



ICON

# TRIANGLE

By Christopher Smith

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# Triangle

by  
Christopher Smith

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(3rd Draft)

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Black screen. Sound of birds. Seagulls.

1 EXT. SUBURBAN DISTRICT- EARLY MORNING 1

A yacht turned on its side in a child's paddling pool. The reflection of a woman stands above it. Jess a young mother in her late twenties picks up the toy from the pool and shakes of the water.

She looks up to the heavens to the seagulls flying above her.

**CUT TO BLACK-  
TITLE CARDS**

2 INT. SUBURBAN HOUSE- BEDROOM- EARLY MORNING 2

JESS stares back at herself in the mirror and applies lipstick. She rubs the dark rings beneath her eyes and then reaches for her concealer. It's empty. She reaches for her powder and makes do with that.

On the dressing table is a pendant. It contains a picture of JESS and her son. She smiles with endearment and puts on the necklace.

There is a loud crashing sound off to her left. She instinctively turns and stares in that direction.

**CUT TO BLACK-  
TITLE CARDS**

3 EXT. SUBURBAN HOUSE- EARLY MORNING 3

We move in toward an ordinary suburban home; perhaps Jess's home. We see a shabby red saloon that is parked outside, a sprinkler spinning, spitting water onto an overgrown lawn.

We hear the noise of mechanical equipment and turn to see a man mowing his lawn with his back to us. The image pauses like this for a moment before turning back toward the front door of the house. We slowly creep in towards it.

**CUT TO BLACK-  
TITLE CARDS**

4 EXT. SUBURBAN HOUSE- EARLY MORNING 4

Through the window we see JESS, scrubbing the kitchen floor, trying to remove a blue liquid that has been spilt.

5 INT. SUBURBAN HOUSE- CONTINUOUS

5

She stops scrubbing and grabs a breath, wipes sweat from her forehead but in doing so leaves a blue mark on her face. She stands up and looks at herself in a mirror. She has blue paint on her dress.

JESS  
(frustration)  
Shit!

The doorbell rings.

JESS (cont'd)  
Hold on.

The doorbell rings again.

**CUT TO BLACK-  
TITLE CARDS**

6 INT. SUBURBAN HOUSE- EARLY MORNING

6

JESS is now in a t-shirt and knickers, stuffing her stained dress, along with a pile of clothes into a super-size hold-all. Her hair is tied back and wet, as though she has just taken a shower. She pulls the heavy hold-all towards the door.

**CUT TO BLACK-  
TITLE CARDS**

7 INT. HOUSE HALLWAY- EARLY MORNING

7

JESS knocks on an interior door.

JESS  
TOMMY? Open the door sweetheart.

JESS tries to open it but it is blocked from inside.

JESS (cont'd)  
That person's gone honey... It's  
just mummy now. Just mummy.

**CUT TO BLACK-  
TITLE CARDS**

8 INT. HOUSE KITCHEN- EARLY MORNING

8

JESS pulls on a pair of jeans, wincing as they go over her thigh. We see she has a burn mark at the top of her leg. She then walks down the corridor, turns into the kitchen and as she does an empty milk bottle falls from the side. Instinctively she catches it.

She stands to see where it came from and finds her CAT on the counter, purring. Behind the cat several 'Post-it' notes are stuck to the wall. They all say the same thing - **'Must buy milk!'**

She opens up the fridge - sure enough, no milk - and takes out a half eaten fish on a plate, takes off the wrapper and gives it to the cat. She strokes the cat. She looks upset.

Another 'Post-it' catches her eye. It says **GREG - The Triangle- Harbour 11.30**. JESS stares at it for a while then screws it up and puts it in her pocket.

She retrieves her car keys from the counter, next to a bowl of rotten apples. The keys have a bright yellow key ring with a photo of her son TOMMY attached to them.

**CUT TO BLACK-  
TITLE CARDS**

9 INT. SUBURBAN HOUSE- EARLY MORNING

9

Once again JESS is standing outside of her son's bedroom door. She knocks.

JESS  
TOMMY? Please baby.

She tries the door, this time it opens.

10 INT. SUBURBAN HOUSE- BEDROOM- EARLY MORNING

10

TOMMY, her 7 year old son, is cowering in the corner, rocking disturbingly and groaning to himself. Jess covers her mouth as if she were about to cry.

JESS  
God I'm sorry honey. Come here  
babe.

She moves closer to cuddle him but he recoils.

JESS (cont'd)  
Please sweetheart.

He turns and faces the wall putting his hands either side of his head to block her out. We see that he has blue paint on his hands.

JESS (cont'd)  
We're gonna go for a drive okay?

JESS turns picks something up from the side and then approaches him carefully. It is a flip book of images. She flips through and stops on the picture of a car.

JESS (cont'd)  
Broom, broom.

Tommy starts to impersonate the sound of a car. JESS smiles.

**CUT TO BLACK-  
TITLE CARDS**

11 EXT. STREET - MORNING

11

JESS is dumping the hold-all into the back of her car. It is very heavy and she struggles to put it in the trunk.

The man who is mowing his lawn turns off his mower.

NEIGHBOUR  
Hey Jess. Whatchaya going on holiday?

JESS  
Something like that.

JESS heads back toward the house.

NEIGHBOUR  
You want me to cut your lawn for you, for when you get back.

JESS  
Yeah, sure, thanks.

The camera holds on the NEIGHBOUR's POV as JESS enters the house and emerges pushing TOMMY who is sitting on top of a child's toy car that he is clearly too big and too old for.

**CUT TO BLACK-  
TITLE CARDS**

12

INT. FREEWAY/SEA BRIDGE - MORNING

12

JESS and TOMMY are driving along the freeway. Palm trees line the road on one side, ocean on the other. The sky is clear blue above, and the ocean gives a greenish glow below. We follow the car through a helicopter shot.

Barry Manilow's BERMUDA TRIANGLE is playing on the stereo.

TOMMY still has blue hands and is holding one finger up toward JESS and alternating opening his left and his right eyes. We see through his POV Jess driving while his blue finger bounces from the left to the right hand side of the screen.

JESS

What are you doing?

TOMMY does not respond.

JESS (cont'd)

Everything's gonna be okay now  
honey. You know that don't you?  
It's just gonna be the two of us.

TOMMY turns and looks out of the window again he holds his blue finger in the air.

JESS (cont'd)

We can do all the things we  
planned to do, all those things  
we spoke about, remember?

TOMMY continues to look out the window.

JESS (cont'd)

Alright, if you could do anything  
you wanted, anything at all, what  
would you do?

Tommy has difficulty with his speech.

TOMMY

Sch-ool.

JESS

School? You can do better than  
school.

TOMMY

School.

JESS

I was thinking maybe the two of  
us could go visit Granny.

(MORE)

JESS (cont'd)  
Granny's house is by the  
Alligator park upstate remember?

Tommy stares at her trying to retrieve the memory.

JESS (cont'd)  
You saw the man feeding the  
alligators.

TOMMY  
Daddy.

JESS's face drops.

JESS  
Yeah. Daddy was there, that's  
right. He lives in New York now.

Tommy turns away and looks out of the window.

TOMMY  
School.

JESS  
Alright. Alright mister. You're  
the only kid in the world that  
chooses school over Alligators  
but that's alright. We'll go see  
Granny after school.

TOMMY sees something out of the window and starts getting  
scared.

JESS (cont'd)  
What's wrong? What is it?

TOMMY becomes breathless with fear and starts panting,  
looking out of the window staring upwards at the sky. JESS  
quickly turns off the car radio, killing the Barry Manilow  
song that has been playing.

JESS (cont'd)  
Tommy what is it? What's wrong?

TOMMY  
Birds.

JESS  
Birds?  
(pause)  
Why are you scared of birds?

**BAM!**

There is suddenly an enormous thud on the windscreen. JESS slams the brakes on. The car screeches to a halt. There is now blood on the windscreen.

13 EXT. SEA BRIDGE - DAY

13

JESS quickly gets out of the car. We follow her gaze to reveal a seagull, half dead and squawking on the road behind them.

TOMMY opens the passenger door as if to follow her.

JESS  
No Tommy! Stay in the car.  
(softer)  
It's dangerous.

She shuts his door. TOMMY starts to scream.

JESS (cont'd)  
It's alright honey please. I  
didn't mean to shout.

The bird is seriously injured with a broken wing. It is squawking incessantly. The more the bird screams the more TOMMY screams.

Cars thunder by.

JESS slowly approaches the bird. She puts her hands over her eyes and stamps on its head. CRACK! When she takes her hands away we see that she has tears in her eyes and is shaking. She then picks up the bird by the wing, walks to the edge of bridge and drops it over the side.

JESS sees a dead bird floating in the water. Her attention held a beat too long.

14 EXT. CAR- DAY

14

Through the windscreen we see TOMMY sitting in the car shaking. Blood from the bird runs down the windscreen cutting a line across his face.

**CUT TO BLACK-  
END TITLE  
CARDS**

15 EXT. HARBOUR - DAY

15

High in the rigging above his 70 foot yacht is GREG; 30 years old, 6 foot tall, a weathered kind of handsome.

As he works on the rigging, he listens to Barry Manilow on his radio.

DJ  
That's Barry Manilow for all you tourists out there. Locals, sue me. Weather coming your way now on Florida 68.9 and good news for anyone sailing today...

GREG listens up.

DJ (cont'd)  
We got a big breeze coming in from the East, so get that under your sails while I get it on with the Commodores.

"Three Times A Lady" starts on the radio.

GREG secures a rope and then pulls himself up onto the top mast as if he were a gymnast. He looks out to sea. Although there is a tropical cloud cover, the sun is breaking through the clouds creating a shaft of golden light.

MAN'S VOICE  
I heard this yacht's for hire. Is that right?

GREG looks down to see a plump guy of about 33 standing with two girls in their late twenties. The man is DOWNEY. He is holding a massive crate of beers.

GREG  
Where d'you hear that?

DOWNEY  
Harbour master... Also said you did a bit of smuggling.

GREG  
He said that?

DOWNEY  
'Repeating what I heard.

GREG ties off a rope, walks the mast without holding on.

HEATHER  
You think he's trying to impress us..

SALLY  
He's quite impressive.

Downey gives Sally a look.

Greg then jumps from the mast and abseils down to the deck. In a single movement he then turns and gives DOWNEY an enormous hug.

GREG  
Good to see you.

DOWNEY  
You too.

GREG  
How you been?

DOWNEY  
Great.

GREG  
(patting Downey's plump  
stomach)  
I see that.

SALLY  
He eats all the time.

GREG turns to the shorter of the two girls; She is DOWNEY's wife, SALLY.

GREG  
How you doing Sally.

Sally hugs GREG.

DOWNEY  
Well first things first I work  
for a living alright, I don't  
have time to hang with friends in  
the gym.

GREG  
What happened with the yoga?

SALLY  
He didn't tell you? He got kicked  
out. Spent the whole time looking  
at girl's asses.

DOWNEY  
Allegedly.

GREG  
You gotta turn off in yoga man.  
You know the rules.

DOWNEY  
Being straight's not a part time  
job for me.

GREG  
Oh okay, alright, not bad.

DOWNEY  
You like that!

GREG turns to HEATHER.

SALLY  
Let me introduce you to Greg who  
despite what my fat husband tells  
you is not remotely gay.

GREG turns to HEATHER.

HEATHER  
I can tell.

GREG  
Nice to meet you.

They shake hands.

SALLY  
Heather works in my office and  
she is a lawyer.

HEATHER  
I hear you studied law.

GREG turns to SALLY who smiles the smile of cupid.

GREG  
Dropped out in my first term.  
(to DOWNEY)  
How about we get those beers in  
the fridge?

Behind them a flock of seagulls fly into the sky.

JESS is staring up at the same seagulls. She looks dazed  
and confused. Still in shock at the awful events with the  
injured sea bird.

JESS walks down through the harbour, engulfed in maze of expensive yachts. Then, off to her right, she sees a 19 year old black kid walking down the quay with a bagged up sail over his shoulder. Her face shows recognition.

JESS  
(to herself)  
Vic.  
(calling out)  
VICTOR?

VICTOR turns to face her as she approaches. He stares at her without recognition. Then...

VICTOR  
Jess.

JESS  
Do you know me?

VICTOR  
Only what Greg's told me.

He looks her up and down.

VICTOR (cont'd)  
Looks like he was right too.

JESS stares at him confused.

VICTOR (cont'd)  
You alright?

JESS  
Yeah.

VICTOR  
So let's go. I ain't gonna bite.

JESS hesitates but eventually follows him.

VICTOR (cont'd)  
You're the girl with the kid  
right?

JESS  
Yes.

VICTOR  
How come you didn't bring him  
along?

17

EXT. YACHT- DAY

17

*(Three Times a Lady by The Commodores is still playing on the yacht's radio.)*

GREG is retrieving some life jackets from under the rear seat.

GREG

I'm not expecting you to wear them but you should.

Downey opens a can of beer and over exaggerates his attention.

GREG (cont'd)

They tie up at the side. You gotta whistle here and a light for attracting attention. Yeah I know I'm sounding like an air hostess.

DOWNEY

You know what, I'm gonna be a good boy and wear one.

GREG

Really.

Downey stands up and starts putting on his life jacket.

DOWNEY

Every year you go through this bullshit, every year we ignore you. It's time we showed you some respect.

VICTOR has arrived and jumps down onto the yacht.

DOWNEY (cont'd)

I'm guessing you're Victor.

VICTOR

Downey?... How is it I seem to know everyone I've never met.

They shake hands.

VICTOR (cont'd)

How's it going?

JESS arrives behind Victor looking awkward.

GREG  
(surprise)  
Jess!

JESS's clothes and general demeanour are out of sync with the rest of them. SALLY and HEATHER both stare at her bemused.

GREG (cont'd)  
Are you okay?

VICTOR  
(quiet, only for Greg)  
I don't think so.

JESS  
Yeah, I'm just a little nervous.

GREG  
Anyone that goes to sea and  
doesn't feel fear is a liar or  
stupid.

DOWNEY  
I'll get her a life jacket.

JESS looks back toward dry land, before tentatively placing a foot on the gang plank.

HEATHER  
Here take my hand.

The difficult moment passes. As she steps onto the yacht the camera rises slowly into the rigging. As it does we hear introductions going on below.

GREG (O.S.)  
Okay so let me introduce you.  
This is Sally and her husband  
Downey. This is Jess.

JESS (O.S.)  
Hello.

The camera continues to rise through the flapping sails.

GREG (O.S.)  
This is Heather, Sally's friend  
and you already know Victor...  
So, how about we go sailing.

The camera reaches the top of the mast to reveal a seagull perched there. The seagull holds for a beat and then takes flight, heading straight out to sea.

We follow with the bird as it glides through the air. It slowly flies up and up and into the clouds. The title **TRIANGLE** appears over the white of the clouds.

We come out of the clouds and once again catch sight of the seagull drifting down on the air currents. We see the magnificent blue expanse of ocean below and a yacht crashing through the waves. It is the Triangle. Through a time cut we are now out at sea.

18

EXT. THE TRIANGLE - DAY

18

The yacht is cutting through the surf at quite a pace. The wind has clearly picked up. The sky now has tropical cloud cover but it's still bright, hot and windy.

Music is coming from the stereo. VICTOR is on the rigging working. He punctuates his activity with a bit of dancing.

Greg is at the wheel. DOWNEY and SALLY are sitting at the back of the yacht. Downey is pouring champagne.

SALLY

(to Downey)

You know that sailors used to mistake dolphins for mermaids and fall in love with them.

DOWNEY

I did not know that but as it'll never come up in conversation I'm not gonna retain it.

Downey offers Greg a glass of champagne.

SALLY

It's a perfectly good subject of conversation and you're a perfect asshole.

DOWNEY

Greg!!!!!!

Greg holds up a bottle of drinking water. He doesn't drink and drive.

VICTOR jumps down from the mast and winds up a cable.

VICTOR

Wanna put out the kite?

GREG

Yeah, why not?

Victor is about to head downstairs.

GREG (cont'd)

Vic. What was that back there at the harbour?

Victor looks confused.

GREG (cont'd)

I asked Jess if she was alright, you said you didn't think so.

VICTOR

She's a little odd right. I mean don't get me wrong she's pretty and all that.

GREG

What did she say to you?

VICTOR

I asked her why she didn't bring her kid along and she just stood like this...

Victor impersonates JESS by doing a vacant stare.

VICTOR (cont'd)

I mean she was like that for ten seconds like she forgot or something and then she said- he's at school.

GREG

She's tired.

VICTOR

You sure she ain't popping the prescriptions?

GREG

She's tired.

VICTOR

Got your back that's all.

GREG

I appreciate the concern.

VICTOR

And I appreciate the sarcasm.

19

INT. YACHT CABIN - DAY

19

JESS and HEATHER are downstairs together standing in front of a mirror. HEATHER is applying make-up to JESS.

JESS

He has to share a class with children that are older than him or younger or not as smart. They have difficulties, they feel it's alright to just mix them all up together.

HEATHER

Why don't you don't move him?

JESS

It's the only free school in the neighbourhood. Anyway he loves it there and you know, being happy's more important than any diploma right?

