

SEVERED

*Based on the Gruesome Legend of Sawney Beane and
His Flesh Eating Family.*

By
Erick Ziegler

ZigFilm
(310) 429-2425
Erick@zigfilm.com

TITLE CARD - RED LETTERING OVER BLACK: THE SOUTHWEST COAST OF SCOTLAND, LATE-SIXTEENTH CENTURY.

FADE IN:

EXT. WOODS - NIGHT

The full moon illuminates two large carriages as they speed down the broken, muddied roadway. Three people sit atop each of them and four horsemen ride along side. The ornate decorations on the carriages and the fine uniforms of the horsemen show that the people inside the carriages are quite wealthy.

INT. BACK CARRIAGE - NIGHT

Inside the back carriage sit two adults, JOHN and MARTHA, and their sleeping young boy, WILL. Martha peers out of the carriage window.

MARTHA

I've never noticed just how dense these woods are.

JOHN

Indeed. I just hope we make it home soon.

The carriage comes to an abrupt stop, waking Will.

WILL

Mummy? Are we home now?

The couple share a glance and the mother addresses her son.

MARTHA

No, sweetheart, almost. Go back to sleep.

JOHN

I wonder why we've stopped.

They suddenly hear several of the men outside YELLING.

MARTHA

What's wrong?

JOHN

I don't know.

The YELLING turns to horrified SCREAMS of terror. John and Martha turn pale as they then hear SWORDS CLASHING, BODIES THUMPING, ANIMAL-LIKE HOWLS, HORSES FLEEING, and then, as quickly as it all started, there is silence.

Martha and John are paralyzed. John looks out of the window and sees nothing. He opens the door to get out.

MARTHA

John, no.

JOHN

I have to see what's happened.

He steps out of the carriage.

SLASH. THUMP.

Martha is terrified. Will clutches his mother.

MARTHA

John! John!

She opens the carriage door and slowly peers out.

EXT. WOODS - NIGHT

Nothing. She doesn't see anything so she exits the carriage. She calls back to her son.

MARTHA

Will, stay put.

She steps slowly around the other carriage. Still nothing. No horses, no bodies, no injured. Silence. She doesn't even see any blood.

From out of nowhere, a man steps up to her. He is holding her son's hand. She quickly turns to face him. It's ALEXANDER "SAWNEY" BEANE, an older gentleman in his mid-fifties, very well dressed and with refined manners.

SAWNEY

Why hello, are you all right?

MARTHA

Where...John...?

SAWNEY

You should come with me ma'am. I'll take you to safety.

Seeing Sawney's eerie smile, she quickly realizes that this man will take her anywhere BUT to safety.

MARTHA

No...Will. Come here. Come to mummy.

Sawney grips Will tighter.

SAWNEY

I think you two best come with me.

His smiles grows to reveal his sharpened teeth.

NEARBY

SIMON, a seventeen-year-old boy, wakes up in a frantic jolt. We PULL-BACK to reveal that he is in the woods wearing his sleeping clothes. He gets up and is terrified. He quickly scans his surroundings for anyone. It is quiet. Silent. He starts to hear some rustling in the trees around him and he bolts up, rushing back home.

MAIN CREDITS

The MAIN CREDITS appear over an AERIAL SHOT. It begins at a cliff overlooking the rocky ocean and then continues inward over long, emerald-colored rolling fields and hills. They seem to stretch forever. There are several sheep and cows mingling in the fields.

We eventually make our way to a large patch of dense forest and then, tightly surrounded by the forest, is the town of Colmonell. Simon enters his family's small wooden and stone house.

INT. CAVE DINING ROOM - MORNING

In what appears to be a large dark room, Sawney is sitting at the head of a long table covered with a beautiful white table cloth. The table is meticulously set with all the proper silverware and place settings. There are many candles burning. Opposite Sawney is AGNES, his beautiful, raven haired wife.

There are four other PEOPLE sitting with them. One of them is LEONARD, Sawney's son and best fighter. He is in his early twenties. Also sitting with them are Martha, John, and another well dressed WOMAN.

SAWNEY

This is how life should be.

AGNES

Yes, Sawney, I agree. Very peaceful and elegant.

SAWNEY

It's been a very good couple of weeks, thanks to Leonard's leadership of the brigade.

Sawney holds his glass up to gesture to Leonard.

LEONARD
Thank you, Father. You're my
inspiration.

SAWNEY
How kind.

Agnes SNAPS her fingers at a SERVER. The server quickly runs
over to help.

SERVER
Yes, ma'am.

AGNES
I'd like a little shoulder, please.

SERVER
Yes, ma'am.

The server steps over to the female sitting to the left of
Leonard. Now that we get a closer look, we can see that
Martha is obviously dead. The server pulls down her dress a
bit to reveal her shoulder. He cleanly, and expertly, cuts a
slice of it off and puts it onto a fine piece of bone china.
He puts some vegetable garnishes on the plate and then brings
it over to Agnes.

AGNES
Thank you, dear.

SAWNEY
I'd like some breast meat.

LEONARD
And some tongue for me.

The server steps over to John and cuts out his tongue.

SAWNEY
Even though it's been a good few weeks,
we can't forget that our food supply is
dwindling. We're already going so far
East that we can barely get back before
daybreak.

The server goes back to Martha and pulls down her blouse to
reveal her breast. He is about to cut but stops.

SERVER
Sir, would you like nipple?

SAWNEY
No, thank you. A bit chewy for my taste.

The server cuts.

LEONARD

At least the forest provides us with more cover.

SAWNEY

Yes, but what use is cover if hardly anyone travels on these roads anymore? After twenty-five years, the people of Colmonell are finally learning to stay home. We have to practically go into the town to get anything to eat.

AGNES

We might as well just make reservations!

Sawney chuckles. Leonard takes a bite of the tongue on the plate.

SAWNEY

Yes, well, everything will get better soon.

AGNES

You sound optimistic.

SAWNEY

And why shouldn't I be? We have our health, a delicious meal, an incredible family.

AGNES

A family that's growing very rapidly.

SAWNEY

I know, don't worry, we're coming up with a solution. We always knew we couldn't stay here forever, as cozy as it might be.

LEONARD

Cozy? We should be out there, free. Taking what's ours. Not hiding in this wretched cave.

SAWNEY

Bite your tongue, Leonard!

Sawney smiles. They shake their heads and GROAN.

SAWNEY (cont'd)

Sorry, I couldn't resist. Don't worry, Leonard, in due time, have patience. The youth today, they want everything now!

AGNES

Can someone pass me the gravy? This is terribly dry. I swear, did this woman work in the field?

EXT. TOWN SQUARE - MORNING

The next morning brings a loud, pushing CROWD to the center of town. There are several small wood and stone buildings surrounding the town square. The square itself is dirt and in the very center of the square, there is a stage constructed with a hang man's gallows built in. The crowd tries to get a glimpse of what is happening.

The SHERIFF and two of his MEN drag three older looking BUMS into the square. The crowd ERUPTS. They are then dragged onto a little stage erected by the gallows. The Sheriff, a large, rough man, with a face that's seen too much alcohol, fists, and winters, turns to address the crowd.

SHERIFF

These three men. These three pathetic leeches have been accused of helping to bring about the murders of at least four dozen men, women, and children over the last three months in this here town of Colmonell. How do you plead?

The three men just look at the Sheriff, confused. It's obvious that they have been beaten even more senseless than they are naturally.

SHERIFF (cont'd)

Guilty, you are!

The crowd ROARS.

CUT TO:

INT. SHOP

Simon's father, NORMAN, is peering out the window, watching the commotion outside with skepticism. He is in his mid-fifties and has lived a very hard life. He is portly and has gray hair and a gray beard.

NORMAN

Idiot Sheriff. Ready to hang the first people he finds after a killing.

He turns to Simon, who is putting supplies on a shelf.

NORMAN (cont'd)
Do you really think those drunks could
have slaughtered hundreds of people?
Ripped their limbs off and shredded their
skin? Ridiculous!

Simon shakes his head "no."

NORMAN (cont'd)
No! Of course not! These killings have
been going on since before you were born,
from Girvan to Ballantrae. I doubt these
bums have ever been more than twenty feet
from the pub. Idiot Sheriff.

Norman turns to the back of the shop and sees BILLY, a few
years older than Simon, fit, good-looking, and quick on his
toes. He is drinking from his small flask he pulled from his
pocket.

NORMAN (cont'd)
Billy! We'll have none of that this
early, unless you want to end up like one
of those.

Norman motions to the drunks being hanged. Billy, surprised,
quickly puts his flask back in his pocket.

Norman grabs a large basket and heads out the back door.

EXT. TOWN SQUARE

The Sheriff is walking quickly with RICHARD, his chief
deputy, back towards their building. A MESSENGER rides up to
him.

MESSENGER
SHERIFF! Sheriff!

SHERIFF
Yes, what is it?

The messenger jumps off his horse.

MESSENGER
Another attack. The entire Moorbridge
party. Gone.

SHERIFF
What do you mean gone?

MESSENGER

Nothing left. Just their carriages. No bodies, just some pools of blood.

SHERIFF

Dear god.

RICHARD

Moorbridge. Surely the King will now get involved. John Moorbridge was the King's cousin.

SHERIFF

I know. I know.

The Sheriff becomes angry.

RICHARD

This is good news. More men, more help in tracking whatever is doing this.

SHERIFF

The last thing we need is the King involved. Getting in the way. I can handle this! My way! With MY men! Who else knows about this?

MESSENGER

I don't think anyone, yet. I just came upon the carriages at day break.

The Sheriff talks quietly to the two of them.

SHERIFF

Alright. Let's get back there and get them off the road. Try and buy us some more time before word gets to Edinburgh.

RICHARD

What? You can't do that. Surely there will be people wondering what happened to them. Search parties.

SHERIFF

And when they come around, they won't find anything. I don't want the King becoming involved so keep this quiet.

The Sheriff, starting to storm off, turns to see Norman only a few paces away staring at him. Norman, not wanting trouble, quickly looks busy and walks back into his shop. The Sheriff follows him in.

RICHARD
Bloody hell.

INT. SHOP

Norman quickly enters his shop, looking a little concerned.
Simon notices this.

SIMON
You alright?

NORMAN
Yes, yes, of course, now get back to
work. It's going to be busy today.

The Sheriff enters.

SHERIFF
Hello, Norman. How's business.

Norman straightens up and looks the Sheriff in the eye.
Unflinching.

NORMAN
Business is good, thanks for asking.
How's your business?

SHERIFF
Too good, unfortunately. With these
attacks, people are afraid to leave their
houses after dark.

NORMAN
It is getting worse every day.

SHERIFF
It was just the woods at first. Don't go
into them, but now it seems the woods are
getting closer and closer.

NORMAN
That what fear does. It gets inside of
you and holds on until it consumes you.

SHERIFF
Some even think that there are people in
the town who have summoned whatever this
evil is.

NORMAN
And I suppose those poor bums you hanged
today were some of the summoners?

SHERIFF

Norman, I'm sure you don't like it when people meddle in your business, telling you how to do things. Telling you when you can open your shop, when you have to close it.

NORMAN

I suppose no one would like that.

SHERIFF

Exactly. No one likes that. You like doing things your way.

NORMAN

I do. But sometimes, when I'm not doing things the right way, or the way that's best for the people who shop here, then I welcome the help.

SHERIFF

Fortunately, I don't have that problem.

NORMAN

Really? I guess we'll have to see about that.

The Sheriff smiles and wanders around the shop as he talks. Billy and Simon watch, anxiously.

SHERIFF

Norman, I like you. Okay, I'm lying, I've never liked you, but I've left you alone since so many of these people like you. But there are far more important things at stake here.

NORMAN

You're right, there absolutely are.

The Sheriff steps back up to Norman.

SHERIFF

Don't. This time you won't win.

NORMAN

Win? I didn't win. She loved me, not you.

SHERIFF

If she'd been with me, I would have protected her.

Norman begins to lose his cool.

NORMAN

Get out.

The Sheriff grins.

SHERIFF

Have a pleasant day, Norman.

The Sheriff exits. MRS. DELANEY, an older woman in her sixties, overweight, and carrying a basket comes into the shop.

NORMAN

That idiot.

MRS. DELANEY

Oh Norman, there you go again. You're certainly not shy about your feelings.

NORMAN

Oh hello, Mrs. Delaney. Simon!

Simon quickly steps over to Norman and Mrs. Delaney.

SIMON

Yes, Father.

NORMAN

Please go and get Mrs. Delaney's order. Take Billy with you.

SIMON

Yes, Father.

Simon quickly walks off.

MRS. DELANEY

Oh, what a good son.

Norman shrugs.

NORMAN

Yes, but he's got no drive, the boy. Since his Mother, especially.

MRS. DELANEY

Yes, such a tragedy.

NORMAN

Still, it's no excuse for idleness.

Simon comes back carrying a few bundles and an armful of fabrics. Billy is also carrying a couple of bundles.

SIMON

Looks like everything's in.

Mrs. Delaney looks at the fabrics. She becomes concerned and flips through them.

NORMAN

Something wrong?

MRS. DELANEY

Well, I don't want to be difficult, but I ordered a green with the red cross-hatch. I don't see it.

Simon realizes he forgot to order this one for her.

NORMAN

Simon. We spoke specifically about this one. Remember, since Mrs. Delaney was making it for her granddaughter to wear for her birthday.

SIMON

Father, I know I ordered it. I guess Jenkins forgot to drop it off yesterday.

NORMAN

Simon, stop making excuses! It was your responsibility to order it AND make sure it was dropped off yesterday!

MRS. DELANEY

It's really no matter, Norman. I can get it next week.

NORMAN

No, Mrs. Delaney. You are a valued patron and this is inexcusable. Simon, you are going to pay for the piece of fabric for Mrs. Delaney. I don't know what I'm going to do with you, Simon. Very disappointing.

Everyone is embarrassed for Simon as Norman stares at him and is ready to scold some more when:

CRASH. FINN, another boy about Simon's age, but a little thinner and clumsier, drops a bunch of wood bowls on the ground.

NORMAN (cont'd)

And you! Finn! What a bunch of misfits! I'm surrounded by idiots!

He throws up his hands and storms away. Finn smiles at Simon and Billy.

SIMON

(to Mrs. Delaney) I am so sorry, Mrs. Delaney. Later today, I'll ride out and pick up the fabric. I'll have it ready for you tomorrow.

MRS. DELANEY

Thank you, Simon. And don't mind your Father, he hasn't been himself since your Mother...

SIMON

No one has been themselves since all this started.

They pause and you can see the horror creep up on both their faces as they think about all the attacks.

Out of the corner of his eye, Simon sees MARY, a very beautiful girl Simon's age. She is attractive, yet disheveled and in raggedy clothing. She is poor and possibly a beggar, with no real reason to be in the store, other than to steal.

SIMON (cont'd)

I'll have Finn carry your goods for you.

MRS. DELANEY

Thank you, Simon.

Finn steps over and Billy and Simon pour all the goods onto Finn, overloading him. Trying to get balance, he stumbles out of the front door and dumps the goods in a wheelbarrow. Mrs. Delaney follows.

Billy sees Simon checking out Mary.

BILLY

I hope you're just staring at her because you want to make sure she doesn't nick anything.

SIMON

Sure, nick something.

Mary wanders through the darkened store, touching all the merchandise and food and watching Simon out of the corner of her eye. She cracks a smile.

SIMON (cont'd)

Something about her.

BILLY
Her tits or arse?

Simon smiles.

SIMON
Her eyes, actually.

Billy goes back to work sweeping up the floor.

BILLY
You better get back to work. Your
father's angry enough at you.

SIMON
Yes...

He is entranced by her. They lock eyes. It is broken by Norman storming in and yelling at her.

NORMAN
Get out of here! Shoo! Bloody thief!

He scares her out of the door. Norman sees that Simon was checking her out.

NORMAN (cont'd)
Oh no. I know that look. You better
stay away from her. She's a McKellin. No
good thieves, I tell you. Useless
creatures.

Simon looks out the window and there is Mary. She smiles at him and bites into an apple she stole from the store. He smiles back at her. Billy steps up to Simon.

BILLY
McKellin?

SIMON
They were a family of wanderers. No
home, they would steal what they need to
survive. She's the last of them.

BILLY
What happened to them?

SIMON
No one knows. Probably killed by
whatever is out there. I sometimes
forget you've only been here a couple
years.

He slaps Billy on the back and then steps away. Billy peers out the window at Mary.

INT. SIMON'S HOUSE - NIGHT

Simon and Billy are sitting in their small living room. A fire burns in the fireplace as Simon plays the VIOLIN beautifully. Norman sits back in his chair, very content.

NORMAN

I don't know where you get that talent from. Exquisite.

SIMON

Thank you. It's easier than it looks.

NORMAN

I doubt that.

SIMON

No, really. Here.

Simon stops playing and steps over to his father, his violin out stretched.

NORMAN

What? You want me to play?

SIMON

Try, I'll show you.

NORMAN

Simon, don't be ridiculous. One touch from me and I'll have every dog in the county hunting me down.

