

Detour

By

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first draft

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EXT. BUS STATION PLATFORM - LATE AFTERNOON

Any bus station in any city. Worn down and neglected. Wrapped in a mid-winter gray. Garbage and snow drifts collecting at any edge they can find. Falling snow being pushed along by a vicious winter wind.

The platform is empty save for KENNY and DILLON (early 20s). They brave the cold for a cigarette. Apple-cheeked by the whipping wind that alternates between pushing and pulling them.

Dillon is hunched back in to his jacket and backed in to a corner. His hands jammed deep in to his pockets and the cigarette poking out just above his jacket zipper.

DILLON

Seriously, could you dial it back a little bit?

Kenny fidgets and walks around while he smokes. Seemingly oblivious of the weather.

KENNY

Sugar lunch.

He's staring in through the glass to the waiting area inside.

KENNY

Someone should tell this fuckin' guy that the bus doesn't leave any quicker just cause he's ready.

Dillon responds without bothering to look inside.

DILLON

No shit.

KENNY

Seriously, have you seen this guy? He's just standing there holding his bags.

DILLON

I saw him.

KENNY

He looks like a statue.

Kenny walks right up to the window and stares in blatantly.

KENNY

Staring at the wall. Acting like he doesn't see me. Pretending like I don't even exist.

INT. BUS STATION

From outside Kenny knocks on the glass. His calls muffled.

KENNY

Hello?

There's a dozen people inside, all of whom ignore him.

JOE (30s) stands staring at a monitor flipping through screens of departure times. His jacket is zipped up and his bags are in hand. He was ready leave an hour ago.

EDNA (late 70s) is sitting on a bench with KAREN (40s). Karen is watching the monitors impatiently while Edna looks around the room.

EDNA

Where is my bag?

Karen responds without shifting her gaze. Joe removes his gaze from the monitor for a moment to sneer in the womans direction.

KAREN

It's by your feet, mom.

EDNA

No, my medicine bag?

KAREN

It's in your purse.

Joe sighs and walks toward the washroom.

EDNA

Are you sure?

KAREN

Yes, mom. I'm sure. I packed it up myself this morning. You left it the bathroom.

EDNA

Oh.

Pushed back in the corner of a bench, tucked back in the little shadow available SIMON (20s) is barely noticeable. He peers out at the room periodically over a spiral notebook from behind a pair of glasses. He scratches a pen against the page when his gaze switches back to the notebook.

On another bench MADDIE is laid back with a pair of headphones on her ears. Her luggage at her feet and her jacket off and resting over top of her like a blanket. A bottle of juice in her hand. She sips while she listens.

An ANNOUNCER chimes in over the PA system.

ANNOUNCER
Good afternoon. The -

The PA system cuts out.

ANNOUNCER
is boarding at platform five. The
bus will now begin boarding -
(PA cuts)
at 4:15. Thank you.

Nearly a half dozen people begin collecting their belongings and shuffling off toward the door.

Joe rushes out of the bathroom. The closest exit to the platform is moving a bit too slow for his tastes. He quickly darts over to another exit.

EXT. BUS STATION

Joe, in his rush, passes by Kenny and Dillon who are still smoking. Joe marches up to the end of the line up of passengers. Making sure to get there before the others that were going through the other door.

DILLON
Man, I wish I thought I was that
important. Must be crazy to be in
that much of a hurry all the time.

Kenny calls out after Joe.

KENNY
Bus doesn't leave until everyone's
on. Makes the rush kinda pointless.

At the bus the BUS DRIVER is assisting Edna with her bags.

BUS DRIVER
How are you today?

EDNA
Oh, I'm just fine, thank you.

The Bus Driver looks to Karen.

BUS DRIVER
And your luggage, ma'am?

KAREN
I won't be joining her.

She holds out Edna's ticket. The Bus Driver, all smiles, takes the ticket.

BUS DRIVER
I understand. I'll take good care of her.
(to Edna)
I'll just be a moment getting your bags on the bus and then I'll be right there to help you to your seat. How's that sound?

EDNA
That sounds lovely. Thank you.

The Bus Driver turns and sets one of Edna's bags in to the storage compartment. As the second bag is being picked up Joe wheels around the line up and storms the door. He is nearly up the stairs before the Bus Driver notices him.

BUS DRIVER
Excuse me, sir!

Joe continues on to the bus with out a word.

BUS DRIVER
Sir! You, sir!

The Bus Driver knocks one of the windows on the bus to get his attention.

BUS DRIVER
Could you come back here please, sir?

Joe takes a few steps back and leans over to call out the door.

JOE
What is it?

BUS DRIVER
I need your ticket, sir. And some
of those bags will need to be
placed in the storage compartment.

Joe lets out an exasperated sigh. He frees up one of his hands and yanks his ticket out of his pocket. He holds it out.

BUS DRIVER
I'm currently assisting this lady.
I'll take your ticket and bags in a
moment.

JOE
I'm not waiting out in the cold for
your convenience.

Joe starts back inside the bus.

BUS DRIVER
Sir, your bags?

JOE
Will be just fine with me, thank
you.

The Bus Driver simply shakes his head and continues placing Edna's bag in storage.

BUS DRIVER
Sorry about that. Once I've got
this safely stowed I can help you
on the bus, ma'am.

EDNA
Oh no, dear. I'm fine.

She starts toward the door.

KAREN
Mom, wait. It's too slippery out
here.

EDNA
I'll be fine.

Maddie steps around.

MADDIE

I'll go with her if you don't mind.

Karen nods her head. Maddie sets down her bag and hands her ticket to the Bus Driver.

KAREN

Thank you.

Maddie smiles in return and steps up beside Edna. The two board the bus together. Maddie giving Edna some support.

MADDIE

Hi.

EDNA

Hello.

MADDIE

I'm Maddie.

EDNA

Nice to meet, Maddie. I'm Edna.

The Bus Driver turns back from putting away Maddie's luggage and moves on to the next in line, Simon.

BUS DRIVER

Ticket please?

Simon holds out his ticket.

EXT. HIGHWAY - NIGHT

The bus roars down an anonymous middle of nowhere highway in the night. It slices through thick curtains of falling snow as it goes.

INT. BUS - NIGHT

The passengers on the bus are all wrapped up in their own little worlds. A lot of killing time with books, music, or simply staring out the window. Everyone is sitting in separate sections except for Edna and Maddie in one seat and Kenny and Dillon taking up the entire back.

KENNY

When do you think we'll be stopping?

DILLON

We won't.

KENNY

Fuck off. We have to stop sometime.

DILLON

It's the middle of the night and the middle of nowhere. Where do you suggest a stop?

KENNY

Shit. I could really use a smoke break if you know what I mean.

Kenny pantomimes smoking a joint.

DILLON

No, I have no idea. Stop being so cryptic.

Toward the middle of the bus Simon sits with his notebook in his lap and cellphone to his ear.

SIMON

It went really well. They liked my work and I should start getting some pages to start on next week.

(beat)

The best part about it will be that I won't have to travel for it. I can do it all from home. Do the pages and then scan 'em and email 'em.

(beat)

I know. I'm excited too.

Near the front Maddie and Edna chat.

EDNA

Maddie is a pretty name

MADDIE

Thank you. It's short for Madelyne.

EDNA

Mmmm, I think I like that better.

MADDIE

So did my father.

INT. BUS - LATER

At the front the Bus Driver hums to himself while drumming his fingers on the steering wheel. Nothing but a black and white emptiness out the windshield as the snow continues to fall. All the passengers on the bus are sleeping.

There is a SCREECH of METAL TWISTING followed by a HIGH PITCHED WHINE and GRINDING METAL. All the passengers wake with a start.

The engine stops and the Bus Driver gently brings the bus to stop. He trying the key in the ignition. Nothing. He tries a second time and again nothing.

EDNA

What's happening?

MADDIE

Sounds like a problem with the bus.

EDNA

Oh dear.

MADDIE

I'm sure it's nothing.

Outside the only visible object is a large, old, wooden church. Everything else is obscured by falling snow and darkness.

The bus driver grabs his radio.

BUS DRIVER

This is five fifteen. We're stuck roadside. I am currently unable to restart the bus.

The radio is silent.

BUS DRIVER

This is five fifteen. The bus has broken down.

More silence. Joe begins storming toward the front of the bus while the Bus Driver discards the radio in favour of a cellphone. He's dialing as Joe reaches the front.

JOE

What's the problem?

BUS DRIVER
The bus has stopped moving.

JOE
Yeah, I get that. Why?

BUS DRIVER
I'm not entirely sure.

JOE
When will we be driving again?

BUS DRIVER
When the bus starts moving again.

The Bus Driver bring the cellphone to his ear while turning away from Joe. Joe stands simply stands there.

The Bus Driver hangs up his phone.

BUS DRIVER
Damn it.

JOE
I can't afford any delays.

BUS DRIVER
And the bus is mechanical not magical. Me wishing it to be fixed isn't going to change anything.

He dials again and brings the phone to his ear. A moment and he hangs up again.

BUS DRIVER
Son of a-

JOE
If this is going to go on much longer I better be compensated for the inconvenience.

BUS DRIVER
Sir, right now my concern is getting in contact with people who can get this bus out of a blizzard and back on the road again so that we don't all freeze to death out in the middle of nowhere.

JOE
But I-

BUS DRIVER

I have no means to compensate you for any inconvenience right now and wouldn't even if I did.

JOE

But-

BUS DRIVER

Now, if you could kindly find your seat that would be wildly helpful in allowing me to get back to what I'm trying to do.

Joe stands there for a moment. He inhales to speak. The Bus Driver cuts him off before he can say anything.

BUS DRIVER

Go sit down.

Joe turns and grumbles all the way down the aisle as he goes.

The Bus Driver stands at the front of the bus.

BUS DRIVER

Ladies and gentlemen, it appears that we've got a bit of a problem with the bus. I've tried calling out on the radio and on my phone and I can't contact anyone. I don't know if it's the blizzard or what's happening. I'm going to step out and see if I can find a phone. I will be back shortly.

JOE

You gotta be kidding me.

BUS DRIVER

In the meantime, because of the weather, I suggest for your safety that you please remain on the bus.

The Bus Driver steps off the bus and closes the door behind himself.

Ensuring he's loud enough that everyone can hear him Joe speaks up.