HEATHER

Absolutely. Well miss, you're just about done. Pretty as a picture.

JESS

Thank you.

They are interrupted by VICTOR who leaps down the stairs and starts unpacking the kite sail.

VICTOR

(flirty)

You girls freshening up? You know we're plumbed right. You wanna shower, cool off, get more comfortable anything like that, you just let me know.

HEATHER

(sarcastic)

Why that's very thoughtful of you. What do you say JESS, fancy jumping in the shower together while Victor watches?

JESS

I'll pass.

VICTOR

I'm just being polite.

With that VICTOR grabs the sail and is gone. JESS and HEATHER smile at each other.

HEATHER  
So how d'you know Greg?

20

EXT. YACHT- DAY

20

HEATHER is now sitting at the back of the yacht with SALLY drinking champagne. DOWNEY is smoking a joint.

HEATHER  
She's a waitress at Denny's.

SALLY  
She is not.

HEATHER  
He eats there. They became friends.

SALLY  
Really.

HEATHER  
Oh and she has an autistic son.

SALLY  
Ouch.

HEATHER  
Yeah, seriously, give the girl a break.

SALLY  
So, Greg's got himself another care project.

SALLY looks up toward JESS who is standing at the wheel with GREG. There is a pregnant pause.

SALLY (cont'd)  
I wonder what she sees in Greg.

HEATHER  
You're deplorable.

SALLY  
He's been my friend for a long time...

HEATHER  
She's beautiful.

SALLY  
If nothing else.

DOWNEY  
Maybe he mistook her for a  
Dolphin.

Downey passes them the spliff.

SALLY  
Did she mention the kids father?

HEATHER  
No.

SALLY  
But there will be one.

HEATHER  
I'm sure.

SALLY  
We have to save him.

HEATHER  
No.

SALLY  
You have to save him.

GREG  
(calling out)  
Downey!!!

They turn to see GREG calling down from the wheel.

GREG (cont'd)  
Can you give Vic a hand up front?

DOWNEY  
You might wanna ask Sally.

GREG looks confused but DOWNEY struggles to his feet and starts to make his way forward.

We cut to JESS and GREG. It's windier up front and they have to shout a little to be heard.

From their position we watch DOWNEY waddle around making his way to VICTOR; He is arched over with his bum in the air looking very unstable.

GREG  
(to JESS)  
You think millions of years ago  
when we crawled out of the sea,  
we did it like that?

JESS smiles but then turns her attention to a seagull flying high above them. Her face becomes serious. Concerned.

GREG (cont'd)  
He thinks we're a fishing boat.  
He's gonna go hungry.

JESS stares at the bird for a beat too long.

GREG (cont'd)  
Wanna steer?... Jess?

JESS snaps out of it.

JESS  
Um... No, probably not a good  
idea.

With that Greg lets go of the wheel causing the yacht to turn sharply. JESS quickly grabs it with a scream and steadies the boat. GREG moves in behind her.

JESS (cont'd)  
Which way do I aim?

GREG  
Aim that way.

He points off to the left. JESS slowly steers the yacht around. We cut wide as the yacht cuts through the surf.

GREG (cont'd)  
It's easy right?

JESS  
It's great!

The boom swings across the bow and the sail inflates in the wind on the other side.

VICTOR  
(calling out)  
Greg!... You ready?

GREG  
Yeah. Let her go!

VICTOR and DOWNEY release the kite sail. It inflates in the strong wind and gives the yacht extra speed. It is a magnificent sight and for a while they are all captured by its beauty.

We cut high above the yacht as it leans into the surf and cuts across the screen.

Up front DOWNEY is adjusting the slack of the ropes under Victor's supervision.

DOWNEY

Can't you get a machine that does this for you.

GREG

Thought you wanted a masculine workout.

DOWNEY

Fuck you!

DOWNEY smiles at GREG, clearly enjoying himself.

JESS

You're friends are nice. How do you know them?

GREG

Victor I met through a mentor program at a local school. He was in quite a bit of trouble. Now he's a semi professional yachtsman, I guess the program worked.

JESS

That's a nice thing to do for someone.

GREG

Didn't do it for him. Did it for me. Don't need another WASP yachtsman on this boat.

Downey slips over on the deck and starts cracking up with laughter.

GREG (cont'd)

I met Downey at college. I was actually dating Sally at the time. Yeah weird right, it gets worse. SALLY starts cheating on me with him.

(MORE)

GREG (cont'd)

I find out, confront him, punch him, accidentally break his nose and then for some reason I take him to hospital and pay for his entire medical bill.

JESS

Why?

GREG

I guess the by the time I'd driving him to the hospital, I figured he was a pretty cool guy. I didn't want there to be any hard feelings.

JESS

And you forgave Sally?

GREG

I sulked for a couple of days but she's right for him, she ain't right for me. Trouble is that ever since she's been trying to make it up to me by setting me up with someone else.

JESS

Maybe she thinks you're lonely.

GREG

When I come in to see you I'm not lonely I'm hungry. I think maybe you're mistaking my expressions.

JESS

Probably.

GREG

I'm surprised you came.

JESS

Why?

GREG

Yesterday you seemed so stressed I thought you were gonna cancel.

JESS

Yesterday?

GREG

In the restaurant.

JESS draws a blank.

GREG (cont'd)  
(almost amused)  
What you don't remember?

VICTOR calls out from the front of the ship.

VICTOR  
Turn her port side, we're losing  
wind.

GREG  
(to Jess)  
Let me just take over a second.

GREG takes over at the wheel. JESS steps back still  
confused at his previous comment.

GREG flicks the wheel around causing the kite sail to pick  
up more wind. He then turns back to JESS and realises she  
is still lost in thought only now, her attention has  
returned to the seagull.

GREG (cont'd)  
Anything come back to you yet?

JESS  
I'm sorry. Don't feel like I got  
a single thought in my head  
that's my own. I'm, exhausted.

GREG  
Everything okay at home?

JESS  
Yeah. No. I don't know, the same.  
Everyday's the same. Sometimes I  
feel like I'm stuck in a vicious  
circle running rings around  
Tommy.

GREG  
You know I could help out. You  
wanna get a care person in,  
someone like that, take the load  
off a bit.

JESS  
That's really kind but Tommy  
needs things to be a certain way.  
He needs, repetition, order, he  
hates surprises.

GREG  
What about you?

JESS  
How do you mean?

GREG  
Do you like surprises? Sounds  
like Tommy's got his world all  
taken care of, what about yours?

JESS  
I'm fine.

GREG  
You shouldn't have to do it all  
by yourself.

JESS  
I got this far.

GREG  
I mean, you don't have to do it  
all by yourself, anymore.

JESS  
I can't take your money.

HEATHER  
Hey how's it going?

JESS quickly straightens up, unsure as to how long HEATHER  
has been there.

GREG  
We're good.

HEATHER  
I was wondering if I could tempt  
Jess away for a glass of bubbly.

GREG  
We're just in the middle of  
something.

JESS  
No, no.  
(to Heather)  
That'll be nice.

HEATHER  
You sure. Sally's dying to talk  
to you. She claims she wasn't  
properly introduced by you know  
who.

SALLY is at the back motioning for JESS to join her.

JESS  
(to GREG)  
See you in a bit.

GREG looks disappointed to have been interrupted. JESS heads towards the back of the ship and joins SALLY.

SALLY  
(super sweet)  
Hey, how are you?

JESS  
I'm good. I'd like to apologise,  
you know, for gate crashing your  
trip.

SALLY  
Don't be silly. The more the  
merrier.

DOWNEY gives SALLY a look as if to highlight her falseness.

VICTOR  
YO!!!

Everyone turns their attention to VICTOR.

VICTOR (cont'd)  
What the fuck?

The kite sail is rapidly dropping into the sea.

VICTOR (cont'd)  
How'd it drop like that?

GREG is equally confused.

GREG  
(beat)  
It's not dropped, it's gone.

True enough the wind has vanished. The sails aren't moving. The ocean's like glass. The Triangle is drifting to a halt.

VICTOR  
This is nuts.

GREG stares at the flat sea. VICTOR checks the digital gauges on the mast.

DOWNEY  
What's going on?

GREG  
Wind just totally dropped out on  
us.

VICTOR  
I ain't never seen nothing like  
this before.

GREG  
Me neither.

GREG is truly baffled.

JESS  
Are we okay to get back if  
there's no wind.

GREG  
Yeah we got an engine. It's not a  
problem, it's just... Weird.

SALLY  
What if it's like an air pocket.  
Like when you're flying?

GREG doesn't respond.

SALLY (cont'd)  
Global warming?

DOWNEY  
Sweetheart. In the unlikely event  
that our conversation ever gets  
around to art history, that is  
the time for you to step up. Who  
wants some food.

SALLY slaps DOWNEY on the bum as he heads off down the  
stairs and into the galley.

DOWNEY (cont'd)  
Ow!!!

SALLY  
You expect me just to take that?

GREG and VICTOR exchange another glance. JESS picks up on  
this and becomes more serious.

JESS  
What's wrong?

GREG  
This just doesn't happen that's  
all.

There is suddenly an incredibly loud eruption off the bow. They all race to investigate. In front of them, massive air pockets are erupting through the surface of the water, almost as though a submarine or a whale were about to surface.

DOWNEY emerges from downstairs carrying a plate of food.

DOWNEY

Now what?

The bubbles subside and then more appear, this time on the other side of the yacht. Again the group move forward to examine.

Victor spins around 360' there are bubbles all around them. Breaking out in various positions.

GREG looks at VICTOR confused and then heads inside and grabs the radio. The others remain watching the bubbles.

21 INT. YACHT CABIN- DAY

21

Greg holds the radio receiver.

GREG

Triangle to weather one...  
Triangle to weather one. Over.

Nothing.

GREG (cont'd)

Triangle to weather one. Over.

Nothing, then thunder booms from the darkening sky. JESS appears next to him.

RADIO

Weather one. Go ahead. Over.

GREG

You got any unusual weather fronts reported? We've just gone from force 3 to absolute zero. Over.

RADIO

Nothing showing up. Over.

GREG

Our sky's darkening up pretty quick here. Over.

RADIO  
Nothing on the satellite. Over.

GREG  
What about seismic activity? We  
seem to have a lot of air  
breaking the surface. Over.

The radio suddenly crackles and whistles loudly. A panicked female voice breaks across the radio. There is a lot of crackle and disturbance, we can barely make out what she is saying.

FEMALE VOICE  
Help me... Please help...  
Everyone's dead. They're all  
dead.

Only JESS and GREG hear this. More radio crackle. Then silence.

GREG  
Whoever that was putting out the  
distress call, we hear you.  
What's your position? Over.

Silence. Just more radio crackle.

GREG (cont'd)  
We hear you. What are your  
coordinates? Over.

Then more eruptions break the surface outside.

GREG (cont'd)  
Weather one - d'you hear a  
distress call. We're not getting  
it anymore? Over...  
(silence)  
Distress caller, make another  
transmission, what's your  
position?

Suddenly there's an eruption directly below them. It causes the Triangle to drop violently. Everyone falls to the floor screaming as the yacht very nearly sinks.

GREG drops the radio and races back outside.

GREG (cont'd)  
(calling to VICTOR)  
Get the engine going!

VICTOR immediately starts prepping the engine.

SALLY  
Greg what's happening?

GREG  
We're gonna be fine.

Another crack of thunder.

HEATHER  
Greg!

They all turn in HEATHER's direction to see her staring out to sea. Simultaneously their faces drop. Rolling towards them is MASSIVE BANK OF STORM CLOUD.

GREG  
Get below... NOW!

They race below. Greg stares in fear at the storm. His hair beginning to blow in the wind.

22 EXT. ROUGH OCEAN - HARD CUT

22

High winds, torrential rain and enormous waves. The yacht is being battered from pillar to post.

GREG  
Bring the kite down!

Only GREG and VICTOR are now on deck. GREG holds the wheel while VICTOR works hard to lower the kite sail.

GREG (cont'd)  
(shouting)  
Just cut it! CUT IT!

A large wave washes over VICTOR and sends him crashing against the cabin window.

23 INT. YACHT CABIN - DAY

23

Everyone jumps at the impact. Fortunately the window doesn't break and VICTOR recovers his footing. On one side of the cabin DOWNEY is holding SALLY. On the other, JESS and HEATHER hold on tightly.

SALLY  
We're gonna die. We're gonna die  
aren't we?

DOWNEY  
No one's gonna die. Greg'll get  
us out of this.

Another wave crashes against the window.

SALLY  
I love you babe.

DOWNEY  
I love you too, just keep calm.  
(he turns to Heather)  
You okay?... Jess?

Once again the yacht lists violently. SALLY screams uncontrollably.

JESS  
(shouting)  
Shouldn't we be on deck. If this  
thing capsizes...

Suddenly part of the main mast spins, breaks its mooring and smashes into the window. Water pours in. They all jump and head for the deck hatch.

24 EXT. YACHT - DAY

24

The waves are getting higher. GREG is doing his best to control the yacht when the group emerge from the cabin.

GREG  
(shouting)  
Get back! Get inside!

DOWNEY  
(shouting)  
Water's coming in.

GREG  
It'll drain. Get inside. Now!

The others head back below.

JESS  
I'm staying here!

HEATHER grabs her arm.

HEATHER  
Listen to Greg.

JESS snaps her arm away.

JESS  
I'm not going back there!

But HEATHER is already on her way downstairs. Suddenly a wave smashes into the yacht, almost washing JESS overboard. She gets to her feet panicked but her eyes widen further as bearing down on them, behind GREG, is a massive wave.

GREG turns, sees it just in time and quickly grabs JESS and sandwiches her between him and the wheel. It's then he sees VICTOR, back to the wave, tying down a sail. Before GREG can warn him the wave is upon them.

For a few seconds everyone is underwater. The cabin is hit worst and is totally submerged. The force of the wave causing the windows to implode.

Once the wave has subsided VICTOR is nowhere to be seen. GREG immediately springs into action.

GREG  
VICTOR!!!! Oh shit.  
(to Jess)  
Hold the wheel and keep it  
straight. Don't let go for any  
reason. Understand?... Any  
reason!

JESS nods but GREG is already moving forward to find VICTOR.

GREG (cont'd)  
(shouting)  
Victor!!!!!!

25 INT. YACHT CABIN - DAY

25

The cabin is full of water. DOWNEY, HEATHER and SALLY have cuts from the imploding glass. SALLY is shuddering as though she has gone into shock.

As the water starts to rush back out, HEATHER is dragged towards the broken window. She screams, tries to grab hold of something but her hand finds only jagged glass and is sliced open.

DOWNEY keeps SALLY firmly at his side while reaching to help HEATHER.

26 EXT. YACHT - DAY

26

GREG is at the bow.

GREG  
(screaming)  
Victor!

He scans the ocean for any sign of him.

GREG (cont'd)  
Victor!

27 INT. YACHT CABIN - DAY

27

DOWNEY struggles to reach HEATHER who is now clinging to the edge of the window frame (all that is keeping her from open water).

Suddenly the yacht lurches the other way, throwing her back into the cabin, once again submerging her. DOWNEY manages to hold himself and SALLY above water.

DOWNEY  
(screaming)  
Heather!

28 EXT. YACHT - DAY

28

GREG is scouring the water.

GREG  
Victor!

He searches in vain while JESS steadies the wheel. Then she sees him. VICTOR is off to her left clinging on to the edge of the yacht.

JESS  
Oh fuck!  
(screaming)  
Greg!

But the storm is too loud and he doesn't hear her.

JESS (cont'd)  
Greg!!!

29 INT. YACHT CABIN - DAY

29

HEATHER surfaces, reaches for DOWNEY's outstretched hand but is unable to get a grip. He tries to reach her again but is restricted by SALLY.

Once more the yacht rises, water emptying from the cabin and once more HEATHER is dragged towards the broken window.

30 EXT. YACHT - DAY

30

Still at the wheel JESS is torn between helping VICTOR and keeping hold of the wheel. VICTOR is screaming at her but she is unable to hear what he's saying.

It's then that she does the unthinkable, she lets go of the wheel and races over to help him. As soon as she does the yacht turns sharply causing her to fall.

GREG also loses his footing with the sudden movement and quickly looks towards the wheel. JESS is gone and the wheel is spinning at a tremendous speed.

JESS gets to VICTOR, grabs his hand and starts pulling him aboard. In doing so she hears what he was trying to say.

VICTOR  
Get at the wheel! Get back to the  
wheel!

As soon as VICTOR is aboard he races for the wheel to steady the yacht but it is too late. The yacht is now leaning at 45 degrees and turning 180 sharp.

31 INT. YACHT CABIN - DAY

31

HEATHER smashes into the open window, managing just one final terrified glance to DOWNEY, before she is sucked out.

A second later, a wave hits the sail and the world turns upside down.

32 EXT. YACHT - DAY

32

The yacht capsizes.

JESS, VICTOR and GREG are thrown overboard. As the camera rises up high above the carnage, the sea calms. As quickly as the storm gathered, it now passes.