Simon places the violin on his father's shoulder and maneuvers his hands and arms to hold it correctly. He gives him the bow and places it properly on the strings. Norman awkwardly holds it and is motionless.

SIMON

Perfect, now strum.

NORMAN

Uhhh...

SIMON

Just move your arm back and forth, while you hold down these strings.

Norman does as he's told and out comes a beautiful sound. Norman is shocked.

SIMON (cont'd)

See!

Norman smiles. He tries to strum again and it makes a hideous sound. They both cringe.

SIMON (cont'd)

Okay, just stick to that other note and you'll be fine.

Norman strums again and another horrible sound. A dog HOWLS outside. Simon takes the violin back.

SIMON (cont'd)

Alright, that's enough lessons for tonight.

They both chuckle.

NORMAN

Simon, if anything were to happen to me...

SIMON

What do you mean?

NORMAN

I don't know. With all these attacks, and your mother gone...

SIMON

Nothing is going to happen to you.

NORMAN

If something were to happen, I'd want you to take over the shop. I know you don't love it, but it makes a good living and the people like you.

SIMON

Father...

NORMAN

Just, I'd want you to be strong. For both of us. All right?

SIMON

All right. I will.

Norman is satisfied. The fire starts to die out.

NORMAN

Looks like the fire's almost out. We should call it a night.

SIMON

I can go out and grab some more wood.

NORMAN

No, no. You know you shouldn't go out after dark. There's no telling when those things will attack again.

SIMON

Father, the wood is right next to the house. I'll only be a minute.

Simon quickly steps out of the house against his father's better judgment.

EXT. SIMON'S HOUSE - NIGHT

Simon steps over to a pile of fire wood and begins to put a few pieces in his arms. He hears a scurry in the woods, about fifty feet from him. He pauses, listens and watches. He sees the bushes and weeds sway as something moves around. Curious, he cautiously begins to step over to the edge of the woods to investigate. As he gets closer, the noises go a bit deeper into the woods. He makes it to the barrier of the forest and peers in. Nothing. It's silent again. Turning around to go back, he is confronted with a large wolf-like dog, growling angrily at him.

SIMON

Good boy, nice doggy.

The dog starts to approach so Simon backs up and begins to enter the woods. The dog, however, won't go in. It sits there on the edge growling. Suddenly the dog shuts-up and runs away frightened.

SIMON (cont'd)

Oh no.

Simon realizes that there is probably something behind him, which frightened the dog away. He slowly turns around and sees about six pairs of eyes peering at him from the darkness. No shapes of bodies can be seen, only the focused eyes peering out of the black. After a moment, all the eyes move. Simon drops the wood and darts back to his house.

INT. SIMON'S HOUSE

Arriving safely, he goes inside and sees his father, still sitting in the same chair. Simon is terrified.

NORMAN

Where's the fire wood?

EXT. WOODS - NIGHT

There is a faint light coming from the moon, piercing the thick growth.

CLOSEUP of Leonard's face. He stands behind a tree with a wide, monstrous grin. His sharp teeth are exposed, his eyes gleam. Behind him is the road stretching into the distance. Leonard can't wait to attack, but he has to.

It is dead silent. The wind doesn't even dare to disturb these trees. Before anything is even heard, Leonard smells something. He perks up a little, getting a bit more ready. Slowly, a rumble is heard, and in the far distance, we can see what may possibly be a carriage quickly approaching. As the carriage grows from a speck to being seen, Leonard gets more and more excited, like he is about to go downhill on a roller coaster.

The carriage is now about forty feet down the road. Like a giant battering ram, a tree on its side, held in the air with ropes tied in the trees, launches from the side of the road and collides into the carriage. It is destroyed in one huge crash.

Leonard rushes the fallen carriage. A DRIVER and THREE MERCHANTS struggle to stand. A dozen of Sawney's men are on the attack. They quickly engulf the carriage passengers.

As Leonard is running towards them, he unsheathes his sword and chops off the head of the driver. The three merchants are gutted by the rest of Sawney's men. Once all the men are dead, Leonard shouts out a VICTORY CRY. The rest of the men follow.

EXT. WOODS - DIFFERENT AREA

Simon jolts awake. The faint sound of the CRY echoes but dies quickly. He is laying in the woods again, but this time he has blood on his mouth. Confused and frightened, he scans his surroundings. He feels something cold and wet on him. He looks at his hand, and it is covered in blood. Looking down, he sees his shirt is drenched in blood. Alarmed, he jumps up and pulls up his shirt. No blood on his body; he is fine.

A few yards from where he was asleep, he sees a slaughtered deer. It has been ripped to shreds. He takes a few steps backwards and looks around. There are eyes peering at him all around. Terrified, he tears through the woods towards home, leaving his bloodied shirt behind him.

EXT. TOWN - NIGHT

Simon makes his way out of the woods and gets back to town. He pants heavily and catches his breath. He sees two PATROLMEN standing guard about sixty feet away. They are near the edge of the woods. They don't notice him.

Simon looks back down to catch his breath and then hears a SWISH.

He quickly looks up to see the first patrolman head flying in the air and landing next to the other patrolman with a THUD. Simon's eyes grow huge and he runs and hides behind the closest building, still watching the attacks.

The other patrolman quickly unsheathes his sword but a spear pierces his chest and he falls. Simon ducks back behind the building, not wanting to be detected. PHILIP, one of Sawney's men, comes creeping out of the woods and looks around very carefully to make sure that he hasn't been detected. He steps out further, coming close to where Simon is hiding. He gets so close that Simon can hear his footsteps. Not having anything to defend himself with, Simon prays the beast doesn't round the corner.

Falling back, Philip returns to his prey and drags them into the forest. Simon exhales and quickly turns and runs straight into Billy.

SIMON

Billy! You scared the hell out of me!

BILLY

You okay, looks like you just saw the devil?

SIMON

Heard. Two patrolmen were just attacked over there.

BILLY

Where?

Simon points and Billy rushes over to investigate.

BILLY (cont'd)

I'm going after them.

Simon cautiously runs up to Billy.

SIMON

Don't be crazy. Whatever that was just diced two of the Sheriff's men! You'll get killed!

BILLY
I have to follow it!

SIMON
No, I won't let you.

Simon grabs Billy and holds his arm. Billy easily shakes him loose and rushes into the forest. Simon, angry, hesitates then follows.

They run a few yards in, following the trail of blood.

SIMON (cont'd)
Why have you stopped?

BILLY
It's gone. No blood, no trail, it's as if they just vanished.

SIMON
Good. Looks like we get to live. Now let's go back. Since when did you become so heroic, anyway?

BILLY
I'm just tired of being a prisoner in this village.

INT. CAVE READING ROOM

Sawney is sitting in the cave "reading room" with several candles lit around him. He is reading a book by Socrates. Agnes enters and interrupts him.

AGNES
Sawney, can we talk?

Sawney smiles warmly. Agnes sits next to him. He holds her hand.

SAWNEY
Of course, love.

AGNES
We hardly have any room left here. The twins are cramped into our room. We really need more space, Sawney. There are 52 of us now.

SAWNEY
I know, dear.

AGNES

This cave has served us well over the last twenty-five years, but it is definitely time to let it go.

SAWNEY

Absolutely. Don't worry, we have some ideas you may be fond of.

AGNES

Really, like what?

SAWNEY

How would you like to live in a beautiful town all our own, with no distractions. A town we can finally call our own?

AGNES

Oh Sawney, that would be ideal! Ideal!

She hugs him.

BETHANY, a little four-year-old girl, steps up to Sawney. She has a slightly deformed face from the inbreeding. She tugs on his coat.

BETHANY

Granddaddy? Granddaddy?

Sawney smiles sweetly.

SAWNEY

My sweet, beautiful Bethany.

BETHANY

Granddaddy, can you tuck us in now?

SAWNEY

Of course!

He grabs her hand and leads her to another room in the cave. He turns to Agnes and winks.

INT. CHILDREN'S ROOM IN CAVE

Sawney brings Bethany into her bedroom. There are about 12 CHILDREN all around the same age and all just as badly disfigured. They are wearing cute little nightgowns and night shirts that have been meticulously sewn. They all turn to Sawney and smile.

SAWNEY

Hello, children!

The children all run up to him. He hugs them all.

SAWNEY (cont'd)
 Alright, my pets, it's time for bed.

They all line up in front of their beds which are made of human bones. Sawney steps in front of each child, inspecting their appearance. He looks at their outfits and at their faces. One GIRL has a smudge on her face. Sawney pulls out his handkerchief and wipes it off.

A LITTLE BOY'S hair is messed up so Sawney straightens it out and puts the boy's night cap on. They all look so prim and proper despite their grotesque appearance. Once he has finished inspecting them, he CLAPS twice and they all jump into bed.

BETHANY
 Can you tell us a story?

SAWNEY
 A story? Well, I don't know if I know any stories.

JOSEPH
 Tell us the one where you first met Grandmamma!

SAWNEY
 Grandmamma, well, I'm not sure if I can remember back that far. Let's see... Oh yes, I remember. Many many years ago, I worked as a butcher's assistant, learning the great craft of meat carving.

INT. BUTCHER'S SHOP - DAY

CLOSE-UP of a pig's head getting bashed open and then various CUTS of the bloody, violent butcher's shop. We WATCH as Sawney NARRATES.

SAWNEY (V.O.)
 It was wonderful. The aroma alone made the shop a paradise. The beautiful, delicate cuts of meat, the fragile little animals, taken into the back room to meet their destiny. A very peaceful place. That's where I first laid eyes on her.

MARGARET, an old crotchety woman in her fifties, leads a stunning YOUNG AGNES, in her late teens. It is shocking that such a beautiful creature could later do such horrible things.

SAWNEY (V.O.) (cont'd)

They entered the old Butcher Shop and wanted to pick-up an order that wasn't ready yet. She claims to have fallen in love with me instantly. I'm not surprised.

Agnes sees YOUNG SAWNEY in the back cutting apart a pig. Her eyes glisten. Her pain of being with her mother washes away. Margaret is very upset about something. She YELLS at the BUTCHER. Sawney hears the commotion and turns around. He is paralyzed when he sees Agnes.

SAWNEY (V.O.) (cont'd)

During her Mother's tirade, I turned around and that's when everything changed. I knew, whatever happened in my life after that moment, would be perfect. Absolutely perfect.

Sawney comes to the front of the store and approaches Agnes and her mother.

SAWNEY (cont'd)

May I be of any assistance?

He peers deeply into Agnes. It is obvious to Margaret that the two were instantly in love. Margaret becomes furious and starts to SHOUT at Sawney.

MARGARET

You! You useless, pathetic butcher, you stay away from my daughter!

Margaret pushes Agnes behind her, hiding her from sight. Agnes still pokes her head out and smiles at Sawney. Through the shouting, Sawney and Agnes just stare into each other. Eventually, he returns to the back room.

SAWNEY (V.O.)

But that wasn't nearly enough to keep us apart. If anything, it drove us closer together. Later that day, I was alone in the shop, cutting up some meat for a large order. There was to be a feast that night in the town square and we were charged with supplying the meat. I worked furiously, but I didn't think there would be enough meat to go around.

SHOTS of Sawney working furiously in the Butcher Shop: slicing up pigs, cows, and chickens. There is blood everywhere, including all over Sawney and his clothes. He wipes his brow and gets fresh blood on his face.

SAWNEY (V.O.) (cont'd)

Suddenly, she was standing in front of me.

Agnes is leaning against the door into the back room. They both smile wickedly at each other. While watching him cut up the meat, she has become very aroused. She sways up to him and kisses him deeply and passionately for what seems like an eternity.

He drops his butcher's knife to the floor. SEVERAL JUMPCUTS of them kissing with great force and desire. It's like they've been waiting all their lives for this one moment. He throws her onto the butcher's table and she gets covered in blood. She loves this even more. He rips her top open and begins to grab her breasts, getting blood on them, too. He kisses her breasts and then rips open her dress to go down on her. She grabs his hair and SCREAMS in pleasure.

They fall to the ground and begin to roll around in the blood and animal parts. He slides off his pants and they begin to have crazed sex. She YELLS in pleasure and he MOANS. The CUTS get more and more frantic as they get more covered in blood.

Suddenly, Agnes stops and is shocked. Margaret steps in and is horrified. Sawney and Agnes quickly get up. Both are half naked and covered in animal blood. Margaret is stunned.

MARGARET

You filthy whoring animal! I am going to make sure you two pigs never see each other again!!!

Sawney, furious at the thought of never seeing Agnes again, leans down and picks up the butcher's knife and throws it at Margaret. The knife flies through the air and lands squarely in Margaret's face, killing her instantly. She falls to the ground. Sawney looks over to Agnes, a bit worried. Agnes grins wickedly and jumps on top of Sawney.

SAWNEY (V.O.)

Fortunately, Agnes approved.

Agnes and Sawney are putting their clothes back on. They look at the dead Mother.

SAWNEY (V.O.) (cont'd)

I still had the problem of how to feed all those people at the dinner that night.

Sawney walks up to Margaret, puts his foot on her head, and pulls out the butcher knife. He takes a swing at her neck.

CUT TO:

EXT. TOWN SQUARE - EVENING

Several FAT MEN sit at a dining table, eating a strange cut of meat. They are all enjoying it and patting Sawney on the back.

SAWNEY (V.O.)

That night, the town feasted on the most wonderful cut of meat they had ever eaten. They had no idea they were eating one of its most respected citizens. But we did.

Sawney and Agnes, all cleaned up, are devouring the meat.

SAWNEY (V.O.) (cont'd)

I'd always had a liking for the sweet taste of flesh, but together, our appetite became unstoppable.

INT. CHILDREN'S ROOM IN CAVE

SAWNEY

And that is the story of how I met your beautiful Grandmamma.

EXT. WOODS - MORNING

CLOSE-UP of the decapitated head of the carriage driver from the second attack.

The Sheriff is investigating with a few of his men. Richard gives him some details. All around them are pieces of the destroyed carriage.

RICHARD

I believe there were three men, besides the driver. Looks like they may have survived the destruction of their carriage but not the wrath of whatever is out here.

SHERIFF

And how do you know there were three other men?

RICHARD

There are three distinct areas of attack.
Here you can see the different pools of
blood.

He motions to three different areas where there are
substantial amounts of blood soaked into the soil.

RICHARD (cont'd)

(quickly and under his breath)
Plus I found three different sized hats
on the ground.

SHERIFF

Hats?

He shakes his head.

SHERIFF (cont'd)

It's one thing to attack the carriages on
the street, but last night, attacking my
own men in my own town. It's as if
they're everywhere, watching us.

The Sheriff spots something shining in the strained sunlight.
He bends down to pick it up. It is a key. Richard sees
this.

RICHARD

A key?

SHERIFF

Brilliant deduction.

RICHARD

Could have belonged to one of the
passengers.

SHERIFF

Doubtful. See this?

CLOSE-UP of the tail end of the key. It is an unusual
design.

RICHARD

That looks familiar.

BACK TO SCENE

SHERIFF

It should. It's for one of Old Ancroft's
locks.

RICHARD

According to their traveling papers, these people were coming from Girvan to Hollowchurch. They weren't even going to stop in Colmonell.

SHERIFF

Right. So, most likely, one of the killers dropped it.

RICHARD

Do you think Ancroft can identify the lock it's for?

SHERIFF

He can at least give us some names. And then, if we find the door that this belongs to, we get to walk right in on the killer.

RICHARD

I don't know. I still find it hard to believe that any one killer is doing this. I find it hard to believe that it's even a human.

SHERIFF

I know it's hard to imagine that any human is capable of such atrocities but trust me, we are.

EXT. TOWN CENTER - MORNING

Simon and Norman are walking to the shop.

NORMAN

Simon, I heard you come back late last night. Some of the Sheriff's men were killed right here in town! You really need to do something about your sleep walking! You can't keep going out every night! The attacks are getting closer every day!

SIMON

I know.

NORMAN

I don't want what happened to your mother happen to--

SIMON

I know! I'll do something. Tie my leg to the bed. Something.

Norman stops and turns to Simon.

NORMAN
You're all I've got, Simon.

Simon realizes his father is just trying to care for him.

SIMON
Alright, Father, I'll be more careful.

They pass a Butcher's shop. Simon hears the CUTTING of the meat and stops and looks in the door. Norman keeps lecturing him as he walks away. We can hear his VOICE trail away as the sounds of the BUTCHER shop become louder.

NORMAN
It's really affecting your work at the shop. You're not focused, getting orders wrong, not cleaning up. I think Finn is working harder than you now, that's not...

INT. BUTCHER'S SHOP

The BUTCHER is slicing through the flesh of a pig. The pink flesh looks almost human. Simon stares at it and slowly licks his lips as a few dribbles of blood drain from the pig.

EXT. TOWN CENTER

Simon's father calls to him.

NORMAN
Simon!