JOE

This is bullshit.

A few rows back, OSCAR (30s), pipes up.

OSCAR
You got that right.

Kenny watches from the back of the bus as the Bus Driver disappears between curtains of snow.

KENNY
Fuck this. I need a cigarette.

He launches out of his seat. Dillon follows.

DILLON
I'm right behind you.

TRAVIS (30s), pulls on his jacket and pulls a pack of cigarettes out of his jacket and silently follows them out.

Simon watches the whole thing go on before closing his eyes and resting his head against the window again.

INT. BUS - LATER

Simon is woken by Maddie gently shaking his shoulder. He looks at her half asleep.

MADDIE
Come on. We need to get off the bus.

SIMON
What's going on?

MADDIE
The bus driver has been gone for over an hour now and it's getting cold in here. We can't stay in here.

SIMON
Okay.

He clumsily starts collecting his stuff.

MADDIE
There's an old church right beside us that's open. It's warmer in there. It should be better shelter than the bus.

SIMON
Okay.

Maddie turns and heads to Edna full of smiles.

MADDIE

So what do you say, Edna? Ready to spend the night in a church?

EDNA

That sounds nice.

Simon stumbles on by.

SIMON

Need a hand?

MADDIE

I think we're fine. You go ahead.

Edna gets to her feet and Maddie starts helping her off the bus. As Simon is getting off the bus he takes a glance back. All the seats are now empty, except one. Joe sits with his jaw clenched staring hard at the front of the bus. Simon calls back to him.

SIMON

You joining us?

MADDIE

Don't waste your time. I tried talking to him but he's already made up his mind.

EXT. TOWN

Simon steps off the bus to find the snow is still coming down fast and thick. Even outside the bus there's nothing to see other than the church through the snow and darkness. He stops just outside of the bus at the bottom of the stairs.

Travis is standing outside the church smoking. No one else seems to be around. Simon pulls out his cell phone.

TRAVIS

You're not gonna get a signal here. Nobody's been able to get one.

SIMON

You're kidding?

TRAVIS

Afraid not. You're welcome to try for yourself though.

Simon checks his phone. No signal.

SIMON
I didn't think there were still
places like this in America
anymore.

Travis laughs.

TRAVIS
What makes you think you're still
in America?

MADDIE
Excuse us.

Simon, still waking up, turns with a bit of a start.

SIMON
Oh, sorry.

He turns and offers his hand to Edna. She takes his hand and begins down the stairs.

EDNA
Thank you.

Once on ground Maddie helps Edna across to the church. Simon takes a few steps ahead of them and holds open the door.

INT. CHURCH

Edna, Maddie, and Simon make their way in to the dark church. People are using their cellphones and lighters to find their way around and getting settled on to pews for the night.

MADDIE
There's no lights. None that I was
able to find, anyway. It's warmer
in here than in the bus though.

Simon pulls his pen out of his notebook and flashes a little light.

MADDIE
You carry a flashlight with you?

SIMON
This? No. It's this stupid
promotional pen some company gave
me. Pen on one half and flashlight
on the other. Has their company
logo in the light.

He moves the light down to the floor. A company logo shows in shadow in the middle of the light.

EDNA

It doesn't seem so stupid anymore,
does it?

SIMON

I guess not.

They lead Edna to a pew.

EDNA

Thank you.

Maddie hands her purse to the woman.

MADDIE

You can use this. It's not the best
pillow but it should help.

Simon wanders off scanning the building with his little flash light. Aside from some pews, a confessional booth, and an altar the place seems fairly empty. He sets his stuff down on an empty pew and takes a seat. Ahead of him Kenny and Dillon are walking toward the door.

KENNY

Hey, man. We're gonna go smoke a
little.

He flashes a joint.

DILLON

You down?

SIMON

Thanks, but no.

KENNY

More for me.

Simon chuckles to himself as they pass by and spreads out on one of the pews. He lays down and closes his eyes. He's no sooner done so before Maddie is tapping his foot.

MADDIE

Hey, there's a door at the back.
Bring the flashlight.

Simon groans and gets up.

INT. CHURCH BACK ROOM

Maddie and Simon enter the back room. Simon swings the flash light around. The room is completely empty.

SIMON

Whole lot of nothing. Stranded in an old abandoned church.

MADDIE

Can I see that?

Maddie holds out her hand for the flash light. Simon hands it over and she systematically scans in lines on the floor.

MADDIE

This isn't right. How old do you think this place is?

SIMON

I don't know. When did they stop making wooden buildings?

MADDIE

Look at this floor. It's perfect. Not a single scratch in it. Nothing squeaks, no drafts, nothing.

Simon yawns.

SIMON

I hadn't noticed.

MADDIE

What the hell is this place?

SIMON

Right now? It's home for the night.

Simon starts out of the room.

INT. CHURCH - LATER

A small sliver of moonlight is coming in the windows lighting the room. Everyone is scattered around sleeping.

The door opens and Joe clunks through, all of his bags in hand. He makes no effort to be quiet waking some in the process.

KENNY
What's going on? The bus driver
back?

JOE
No.

Joe sits down in a corner surrounded by his bags.

KENNY
Shit.

JOE
Yeah.

Silence as people curl back in to their little balls.

MADDIE
It still snowing out?

JOE
No.

Maddie gets up and heads for the door.

KENNY
Wait for me.

Kenny slaps Dillon who is remarkably still sleeping.

KENNY
Wake up. Come on.

Dillon brushes him off.

DILLON
Fuck off.

KENNY
It stopped snowing.

DILLON
I don't give a shit.

KENNY
Come on.

DILLON
Fucking sleeping. Fuck off.

Simon fumbles for his glasses and gets up. He heads toward the door.

SIMON
I'll go with you.

EXT. CHURCH

They step outside. The blizzard has stopped. A tiny town of a dozen house on either side of the road coated in a fresh, unblemished coat of snow.

SIMON
We should see if there's anyone home.

MADDIE
Look around. No cars, no power lines, no smoke, nothing. If you've ever wanted to see a ghost town this what it looks like.

KENNY
I don't see any lights either.

SIMON
This is too weird.

MADDIE
There's no lights.

KENNY
Did I just think that or did I say it out loud?

MADDIE
You said it but it's not just here. It's anywhere. Look around. There's nothing on the horizon at all.

KENNY
Where the fuck are we?

SIMON
That's a fantastic question.

INT. CHURCH - MORNING

Simon wakes up to his own breath frosting in the air. He fumbles around for his glasses and scans the room. It's looks like he's one of the last to wake. A number of the other bus passengers are no longer in the building.

Oscar, seated a few pews ahead, notices him stir.

OSCAR
Good morning.

SIMON
Hey. What's goin' on?

OSCAR
The same as last night.

SIMON
That's discouraging.

Simon pulls out his phone and checks. Nothing.

OSCAR
Nothing?

Simon shakes his head while putting the phone away.

SIMON
Nada.

OSCAR
Same as everyone else. I'm Oscar by
the way.

He holds his hand out. Nearly falling over as he reaches
over the pews. Simon shakes his hand.

OSCAR
Oscar Simms.

SIMON
Simon.

OSCAR
Nice to meet you Simon. That's Joe,
Edna, and Christine.

He points through the remaining people in the church.
CHRISTINE (late 40s) sits back in a corner quietly reading.
Edna is mumbling away to herself. Joe is sitting with a sour
look on his face.

OSCAR
The other chick's Madelyne. Didn't
catch the stoners names or the
other guy.

SIMON
Was it this cold last night?

OSCAR

I don't think so. Might have something to do with the constant in and out. Smokers going back and forth. Might as well just leave the door open.

SIMON

Where is everyone?

OSCAR

All outside. Whether they're just out front or not, couldn't tell you.

SIMON

Thanks.

Simon gets up and heads toward the door.

EXT. CHURCH

Simon steps out of the church. It's blinding as the sun reflects off a blanket of pure white snow.

SIMON

Ow.

MADDIE

You'll adjust. Give a minute and you should be fine.

SIMON

Madelyn, right?

MADDIE

Maddie, please.

SIMON

Maddie. You got it. Simon.

MADDIE

G'morning Simon. That's Dillon and Kenny over there. Travis is around somewhere. He's gone wandering.

SIMON

What's happenin'?

DILLON

Same shit as last night just a fuck load brighter.

SIMON
Fantastic.

The worlds starts to focus.

SIMON
I see daylight isn't much help
aside from burning holes through my
eyes and melting my brain.

MADDIE
At least it's pretty.

DILLON
Yeah, it'd be fucking incredible if
we weren't stuck here.

KENNY
Knock it off.

DILLON
Fuck you, dude. We need a better
plan than getting high and waiting
for shit to happen.

KENNY
Dude. Relax.

DILLON
You fuckin' relax. I'm fucking cold
and I'm fucking miserable. I think
my nutsack's about to fall off
here.

MADDIE
He's right. We need to come up with
something.

Maddie starts in to the church.

KENNY
We could check those houses. See if
there's any food around here.

DILLON
What part of ghost town are you not
clear on?

KENNY
Dude, you don't have to bust my
fucking balls on absolutely
everything.

Simon follows her in.

INT. CHURCH

Oscar is standing, facing the door as they enter.

OSCAR

Seriously. The constant in and out
is not making it any warmer in
here.

Edna is still sitting on a pew rambling to herself. Maddie ignores Oscar and heads straight for Edna. Joe is sitting by himself in a corner finishing off a granola bar while reading.

MADDIE

We should start working on some
plans.

JOE

For what?

MADDIE

Just in case. Start thinking ahead
a little bit.

SIMON

Maybe. I don't think we're gonna be
here that long though.

MADDIE

Yeah, we hope. Doesn't mean we
shouldn't be considering it.

Maddie sits down beside Edna.

MADDIE

Hey. What's going on?

She reaches for Edna's shoulder. Edna flinches at the touch and continues to mutter to herself.

MADDIE

How long has she been like this.

JOE

Long enough to be irritating. Would
you mind shutting her up?

MADDIE

Edna? What's wrong, honey?

She reaches for Edna's hand this time. She flinches again but doesn't pull away. Maddie gently holds Edna's wrist.

MADDIE

Shit.

She pulls up Edna's sleeve to find a medical bracelet. She reads it.

SIMON

What's wrong?

MADDIE

I think she's hypoglycemic.