The first to re-surface is VICTOR, followed by JESS and then GREG. All three swim for the capsized yacht. GREG quickly climbs aboard and starts looking for the others.

VICTOR pulls JESS from the sea.

GREG  
(calling out)  
Downey!

JESS  
 (spluttering)  
 They were in the cabin. They were  
 down in the cabin.

GREG dives off the side and into the sea. VICTOR  
 immediately starts banging on the base of the boat.

VICTOR  
 SSSSSshhh!!!

He bangs again and waits. Then they hear a banging from  
 inside the hull.

VICTOR (cont'd)  
 I'm gonna help them. Anyone  
 surfaces, you bang loud, you  
 understand?

JESS nods as VICTOR dives in. She is now alone.

A seagull hovers high above her. From its POV we see JESS  
 standing alone on the hull, holding on to the keel. The sea  
 is again calm.

JESS hears the commotion going on below - screaming and  
 shouting from inside the hull. All of a sudden more great  
 eruptions of air break the ocean surface. This time  
 concentrated in one spot.

Very slowly a current begins to build in that area. Very  
 gradually we start to realise that a whirlpool is forming.

JESS watches horrified as it grows. Soon the current has  
 hold of the capsized yacht which begins to rotate. JESS  
 immediately starts banging on the hull of the yacht.

JESS  
 (screaming out)  
 Whirlpool. Greg, Victor, there's  
 a fucking whirlpool. WHIRLPOOL!!!

The whirlpool has now expanded massively. JESS stops  
 banging the hull. There is nothing more she can do except  
 hang on for dear life and scream, as the yacht is pulled  
 around and around. Faster and faster until it is sucked  
 down into the centre.

CUT TO BLACK

The whirlpool has gone. JESS is bobbing face down in the  
 water. The image on the screen is up-side-down.

She comes round with a jolt and starts coughing and spluttering water. The screen turns around 180 degrees so that it is now the right way up. JESS spins around, furiously treading water, terrified.

JESS  
Hello!!!... Greg!!!

Her rising panic abates a little when she sees the up-turned Triangle. She swims to it and climbs aboard. She sits back against the keel exhausted.

She hears a voice. Her eyes snap open to find VICTOR clinging to the far side of the yacht.

VICTOR  
What the fuck happened?

JESS  
A whirlpool.

VICTOR  
What?

JESS  
We went down a whirlpool!

JESS puts her arms around him, helps him aboard.

DOWNEY, GREG and SALLY surface near to the opposite side. SALLY starts screaming until DOWNEY draws her close.

GREG  
Vic!

GREG tries to pull himself up but slips and falls back into the water. VICTOR grabs his hand and pulls him aboard.

DOWNEY and SALLY reach the yacht. They cling to the side, taking a moment to get themselves together. SALLY looks about confused.

SALLY  
Where's H? Heather!!! HEATHER!!

34 EXT. OCEAN - DAY- LATER

34

The white light of the sun beats down on upon them.

The seagull is perched on the keel, below which DOWNEY, SALLY and GREG sit. DOWNEY is tending a cut above SALLY's eye. She is heartbroken. GREG is walking around inspecting the perimeter of the hull, checking it's intact. GREG squats down next to VICTOR.

GREG  
The hull is ruptured but I think  
it'll hold. At least for now.

VICTOR  
I never called her away from the  
wheel.

SALLY is listening to the conversation. GREG smiles at her  
reassuringly.

VICTOR (cont'd)  
I want you to know that. I had  
hold of the side and I was  
screaming at her not to let go.

GREG  
I'm not apportioning blame.

VICTOR  
It wasn't my fault.

GREG  
If it's on anyone, it's on me.

GREG turns his attention to JESS who is sitting away from  
the group.

VICTOR  
She got it in her head we went  
down a whirlpool.

GREG  
One of the eruptions pulled us  
down.

VICTOR  
You didn't feel nothing?

GREG  
No.

GREG get up, and walks towards JESS.

GREG (cont'd)  
You alright?

JESS smiles at him weakly.

GREG (cont'd)  
Tommy's at school right? He'll be  
looked after till we get back.

SALLY  
Jesus Christ are you serious? ,  
You're asking about her kid?

DOWNEY  
Calm down honey.

SALLY  
(sarcastic)  
Don't tell me to calm down.  
Heather is floating out there  
dead because of her and he's  
fucking consoling her.  
(to Victor)  
We're sinking aren't we?

GREG  
We're stable.

SALLY  
Yeah until the next storm or  
until those air pockets come  
back.  
(to Greg)  
Why don't you talk about that?

GREG  
I am trying to keep everyone  
calm.

SALLY  
Well you're failing.

GREG  
You think you're helping us. You  
think your certainty in our  
fucking death is helping us?

JESS  
Greg, please, she's right. It was  
my fault. I made a mistake. I  
panicked. I'm sorry.

Sally stares at her and then looks away upset.

GREG  
Heather's wearing a life jacket.  
The sea's warm. These are busy  
waterways, there's every chance  
she'll get picked up, alright.  
Every chance. No one's dead.

We cut behind the group as they float, silently staring in  
the opposite direction.

Suddenly the sound of the atmosphere changes, becoming muffled as though we are in the centre of somebody's brain.

Then the camera moves in fast toward the back of Jess's head as though she were about to be attacked. Jess alone turns and stares in that direction. We cut to her POV. There, floating silently in the white light, is a gigantic white ocean liner.

We cut back to Jess expecting a response of relief but we don't get it. Instead she simply stares at the ship confused.

VICTOR  
Thank fuck.

They all turn and look into the light to see the black silhouette of the looming bow of an enormous ocean liner. Immediately they stand and start screaming for help. Everyone that is except for JESS.

TOGETHER  
Help... HELLO... Please help us.  
HELP!!!

The liner is slowly moving toward them. JESS stares at it, her expression one of fear.

SALLY  
HELP!! PLEASE HELP US!

Then they see a FIGURE moving along the deck, way up.

DOWNEY  
(pointing)  
Over there! You can see someone.

In silhouette against the white of the sun a FIGURE peers over the edge, looking down at them.

GREG  
Thank God.  
(calling out)  
Hello. We've capsized. We need help.

A pause and then the FIGURE on the liner screams out.

FIGURE  
(woman's voice)  
No!!!!!!!!!!!! NO!!!!!!!!!!!!

With that the FIGURE runs off.

GREG  
(calling)  
HEY!!!!

DOWNEY  
Hello?!!

SALLY  
Please help us!!!

GREG  
Come back!!

The top deck of the ocean liner moves out of sight as the capsized yacht slowly moves under its bow and bumps into the hull.

SALLY  
What's going on?

VICTOR is looking with concern at the gentle wake left by the liner as it slides through the water.

VICTOR  
We gotta keep away from the ship.  
We can't be too close. If it  
powers up we'll be fucked.

GREG  
(serious)  
Downey, give us a hand.

SALLY  
Did she go for help?

GREG  
(forceful)  
I don't know but we need some.

GREG turns to JESS who is staring off along the side of the liner.

GREG (cont'd)  
Jess!

JESS doesn't respond. She is totally lost in thought.

GREG (cont'd)  
(firm)  
Jess!  
(beat)  
What is it?

JESS  
There's a boarding place... Over  
there I think.

JESS points. They turn and look along the side of the liner. At first nothing, but slowly, as if appearing through a mirage of heat, a ladder comes into view. It leads to an open hatch in the side of the ship.

DOWNEY  
Thank God!

VICTOR  
Well we ain't gonna get there  
without help right!

First VICTOR and very soon everyone except JESS is helping pull the yacht hand-over-hand along the hull of the liner. JESS just stands there, staring. Something clearly bothering her.

They arrive at the ladder. VICTOR immediately jumps up and starts helping the others aboard. JESS makes no effort to join them. GREG gives her his hand but JESS is frozen.

GREG  
You alright?

JESS looks up towards the ship with trepidation.

GREG (cont'd)  
Jess, give me your hand.

GREG grabs her hand and practically pulls her onto the liner. The force of her step pushes the Triangle away. The camera pulls back with it to reveal the enormity of the vessel.

35 EXT. LINER - DAY

35

Relief. GREG puts his arm around SALLY.

GREG  
You okay?

SALLY nods.

GREG (cont'd)  
I didn't mean to shout at you.  
I'm sorry.

GREG hugs her and then turns to DOWNEY and hugs him too. They all then take in the scale of the vessel around them. They are all struck by its silence. Its mute silence.

GREG (cont'd)  
(calling out)  
Hello.

VICTOR  
(calling out)  
Hello!!!!!!

DOWNEY  
Maybe they decided to scrap the  
welcoming committee.

GREG  
Hello!!!!!!

DOWNEY  
Anyone there!!!!

GREG  
Let's find the bridge.  
(he turns to SALLY)  
Get a call out to the coastguard,  
get a search on for Heather.

This lifts SALLY. GREG then turns to JESS who looks spun out by her surroundings. He offers her his hand and together they walk off into the ship.

CUT TO:

A camera position above them, watching as they depart. We overhear the tail-end of SALLY and DOWNEY's conversation.

SALLY  
(emotional)  
You think maybe Heather made it  
here?

DOWNEY  
Honey...

SALLY (O.S.)  
There's a chance isn't there?

DOWNEY (O.S.)  
(careful)  
There's a chance.  
(kisses her)  
There is a chance.

As their voices fade away the camera moves in the opposite direction towards the rear of the liner. We look down over the edge to see the up-turned triangle, caught up in the wash.

36

INT. CORRIDOR- DAY

36

We cut to an extremely wide shot of the gang walking past a junction. VICTOR leads the way. JESS and GREG bringing up the rear.

VICTOR

Hello!!!!

JESS looks broken. GREG puts his arm around her.

GREG

(whispering)

Don't blame yourself for what happened. Sally's wrong.

JESS

You were pretty clear with your instructions.

GREG

The sea throws up situations that aren't in no rule book. Situations that go against instinct, situations that'll haunt you for the rest of your life if you let 'em.

JESS

If I'd stayed at the wheel, we wouldn't have capsized. That's the only situation I see.

GREG

It's not that black and white. If Victor had died, and you thought there was a way you could have saved him but you didn't even try, you'd feel worse.

JESS knows he's right.

GREG (cont'd)

When I was a kid I let my best friend jump into the sea to save his dog from drowning even though I was a better swimmer. He died, his dog got washed back on the next wave. The sea's got a logic of its own, it's never fair.

We cut to what appears to be her POV but then the camera starts to and drift along a corridor.

It reaches a junction and Victor appears at the cross junction followed by the rest of the group and we realise it was not a POV before but a long establishing shot used to create a feeling of disorientation.

VICTOR looks almost direct to camera.

VICTOR  
Yo, hello! Where the fuck is everyone.

Greg points at a sign for the restaurant. The others continue on their way but JESS holds back and stares down a corridor, lost in thought.

GREG  
(to Jess)  
You see someone?

JESS  
No, but I feel like I know this place.

GREG  
Liners look very similar.

JESS  
No. No. I recognise this corridor.

GREG  
Looks a lot like the last one to me.

VICTOR  
Come check this out?

VICTOR, a little way ahead, has found a display of PHOTOS on the wall. The others join him and lean in to look. There's one of people dancing in an old ballroom with a huge glitter ball above them. Ornate masks cover their faces - a masked ball. Above them, suspended from the ceiling is an ornate clock, the hands at 11:30.

Victor looks at another photo, this one of a liner at sea.

VICTOR (cont'd)  
You think it's the same ship?

DOWNEY  
Looks too old.

VICTOR  
No, it's the same boat, here's where we boarded.

VICTOR leans in close to look at the name on the front.

VICTOR (cont'd)  
Sy-phy-lus?  
(he shrugs)  
The Syphylus. Maybe that's why no  
one's on board.

DOWNEY  
It's Sisyphus. He's a character  
from Greek Mythology. Condemned  
forever to the task of pushing a  
rock up a mountain, only to see  
it roll back down again.

On JESS who for some reason is looking behind her.

VICTOR  
Shitty punishment. What he do?

DOWNEY  
(to SALLY)  
Didn't he cheat death or  
something?... No, no, made a  
promise to death he didn't keep.

**A noise behind them!**

They spin around in the direction that JESS was already  
looking. There's a junction 40 feet up to their right.

GREG  
(calling out)  
Hello!

GREG looks at the others puzzled and then walks in the  
direction of the sound.

GREG (cont'd)  
Hello?

GREG boldly approaches the junction, VICTOR follows, the  
others wait behind. JESS looks very nervous.

The two of them get to the junction and peer around the  
corner. Another long corridor. If anyone were hiding they  
would have had to run the best part of 100 metres to  
escape.

VICTOR sees something on the floor and picks it up. It is a  
bunch of KEYS; a bright yellow key ring attached.

VICTOR  
It's just keys.

JESS walks towards them. VICTOR and GREG head back to meet her. JESS's eyes are locked on the yellow key ring. She checks her skirt pocket.

GREG  
Someone dropped their keys?

JESS tilts her head, trying to get a better view.

JESS  
Let me see those.

VICTOR passes her the keys. She stares at them. The yellow key ring contains a picture of her son TOMMY.

SALLY  
I don't understand? If someone  
was here why would they hide?

JESS  
(quietly)  
These are my keys.

SALLY  
Why don't they help us?

JESS  
(louder)  
They're my keys.

Now she's got their attention.

JESS (cont'd)  
(to GREG)  
They're mine.

GREG  
What you talking about?

JESS  
This is my house key.

JESS goes through the keys.

JESS (CONT'D) (cont'd)  
My car key, my ignition, this is  
the key to my son's medicine  
cabinet...  
(beat)  
And this is my son.

She opens a locket around her neck to show a picture of her son - the same as the child on the key ring. A beat.

SALLY  
You had them with you on the  
yacht?

JESS  
Yes.

SALLY turns to face DOWNEY.

SALLY  
Heather.

VICTOR  
(sigh)  
Come on.

SALLY  
How else did they get here?

VICTOR  
(sarcastic)  
You're saying the sound we heard  
was Heather dropping her keys but  
not bothering to stop and say,  
"hey people, guess what, I didn't  
drown."

SALLY  
Maybe.

Beat for a few seconds. JESS looks to GREG for a response.

GREG  
Alright let's, let's just find  
the crew alright.  
(breaks off)  
I dunno...

SALLY is staring at him looking for support.

GREG (cont'd)  
(shrugs)  
... Maybe she made it aboard?  
Let's hope so.

VICTOR gives GREG a doubtful look then walks off. JESS  
looks around nervously and puts the keys in her pocket.

37 INT. RESTAURANT/ BALLROOM - DAY

37

A glitter ball rotates high above the table. In its  
mirrors, a thousand reflected images of JESS, GREG, DOWNEY,  
SALLY and VICTOR. A thousand permutations of the same  
image.

The group stand staring at the deserted room. Food fills the centre table but no one is there to eat it. We pan across the immaculately laid table.

VICTOR picks up an apple from the table and takes a bite. He feigns like he's been poisoned but then smiles and starts munching.

VICTOR  
Looks like you got your welcome  
party just not the Welcome.

The camera circles around to reveal the rest of them walking towards the table to join him. GREG scans the area trying to fathom it all. The camera keeps moving backwards opening the shot out wider.

SALLY  
(loud, calling out)  
Heather!

GREG throws SALLY an impatient glance.

SALLY (cont'd)  
Heather!!!!

VICTOR casts a glance at the clock, then checks his wristwatch and frowns.

VICTOR  
(to Jess)  
What time you got?

JESS looks at her watch - 11.30. GREG looks at his own wristwatch and taps it.

VICTOR (cont'd)  
Eleven thirty?

GREG  
Yeah.

The camera continues to reverse, then comes to a halt. The shot is now identical in composition to the photo of the masked ball. We can now see the clock, 11.30, just as in the photo.

GREG (cont'd)  
Maybe the electrical storm...

SALLY  
(still calling out)  
Heather!! Heather!!

VICTOR takes another bite of his apple.

JESS  
Why is there no-one here.

GREG  
Let's just find the Bridge.

SALLY  
Heather!!!

GREG  
(loud)  
Sally please!

SALLY breaks off and turns to GREG.

GREG (cont'd)  
Look, I don't know why there's no one here but this ship is not deserted. Maybe someone wants us to think it is, but it isn't. You feel that vibration? The ship's on tick-over, the engine's running and these things need a massive crew. So let's find the bridge, find the skipper and go home.

**SUDDENLY;**

Deep in shot behind GREG, a FIGURE runs past a doorway. Only VICTOR sees it and jumps.

VICTOR  
THERE!

GREG  
(frustration)  
FUCK!

VICTOR races off in the direction of the FIGURE.

VICTOR  
I got him.

GREG follows in pursuit but stops at the door. VICTOR races on, determined to catch whoever it was.

JESS  
Wait!

VICTOR ignores JESS's plea and races along the corridor, the camera right behind him. He stops at a junction.

Silence. Which way to go? He listens closely. In the distance a door slams. He turns and looks in that direction, staring **almost direct to camera**.

39 INT. RESTAURANT/ BALLROOM- DAY

39

JESS is staring **almost direct to camera** matching VICTOR's look so that the cut looks like a reverse shot.

SALLY  
D'you see who it was? Was it  
Heather?