Simon runs over to his father and follows closely behind. As he walks, he sees Mary strolling a little ways from them in the town center. They share a wink. She bumps into an OLDER MAN carrying some groceries. He drops everything and begins to SHOUT at her. She APOLOGIZES and bends down to help him pick up his food. She quickly puts a few pieces of bread and vegetables into her pocket. She looks over to Simon again and smiles. He grins back. She gets up and walks away.

Norman, ahead of Simon again, is already in the shop. Simon follows in.

INT. STORE

NORMAN
Finn!?

SIMON
Finn's already here?

NORMAN

He stayed the night.

CRASH. Finn comes limping from the back of the store, putting his shirt on.

FINN

Sorry, sir. I was just doing some cleaning. I didn't hear you.

NORMAN

Alright, Finn. Get back to it, then.

Simon heads to the back room and the door is cracked.

INT. STORAGE ROOM

He notices Billy inside and he steps in quietly. He sees Billy praying on his knees. He is holding a small locket between his palms that is connected to a long necklace around his neck. Simon is quiet so as to not disturb him.

Once Billy is done praying, he immediately takes out a metal flask with a cross on it, uncorks it, and takes a swig. Simon takes interest in this and watches intently. Once Billy gets up he stretches and steps over to a crate of lanterns.

Billy looks around and sees that the only space for these is at the very top shelf, far beyond his reach. He scans the area and sees nothing that will help his cause. He grabs one of the lanterns, takes two quick steps towards the stone wall of the shop, jumps up the wall, and spins his body around and gently places the lantern on the top shelf. After landing, he smiles. Simon's mouth drops.

Billy then repeats this dance six more times with incredible quickness until all the lanterns are resting easy on the shelf. Finished with his work, Billy starts to head out of the storeroom.

Simon realizes that he will be discovered so he bursts in towards Billy, running square into him. Simon jumps, pretending to be surprised.

SIMON

Billy! You scared me! Didn't realize you were in here.

BILLY

Good morning, Simon. You look like shite!

INT. STORE

Billy walks out of the storeroom and the two of them step towards the front of the store.

SIMON

Yeah, I know. I feel like shite, too.

BILLY

Sleepwalking?

SIMON

It's gotten worse. I guess all these attacks are really getting to me. Can't stop thinking about them. I'm staying out later and later. And the dreams...

BILLY

Dreams?

SIMON

Before they were just a few quick images and now... I don't know, they seem almost too real.

BILLY

What are they of?

SIMON

(whispering)

Bodies. Blood. Lots and lots of blood. I'm even starting to...taste it.

BILLY

What?!

SIMON

Quiet.

The two step outside.

EXT. STORE - MORNING

BILLY

Sorry. Blood?

SIMON

And last night. I don't know. There was this dead deer near me when I woke up and...blood all over my shirt.

BILLY

Simon, this is getting serious. Whatever is out there is getting more and more bold. You have to stay in at night or you could be killed.

SIMON

I know. I'm trying.

Simon notices a bit of commotion at the other end of the shopping square.

SIMON (cont'd)

What's going on?

BILLY

Oh, they found a key at the latest round of killings. Supposedly, whoever the key belongs to is responsible. Sounds like a load of shite to me. Just another excuse for the Sheriff to have more executions.

Simon becomes a bit worried. He sees Finn carrying a large bundle of tools.

SIMON

Finn, why did my father have you sleep here last night?

FINN

Something about being worried people would steal stuff.

SIMON

Did he give you a key?

FINN

What key?

SIMON

(agitated)

The key to the bloody shop.

FINN

No, he just told me not to leave.

Finn steps away to the back of the store.

Simon becomes very worried. He sees the Sheriff and Richard trying the key in a lock only a few shops down.

SIMON

Billy, what if that's my father's key?

BILLY

I doubt your father would lose his key.

SIMON

The Sheriff could have stolen it to give him an excuse to execute my father. You know how they fight.

BILLY

Oh my God.

SIMON

We have to get him out of here.

They quickly go back into the shop to find Norman.

INT. STORE

SIMON

Father! Father!

INT. STORE OFFICE

They go into the office to look for him. Nothing. Simon sees out the window that the Sheriff is getting closer.

EXT. TOWN CENTER

He is trying the lock on a door only two shops down.

INT. STORE

Billy and Simon come out of the office and see Finn again.

SIMON

Finn, where is he?

FINN

Who?

SIMON

My father, where is he?

FINN

I think he went out back to get some wood.

Simon and Billy rush out of the back exit of the store.

EXT. BEHIND STORE

They see Norman.

SIMON

Father!

Norman turns to see him.

Simon looks over and sees the Sheriff approaching Norman's store.

SIMON (cont'd)

Father, they found a key near the attacks last night. They think that if they can match the key they'll find the killer.

NORMAN

Yes, I know.

SIMON

But, you had Finn stay here last night, right?

Norman is very calm.

NORMAN

Yes.

SIMON

Because you couldn't lock the shop, right? You lost your key.

Norman slowly checks his pockets, but he already knows the answer.

NORMAN

Yes, looks like I did misplace it.

SIMON

Father! The Sheriff is coming, right now! The key he has, what if it's yours?

NORMAN

I expect it is.

Both Billy and Simon are speechless.

NORMAN (cont'd)

What I am going to do, Simon? Hide under my bed? I won't give him the satisfaction.

SIMON

But Father...

Simon is distraught and sad. There is some noise coming from inside of the store.

INT. STORE

From outside the back door, the three of them can see through the store to the front door. There is a rattle, a CLICKING of a lock, and then the Sheriff enters the shop.

EXT. BACK OF STORE

Billy and Simon turn to Norman. Norman enters his shop to greet the Sheriff.

INT. STORE

Norman steps calmly up to the Sheriff and Richard.

NORMAN

Hello, Andrew. Can I interest you in some fine tools?

The Sheriff holds up the key to Norman.

SHERIFF

Is this yours?

NORMAN

Did you use it to open my door?

SHERIFF

Yes, I did.

NORMAN

Well, then I guess you already know who it belongs to.

SHERIFF

Norman, I'm shocked. Such horrible, gruesome murders and your own wife? What will Simon think?

NORMAN

I suppose he'll think you're an idiot who'll lock up his own mother if she disagrees with him.

The Sheriff grins at Norman.

SHERIFF

I told you to keep your mouth shut.

NORMAN

I didn't say a word.

SHERIFF

You'll have to come with us now, Norman.

Simon grabs Norman and pulls him out of his shop, hurting Norman in the process.

EXT. STORE

Simon, Billy, and Finn rush up to them.

SIMON

Leave him alone! You know he had nothing to do with this!

He grabs Norman and tries to pull him away from the Sheriff. Some people gather around to see what's going on, including Mary. They all struggle and the Sheriff shoves Simon off and tosses him the ground. Simon gets up and his lip is bloodied.

NORMAN

Simon! Don't worry, it'll be fine. Just mind the store for now and I'll be home soon!

RICHARD

We only want to question your father. That's all.

SHERIFF

Yeah, question.

The Sheriff LAUGHS as they pull Norman away.

Simon watches in horror as his last family member gets dragged away to an almost certain death. His eyes swell with tears. Mary kneels down to Simon to wipe the blood off his lip. Simon winces, not wanting her to see him this way. He hurries up and rushes into the store. Mary looks sadly at Billy and Finn.

INT. STORE

Simon is irate. Billy and Finn try to calm him down. Mary slowly steps in from the outside.

SIMON

They're going to hang him!

BILLY

Simon, they just want to question him, you heard Richard.

FINN

Richard's a good person. He wouldn't lie.

SIMON
(desperate)
What are we going to do?

BILLY
What can we do?

FINN
We just have to watch the store and wait.

SIMON
Wait for them to hang my father? I can't believe this is happening.

MARY
Then prove he's not the one.

They all turn to see Mary.

SIMON
What?

MARY
Find out the truth.

BILLY
That's crazy. How is Simon supposed to do what trained men have been trying to do for decades?

Simon stares into Mary.

MARY
I've seen you. Out there in the woods. There is something.

BILLY
You follow him? Get out, you crazy--

SIMON
Shut up, Billy.

MARY
You know that, right? There's something there -- for you.

SIMON
Yes, but...

He shakes out of the trance and steps away.

FINN

What the bloody hell is she talking about? And what does any of this have to do with helping your father?

Billy is a bit intrigued. Simon replies with false hope and not ready to confront his nightmares.

SIMON

Yes, we have to just focus on taking care of the shop now, so when he returns, he won't be angry. Billy, finish inventorying the stock room. Finn, the back room could use a good mopping.

Simon starts to rearrange some goods on a shelf.

INT. CAVE CLASSROOM

There are about two dozen children of various ages cramped inside a cave room, sitting in makeshift bone chairs. They are all sitting up straight and all look very proper. As before, many of the younger ones have deformities. MARTIN is standing in front of them. He is in his mid-forties and very scholarly looking. He is wearing a suit and is very clean-cut. He lectures to the class as he holds a book.

MARTIN

Now children, who can tell me what Pythagoras meant by his Wheel of Birth?

Several little hands fly into the air. Of course, not all of them actually look like hands.

MARTIN (cont'd)

Leslie?

LESLIE, a darling little nine-year-old, is very excited to answer.

LESLIE

Pythagoras believed that if you followed certain moral, ascetic, and dietary rites, then your soul could ascend to a higher level in your next life.

MARTIN

Right. And what are some examples of things that you should follow?

Sawney slowly steps into the room to observe. Leslie sees him and tries to do an especially good job.

LESLIE

Well, you should treat all women and men equally, have respect for animals and all living things, and try to eat as purely as you can.

MARTIN

Very good, Leslie!

SAWNEY

Indeed! That's why it's so important to live a moral and good life in everything we do. From being kind to animals to learning about the arts.

DONALD

But if we want to be kind to animals, why do we eat them?

SAWNEY

Well, Donald, that's an excellent question! Eating animals is the best way to honor them. Can you think of a more honorable thing to do than to give someone life and nourishment?

DONALD

No.

SAWNEY

What we eat is the most important thing. It makes us who we are; it defines us. By eating others, we take in their most important qualities and their undesired qualities pass right through.

DONALD

And the blood that we drink?

SAWNEY

It gives us life, energy, and the strength and dexterity of ten ordinary men.

The kids CHEER.

Leonard comes up to Sawney and pulls him away.

LEONARD

Father, we should have the prisoner from Ballantrae within a few hours.

SAWNEY

Perfect.

LEONARD

It still makes me nervous. Having one of us out there, unprotected, living with them. It's not right.

SAWNEY

Leonard, you almost sound jealous. Don't worry. It'll be fine. Throughout history, all great armies had their spies. They're a necessary evil.

LEONARD

Still. I'll feel better when we're all together again.

SAWNEY

Soon, Leonard, soon.

INT. STORE - AFTERNOON

Simon, sitting on a stool and leaning on the wall by the counter, begins to doze off. He starts to DREAM. Several FLASH CUTS of CLOSE UPS of bloody bodies, people being killed, and blood flowing on the ground.

INT. STORE - AFTERNOON

Simon is snapped out of it by THREE YOUTHS entering the store. They approach Simon, looking for trouble. RONALD, the leader, steps up to Simon and pushes him to get his attention. Simon tries to continue to ignore them.

RONALD

Hey, Simon. Heard about your murdering father.

SIMON

Come on, Ronald. I don't want any trouble.

RONALD

Then maybe you should have stopped your father from killing all those women and kids.

SIMON

You know he didn't do it. Now get out.

The two other youths egg Ronald on. Ronald pushes Simon, who falls from the stool but lands on his feet.

RONALD

I wonder how he liked doing your mother in.

Simon gets angry and pushes Ronald back. This is all the three need to jump on Simon. Just before they pounce, a knife WHIZZES by their heads and lands in the wall. They all turn to see Finn.

RONALD (cont'd)

What the?

Simon is impressed. The three youths rush Finn but Billy jumps in from the shadows and takes down two of them with some amazing fighting moves: an elbow to the face, a knee to the stomach, a foot to the head. The third youth grabs a hammer off a shelf and throws it at Billy's turned back. Billy quickly turns and grabs the hammer in midair and is about to throw it back but Finn grabs a nice vase from the shelf and smashes it onto the youth's head. The three youths manage to gather up enough energy to limp out of the shop. During the fight, Billy's locket and chain have come out and are now resting on top of his shirt.

RONALD (cont'd)

We'll be back.

BILLY

I hope so.

Finn looks down to the shattered glass.

FINN

Norman is going to be very upset.

Simon stares at Billy.

SIMON

Where did you learn to do that?

BILLY

Around.

Simon sees the locket and is impressed by it's richness but focuses on the recent attack.

SIMON

Around? How come in the two years you've been here, we've never seen you fight like that?

Billy sees Simon checking out his locket and puts it away under his shirt.

BILLY

I don't know. Never been attacked by three thugs before. Have you gone to see your father yet?

SIMON

They were interrogating him last night.
I can go by later this afternoon.

BILLY

I was thinking about what Mary said to
you yesterday. About your sleep walking,
your dreams. If there is anything you
can do... I mean. If you know anything.

SIMON

I'm trying. Really. I just, it's just
not clear enough yet.

Simon senses something. He perks his nose up a tad.

SIMON (cont'd)

Finn, Mrs. Delaney is here. Go back and
get her order.

Finn and Billy look around and Mrs. Delaney is nowhere in
sight.

BILLY

Mrs. Delaney?

SIMON

Yeah, she's right--

Simon turns around and looks towards the front door. No one.

SIMON (cont'd)

Funny. I thought I, ummm...

After a beat, Mrs. Delaney comes in the front door. They all
turn and stare at her, surprised.

MRS. DELANEY

What? Don't tell me you forgot my order
again.

INT. LARGE GATHERING HALL - DAY

Dozens of TOWNSFOLK are gathered in a large meeting hall.
They all mill about TALKING worriedly to each other. The
Sheriff and Richard are on a small stage at the head of the
room. The MAYOR of the town is also there. He is in his
late fifties and takes his orders from the Sheriff. The
Mayor steps up to a podium and bangs a gavel on the podium to
get everyone's attention. The crowd slowly quiets.

MAYOR

Please, settle down, settle down. We
need to begin this meeting.

It is now quiet and everyone waits for the Mayor's next words.

MAYOR (cont'd)

I know everyone wants to know what we're doing to help protect the town from the every growing encroachment of whatever is out there.

The crowd gets loud again in agreement.

MAYOR (cont'd)

We're starting to post more soldiers at the borders of the forest to try to help keep out whatever is trying to get in.

A COMMONER yells from the crowd.

COMMONER

That won't do nothin'! Whatever is out there, killed those two soldiers the other night with ease!

The crowds gets angry and encourages the commoner on.

COMMONER (cont'd)

You have to do better! No one is safe! Before, we were just afraid to go into the woods after dark, now, they are attacking us in our own town! Soon, they'll be sneaking in our houses and taking our children as they sleep!!!

The crowd gets very angry and the Mayor doesn't know what to do. The Sheriff steps in.

SHERIFF

Sit down and be quiet! Be quiet!!!

The crowd hushes.

SHERIFF (cont'd)

Every day that they get closer to us, we get closer to figuring out what is doing this. They're getting more and more desperate which is why they are starting to drift into our town. Soon, they'll make a mistake and we'll get them! For now, just stay in your houses after dark and keep your doors bolted and windows shuttered.

The crowd murmurs in compliance. Mary, in the back out of sight, shakes her head and smiles.

INT. CAVE MAIN ROOM

In the large grand cave room, Sawney and a couple of other ADULTS are giving dance lessons to the CHILDREN. Agnes is playing the violin. The entire room flickers to the beat of the music as it is illuminated by dozens of candles. They are learning how to waltz.

SAWNEY

Very good children! One-two-three, one-two-three. Try not to watch your feet!

There are faint sounds of SCREECHING heard in the background.

SAWNEY (cont'd)

(to Agnes)

Brings back memories of our first ball, doesn't it?

AGNES

Of course. Quite a bit of fun we had.

EXT. DANCE HALL - NIGHT - FLASHBACK

Young Sawney and Young Agnes are dressed up very fancy and their smiles are wide. They approach the front door of the dance hall and are greeted by two ATTENDANTS. Both attendants look at Sawney and Agnes and LAUGH.

ATTENDANT #1

Where do you think you two are going?

ATTENDANT #2

This event is by invitation only. And you two certainly weren't invited.

SAWNEY

(getting angry)

We certainly have enough class for this place.

Agnes puts her hand on his arm to calm him.

AGNES

We have an invitation.

They pull out an invitation and there is some blood stained on it.

ATTENDANT #2

This is for Mr. and Mrs. Louder.

SAWNEY

That's us.

ATTENDANT #1

They were found dead the other night!

SAWNEY

That's impossible, we buried them--

Sawney shuts up and looks at Agnes. The attendants don't know what to do.

AGNES

There must be some mistake. We'll be off.

They quickly leave. Attendant #2 quickly rushes over to a man standing outside and points to them.

SAWNEY

Why are we leaving?

AGNES

We're not.

INT. CAVE PRISON

Back inside the cave. Leonard has a PRISONER tied to a bone chair. The prisoner is SCREAMING in agony and has had his left ear and tip of his nose cut off. Leonard continues torturing him for information.

