops running and calls out after him.

SHARON

What are you doing?

John starts up the moped and rides off.

EXT. THE FOREST - THE ROAD

John rides the moped into the dark.

EXT. THE FOREST - END OF THE ROAD - NIGHT

Sharon watches him go. Brown Eyes stands there with her.  
They walk back to the cabin.

EXT. FOREST - THE CABIN

The women approach the cabin. The lights are out.

INT. THE CABIN - MAIN ROOM - CONTINUOUS

Sharon goes in first. She sees signs of struggle.

SHARON

Michael?

Michael appears in the hall entrance.

MICHAEL

He got away.

Sharon moves toward him.

SHARON

Are you all right?

Now that she's close enough, Logan springs from behind Michael. He grabs her from behind and points the gun at Sharon's head. When Brown Eyes tries to run for the door, Logan calls out to her loudly.

LOGAN  
I'll kill her if you move.

Brown Eyes freezes.

LOGAN  
So you understand that much English.

Brown Eyes trembles, but Logan doesn't see the anger and resolve on her face.

LOGAN  
Where's Jonah?

SHARON  
John left. He took one of the mopeds.

MICHAEL  
Sorry. I'm sorry.

LOGAN  
Shut up. Why'd he leave?

SHARON  
I don't know.

LOGAN  
So he can come back and kill us in our sleep? You planned this. You plan this with him? With them?

He releases Sharon, so he can hit her. Brown Eyes tries to go for his gun - and Logan shoots her. She falls to the ground, clutching her arm. Tears well up from her eyes, and she makes a strange, voiceless guttural gasp of pain.

EXT. FOREST - ROAD - NIGHT

John rides through the forest. As he rides, he sees disjointed images, unable to distinguish between fantasy and memory. He sees an EMPTY CITY, and the butterfly tatoo. . . .

EXT. THE FOREST - GAS STATION/DINER

John stops at the gas station. The garage is open - and the Chevy Suburban is gone.

INT. THE DINER - NIGHT

John enters. The lights work fine - this place has a good working generator.

He passes the booth where earlier that day there was coffee and a burning cigarette. Now, there's an empty coffee mug and a lot more cigarette butts in the ash tray.

He looks back toward the rear of the diner. He shouts out, into the dark, hoping someone hears -

JOHN  
I need answers! I just want to talk!

INT. THE DINER - KITCHEN

The kitchen is different - ransacked. The cupboards are open, and empty. John passes on through, to the open door.

INT. THE DINER - STAIRS

Cautiously, John passes up the stairs. The door is closed now, the lights out - but he remembers -

INT. THE DINER - STAIRS - DAY - FLASHBACK

John remembers a day when the lightbulb in the stair wasn't broken. The light was on. The door was open, and daylight was visible through the doorway - he sees this, in flashes.

INT. THE DINER - STAIRS - NOW

John nears the top of the stairs. He hesitates, and then opens the door.

INT. THE DINER - UPSTAIRS - LIVING ROOM

John flips a light. A lamp provides the only light.

It's a small living room. There's a dog's food and water bowls. Homey furniture. Lace doilies. A crucifix on the wall. Something suggesting an old lady's residence.

INT. THE DINER - UPSTAIRS - HALL

He enters the hall. A FAMILY PHOTO hangs: two Grandparents, a mother and father, and a child - the same Boy they saw earlier that day. The Rotweiler is with them, looking friendly.

INT. THE DINER - KITCHEN - EARLIER TODAY - FLASHBACK

John remembers the haunted expression on the Boy's face earlier today.

INT. THE DINER - UPSTAIRS - HALL

John looks at the photograph, realizing this is the same boy. The contrast between the Boy's smile in the photo and the haunted expression earlier that day is striking. He keeps moving. He opens the door to a bedroom -

INT. THE DINER - UPSTAIRS - MASTER BEDROOM

This larger bedroom suggests a grandma's touch. Two beds are near each other - one comforter is decorated with a floral design, and the other is decorated with cartoonish robots.

There's a table with a few toy soldiers set up. John picks up one that has fallen over. Without thinking, he sets it upright again.

INT. THE DINER - UPSTAIRS - HALL - CONTINUOUS

He passes back into the hall. At the end of the hall, there's one more door. He opens it -

INT. THE DINER - UPSTAIRS - THE OTHER BEDROOM

This room is completely different. It is bare, and the look on John's face shows that it smells. In the center of the room is a large CAGE, now empty. The door is open.

A small table shows different oddities, like a sick person's nightstand. Aspirin. Pill bottles. Kleenex, moisturizer. A first aid kit.