JESS  
I didn't see, I'm sorry.

GREG sighs and walks away from them.

DOWNEY  
Where you going?

GREG  
Why don't you help me a little  
bit here?

DOWNEY  
What you talking about?

GREG motions to SALLY.

GREG  
Just help me. Wait for Vic  
alright.

JESS  
Where you going?

GREG  
To find whoever's piloting this  
thing.

GREG disappears from sight. JESS turns to SALLY and DOWNEY but decides to follow GREG.

We cut behind DOWNEY and SALLY. DOWNEY puts his arm around her as the camera slowly pulls back along an adjoining corridor. Now they're deep in shot. DOWNEY is talking to her, consoling her, but because of the sound perspective we can no longer hear what he is saying.

The camera then leaves them and passes out through an open doorway and then up, all in one continuous take.

40 EXT. LINER - DAY

40

As the camera rises up we see a seagull drifting through the haze of heat. The camera follows it. The bird takes us to the other side of the liner and then lands on the deck next to a group of other gulls.

We hear footsteps and breathing. It is difficult to work out which direction the sound is coming from. As we listen, the camera drifts higher, above the bridge, revealing more and more gulls.

Suddenly far below us, a FEMALE FIGURE comes running out of a side door. The startled seagulls take to the sky en-masse. We realise that the twenty or so gulls we had seen were just the tip of the iceberg as thousands now take to the sky. The bridge of the ship is alive with seagulls.

The FEMALE FIGURE screams out in shock then falls to the floor, letting out a cry that seems more psychologically rooted. The gulls hover above her.

41 INT. LINER - DAY

41

VICTOR is walking up some stairs on his way to the top deck. The camera follows behind. He reaches a landing, opens the door and puts his head through. The camera waits on the stairs.

VICTOR  
(shouting)  
I don't know what you're running  
away from? I'm only gonna beat  
you that's all.

He waits for a response but there's none, so he continues on up. The camera follows behind him. He reaches the next landing, opens the door and puts his head through. Again, the camera waits on the stairs.

VICTOR (cont'd)  
(shouting)  
Motherfuckerrrrr!!!!

He waits a second and then again continues up the stairs. The camera follows. He reaches the next landing, opens the door, puts his head through and listens. The camera waits. Beat.

VICTOR (cont'd)  
(shouting)  
Okay forget the stuff I said  
about beating you. I just wanna  
talk.

He doesn't wait for a response but turns away and begins to head up another flight when he hears a clattering of metal. He turns back towards the door.

VICTOR (cont'd)

Hello?

He opens the door and heads into the corridor. The camera follows him in one continuous shot.

42 INT. CORRIDOR - CONTINUOUS.

42

He heads along a corridor. In front of him is a junction. The banging continues. VICTOR reaches the junction and hides, as though he is about to peer around the corner. We cut to what should be VICTOR's POV but instead VICTOR'S head appears.

He sees another corridor at the end of which is a door leading to the deck. The door swings in the wind, banging, metal against metal.

VICTOR

Hello?

VICTOR walks towards the open door and passes through it. The camera stays behind so that VICTOR is framed in the doorway.

He looks screen left.

VICTOR (cont'd)

(talking to someone off  
camera)

Shit... How d'you get here... You  
okay?

Suddenly the metal door slams shut. **BANG.**

43 INT. LINER - DAY

43

JESS and GREG are walking down a long corridor.

GREG

I know guys who work ships like  
this. It'll be on its way for  
repair or refit or something.  
They're bored, see us, let off  
some steam.

JESS stops and looks down a long corridor. The camera moves in on her face.

JESS  
I feel something's wrong with  
this ship.

GREG  
You gotta calm down for me.

JESS  
Remember I said I recognised that  
corridor. Now I'm getting a deja  
vu every corner I turn.

GREG  
Yeah well Neil Armstrong had one  
on the moon. NASA didn't start  
thinking maybe the Russians had  
sent him there first. You're in  
shock JESS. Trust me a little bit  
more alright.

They turn a corner and see a half-open door. Steam drifts  
from the room and the light is on. They approach slowly.  
GREG turns to JESS, she looks at him nervously.

GREG (cont'd)  
Hello?

GREG pushes the door open and enters the room. JESS  
follows.

GREG (cont'd)  
Hello?

44 INT. SUITE - DAY

44

They enter the suite. It looks like any bedroom. It could  
almost be JESS's bedroom. The bathroom light is on. Running  
water can be heard. GREG motions for JESS to stay back and  
approaches the bathroom door. He slowly pushes it open and  
peers in.

45 INT. BATHROOM - DAY

45

GREG moves towards the bath. Steam bellows from the open  
tap. JESS enters behind him.

The door swings closed and **BAM!** - the mirror on the back of  
the door reflects what seems to be the image of JESS  
covered in blood, dead, strung up behind the door

It is just a glimpse for us - maybe only a subconscious one  
- both JESS and GREG miss the moment.

GREG turns to face JESS but instead he focuses on something over her shoulder. She turns to see what he is looking at.

On the bathroom mirror, written in what looks like blood are the words- **GO TO THEATRE**

They walk up to the mirror. Logically, the camera should be reflected directly behind them in the mirror, but it isn't. JESS touches the blood and rubs it between her finger and thumb.

SALLY (V.O.)  
Is that blood?

46 EXT. RESTAURANT CORRIDOR - DAY

46

SALLY is looking at a blood trail on the floor. DOWNEY is standing behind her munching on a banana. He steps up beside her and looks down at the stain. It certainly looks like blood, dried and congealed.

The blood trail leads to an open door. SALLY heads off in that direction

DOWNEY  
Wait.

DOWNEY tries to stop her but she pulls herself free and continues out onto the ship's deck.

47 EXT. OUTER DECK OF LINER- DAY

47

SALLY  
Heather!!!

They wait for a response.

SALLY (cont'd)  
(pointing)  
There!

SALLY has spotted another heavy blood stain some way off.

DOWNEY  
Greg told us to wait.

But SALLY pushes on, determined. She approaches the doorway. DOWNEY grabs her by the arm. He's going through the door first and that's not up for negotiation.

48 INT. THEATRE - DAY

48

The door opens into a theatre. They are struck by the majesty of the place. An almost full-size theatre with chandeliers hanging from the ceiling. On stage there is a set constructed like a courtyard with a TROMPE D'OEIL backdrop perspective painting.

DOWNEY  
Incredible.

With that DOWNEY jogs off down the centre of the theatre and climbs up onto the stage.

SALLY  
Heather!!!!!!!

Her name echoes theatrically around the auditorium.

SALLY (cont'd)  
It must be her.

SALLY moves toward Downey leaving the frame empty. We hold on the empty frame.

**SUDDENLY... deep in shot...**

VICTOR staggers along the outside deck. Neither SALLY nor DOWNEY see him.

49 EXT. SHIP - CONTINUOUS

49

We cut tight and close on VICTOR's face. He is dazed, confused and barely focusing. The camera mirrors his every move to nauseous effect.

50 INT. CORRIDOR - CONTINUOUS

50

VICTOR stumbles to his left and enters the corridor along which SALLY and DOWNEY just walked. He is struggling, one hand holding the handrail. Blood is dribbling down his arm, over his hand and onto the floor, forming new blood stains over those that SALLY and DOWNEY had followed.

His other hand is scratching at a bloody hole in the back of his head where he is clearly very seriously injured.

51 INT. DIFFERENT CORRIDOR- DAY

51

JESS and GREG are looking at a plan of the ship on the wall. We follow GREG's finger as he maps out a route to the bridge.

JESS is looking more and more nervous and is getting frustrated by Greg's manner.

GREG  
We're on the third floor, the  
bridge should be exactly two  
floors above us.

JESS  
If we get there and find nothing,  
what then?

GREG  
I'll give up on logic and hand  
over to you?

JESS  
Let's just go back.

Greg turns and looks at her.

GREG  
To where?

JESS  
Get the others and get off this  
ship. There's something wrong  
about it.

GREG  
Oh, please.

JESS  
I can't believe you're being like  
this.

GREG  
Like what exactly?

JESS  
Like you're not finding any of  
this wierd?

GREG  
Jess, this liner saved our lives  
and it didn't get here by itself.  
What do you want me to say?

JESS  
(disbelief)  
I'm going.

JESS starts to walk off.

GREG  
(losing his temper)  
Jess!

JESS  
I'll be in the restaurant.

GREG  
Fine.

JESS  
Then I'm getting off this ship.

GREG  
You think it just magically  
appeared, outta nowhere? That  
doesn't happen. In my world ships  
have skippers. Yours maybe not.

JESS  
(rage)  
My world, is waiting outside his  
school for his mother to pick him  
up. Don't talk about my world.

JESS heads off down the corridor. GREG watches her leave  
not sure what to do. She walks down the corridor. The  
perspective giving the sense that she is walking into  
infinity.

GREG  
Jess... I'm sorry.  
(shouting)  
Wait for me there.

GREG turns away and continues in the direction of the  
bridge. We follow behind him for 20 metres and then he  
stops abruptly. He has seen something.

A sign - **Theatre - Upper Box.**

He snorts at the coincidence then opens the door. The box  
looks down onto the stage. He sees DOWNEY and SALLY and is  
about to call out when he hears a noise behind him. He  
turns and as his eyes adjust to the shadows he sees a  
FIGURE.

52 INT. RESTAURANT/BALLROOM - DAY

52

JESS comes down the stairs and enters the restaurant.

JESS  
Hello!

It's empty.

JESS (cont'd)  
DOWNEY! SALLY!

Then she notice something strange. The food has gone rotten. The once magnificent spread of food has turned to mould. She stares confused at the spectacle then hears a noise. She spins to see VICTOR. He is covered in blood and struggling to stand.

JESS (cont'd)  
Victor... Oh my God, what happened?

She immediately moves over to him but instead of accepting her help he lunges at her. JESS falls back onto the floor screaming. VICTOR is quickly upon her, hands at her throat, trying to strangle her.

JESS (cont'd)  
(struggling)  
Stop it, what are you doing!

JESS does her best to fight back and manages to un-balance him and he falls. **THUD!** VICTOR cracks the back of his head on a table leg, the impact sending brain matter from the hole in the back of his head onto the floor. He goes limp.

JESS (cont'd)  
No!... NO!

JESS pulls herself up and checks the back of his head.

JESS (cont'd)  
(crying)  
Victor.

JESS looks around for someone, anyone.

JESS (cont'd)  
Help!  
(screaming)  
HELP!

She instinctively puts her hands on the back of his skull trying to stop the blood but it's futile.

**BAM!**

A shotgun blast rings out off screen, followed by a piercing scream. JESS looks round in the direction of the noise, scared, and gets to feet.

53 INT. CORRIDOR - DAY

53

JESS carefully creeps along the corridor arriving at a doorway. It is marked "Theatre".

JESS stares at the door terrified, then hears voices from inside.

54 INT. THEATRE - DAY

54

She slowly enters to find DOWNEY and SALLY kneeling between seats in the auditorium. SALLY is crying, her hand over her mouth. DOWNEY is kneeling next to her. Between them the lifeless body of GREG. SALLY sees JESS and screams at her.

SALLY  
You!!! You fucking bitch!

JESS  
What? What are you talking about?

DOWNEY moves aside. It is only now that JESS sees GREG.

JESS (cont'd)  
No!

JESS rushes up and squats down next to GREG.

SALLY  
You shot him.

JESS  
What?

DOWNEY  
He said you shot him.

JESS  
That's not true.

SALLY  
(screaming)  
You're a liar. You're a fucking  
liar!

SALLY lunges towards her and slaps her round the face. DOWNEY stands as though to intervene but doesn't.

JESS  
NO. IT'S NOT TRUE!

JESS fends off the blows. Sally pauses.

JESS (cont'd)  
 (shaking)  
 I wasn't even with him. I left  
 him.

SALLY  
 He's dead!

DOWNEY  
 He fell.  
 (he motions the box  
 above)  
 He said it was you.

JESS  
 No.

DOWNEY is struggling to hold it together.

DOWNEY  
 And why would I take your word  
 over his?  
 (shouting)  
**Why?**

JESS  
 (weak)  
 I didn't do it... I swear.

JESS starts to back away from the two of them. And as she  
 does another dark thought hits her.

JESS (cont'd)  
 I was with Victor...  
 (gasping)  
 He's dead too.

DOWNEY  
 How?

JESS  
 Someone attacked him. Someone's  
 on this ship.

DOWNEY  
 Someone?

JESS  
 (angry)  
 Why would I do it. Are you crazy?

DOWNEY  
 Are you?... Why did you tell us  
 to come to the theatre?

JESS  
What? I didn't.

SALLY  
She's fucking schizo, I told you.

JESS shakes her head. DOWNEY stares at her and then looks down at GREG. Tears well in his eyes.

**BAM!** - a gunshot sounds from above. They all jump and look up into the shadows of the box. **BAM!** Another shot rings out.

Chaos as JESS, SALLY and DOWNEY flee in opposite directions.

**BAM!** SALLY is hit and falls to the floor screaming, horribly injured.

By now JESS and DOWNEY have reached the edge of the theatre and are under cover of the overhang. Seeing SALLY injured, DOWNEY doesn't hesitate and rushes back out to help her.

**BAM!** Another shot is fired - it misses.

JESS steals a look. The GUNMAN is in a white boiler suit and mask and is reloading the gun.

JESS  
Quick! Bring her now!

But DOWNEY is struggling with SALLY who is bleeding heavily from her lower back.

DOWNEY  
(whispering to SALLY)  
You're gonna be okay babe. I  
promise you're gonna be okay.

SALLY looks up at him, her eyes glazing. JESS casts a fleeting glance towards the GUNMAN who has just finished reloading.

JESS  
(calling)  
Get down!!!!!! No!!!!

**BAM!!!! BAM!!!**

DOWNEY is shot in the back of the head and drops down dead. SALLY screams and clings to his body.

For a while JESS can only stand in shock. Then she steals a glance up at the GUNMAN who is again reloading.

Realising she has only seconds to spare, she runs to the middle of the theatre and starts to help SALLY.

She grabs SALLY under the shoulders and tries to pull her to safety. But SALLY clings to DOWNEY.

JESS (cont'd)  
Let go of him... SALLY!!!

JESS looks up to see the GUNMAN taking aim again. With her foot she tries to force DOWNEY and SALLY apart. She succeeds and starts pulling SALLY away.

**BAM!!!!**

Sally is hit. Blood splatters JESS's face. SALLY's eyes twitch without focus, then roll back, dead.

For a second JESS continues to pull SALLY's lifeless corpse but then stumbles and falls and lands facing the two corpses. JESS gets up, turns and runs.

55 INT. CORRIDOR - DAY

55

JESS runs full force through a series of maze-like corridors, each corridor leads to another corridor. Finally she comes to a flight of stairs which she ascends at speed. It leads to a kitchen.

56 INT. KITCHEN - DAY

56

She enters the kitchen and rushes towards a selection of large knives that are hanging from a magnetic rack. She takes the biggest one she can find, a meat cleaver.

Behind her we hear the doors to the kitchen creak open. JESS quickly squats down and hides below table level. We hear the GUNMAN's footsteps approaching.

JESS's face is reflected in the partially open stainless steel cabinet. JESS carefully peeks around the cabinet to see the GUNMAN's black boots walking past and then stopping. JESS pulls back holds her breath and then make a dash for it.

BAM the gun man fires off a round at her. It misses.

57 EXT. DECK - DAY

57

JESS races out on to the deck and bounds along the edge, permanently checking behind her.

She heads to the front of the boat and reaches a ventilation funnel and squats down to get her breath. She sees a sign for life-boats and quickly moves to the edge.

She looks at the life-boat stations - all of them empty. The cables that once suspended now gently tap against the edge of the ship.

JESS races to the other side of the deck; the life-boats are gone from here too.

Crack! The butt of the gun is smashed against the side of JESS's head. She falls to the floor dropping her cleaver. She turns to see the MASKED FIGURE appearing from the shadows with the shot gun held out in front of him, now towering above her.

JESS  
Please, please don't kill me.  
Please.

The masked figure roughly turns JESS over with his foot and forces her face into the deck.

JESS (cont'd)  
No please.

Jess weeps for her life.

JESS (cont'd)  
I have a son.

The MASKED FIGURE ponders her argument for a second before turning the gun, barrel-up. CU on JESS as she waits, terrified. The MASKED FIGURE raises the shotgun up high and then brings the butt of the gun down hard on JESS's head. It makes contact with her skull but glances off leaving a nasty mark on the side of her forehead. JESS spasms in pain and rolls over.

In doing so the MASKED FIGURE loses his footing and trips to the left. JESS wastes no time, kicking the MASKED FIGURE's foot away, sending him crashing to the deck.

JESS stands and tries to escape but is concussed and can only stagger. The MASKED FIGURE gets to his feet and launches himself at JESS. Together they fall towards the railing. The shotgun flies out of MASKED FIGURE's grip and over the side into the waves some 70 feet below.

Again JESS tries to get to her feet and yet again she is tackled by the MASKED FIGURE but JESS kicks out and manages to free herself.