LEONARD

You bastard. Talk! We know a party from Ballantrae is going out to search for the killers, but where are they going and when!

PRISONER

Go to hell!

Leonard begins to scalp the prisoner. He SCREAMS.

PRISONER (cont'd)

Stop, stop! Okay. But kill me quickly. Promise.

LEONARD

I'll do you one better. If you tell me, I will let you go.

PRISONER

What?

LEONARD

You heard me. I'll cut your ropes and you can run free. Free as a bird.

PRISONER

About seventeen men are going out via the East along Gideon Way. They're leaving tomorrow at sundown. That's all I know. I promise.

LEONARD

Alright. I believe you.

Leonard cuts the ropes and lets the prisoner go. The prisoner jumps out and looks around.

LEONARD (cont'd)

You better run before I change my mind!

The prisoner takes off down the first cave path he can see. After a few beats, Leonard YELLS down another cave.

LEONARD (cont'd)

TIME!!!

After another pause, FOUR YOUNG shirtless MEN come sprinting past Leonard and head after the prisoner.

EXT. DANCE HALL - NIGHT - FLASHBACK

Attendant #1 is still alone at the front door. He stands there watching Attendant #2 and the STRANGER talk. An axe comes out of nowhere and collides with the back of his neck.

INT. CAVE / INT. DANCE HALL MONTAGE

Three scenes are cut together, all set to the MUSIC of Agnes's violin.

- A) The prisoner runs frantically through the dark caves, having no idea where to go and being pursued by young men.
- B) Sawney and the children in the cave are practicing their dancing.
- C) The Younger Sawney and Agnes systematically and brutally slaughter two dozen ballroom dancers with an unrivaled force. They then dance among the dead bodies.

As the cuts and sequences get quicker and more frantic, the MUSIC speeds. Finally, Agnes breaks a string and stops playing the violin. The prisoner is then caught and his SCREAMS echo through the caves as a crescendo finale to the music.

EXT. TOWN - EVENING

Simon is walking with his head hung low through the town. People WHISPER as he passes. Some even throw fruit at him. He sees Ronald and his friends and not wanting to fight, he ducks into the first shop he comes to.

INT. BUTCHER'S SHOP

This time, inside the Butcher's shop, he is close to the raw meat and violent cutting. The Butcher is in the back of the room slicing through the ribs of a cow. Simon stares deeply at the Butcher's movement.

Simon's senses are going crazy; he smells the blood and licks his lips.

He begins to see very quick FLASHBACKS of people being slaughtered and eaten.

Not understanding these visions at all, he becomes frightened and quickly flees the shop.

EXT. TOWN CENTER

Leaving the Butcher's shop, Simon quickly tries to make his way through town undetected. Mary, however, catches up from behind.

MARY

Simon.

He doesn't slow so she runs quicker and finally reaches him.

MARY (cont'd)

Simon. I need to talk with you.

SIMON

I'm going to see my father.

MARY

I know, but I need to talk to you.

She grabs his arm and he stops.

SIMON

What?

MARY

I can help you.

SIMON

Can help me what?

MARY

Figure out what's been going on.

SIMON

How? How can YOU possibly help me in any way, figure out what's going on here?

MARY

My parents were killed by this terror. Ten years ago. When I got old enough, I started tracking. Following. And watching. I want nothing more than to find these killers. And I want to help you before they leave you with nothing, like me.

Simon turns and starts to quickly walk away. Mary does not follow.

INT. PRISON - EVENING

Simon gets to the prison and Richard is there sitting at a table. He sees Simon and stands.

RICHARD

Simon.

SIMON

Richard.

Richard leads him to the back of the room to the cells. Norman is sitting in the corner, leaning against the wall. He has been badly beaten. Simon is worried.

SIMON (cont'd)

Father!

Norman perks up and turns to where Simon is.

NORMAN

Simon?

Richard opens up the cell and lets Simon in. Simon runs over and hugs his father. He looks at his wounds. Norman is barely conscious.

SIMON

Are you alright? They beat you.

NORMAN

Yes, just a little interrogating, that's all.

Simon glares at Richard.

SIMON

Now do you see he knows nothing!?

Richard turns away.

NORMAN

Don't worry, Simon. I'll be fine. Just mind the store and I'll be home in no time.

SIMON

Yes, yes, Father, the store is fine. Everything is okay. We just want you home.

NORMAN

Oh, I'll be there soon. And stay away from that girl. She'll get you into trouble, no doubt. And practice your violin!

SIMON

Yes, I will.

NORMAN

Oh Simon, your mother would be so proud of you.

Simon starts to tear up.

SIMON

I hope so.

He hugs his father some more.

NORMAN

I...I think I need to sleep a little now.

Norman leans against the wall again and closes his eyes.

SIMON

Father...

Richard opens the door and Simon backs out of the cell, while watching his father.

RICHARD

Come on, Simon. Let him rest.

Richard leads him away from the cells. Simon whips around and grabs Richard and pins him against the wall.

SIMON

What the hell is wrong with you! You know he's innocent!

RICHARD

Let me go, Simon, or you'll join him.

Simon slowly lets Richard go.

RICHARD (cont'd)

I can delay the Sheriff a few days, a week maybe, but that's it. So, make your peace with it. I just pray we find something soon. Now get home before nightfall.

Simon pulls himself together and with a renewed confidence, exits the jail.

INT. CAVE

Sawney and his men are getting ready for their attack against the men of Ballantrae. There are about twenty of Sawney's soldiers lined up in formation. They stick their chests out far and wait for Sawney to inspect them. He walks up and down the line, brushing some lint off one of the men's suits. There are some smudges on one of the soldier's shoes.

SAWNEY

Clean off that smudge.

He finishes his inspection and smiles proudly and nods.

SAWNEY (cont'd)

Yes. Yes, you are definitely ready for battle. But first, a Prayer for the brave.

Sawney begins to recite The Lord's Prayer. As he does, we see the attack on the men from Ballantrae.

SAWNEY (cont'd)

Our Father, who art in Heaven, Hallowed be Thy Name.

FIGHTING/DREAMING MONTAGE - EXT. WOODS - NIGHT

Sawney's men, well hidden in the trees and brush, see the Ballantrae soldiers approaching down the road.

SAWNEY (V.O.)

Thy Kingdom come, thy Will be done, on earth, as it is in Heaven.

As the army gets closer, Sawney's men leap out of trees and attack them. They begin to swing their swords and bite the necks of their prey.

QUICK CUT of Simon's face as he sleeps. His head starts to move back and forth, as if a nightmare is starting.

SAWNEY (V.O.) (cont'd)
Give us this day our daily bread, and
forgive us our trespasses. As we forgive
those who trespass against us.

More violent beheading and struggling.

QUICK CUT of Simon's head starting to thrash in the bed more.

Leonard pulls out two daggers and easily dices several men at once.

SAWNEY (V.O.) (cont'd)
And lead us not into temptation, but
deliver us from evil.

CLOSE-UP on the deformed faces of the attackers.

QUICK CUT of Simon again, sweating and thrashing. He starts to make NOISE.

SAWNEY (V.O.) (cont'd)
For Thine is the kingdom-

Leonard slices another person.

SAWNEY (V.O.) (cont'd)
The power-

A very large ATTACKER snaps the neck of a soldier.

QUICK CUT of Simon thrashing violently and starting to YELL.

SAWNEY (V.O.) (cont'd)
And the glory-

Sawney's men scan their deceased enemies. They lick their bloody lips, and grin fiercely.

SAWNEY (V.O.) (cont'd)
For ever and ever. Amen.

The men CHEER loudly as we again end with a CLOSE-UP of a MAN ripping apart a leg with his teeth.

INT. WOODS - NIGHT

Simon wakes up and swallows. He is in the dense forest again but this time he doesn't jump up and run. He looks around and thinks.

He sees FLASHES of people being attacked.

He stands up and wanders deeper into the woods. He hears something RATTLING in the woods and he stops to listen. It is quiet. He steps a little further in and hears some more RATTLING. From around some brush, a WOLF approaches. Simon is paralyzed. It stares at him and GROWLS. It gets closer and closer. Simon looks around for a weapon and sees nothing. It is now within a couple of feet of him. It sniffs him. Suddenly, it darts away. He spins around, thinking there is someone there but there is no one.

Turning back around, Simon steps over to where it was and sees a large dead black bird. He picks it up and examines it. A LARGE DARK FIGURE appears in front of him, resembling Sawney. The figure reaches out for him and then explodes into a hundred black birds that all fly towards Simon.

INT. WOODS

Simon jolts up. It was a dream. Mary is kneeling down beside him. He is startled by her presence.

SIMON

Mary.

He hugs her.

MARY

Come on, we have to get out of here quickly.

As they stand up, they hear CRIES and MOVEMENT around them. They begin to frantically run through the forest, still hearing MOVEMENT and YELLING.

INT. TOWN - NIGHT

Mary and Simon, completely out of breath, finally reach the town. At first thought, they think they are safe since they are out of the woods but then they realize that they are not alone.

Simon, scanning the homes around him, sees a FIGURE trying to break into a window that hasn't been shuttered.

SIMON

Look.

Mary turns and sees the figure.

SIMON (cont'd)
What should we do?

MARY
Follow me.

Mary creeps around the other side of the house slowly with Simon close behind. She pulls out a knife. Stepping ever so quietly around another side of the house, she sees the figure. Wearing a large jacket and hood, they can not make out who it is. The figure is trying to maneuver the window open.

Mary steps up behind him, grabs his jacket and throws him to the ground in a thud. While throwing him down, a small metal flask with a cross on it falls out of the coat onto the ground. Simon sees this and recognizes it as Billy's.

SIMON
Billy!? What the hell are you doing here?

Simon goes to help him up.

MARY
Simon, no.

The figure quickly turns around, knocks Mary down and jumps on Simon. They wrestle for a few seconds but the figure pins Simon down. Still not revealing his appearance, Simon is able to partially see the figure's mouth. He glimpses the sharp, chiseled teeth. The figure starts to lean down to Simon's neck and as he gets closer, the figure salivates on Simon. Mary intervenes and stabs the man in his back. He falls off Simon and then takes off running into the forest, still never revealing his appearance.

MARY (cont'd)
You all right?

SIMON
Yeah. I'm fine. What the hell was that?

MARY
It was one of them.

He gets up and dusts himself off.

SIMON
He had the same flask as Billy so I thought...

MARY
You thought wrong.

INT. BACK OF STORE - DAY

Simon, Mary, Billy, and Finn are in the back room, eating some meat and bread, drinking, and discussing the case. Simon is really enjoying his food. He stuffs himself with more and more meat.

FINN
What did it look like?

SIMON
I don't know, we couldn't see it really, all I could make out were its gastly sharp teeth.

FINN
Oh my God, it is some sort of wolf creature.

BILLY
These killings can be dated back as far as twenty years ago and in all that time, no one has ever seen what's been doing this.

FINN
Simon may be the only living creature to have seen one of these.

SIMON
Not something I want to be remembered for.

As Simon is chewing, he begins to stare at Billy's exposed arm.

BILLY
There's never been a survivor. Sure, there are rumors and people say they've seen things in the woods or in the lowlands but nothing real. In fact, there is rarely ever a victim left behind.

FINN
Then, where are all the bodies?

BILLY
Presumably devoured by whatever is attacking them.

Simon begins to stare even more intently at Billy's arm as he stuffs more meat into his mouth and chews aggressively.

BILLY (cont'd)
The victims, when they are found, are mangled beyond recognition. Bite marks, tears in the flesh, limbs gnawed off.

Billy notices that Simon is in a trance and possibly staring at his arm.

BILLY (cont'd)
Simon? Simon!?

Simon snaps out of it.

BILLY (cont'd)
You with us?

SIMON
Yes, sorry.

Simon reaches over to Billy's mug and picks it up. Billy sees this and grabs it from him.

BILLY
That'll be my drink.

SIMON
Sorry.

Simon grabs his own mug and drinks.

Finn sees that Simon has eaten almost all the meat on the table in front of them.

FINN
Leave some for the rest of us!

SIMON
Sorry, I just can't seem to get full...

FINN
Try eating slower. It's better for the digestion, too.

MARY
There's always been legends of a half-man, half-wolf roaming the woods. I think most people are convinced that that's what is doing this.

SIMON

That would make the most sense after last night's attack. Plus, I had a dream.

BILLY

This should be good.

SIMON

A wolf. He didn't attack me, but sniffed me. Then ran, frightened.

FINN

A wolf, afraid of you? I'm not even afraid of you.

Finn smiles and looks to the others for laughter. Mary jokingly lunges at him and he jumps back.

FINN (cont'd)

You, I'm bloody well afraid of.

MARY

Maybe there is more to this idea of a wolf creature.

FINN

Great, a man-eating wolf creature. And why do we want to pursue this?

They all glare at him.

FINN (cont'd)

Right, Norman. But really, how are we supposed to track a monster, wolf creature?

SIMON

Maps. We need to get into the Sheriff's to get his papers and maps so we can plot the attacks.

FINN

Break into the Sheriff's office? Go out after dark?

They all glare at him again.

FINN (cont'd)

Alright, alright, I'm in.

They start to get up and Simon leans over to Billy. He whispers something to him. Mary notices.

SIMON
Can I talk to you about something,
outside.

EXT. BACK OF STORE

Billy is standing, watching Simon nervously pace around him.

BILLY
What is it, Simon?

SIMON
I'm a bit nervous bringing this up.

BILLY
You can talk to me, Simon. We've been
like brothers since I moved here.

SIMON
I know.

BILLY
So what is it?

SIMON
Well, I am having some issues.

BILLY
Like?

SIMON
Well, I, um, am having this hunger, these
urges that, well, don't feel natural.

Billy smiles, thinking he is talking about his sexual desire
for Mary.

BILLY
Simon, don't worry. It's natural. We
all have them.

Simon looks over to Billy and pauses.

SIMON
Really?

BILLY
Yes, of course. And Mary is a sweet girl
and very beautiful.

SIMON
Mary? What has she got to do with this?

BILLY
(confused)
Oh. I thought you were...

Billy starts to think that Simon is attracted to him.

BILLY (cont'd)
Oh, Simon. I'm very flattered, but I
think you have me wrong.

Simon is now very confused.

SIMON
What are you talking about?

BILLY
(relieved)
So you're not attracted--

Simon recoils in disgust. Billy is a little hurt.

SIMON
God, no!

BILLY
Oh, not even a little?

Simon becomes frustrated.

SIMON
Billy, I'm having these strange thoughts,
desires, about...

Simon looks into Billy and realizes that he will never understand these desires that Simon is beginning to feel towards flesh. Billy smiles and truly wants to help his friend.

BILLY
About...

SIMON
Yeah, Mary, she is great, thanks.

Billy smiles but knows there was something more.

BILLY
Yeah, just don't rush into anything.

Billy puts his hand on Simon's shoulder and leads him back around the outside of the shop.

In the window, we see that Mary was watching them with a big grin.

EXT. BACK OF STORE - NIGHT

Simon, Billy, and Mary meet up at the back of the store.

SIMON
Where's Finn?

BILLY
I don't know. Maybe he chickened out.

They look around and they see another dark figure resembling the Simon and Mary confronted last night. It's wearing the same kind of big coat and hood. It is slowly creeping around the buildings and is headed straight for them.

SIMON
Bloody hell. Not again.

They all pull out their knives and stand by to attack it.

It gets closer and closer to them and just when it's about to attack the group, it stumbles to the ground and EXCLAIMS in pain. They all relax.

BILLY
Finn, what the hell are you doing?

Finn stands.

FINN
Trying to stay undercover, you know,
blend in with my surroundings. There are
patrols out here and I don't want to get
arrested for breaking curfew.

SIMON
All right, let's head over.

They quickly make their way to the Sheriff's building.

As they approach, they see a set of patrolmen that they quietly dodge and quickly pass.

EXT. SHERIFF'S BUILDING - NIGHT

Finally, they arrive at the Sheriff's building.

FINN
If we're going to break in, why don't we
just break Norman out?

BILLY
Because there are three layers of iron
gates keeping him in.

FINN

Can't we just use the keys?

BILLY

I'll tell you what, when we're in there, you look for the keys. I'm sure the Sheriff just left them dangling on a nail on the wall.

FINN

Alright, that sounds good.

SIMON

How do we get in? Hey, where's Mary?

The wood shutter covering the window above them opens up. Mary pokes her head out.

MARY

Come on, hurry.

Finn helps boost Billy and Simon in. They pull him in.

INT. SHERIFF'S OFFICE - NIGHT

In the Sheriff's office, they see lots of scattered papers on his desk.

BILLY

What are we looking for?

SIMON

Anything written about the murders.

FINN

But I can't read.

SIMON

Then you look for any maps or drawings.

FINN

Oh, I love pictures. Here's one.

Finn YELLS. He shows it the crew and it is a drawing of a huge, monstrous wolf-beast. They all get shivers.