Joe dispassionately continues what he's doing.

MADDIE

That means she needs something to eat.

Joe pops the last little bit of his food in to his mouth.

JOE

Sorry. Fresh out.

MADDIE

Goddamn it. Does anyone have any food?

Christine dives in to her bag.

CHRISTINE

Would cookies do?

MADDIE

Perfect.

Christine pulls a clear plastic container out of her purse. It's filled with home made cookies. She hands one off to Simon who takes it over to Maddie. She begins trying to feed Edna.

MADDIE

Here you go, honey. Eat this.
You're gonna be just fine.

As Edna is starting to eat Maddie takes a quick look around Edna's purse. Just inside are a disposable syringe and the wrapper it came in.

MADDIE

That's good, honey. Finish that up.

SIMON
What's going on?

MADDIE
She's diabetic. I think she took
her insulin and her glucose levels
dropped out.

SIMON
She's gonna be okay though, right?

MADDIE
Yeah, in about five minutes. For
now anyway.

The door to the church opens and Kenny and Dillon enter.

OSCAR
Again with the door.

Simon goes back over to his belongings, grabs his notebook,
and heads toward the back room.

INT. CHURCH BACK ROOM

The room is completely bare. No wear in the room at all. It
doesn't look like any furniture had ever been in this room.

Simon sits down and opens up his notebook flipping past a
couple of pictures until he hits a blank page. He puts the
pen to page starts sketching the view through the open door
out to the pews.

Out on the pews Maddie gets up. Inaudibly she talks to
someone and Kenny comes in and sits where she was beside
Edna. Maddie enters the back room.

MADDIE
That just closed the conversation.
We need to figure out something and
we need to do it quickly. It's not
just her diabetes we need to worry
about.

SIMON
I thought diabetics needed to eat
when they took insulin.

MADDIE
They do. Someone her age it's just
becomes a habit. Wake up, take
insulin, eat. It's so ingrained She

MADDIE
probably didn't think of step three
before she was done step two.
That's not what I'm worried about
though. She's slowly becoming
hypothermic. Her age and her
diabetes. She's not doing well
already and it's not gonna get any
better for her here.

SIMON
The bus driver went for help,
right? He's gotta come back
eventually.

MADDIE
And if he doesn't?

SIMON
Why wouldn't he?

MADDIE
You saw this place. There's nothing
around here. Who's to say he didn't
just wander out in to the storm and
now he's frozen in some snow drift.
What are the chances he's actually
made it anywhere in that storm.

SIMON
Fine, worst case scenario. They
realize the bus didn't get where it
was going to and they can't contact
it. Once they've got that it's just
a matter of sending people out to
find us.

MADDIE
How long will that take before they
put it together and start trying to
find us?

SIMON
A couple hours at most.

MADDIE
She might not have that long if we
can't figure out how to get her
warm and keep her that way.

SIMON
It's really that bad?

MADDIE

Just because they might try and figure out where we are doesn't mean they'll be here any time soon. We could be stuck another day easily. It's not just her needs we need to think about either. We have nothing to drink and very little to eat.

INT. CHURCH

Maddie and Simon come out from the back room. Everyone except for Travis is inside.

MADDIE

Excuse me, everyone.

Attention turns to Maddie with the exception of Joe.

MADDIE

Does anyone have any food at all? I'm sure we're all a bit hungry and if anyone has anything they are willing to share it'd be appreciated.

CHRISTINE

I have my cookies. It's not much but I'm happy to share.

She holds up the container.

SIMON

That perfect, thank you.

MADDIE

Anyone else?

Silence.

MADDIE

That's okay. We've been talking a bit. It's likely that someone should be out to find us soon.

SIMON

At worst we should probably be out of here tomorrow.

MADDIE

Which means we have a couple problems to solve. Edna needs to warm up. Soon. And to be honest, I wouldn't mind warming up a bit myself. Does anyone have any suggestions?

INT. BUS - LATER

Part of the dash of the bus has been pulled off. Kenny is under the steering wheel pressing wires together. Just outside the bus Dillon stands at the bottom of the stairs at the door smoking.

DILLON

Why are you wasting your time?

KENNY

I don't get why this isn't working.

DILLON

Think about it for a second genius. The guy with the key couldn't get it to work but pressing wires together when you only have the vaguest idea of what you're actually doing, that'll solve it.

KENNY

I wasn't expecting it to turn over. I just thought I could run off battery. If I could do that at least we'd be somewhere.

DILLON

I see that's working out well for you.

KENNY

It doesn't make any sense.

DILLON

Seems logical to me.

KENNY

Even if the engine is shot I should still be able to use the battery.

DILLON

Good luck with that.

He walks away from the bus.

EXT. CHURCH

Simon, Maddie, and Travis exit the church.

TRAVIS

I think our only option, obviously,
is fire.

He lights up a cigarette.

SIMON

Where do you suggest we do that?
Starting a fire outside would be
pointless. We're not gonna get
nearly enough heat off of it.

MADDIE

And starting it inside would be a
death wish. All of these building
are wood.

SIMON

And with how close the buildings
are it'd spread quickly.

MADDIE

All we'd need is the wrong things
to happen and it'd all go up.

Dillon approaches from the bus.

DILLON

Cool. Inferno town. No disco
though. If I have my choice between
freezing and burning I'll take
freezing thank you.

SIMON

What's going on with the bus?

DILLON

Professor Genius is in there right
now pretending he has a clue as to
what the fuck is going on.

On cue Kenny steps off the bus.

KENNY

Eat me. Bus is fried.

Kenny scoops up some snow and starts packing it in to a
ball.

MADDIE

What do you mean by fried?

KENNY

There's nothing. There's only so many combinations of wires and I'm not getting anything.

He takes a bite out of his snowball.

MADDIE

Don't do that!

Kenny is taking back by the force of the command.

KENNY

Fuck! What?

MADDIE

You can't just eat snow. You'll make yourself sick.

KENNY

I'm thirsty.

MADDIE

It takes too much energy for your body to warm that up.

TRAVIS

All things considered you might want to limit the factors adding to hypothermia.

DILLON

This whole thing is making me fucking tired.

Dillon heads in. Kenny tosses his snowball and follows him.

INT. CHURCH

They re-enter the church. Everyone is pretty much as they last were. Edna smiles to Kenny and beckons him over.

EDNA

Hello dear.

He sits down by her. She's seems happy for the company. Joe and his belongings are absent.

MADDIE

Once that gets to your stomach your body has to warm it up and it lowers your body temperature. It just takes too much energy to do that.

DILLON

Yeah? And what do you suggest?

She looks around for inspiration.

MADDIE

Got it.

She leaves the building and comes back with her empty juice bottle presumably left on the bus.

MADDIE

Put some snow in this and leave it in the window. The sun through the glass should melt it.

She tosses the bottle to Kenny.

MADDIE

That still doesn't solve our original problem.

KENNY

I've got a bunch of clothes in my bag.

MADDIE

Great. Where?

KENNY

In the bus storage with the rest of my shit.

MADDIE

Yeah, well, I've got an entire snowsuit in the bus storage.

EXT. CHURCH

Simon, Kenny, and Travis are all trying to pull open the bus storage. Oscar and Maddie are watching as they work on the side of the bus. Dillon stands back off to the side barely interested in what they're doing.

DILLON

You guys are wasting your time.

Joe exits the church and joins them.

DILLON

Thought maybe you'd forgotten where
the exit was.

Joe ignores him.

JOE

This is pointless.

Joe glides right on by and on to the bus. Simon lets go of
the bus and steps back.

SIMON

He's right.

DILLON

Oh, so it doesn't make any sense
until grumpy dwarf says so. Then
all of sudden you find reason? Fuck
you guys.

Dillon stalks back in to the church.

SIMON

There's no way we're getting that
open. Not like this.

MADDIE

I'm open to suggestions. We need
something or that woman in there is
going to be dead long before anyone
shows up to help us.

The doors to the bus close.

INT. BUS

Joe sits down in the drivers seat and starts looking around.
There's a first aid box by the seat. He pops it open. It's
completely devoid of first aid materials but has a half full
bottle of liquor.

JOE

About fucking time.

He cracks the bottle and takes a nice big drink.

EXT. CHURCH

Dillon exits the church carrying his bag.

DILLON

You want a plan? Here's the plan.
Fuck you guys, I'm outta here.
(to Kenny)
You coming?

SIMON

You're outta here?

DILLON

What part don't you understand.
That's roughly west. I'm fucking
going west.

MADDIE

You can't just go. That's suicide.

DILLON

There's a road. Roads or rivers.
They always fuckin' go somewhere.

SIMON

You were out here last night. Did
you see any light on the horizon
anywhere.

DILLON

You guys have been running around
here like assholes all day and I'm
fucking sick of it. You wanna sit
around and wait to be saved you go
ahead. I got better things to do.
Kenny?

KENNY

They're right, man. Don't go.

DILLON

Really? You too?

KENNY

You can't go, man.

DILLON

Fine then. Fuck you too.

Dillon turns and starts off down the street.

KENNY

Dillon!

Dillon gives him the finger and continues walking. The door to the bus opens and Joe steps off taking another drink.

JOE

Let him go. One less annoyance.

He continues in to the church.

INT. CHURCH

Maddie follows Joe in. Everyone except Kenny follows her in.

MADDIE

You shouldn't be drinking that.

JOE

You sure got a lot to say about what people should and shouldn't be doing, kitten. Too bad you don't have any other answers.

He takes another drink. He continues toward the back room.

MADDIE

You're just speeding up the process.

JOE

I don't know why you think you're in control here lady but I'm not fucking interested.

MADDIE

We could use your help. You're no good to anyone drunk or dead.

JOE

I'll tell you what, when you come up with your brilliant little solution why don't you just run right on over and let me know. We'll go from there. Until then leave me alone.

He enters the back room and slams the door. Edna jumps.

MADDIE

We should see if there's anything useful in any of these buildings.

MADDIE
 Will you help us with that? We'd
 get it done quicker with your help.

He opens the door.

JOE
 That I can do.

EXT. CHURCH

The group is exiting the church.

MADDIE
 Split up in to groups? Probably the
 quickest?

TRAVIS
 Sounds good.

MADDIE
 Simon and I will--

JOE
 I'm going that way.