In a second JESS gets to her feet and races towards a railing which she vaults without time to see where she'll fall. She lands with a thud, twelve feet below on the crew deck.

58

EXT. CREW DECK - DAY

58

JESS struggles to her feet and checks around her. To either side are tools and devices locked up in metal cages.

Then JESS sees a fire axe on the floor, below a glass housing that has been punched through. She grabs the axe and spins around looking for the MASKED FIGURE.

With the axe in her hand and her hair blowing in the wind, she now looks a formidable opponent but the killer is nowhere to be seen. JESS's eyes dart left and right as she desperately tries to seek out the MASKED FIGURE.

She can go one of two ways. Either forwards to the loading bay at the rear of the vessel or back through an open door marked **Maintenance**.

To her left she sees a pile of rigging equipment. JESS picks up a bracket and throws it in through the maintenance door to create a diversion. She then darts off in the opposite direction towards the rear of the ship.

She moves along a narrow space between empty life-boat stations, paranoid, as attack could come from any angle. She weighs up her options nervously but then hears a noise behind her - the MASKED FIGURE evidently having taken the bait of the sound diversion.

Emboldened, JESS begins to run between the life-boat stations and away from the sound.

**SMACK!**

She is punched in the face by the MASKED FIGURE, ambushed. Fortunately JESS keeps hold of her axe and jumps to her feet before the MASKED FIGURE can launch a second attack.

JESS swings out at the MASKED FIGURE with the axe.

JESS  
(screaming)  
Get away from me.

Now it is the MASKED FIGURE who is retreating.

Blood is running down the side of JESS's head who looks wild eyed, almost demonic as her hair blows in the wind.

By now the MASKED FIGURE has reached the railing at the edge of the deck and is totally cornered. He looks down into the waves and then spins back to JESS. The fabric of his mouth is pushing in and out with his rapid breathe.

Then he says something. We cannot make it out over the wind.

JESS (cont'd)  
What? Who are you? What do you want?

He tries to speak again but we cannot hear.

JESS (cont'd)  
I can't hear you!

With that the MASKED FIGURE climbs up onto the railing at the very edge of the ship.

JESS (cont'd)  
Wait! **NO!!!!**

The MASKED FIGURE turns swiftly and jumps overboard.

JESS drops to her knees, sobbing. Exhausted.

Above her a seagull drifts in through the air currents. She stares at it for a while. Then the camera shifts perspective as though we are watching her from the seagull's point of view. For a while we drift high above the ocean liner. It would seem the horror is over.

Jess gets up and walks toward the edge of the liner. On her way she hears music playing. She pauses before looking over the edge of the liner and turns in the direction of the sound. She sees a sign on a door to her left, "Officer's Quarters". She gets to her feet and walks towards it.

59 INT. OFFICERS MESS - CONTINUOUS

59

The record that is playing is scratched, stuck in the middle of Billie Holiday's 'I'll Be Seeing You'. Jess picks up the needle and puts it back to the beginning of the track. It now plays normally.

The floor is covered with screwed up 'Post-it' notes. JESS picks one up, it reads- **If they board- kill them all**. She screws it up and throws it back to the floor.

JESS turns and takes time to look at herself in a mirror on the opposite wall. She looks terrible.

Blood covers the left side of her face and her matted hair clings to her cheek. She wipes it from her face and stares back at herself.

The camera is positioned behind her so that we can see both back and front of her head reflected in the same shot.

We hear a sound, distant but familiar. As we do, the camera starts moving in over JESS' shoulder towards the mirror.

VOICE  
(screaming)  
*Help... HELLO...*

At first JESS doesn't hear it but the voice continues, only it's not a voice, it is VOICES. The camera still moving in over her shoulder, now passes **through the mirror** as JESS turns and makes her way outside.

VOICES  
*Please help us. HELP!!!*

It sounds like it's coming from the sea.

VOICES (cont'd)  
*Help!... HELP!! PLEASE HELP US!*

JESS moves to the edge of the deck and peers over.

The sight that confronts her sends her straight to hell. Coming towards the liner on the up-turned Triangle are GREG, VICTOR, DOWNEY, SALLY and "herself".

**(Repeated dialogue/action will appear in italics)**

JESS looks down to see DOWNEY pointing up at her.

GREG  
(calling out)  
*Hello. We've capsized. We need help.*

Our JESS is frozen in terror. She cannot believe what is happening. She seems to have become the person they saw when they arrived out of the storm on the up-turned yacht.

JESS  
**No!!!!!!!!!!!! NO!!!!!!!!!!!!**

With that she moves away from the edge.

GREG (O.S.)  
(calling)  
**HEY!!!!**

DOWNEY (O.S.)

*Hello?*

SALLY (O.S.)

*Please help us.*

JESS staggers away, barely able to maintain her balance. She backs into the Officer's Bridge and falls to the floor.

60 INT. OFFICERS MESS - DAY

60

JESS lands amongst the 'Post-it' notes that litter the floor. She pulls several more open. They all say the same thing. **If they board- kill them all.**

JESS pushes herself back against the wall and wraps her arms around her legs, shaking. She stares at the notes that surround her and tries to pull herself together. On the side she sees a pen she reaches for it. She lifts the note and very slowly writes on it **If they board- kill them all.** The handwriting is her own. She grabs another note. Again, the handwriting is identical.

61 EXT. DECK- DAY

61

JESS moves along the deck trying to catch sight of the up-turned yacht again but to no avail. Was she hallucinating?

62 INT. STAIRWELL - DAY

62

JESS moves through a door and down a stairwell. She drops down the stairs two at a time.

63 INT. LONG CORRIDOR- DAY

63

JESS races the length of the corridor until she gets to a junction where she pauses. Voices can be heard. She watches from a distance - an extremely wide shot of the new arrivals walking past a junction. We have seen the shot before. Now we understand that it was JESS's POV.

GREG

*If Victor had died, and you thought there was a way you could have saved him but you didn't even try, you'd feel worse..*

VICTOR

*Yo hello! Where the fuck is everyone.*

NEW JESS looks in the direction of our JESS who instinctively hides and heads off along a parallel corridor. JESS's POV is the same shot that we saw earlier and understood to be an elaborate establishing shot.

GREG  
(to Jess)  
You see someone?

NEW JESS  
No but, I feel like I know this place.

GREG  
Liners look very similar.

NEW JESS  
No. No. I recognise this corridor.

GREG  
Looks a lot like the last one to me.

Our JESS gets herself together and heads off down another long corridor. She gets to another junction and squats down, trying to think what to do. JESS peers around the corner at them. They are now looking at the photographs on the wall.

DOWNEY  
Sisyphus. He's a character from Greek Mythology. Condemned forever to the task of pushing a rock up a mountain, only to see it roll back down again.

JESS goes to her pocket and pulls out her keys. She looks at the picture of her son on the key ring.

VICTOR  
Shitty punishment. What he do?

DOWNEY  
Didn't he cheat death or something?... No, no, made a promise to death he didn't keep.

This triggers something in JESS. As she moves her hand to steady herself, her keys fall.

GREG (O.S.)  
(calling out)  
Hello!

JESS immediately stands, leaving the keys where they fell. She doesn't waste a moment and races off down the corridor. We cut in front of her as she turns the corner at the far end of the corridor, just as VICTOR enters view at the other end.

JESS appears left of frame in extreme close-up. She listens but doesn't dare look.

VICTOR (O.S.)  
(distant)  
*It's just keys.*

JESS gets her breath. Her eyes scan left then right before finally settling straight ahead, direct to camera. For a half second we assume her look to be a gesture to us. Then we see where she is looking. Directly in front of her is the open door to the suite. JESS moves towards the door.

64 INT. SUITE - DAY

64

JESS walks into the room and heads straight to the bathroom.

65 INT. BATHROOM - DAY

65

She enters the bathroom and immediately turns to look at the mirror. Written in blood is - **GO TO THEATRE**

JESS stares at it for a second and then licks her finger and writes the same below - **GO TO THEATRE**. The writing is identical. She is overwhelmed.

She quickly smears away all the writing and then turns and leaves the room.

66 INT. CORRIDOR - DAY

66

JESS cautiously navigates a long corridor. She reaches a junction where she sees a sign to the upper deck.

She follows the sign which takes her through a narrow corridor. Photos similar to those VICTOR had looked at earlier line the walls.

Then she hears them off to her right.

VICTOR (O.S.)  
*What time you got?*

Our JESS looks at her watch. It reads eleven thirty. She peers around the corner to look at them. Again, the framing of her POV we recognise as a shot from earlier.

VICTOR (*cont'd*)  
*Eleven thirty?*

Realising they have their backs to her, JESS sneaks to the opposite wall. We stay on her as she tries to comprehend this, their voices just audible in the background..

GREG (*O.S.*)  
*..... You feel that vibration? The ships on tick-over, the engine's running. We find the bridge, we find the skipper.*

JESS looks over her shoulder at a sign for the bridge, realising that if they head for the bridge they'll go straight past her. She decides to make a dash for it. She races down the corridor not daring to look back.

SALLY (*O.S.*)  
*THERE! I saw someone!*

VICTOR (*O.S.*)  
*I got him.*

The camera follows JESS at speed as she races away. She reaches a three-way junction, heads left and crashes through a door to a stairwell.

67                    INT. STAIRWELL - DAY                    67

JESS runs up the stairwell and heads towards the door.

68                    EXT. LINER - DAY                    68

JESS comes running out of a side door. In an instant thousands of seagulls take to the sky. JESS screams in shock and falls to the floor letting out a terrifying, guttural scream. The gulls squawk and hover above her. The metal door swings behind her, clattering metal against metal.

Slowly she gets to her feet and staggers to the edge of the deck. She is about to take hold of the railing when she notices blood on it. She looks at her hands, they have blood on them. Regardless, she steps up onto the railing.

The water below is calm. Almost inviting. The black depths seem to pull us in. JESS sways with the rise and fall of the swell, as though hypnotised.

Then she hears a splash. A seagull hits the water and picks at something on the surface. Another does the same. Before long a mass of gulls are swarming over something in the water. It's a body. Floating. Seagulls feeding from a man's face. DOWNEY'S face! His dead eyes stare back. JESS tries to control herself but is losing it again.

VICTOR'S VOICE

*(distant)*

*Hello?*

JESS spins around and looks back at the door. She then climbs down from the railing and moves towards the door.

JESS

*(plucking up courage)*

*(to herself)*

Okay... Okay.

VICTOR slowly walks through the door and turns to look at her.

VICTOR

*Shit... How d'you get here... You okay?*

JESS slams the door shut and grabs him.

JESS

Victor you have to listen to me.  
We don't have much time.

VICTOR

What's going down... Where's Greg?

JESS

He's dead.

VICTOR

What?

JESS

No, I mean he was dead, he's not dead now.

VICTOR

What you saying?

JESS

This ship is evil.

VICTOR  
Ah, don't get with that shit  
again.

JESS  
Downstairs, right now, an exact  
copy of myself...  
(patting herself)  
Me... Is walking and talking with  
Greg. There's two of me now.

VICTOR  
You need help.

She takes him by the arm and pulls him to the edge of the  
ship.

JESS  
(pointing)  
There.

There are now so many birds feeding on the body that it's  
impossible to make out.

VICTOR  
So what? Birds.

JESS  
They're feeding on Downey. That's  
Downey's body!

VICTOR  
Really cause I just left him back  
there... How d'you get here so  
soon?

JESS  
That's what I'm trying to tell  
you.

JESS breaks off, picks something off the floor and throws  
it at the gulls. They disperse and a flash of body can be  
seen.

JESS (cont'd)  
There, there, look!

Now she's got his attention. VICTOR leans forward to get a  
better look. But the seagull's cover the body again.

VICTOR  
You think it's one of the crew?

JESS  
(screaming)  
It's fucking Downey!... There are  
bodies all over this ship. Your  
dead body is downstairs, on the  
floor of the restaurant, with a  
hole in your head.

VICTOR  
You're freaking me out here you  
know that.

JESS  
Look I know this sounds weird...

VICTOR  
Got that right.

JESS  
We have got to get off this ship.

VICTOR  
Why has Greg always gotta pick  
the crazy bitches. Rich guy like  
him, he could have anyone.

JESS  
You have to believe me.

VICTOR  
No. I ain't listening to another  
word you say. Now if you don't  
mind I'm gonna find the dude  
who's racing all over this ship.

JESS  
I think it's me.

Victor turns away annoyed and starts heading along the walk  
way.

JESS (cont'd)  
You felt the whirlpool didn't  
you? Greg didn't believe me. But  
you felt it didn't you?

Victor turns to face her. Her eyes are wide with  
conviction, almost as though she were begging his belief.

VICTOR  
Alright. You want me to roll with  
your mad shit? Let me just get  
this straight.  
(beat)  
There's two of you now?

JESS

Yes.

VICTOR

I'm dead in the restaurant.

JESS

You were killed.

VICTOR

Okay so I'm dead, Downey's in the water, he's dead too... Is Sally okay?... You see where I'm going with this right, I mean if we're dead and there's two of you, how we all gonna get off this thing?

JESS

(beat)

We should never have boarded the ship. I felt something was wrong. I should have forced you to stay on the yacht then you'd all be alive right now.

VICTOR

I've got to tell you I'm feeling pretty alive right now.

She grabs him by the arms.

JESS

But soon you're gonna be dead. Everything that just happened to you happened before. We're in a loop or something!

VICTOR stares threateningly at her, not liking the heavy contact.

VICTOR

Easy on the grabbing.

JESS

You have to listen to me.

VICTOR

No, no I don't.

Again VICTOR starts to walk away. Again she grabs him.

VICTOR (cont'd)

Can't believe I'm even talking this mad shit with you. What the fuck is wrong with you?

JESS  
 (screaming)  
 Victor, it means you're gonna  
 die!

This time she grabs his head violently and forces him  
 against the wall. CU on JESS's face as she rants.

JESS (cont'd)  
 (continuing loud)  
 You'll die, then Greg, then  
 Downey, then...

VICTOR begins to twitch. JESS's face suddenly changes. She  
 takes her hands off VICTOR's head. There is blood on her  
 fingers. Fresh blood.

We cut to VICTOR, panting, his eyes wide with shock. JESS  
 slowly looks behind his head and gasps. Some kind of wall  
 bracket has penetrated the soft flesh at the base of his  
 skull.

JESS (cont'd)  
 (disbelief, tender)  
 No. No, I didn't do this. No. No.  
 No. No. It's impossible!

Blood runs down VICTOR's neck. His eyes flicker shut.

JESS (cont'd)  
 (screaming)  
 No!!!!!!

JESS watches him, uncertain what to do next and then-  
**BAM!!!**

VICTOR grabs her round the throat. JESS steps back to free  
 herself from his grasp and in so doing pulls him with her,  
 his head sliding off the bracket.

The shock to his brain stops VICTOR in his tracks. He  
 releases JESS and moves his hands to the back of his head.  
 He drops to his knees.

JESS (cont'd)  
 I'm sorry. I'm sorry. Oh God I'm  
 sorry...

VICTOR screams a mixture of pain and rage then gets to his  
 feet and starts to stagger in her direction.

JESS backs away, then runs off along the deck and  
 disappears out of sight some way ahead. VICTOR attempts to  
 follow. He staggers his way along using the handrail for  
 support.

69

INT. CORRIDOR- DAY

69

JESS races down a corridor. She is losing control. She must keep it together but is failing badly. Then she hears voices...

NEW JESS (O.S.)

The girl on the radio, she said  
they're all dead.

GREG (O.S.)

I don't think she meant an ocean  
liner full of people. More likely  
a boating accident.

GREG looks at the ship plan on the wall.

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

We're on the third floor, so the  
bridge should be two floors above  
us.

NEW JESS

If we get there and find nothing,  
what then?

GREG

Well then I'll give up on logic  
and hand over to you?

Tears running down her face, our JESS turns and heads off down some stairs; the door slams shut behind her. GREG and NEW JESS turn to the sound.

GREG (cont'd)

Hello!

They walk towards the door. GREG opens it and peers down the stairwell in silence. GREG then turns back to NEW JESS.

GREG (cont'd)

(calm)

Alright... Look I'm sorry okay.  
Go back to the restaurant, meet  
the others and wait for me there.  
I'll figure it out.

NEW JESS nods weakly. GREG kisses her on the head. Then NEW JESS walks down the corridor. The perspective giving the sense that she is walking into infinity.

70

INT. CREW AREA/ROOMS - DAY

70

Our JESS races down a flight of stairs and into a corridor that splits off into the crew sleeping quarters. She is totally distraught. She finds another set of stairs leading down which she descends, practically falling down the last few. At the bottom it is dark but beside the handrail she finds a light switch.

JESS flicks on the switch. A dim neon illuminates a metal door, on which a sign, ARMOURY. JESS stares at the sign and then slowly moves towards the door- "Keep locked at all times."

JESS looks at the door and then slowly walks towards it.

JESS

Unlocked.

71

INT. ARMOURY- DAY

71

JESS enters the Armoury.

JESS

Of course it's unlocked.

She flicks on the light switch. There are guns everywhere, all identical, long-barrelled shot guns.