SIMON

My God. Let's take that.

BILLY

Maps. I've got maps.

Billy grabs some rolled up maps. Mary is in a different part of the office looking at a large ledger.

MARY

What are all these dates?

Simon and Billy join her. Billy checks it out.

BILLY

Oh, that's nothing.

He quickly tries to ignore it and keep it away from Simon. Simon grabs it.

SIMON

What is it?

Simon's eyes grow and his spirit begins to fade as Billy tells the others what it is.

BILLY

It's the schedule of executions. Norman is scheduled to...in five days.

They all become sad. Simon tries to re-focus.

BILLY (cont'd)

We can't think about that now; we have to focus on finding and killing this creature. That's the only way we will save Norman. Now let's go.

They hear the front door of the building OPEN UP and KEYS jangling. FOOTSTEPS.

FINN

It's the wolf creature!

BILLY

I doubt the wolf creature would have keys.

SIMON

Quickly, get out.

They rush to the window and Billy pushes Finn and Mary out with all the paperwork. It is too late for Simon and Billy, though. The footsteps are right outside the door.

Billy rushes over to the doors and stands beside it. He motions to Simon to get down. He does. The person tries to open the door but it is locked. The mystery person pauses and waits for a minute and then starts walking away from the door.

Billy and Simon exhale. Billy points to the window and Simon goes over to it and Billy boosts him out.

EXT. PRISON

Simon falls to the ground.

FINN

How's Billy going to get out?

INT. SHERIFF'S OFFICE

Billy grabs a chair and brings it over to the window. He makes a bit of noise, and the person outside the office rushes over to open the door. KEYS are heard as the person struggles to find the correct one.

Billy steps on the chair to go out of the window but it crashes under his weight. He quickly rushes over to the door to defend himself. He puts a scarf around his mouth and nose to disguise himself.

In walks Richard. Seeing the intruder, Richard pulls his sword but Billy quickly kicks it out of his hand. They begin to fight and Richard holds his own against the surprisingly well trained Billy. Finally, with a couple of well placed kicks, he takes down Richard. He's out.

INT. STORE OFFICE

The four return to the back office of the store. In a quick MONTAGE, they set up their investigation area. They unscroll the maps and nail them into the wall, they arrange the facts out on a table, and they hang pictures of the beasts that people have drawn. They all stare at the map.

It is a crudely drawn map of their area. It spans about fifteen miles in radius and encompasses their town, Ballantrae, and Girvan. There are about nine x-marks on it.

SIMON

These must be the points of the most recent attacks.

They seem to be focused over an eight mile stretch of road, between Ballantrae and Colmonell. Simon recognizes something and becomes concerned. He grabs a pencil and marks on the map. He first marks close to where the attacks took place. The last few, however, are located a bit farther away and are all close to each other.

MARY

Where you woke up, right?

BILLY

From sleepwalking?

FINN
You woke-up right by most of these attacks?

BILLY
The last few. They're-

SIMON
All in the same place.

MARY
I was wondering about that.

FINN
Maybe he's just getting lazy?

MARY
No, there is a reason. Simon?

SIMON
I have no idea. That's where I dreamt about the wolf and the bird and dark figure.

BILLY
Dark figure?

MARY
Bird? You never mentioned these before.

SIMON
It didn't seem that important. In the dream I find a dead bird and then this tall dark figure bursts and a hundred birds fly out of him.

Finn scurries through the papers.

BILLY
How could that NOT be important?

FINN
Did he look like this?

Finn holds up a drawing of an elderly grandmother smiling warmly. They all look at Finn. Finn realizes he is showing them the wrong side of the page.

FINN (cont'd)
Sorry.

He turns it over. The drawing on this side resembles the figure in Simon's dream. Simon approaches it and snaps it out of Finn's hand.

SIMON

Yes, that's more like it...

MARY

Tomorrow night, we have to go back to that spot.

Simon walks over to the pile of pictures and leaves Mary and Billy to ARGUE. Finn watches Simon.

BILLY

Are you crazy? We don't know what's out there yet. Even I'm terrified and I could kill all of you easily!

MARY

That's not the point. We only have a few days left to find out what is going on!

With the ARGUING in the background, Simon starts to thumb through the pictures of the different areas where the attacks took place, and what the attacks and torn apart corpses looked like. With each picture, Simon sees the REAL images in his head, as well as CLOSE-UPS of people eating human flesh. The images get quicker and quicker until Simon can't take it. He drops the pictures and grabs his head. Finn sees him and grabs him from falling.

FINN

Simon!

Billy and Mary rush up to him.

SIMON

Mary's right. We have to go there. I'll understand if you don't want to join.

BILLY

Simon, of course I'll go. But maybe Finn should stay behind.

FINN

No way, if it's a chance to free your father, then I'm going.

SIMON

Okay, tomorrow night we go.

INT. CAVE HALLWAY

Leonard, excited, is leading Sawney down through the cave towards a back room.

LEONARD

It was very successful, father. We now have battlement, armor, crests, and-

INT. CAVE ARMOURY

They turn a corner and they see a large flag with "BALLANTRAE" written on it. Sawney smiles.

SAWNEY

Excellent, Leonard, excellent! We'll leave after nightfall.

LEONARD

And go where?

SAWNEY

Close to Colmonell. And wait.

LEONARD

I look forward to it!

SAWNEY

Come with me.

INT. CAVE SITTING ROOM

Sawney takes Leonard into his sitting room and, from under a makeshift desk, Sawney pulls out a wooden box the size of a tissue box.

LEONARD

I think it's time for you to have this, Leonard.

Leonard comes closer and is eager to find out what is in the box.

Sawney opens it to reveal the bones of a right hand.

SAWNEY

This is my father's right hand.

Leonard's eyes glow.

SAWNEY (cont'd)

When I was a child, he beat me repeatedly with this hand. Sometimes long after I'd already passed out.

LEONARD

I'm sorry, Father.

SAWNEY

No, it made me a stronger, more determined person. And one night, after he'd passed out, I took it from him. When he woke, he was more than a little angry so I had to take the rest of him. I kept this hand as a reminder of who he was and who I never wanted to become. It became a symbol of strength to me and now I want you to have it.

He hands the box to Leonard.

LEONARD

Thank you, Father. Thank you, I'll cherish this.

SAWNEY

I know you will. Now let's get ready for the attack.

EXT. SHOP - AFTERNOON

Simon closes up the shop and starts to walk back home. He overhears some conversations.

WOMAN #1

There were two more killings last night in town.

WOMAN #2

Two? I heard three. I heard they got old Mr. Swensen as well as the Dougherties.

Simon sees Billy walking on the other side of the square.

EXT. TOWN SQUARE

Simon tries to catch up to Billy. He notices that Billy is being as secretive as he possibly can. Billy constantly scans around him, making sure that he's not being seen. Curious, Simon follows Billy into an alley way where he meets up with an old FAT WOMAN. She hands him a small bottle and he hands her a pouch of coins. Looking around, he slips it in his pocket and walks off. Simon is concerned. Mary steps up to Simon, grabbing his shoulder. He jumps.

MARY

We're still going tonight?

SIMON

Of course, just going for a walk, clear my head; do you want to come?

Mary smiles and takes his hand. They start to walk back through the town center.

SIMON (cont'd)
So your parents were murdered?

MARY
I thought you wanted to clear your head?

SIMON
Sorry.

MARY
That's okay. When I was young, they were killed outside of Ballantrae in the lowlands. I don't really remember them.

SIMON
Who raised you?

MARY
No one really, I raised myself. I had help from other orphans. Mostly just wandered.

SIMON
Must have been hard, without a family. Without a place of your own.

MARY
I've got a place of my own...

SIMON
Really?

She smiles and pulls him along. They get to the edge of the woods but Simon doesn't want to go in. Mary enters.

MARY
Come on, I'll protect you.

Simon gives her a nervous smile and follows.

EXT. WOODS

The woods, which have always been dark and forboding, suddenly look innocent and beautiful in the afternoon glow. They run through the woods, smiling, trying to forget. They come to a clearing in the woods. There is a large oak tree standing in the middle of the expansive golden colored grass.

EXT. CLEARING

SIMON
Where are we?

MARY
My place.

She leads him over to the tree. From a large branch, a swing hangs, dangling in the wind. She brings Simon to it.

SIMON
What is this?

MARY
You've never seen a swing before?

Mary is perplexed.

SIMON
Um, sure a swing. You ride it, right?

MARY
I can't believe you've never been on a swing before.

SIMON
My parents weren't really interested in me having fun. You know, with the shop to run.

MARY
Well, now is your chance.

She grabs his hips and backs him onto the swing. She is very close to him and he blushes. He clumsily sits down and gives her a sweet smile. She gets behind him.

MARY (cont'd)
Okay, hold on!

Simon grabs onto the ropes. She gives him a big push and he starts to swing.

MARY (cont'd)
You have to move your legs back and forth to go higher.

Simon, barely going off the ground, clutches the ropes.

SIMON
No, I'm fine. This is great.

Mary LAUGHS at him.

MARY

Come on, don't be afraid! Go higher!

Simon, not wanting to look stupid, starts to move his legs back and forth to get some air. He starts to go higher and higher and he begins to like it. He loosens his tight grip on the ropes as he continues to get higher. He smiles and begins to LAUGH.

MARY (cont'd)

There you go! Pretty fun, huh?

Simon is soaring very high in the air. He can see the entire valley from the top. He swings higher and higher.

SIMON

I can see forever up here!

MARY

That's the point!

He keeps swinging and loosening his grip and finally, he flies off into the air and comes crashing down to the ground. Mary, worried, runs over to him.

He is lying on his back LAUGHING.

SIMON

Ow!

Mary leans over him.

MARY

Simon, are you okay?

SIMON

For now.

She gets closer to him and they begin to kiss. At first, he is nervous and afraid, but he quickly adjusts. He grabs her and pulls her closer. He rolls on top of her and they begin to make love. He kisses her neck and then rips open her blouse. He continues to kiss her, moving down to her breasts and then her stomach. Mary is enjoying this very much.

He makes his way down to her skirt. Pushing it up, he puts his head between her legs and begins to give her amazing pleasure. She grabs his hair with her hands and throws back her head in delight.

He becomes more aggressive down there and she MOANS louder and louder and starts to YELL with passion. Suddenly, her eyes get huge.

We think she may be having an orgasm but instead she looks in pain. She tries to pull him off of her but he won't budge.

MARY
Ow! OW! OWW!

She YELLS in pain.

MARY (cont'd)
SIMON!

Finally, he comes off of her sporting a big, deviant grin. Mary, surprised by his enthusiasm, grins back.

MARY (cont'd)
Be gentle down there.

He goes back to kissing her neck. She grins.

INT. STORAGE ROOM - EVENING

Inside the small, cramped back room, Billy is kneeling down on the floor. He uncovers a loose plank on the floor and reveals a long object wrapped in a fine, dark cloth. Billy takes out the bottle that he got from the woman earlier and pours the thick, dark liquid from it into his flask. He re-corks the bottle and places it into the floor replaces the board.

While still on his knees, he takes out the locket from his shirt and holds it between his hands and begins to PRAY to himself. Once done, he kisses the locket and puts it back under his shirt. Billy takes a quick swig from his flask and jumps to his feet.

EXT. SHOP - EVENING

Billy steps outside and joins Finn, who is waiting outside the shop for Simon and Mary. Simon, now leading Mary by the hand, comes up to them. Billy and Finn see the difference in Simon right away.

BILLY
What have you two kids been up to?

FINN
Sex, most likely.

They turn to Finn.

FINN (cont'd)
Well, I'm right, right?

SIMON

Come on.

INT. STORE BACK ROOM - EVENING

In the back room, they all gather around the map. Billy is drinking from a mug.

SIMON

Here's where we're heading.

Simon points to the spot where he's woken up from his nightmares most recently. They are concentrated on one certain spot.

SIMON (cont'd)

Mary, you'll have to help guide us since I'm not sure where this is.

MARY

Okay, I should be able to get us there.

BILLY

Okay, but if we see ANYTHING, I mean ANYTHING that looks remotely dangerous, we turn back. Is that understood?

SIMON

Alright.

FINN

Alright, let's stop the chit chat and go find us some giant, man-wolf, sword swinging monster!

They all look at him.

FINN (cont'd)

Or not. We could just hang out here, play cards, whatever.

EXT. WOODS - NIGHT

Mary is taking the lead and walking them through progressively more dense forest. They hear CRIES in the distance. They are all terrified but feel they must go on. Finn keeps getting caught in cobwebs. He has to frequently spit them out of his mouth. He walks through a really big one and freaks out. He runs over to Billy waving his arms.

FINN

Spider. Spider. Spider. Get it off me, Billy, kill it!

Billy turns to Finn.

BILLY
Calm down, Finn.

He turns Finn around and looks for a spider.

BILLY (cont'd)
No spider on you.

FINN
Are you sure? It feels like it's
crawling on my back.

He turns around and there is a HUGE SPIDER on his back that is almost as big as his entire back.

BILLY
No, nothing there. You're good, Finn.

Finn, still thinking something is there tries to reach for it but can't quite make it.

FINN
Uhhh....

Billy CHUCKLES.

SIMON
Are you sure this is right?

MARY
Positively. I remember these downed
trees over here.

SIMON
I could have sworn when I was running
back the moss was on the same side of the
tree that we're walking in now.

MARY
No, stop worrying, this is right.

Simon senses something. He perks up his nose a bit.

SIMON
Stop, everyone, quiet.

He crouches down and the rest follow suit. Billy goes up to them.

BILLY
What?

Simon SHUSHES them and points forward. Billy steps past them several feet and gets behind a fallen tree. Simon and Mary come up next to him. Finn is a few feet behind, still trying to get the spider off his back.

SIMON

Look.

They see about a dozen men, half on horse-back, in the middle of the road, just waiting. They see the Ballantrae crest.

BILLY

They're from Ballantrae. What are you worried about, we're allies.

Billy is about to get up and reveal their position but Simon holds him down.

SIMON

No, something is different.

Billy scans their clothes and sees that they are stained with blood.

BILLY

It's just blood.

SIMON

Their faces.

Billy looks at their faces and sees that there is something not right. They are pale and then one of them opens their mouth and Billy sees their razor sharp, pointed teeth.

BILLY

My God.

MARY

But what are they doing?

SIMON

Waiting.

MARY

For what?

BILLY

I bet we'll find out.

A LITTLE FURTHER DOWN THE ROAD

A carriage with an OLDER DRIVER and FOUR HORSEMEN, two in front and two in back, are coming down the road.

BEHIND THE TREE

Billy nods towards the carriage.

BILLY (cont'd)

Look.

BACK TO THE ROAD

The two front horsemen and the driver see the Ballantrae soldiers. They slow the carriage down about forty yards away and stop.

HORSEMAN #1

What are they doing?

HORSEMAN #2

Looks like they're waiting.

CLOSE-UP OF LEONARD

LEONARD

Remember, leave one alive.

A RICH WOMAN from inside the carriage pokes her head out of the window.

RICH WOMAN

What's going on out there? Why have we stopped?

The driver turns around to respond to her.

OLDER DRIVER

Not sure ma'am, be moving along in a moment.

HORSEMAN #1

Bloody hell!

As the driver turns back around, we see a spear, already set in motion from the soldiers, come flying through the air and land in the driver's chest.

BEHIND THE TREE

Simon, Billy, and Mary jump. Finn doesn't see.

FINN

What?

BACK TO THE ROAD

All four horsemen pull out their swords and start SHOUTING. Sawney's soldiers start galloping towards them. Two more GUARDS jump out of the carriage to help. Sawney's men collide with them and they fight violently.

BEHIND THE TREE

Billy, Simon, and Mary watch intently. Slowly and silently, a FIGURE comes up behind Finn, who is still several feet back from the others. He grabs Finn and pulls him away quickly.

BILLY

We should get the hell out of here.

They turn around and see Finn being dragged away. Billy jumps up and pulls out his sword but they are surrounded by six of Sawney's MEN. Finn is being dragged away quickly. He is able to get the hand off of his mouth and he SCREAMS. With that, Billy gets determined. Simon pulls out his sword and Mary pulls out a dagger. They attack the men.

BACK TO THE ROAD

The attacked are putting up a good fight. They have managed to kill a couple of the soldiers. Horseman #2 is in a heated battle with Leonard; they CLANG swords but Leonard's fury is too great. Horseman #2 swipes at his head but only nicks the helmet, knocking it off. He falls to his back and Leonard stands over him, ready for the death blow. The horseman looks up to Leonard and sees his terrifying face.

HORSEMAN #2

What are you?

Leonard smiles and stabs him. He puts back on his helmet and joins the others in the fight.

BEHIND THE TREE

Mary is staying back, and to some extent, so is Simon, not so much out of fear but to guard Mary. Billy, however, is doing battle like a possessed Samurai. He swipes and swings with ease, knocking them down, left and right. Finn is now pretty far away. Simon battles one of the men, but he slices Simon's arm. Mary throws her knife into the man. He falls dead. Simon, with Mary close behind, takes off, looking for Finn. Billy continues to battle valiantly.