And lots of rope. He picks some up without thinking. And plays with it, instinctively.

INT. THE DINER - UPSTAIRS - HALL - CONTINUOUS

John passes back into the hall, confused. He almost remember something -

INT. THE DINER - UPSTAIRS - THE HALL - DAY - FLASHBACK

As John, in the past, stands in the hall. Daylight filters in, making the light in the air hazy, dreamlike. Nathan stands there, as Sharon looks glum. Nathan whispers -

NATHAN

So, what do you think we can do?

An ungodly, startling BANGING comes from the door at the end of the hall. No one seems startled by it.

NATHAN

The 18th is coming.

The Banging starts up again.

JOHN

I failed them.

SHARON

We did all we could.

JOHN

I failed them.

INT. THE DINER - UPSTAIRS - HALL - NOW

John is in the hall, still staring back at the door. He's tied the rope into an anchor hitch knot. He still doesn't know what it all means. But he does remember -

INT. A SHACK - JOHN'S MIND'S EYES - THE PAST - NIGHT

Close up, of tying that anchor hitch knot through a metal loop in the ceiling. Our view slowly follows that rope down, down - to where it's tied around a human being, a WOMAN WITH A SWOLLEN FACE.

INT. THE PIT - JOHN'S MIND'S EYE

John sees those ropes, tied around the people in the pit. Wound around torsos, wrists, feet. Around the living and the dead.

INT. THE DINER - UPSTAIRS - HALL - THE PRESENT

John keeps walking, confused, disoriented. Unsure of everything.

EXT. FOREST - END OF THE ROAD / INT. BLACK FORD TRUCK - NIGHT

Logan sits in the back seat, with Brown Eyes. Sharon is in the driver seat with Michael riding shotgun.

LOGAN

If you fuck with me, I'll kill the mute and the pussy.

They sit there.

LOGAN

Well - go ahead.

SHARON

We're low on gas. We risk running out of fuel -

LOGAN

(pushes gun to her temple)  
Shut up and drive.

Sharon, without relish, starts up the car.

EXT. THE FOREST - ROAD - NIGHT

John riding the moped on the road through the woods. He stops at another crossroads. He notices something.

The headlight illuminates something in the dirt. John gets off the bike. He pulls a flashlight out of his backpack, and shines it down. Car tracks are clear on the ground. They go to larger road on the left. John follows.

## EXT. THE FOREST - THE GAS STATION

Logan and the others have stopped the truck. Everyone is out of the car, with Logan's gun pointed at them. Michael is shining a flashlight on the ground. Tracks.

LOGAN  
So he was here.

Michael is too petrified to respond. Sharon looks up the road.

LOGAN  
Everyone back in.

## EXT. FOREST - NIGHT

John keeps going. He stays focused on the tracks in the mud. He sees something in the distance, and starts to slow down.

The Chevy Suburban from the diner's garage is stopped in the middle of the road. An old GRANDMA and the Boy are by a wreck down off the road, down a steep hill. The wreck is a RED TOYOTA TRUCK.

John moves in closer. Grandma and the Boy are raiding the truck - lifting fuel cans from the back of the Toyota and carrying them on the steep climb back up to the road. Both Grandma and the Boy are wearing surgical face masks.

John gets closer, until he's standing in front of the back of the Chevy.

The Boy stops when he sees John. He drops his can.

BOY  
Grandma -

She looks up, and screams from being startled.

GRANDMA  
You!

She pulls her gun out. She points it at him. The Boy gets down and covers his ears - he knows the drill.

Suddenly, the Rotweiler bursts out of nowhere, running at John, barking. But once it gets to John - it leaps up on him, and licks his face.

GRANDMA

This is ours, now, Jonah! I have  
this boy to protect, and his mother!

BOY

Don't shoot! You'll hit Toby!

John is frozen, shocked. Behind him, the MOTHER, inside the Chevy Suburban, handcuffed and muzzled, howls and throws herself against the glass. John leaps.

Her hand is pressed against the glass. Her left ring finger is missing - and it triggers a flash of memory for John -

INT. THE DINER - UPSTAIRS - THE OTHER BEDROOM - DAY -  
FLASHBACK

Flashback. John remembers - this woman was kept in a cage upstairs. Nathan had opened the door.

NATHAN

Come on - easy -

Nathan injects her with a serum, and she screams and attacks him - the violent attack that left the mark on him -

EXT. THE FOREST - NOW

John looks at the woman, undoubtedly the same one.

He looks back down at the Grandma. Her gun is set on him.

Then, the black Ford Truck, carrying the other amnesiacs, pulls up. Logan opens the door and fires.