Joe starts walking without waiting for a response.

OSCAR
 I'll go with him.

Oscar follows behind him. Maddie just shakes her head. Kenny
 approaches.

KENNY
 He actually left.

MADDIE
 I'm sorry.

KENNY
 I don't know what he's thinking.

SIMON
 I hope he finds something.

TRAVIS
 For our sake as much as his.

KENNY
 What's goin' on?

MADDIE

We're gonna take a look around.
Check out the other buildings.

KENNY

Sweet. Sounds like a plan.

MADDIE

Would you mind keeping an eye on
Edna, actually?

KENNY

I uh--

MADDIE

She really like you, Kenny. She
could use as much comfort as she
can get.

KENNY

I guess so.

MADDIE

Thanks Kenny.

Travis starts off across the road.

TRAVIS

I'll start over here.

Christine follows him.

CHRISTINE

Me too, I guess.

Kenny heads in to the church.

SIMON

Just leaves you and me.

They start off down the road.

EXT. TOWN

Simon steps up to a building. Maddie is right behind him. He
turns the door knob and nothing.

MADDIE

Locked?

SIMON

Yeah.

Maddie glances down the road to Travis. It appears as though he's having the same amount of luck.

MADDIE

Next.

They move down to the next one. Simon tried the door. Again, locked.

SIMON

Same.

Maddie steps up to the window and looks inside.

MADDIE

This doesn't make any sense. These places are empty.

Simon joins her at the window. The house is very empty. No furniture. No decorations. They start around the building looking in to windows as they go.

SIMON

Why are they all locked if they're all empty?

Maddie steps over to the nearby house and looks in.

MADDIE

This one is empty too.

They come out between the buildings to find a wide open expanse of a flat, snow covered field. Looking down the backs of the buildings the church extends out past the edge. Behind it is a large, windswept, circular patch of ice.

MADDIE

That's kinda weird.

SIMON

Looks like a pond.

INT. CHURCH

Kenny is sitting next to Edna on one of the pews. He's lounged back staring at the ceiling. Beside him Edna is mumbling to herself again. She struggles to get up from the bench.

KENNY

Hey, are you alright?

He tries to help her up and she slaps his hand away.

KENNY

Maybe you should stay sitting down.

She ignores him.

KENNY

Hey.

He reaches for her arm. She slaps it away again and becomes very loud in a completely unintelligible manner.

KENNY

It's okay.

She starts pacing. Her gaze never meeting his like she's barely aware he's even there. Incoherent rantings continue.

KENNY

Calm down. It's okay.

He gets up and she backs away. As she's stepping away she starts pulling off clothes.

KENNY

Whoa, whoa, whoa. Wait. Hold on a second.

She discards her jacket on the floor.

EXT. BUILDING

Maddie and Simon are at the last house at the edge of the little town.

MADDIE

One more?

SIMON

Who knows. Maybe we'll get lucky.

MADDIE

I don't think our luck is running like that lately.

He tries the door. The knob turns smoothly. They look to each other in shock. Simon is frozen with the door knob turned.

MADDIE
Open it already.

The door swings open and they step inside.

INT. BUILDING

The room is completely devoid of furniture. Same on the inside as they all appeared looking in.

MADDIE
It looks like it was just built and then left.

SIMON
It's weird. Sitting empty like this.

MADDIE
Look at the floor. It's perfect. I don't think whoever made these ever bothered to bring in furniture.

SIMON
Looks like it's supposed to be a house but that's about it.

He turns to leave the house.

SIMON
What a waste of ti--

A tiny, momentary flash of light on the wall catches his eye.

SIMON
What the hell?

He starts walking toward the point on the wall where the flash was.

MADDIE
What?

He stares at the wall, his face inches away.

SIMON
Holy shit. Look at this.

Maddie steps up beside him. He points to a very small circle of glass embedded in the wall.

MADDIE

Is that?

SIMON

A camera? I think so.

INT. CHURCH

The door to the church opens. Joe and Oscar walk in on Edna, completely naked, clinging to the door of the confessional trying to close it. On the other side of the door Kenny is holding it open with one hand. His other hand is full of a collection of Edna's clothes.

KENNY

Please get dressed.

Edna barks a nonsensical reply.

OSCAR

What the hell are you doing?

Joe strides across the room toward Kenny. Oscar stands back and watches the whole event unfold.

JOE

You son of a bitch.

Kenny lets go of the confessional door and starts backing away, clothes still in hand. The confessional door closes with Edna inside.

KENNY

It's not what you think.

JOE

Save it.

KENNY

She just started taking her--

Kenny is silenced as Joe reaches striking distance and throws a big haymaker. Kenny is sent sprawling. The arm full of clothing scatters as he hits the floor.

KENNY

She did that herself.

Joe lays hard kick in to Kenny's stomach. Kenny turns red, sucking wind, struggling to breath.

JOE
She's just a sick old lady you
perverted little freak.

He grabs Kenny by the jacket and pulls him to his feet.

JOE
On your feet you piece of shit.

EXT. TOWN

Maddie and Simon are walking back toward the church. From the opposite direction Christine and Travis are doing the same.

SIMON
There is definitely something else
going on here.

MADDIE
It seemed weird to me that Kenny
couldn't even get the bus to turn
over. The only reason that should
happen is if the battery's dead.

SIMON
That didn't sound to me like the
battery dying when the bus stopped.

MADDIE
We need to figure out why we're
even here in the first place.

Christine and Travis reach the church first. The door opens and Christine is taken back.

CHRISTINE
What are you doing?

Simon and Maddie run to catch up and enter the church just behind Christine and Oscar.

INT. CHURCH

As they enter the church Joe is tossing Kenny over one of the pews. Kenny slams back first in to the pew in front of the one he just passed over. He hits the ground with a slap.

MADDIE
Stop!

Maddie and Simon push past the others and head for Joe.

JOE

Come here you sick bastard.

Joe steps over the pew and pulls up Kenny. He punches him in the face.

MADDIE

Jesus! Enough!

Maddie grabs Joe and tries to pull him away. He shrugs her off.

JOE

Get the fuck offa me.

MADDIE

What the hell is going on?

OSCAR

The old lady was naked and trying to hide from him when we got back.

Joe closes in on Kenny again. Maddie starts scooping up clothes.

MADDIE

Somebody stop this.

Simon grabs Joe. Joe wheels around, flushed, and swings a heavy fist. Simon leans back out of range. The fist flies by him. Simon responds with a right of his own. It lands clean on Joe's nose.

The blow knocks him to the floor and near out cold. He's dazed for a moment before he scurries across the floor toward the back room.

Mumbled words fall out of Kenny's mouth.

KENNY

I didn't do anything.

MADDIE

Where is she?

Kenny, nearly unconscious, points toward the confessional.

INT. CONFESSIONAL

Pitch black and rapid, panicked BREATHING.

A crack of blinding light as the door open. Maddie is looking in, crouched over. A few others stand behind her looking in.

MADDIE

Edna?

Edna has crammed herself under the bench tucking herself in to the smallest space in the confessional.

MADDIE

Oh, honey. You're gonna be okay.
 (speaking away from booth)
 I'm gonna need some help getting
 her out.

INT. CHURCH

Edna has been redressed. Simon is sitting beside her with his arm around her trying to keep her warm. She looks much worse for wear. Joe is no where to be found and the door to the back room is closed.

Maddie is tending to Kenny's mangled face. He winces with every touch.

KENNY

She got up and then just started
 taking off her clothes.

MADDIE

It's called paradoxical undressing.
 It's a symptom of hypothermia. Her
 diabetes makes her more susceptible
 and that was just one of the
 symptoms that crept out.

Kenny pulls out a cigarette.

KENNY

Anyone mind if I smoke.

No objections. He lights up. Oscar gets up and heads toward the back room.

MADDIE

Then there was the burrowing. They
 don't know why but some people will

MADDIE
try to cover themselves with
whatever they can find or squeeze
in to the smallest place they can
find.

KENNY
That's fucked up.

Oscar knocks lightly on the back door. He's largely ignored
by the rest of the group.

MADDIE
And there's nothing you could have
done about it. You didn't do
anything wrong.

KENNY
I know that. I'm not sure my face
does though.

Oscar opens the door to the back room.

INT. BACK ROOM

Oscar steps in and quietly closes the door behind himself.
Joe is sitting back in a corner drinking the remains of the
bottle of liquor.

JOE
What do you want?

OSCAR
That sucks what happened out there.
I just wanted you to know that I
think you did the right thing at
the time.

JOE
Yippie.

OSCAR
I just, it's bullshit, you know,
the way they handled that.

JOE
Too true.

OSCAR
You were doing what you thought was
right.

JOE
Somehow it always works out this
way. Drink?

He holds out the bottle.

INT. CHURCH - LATE AFTERNOON

Everyone is sitting around as it's getting darker doing their own little silent stare in to space. Waiting for time to pass.

Oscar and Joe are still missing. The back room door is still closed. Kenny breaks the silence.

KENNY
Is there any food left?

CHRISTINE
I have a bit.

Christine starts digging through her bag and pulls out a container. It's very low. Slowly people start coming over to grab food. Simon heads toward the back door.

SIMON
I'll get them.

He knocks at the door. It opens wide enough to show Oscar seated on the floor by the door.

OSCAR
Hey.

SIMON
There's food if you're hungry.

OSCAR
Sounds good. Thanks.

Oscar gets up and the door opens wide enough to expose the room. Joe is seated back in the corner and won't look up from the bottle in his hand.

OSCAR
Food?

JOE
I'm fine.

Oscar steps out of the room past Simon.

SIMON
Hey, I just wanted to--

JOE
I said I'm fine.

Silence.

JOE
Is that it?

SIMON
I guess so.

JOE
Good.

INT. CHURCH - LATER

Maddie is seated on one side of Edna. Kenny on the other side. More of the same of people staring off in to space to pass time.

Simon is shining the flashlight on his pen around the room. He brings his free hand to his eye. Fingers wrapped up so he's looking down a tube. He presses the pen against his curled fingers so the light shines where he looks.

He looks around the room several times before anyone comments.

TRAVIS
What the hell are you doing?

SIMON
Searching. I count four in here so far.

Maddie looks around the room.

MADDIE
I forgot all about it. It was so crazy when we got back here. I forgot to look.