BACK TO THE ROAD

Leonard sees one of his MEN starting to eat HORSEMAN #2. He YELLS at him.

LEONARD
NO EATING!

The man is disappointed.

They continue to fight until none of the attacked are alive, except for the woman inside the carriage. She has been watching from inside the carriage, terrified. Once all the men are dead and it's gotten quiet, she jumps out of the carriage and runs for her life, SCREAMING. Leonard LAUGHS.

LEONARD (cont'd)
Let her go so she can tell what she's
seen.

They all watch her run.

As she is running down the road, a snake attacks her, biting her. She falls, dead.

Leonard's smile disappears.

LEONARD (cont'd)
Bloody hell.

BEHIND THE TREE

Simon, hearing Finn scream, frantically searches for him, trying to figure out what direction he's in. He changes directions several times in hope of reaching him. Finally, realizing that he's gone, he gives up and falls to his knees in frustration and sadness. He covers his face and his eyes water. Mary finds him and kneels down beside him.

MARY
It's okay. It's okay.

SIMON
No, I lost him. It's my fault. It's my
fault. I lost him.

He begins to weep.

MARY
It's not...it's not...

SIMON
What the hell were they?

Billy approaches them, soaked in other's blood.

BILLY

They weren't from Ballantrae. People from Ballantrae are pretty damn ugly but not like that.

MARY

Hey! I'm from Ballantrae!

BILLY

Sorry, Mary.

SIMON

Did you see where they took Finn?

BILLY

No.

ON THE ROAD

The three of them stare at the dead victims.

SIMON

No dead soldiers?

BILLY

They must have taken them back.

Simon stares into the faces of the dead bodies and into their violent wounds. He sees QUICK CUTS of other victims in his head. The same kind of empty looks in their faces and the same kind of wounds. He stares into Horseman #2 who has bite marks on his arm. A small grin creeps on Simon's face.

There are several flags and crests from the town left behind. Simon grabs a flag to take back.

BEHIND THE TREE

They go back to where they did battle and there are no dead men. There are pools of blood in the dirt but no men laying dead.

SIMON

What the?

BILLY

They clean up fast.

Mary walks over to where her dagger killed the man who was attacking Simon. Her dagger is sitting in the dirt. She picks it up and stares at the blood on it.

SIMON

Still, we have to tell the Sheriff.

BILLY
Tell him what?

SIMON
That Ballantrae soldiers are killing
these people.

BILLY
But it's not true!

SIMON
Does it matter? If it can free my
father? And anyone looking at the attack
on the road can see that Ballantrae
soldiers did this.

MARY
He's right. It's the only way to free
Norman.

BILLY
If we tell the Sheriff that soldiers from
Ballantrae are the ones attacking, the
Sheriff will go attack Ballantrae! Do
you want that kind of bloodshed on your
hands?

SIMON
Do you want my father's on yours?

Billy shakes his head and steps away, not knowing what to do.

BILLY
Alright, let's do it your way.

INT. CAVE HALLWAY

Leonard is following Sawney around the cave, apologizing.

SAWNEY
Leave one alive, that's all I asked.
Just one.

LEONARD
We did! We let her go! We can't help it
if a snake got her.

Sawney turn to him angrily.

SAWNEY
A bloody snake! How could you be so
stupid!!!

LEONARD

Father, we left plenty of flags and crests. Anyone coming upon that scene will surely know it was the work of Ballantrae.

SAWNEY

What if soldiers from Ballantrae happen upon it first? Then what?

They step over to a dead MAN who is hanging up side down with a pale underneath him to catch his blood. They both take out their flasks, which are similar to the one that Billy has, and place it into the stream of falling blood from the man.

LEONARD

But the children, they at least saw us.

SAWNEY

That might be enough. Let's just hope they didn't see you too well.

They drink from their flasks and then cork them.

LEONARD

Yes, Father.

Leonard scurries away. Agnes steps up to Sawney and takes his hand.

AGNES

Come with me, dear, let's take a walk.

EXT. BLUFF

On the edge of a cliff, overlooking the ocean, Sawney and Agnes walk. It is the beginning of a beautiful sunrise.

AGNES

It will be all right, dear. It's not Leonard's fault.

SAWNEY

I know, I know, I just want everything to go perfectly. This is so important for us, for our family.

AGNES

It will come together Sawney, it will work itself out.

SAWNEY

Yes, I think it will. It'll be so nice having our own village. So peaceful.

AGNES
A perfect little commune where everyone
will want to live.

SAWNEY
And we'll be the keepers and people will
look upon us with such great envy.

AGNES
Yes, it will be nice. Especially when we
are all together again.

They step up to a tree that has some carving on it. There is
a heart that reads "S LOVES A". They both look at it fondly.

SAWNEY
It feels like yesterday when I first
promised you the world.

AGNES
And it only took you twenty-five years to
deliver it to me.

They CHUCKLE and kiss.

INT. SHERIFF'S OFFICE - MORNING

Simon, with Mary and Billy, slams a Ballantrae crest down on
the Sheriff's desk.

SHERIFF
What the hell is this?

SIMON
It's proof! Proof that my father is
innocent!

SHERIFF
A crest. How is that?

SIMON
Last night, there was another attack
about three miles West of here.

SHERIFF
How do you know?

SIMON
We were there. We saw it.

SHERIFF
You went into the woods at night?!

BILLY

Sheriff, men from Ballantrae attacked a carriage and four horsemen. You can go see for yourself.

The Sheriff shakes his head.

SHERIFF

I'm surprised at you, Billy. Simon, I expect this from, but you? Now get the hell out.

SIMON

But what about my father?

SHERIFF

This changes nothing. He'll still be hanged with the others in three days.

Simon is crushed.

BILLY

Won't you even at least go and see what we're saying?

SHERIFF

Maybe, if I can find the time.

SIMON

You ignorant, worthless--

SHERIFF

Choose your next words very wisely, Simon.

SIMON

Can I see my father?

INT. CELL

Norman sits in the corner of his cell HUMMING to himself. Simon slowly steps up to him with tears in his eyes, and sits by him.

SIMON

Father, I'm sorry.

NORMAN

For what, son?

SIMON

I tried, I really tried.

NORMAN

I know you did. I know. You have to promise me, though.

SIMON

What?

NORMAN

That no matter what happens, you'll stay away from that bloody wanderer.

SIMON

Father...

NORMAN

Listen, I know what's best for my son, okay? I want you to take over the shop, expand it, and become someone people respect. That won't happen if you're with that girl.

SIMON

Alright, Father. Don't worry.

Norman sees how much he cares for Mary.

NORMAN

Yes, I know. You'll do whatever the hell you want. You're your father's son, alright. Stubborn and pig-headed. Well, look where that got me. Your mum and I, we brought you up as best we could under the circumstances. That's all we could do. We loved you, Simon.

SIMON

I know Father, I know.

Norman holds Simon.

INT. STORE OFFICE - AFTERNOON

Simon, furious, trashes the back room. He smashes the chairs against the wall and SCREAMS. He stares at the pictures of the places and the maps and he is FLOODED WITH IMAGES AND SOUNDS from the recent killings including images of Finn being taken away. This time he sees more details and some faces. The images exhaust him and he passes out on the floor.

INT. STORE OFFICE - AFTERNOON

Mary wakes him up. He quickly grabs her and hugs her, tearing up.

MARY

It's alright, Simon. It'll be alright.

They hug in silence for a few beats.

SIMON

No, no it won't. I tried, I really tried but there's nothing more I can do... He's going to die.

MARY

Simon, no. You can't give up now, you're so close.

SIMON

Close? Close to what? We don't know anything more now than when we started.

MARY

Yes, you do. You can't tell me you're not seeing more. Feeling more.

SIMON

Yes, but what good are a bunch of jumbled images? I'm not seeing faces or places or anything worth while.

MARY

But they're in you. These images are all coming from within and there are more. Much much more. You just have to listen to them, embrace them.

SIMON

I can't. They're too much.

MARY

So you're just going to give up? Let your father die?

Simon gets angry.

SIMON

What choice do I have!?

Mary grabs him.

MARY

Listen to what's happening to you! Close your eyes and stop being so damn afraid of it! Face it!

As Simon is talking he begins to let some of the images in. He begins to see QUICK FLASHES of ATTACKS.

MARY (cont'd)
 It's your only chance! If you want to
 save your father, you have to let them
 in. Control them.

Simon begins to see more FLASHES. This time they are longer
 and more VIOLENT.

MARY (cont'd)
 It's like when you're having a nightmare
 but then you realize it's not real, so
 you turn it around and control it.
 That's what you have to do.

More FLASHBACKS. He begins to see some faces and men
 chopping away at people. He then sees something else.

EXT. BLUFF - NIGHT

Simon sees the tree on a bluff with "S LOVES A" carved into
 it.

INT. STORE OFFICE - AFTERNOON

MARY
 They're a part of you, Simon. They
 belong to you. Feel them. Swim in them.

He hears SCREAMS and LAUGHTER.

INT. CAVE - DREAM

He finds himself running through a dark cave. He sees
 mutilated corpses and severed heads hanging on the walls.
 There are bones everywhere. He is horrified. Suddenly, the
 dark figure from his earlier dream appears and grabs him.

INT. STORE OFFICE - AFTERNOON

Simon snaps out of it. He is panting and his eyes are
 glowing.

SIMON
 A cave. There's a cave.

Mary smiles widely.

MARY
 See, that wasn't so hard!

EXT. WOODS - AFTERNOON

CLOSE-UP of the snake-bitten leg of the Rich Woman from the
 earlier attack.

SHERIFF

How did they get a snake to bite this woman?

The Sheriff is kneeling down at the body. Richard is also there, but standing.

RICHARD

So, this proves Norman's innocence.

The Sheriff gets angry and stands to face Richard.

SHERIFF

Richard, it is clear to me that Norman has had something to do with the murders.

RICHARD

Or was it that you were afraid Norman was going to let the King know of the Moorbridge attack? How did that key actually get out to the place of the attacks?

SHERIFF

Are you saying I planted evidence against Norman? That would be immoral, and downright criminal.

The Sheriff smirks.

RICHARD

I've stood by your side because I thought you were trying to actually help save these people.

SHERIFF

Richard, you've been a loyal deputy for many years. I'd hate to see our relationship change after all that history.

The Sheriff's threat does not go unnoticed. Richard steps back.

SHERIFF (cont'd)

Why don't we just focus on these attacks. It's obvious to me that Ballantrae soldiers did these killings.

RICHARD

Flags, crests, lots of damning evidence. Why would they leave this stuff behind?

SHERIFF

Maybe they didn't need it? Maybe some of their men were hurt and they had to get them back to camp in a hurry so they forgot? What does it matter?

RICHARD

It just doesn't seem right to me.

Richard steps over to the area behind the tree where Billy fought the men. He sees various dried pools of blood on the leaves and blood spatter on a few trees but no bodies. Investigating further, he sees a bone carved out in the shape of a dagger.

RICHARD (cont'd)

What the hell?

INT. STORE OFFICE - NIGHT

Simon is sitting alone, staring at the desk with his father's belongings. He stares at Norman's eye-glasses, small trinkets, writing utensils, a few books. Simon is exhausted. There is a KNOCK at the office door. Simon doesn't move. The door slowly opens and it is Billy.

BILLY

Can I come in?

Simon nods.

Billy slowly steps up to Simon. He takes the locket out of his shirt and places it gently on the desk.

BILLY (cont'd)

It was my mother's.

Simon looks up at Billy.

BILLY (cont'd)

She and my father were killed by the things in the woods. For the longest time, I was dead inside. Then I realized, I was done. Done hating, done crying, done hurting, done with everything except one thing.

SIMON

What's that?

BILLY

Killing the monster that killed me. It's not noble, but it's gotten me here to you.

And now we have to finish this before you
lose your father and become like me.

Simon turns to the locket. He picks it up while he ingests
Billy's words.

SIMON
Whatever this is--

BILLY
We CAN kill it.

Simon nods.

SIMON
I know we can.

He reaches out to hand the locket back to Billy.

BILLY
You keep it for now.

Simon takes the locket. Billy starts to leave.

SIMON
Billy?

Billy turns back.

SIMON (cont'd)
I have something for you.

Simon opens up a drawer in the desk and takes out the flask
that the creature who attacked him dropped.

BILLY
Where did you find this?

SIMON
When I was attacked the other night. The
creature dropped it. It looks just like
your's.

BILLY
Yes, it does. I found mine near where my
parents were killed. I've kept it close
ever since.

Billy exits the shop, leaving Simon alone and unsure if he
believes Billy.

SIMON
I'm just not sure what will happen if we
do.

EXT. SHOP - NIGHT

Billy takes a few paces out of the shop and pauses. He turns his head and looks back at the store. Turning back around, he smiles and walks quickly away.

INT. BEDROOM - NIGHT

Simon lays in bed, fast asleep with Mary by his side. His face starts to jerk.

EXT. WOODS - NIGHT - DREAM - SIMON'S POV

Everything is a bit blurry. Simon can, however, make out some faces and details about the people he is seeing. They are all marching in the woods, carrying weapons and bloody. Simon follows a few steps behind, not wanting to be detected. A few LARGER MEN carry dead, disemboweled bodies over their shoulders, like meat from a hunt. They all approach the cliff near the carved tree. Simon examines the carving and sees the "S Loves A." He keeps walking towards the edge of the cliff but can't stop. He continues right off the edge and falls, what seems like forever.

INT. CAVE ARMORY - NIGHT

There are dozens of SOLDIERS streaming in and out of the Armory, grabbing weapons, armor, and helmets. Leonard enters.

LEONARD

Father, we're almost ready for the invasion.

SAWNEY

Good. I'm very proud of you, Leonard. This was a good plan.

LEONARD

You came up with it.

SAWNEY

Nonsense, you brought up the idea of pitting one town against the other to thin the herd.

LEONARD

I guess so.

SAWNEY

You're becoming quite the leader. Once we get our little spy back, we'll all be one happy family again.

Leonard becomes very happy with this thought.

SAWNEY (cont'd)
And once you take a wife, you can rule
the town with me.

LEONARD
Yes Father, thank you.

Sawney picks up a huge sword.

SAWNEY
It's time. Let the invasion begin.

LEONARD
Yes, Father.

Several shots of the clan getting ready and arming themselves.

INT. BEDROOM - NIGHT

Simon jolts awake. Outside, he hears LOUD HORSES gathering and a lot of commotion.

Mary wakes up, as well. Simon jumps up to go outside.

EXT. SIMON'S HOUSE - NIGHT

Simon rushes out and sees the Sheriff and Richard with about TWENTY MEN on horseback.

SIMON
What's going on?

Richard brings his horse over to Simon.

RICHARD
We're going to Ballantrae, to avenge the killings.

SIMON
But it's not Ballantrae.

RICHARD
Weren't you the one trying to convince us it was?

SIMON
Yes, so you won't hang my father. But you and I know it's not them. You can't go!

RICHARD
Simon, we have to.

SIMON
Don't you see?! That's what they want
you to do! They want you to leave the
town unprotected so they can come in here
and take it!

RICHARD
I don't think the monsters that are doing
this are that intelligent. Just stay
locked up inside.

Richard scans the area around them and then speaks quietly to
Simon.

RICHARD (cont'd)
Just hang on a little while longer, okay?
You'll see. We'll be back soon.

SIMON
Not soon enough.

RICHARD
I'm sorry, Simon. You should be safe
here. We're leaving a few men behind to
watch over things. Your father's locked
away safely in the jail, as well.

Richard rides away and back to the men. All the men begin to
march away, out of the town. There are a few ARMED HORSEMEN
roaming about, left to guard the town.

Mary steps up to Simon.

MARY
What's happening?

SIMON
They're gone. We have to find Billy.

EXT. SHOP

Simon, with Mary close on his heels, is approaching the shop.

MARY
Simon. Simon!

She stops Simon right by the door.

SIMON
What?

MARY

Why are we at the shop? What is going on?

SIMON

We need weapons. They're coming here.

INT. SHOP

Simon swings open the door and reveals Billy waiting for him.

BILLY

How do you know?

SIMON

I don't know, I just do.

Billy opens the door to a closet that is filled with swords, daggers, and a crossbow with arrows. Simon steps up to the closet and Mary's eyes widen when she spies the crossbow. She reaches for it. Simon grabs her hand.

SIMON (cont'd)

I don't think so. We're putting you in the cellar where you'll be safe.

MARY

Didn't I save your life a couple days ago?

Mary grabs the crossbow with her other hand. Billy smiles.

SIMON

Yes, but I think now, it's better for you to stay safe.

Simon takes the crossbow away from her.

MARY

I don't think it's your decision.

She grabs it back from Simon.

SIMON

I don't want to have to worry about you getting killed!

He goes to grab the crossbow back but she grabs an arrow, loads it, and shoots off a round. It lands squarely in the head of a small wooded carving, clear across the room.

MARY

And I don't want to worry about YOU getting killed!

BILLY
I think she'll be okay, Simon.