John dives for the ground and stumbles, tumbling down the hill, landing at Grandma's feet.

The Rotweiler charges Logan. He fires. The dog falls dead.

BOY

No!

The Boy runs toward the fallen dog. Sharon gets out of the truck. She tries a grab for Logan's gun. As they struggle, Michael gets out of the truck. Brown Eyes gets out, too, and rushes into the fray. The women wrestle Logan for the gun -

SHARON

Michael!

Michael looks at her. He's backing away.

SHARON

Goddamn it Michael, help us!

Michael runs for the driver's seat, and drives off.

Logan manages to push Sharon off of him - a gunshot rings out -

From Grandma's gun. Grandma has climbed back up to the top of the road. The Boy hides behind her. John is at her side.

GRANDMA

Now we're even, Doctor.

Sharon gives her a confused look. The gunshots have irritated the mother in the Chevy Suburban. She's raving like a maniac, smacking against the glass. The Boy cringes and buries his face in Grandma's leg.

GRANDMA

We found this truck. Found it - we didn't hurt anybody. Your friend was already dead. I'm sorry. I truly am.

In the Chevy, Mother is going nuts, bashing her head against the glass. The Boy looks upset.

GRANDMA

You did the best you could - but you gave this boy false hope. I've got mine to protect -

BOY

Grandma, make her stop! Make her stop!

Grandma puts a comforting arm around the boy.

GRANDMA

It's the 18th. Run or hide, doctors. They'll be here very soon.

JOHN

What happens on the 18th?

GRANDMA

Are you trying to joke?

Grandma has gotten into the front seat of her Suburban. She's getting a syringe, and putting a surgical mask and big leather falconing gloves on. Then she gets into the back seat, closing the door, while the Boy waits in shotgun.

Grandma subdue the raving mother and sedate her with a needle. Sharon and John rush forward, talking at once -

JOHN	SHARON
Wait - we need your help. We don't know what's going on - we woke up and we couldn't remember who we were - but I remember your daughter - I remember the boy -	You have to help us - we're out of fuel, and none of us can remember anything. There are some dead bodies in the woods -

Grandma's manner changes radically when she hears "We can't remember -" She pulls out her rifle.

GRANDMA  
Step back. You can't remember?

Alarmed, John and Sharon step back. The Boy watches from inside the car, rapt.

GRANDMA  
Lord have mercy on you. But I'll shoot you if I have to - don't step any closer!

That stops John's tentative step. Grandma looks at Brown Eyes, then back at John and Sharon.

GRANDMA  
Kill yourself for the girl's sake.

Grandma climbs into the driver's seat, and they drive off. That leaves the three of them alone on the misty road. John's eyes return to the red Toyota, and he heads towards it.

EXT. THE FOREST - OFF THE ROAD - NIGHT

John, Sharon, and Brown Eyes circle the red Toyota.

JOHN  
I have the keys.

John approaches the red Toyota. He looks in the front seat. A tree branch has penetrated the windshield and impaled the Gray Haired Man from the group photo. When Brown Eyes sees him, she lets out a silent scream of grief. She collapses to the ground, weeping hysterically.

John remembers him from the photograph. John circles the Toyota, counterclockwise.

The back of the Toyota is full of fuel. Fuel can after fuel can. Supplies. Sharon gets around to the passenger side, front seat. She sees a cooler on the seat. And she remembers. To the corpse:

SHARON

I know you.

EXT. THE FOREST - DAY - FLASHBACK

The Gray Haired Man is putting that cooler into the front seat. Sharon stands nearby - arguing. They are backlit.

SHARON

We should give it to them for free.

GRAY HAired MAN

Winter's coming. We won't make it without fuel - neither will our work.

SHARON

Our work is curing people -

GRAY HAired MAN

We used people like lab rats. Trading the cure for fuel isn't going to make us any dirtier.

EXT. THE FOREST - OFF THE ROAD

Sharon stares at the cooler. John joins her.

SHARON

I remember.

John opens the cooler. Full of vials. He remembers.

JOHN

All our lives. We would have given them up, so long as we could find the way to make this.

EXT. THE FOREST - NEAR THE CABIN - FLASHBACK

John chops firewood while Nathan sits on a log, reading the manuscript from the Decameron. John has stubble. In the distance, he watches Sharon and the Gray Haired Man argue.

NATHAN  
You should shave today.

John turns to him, and returns to chopping wood.

JOHN  
Shouldn't you be working?

NATHAN  
Hey - today I fixed the generator,  
and your truck, and I made Breakfast.