SIMON
Me too. The flashlight reminded me of something I read on how to find them.

KENNY
Four what?

MADDIE
Cameras.

TRAVIS
We didn't see any cameras. What are
you talking about?

Simon heads over toward the Travis. He has his pen in hand.

SIMON
They're small. You need to be right
by them to see them.

He hands off the flashlight.

SIMON
Just look through your hand and
shine the light where you're
looking. If you see the light
bouncing back at you it's a
reflection.

Travis takes the light and looks through his own hand.

TRAVIS
I don't see what you're looking at.

Simon points toward a wall.

SIMON
Try over there. There small so it's
not easy to see.

Travis shifts his attention.

TRAVIS
Holy shit.

He gets up and goes over to examine the wall.

INT. BACK ROOM

Joe sits in the room alone listening to the conversation
come in through the open door.

TRAVIS (O.S.)
He's right.

KENNY (O.S.)

Lemme see.

TRAVIS (O.S.)

Are you sure that's a camera and not just some defect?

MADDIE (O.S.)

It's too regular. A tiny little circle of glass?

CHRISTINE (O.S.)

There's no electricity here. Why would there be cameras?

TRAVIS (O.S.)

That's a really good question.

INT. CHURCH - DUSK

There is very little light and most have retired to their little corners. The back room is still open and Joe is the only person not accounted for. Kenny has moved back to a corner by himself leaving Maddie alone with Edna.

Simon is just finishing up drawing in his notebook. His hand trembling. As he's closing the book Maddie whispers to him. Her voice thin.

MADDIE

Simon?

He looks over to her. Her eyes are wet.

SIMON

Yeah.

MADDIE

I think we should move her.

EXT. CHURCH

In the fading day light Maddie exits the church and holds the door. Simon carries Edna behind her. They cross the road toward the only unlocked building.

INT. BUILDING

Maddie holds open the door and Simon enters with Edna in his arms. Maddie's voice cracks.

MADDIE
Here should be fine.

Simon begins to lay her down.

MADDIE
Careful. Be gentle.

Simon lays Edna down on the floor and steps back. Tears stream freely down Maddie's face. Simon puts his arm around her. She pulls in tight to his body for a moment before he gently leads her over to the door.

EXT. TOWN

Maddie and Simon exit the building and walk back toward the church.

INT. CHURCH - LATER

It's nearly pitch black in the church. Everyone appears to be settling down to sleep. The wind outside HOWLS against the building.

INT. BACK ROOM

Joe pulls a bag that he was leaning against out from behind himself. He opens the bag and begins fishing around in the darkness. There's a CRINKLE OF CELLOPHANE and he cringes. Nothing but the HOWL of the wind.

Slowly, he begins to pull the item out of his bag. Even against the wind every crinkling noise is deafening. He finally frees the granola bar from the bag and delicately peels back the wrapper.

Outside, in the main room, someone COUGHS LOUDLY. Joe pauses until there is nothing but the howl of wind again.

He takes a bite before stashing the bar down at his side and out of view. Every bite CRUNCHES loudly drowning out the wind. As he's chewing a figure appears in the door. He stops moving, even breathing, entirely.

A flame appears in the darkness. A lighter casting it's glow on Travis' face as he lights a cigarette. Cigarette lit Travis begins pacing along the wall. Joe quickly chews and swallows.

JOE

Hey.

Travis stops mid step.

TRAVIS

I'd, uh, forgotten you were back her.

JOE

That shit'll kill you. Do you mind?

TRAVIS

That old lady died. They took her out a couple hours ago.

JOE

That's not what I asked.

TRAVIS

Can you hear that wind? I'm not going out there. It's not safe to spend time out in that.

JOE

It's not really safe for me if you're smoking in here. Since you choose to smoke whose inconvenience should it really be, yours or mine?

TRAVIS

Fuck you.

Travis stomps off.

INT. CHURCH

Travis and Oscar go by each other in passing. Travis, cigarette in hand, is headed toward the exit while Oscar is headed toward the back room. Travis looks angry and steps very forcefully. It catches Simons attention.

SIMON

What's going on?

TRAVIS

If that cocksucker keeps it up I'm
gonna beat the shit out of him.

He continues out.

INT. BACK ROOM

Oscar joins Joe in the back room. He gently closes the door.

OSCAR

This is gonna get a lot uglier
before it gets any better.

JOE

I know. What's the deal with the
cameras?

OSCAR

I don't know that they're cameras
but there's definitely something in
the walls.

The door pushes open. Simon is standing on the other side.
He looks right at Joe ignoring Oscar completely.

SIMON

You got a second?

JOE

Right this minute? 'Fraid not.

SIMON

That's too bad.

JOE

Then why bother asking.

SIMON

Things are hard enough on everyone
without you being an asshole.

Joe rises and cross the room to the door.

JOE

Easy solution to that.

SIMON

Oh yeah?

JOE

Outta sight, outta mind.

He slams the door in Simon's face. He stands there for a moment staring at the door.

Nothing. He begins pacing.

JOE

What the hell is going on? The bus
breaks down in the middle of a town
that has tiny cameras in the walls.

He stops at the back of the room. He leans against the wall.

JOE

That's not coincidence but I don't
know what it means.

As he pulls away from the wall there's an audible click. As he steps clear a small section of the wall swings silently out on a hinge. A hidden door in the wall.

It opens to a small section between the wall that just opened and the outside wall. It's large enough for a person in between.

OSCAR

What the hell is that?

Joe turns to the space. There is a hole and a ladder leading underneath the building. A dull glow emanating from within. Joe grabs the wall that swung out and gently closes it again.

JOE

Amazing.

Oscar crosses the room to join him.

OSCAR

There's no seam.

JOE

It's there. It's just perfect.

Joe reaches out and pushes against the wall with his hand. A click and the wall swings open. Without a word he steps on to the ladder and starts down. He stops to look back at Oscar.

JOE
You coming?

A moment of hesitation.

OSCAR
Yeah.

JOE
Good. Close it up behind yourself.

INT. TUNNELS

The ladder leads down to some basic dirt tunnels supported by wooden beams. Lights are strung along the tunnels on the beams. The light is more than sufficient to get around. Joe begins walking without waiting for Oscar.

OSCAR
Hey, wait up.

Joe ignores him. It takes Oscar a moment to catch up. Joe is started to loosen his clothing, undoing his jacket.

JOE
It's nicer down here. Warm.

OSCAR
What the hell is this?

JOE
It's part of whatever's going on.

They approach a wooden door.

OSCAR
This can't be safe.

JOE
At this point I don't give a shit.

Joe opens the door. It opens to another tunnel heading left and right.

OSCAR
We need to get the others.

Joe stops in his tracks.

JOE
The fucking hell we do.

OSCAR

There's light and heat down here.

JOE

Fuck 'em. We can go get 'em later. They've earned their discomfort.

OSCAR

Maybe, but they can help us figure out what's going on. Make sure we don't end up buried alive down here.

JOE

Those assholes have been running around all fucking day long barking orders and chasing their tails. None of it stopped that woman from dying and somehow I'm to blame for everything that's gone wrong. How long you think it'll be before they turn on you too?

Oscar looks away.

OSCAR

I guess.

JOE

Good.

Joe turns and continues down deeper in to the tunnels. Oscar stays in place for a moment. One step back. Then another. He turns and heads back toward the ladder.

JOE

Whoever built this put in a lot of effort to the buildings. I don't think we're in any danger down here.

Silence. Joe glances back over his shoulder. Empty tunnel.

JOE

Son of a bitch.

He turns and sprints back the way he came. He catches up to Oscar quickly. He pushes Oscar against the wall placing a forearm across his chest to keep him pinned.

JOE

What the fuck do you think you're doing?

OSCAR
I'm getting the others.

Joe puts a pointed finger in Oscars face.

JOE
The fuck you are.

OSCAR
It's the right thing to do.

JOE
I don't give a shit. Those fuckers
made their own beds.

OSCAR
Get off me.

Oscar pushes Joe back. Joe is immediately back on him. He slams Oscar against the wall. The forearm back across his chest. Oscar screams.

OSCAR
Help!

Joe slaps a hand across Oscars mouth and puts more force behind the forearm. As he does the forearm slides up to Oscars throat and Joe braces himself to keep the man in place. Joe watches the ladder. Unblinking.

Oscar struggles against the arm at his throat. Joe, fixed on the ladder, speaks without looking at the man.

JOE
Knock it off.

The struggling continues as Oscar turns bright red.

JOE
Goddamn it stop.

The struggling flags a little.

JOE
I swear, if they heard you we're
gonna have serious problems.

The struggling falters and stops.

JOE
Once we figure out what's going on
we let the others know what's down
here. I promise.

A moment of silence.

Joe looks to Oscar. He's gone completely limp. Joe relaxes his grip a bit. Oscar slumps in to Joe.

JOE

Oscar?

No response. Joe gives Oscar a couple light slaps in the face.

JOE

Hey. Stop fuckin' around.

Nothing. Joe checks for a pulse. His expression turns to panic.

JOE

Shit.

He throws Oscar over his shoulder and continues deeper in to the tunnels.

INT. MONITOR ROOM

The door bursts open and Joe charges through. He stops in shock and looks around.

The room is completely finished. Tile floor, stainless steel walls, a desk, a cot, a bank of full height lockers, and a huge wall of monitors. By the cot there's another door. He drops Oscar to the floor as he takes it all in.

He starts to laugh. He eyes the monitors as he walks by. Each shows a different point in the town from a camera's perspective. He pulls off his jacket and tosses it on the desk.

Moving over to the lockers he checks them each moving down the line. Each is empty except the last. It's stocked with clean blankets, pillows, and towels. He pulls one of the towels off the stack and looks toward the door by the cot.

INT. CHURCH

Everyone is either trying to sleep or is asleep. Wind howling against the building. Kenny tosses uncomfortably on a pew.

INT. MONITOR ROOM - LATER

Joe exits from the door by the cot wearing only his pants. Steam escapes the room behind him. He towels his still wet hair dry. Oscars corpse is no where to be found anymore.

Joe sits down at the desk in front of the bank of monitors. He starts rifling through the desk drawers. He pulls out a binder and flips through the pages. It's full of maps and diagrams.

He stops at a page with a full map of the town overlaid on the tunnel system. He tears the page out and tosses the binder back in the desk.