Simon glares at Billy.

BILLY (cont'd)
We have to get somewhere high, so we can
see the town and the roads in.

MARY
The church?

BILLY
No, need a flat roof.

SIMON
Town Hall?

BILLY
Yeah, I think that will work. I have to
get something first.

Billy steps into the storage room.

INT. STORAGE ROOM - NIGHT

He quickly goes over to the loose board and removes it. He grabs the object in the cloth and unwraps it carefully. It is a large sword with ornate carvings on the handle. The sheath is also finely decorated. He unsheathes the blade and his eyes widen. It looks as if it can cut through marble. He goes back to the group.

INT. SHOP

They see Billy's sword and are speechless.

BILLY
Now I'm ready.

EXT. TOWN HALL ROOF - NIGHT

Billy, Simon, and Mary make their way up to the roof of the Town Hall. Billy and Simon both carry swords and have daggers on their belts. Mary is carrying the crossbow, has a quiver of arrows, and a dagger on her belt, as well. Billy scans the horizon. He has a perfect view on the entire town plus, he can see the main road. There are about a DOZEN MEN patrolling the streets and a few CITIZENS milling about.

BILLY
This is perfect.

Simon steps to the other side of the roof. He sees more of the town and another road and most importantly, the jail.

SIMON

I'll keep an eye on you, Father.

He steps back to where Simon and Mary are.

BILLY

We'll have to split up. I'll watch the North entrance and you two can watch the South.

SIMON

Alright. If we see anything, we'll shout.

BILLY

I don't doubt it.

Simon gives Billy a grin.

Simon and Mary go to the South side of the roof. She loads an arrow in her crossbow.

SIMON

And where did you learn to use one of those?

MARY

In the shop. Don't you remember, we were just there.

Simon shakes his head out of disbelief.

LATER

The three of them are sitting together eating some meat and bread, overlooking the North side of the town. Simon is devouring it.

BILLY

I don't know. We've been waiting for three hours and nothing. Look.

Billy motions to a PATROLMAN who has fallen asleep on a bench in the town square.

SIMON

No, they'll be here.

Billy reaches down and there is no more meat.

BILLY

Simon.

SIMON

Sorry. Just so hungry.

Billy takes a swig of something from his flask. Simon is curious as to what Billy is drinking that he protects so well.

SIMON (cont'd)

What you drinking?

BILLY

Just some wine.

SIMON

Can I have some?

BILLY

I finished it.

Simon knows he's lying.

SIMON

No, you didn't. What's with you, Billy?

BILLY

No, not at all, it's just--

MARY

Quiet, look.

EXT. TOWN SQUARE

Slowly from far off across the plains to the North of the town, they see a deep, thick low fog rolling toward them. It covers everything and creates a dark silence.

EXT. ROOF

The three of them quickly stand up and grab their weapons. They scan the area for anything.

EXT. TOWN SQUARE

They see that the Patrolmen also find this fog unusual. All of them get at the ready.

SIMON

Listen.

MARY

What?

Simon SHUSHES her and she gets a little annoyed.

There is nothing, no wind, no footsteps, no animals, absolute silence. Simon, however, senses something. He points to one of the PATROLMEN.

EXT. TOWN SQUARE

SIMON

Look.

The Patrolman is just standing there, looking around and SLIT, his head is cut clean off. They are all shocked.

BILLY

Where are they?

SLIT. Another Patrolman on the other side of town is killed and dragged down under the fog. The Patrolmen realize that they are being attacked and start swinging their swords wildly, hitting nothing.

EXT. ROOF

SIMON

Everywhere. Shoot. Mary, shoot.

MARY

Shoot what? I don't see anyone!

Another Patrolman falls, and then another.

Suddenly, all 20 of Sawney's men emerge from the fog as if it gave birth to them. They viciously and quickly kill more Patrolmen.

SIMON

Now will you shoot!

Mary starts shooting arrows blindly into the crowd, hitting random men but they aren't slowed a bit.

Sawney emerges from the fog like a frenzied beast. He chops through people quickly and fiercely.

Sawney's SOLDIERS start to attack the rest of the town, running into buildings and killing everyone they find. PEOPLE SCREAM and run from them but Sawney's men are everywhere.

Billy leaps down from the roof to help.

SIMON (cont'd)

Billy! Mary, you stay here!

Simon jumps down to follow Billy. They begin to do battle with all the men. Both Billy and Simon are fighting close by each other. A LARGE MAN is about to stab Simon but gets shot with one of Mary's arrows from the roof. Simon sends a smile up to her. Simon sees two MEN break into his shop. He runs over to them.

EXT. SHOP

He darts inside.

INT. SHOP

Jumping inside, the two men are gone. He slowly steps through the shop, looking for them. Not finding them in the main shop, he peeks into the office. The two men are looking at the pictures that were drawn of the attackers. One of the pictures is of a giant beast. The two men LAUGH and one of them straightens up to stand tall and mimic the picture. They LAUGH some more. Simon jumps in on them.

SIMON

Hey!

Both men turn around and face Simon. They are huge and are carrying giant swords that are dripping with blood. It drips on the floor.

SIMON (cont'd)

You're getting blood on my floor!

They both jump to attack him. He backs up and goes into the main shop. They swing at each other, knocking stuff off the shelves and breaking other things in their path. Simon pushes a large rack of shelves on top of one of them and then slices him while he's down. The other one takes a swing and slices into Simon's shoulder. Angry, Simon swings around and cuts into the attacker's neck, dropping him to the floor.

Looking around at the destruction of the shop, he is saddened.

SIMON (cont'd)

I really miss Finn.

EXT. TOWN SQUARE

He runs back out to join the fight. The attackers are everywhere. They are jumping on people and eating them on the spot. There is carnage everywhere. He tries to fight his way through the crowd to find Billy, but he is nowhere in sight. He notices Ronald and his friends being attacked. Simon tries to get over there to help but it is too late, they are killed.

Billy finishes off one of the monsters. Sawney jumps on Billy. Billy is surprised and we sense that Billy recognizes Sawney. They battle fiercely. All the time, Sawney has a knowing smile on his face. Sawney has the upper hand and could soon deal a death blow but three patrolmen come to Billy's aid and Sawney flees.

Simon looks up to the roof to see Mary, and she is still there, shooting at Sawney's men. Behind her, though, Leonard creeps. He tries SHOUTING to her.

SIMON
Behind you! Mary!!!

She doesn't hear or even see him. She does, however, see Leonard and they fight. They move to the back of the roof and out of sight. He runs over to the Town Hall and jumps on the ladder to rush up to help her. After only a few steps a PERSON attacks him and he falls back, the ladder broken. Billy jumps in and takes the attacker down. Billy then helps Simon up.

BILLY
We have to run, there are too many.

SIMON
Mary, Mary is up there and someone was attacking her.

Several MEN storm up to Billy and Simon and they fight. Not being able to handle them, they retreat.

Simon sees the jail, the front door is open. They rush in.

INT. SHERIFF'S BUILDING

They enter and Billy bolts the door shut. Simon runs over to the jails and sees that the door is open and his father is gone.

SIMON
They got my father!

Billy runs into the Sheriff's office.

BILLY
Help me get this door secure or they'll get us, too.

INT. SHERIFF'S OFFICE

They barricade the office door with a table. SCREAMS and SHOUTS can be heard LOUDLY from outside.

SIMON
What do they want?

BILLY
To kill everyone!

SIMON
Why?

BILLY
Because they're fucking insane, that's
why. Didn't you see them eating people!

SIMON
How many are left?

BILLY
I don't know twenty, maybe more, it's
hard to tell, they were everywhere.

SIMON
We have to go back out and find my father
and Mary!

Simon tries to get back out but Billy grabs him and holds him
back.

BILLY
There's nothing we can do for them right
now. We have to wait for them to...get
full.

Slowly, the sounds of the SCREAMING dies down. An occasional
faint YELL can be heard in the distance.

SIMON
What's happening? They leaving?

BILLY
I don't think so.

It is now perfectly silent again. A few beats pass and a
BANG and then footsteps are heard on the roof of their
building. The FOOTSTEPS pace back and forth quickly. Billy
puts his finger to his mouth, motioning for Simon to be
quiet. The footsteps are silent.

They hear some YELLS and animal sounding CALLS coming from
not too far outside their location. They hear more FOOTSTEPS
outside their building. It sounds like many attackers are
gathering and will soon pounce on them.

The footsteps begin to walk around the building and they stop
at the front door. BANG. BANG BANG.

They try and break the front door down. A brief pause and SLAM the door to the building is crashed through. Both Simon and Billy jump.

The men reach the door to the Sheriff's office. They try the knob and it is locked. Simon and Billy grasp their weapons tightly and nod to each other. The door rattles more and more and begins to shake. Billy and Simon are ready to meet these intruders, they take a deep breath and the door shaking becomes unbearable. It stops.

Another set of footsteps enter the building and approach the door. They both hear sniffs outside. Suddenly, the footsteps leave completely. Billy and Simon are confused. They wait a few minutes until there is silence again and they open up the door. They slowly peek around the corner and leave the building, arms ready.

EXT. SHERIFF'S BUILDING

They stand there, looking at the carnage. They are awestruck. Everyone in town is presumably dead. There are bodies of women, children, and men strewn about on the ground, some of which are half-eaten.

They step around the town cautiously, making sure there are no more monsters left. They quickly approach the Town Hall. Simon grabs a ladder and he and Billy hurry up to the roof to find Mary.

EXT. ROOF

She's not there. They see her crossbow laying on the ground.

SIMON
She's gone, too!

BILLY
No blood.

There are scrape marks where it looks like someone was dragged. They investigate.

SIMON
They took her and my father. Why?

BILLY
Do you really want to know?

SIMON
We have to find them, Billy, get them back!

BILLY

Simon, YOU have to find them. You're the only one who knows where they've gone!

Simon paces, shaking his head.

SIMON

I've been trying, but I can't. All I get are little flashes of a cave and water...

He starts to hold his head and his eyes begin to water.

BILLY

Simon, think. Think!

Simon concentrates hard, thinking about all his dreams. FLASHES of them appear in his mind. He thinks of the tree with the carved initials and of the cave. He just can't figure out how to get there. He sees QUICK FLASHES of the MAP that has marked out the place where he kept waking up all those nights.

SIMON

I think I know where we can start.

They rush off.

EXT. WOODS - NIGHT

They are frantically running through the woods, jumping over downed trees and ducking under branches. Simon stops.

SIMON

Here.

BILLY

What?

SIMON

This is where I kept going, all those nights.

BILLY

Okay, good. Now why? Why here?

SIMON

I don't know.

He walks around, looking for something to key him in. He sees a dead black bird laying on the ground. He remembers the DREAM of the bird and of the dark figure.

BILLY

A dead bird?

Simon begins digging under the dead bird. Billy watches intently. Eventually, Simon stops. He picks up a small toy.

BILLY (cont'd)
It's made out of bones, Simon.

Simon begins to see the same blurry imagery that he saw before when he was dreaming about the location to the cave. He drops the toy to the ground and begins to walk in a trance. Billy follows. He starts to walk faster and faster and then he begins to run. He sees the path to the cave clearly. They keep running until they exit the woods.

EXT. LOWLANDS

They stop and look out into the black, distant, flat lands. Simon gets his bearing and runs with Billy close behind.

EXT. CLIFF

They arrive at the tree with the initials carved in it by the cliff. Billy looks down the steep embankment with nothing but a small patch of sand below and becomes frustrated.

BILLY
Now where?

Simon steps up to the tree and touches the carving.

SIMON
We go down.

EXT. CLIFF

They make their way down the steep cliff.

EXT. BEACH

Once at the bottom, they scan the area. There is no cave in sight.

BILLY
There's nothing here!

SIMON
It's got to be here.

Simon, eyes wide to take in the night light, continues to search. He sees something in the water.

SIMON (cont'd)
There.

Billy runs up to Simon and looks out at the water. The tide is rushing out quickly, revealing a large rock jetty that was hidden under the water.

BILLY

That's just some rocks, Simon.

Simon smiles and runs out to the end of the jetty. The water is still up to his waste. Billy follows. They reach the end of the jetty. It is the entrance to a cave.

BILLY (cont'd)

Bloody hell, in there?

Simon grins.

INT. CAVE

Billy and Simon enter the pitch black cave. All they can see or hear is the SOUND of their scurrying footsteps and the ocean they are leaving behind. They step cautiously.

BILLY

Have you been here before?

SIMON

I'm not entirely sure.

Simon leads them down a long hallway. Way in the distance they can see a small light flicker. Focusing on the light, they walk towards it. The sounds of the OCEAN disappear and all that is heard is their BREATHING and FOOTSTEPS. Feeling like an eternity, they reach the light at last. It is a torch fixed on the wall. A few feet in front of the torch is a turn-off to the right. They follow it and there are more torches on the walls, keeping everything lit in an orange glow. They see that the walls and floors are all stained in red. Worried, they keep walking. Billy WHISPERS to Simon.

BILLY

Do you know where we're going?

SIMON

No.

Billy thinks that's a great answer. Eventually, the passageway gets much wider and there are a few small rooms on their left. Billy peers into the first one. It is filled with clothes. They are ripped and soaked in blood. The next room they see is filled with gold, jewelry, and valuables. Billy gives Simon a confused look. A woman's loud SCREAM is heard from deep within the cave.

SIMON (cont'd)
Mary? That was Mary!

BILLY
Quiet. We'll find her.

SIMON
Yes, I will.

Trying to pick up her scent, Simon leads Billy. They keep heading further and further into the cave but at a quicker pace. They come across a little sitting room. They see that the chairs are all made out of human bones. They jerk back in horror.

BILLY
God have mercy!

They both swallow, not sure if they should proceed but they hear Mary SCREAM again. Simon perks up and hurries a little too far in front of Billy. Suddenly, from above, three MEN jump on them. They begin to fight but they are inexperienced in fighting in such narrow constraints. Billy is holding his own but two grab Simon and they wrestle. Simon is able to break free and he frantically runs away to find Mary.

He furiously runs through the caves. They are dark but we can make out the red on the walls and an occasional BODY strung up. He hears Mary SCREAM again. This time, he yells back.

SIMON
MARY!!!

He hears her SCREAM back.

SIMON (cont'd)
MARY!!!

He runs even more frantically, following her screams. Strangely, no one jumps out to attack him or slow him down.

INT. CAVE STORAGE ROOM

He finds his way into the storage room. There are many shelves in this room with jars on them. He sees that inside the jars are many body parts being pickled for food. Looking around the dark room he sees multiple people hanging on the walls upside down with multiple slashes in them. There are buckets underneath them to catch their blood. He backs up and hits another body. He turns around and it is Finn. He is also hanging upside down, having his blood drained.

SIMON
My God, Finn.

He stares into his lifeless face for a moment. Finn jumps awake, terrifying Simon.

FINN
Kill me....

Simon can barely make out what Finn is saying since his tongue has been cut out. Simon, shocked, tries to leave but hits a huge rack of shelves constructed with the help of human bones. It is filled with jars of body parts. It comes crashing down on Finn, killing him.

SIMON
MARY!!!

INT. CAVE

He YELLS again and begins to run through the corridors, this time even more frantic. He hears another voice.

SAWNEY
Why are you running?

He hears a faint SCREAM of Mary's. He briefly changes directions and runs down a different pathway.

SAWNEY (cont'd)
You're home now, William. You don't have to be frightened. You're home.

Finally, completely out of breath, Simon comes to a small child's room.

INT. CAVE CHILD'S ROOM

Catching his breath, he looks in the room. Something is oddly familiar. He's been here before. He sees multiple bone toys on the ground. There is a cute little bed made out of bones, as well. He steps into it and remembers.

CHILD #1
Are you going to take your room back?

Frightened, Simon falls back. A small CHILD is standing over him. He is dressed in a white night shirt and has a deformed face and very sharp teeth.

SIMON
What?

CHILD #1

Your room? If you want it back, you can certainly have it. It's a nice room and I will miss it, but it is yours.

SIMON

No, I don't--

About TEN more CHILDREN come rushing in and surround him. They encircle him so he can barely move.

They start talking to him and he tries to get up and get away but he is trapped. Someone CLAPS twice.

SAWNEY

Now children, is that any way to treat a guest?

They back off and let him stand.

SAWNEY (cont'd)

Then again, he's hardly a stranger, is he?

Simon stares into the eyes of Sawney Beane. Simon remembers and we see FLASHBACKS of the dark figure in the woods and the figure in the cave from an earlier dream.

SIMON

You, you're from my dreams.

SAWNEY

I'm flattered!

SIMON

Who are you, and where is my father and Mary?

SAWNEY

Mary is fine. And your father, well, he stands before you.

SIMON

What do you mean?

SAWNEY

Oh, you've known for a long time that you haven't belonged. You, William, are not the son of Norman. A good man, yes, but not your father.

Simon stares into Sawney, not taking his eyes off of him. His sword is clutched tight, ready to attack at any moment.