JESS sees a movement behind her and jumps but it is only her reflection in a nearby mirror. She puts her finger out to touch the mirror as though checking that it's not another self. She finds a finger print in exactly the spot she was about to touch.

ECU as she touches the print. Her finger lands directly on the same spot. There is no smudge. The print remains the same.

Jess laughs through her tears.

JESS (cont'd)

So what happens now? Hey?... What do I do now?

A tear runs down her cheek as she takes hold of a shotgun and stares at herself in the mirror.

JESS (cont'd)

Do I take a shotgun?

CLICK, it breaks open.

JESS (cont'd)  
Do I get some shells?

She looks for the shells.

JESS (cont'd)  
Is that it? What then?

She finds a shell and loads the gun.

JESS (cont'd)  
I killed Victor.  
(crying)  
Do I kill everyone else? Is that  
what you think?

She shakes her head, her eyes streaming with tears.

JESS (cont'd)  
No... You're fucking crazy?

She points the gun at her reflection. She has rage in her eyes.

JESS (cont'd)  
I'm not a bad person.

She stares at herself for a while, crying, and then puts the base of the gun on the floor and places her mouth over the barrel. She reaches for the trigger.

SHE CAN'T REACH IT!

JESS tries harder but gags as the barrel pushes against the back of her throat. She takes her mouth off the barrel and looks around for something. She finds a box, stands on it and tries again. As she reaches down, her necklace taps against the barrel. She is now only inches from the trigger but fails to reach it. She tries once more but this time her necklace snags and breaks. The necklace drops through a grate on the floor.

JESS (cont'd)  
No.

JESS squats down and peers into the grate to see if she can retrieve the necklace. She pauses in horror. Inside the grate there are hundreds of identical necklaces, each one open to reveal TOMMY staring back at her. She is not the first to attempt suicide.

JESS screams out in rage and frustration and throws the gun the length of the room. The impact causes a door to open. It reveals a cupboard full of white boiler suits, exactly the same as GUNMAN's.

JESS (cont'd)  
 (screaming)  
 NO!!!!!!... TOMMY!!!!!!  
 (crying)  
 TOMMY!!!!

JESS walks up to the cupboard and looks inside. In a pile on the floor are some white sacks - perhaps the same thing the figure had used as a mask.

JESS (cont'd)  
 No. Fuck you.

She screams at her reflection in the mirror.

JESS (cont'd)  
 Fuck you... That's not how it's gonna be.

72 INT. CORRIDOR- DAY 72

JESS leaves the armoury, shotgun in one hand and a bag of shells in the other. She moves purposefully along the corridor with the gun out-stretched in front of her.

73 INT. THEATRE - DAY 73

JESS reaches the doorway to the theatre, checks to see if anyone is around and then enters. She points her gun up towards the box and quickly moves to the spot where both DOWNEY and SALLY were shot. She finds blood stains but no bodies.

She checks around, gun at the ready and then moves to the spot between the seats where GREG had fallen. Again blood but no body.

With the gun still aimed at the box she exits the theatre.

74 INT. CORRIDOR - DAY 74

JESS races down the corridor.

75 INT. RESTAURANT/ BALLROOM - DAY 75

A glitter ball rotates high above the table. In its mirrors, a thousand reflections. A thousand permutations of the same image.

JESS enters. No DOWNEY or SALLY. She moves towards the far end of the room, approaching the entrance, her gun at the ready. She peers quickly around the corner. There, some 50 feet away, slowly making his way along the corridor, is VICTOR. She acts quickly.

JESS  
Victor. I didn't mean to hurt  
you. You know I didn't mean to  
hurt you. I'm gonna try and get  
us off this ship okay?

He stares at her dazed.

FOOTSTEPS!

JESS hears someone coming down the stairs behind her. She quickly leaves VICTOR and hides in an alcove.

NEW JESS enters the room and makes her way past the table of rotten food. NEW JESS looks at it confused, just as our JESS had done in the loop before.

Our JESS stares at NEW JESS, unable to comprehend either what she is seeing, nor what she is about to do. She raises her gun.

NEW JESS  
*Victor... Oh my God, what  
happened.*

NEW JESS starts to make her way towards VICTOR but our JESS steps out of the shadows to confront her, shotgun raised.

They look at each other. A crazy stand off. JESS facing herself. Both spellbound by the mirror image. NEW JESS begins to tremble.

VICTOR has stopped and can only look on bewildered, as though what he's seeing is a result of his dying brain.

Our JESS stares at the other but cannot fire. She screams with frustration at her inability to shoot.

JESS  
You're not me.

NEW JESS slowly backs away, then takes her chance and turns and runs in the opposite direction.

Our JESS turns to VICTOR, her chest heaving with adrenaline. VICTOR backs away.

JESS (cont'd)  
 (to Victor)  
 You see... you see?

JESS turns and watches NEW JESS run away.

For a while we follow this NEW JESS as she bounds along the corridor terrified. She then heads down some steps and runs out onto the front deck.

76 EXT. FRONT DECK- DAY

76

NEW JESS races down some stairs and hides petrified amongst some stark white funnels. We cut wide as though looking down at the funnels from the crows nest. There is no movement. NEW JESS has lost herself in the space.

77 INT. RESTAURANT/ BALLROOM- DAY

77

Back in the ballroom our JESS is still with Victor.

JESS  
 Victor, you've got to stay awake.  
 Stay awake. This didn't happen  
 before don't you see.

VICTOR stares at her confused.

JESS (cont'd)  
 I'm gonna get the others and then  
 we're gonna get off the ship  
 together. Now you gotta be strong  
 for me.

**BAM!** There is a gun shot in the distance. JESS spins around.

JESS (cont'd)  
 Fuck!

JESS turns back to Victor, strokes his hair and then races off in the direction of the theatre. The camera follows behind her for the entire journey in a single shot.

78 INT. THEATRE CORRIDOR - CONTINUOUS

78

JESS peers around the corner of the theatre to find DOWNEY and SALLY kneeling together over GREG's body.

JESS  
 Get away from there!

79

INT. THEATRE - DAY

79

DOWNEY AND SALLY spin around to see JESS approaching holding the shotgun at her side.

SALLY  
(screaming)  
You!!! You fucking bitch.

JESS looks up, frantically trying to locate the GUNMAN.

SALLY (cont'd)  
You shot him.

JESS  
There's someone up there.

DOWNEY  
He said you shot him.

JESS  
It wasn't me.

SALLY  
(screaming)  
You're a liar. You're a fucking  
liar!

SALLY launches at her and goes to slap her face but JESS grabs SALLY and stops her.

JESS  
(looking up at the box)  
Shut up!

DOWNEY  
Get your hands off her.

JESS  
We don't have much time.

JESS looks up again, checking for any sign of the GUNMAN.

JESS (cont'd)  
Move back! Move back!

DOWNEY  
We're not going anywhere.

JESS  
Move.

JESS raises the gun at SALLY and DOWNEY forcing them to take a step back.

**BAM!**

A blast goes off above them but the step back they took put them out of range, saving them. They scramble for cover and look up. There in the box above is the GUNMAN, again raising the shotgun.

JESS swings her gun on the GUNMAN and fires back. She hits the killer in the top of his head causing the sack bag over his head to recoil.

JESS (cont'd)  
(to Downey and Sally)  
**Go!...** That way, go that way.

They run towards the door.

80 EXT. REAR DECK - DAY

80

JESS leads them along the side of the liner and then through a side entrance. Once inside she slams the door behind them.

81 INT. CORRIDOR CONNECTED TO RESTAURANT - DAY

81

DOWNEY  
What the fuck is going on?

JESS  
Be quiet.

DOWNEY  
You're in no position to be barking orders.

JESS  
I hit him. I think I hit him.

DOWNEY  
Who was that?

JESS  
We can change the pattern.

DOWNEY  
What are you talking about?

JESS starts reloading the gun.

JESS  
If we can change the pattern we we're not trapped here, we can get off this thing.

SALLY  
She's fucking nuts.

JESS  
Was it me that fired that shot at  
you? You think I killed Greg?

DOWNEY  
That's what he told us.

JESS  
Well he was wrong.

Jess clicks the gun closed and starts heading along the  
corridor.

DOWNEY  
Then start talking.

JESS  
I'm getting off this ship. With  
or without you. Then we can talk  
all you want then.

With that JESS moves along the corridor and peers around a  
corner. She finds a stairwell with steps leading back down  
to the restaurant.

JESS checks the gun's loaded and carefully approaches the  
lip of the stairs. Clear. She turns to DOWNEY and SALLY who  
are slowly approaching her.

JESS (cont'd)  
Wait here. I'm gonna get Victor.  
It's safer if we split.

DOWNEY  
Why?

JESS  
Killer can't be in two places at  
the same time and I've not been  
here before.

DOWNEY looks confused but JESS quickly passes him the gun.

JESS (cont'd)  
If anyone comes...  
(she corrects herself)  
Including me... Anyone comes back  
and doesn't say the word, the  
password, shoot them.

DOWNEY  
What password?

Beat.

JESS  
Tommy...

DOWNEY  
(incredulous)  
You don't say Tommy, I kill you?

JESS  
Right. Kill me.

With that JESS turns and walks off down the stairs.

82 INT. CORRIDOR- DAY 82

JESS heads along the corridor. She is tense, sensing attack from any direction. She peers around each corner, terrified.

Silence. Nothing but a deserted ship.

83 INT. RESTAURANT/ BALLROOM- DAY 83

JESS cautiously enters the restaurant. Silence.

JESS  
Victor? VICTOR!

JESS moves around searching for VICTOR in case he's crawled somewhere, all the while terrified of any possible point of attack.

JESS (cont'd)  
Victor.  
(to herself)  
Where the fuck are you?

She finds a blood trail and follows it. It bends around a corner and leads outside to the edge of the ship. The blood is congealed around the railing, below which is the dark waters of the ocean.

JESS (cont'd)  
No!

**BAM!**

A gun shot sounds elsewhere on the boat. JESS spins around.

84 INT. CORRIDOR CONNECTED TO RESTAURANT - DAY 84

We cut back upstairs to SALLY and DOWNEY, who is pointing the gun at the doorway. Smoke wafts from the barrel. DOWNEY fires again. Nothing.

DOWNEY  
I said who is it?

VOICE  
It's me, Jess, don't shoot.

85 INT. RESTAURANT/ BALLROOM- DAY 85

Our JESS is racing full speed to get back up the stairs.

86 INT. CORRIDOR CONNECTED TO RESTAURANT - DAY 86

We cut back to DOWNEY and SALLY.

DOWNEY  
You said you'd have a password.

VOICE  
... Just hold on, don't shoot,  
I'm gonna show you my face.

The figure shows herself from around the corner. It is a JESS. But not our JESS. This JESS has a bloody scar across her head, blood is running down her face. She looks like Sissy Spacek at the end of CARRIE.

DOWNEY  
What the fuck happened to you?

BLEEDING JESS  
Long story.

DOWNEY  
We got time. Where's Victor?

BLEEDING JESS  
Victor's dead. He fell over the side.

DOWNEY  
What's in the bag?

BLEEDING JESS  
Ammunition. Now trust me if you want to live.

SALLY  
You said we had to shoot you if  
you didn't give a password.

DOWNEY shoulders the gun ready to shoot.

DOWNEY  
What's the password?

BLEEDING JESS  
Um... Tommy?

CUT TO:

87 INT. STAIRWELL LEADING INTO RESTAURANT - DAY 87

We cut back to our JESS who runs up the last few stairs and races into the hallway. Her eyes hunt out every possible point of attack.

She peers around the corner of the corridor where she had left DOWNEY and SALLY. They are gone.

JESS  
Downey!!!!

88 EXT. DECK OF LINER- DAY 88

BLEEDING JESS is leading DOWNEY and SALLY along the outer deck of the liner. They spin round upon hearing JESS' distant call.

BLEEDING JESS  
(to DOWNEY and SALLY)  
Ignore it.

**JESS (O.S.)**  
**(distant)**  
**I told you not to trust anyone.**

DOWNEY turns to BLEEDING JESS standing next to him.

DOWNEY  
What's going on?

BLEEDING JESS  
I said ignore it.

DOWNEY  
(quietly)  
Who are you?

BLEEDING JESS

What do you mean who am I? I'm  
the person who's been telling you  
since we boarded that this ship  
ain't right. Listen to that  
person now...

BLEEDING JESS pushes open a door to a room.

BLEEDING JESS (cont'd)

Hide here!

DOWNEY and SALLY hesitate.

JESS (V.O.)

**Where are you? Call out. You're  
in danger.**

DOWNEY

Who is that?

BLEEDING JESS

Trust me, you wouldn't like her.

With that BLEEDING JESS pulls something from her bag - a  
blade - and slams it into DOWNEY'S neck. SALLY screams.

89 INT. STAIRWELL LEADING INTO RESTAURANT - DAY 89

Our JESS spins round upon hearing SALLY'S cry and races in  
the direction of the scream.

90 EXT. DECK OF LINER- DAY 90

Back outside, BLEEDING JESS lunges at SALLY and knifes her  
in the stomach but SALLY kicks out and manages to run away.  
BLEEDING JESS lets her go, turning her attention to DOWNEY  
who is on the floor bleeding heavily.

BLEEDING JESS

I'm sorry... Killing you is the  
only way.

With that she grabs him by the legs, and pulls him into the  
cabin. She reaches for the bag she'd dropped and we see  
that it is full of knives.

BLEEDING JESS closes the door just as our JESS races around  
the corner to see SALLY running away in the distance.

JESS

Sally. Wait for me.

But SALLY is running, desperate to get away from her.

JESS (cont'd)

SALLY!!!!

JESS continues in pursuit but SALLY has disappeared from sight. JESS slows up and creeps along the upper deck. Tension builds as we realise that SALLY could be laying in wait for her around any corner.

A NOISE. ----- JESS heads in that direction.

91 EXT. POOL AREA - DAY

91

JESS finds herself at the ship's swimming pool. At the far end of the pool is a fountain, behind which are steps leading upwards.

JESS moves around the pool, all the while checking for possible attack. She reaches the base of the steps, checks again, then starts to climb. She reaches the top of the steps and looks out across the deck.

92 EXT. DECK- DAY

92

JESS listens intently. Nothing. She slowly moves forward.

JESS

Sally... Sally?

JESS sees movement in the Officer's Bridge. She slowly heads in that direction and then hears a voice.

SALLY (O.S.)

Help me please... She's crazy...  
She's killing everyone.

JESS looks in through the Bridge window. SALLY has found the ship's radio and is putting out a distress call.

SALLY (cont'd)

Help me... Please help...  
Everyone's dead. They're all  
dead.

Then SALLY spots her and in terror, drops the receiver and races away.

GREG'S VOICE ON RADIO

Whoever that was putting out the  
distress call. We hear you.  
What's your position? Over.

93 INT. OFFICERS BRIDGE- DAY 93

JESS moves into the Bridge grabbing hold of the receiver.

JESS  
Greg, can you hear me. GREG!

JESS listens. Just noise.

GREG'S VOICE ON RADIO  
*Weather one did you hear a  
distress call. We're not getting  
it anymore? Over.*

JESS  
Greg. Can you hear me? Greg.

She hears a scream from above. There is a sudden flurry of seagulls on the deck above. JESS heads in that direction.

94 EXT. DECK- DAY 94

JESS looks up. High above the Officer's Bridge is a seagull-infested crow's nest.

95 EXT. DECK LEADING TO TOP OF SHIP- DAY 95

JESS heads across the deck to the crow's nest ladder. She stands at its base unsure, then begins climbing it. She pushes herself on, reaches the top and looks around.

96 INT. BRIDGE/SEAGULLS NEST- DAY 96

The place is swarming with seagulls. All flying around her. It's hard for her to see.

JESS  
Sally?

She looks down and recoils at the sight. On the floor are bodies. The remains of people. Or rather 'persons' - 'SALLY'S'. The floor is covered with human remains and clothing - filthy and stained with blood - everyone of them a doppelganger of SALLY.

As JESS moves into the room the gulls take flight and begin circling. JESS sees the living SALLY slumped in a corner.

She is holding her hands to her face, blood running from her stomach. The image is an odd one - almost as though SALLY were praying.

JESS rushes over to her but SALLY turns away trembling. She is terrified of JESS but too weak and injured to move.

JESS quickly takes off her jacket and uses it to apply pressure to SALLY's wound.

JESS (cont'd)  
Where's Downey?

JESS looks over the side for any sign of danger.

JESS (cont'd)  
I didn't do this to you, it  
wasn't me. There's another. Like  
me but bad.

SALLY just sits there shaking in fear. JESS stands and looks over the edge to see if anyone is following her. Something holds her attention.

From this high point it looks as though the liner has been travelling around in a huge circle. The wake of the ship scarring the water in an arc, reminiscent of the whirlpool.

JESS squats back down next to SALLY and looks her in the eye.

JESS (cont'd)  
I think something happened when  
we went down the whirlpool...

SALLY screams out at her with all her weakened rage and frustration and then cries. A moment passes between them.

JESS (cont'd)  
I know you blame me for all this.  
It was my fault but there was  
nothing I could have done. I was  
trying to save Victor. Believe  
me, if I could go back and change  
it, I would.