He continues through the drawers. A large hunting knife is in one.

JOE

That's interesting.

He pulls it out, admiring it.

Motion on one of the monitors catches his eye. Kenny has exited the church is working on trying to light a joint.

JOE

Well hello there.

He pushes back away from the desk and begins pulling on his clothes.

INT. HOUSE

Another completely empty mock house. The wall creaks and a hidden door swings open. Joe steps out of the wall and toward the door. Against the wall rests an axe.

JOE

Surprises around every corner.

He picks it up momentarily before placing it back down against the wall.

He unlocks the front door and steps outside.

EXT. CHURCH

Kenny is finishing up his joint when he notices Joe coming from down the street.

KENNY
Where'd you come from?

JOE
Just out exploring, that's all.

KENNY
Find anything interesting?

JOE
A few things. More just trying to get some sense of what's around.

KENNY
Cool.

JOE
I'm surprised you're out here. Travis was complaining it was too cold earlier. It's even colder now.

KENNY
I just ignore that guy. He can be asshole.

JOE
Well, then at least I'm not the only one.

Kenny smirks. He winces.

JOE
Sorry about your face.

KENNY
I know what it looked like.

JOE
True.

KENNY
Doesn't mean I'm happy about it but I know what you were thinking.

Joe nods. There's a moment of silence.

KENNY

I think I'm gonna head in.

JOE

Before you go. I figured something out while I was exploring.

KENNY

Oh yeah, what's that?

JOE

I think I know why we're here.

Joe clumsily pulls the knife out of his pocket.

KENNY

What the fuck?

Joe jabs at Kenny with the knife. Kenny is too slow to move and knife plunges in to the side of Kenny's neck. Joe pulls to retrieve the knife. It rips through the rest of Kenny's throat.

JOE

I think it has something to do with motivation.

Kenny clutches at his throat. Blood runs out from between his fingers. He stumbles toward the entrance to the church. Joe casually pushes him back. Kenny tumbles backward in to the snow.

JOE

No. They'll figure it out soon enough. Let's let them come to it on their own.

Kenny gurgles. Joe steps over top of Kenny and watches as he quickly bleeds out over the snow.

INT. BATHROOM

Joe is in the little bathroom off the monitor room. He's washing blood from his hands and the knife. As he's cleaning he smiles wide.

Behind him the axe sits propped in a corner.

He dries the knife on a towel and exits the room.

INT. MONITOR ROOM

He moves over to the bank of monitors and takes a quick glance across them. Everything is still.

He pulls open a drawer in the desk and sets the knife in. He closes the drawer and crosses over to the cot.

He sits, stretches, yawns, and lays down. A faint smile on his face he closes his eyes and is immediately out.

INT. CHURCH - MORNING

Sun streams in the window. Travis stirs near the door. He's quiet as not to disturb the rest still sleeping. The door to the back room is still closed.

He pulls a cigarette out and places it in his mouth. Half awake he moves toward the front door.

He stops at the door, lights the cigarette, and steps outside.

Just as the door closes Travis screams.

TRAVIS (O.S.)

What the fuck?

He stumbles back inside, dry heaving.

TRAVIS

Aw fuck!

Everyone snaps awake and nearly leaps out of where they were sleeping.

SIMON

What?

MADDIE

What's wrong?

They move toward Travis. He gags his words while pointing outside.

TRAVIS

Kenny.

They cautiously head outside.

EXT. CHURCH

Simon and Maddie step outside. Christine meekly follows behind. Kenny, frozen and dead, lies in the blood soaked snow.

CHRISTINE

Oh no.

She immediately looks away burying her face in to Simon's back.

MADDIE

Motherfucker.

Her eyes immediately move to the trail of shoe prints leading up to Kenny and then back across town. It's only a moment before she's off following them. Simon isn't far behind her. Christine follows.

SIMON

Where are you going?

MADDIE

To get some fucking answers.

SIMON

From who?

INT. CHURCH

Travis has finally stopped gagging and spits. He picks the cigarette off the floor where it was discarded. He puts it in to his mouth. He takes a long drag off it before heading toward the back room. He knocks on the door.

TRAVIS

Hey!

No response. He opens the door. The room is empty save Joe's bags.

TRAVIS

What the hell?

EXT. TOWN

Maddie follows to the footprints in the snow to house that Joe entered the previous night.

SIMON

This is crazy. We need to go get the others.

She doesn't respond.

SIMON

Whoever did that has a weapon, if there's only one of them. We need to think this through.

She turns the handle. It's locked.

SIMON

If there's someone in there we have nothing to fight with.

She kicks in the door.

INT. HOUSE

She storms in to the house. Simon and Christine right behind her. They try to keep up with her and she sweeps through the empty house in a frenzy.

MADDIE

I knew you were still here you son of a bitch.

SIMON

Jesus, Maddie. Who?

MADDIE

The goddamn bus driver. Come out you piece of shit.

She's fuming as there's clearly no one inside the tiny shell of a house.

SIMON

The driver? Really?

MADDIE

Who else? The only other person missing is Dillon and I really doubt he'd slice open his friends throat for giggles.

She takes in a quick 360 of the house.

MADDIE
God damn it!

She storms out of the house.

EXT. TOWN

Maddie, Simon, and Christine are walking back across town toward the church. Maddie is leading the way.

MADDIE
We need to come up with a plan and it needs to be soon. We can't wait for Dillon to send help.

SIMON
If he made it.

Christine is looking down the road, concentrating on something a distance away.

CHRISTINE
Uhm.

INT. BACK ROOM

Travis is crouched in front of Joe's bags, cigarette dangling out of his mouth. He's fishing through Joe's shit.

Behind him the secret door silently swings open. Equally silent Joe steps out from within the wall. The metal blade in his hand catching light.

Travis is completely oblivious he's there. Joe is mere steps behind Travis when Travis finds the food in Joe's bag. He takes a long drag off the cigarette.

TRAVIS
Bingo.

Joe jams the blade in to the back of Travis' neck. It pokes out the front of his neck. He seems frozen in agony. Cigarette and granola bar both drop to the floor.

JOE
Told you it'd kill ya.

Still behind him Joe grabs him by the armpits, knife still embedded in his throat. Travis gurgles. Joe drags him back toward the door in the wall.

JOE

Bad luck I needed to come back for
my bags, huh?

He tosses Travis down the hole and heads back for his bags.

EXT. CHURCH

As they are approaching the church Christine is still
fixated on something down the street.

MADDIE

We need to get everyone together
and stay together. We're safer as a
group.

CHRISTINE

Guys?

MADDIE

We barricade the church and we
should be okay until we can come up
with a way out of this shit hole.

Maddie opens the church door.

CHRISTINE

Guys?

MADDIE

What is it?

CHRISTINE

What the hell is that?

She points down the road. There's a large lump in the middle
of the road. Door wide open they look down the road at the
figure.

INT. BACK ROOM

Joe is whistling a light tune while he unwraps the granola
bar. He takes a bite and stashes the rest in his pocket. He
carries his bags over to the door in the wall.

JOE

Hey, would you mind catching these
for me?

He drops the bags down the hole, laughing at his own joke.

JOE
Good catch.

He pulls out the granola bar, taking another bite before stepping in to the wall. He closes it behind himself. Its seals up perfectly again.

EXT. TOWN

Maddie, Simon, and Christine approach the lump in the middle of the road. It's Dillons corpse frozen, curled up in a ball.

SIMON
Ah, shit.

MADDIE
He probably tried coming back. Got lost in the dark.

CHRISTINE
He almost made it.

SIMON
Damn it.

MADDIE
Help me with him.

Maddie moves down to lift him up. Simon helps her. Maddie directs her attention to Christine.

MADDIE
Go back. Get everyone together.
Tell them what happened. We'll be there in a minute.

CHRISTINE
Okay.

Christine starts off toward the church. Maddie and Simon carrying Dillons body toward the house they moved Edna in to.

INT. HOUSE

Simon and Maddie carry Dillons corpse in to the same house as Edna. They set him down in the house.

MADDIE
We should bring Kenny over as well.

SIMON
I know.

They head out of the house.

EXT. CHURCH

Christine exits the church and begins walking toward Simon and Maddie as they cross the street. She's frantic.

CHRISTINE
They're gone.

SIMON
What do you mean?

CHRISTINE
It's empty. The entire church is empty.

SIMON
Where did they all go?

CHRISTINE
I don't know. Why the hell would I know?

SIMON
I was just thinking out loud. I'm sorry. I didn't mean anything.

CHRISTINE
What the hell is going on?

MADDIE
It doesn't matter. The plan is the same.

SIMON
Are you sure?

MADDIE
What else are we gonna do? What do you suggest?

Silence.

SIMON

Nothing.

MADDIE

Then the plan is still the same.

SIMON

Alright.

Maddie turns to Christine.

MADDIE

Go inside for now. Get out of the cold. Go through every bag. If everyone is gone no one will mind.

CHRISTINE

What am I looking for?

MADDIE

Anything you think is useful. Go through everything. My bag too. Understand?

CHRISTINE

Yes.

MADDIE

Good. Any problems you come get us right away.

Christine heads back in to the church. Maddie steps up by Kennys corpse.

MADDIE

This is gonna take a bit of work.

She steps on the frozen chunks of blood stained snow on the ground around Kenny. It crumbles away fairly effortlessly.

MADDIE

Try his feet.

INT. CHURCH

Christine has a bag in front of her and she's pulling out the entire contents and tossing it to the floor. She begins sorting through it. There doesn't appear to be much more than some papers, a notebook, and a magazine. She moves on to the next one.

EXT. BUS

The entire cover of one of the seats flies out of the door to the ground.

INT. BUS

Maddie and Simon are literally tearing the bus apart. If it can be removed they are pulling it up and tossing it out the front door.

INT. CHURCH

Every bag has been emptied and scattered about. Christine heads for the back room.

INT. CHURCH BACK ROOM

She glances in. The room seems completely bare. As she's closing the door to head back in to the main room she glances back over her shoulder. In the corner of the room there is a cigarette butt that has burned itself out.

She pushes the door back open and heads over to the butt. Very close by is a small drop of blood on the floor. As she looks closer she finds another.

She begins scanning the room and finds a very small trail of dotted blood leading toward the wall. She follows it to the end of the trail, a small smear that seems to end inside of the wall.