INT. CAVE / EXT. LOWLANDS - FLASHBACK MONTAGE

Sawney describes what we see on the flat lowlands, not too far from the cave.

SAWNEY (V.O.)

You were a precocious boy, you didn't like following instructions. One night, when you were about five, you followed us to a hunt. I still don't know how you got out and were able to track us, quite remarkable, really. We attacked our prey as usual but when we were finishing up, we saw a caravan of soldiers down the road and we had to get out of there quite fast. Little did we know you were still there in the bushes watching. We got about 100 yards out and Agnes saw you still near the attack. She tried to rush back to save you but it was too late. The soldiers were there. We had to go, so we had to leave you. They naturally assumed you were with the attacked party so they took you into town. Shortly after, Norman and his wife took you in. Quite a tragic story.

SIMON

You're lying!

SAWNEY

You know I'm not. You've never fit in among the cattle. I just wish we had gotten you out sooner but we knew you'd be useful there. And now, convincing the Sheriff to attack Ballantrae, how could we ever thank you enough? But now it's time to come back home, William. To help us. You're family.

Simon, still fixed on Sawney, fights the connection to him he feels.

SIMON

I'm Simon, not William.

SAWNEY

Why do you think you've been having all those wonderful dreams? Why do you think you're able to find your way back here? Why do you think you've been so hungry?

Simon breaks the trance.

SIMON

No!

Simon runs off to find his father and Mary. He hears her SCREAMS.

INT. CAVE PRISON

Simon turns a corner and there she is, standing next to Leonard. He has his hands on her shoulder. Norman is against the wall, chained.

SIMON

Mary! Are you hurt?

She is silent. She just stares into him. Leonard starts to LAUGH.

NORMAN

Run, Simon! RUN!

SIMON

Mary? What are you doing?

MARY

Simon...

LEONARD

See, William, Mary is not actually who she appears either.

Simon becomes very confused.

LEONARD (cont'd)

Didn't you find it odd that she was so adamant about you finding us?

Simon quickly turns to Mary.

LEONARD (cont'd)

And wasn't it strange that she was right there with you all those times you woke up in the woods in the middle of the night? That's right, that love you feel for her runs very deep. She's your sister.

Simon is horrified, sick with disbelief.

SIMON

No, I don't believe you. It can't be!

MARY

I'm sorry, William. I'm sorry I had to deceive you. But now we can be together!

LEONARD

We needed her to help bring you back to us. Even though you've been gone a while, you're still blood.

SIMON

No...

MARY

Yes, don't you see how perfect this will be! Nothing can stop us now! Not your mother, your father, Finn, or Billy!

She goes up to him and kisses him deeply on the lips. He fights temptation. She looks deeply into him.

MARY (cont'd)

Don't listen--

SAWNEY

Do you remember your sister, William? You have such a loving family.

Sawney looks over at Norman.

NORMAN

Leave my son alone, you disgusting monster!

SAWNEY

William, he'll never understand what you are.

Simon is ashamed of who he came from. Norman is disgusted.

NORMAN

Lies. My son is not like you animals!

SAWNEY

You see William, he thinks you're an animal. Come with us and you'll never feel alone. We know you, your dreams, your fears. You're one of us. Our blood runs deep, William.

He turns to Sawney and starts to feel something. Mary holds Simon's hand tightly.

SAWNEY (cont'd)

That's right, William. We understand your desires, the ones you can't speak of. They're in you. You can be free with us. You can be who you are meant to be.

Simon is entranced and feels the connection.

SAWNEY (cont'd)

Do as you desire. We're family and we'll always be there for you. All of us. Sever your ties with Norman. Be with us, and with Mary.

Simon stares into Norman.

NORMAN

I'm sorry son, I'm sorry if I let you down. If they'll spare you, then kill me. Just remember that I'll always love you.

SAWNEY

Make one clean break and then it is over. All the fear, anger, confusion. It'll all be clear and simple.

Simon raises his sword and swings it and breaks Norman's shackles open. Mary takes her sword and whips it around at Leonard and Sawney. The three of them run out. Sawney is very disappointed. He SHOUTS after them.

SAWNEY (cont'd)

You'll always be one of us! Always!

Leonard is sad that Mary took off.

LEONARD

Mary!!!

Sawney shakes his head at Leonard.

SAWNEY

She never liked you anyway.

INT. CAVE PASSAGEWAYS

Simon, Norman, and Mary, flee into the passageways. They run into Billy. He is covered in blood.

SIMON

Are you okay?

BILLY

Hell, no.

SIMON

I think I know a way out of here.

They start to run together. Around several corners are various ATTACKERS who try to kill them. Billy is able to battle them away. As they run, Simon remembers the way out of the cave that he found when he was a kid. They pass several more corridors filled with bodies, bones, and pools of blood. Eventually, they make it out to an opening in the ground.

EXT. WOODS

They all breathe heavily and take in the fresh air. They continue to run, though, fearing Sawney's men are close behind. After several yards, feeling that no one is behind them, they stop.

SIMON

Take Mary and Norman, get help.

BILLY

Help?

SIMON

The Sheriff may be back by now, bring him here.

BILLY

He won't believe us.

SIMON

Richard will.

MARY

Where are you going?

SIMON

Back in.

NORMAN

Back? Why?

SIMON

I have to sever some family ties.

Simon turns and bolts back down to the cave, a changed person.

INT. CAVE

Very slowly, he steps down into the cave. He stealthily makes his way around the cave, avoiding people by using his heightened sense of smell and hearing. He's able to kill several of the MEN as he goes. He hears Sawney's VOICE in the distance and he seeks him out. He turns a corner and sees Sawney and Agnes TALKING.

INT. CAVE SITTING ROOM

Simon sees Agnes and his eyes widen. He gets very sad as he thinks about his own mother.

SAWNEY

We'll let Ballantrae kill as many of Colmonell's men and then we'll go into Colmonell and clean up the rest.

AGNES

It just doesn't seem right that William won't be there.

SAWNEY

It is a shame. He was a very strong willed boy when he was younger. All is not lost yet, though, be patient. In fact, I think we might have a visitor as we speak.

Simon appears from the shadows.

AGNES

William! Oh, William, how you've grown.

She goes up to him and hugs him. He shrugs her off, but not before she gets to him emotionally.

SAWNEY

Yes, he has.

SIMON

Are you supposed to be my mother?

AGNES

I am your mother! Don't you see, we are your flesh and blood, William!

SIMON

Why do you keep calling me William?

AGNES

It is the name you were born with. I know you feel it.

Simon tries to fight it more.

AGNES (cont'd)

William, you have to let go of this notion that you're one of them! It will drive you mad! Now come to me! Come to your mother!

Simon is confused. He grabs his head, trying to fight his visions and his inner-self. Fighting them off, Simon grabs his sword and tries to attack Sawney. Four of Sawney's MINIONS swarm Simon and wrestle him to the ground.

He's pinned and can't get up.

SAWNEY

Very disappointing, Simon. If you're going to be one of them, then we are going to treat you like one of them.

Two of the minions are about to attack.

Norman turns the corner and sees the attack. He slices through two of the minions in one swipe, freeing Simon.

Simon jumps up and takes on the other two. Norman tosses his sword to him for help. As Simon is fighting them, Sawney rushes Norman. With a huge swing, Norman knocks Sawney on his ass.

Three more minions rush in and start to battle Simon and Norman. Outnumbered, the pair of the escape.

Two minions chase them and the other stays behind to give Sawney the news.

MINION

The Sheriff, he's come back with men.
Lots of men!

SAWNEY

What!? Gather all the soldiers!

INT. CAVE HALLWAY

Norman and Simon are running for the cave exit. There is a huge, tight, ferocious battle going on in the cave. Sawney's men are frantically running around and fighting with the Sheriff's men. SCREAMS and SLASHES are heard from all over.

SIMON

Who are all these men?

NORMAN

The Sheriff met up with a division of King James' army. Richard sent letters asking for help.

SIMON

Where's Mary?

NORMAN

Outside, telling the soldiers how to navigate the caves.

SIMON

Where's Billy?

NORMAN

Down here looking for us.

Norman and Simon start to go through the cave, avoiding as much combat as possible.

Richard and Billy find them.

RICHARD

Thank God!

SIMON

Richard! Billy!

Simon hugs Billy.

SIMON (cont'd)

Where is he?

BILLY

Who?

SIMON

Sawney. The old man and his wife.

RICHARD

I didn't see anyone like that down here.

BILLY

He's not down there.

RICHARD

Several people escaped into the woods.

SIMON

We'll have to track them.

RICHARD

A small party went after them already.
We're also trying to smoke them out.

SIMON

Smoke?

EXT. WOODS

The four of them emerge from the back exit of the cave and the woods are all ablaze around them.

AERIAL SHOT of the woods burning madly. The flames are heaviest on the edges of the woods but they are quickly engulfing the trees and reaching the center.

Simon and Billy are shocked. They all have to speak LOUDLY to be heard over the crackling of the flames.

RICHARD

You'll have to follow me closely to get out of here.

SIMON

I'm going after him.

NORMAN

Simon, that's mad. You'll never find him in time.

SIMON

I'll find him.

MARY

Simon!

Simon see's Mary and they embrace.

MARY (cont'd)

Hurry.

He darts into the smoking woods.

BILLY

I'll go after him.

Billy follows.

Simon runs off and Billy follows. JUMP CUTS as they run through the burning woods. They finally stop.

CLOSEUP of the little bone toy that Simon found earlier. Sawney is holding it.

They are all standing in a small clearing, but there is a ring of fire all around them. Agnes is sitting on a log and wiping tears from her eyes. There are a few bodies in uniform, probably the party that went after Sawney. Sawney sees Simon and Billy and grins widely.

SAWNEY

Ahhh, Billy. We meet again. Your father and I were wonderful friends.

Sawney recognizes the sword that Billy is carrying.

SAWNEY (cont'd)

I see you brought his sword. Quite a sharp blade although not sharp enough.

Sawney pulls up his shirt a little to reveal a scar on his side.

BILLY

Don't worry, I've taken care of that.

Simon is confused as to Billy's connection to Sawney.

SAWNEY

Oh, he didn't tell you?

BILLY

He knows, mostly.

SIMON

You knew who was doing this and you didn't tell us!?

BILLY

I needed your help finding this place. I didn't want to disturb your memories, you were our only chance.

SIMON

Was any of what you told me true?

BILLY

Like I said, mostly. That bastard killed my mother so my dad and I hunted him. For years we tracked him in the forest and in the low lands but couldn't find his home. Then about three years ago, we met up with the clan and almost got him.

SAWNEY

Almost, but not quite.

BILLY

Then, a couple years back, I trapped one and he told me of a son that was separated from the clan and raised by a shop keeper in Colmonell. I figured, eventually, they would come to get him.

SIMON

So you used me?

BILLY

I had no choice, Simon.

SAWNEY

See, William, all they do is use you!

BILLY

I'm sorry.

Billy turns back to Sawney and attacks him fiercely. Sawney fights Billy with little effort.

SAWNEY

A bit more intense than his father, but very skilled.

They battle a while longer until Sawney is able to grab Billy and bite deeply into his shoulder, drawing blood. Billy falls to the ground, in pain.

SAWNEY (cont'd)

Like father, like son.

Billy LAUGHS.

SAWNEY (cont'd)

Ahh, nothing like laughter from a dying man.

BILLY

Then you should be laughing.

Sawney is curious.

BILLY (cont'd)

Some cuts of meat bite back. Perennial Juice.

SAWNEY

Poison?

Sawney becomes alarmed and is about to pierce Billy but Simon knocks Sawney down. They begin to battle. Sawney has to put a little more effort into it, though.

Agnes watches intently, a little concerned about the outcome.

Eventually, Sawney gets the upper hand and knocks Simon to the ground. There is a dead soldier on the ground next to him with his slashed and bloody forearm exposed. Sawney grabs Simon and shoves his face in the arm. Sawney has his sword at Simon's throat.

SAWNEY (cont'd)

I know you want to. Taste it.

Simon tries to fight him off but is unable. Sawney pushes his face into it even closer.

SAWNEY (cont'd)

Smell the flesh, eat it William. You used to love it as a child.

Simon, opens his mouth and, struggling, takes a bite of the bloodied arm and chews it. He takes a swallow and coughs. Sawney smiles.

SAWNEY (cont'd)

Now that wasn't so hard.

Sawney begins to lose strength from whatever Billy did to him. Simon, with a new sense of rage, is able to push Sawney off of him and onto the floor. He grabs Billy's sword and swings it wildly, slicing through Sawney's chest. He falls to the ground. Agnes, shocked, runs over to her husband.

AGNES

Sawney! Love!

She grabs Sawney and holds his head in her arms. Blood oozes from his mouth as he tries to speak.

SAWNEY

My love... I'm sorry I failed you.

AGNES

No, no Sawney. You didn't fail. I love you so much, my darling.

SAWNEY

I just wanted our family to be happy. That's all.

AGNES

I know, dear. You have always been a good father and a wonderful husband.

SAWNEY

Watch over them, Agnes. Watch over them.

Agnes CRIES. Simon just watches, and feels sad for them.

SIMON
Sorry... Sorry...

Agnes turns for a second and glares at Simon. He leaves her with her dying husband and helps Billy up. The fire closes in on all of them. A branch falls down near Sawney and Agnes, setting them on fire. They sit there and die together. Simon and Billy limp away.

They rush through the woods, dodging falling branches and fire at every turn. Eventually, they make it out.

EXT. EDGE OF WOODS

Simon and Billy, soot filled and out of breath, collapse on the ground. They look at each other.

SIMON
You okay?

BILLY
Will be, you?

SIMON
I'll live. What did you do to him?

Billy pulls out his flask.

BILLY
After he killed my father, I barely got away but I managed to nick this. I replaced the blood inside with Perennial Juice. A poison I started drinking in small doses. Now I bloody drink it like wine. It runs through my veins. Just in case I ever got caught.

SIMON
That's insane.

BILLY
Thank you, Simon, that means a lot coming from someone with your stock.

SIMON
I'm still angry, and as soon as you stop bleeding I'm going to kick the piss out of you.

BILLY
Fair enough.

SIMON

C'mon, I have to get you back.

As they are walking back to the village, they happen upon Norman and Mary. Mary gives Simon a big hug. Norman pats him on his back.

NORMAN

Very proud of you, son.

MARY

I'm so sorry, Simon. I'm so sorry I lied to you.

SIMON

Well, you did save my life a couple of times so I guess we're okay.

NORMAN

Are you really his sister?

MARY

No, more like second cousins.

BILLY

That's still a little weird.

They start heading back and see the Sheriff and Richard with a few of the King's SOLDIERS walking around. Billy sees the MEDICS.

BILLY (cont'd)

Finally.

Billy collapses to the ground and two MEDICS rush over to him. The medics put Billy on a stretcher and take him away.

MARY

Is he going to be okay?

SIMON

I doubt it.

The Sheriff approaches them.

Norman, furious, punches him in the face and then storms away, leaving with Billy and the medics. The Sheriff collapses to the ground.

RICHARD

I've wanted to do that for years.

He turns to Simon and Mary.

RICHARD (cont'd)

Great work. Looks like we either killed or captured everyone. They've taken the prisoners plus all those poor children back to the town. We're just waiting for a few more men and then we're going to head back.

SIMON

That's good. What'll happen to him?

Simon motions to the Sheriff who is struggling to stand up.

RICHARD

Probably nothing.

One of the soldiers behind Simon looks up and it is actually Leonard in disguise. He sees a clear path at Simon.

He quickly slits the throat of the two other soldiers around him and darts forward.

Just as he's about to stab Simon, Mary turns around and stabs him in the chest. Leonard is again saddened by Mary's actions.

LEONARD

Mary...

MARY

I never liked him.

He falls dead.

The Sheriff gathers his composure and steps over to Mary and Simon, now the only ones there.

SHERIFF

I'm glad this is finally over.

MARY

There's actually one thing, though.

SHERIFF

What's that?

MARY

How did Norman's key make its way to the site of that attack?

SHERIFF

I don't know, one of these monsters must have stolen it to frame him.

MARY

No... I'll tell you how it got there. I saw you steal it. The first day I met Simon, you were there. I saw you circling the store inside and I saw you lift it.

SHERIFF

What does it matter now? Norman is fine, these creatures have all been exterminated. You can even say that if it wasn't for lifting that damn key, none of this would have happened.

MARY

All this wouldn't have happened if you'd let Richard get help from the King in the first place!

SIMON

You set him up?

Simon, still bloodied from battle, becomes very angry.

SHERIFF

Simon, you know we've had our differences but I wouldn't do that, I wasn't really going to have him killed!

Simon lifts his sword.

SHERIFF (cont'd)

Simon, you can't! I'm the law, you can't defy the law! If you do, you'll be no better than one of them!!!

He swings his sword down and cuts off the Sheriff's belt. The Sheriff's sword falls to the ground.

SIMON

You're right, I'm not one of them.

Simon smirks and walks away.

Mary smirks, too.

MARY

But I am.

She jumps on him, devouring him whole.

END CREDITS