JOHN  
Okay, okay.

John looks at Nathan's framed piece of illuminated manuscript.

JOHN  
Which one is that again?

NATHAN  
You own this stuff, and you don't  
even know what it is.

JOHN  
I'm a scientist.

NATHAN  
Well, if you do your job right, then  
the world's gonna need people like  
me. This is the Decameron - there's  
been a disaster, and a bunch of  
people are hiding in the countryside.

JOHN  
(stops chopping)  
What kind of disaster?

NATHAN  
. . . A plague.

EXT. THE FOREST - OFF THE ROAD - NIGHT - NOW

John opens the cooler. It's full of vials of serum.

JOHN  
A plague.

John remembers more. He sits on the ground, overwhelmed.

EXT. THE FOREST - NEAR THE CABIN - DAY - FLASHBACK

Nathan reads, rapidly.

NATHAN

. . . non bastando la terra sacra  
alle sepolture - For there was not  
consecrated ground enough to hold all  
the dead. The corpses piled up, day  
and night, every hour, brought in  
haste to churches.

EXT. THE PIT - NIGHT - FLASHBACK

View of the Pit, and the bodies in it.

NATHAN (V.O.)

They dug a great trench, and laid the  
corpses as they arrived hundreds at a  
time - tier upon tier until the  
trench held no more.

EXT. THE FOREST - NEAR THE CABIN - DAY - FLASHBACK

John's heard enough.

JOHN

Okay. Enough. That's a little too  
close to home.

NATHAN

You can't hide from it. This is  
real. It's an old book but it's  
about what we're going through now.

Nathan puts it down. John looks bemused.

NATHAN

You're a scientist, but you don't  
know everything. This is old wisdom,  
and we're gonna need it. We're going  
to have to start over.

EXT. THE FOREST - OFF THE ROAD/ INT. THE TOYOTA - NIGHT - NOW

The present. Sharon closes the cooler.

SHARON

How much do you remember?

JOHN  
More than I want to.

SHARON  
Do you remember what happens on the  
18th?

John clears the windshield out. He stops, suddenly.  
Remembering.

JOHN  
The Grandmother. The boy - they'll  
die -

SHARON  
We'll never catch up to them.

John looks up the road after them.

JOHN  
They'll never make it -

He sees flashes of the inside of their house - the boy,  
looking sad. Grandma - offering him coffee - and the mother  
in a cage. Meanwhile, Sharon is struggling to clear out  
Trevor's body.

JOHN  
I failed them.

SHARON  
Jonah.

That gets his attention.

SHARON  
We have to go back. Please, help me  
move Trevor's body.

They pull the Gray-haired man's body out of the way, and put  
it aside on the road.

INT. CABIN - CELLAR - THE PAST

The Gray Haired Man is giving them all shots - one by one. As  
Sharon receives her shot.

SHARON  
We have the cure. They don't have to  
do it - reclamation should be a thing  
of the past now -

JOHN

We have no way to tell them that.  
The radio's been dead for days.

SHARON

So what do we do? The 18th is  
coming.

EXT. THE FOREST - EDGE ABOVE THE PIT - DAY - FLASHBACK

A foggy day. John is putting bodies down into the pit. He looks up at the sound of helicopters.

John clutches his head. John moans, staggers, loses consciousness. And tumbles into the pit.

EXT. THE FOREST - OFF THE ROAD - THE PRESENT - NIGHT

John brushes glass off the seat. The key's in the ignition. He starts up the Toyota. There's not much time.

EXT. THE FOREST

The Toyota swerves, speeding around a curve in the road.

INT. THE CABIN - MAIN ROOM

Michael is barricading himself in the cabin. He gets a shotgun out of the chest.

EXT. THE FOREST / INT. TOYOTA - NIGHT

John drives. Sharon rides shotgun.

JOHN

Check the glove compartment - I  
usually keep the gun in there -

Sharon opens it. John looks, watching the glove compartment and not the road. The gun's there - next to a big SILVER KEY.

JOHN

Grab the key. We'll need it -

John looks up, back to the road. An emaciated WOMAN IN RAGS is in the middle of the road, with two filthy CHILDREN. He swerves to miss them. The car spins wildly, but John keeps control and bring the truck to a stop.

SHARON

What? What was it?

John looks back over his shoulder at the road. No one there. He shakes his head. Hesitantly, he continues on his way.

JOHN

How much do you remember? Do you remember me?

SHARON

We met at an emergency conference.

JOHN

Do you remember why?

SHARON

Because the world was ending.

INTERCUT WITH: EXT. CITYSCAPE - DAY

In harsh, glaring lit - a street, devastated. Shells of cars, bodies strewn everywhere.