On her hands and knees she presses against the base of the wall, trying to get it to bow back. The pressure moves the entire wall. As she lets go the wall pops open revealing the ladder.

She stands above the ladder.

CHRISTINE

Hello?

No response.

Cautiously she steps on to the ladder and down the hole.

INT. MONITOR ROOM

Joe is dragging Travis' body toward the lockers. He's got a fair bit of blood on himself and isn't looking entirely presentable. He glances up at the monitors.

On one of the monitors Christine is making her way down the ladder.

JOE

Aw, shit.

He glances at general state and the blood on his hands. He looks around the room panicked.

JOE

Fuck it.

He leaves Travis in the middle of the floor.

JOE

Don't go anywhere.

He heads out the door as is and in to the tunnels.

INT. TUNNELS

Christine cautiously makes her way through the tunnels. The ladder still within viewing distance. One hand is on the wall and each step is deliberate. The trailing foot doesn't leave the ground until the lead foot is solidly placed.

As she gets deeper her eyes get wider and the hesitation in her steps gets progressively more pronounced. She struggles to make a final step, closes her eyes, and turns back toward the ladder.

A desperate call echoes through the tunnels.

JOE (O.S)

Hello?

She stifles a scream. It comes out as a small, but loud, whimper. She continues back toward the ladder. Her pace quickening. Her hand still on the wall.

Another call. Closer.

JOE (O.S)

I heard you. Please. I need help.

She turns, trembling, and continues deeper in to the tunnels. Closer still.

JOE (O.S)
I know someone is there. Please say
something. I need help.

She barely eeks out the words.

CHRISTINE
I'm coming.

She rounds a corner to find Joe leaning against the wall. A bloody hand at his stomach. She whimpers at the site of him fixated on his bloody hand.

JOE
Oh, thank God you found me. Thank
you so much. I thought I was gonna
die down here.

He puts his arm up like he's looking for support.

JOE
Can you help me?

She moves in to support him. The knife sweeps across in a wide arc catching Christines hand. Blood spills from the wound. She screams and runs from him as fast as she can.

He pushes off the wall with a smile and is after her.

JOE
Don't go yet. We're just getting
started.

INT. CHURCH

Maddie enters the church with an arm full of materials taken off the bus. The church is empty.

MADDIE
Christine?

No response. She sets the parts down on the floor and heads toward the back room.

MADDIE
Christine?

Again no response.

INT. MONITOR ROOM

The door flies open and Christine sprints in to the room. She slams the door behind herself.

She screams as she turns to find Travis' body on the floor.

CHRISTINE

Oh my God.

Sobbing she crosses the room taking the route toward the bathroom door that keeps her the furthest from Travis. Her eyes never leave him. She opens the door. Just a washroom.

CHRISTINE

No. No. No. No. No.

INT. BATHROOM

She enters the bathroom and closes the door. She holds on to the door knob and braces her feet against the door frame. Her sobbing now moving to hysterics she pulls to keep the door closed as hard as she can.

INT. MONITOR ROOM

The door flies open again. This time Joe charges through at full speed.

JOE

No where to ru-

He trips over Travis' corpse and hits the ground hard.

INT. BATHROOM

There's a loud THUD in the other room. Christine screams.

Silence.

CHRISTINE

Joe?

No response.

CHRISTINE

Hello?

Nothing. She sits in silence for a moment sobbing.

She opens the door a crack. Through the crack Joe is laid out on the floor. He's bleeding from his forehead and appears to be out cold.

CHRISTINE

Joe?

Again, no response.

The door slowly widens. Still partially crouched over she steps lightly in to the monitor room. She steps around Joe and Travis and escapes back out in to the tunnels.

INT. BUS

Simon is continuing to pull apart everything he can on the bus. Maddie steps on.

MADDIE

Christine's gone.

SIMON

What?

MADDIE

Did you see her leave?

SIMON

No. Where the fuck would she have gone?

Simon starts off the bus.

SIMON

We need to go find her.

MADDIE

We need to finish what we're doing?

SIMON

Are you crazy? We can't just leave her out there.

MADDIE

We'd already lost Oscar, Joe, and Travis. We have no idea where any of them went. What makes you think we'll find Christine?

SIMON

That doesn't mean we don't look. She couldn't have gone far.

MADDIE

And then by the time we're done
looking the sun's gone down and we
haven't finished the barricade.

SIMON

It won't take long.

MADDIE

The barricade is our priority. It's
our only priority.

SIMON

I can't just leave her.

MADDIE

I promise. As soon as this is done
we'll figure something out.

Simon goes back to work disassembling the bus.

INT. HOUSE

Another of the empty shell houses. The walls opens up and
Christine scrambles out of the hole on to the floor.
Grasping at the floor she leaves large smears of blood from
the wound on her palm.

She pushes up to her feet and leaves the wall open.

INT. BUS

Simon and Maddie are continuing to strip the bus. He drops
what he's doing and starts off the bus.

MADDIE

Where are you going?

SIMON

I can't just stay here and hope for
the best.

He continues off.

MADDIE

Wait.

SIMON

I'm sorry. No.

He steps off the bus. Maddie follows him.

EXT. BUS

Simon is already walking toward the nearest building.

MADDIE
Damn it, Simon, wait.

SIMON
Keep going. I'll be back soon.

She runs to catch up to him.

MADDIE
I meant wait for me.

SIMON
It'll go quicker this way.

MADDIE
I'm not letting you disappear too.

INT. HOUSE

Christine walks to the nearest window. She's holding her wounded hand and trembling.

Looking out the window she's on the far edge of the town. The bus and the church are in view. Maddie and Simon are standing in the middle of the road having a silent conversation.

CHRISTINE
Thank you.

She turns toward the door to find Joe only feet away. The cut on his head has covered his face in a sticky red mask. His eyes peer out menacingly from behind the blood.

CHRISTINE
Please no.

He steps in toward her and she stumbles back, falling on her ass. As she's scrambling backward away from him she notices the axe in his hand.

CHRISTINE
I'll do anything. Please.

He raises the axe as he closes the gap between them. She puts her hands up for protection.

CHRISTINE

Please!

The axe swings down hard.

It pushes easily through her defences. The blunt side of the axe catches her in the head. She slumps to the ground unconscious.

Joe grabs her wrist and drags her through the house toward the entrance in the wall.

EXT. TOWN

Simon and Maddie reach the edge of town. Maddie hangs back a bit. He calls out loudly.

SIMON

Christine?

Nothing.

MADDIE

We should head back.

He ignores her scanning the surrounding buildings.

SIMON

Christine?

MADDIE

We're gonna lose light.

SIMON

Christine?

MADDIE

Simon!

He finally focuses on Maddie.

MADDIE

We'll keep the barricade down as long as we can but we need to go. We need to get inside.

Defeated he starts back toward the church.

MADDIE

We'll wait as long as we can. I promise.

INT. CHURCH

There is a large pile of everything that could be scrounged from the bus.

Simon and Maddie sit close together near the entrance of the church. Maddie sits watching the sun quickly going down. Simon is attempting to sketch in his notebook.

His hands tremble. The messy, inconsistent lines look childish on the page. He sets the pen down and blows in to his hands. Maddie looks on concerned.

He picks up the pen. Hands still trembling. He tries putting the pen to page again. The same results.

He hurls the pen and notebook across the room.

SIMON

God damn it!

MADDIE

You okay?

SIMON

Fan-fucking-tastic.

MADDIE

It's gonna be okay.

SIMON

Sure it is.

MADDIE

We're gonna make it out of here. I just need you to make it through one more night.

Silence.

MADDIE

You think you can give me one more night?

SIMON

I think we've lost everyone and I don't know if you're next or if I am. Worse, I don't know which one terrifies me more.

Maddie turns her attention back to the window.

MADDIE

Me either.

They sit in silence for a moment.

MADDIE

It's time.

SIMON

Christine.

MADDIE

We can't wait any longer.

SIMON

I know.

Maddie gets up and begins moving items from the pile over toward the door for a make shift barricade. Lethargic in his movements Simon joins her.

INT. CHURCH - LATER

The sun has gone down and a big bright moon lights the church. They lay very close together with their backs toward the barricade.

SIMON

You think we're gonna make it until tomorrow?

MADDIE

I don't know.

SIMON

Don't leave. No matter what happens don't leave me alone.

MADDIE

I won't.

SIMON

Even if you're just going to the washroom. Wake me up first. Don't leave me here.

MADDIE

I promise. Just sleep.

INT. BACK ROOM - LATER

The door in the wall opens in the back room and Joe steps out.

INT. CHURCH

The door to the back room opens silently and Joe steps out. He looks across the church at the couple sleeping on the floor.

In the middle of the room Simons notebook glows in the moonlight where it was left. A white page exposed to the light. The pen sitting just beside it.

Joe retrieves the notebook and pen before heading back in to the back room.

INT. CHURCH - MORNING

Simon wakes with a start. Maddie isn't beside him. He frantically searches for his glasses.

SIMON

Maddie?

No response. Hands still searching for his glasses. Terror fills his voice.

SIMON

Maddie?

No response. His hands find the glasses. He quickly puts them on.

He scans the room and finds Maddie sitting against a near by wall. She stares blankly out the window on the opposite side of the room. Morning light covers her. Thin trails of tears on each cheek.

SIMON

What's wrong? Why didn't you answer me?

MADDIE

I'm sorry.

SIMON

You scared the shit out of me.

MADDIE

I know. I'm sorry.

SIMON

What the hell are you doing?

MADDIE

I'm just watching the sun rise. A little curious how many more I'll get to see.

Simon collapses back down in to his make shift bed.

SIMON

I was thinking last night, before I fell asleep, that we should just go. Pick a direction and walk.

MADDIE

We saw what happened to the last person who tried to do that.

SIMON

He left in the afternoon. It started getting dark long before he got anywhere. For all we know he wasn't trying to get back here he just got turned around in the dark.

MADDIE

The time to do that would have been two days ago. We're exhausted and malnourished. It doesn't matter what time of day it is. We don't have the strength to fight the cold anymore. Not exposed out there for who know how long.

SIMON

So you'd rather freeze to death here then?

MADDIE

Maybe we'll just disappear.

SIMON

Oh yeah? How about having your fucking throat opened up on the side of the road in the middle of this frozen fuck nowhere? That sound like fun?