BAM! We hear a noise in the distance.

JESS lifts herself up and once again looks over the edge of the crow's nest. There, four floors below her, she sees BLEEDING JESS racing along the outer deck of the liner and peering over the edge toward the sea. From our high vantage point we see what she is following- The up-turned yacht (The Triangle) is caught up in the wash of the liner and is being pulled along by it.

Our JESS is spell bound. Is this other trying to escape?

JESS watches as BLEEDING JESS goes down some stairs to the front deck. She is now amongst the stark white funnels where NEW JESS had raced off to hide. Our JESS's POV is now forming the camera position that we had previously used to establish this space.

JESS watches hypnotised as BLEEDING JESS leans over the edge of the railing. She is planning to jump down onto the upturned keel of the Triangle.

Suddenly NEW JESS appears from her hiding place in the white funnels. She is wielding a metal bar. She cracks BLEEDING JESS over the side of the head. Because of our distance from the action, we don't hear the sound but instead just watch on as NEW JESS brutally kills BLEEDING JESS. She then crudely pushes her over the edge of the ship before collapsing onto the floor in exhaustion.

Our JESS turns her attention back toward the upturned yacht. It has now drifted away from the wash of the liner and disappeared into the low sunlight. JESS turns back towards SALLY - an idea flashing in her eyes.

JESS (cont'd)  
(to Sally)  
Listen you gotta hold on. The Triangle, I think it might return again. If it does, we'll escape on it. Me and you. Together.

JESS gets up and looks to see if the yacht is returning. It isn't. She turns to face SALLY, whose breathing has become very shallow.

JESS (cont'd)  
Sally, listen. If you hold on you'll get to see Downey again.

SALLY stares at her and dies. JESS is too exhausted to cry and instead simply holds her in her arms.

VOICES  
(screaming)  
Help... HELLO... Please help us.  
HELP!!!

JESS spins round and moves to the edge of the crow's nest. There, emerging moving toward the liner, is the capsized Triangle arriving again with everybody aboard.

VOICES (cont'd)  
Help... Please help!

JESS turns back to the dead SALLY.

JESS  
When you're dead. It returns when  
everyone's dead.

JESS looks back down and sees NEW JESS below, standing at the edge of the ship screaming at the new arrivals just as she had done. The cycle is starting over again.

Determined to escape, JESS moves to the ladder and starts lowering herself from the crow's nest. She climbs over the railing, jumps down the fountain, landing next to the pool.

97 INT. LINER- DAY 97

JESS races through the ship at full tilt.

98 EXT. STAIRWELL- DAY 98

JESS leaps down the stairs and races out onto the deck of the liner. She finds herself at the rear of the ship, a floor above the others.

JESS stares down at them for a moment then looks off below right to see NEW JESS also watching the group only her behaviour seems wrong, somehow wilder-eyed and un-hinged. Different to how our JESS had behaved at that stage.

(From this moment on. We refer to NEW JESS as OTHER JESS and the JESS who has just boarded will be the NEW JESS.)

SALLY  
(emotional)  
Maybe Heather made it here?

DOWNEY  
Honey...

SALLY (O.S.)  
There's a chance isn't there?

DOWNEY (O.S.)  
(careful)  
There's a chance.  
(kisses her)  
There is a chance.

As the others move away JESS walks to the railings and peers over the edge; the same shot we saw earlier of the up-turned Triangle smashing around in the wash of the liner.

Jumping from here is not an option - she would be ripped to pieces by the propeller. JESS quickly races down a set of stairs to get to the lower deck, eventually finding herself in the engine room.

99 INT. ENGINE ROOM- DAY

99

There's a deafening high-pitched squeal of metal on metal in this place. JESS has to move carefully through the mass of churning machinery.

She reaches the water at the rear, now only three feet above sea level. She grabs a coil of rope off a hook.

100 EXT. ENGINE ROOM- DAY

100

The up-turned Triangle is directly in front and below her. JESS tethers the rope, climbs over the edge of the ship and lowers her down a maintenance ladder, so that she is close to water level. Despite the hazardous conditions she attempts to step onto the yacht.

Holding the side she stretches her leg out across the white water to bring the yacht closer. But her action has the opposite effect and forces the Triangle further away.

JESS tries again but this time the Triangle gets caught up in a side current which causes it to be dragged away from her and around the other side of the liner.

JESS

No!!!!

The up-turned yacht is washed away.

JESS (cont'd)

(screaming)

STOP IT! Stop this fucking thing.

JESS picks up a bar and starts smashing at the engine.

JESS (cont'd)

Let me off this thing. Let me home!

She smashes the bar again and again against the engine.

JESS (cont'd)

Please. Let me go home.

She hits a valve which pops. A plume of boiling steam bursts out and scolds her thigh.

JESS screams out, falls to the floor, quickly pulling her scalding jeans away from her thigh.

JESS (cont'd)  
Aaahhhh!!!!

JESS kicks off her jeans and tends to her leg wound.

JESS (cont'd)  
Ah shit.

She splashes water to cool the burn. She then quickly stands, now wearing just knickers and a t-shirt.

JESS (cont'd)  
Fuck.

She grabs her jeans and is about to put them back on when she sees a pair of white overalls draped over the edge of a work bench. JESS reaches for them and steps into them.

JESS then heads back through the engine room and then out onto the side of the liner. She heads up some steps before coming back out on deck.

101 EXT. LINER- DAY

101

JESS peers over the edge trying to spot the up-turned Triangle but it is nowhere to be seen. She moves along the deck desperately searching the waters below.

JESS  
Please... Please come back.

Then she hears voices above her. She peers around the corner to see VICTOR and OTHER JESS leaning over the edge looking down into the sea as she had done before. JESS pulls back, out of sight.

OTHER JESS  
Victor I just killed another version of myself.

VICTOR (O.S.)  
*Did you now? Alright, let me just get this straight. I'm dead, Downey's in the water, he's dead too...is Sally okay?... You see where I'm going with this right, I mean if we're dead and there's two of you, how we all gonna get off this thing?*

JESS  
(to herself)  
We don't.

*OTHER JESS (O.S.)*  
*I should have forced you to stay*  
*on the yacht. If I'd made you,*  
*you'd all be alive right now.*

VICTOR (O.S.)  
I'm feeling pretty good.

JESS  
(to herself)  
We never board in the first  
place.

Our JESS leans her head back against the wall, closing her eyes. She just stays where she is, just listening to the scene play out as she knows it will.

*OTHER JESS (O.S.)*  
*(screaming)*  
*It means you're gonna die.*

Our JESS seems to blank out for a bit, broken, as the inevitable happens.

*OTHER JESS (O.S.) (cont'd)*  
*(disbelief, tender)*  
*No. No. No. It's impossible!*  
*No!!!!!!*

Our JESS turns the corner to face VICTOR who is staggering along the deck. Blood weeping from his wound. He freezes when he sees JESS.

JESS  
(cold resignation)  
Don't be scared... I can save  
you. I know how to save us all.

With that JESS turns and runs off.

102 INT. CORRIDOR- DAY

102

JESS heads along the corridor and enters the suite in which DOWNEY was previously killed.

103 INT. SUITE BATHROOM - DAY 103

Inside she finds DOWNEY's dead body slumped over the sink. It is a horrifying sight, DOWNEY having bled to death from his wound.

The sight is even more macabre because DOWNEY has written a parting message on the mirror in his own blood. **JESS KILLED.**

JESS freezes for a second, then rubs the writing from the mirror before taking a deep breath and dragging DOWNEY out on to the deck.

104 EXT. DECK- DAY 104

On the deck she struggles to force his body under the railing and into the ocean below. Seagulls squawk above her and fly down in a feeding frenzy.

105 INT. CORRIDOR- DAY 105

JESS races along the corridor and back to the suite.

106 INT. SUITE- DAY 106

There's blood on the floor. JESS looks for a towel but it's soaked in blood. She opens the tap, runs the towel under hot water then mops up the blood with it.

Then she hears NEW JESS and GREG approaching.

GREG (O.S.)  
*I know guys who work ships like  
this Jess. It'll be on its way  
for repair or refit or something.  
They're bored, see us, let off  
some steam.*

Our JESS quickly throws the bloody towel into a cupboard beneath the sink then hides herself behind the door.

She then looks back at the mirror. It is blank. She darts forward and begins to write in blood on the mirror.

**From behind the mirror we watch her write the first word "G".**

107 EXT. CORRIDOR- DAY 107

We cut outside to join GREG and NEW JESS in conversation.

GREG  
*...NASA didn't start thinking  
 maybe the Russians has sent him  
 there first.*

*They turn a corner and see a half-open door. Steam drifts  
 from the room and the light is on. They approach slowly.  
 GREG turns to NEW JESS, she looks at him nervously.*

GREG (cont'd)  
*Hello?*

108 INT. SUITE - DAY 108

*They enter the suite.*

*The bathroom light is on. Running water can be heard. GREG  
 motions for NEW JESS to stay back and approaches the  
 bathroom door. He slowly pushes it open and peers in.*

109 INT. BATHROOM - DAY 109

*GREG moves towards the bath. Steam bellows from the open  
 tap. JESS enters behind him.*

*The door swings closed and **BAM!** - the mirror on the back of  
 the door reflects what seems to be the image of JESS  
 covered in blood, dead, strung up behind the door...*

*...but it is no image, it is our JESS hiding behind the  
 door, her eyes closed. She takes a breath, opens her eyes.*

NEW JESS (O.S.)  
*What is that?*

*Our JESS pauses for a second, then slips out the door.*

110 INT. STAIRWELL- DAY 110

*We follow our JESS in one continuous shot as she races  
 purposefully down the stairs.*

111 INT. CORRIDOR- DAY 111

*She runs along the corridor, parallel to the restaurant.*

DOWNEY (O.S.)  
*Jess!*

*She turns to see DOWNEY and SALLY sitting on a table in the  
 restaurant. DOWNEY is peeling a banana.*

DOWNEY (cont'd)  
What's going on. Where's Greg?

JESS stares at them for a long beat, panting, wild-eyed and then...

JESS  
He told me to tell you that we  
should all meet in the theatre.

DOWNEY  
There's a theatre?

JESS  
Yeah... Just down the way.

DOWNEY  
Where are you going?

JESS  
I'll be there. I'll be there.

With that JESS walks away. We watch DOWNEY and SALLY get up off the table and head towards the Theatre. Downey starts munching on a banana.

SALLY  
I'm scared of her. Really! I  
think she's unhinged. Schizo or  
something.

They head off toward the theatre.

DOWNEY  
You should try and eat babe.

112 INT. ARMOURY- DAY 112

JESS comes racing down some stairs and into the armoury. She quickly grabs a shotgun, shells and a white sack. She then moves from the room and heads back upstairs.

113 INT. CORRIDOR- DAY 113

JESS, shotgun at her side, peers round the corner to see NEW JESS and GREG arguing.

NEW JESS  
(rage)  
*My world, you asshole, is waiting  
outside his school for his mother  
to pick him up. Don't be telling  
me about my world!*

*NEW JESS heads off down the corridor. GREG watches her leave not sure what to do. The perspective giving the sense that she is walking into infinity.*

GREG  
*Jess, I'm sorry.  
 (shouting)  
 Wait for me there.*

Our JESS hides, as NEW JESS passes, then she races the length of the corridor to catch up with GREG.

She sees him move into the box that overlooks the theatre. As she approaches she loads the gun. A moment of uncertainty in her eyes before she turns the corner.

114 INT. THEATRE BOX- DAY

114

GREG turns to face her. His face drops at the sight of JESS pointing the shotgun at him.

GREG  
*Jess, what the fuck you doing?*

JESS  
*SSSSssshhhh!*

Tears run down her cheeks.

JESS (cont'd)  
 (whispering)  
*The boat comes back when you're  
 all dead.*

GREG  
 (softly)  
*Jess, put the gun down.*

JESS  
*The boat comes back when you're  
 dead.*

GREG stares at her like she's a mad woman.

JESS (cont'd)  
*When it does, I won't be in  
 crow's nest. I'll be at the  
 landing bay. I'll be waiting for  
 us and I won't let us board...  
 Any of us. Even me. That's the  
 only way we can be saved.*

GREG  
We'll do whatever you want but  
first you gotta put the gun down.

We hear DOWNEY's voice from the theatre below.

DOWNEY (O.S.)  
Incredible.

GREG partially turns to look over his shoulder - maybe  
calling out would be his best option.

DOWNEY (O.S.) (cont'd)  
Heather!!!

JESS  
(breaking)  
When Heather died remember what  
you said to me. You said to me  
that sometimes the sea throws up  
situations you can't prepare for.  
That go against instinct. You  
were right.

**BAM!** She shoots him in the chest. The force of the blast  
throws him over the edge and down into the theatre.

SALLY and DOWNEY scream out below then run to their friend.  
We hear the voices of DOWNEY and GREG below.

DOWNEY (O.S.)  
Jesus Greg? Who did this, Greg.  
Greg?

GREG (O.S.)  
Jess.

Our JESS tries to take stock.

DOWNEY (O.S.)  
Stay with me Greg.  
(almost crying)  
Stay with me. I love you man. Be  
strong. Be strong.

She knows what she has to do but it's so painful.

Then the sound of NEW JESS arriving.

JESS quickly squats down and empties the white sack of  
shells onto the floor. She uses her teeth to rip out eye  
holes in the sack.

*SALLY (O.S.)  
(screaming)  
You!!! You fucking bitch!*

*NEW JESS (O.S.)  
(confused)  
What? What are you talking about?*

*SALLY (O.S.)  
You shot him.*

JESS hears them fighting below. She then puts the white sack mask over her and slowly leans over the edge to look. She raises the gun.

Until (\*\*\*\*) the camera will stay entirely on JESS firing from the box. We have seen the carnage before and won't see it again.

*NEW JESS (O.S.)  
(angry)  
Why would I kill Victor, why  
would I kill Greg.*

*DOWNEY (O.S.)  
Why did you tell us to come to  
the theatre?*

*NEW JESS (O.S.)  
I didn't.*

BAM! JESS fires. Every shot pains her.

BAM! JESS fires again. SALLY cries out. She can barely follow through.

We hear chaos while NEW JESS and DOWNEY flee in opposite directions.

JESS reloads then takes aim again.

**BAM!**

**BAM!**

JESS reloads.

*NEW JESS (O.S.) (cont'd)  
Now! Bring her now!*

JESS takes aim again.

*NEW JESS (O.S.) (cont'd)  
Get down!!!!*

**BAM!!!!**

We hear the commotion below but do not see it.

*NEW JESS (O.S.) (cont'd)*  
*Let go of him... SALLY!!!*

(\*\*\*\*)

**BAM!!!!**

JESS breaks the gun then slumps to the floor weeping.

She then gets up and slowly walks the length of the corridor towards the front of the ship. In front of her a sign. It reads- GALLEY.

115 INT. KITCHEN- DAY

115

Jess walks into the kitchen gun at the ready. She hears a noise and spins around. Suddenly from behind a stainless steel kitchen cabinet she sees NEW JESS make a dash for it. She raises her shotgun and fires. It misses and NEW JESS races outside into the sun light.

Our JESS immediately heads off in the same direction.

116 EXT. DECK - DAY

116

JESS, still wearing the mask moves to the edge of the ship and looks over the side for the up-turned Triangle. It is nowhere to be seen.

Then she sees NEW JESS come running out on to deck checking the life-boats for a means of escape - just the same as our JESS had done herself. Our JESS raises her shotgun at NEW JESS, then slowly squeezes the trigger.

CLICK.

There's nothing left in the barrel. On our JESS as instead she silently approaches NEW JESS, shotgun raised.

Crack! She smashes the base of the gun against the side of NEW JESS's head. NEW JESS falls to the floor dropping her cleaver. JESS is now towering above her.

*NEW JESS*  
*Please, please don't kill me.*

JESS roughly turns NEW JESS over with her foot and forces her face into the deck desperately not wanting to hear her pleas.

*NEW JESS (cont'd)*  
*No please. I have a son.*

*JESS holds for a second and then turns the gun around, barrel-up and raises it high above her head.*

*JESS brings the gun down on NEW JESS' head. It makes contact but only clips her, causing our JESS to lose her footing. NEW JESS kicks her foot away sending our JESS crashing to the deck. Together they fall towards the railing. The shotgun flies out of JESS's grip and over the side into the waves below.*

*We watch as NEW JESS gets to her feet and races towards a railing which she vaults.*

*Our JESS picks herself up and looks over the railing. NEW JESS is nowhere to be seen. JESS quickly doubles back and takes the stairs to the lower deck.*

*She peers around the corner. Nothing. She moves to the next corner - nothing. She then rests her head back against the metal wall.*

*JESS*  
*(to herself)*  
*What did I do?*

*She hears a clatter behind her. She is about to move in that direction but a thought stops her dead and she moves in the opposite direction racing towards the empty life-boat stations where she crouches down in wait. She hears footsteps.*

**BAM!**

*She smacks NEW JESS in the face. NEW JESS falls hard but manages to retain her axe and gets to her feet before our JESS can launch a second attack.*

*NEW JESS swings violently at JESS with the axe.*

*NEW JESS*  
*(screaming)*  
*Get away from me.*

*Our JESS doesn't waste any time and quickly retreats, glancing behind her. She backs into the railing and looks down into the waters below. To her relief she sees the up-turned Triangle. It is about 20 feet from the side of the liner. We see a thought pass through her eyes.*

*JESS turns back to face NEW JESS.*

JESS  
(shouting)  
Don't let anyone board. No matter  
what you see.