JOHN

There was a plague. But it didn't kill. It made people insane - like Mama in the shack - like the man in the barbed wire - first, they would fall into a deep sleep. Then, they would wake up, insane and hungry - with no memory of their lives before they were infected - they would rave until they died. And all they wanted to do was eat.

Images: people attack each other. Fires. Panicked mobs.

JOHN

It swept over Eurasia first. Then here. It started on the East Coast -

SHARON

. . . My parents are dead. . . .

JOHN

First it spread through all the cities, and then when people tried to flee the cities they spread it into the country - the government declared martial law, but most of the cities were already wasteland -

SHARON

Where are we?

JOHN

We came to my cabin to hide, to look for a cure. Do you remember?

EXT. THE FOREST - RIGHT OUTSIDE LOGAN'S SHACK - FLASHBACK

John and Sharon gently lead someone out of the shack.

SHARON (V.O.)

At the Last Stop diner - the Boy's mother was infected. We tried to treat her. The sheds were for infected people we'd captured. We ran tests on them. One of them -

We see the face of the man they're leading. Logan.

SHARON (V.O.)

- was Logan. And the cure we developed - version E - it worked on him. But then there was an escape.

One of the shacks opens. It's empty. John and Sharon look around in panic.

EXT. THE FOREST / INT. TOYOTA - NIGHT

Sharon looks at John as they drive. She narrates -

INTERCUT WITH: EXT. CIRCULAR CLEARING - NIGHT - FLASHBACK

Sharon is bitten by a raving LUNATIC in rags. Butterfly Tattoo holds John down on the ground, her mouth frothing -

SHARON

(remembering, horrified)

We killed the escaped patients -

Rapid images: Brown Eyes firing a gun. Sharon cutting a Lunatic's throat. John smashing the Girl With the Butterfly Tattoo against a shack wall, crushing her skull.

JOHN

We had no choice.

INT. THE CABIN - MAIN ROOM - DAY - FLASHBACK

Flashback. Sharon and John take the shot, along with Michael -

JOHN (V.O.)

But we'd already been exposed. We took the cure. It hadn't been tested enough, but it was our only choice -

EXT. THE FOREST - THE EDGE OF THE PIT - FLASHBACK

John remembers - standing at the edge of the pit, slipping -

EXT. THE PIT - FLASHBACK

John calling for help -

JOHN (V.O.)

I was dumping the bodies into the open grave. Because suddenly, we had a plan that was better than running. But I fell in to the pit - I waited and called for help. And then I began to feel sick. And I realized I was having symptoms of the plague -

John, groggily, trying to climb out of the pit, seems to lose his strength. He slumps to the ground.

EXT. THE FOREST - ROAD / INT. TOYOTA TRUCK - NIGHT - NOW

SHARON

But we haven't had any other symptoms. Our cure works.

EXT. THE FOREST - END OF THE ROAD

John, Sharon and Brown Eyes hurry up the path to the cabin. John carries a tin of diesel. The Ford is there. Sharon takes due note - it means Michael came back to the cabin.

EXT. THE FOREST - THE CABIN

John and Sharon hurry towards the cabin. Sharon stops as she feels something is wrong -

SHARON  
Jonah - be careful -

A shot rings out. John dives for it. The source is the window, where Michael has positioned himself.

SHARON  
Michael! Let us in!

MICHAEL (O.S.)  
I don't want any part of you! You can  
all kill each other for all I care.

JOHN  
We know what's going on!

MICHAEL  
I don't want to hear it!

SHARON  
We came here together. We were all  
scientists.

MICHAEL  
Including the retarded girl?

JOHN  
She's not retarded. She's -

Sharon dives for the ground again, as Michael fires.

John looks at Sharon. He indicates with a tilt of the head that he's going to go around the back. She nods. He goes.

SHARON  
Michael. You have to let us in.  
They're coming. It's the 18th.

Sharon eyes the cabin in frustration. She gets up, slowly.

EXT. THE FOREST - OTHER SIDE OF THE CABIN

John makes his way around.

EXT. THE FOREST - THE CABIN

Sharon steps toward the cabin. Michael is starting to listen.

SHARON

The infected people have been roving,  
like packs of wolves. But now,  
they're being driven by something -

EXT. THE FOREST - OTHER SIDE OF THE CABIN

John looks around. And starts to kick the back door in.

INT. CABIN - MAIN ROOM

Michael starts as he hears the sound of the back door being  
bashed in. He looks back at Sharon through the window.

MICHAEL

You tricked me!

JOHN (O.S.)

Michael, I'm coming in!

Michael spins around, to look out the window. Sharon is gone.  
Michael gets his gun ready for John . . . John jumps into the  
doorway suddenly and fires. He hits Michael's hand -  
Michael's shotgun drops to the ground and goes off, but  
harmlessly.

Michael screams. Three of his fingers have been blown off.

Michael's scream stops John cold. Michael opens the front  
door, wild-eyed, and runs past Sharon and into the wilderness.

SHARON

Michael - wait!

EXT. THE FOREST - NIGHT

Wildly panting, whimpering, Michael runs off into the woods.

INT. THE CABIN - MAIN ROOM

John is already opening the medic bag. To himself.

JOHN

He's on his own now.

EXT. THE FOREST - NIGHT

Michael stops to catch his breath. Then he realizes he's not the only one breathing.

He looks up. Standing ten yards away is Mama, glaring at him. Mama hisses, showing her filthy teeth. A CHILD, 10, filthy, with receded gums, hisses. Michael stumbles back, and runs.

He comes to a clearing where three gaunt OLD MEN are eating a raw deer. They look up at him. One man smiles and waves.

Michael screams. He backs up. He doesn't see above, in a tree, where two EMACIATED LOVERS sit languidly, holding hands.

INT. THE CABIN - THE CELLAR

Sharon looks in the other medic bag. She prepares the syringe. She looks at John and nods.

INT. THE CABIN - MAIN ROOM

Brown Eyes paces as she waits for them to come upstairs. Suddenly, she hears noises from the kitchen. She stomps, to get the attention of Sharon and John in the cellar.

INT. THE CABIN - THE CELLAR

John and Sharon pack what they need. They hear the stomping -

INT. THE CABIN - MAIN ROOM

John and Sharon come up the stairs. Brown Eyes is holding her gun, pointing at the kitchen.

JOHN

The back door -

He and Sharon go to look.

INT. THE CABIN - THE KITCHEN - CONTINUOUS

Cabinets are opened, contents scattered around. Sharon steps gingerly over all of it. The door is swinging back and forth.

SHARON

The noise might have scared them off.

JOHN

We should get some food -

As he opens up the pantry, he looks back over his shoulder -

JOHN

It'll be a while -

But behind John, in the pantry and eating a can of tuna, is an OBESE GHOUL, crouching with spittle all around his mouth. The ghoul snarls, and leaps at John.

He tackles John to the kitchen floor, and the shotgun flies from John's hands. Sharon can't get a clear shot.

The Obese Ghoul snarls at John as he pounds John's head repeatedly into the floor.

OBESE GHOUL

There's no pie!

Sharon grabs a butcher's knife off the counter and stabs Obese in the back. He roars and rises to his feet.

Screaming, grabbing the blade with both hands, Sharon strokes one wide, sideways slash deep into his fat belly. Blood and viscera tumble out of him - all onto John's face. The Obese ghoul falls backward and dies. John, on the floor, blinks. A bit in shock.

SHARON

I'll get you a towel.

INT. THE FOREST - NIGHT

Michael runs, as fast as he can. He looks back over his shoulder. Mama and the three Old Men are chasing him, babbling, with the Child in tow. The Child sings "Alouette."

Michael falls, and finds himself at the feet of a SOLDIER. The Soldier wears heavy armor, and a gas mask. He has three companions, similarly suited up.

The soldiers open fire on the Ghouls. Bullets rip through them, and after they've fallen, the soldiers keep firing, until the Ghouls have been reduced to ground beef.

Michael gets up, unsteadily, after the firing stops.

MICHAEL

There are some people at the cabin -  
they've gone crazy -

The First Soldier bayonets Michael in the throat. Michael collapses. The Soldier detaches the blood-infected blade and tosses it on the ground. Then they back up, out of range of splatter, and blow off Michael's head.

INT. THE CABIN - KITCHEN

John, attended by Sharon, is wiping his face when the gunshots sound. Sharon readies a shotgun. John has his gun, and the medic bag. Sharon shouts to the main room:

SHARON  
Time to go!

INT. THE CABIN - MAIN ROOM

Brown Eyes is covering up the trap door. At the sound of Sharon's voice, she heads for the kitchen.

INT. THE CABIN - KITCHEN

Sharon helps John up. She gives him a shot. Then one to Brown Eyes. They head for the door.

JOHN  
Wait - we need to give you one -

But a soldier appears in the door, charges Sharon with a bayonet. As she howls, John struggles with him - and Brown Eyes grabs a kitchen knife and stabs the Soldier in the back.