NEW JESS  
What? Who are you? What do you  
want?

JESS  
Don't let them board.

NEW JESS  
I can't hear you.

With that our JESS climbs up onto the railing as if about to jump into the ocean. She looks down at the ocean below her. It is almost inviting.

NEW JESS looks confused and stops approaching her.

NEW JESS (cont'd)  
*Wait! NO!!!!*

JESS turns and jumps over the edge.

117 EXT. OCEAN- DAY

117

JESS hits the water hard and plummets 20 feet beneath the water. The mask is ripped off her head with the impact. She thrashes to the surface, pulling in huge lung-fulls of air, looking desperately around her, seeing the up-turned yacht. She swims with all her might through the waters towards the up-turned yacht. She climbs aboard and sits back against the keel in exhaustion.

She then looks back towards the liner. High above it a mass of seagulls fly round in a massive circle.

FADE TO BLACK.

118 EXT. UP-TURNED TRIANGLE- DUSK INTO NIGHT

118

JESS sits on the capsized Triangle. She is exhausted. We drift with her, in and out of shot, as time passes. In the final shot we see the sun finally set and watch as Jess falls asleep.

We cut to a close-up of her face. Through a sound edit we start to hear the sound of waves lapping against the shore. When Jess opens her eyes time has passed.

Waves lapping against a picture postcard shoreline. A white sack cloth is washed back and forth in the current. The camera pulls back to reveal that the up-turned Triangle is beached.

119 EXT. BEACH- EARLY MORNING - DAWN 119

JESS is lying on the up-turned hull. She gets to her feet and stumbles through the wash until she is on the beach. The white sack cloth in the water is the mask that she was wearing. She turns and looks back toward the sea, she's made it.

120 EXT. COAST ROAD- EARLY MORNING 120

Traffic passes the distraught-looking JESS as she hitchhikes along the road. No one stops. Then a bus appears, she signals for it to stop. It does.

121 INT. BUS- EARLY MORNING 121

JESS is staring out of the window. Through her gaze we see a poor district of down town Miami. We pull focus and see her face reflected in the window. She looks a wreck. JESS presses the button to stop the bus.

122 EXT. SUBURBAN DISTRICT- EARLY MORNING 122

JESS is running through a suburban district. The camera is out in front of her looking back as she runs through the streets. She then heads down a back lane and between two gardens. BAM! A large dog jumps at her making her and us jump together.

123 EXT. JESS'S HOUSE- EARLY MORNING 123

Jess looks exhausted as she approaches her house. We cut into her POV and see on a shabby red saloon that is parked outside and a sprinkler spinning, spitting water onto an overgrown lawn. We cut back to JESS who looks over her shoulder to see her neighbour mowing his lawn with his back to her. She looks confused. We've seen this before

She turns back and stares at the front door before slowly walking into her own POV. JESS slowly approaches the house, takes a breath and peers through the window into the kitchen. There, sitting at an easel and painting a picture is her son TOMMY. She smiles and a tear runs down her cheek. She watches him for a while as he paints, staring at him almost trance-like. The moment she's been fighting for.

## WOMAN'S VOICE

What's the point of me buying you  
presents if you're just gonna  
leave them in the garden?

Suddenly, an OTHER JESS wearing a pretty dress and carrying a toy yacht, passes the window on the inside of the house. Our JESS jumps in shock but then turns to look once more.

## WOMAN'S VOICE (cont'd)

You think money grows on trees?

The other JESS puts the yacht on the side and leaves the room. JESS thinks of what to do next but slowly, TOMMY turns, and looks in our direction. JESS smiles lovingly but as soon as he sees her he jumps in fear and accidentally knocks over a pot of blue paint.

## OTHER JESS (O.S.)

Now what?... Fucking hell TOMMY,  
can't you just paint a picture  
like any normal kid?

He immediately cries. Our JESS reacts as though hit herself. She is stunned.

## OTHER JESS (cont'd)

(angry)

You want me to clear it up. I'll  
just clear it up shall I, so you  
can make a mess again? I'm going  
out today, a day for me and  
you're not gonna fucking spoil it  
alright.

TOMMY runs off crying and heads towards his bedroom.

Our JESS straightens up and takes stock of her next move. She creeps around the edge of the house and peers through a different window. She sees the OTHER JESS clearing the mess away. Our JESS looks around the garden for something then sees the garage door open.

**(From this point on the film will drift in and out of scenes we saw during the title sequence, only now the black title cards are replaced with the missing action)**

OTHER JESS, in her pretty dress, is scrubbing the kitchen floor with a cloth. She is working hard.

OTHER JESS

Your father was like you... A loser. That's where you get it from. And where's he now? Does he care about you? You listening to me? What if I was to leave?

125 EXT. SUBURBAN HOUSE- DAY

125

Our JESS moves around to the front door and rings the bell.

OTHER JESS (O. S)

Hold on.

The OTHER JESS opens the door.

**BAM!**

She is whacked square in the face and drops down concussed. Our JESS moves in front of her and starts beating her over the head with a tire iron.

JESS looks up from her rage to see TOMMY standing in front of her. He looks terrified. She motions 'it's ok' but it is too late. He races petrified back to his room.

JESS finishes beating OTHER JESS and then sits back exhausted. Blood is splattered across her face. The picture that TOMMY was painting catches her. It is of a giant whirlpool. She stares at it confused.

She then moves quickly to the cupboard and grabs herself a super-sized hold-all and rolls the OTHER JESS into the bag.

She takes off her boiler suit and stuffs it into the hold-all. Once again we see the scald mark on her thigh that she suffered on the liner.

126 **REPEAT SCENE - CONTINUOUS**

126

*JESS is now in t-shirt and knickers, stuffing the pretty dress, along with a pile of clothes into a super-size hold-all. She then pulls the super-size hold-all towards the door.*

*JESS grabs a pair of jeans from the side. She pulls them on wincing as they drag over the burn mark at the top of her thigh.*

127 INT. HOUSE (HALLWAY)- CONTINUOUS 127

JESS looks in the mirror, quickly ties her hair back and wipes blood from her face.

128 **REPEAT SCENE - CONTINUOUS** 128

JESS heads down the corridor, turns into the kitchen and as she does an empty milk bottle falls from the side. Instinctively she catches it.

She stands to see where it came from and finds her CAT on the counter, purring, behind which are several 'Post-it' notes stuck to the wall. They all say the same thing - **'Must buy milk!'**

JESS opens up the fridge - sure enough, no milk - and takes out a half eaten fish on a plate. She takes off the wrapper and gives it to the cat. JESS strokes the cat as he begins to eat.

Another 'Post-it' catches her eye. It says **GREG - The Triangle- Harbour 11.30**. JESS stares at it for a while then screws it up and puts it in her pocket.

She retrieves her car keys from the counter, next to a bowl of rotten apples. The keys have a bright yellow key ring with a photo of her son TOMMY attached to them.

JESS  
We gotta go now honey.

129 INT. SUBURBAN HOUSE- BEDROOM- EARLY MORNING 129

Jess enters her sons room. As before he is cowering in the corner, rocking disturbingly and groaning to himself.

JESS  
It's okay. It's okay babe. That person's gone... It's just mummy now. Just mummy.

We see that TOMMY has blue paint on his hands.

JESS (cont'd)  
Wanna come for a drive?

130 EXT. STREET - MORNING

130

*JESS is dumping the hold-all into the back of her car. She slams the trunk shut.*

CUT TO:

131 INT. CAR - MORNING

131

*JESS and TOMMY are driving along the freeway. Palm trees line the road on one side, ocean on the other. The sky is clear blue above, and the ocean gives a greenish glow below. The freeway passes over a low sea bridge.*

*TOMMY just stares at her shaking. Barry Manilow is playing on the stereo.*

*JESS looks at him with a tender smile. TOMMY still has blue hands. He twiddles his fingers nervously.*

JESS

*Come on spoil sport, if you could do anything you wanted, anything at all, what would you wanna do?*

*Tommy has difficulty with his speech.*

TOMMY

*Sch-ool.*

JESS

*School? Come on you can do better than that.*

TOMMY

*School.*

JESS

*I was thinking maybe the two of us could go visit granny. Granny's house is by the Crocodile park upstate remember?*

TOMMY

*School.*

JESS

*Alright then, how about I pick you up after school and we'll go then. How about that?*

*No response.*

*We cut wide as the freeway passes over a low sea bridge. TOMMY starts getting scared.*

*JESS (cont'd)  
What's wrong? Tommy what is it?*

*TOMMY becomes breathless with fear and begins panting.*

*JESS (cont'd)  
Are you scared of the water?*

*TOMMY is looking out of the window staring upwards at the sky. JESS quickly turns off the car radio, killing the Barry Manilow song that has been playing.*

*JESS (cont'd)  
Is that why you drew that picture today. When you spilt the blue paint? Are you scared of the water?*

*TOMMY  
Birds.*

*JESS  
Birds.  
(pause)  
Why are you scared of birds?*

## **BAM!**

*There is suddenly an enormous thud on the windscreen. JESS slams the brakes on. The car screeches to a halt. There is now blood on the windscreen.*

132      *EXT. SEA BRIDGE - DAY*

132

*JESS quickly gets out of the car. We follow her gaze to reveal a seagull, half dead and squawking on the road behind them.*

*TOMMY is about to follow her opening the passenger door.*

*JESS  
No Tommy! Stay in the car.  
(softer)  
It's dangerous honey.*

*She shuts his door and then walks up to the bird.*

*The bird is seriously injured with a broken and very distorted wing. It is squawking incessantly.*

*To make things worse TOMMY has started to scream. The more the bird screams the more TOMMY screams.*

*JESS (cont'd)  
Shit... Shit. It's alright honey.  
It's alright.*

*Cars thunder by.*

*JESS slowly approaches the bird. She then puts her hands over her eyes and stamps on its head. CRACK!*

*When she takes her hands away we see that she has tears in her eyes and is shaking. She then picks up the bird by the wing. She then walks to the edge of bridge and drops it over the side. Almost as soon as it hits the water a number of fish start feeding on it. JESS stares at the fish. Her attention held a beat too long.*

*JESS is about to walk away when something catches her eye. Far out at sea she sees an ocean liner. We recognise it as the same framing as one of the photos on the ocean liner.*

*JESS puts her hand in her pocket and withdraws a note- It reads - TRIANGLE 11.30 Harbour. JESS looks back at the liner and then quickly heads back to her car.*

*TOMMY is staring at the blood on the windscreen screaming. JESS gets in the car, she looks terrified. She quickly starts the engine and pulls back out onto the freeway.*

*JESS (cont'd)  
Stop screaming babe.*

*HE continues to scream.*

*JESS (cont'd)  
Please honey it's just blood.*

*He continues to scream.*

*JESS (cont'd)  
Stop screaming!!!*

*TOMMY pulls back scared of her.*

*JESS (cont'd)  
I have go somewhere alright, it's important.*

*Tommy is screaming and pointing forwards.*

JESS (cont'd)  
 It's just blood TOMMY. It's just  
 the bird's blood. You want me to  
 get rid of it look...

She hits the windscreen wiper.

JESS (cont'd)  
 ... There it's gone.

Trouble is that now the blood is smearing across the  
 windscreen completely blocking her vision.

JESS (cont'd)  
 Shit. No.

JESS tries to slow the vehicle but with no vision  
 whatsoever.

**THE BLARE OF A TRUCKER HORN!!!**

**BAM!**

A huge truck ploughs into the side of their car. It is a  
 spectacular pile up that sends JESS's car catapulting along  
 the freeway.

FADE TO BLACK.

133 EXT. SEA-BRIDGE - DAY

133

We rotate the camera out from the black of JESS's iris to  
 reveal her dead stare. The camera pans past her cracked  
 watch - it reads 11.30 - to reveal TOMMY lying dead in the  
 wreckage. They seem to be looking right at each other.

JESS's car is on its side. Her yellow TOMMY key ring is  
 dangling from the ignition.

Other traffic has stopped and people are running to help.

But it is not our JESS that is dead. It is the OTHER JESS  
 who lies motionless, thrown from the boot of the car. The  
 super-size hold-all lies open nearby and clothes are  
 blowing along the road, off the bridge and into the sea.

A MAN takes off his jacket and uses it to cover OTHER JESS'  
 face.

The camera pans off to the left and we see our JESS in  
 shock at the edge of the bridge looking back towards the  
 accident.

She watches the WOMAN gently stroking TOMMY. He looks dead or very close to it. The image is mute to us. We are inside JESS's head.

MAN (O.C.)  
Are you alright?

JESS turns to see a man approaching. The normal soundscape resumes.

JESS  
Who are you?

MAN  
Just a driver.

Just turns over his shoulder to see his taxi cab parked on the road side.

MAN (cont'd)  
I stopped when I saw the accident. She's lucky no one else was involved. The driver of the lorry I mean, lucky he's not hurt too.

The driver of lorry is shaken, standing above TOMMY as people desperately try to save him.

MAN (cont'd)  
No point trying to save the kid. Ain't nothing no one can do's gonna save him.

JESS  
Would you take me to the harbour?

MAN  
I'm not going that way.

JESS  
Please. I have to go there.

134 INT. CAR - DAY

134

JESS sits in silence in the passenger seat. The MAN drives with one eye on the road and the other on JESS, his concern for her apparent and justified as JESS looks bad, as though her head injury is worse than she's admitting.

The radio is playing.

DJ  
*Weather coming your way now on  
 Florida 68.9 and it's good news  
 for anyone sailing today. We got  
 a big breeze coming in from the  
 East, so get that under your  
 sails while I get it on with the  
 Commodores.*

**"THREE TIMES A LADY" BY LIONEL RICHIE PLAYS OVER THE  
 FOLLOWING.**

135

EXT. HARBOUR CAR PARK- DAY

135

*(THE FOLLOWING TAKES PLACE IN ONE CONTINUOUS SHOT)*

The car pulls up in the harbour car park. JESS is slumped forward, she has either passed out or has fallen asleep.

Jess wakes up and looks around confused but then gets her senses together.

MAN  
 You have blood on your head.

JESS wipes the blood away from her forehead.

JESS  
 Would you wait here for me?

MAN  
 So as long you come straight  
 back.

JESS  
 I will, I promise.

She gets out of the car. *The sound of a car door slamming sends a flock of seagulls flapping for the sky.* Jess looks at them for a while and then walks slowly across the harbour car park.

The seagulls are circling above her. She stares at them dazed and goes to her pocket. She pulls out the yellow 'post it' note.

Then to her right she sees a 19 year old black kid walking down the quay with a bagged up sail over his shoulder.

JESS (cont'd)  
 (to herself)  
 Vic.  
 (calling out)  
 VICTOR?

*VICTOR turns to face her as she approaches. He stares at her without recognition. Then...*

*VICTOR*  
*Jess?*

*JESS*  
*Do you know me?*

*VICTOR*  
*Only what Greg's told me.*

*He looks her up and down.*

*VICTOR (cont'd)*  
*Looks like he was right too.*

*Jess stares at him confused.*

*VICTOR (cont'd)*  
*You alright?*

*JESS*  
*Yeah.*

*VICTOR*  
*So let's go. I ain't gonna bite.*

*VICTOR smiles. JESS hesitates.*

*VICTOR (cont'd)*  
*You're the girl with the kid right?*

*JESS*  
*Yes.*

*VICTOR*  
*How come you didn't bring him along?*

*Long pause. JESS stares at VICTOR as though about to tell him the truth. She then turns and looks at GREG handing the life jackets out on the yacht.*

*JESS*  
*He's got school.*

*VICTOR*  
*You sure?*

*JESS*  
*(she must go with them)*  
*Yes. I'm sure.*

VICTOR stares at her confused. He then turns, walks down the jetee and jumps down onto a yacht.

DOWNEY  
You must be Victor.

VICTOR  
Downey? How is it I seem to know everyone I've never met.

GREG  
(surprise)  
Jess!  
(confused)  
Are you okay?

VICTOR  
(under his breath)  
I don't think so.

JESS stares back at the taxi.

JESS  
I'm just a little nervous.

GREG  
Anyone that goes to sea and doesn't feel fear is a liar. Or stupid.

DOWNEY  
I'll get her life jacket.

JESS looks back toward the car park, before finally smiling and nervously taking a step onto the gang plank.

HEATHER  
Here, take my hand.

**START END ROLLER OVER:**

HEATHER moves to help her. As JESS steps onto the yacht the camera rises up slowly into the sails. As it does we hear the introductions going on below. The camera reaches the top of the mast to reveal a seagull perched there. The seagull holds for a beat and then takes flight, heading straight out to sea.

Once again it moves up into the clouds. Triangle appears over the white image.