They run out the door, as the soldier lies on the ground dying.

EXT. THE FOREST - PATH TO THE PIT

The three move quickly, but have to stop for Sharon to take a breath. She's bleeding badly.

JOHN  
You're hurt -

SHARON  
We'll do it when we get there.

Sharon keeps moving - but John stops her.

JOHN  
I'll bind it now -

SHARON

NO! It's the 18th, Jonah.  
Reclamation of the region. They'll  
kill anyone they see here, infected  
or not, until every person within  
five hundred miles is dead -

Two soldiers appear in the path, and both Sharon and John open fire. One goes down. But three more appear on the crest of the hill.

Sharon and John take cover. Sharon looks around.

SHARON

John - where is she?

John sees that Brown Eyes is gone.

JOHN

She's better off - we need to go!

EXT. THE FOREST - ELSEWHERE

Brown Eyes shimmies up a tree. She finds a place of suitable cover, and stays very still.

EXT. THE FOREST - PATH TO THE PIT

John and Sharon are getting closer. Sharon gets out her knife.

SHARON

If we use guns the soldiers will come  
right to us.

John stops - checks himself.

JOHN

My knife. I forgot my -

The Woman in Rags appears in his path - with one of her children. Sharon stabs her in the chest. The child grabs John, trying to bite him. From behind, Sharon grabs the kid's head and twists - breaking the neck. John and Sharon don't stop. They just keep moving.

EXT. THE FOREST - THE EDGE OF THE PIT

John and Sharon run to the edge. They stop for a moment. They look at each other. Then they both jump in.

EXT. THE PIT

Sharon lands badly.

JOHN

Sharon -

SHARON

No! The shots first. Hurry!

JOHN

Let me stop the bleeding -

John gets a bandage, and some gauze. He applies direct pressure, and ties the bandage as best he can.

SHARON

Just bind it.

He rubs mud from the wall into Sharon's hair, over her skin. He pulls Sharon into a pile of bodies.

John opens his medic bag. He pulls out two syringes. He looks at Sharon, and she nods. He injects her with four serums, quickly. Naming them off.

JOHN

Anti-nausea. Olfactory suppression.  
Anti-infection. . . and a sedative.

Then he does the same for himself. John hides the medic bag under some earth. And he crawls into place, next to Sharon, hidden amidst the tangled bodies.

Both groggy, they look around at the nightmare. The tangle of limbs, the earthen walls- all of it starts to spin. Sharon starts to scream, but John covers her mouth. When he lets go -

SHARON

I can't - I can't -

JOHN

It'll be okay. We'll go to sleep.  
It's just sleep. Hide in here, with  
all the nice dead people. It's just  
sleep. When we wake up . . . it'll  
be fine. We'll be fine.

Both are weakening. John's voice trails off. Sharon coughs, gasps. Then she's still. John's passing is more peaceful. Their breathing stops. They look dead.

EXT. THE FOREST - THE EDGE OF THE PIT - LATER

The pit from above. John and Sharon are down there, looking very dead. Two soldiers step into frame, on the edge of the pit, looking down. They still wear their gas masks. Their voices are filtered, distant.

SOLDIER 1

This is as good a place as any.

Soldiers in Haz-Mat suits begin to unload bodies. They dump them into the pit, one by one.

EXT. THE PIT

Slowly, the pit fills up around John and Sharon.

EXT. THE FOREST - THE EDGE OF THE PIT - EARLY MORNING

Soldier 1 gets into the back of a truck. He bangs guns with Soldier 2.

SOLDIER 1

This area is clean.

SOLDIER 2

Hell yeah it is.

The truck heads off. The pit is chock-full of corpses.

EXT. THE PIT

Close up, on John's face. He is still as death.

EXT. FOREST CLEARING - DAY - FLASHBACK

Everyone is finishing a picnic on a nice green. Logan, Sharon, Nathan, Michael, Brown Eyes, and the Gray Haired Man. The mood is somber.

A flash, of the Gray Haired Man talking to Brown Eyes.

GRAY HAired MAN

They want to take a picture.

GRAY HAired MAN

IN VIETNAMESE.

She writes on a pad. He reads it, and laughs.

GRAY HAIREd MAN  
Yes, even though everyone  
looks terrible.

GRAY HAIREd MAN  
IN VIETNAMESE

Suddenly, everyone is pulling together for a photo. The Gray Haired Man puts an arm around Sharon and kisses her gently. Nathan, in the center of the group, tries to boost morale.

NATHAN  
Come on, guys. Everyone cheer up.  
We're gonna beat this. Logan is the  
first successful cure.

Everyone gets up, and gets together. But in contrast to the photo, everyone looks somber, troubled.

NATHAN  
Smile, people.  
(after no one smiles)  
. . . Come on, everyone smile. My  
brother won't put that damn camera  
away until we do.

Forced smiles. The picture is taken - the picture in the windshield of Sharon's truck.

Then we see the man behind the camera. John.

EXT. THE PIT - DAY

The same John who gasps awake now.

Sharon does not wake.

JOHN  
Sharon?

He tries to rouse her. Then he sees the bandage around her arm wound. It didn't stop the bleeding - it's soaked through. She bled out while she slept.

He screams. He and Sharon are far below the surface of the pile - light is filtered through countless bodies above them - all is a tangle of limbs. The dead are all around them.

John begins to pull himself up, arduously, through the pile. He climbs, grabbing onto hair, mangled limbs. Face to face with gaping wounds, gruesome faces frozen in death.

Finally he reaches the top. And lets loose a guttural scream.

John looks around. For a way up. The plan was to give Sharon a boost -

John looks up to see Brown Eyes looking down, just as she did when he first woke up in the pit. The ladder drops down beside him.

FADE OUT.

EXT. THE FOREST - NATHAN'S GRAVE - DAY

Brown Eyes and John shovel dirt, covering up Sharon. Her new grave is right beside Nathan's. They finish. John tosses the shovel down. Brown Eyes cries. John stands stoically, stricken.

EXT. THE FOREST - NEAR THE CABIN - DAY - FLASHBACK

Back to that day, when John was chopping wood. Nathan is talking, sitting on that log.

NATHAN

Because we're going to be starting over. The Plague wasn't the last stop, the cure isn't the end of the road. That little sad girl living with us, the mute one who likes to dance the tango - she's the Madonna. Through her body, comes the rebirth of the world. All those people with the Plague - now we have magic elixir, version E, and they're not the walking dead anymore. They're just asleep. We're going to be there when they wake up, brother.

EXT. THE FOREST - NATHAN'S GRAVE - NOW

John starts to cry. He and Brown Eyes hold each other.

INT. THE CABIN - BATHROOM

John sits on the floor of the shower, water washing over him.

EXT. THE CABIN - GENERATOR

Brown Eyes puts diesel in the generator. She hears something, and looks out into the woods - but it's only a deer.

INT. THE CABIN - MAIN ROOM

Brown Eyes straightens things up. The place is a mess. She sweeps, hides things. They may need this place again.

BROWN EYES (V.O.)

Who can understand it? I was brought here because while the whole world died in agony, I was found unscathed - and when doctors checked my blood, they found antibodies to the disease. I will never see my mother and father again, or my homeland. This land is cold, and overrun by the dead. But the drop of mercy here is as unfathomable as the cataclysm. In all of the human race, one person has been born immune.

John appears in the door, in fresh clothes.

BROWN EYES (V.O.)

We don't know each other's language. Jonah and the others stuck me with needles, scraped at me in labs. I did it, gladly. I know that from me came something of great value.

INT. THE CABIN - THE CELLAR

John inserts the silver key into the door that was previously locked. He takes a deep breath, and goes in.

INT. THE CABIN - THE CELLAR - STORAGE

Serum is lined up on a shelf, in dozens of vials. John looks gravely at all of it - with the others dead, it's up to him. The vials are all labelled - "Treatment, version E." He puts some in a cooler.

EXT. THE FOREST - END OF THE ROAD / INT THE TRUCK

The forest is misty, and it's raining. John is in the driver's seat of the Ford. John puts the St. Joseph card in the corner of the windshield. Brown Eyes is riding shotgun, with a cooler in her lap. Now it falls on him to protect her - and the cure.

JOHN

You sure you want to hold it?

She looks at him.

JOHN

Maybe you should. It wouldn't have been possible without you.

(looks out into the fog)

The soldiers think this area is clean. They won't come back for a while. But if we see them, we can't trust them - their orders are to shoot on sight now, in all of the quarantine zones. . . .

(sees she doesn't follow)

. . . Soldiers are bad.

She nods.

JOHN

We have to look for survivors, because we have the cure now - and we've got to distribute it.

He rolls up his sleeve, points to bump.

JOHN

Cure? Distribute?

She tilts her head sideways.

JOHN

Survivors?

Suddenly understanding, she nods. John starts up the truck. He takes a deep breath, and the truck starts on its way.

JOHN

I figured you'd know that one.

EXT. THE FOREST - END OF THE ROAD

The truck drives down the road. It disappears into the fog.

TITLES run.

END.