MADDIE

I don't have any god damned answers.

SIMON

Then why were you telling me I just needed to make it through another night?

MADDIE

Because one of us needed to be strong and I'm just not able to do it any--

Her words are cut off by her sobs.

SIMON

I know.

MADDIE

I just want to go home.

She buries her face in her knees. Simon gets up and crosses over to where Maddie is sitting. He sits beside her and puts his arm around her. She continues crying in to her knees.

SIMON

I know.

He rubs her back gently using his free hands to rubs his still tired eyes.

SIMON

I know.

Simon looks around the room. At the back of the church, behind the alter, a piece of paper is stuck to the wall. He gets up from his seat and starts toward the back.

MADDIE

Where are you going?

SIMON

I'll be back in a second.

She watches him walk toward the page on the wall.

MADDIE

What is that?

SIMON

I don't know.

As Simon approaches it the words 'Wanna go for a swim?' in pen are clearly visible. He pulls the page down from the wall. He flips it over. One of his sketches is on the other.

SIMON

My notebook.

He tosses the page and starts searching the room for his notebook. Maddie is on her feet and headed for the page.

MADDIE

What is it?

SIMON

My notebook is gone.

Maddie snaps up the page and reads it.

MADDIE

What does this mean? 'Wanna go for a swim?'

SIMON

I don't know.

MADDIE

This is your sketch. Didn't you write this?

SIMON

My notebook is gone Maddie. I didn't write that. Whoever took my book wrote that.

MADDIE

Someone was in here last night?

SIMON

My notebook is gone.

MADDIE

Oh my God. Someone was in here last night.

Outside of the church some movement catches Maddies attention.

MADDIE

What's that?

They rush to the window.

Outside Joe is walking toward the window swept frozen pond behind the church. Slung over his shoulder is Christine naked and bound.

MADDIE

What the fuck?

He reaches the edge of the pond and lifts Christine up in the air.

SIMON

No!

Maddie bolts for the front door and begins ripping the barricade apart as fast as she can.

EXT. POND

Joe takes a glance back at the church.

CHRISTINE

Please.

JOE

This is why we're here.

He tosses Christine on to the pond. She bounces and slides to stop on the ice. She sobs.

JOE

God damn it.

CHRISTINE

I'll do anything. Please don't do this.

He takes a step on to the ice and it creaks. He steps back.

JOE

It's too late. This all needs to end.

He stomps on the ice and it cracks. The ice creaks and snaps. The ice beneath Christine's hips opens and her body slides in to the water a little. There's silence for a moment as she's suspended above the small hole.

CHRISTINE

Why?

The rest of the ice cracks under her weight and falls in. Joe turns on his heel and heads back toward the town.

JOE
Because I want to go home.

INT. CHURCH

Simon and Maddie are pulling apart the barricade as quickly as they can. Pieces flying over their shoulders. Still a significant piece to go Simon grabs the door knob. He grunts under the strain as he pulls. It opens a bit pushing the barricade as it goes.

MADDIE
That's it.

SIMON
Help me.

Maddie joins him and grabs the edge of the door. They pull together and pry the door open enough to get through. They climb out.

EXT. TOWN

Simon stumbles out first to hacked up body parts that have been arranged in a small pyramid. Travis' head sits atop the pile. Simon nearly vomits.

SIMON
Aw fuck.

Maddie is right behind him and grabs him by the arm. She pulls him away from the body parts.

MADDIE
Let's go.

He's unsteady on his feet.

MADDIE
Pull it together or Christine dies.

He finds his feet again and is right beside her as they race around the church. As soon as the pond is exposed they can see the broken ice.

SIMON
No.

As they clear the back of the church Maddie catches a glimpse of Joe entering another building.

MADDIE
Son of a bitch.

Simon slides to a stop at the edge of the pond on his stomach. He plunges his arms in to the icy water searching. He looks over as Maddie is running back toward the buildings again following Joe.

SIMON
Help me!

She responds without looking back.

MADDIE
I saw him. I fucking saw him.

SIMON
I need help!

MADDIE
Just save her!

He continues frantically searching the water blindly with his arm submerged. There's a crack and a chunk of ice under his chest breaks away. He narrowly pulls himself back on to solid ground properly.

INT. BUILDING

Maddie enters the building. It's completely empty. She storms through the house.

MADDIE
Piece of shit! How could you do
this?

Another room.

MADDIE
I will find you! I don't care how
long it takes. I will fucking find
you.

Back to the previous room.

MADDIE
You don't just walk away from this.

The wall behind her opens up. Joe is standing inside. She's oblivious.

MADDIE
Show yourself!

He steps up silently behind her.

JOE
Boo.

She turns in a heartbeat and is a fury of nails and screams.

MADDIE
Kill you! Rip your fucking throat
out!

He's trying his best to keep her at bay. She tears open part of his cheek with her nails. He pushes her off.

JOE
Get off.

She lunges again without a moments hesitation. He pushes her back again. She comes at him with the same rage. He catches her as she's coming in this time. A heavy fist to the chin. She's crumples to the ground in a heap.

JOE
I said get off.

He tends to the wound on his cheek momentarily before pulling Maddie off the floor and slinging her over his shoulder.

EXT. POND

Frantic and red faced Simon continues to search in the water with his hands.

SIMON
Come on. Grab my hand. Grab my
hand.

He pulls his hands out. Empty.

He awkwardly get to his feet. The entire upper half of his body is soaked. He brings his hands in to his body. They are curled in bright scarlet claws.

SIMON
Maddie?

Shivering violently he heads toward the house she entered.

INT. HOUSE

He enters the house.

SIMON

Maddie?

He shuffles slowly through. Barely keeping momentum.

SIMON

Maddie?

No response. The tears begin streaming down his face as he shuffles out of the house. He's no longer calling out but talking to himself.

SIMON

Maddie.

INT. CHURCH

Simon stumbles over the barricade as he enters the church. With his claws he struggles to strip off his wet clothing. His skin is raw and red all over.

He grabs whatever clothes he can find in the bags around him and redresses. He works with some difficulty to get his hands wrapped up as well.

Fully redressed he sits back in a corner with his knees tight in to his chest still shivering and weeping.

INT. MONITOR ROOM

Joe is tying up the still unconscious Maddie while whistling a little tune to himself. Just as he finishing up her eyes flicker open. It takes her a moment to orient herself.

JOE

Well hey there sleepy head.

MADDIE

You son of a bitch.

JOE

Now that's not nice.

He glances up at the bank of monitors. One of them shows Simon backed in to a corner. He nods up to it.

JOE

I don't think your boyfriend is
doing so hot right about now,
kitten.

MADDIE

Why? You fucking psychopath. Why?

JOE

Because I don't plan on dying here
and I think this is the only way
out. Besides, I'm starting to like
it a little.

She kicks her bound feet at him, flailing uselessly. Her
shins smack in to the edge of the desk. It vibrates loudly
and she yelps in pain.

JOE

Calm down, kitten. You'll hurt
yourself.

MADDIE

Fuck you.

He leans in and grabs her by the face.

JOE

If it's all the same to you I'm not
really in the mood right now.

She spits in his face. He wipes his face and steps over to
the desk. He grabs the knife. He stands over her, knife in
hand.

MADDIE

Do it you fucking coward.

JOE

Clearly you and I have some issues
to work out. I have other debts to
settle first however.

He steps past her and exits the room.

EXT. TOWN

Simon stumbles out of the church.

SIMON

Maddie?

Nothing. He crosses to the nearest house. He tries to kick in the door. The attempt is weak and he nearly lands on his ass.

SIMON

Maddie?

He turns his shoulder in to the door and starts ramming against it weakly. The door stubbornly staying put.

INT. MONITOR ROOM

Bound and alone Maddie starts surveying the room around her.

MADDIE

Think, girl, think.

The axe is propped up in the corner.

MADDIE

Beautiful.

She tries to get to her feet and fails miserably.

MADDIE

Stop making it harder than it is.

She puts her back toward the axe and pushes off the desk with her feet. The desk slides just as much as she does. She begins inching across the room.

EXT. TOWN

Simon is still working on the door. It's completely unaffected by his attempts.

SIMON

Maddie.

Joe calls out from behind him.

JOE

Hey.

Simon turns to find Joe standing in the middle of the street.

JOE

I was wondering if you had a second?

SIMON

Right this minute? Yeah. Yeah, I do.

He shambles out in to the middle of the road. Simon and Joe face each other in the middle of deserted down, a dozen feet separating them.

SIMON

Where is she?

JOE

Maddie? She's fine. For now anyway. She still alive if that's what you're asking.

SIMON

For how long?

JOE

I haven't quite figured that out myself yet. Truth is I don't know how long I'm gonna be here after all. I might end up needing a little bit of entertainment.

Simon weakly charges at Joe.

JOE

Oh please.

Joe swats him aside. Simon tumbles in to the snow.

JOE

What happened to the shining protector? Where'd that guy go hero?

Simon sluggishly pulls himself to his feet.

SIMON

You're a monster.

JOE

Maybe, but I'm still alive.

Simon steps in and attempts to throw a punch. Joe easily avoids the attack and flattens Simon with a heavy punch to gut. Simon hits the ground sucking wind.

JOE

This is pathetic. What happened to your fire?

Joe kicks Simon. Simon groans.

JOE
What happened to your fight?

Simon reaches out and grabs Joes ankle. Joe shakes him off.

JOE
Gimme a break.

Another kick. Another groan.

JOE
Do something. Anything other than
lay there. Show some survival
instincts.

Another kick. No groan. No reaction at all.

JOE
Don't give up so fast, hero. Come
on. Artist.

Joe stomps on one of Simons hands. The reaction is minimal.
Joe stomps on the hand again. Nothing.

JOE
God damn it, do something!

He kicks Simon in the ribs again. Zero response.

JOE
It's like that, huh?

Joe pulls out the knife and circles around Simon. He turns
over the knife in his hand.

JOE
I got something special for you.

Joe starts toward one of the house. He calls back over his
shoulder.

JOE
Now don't you go dying on me while
I'm gone.

INT. MONITOR ROOM

Joe opens the door to find Maddie inching her away across the floor. He jams the knife in to the top of the desk.

JOE

How am I supposed to leave you
alone if you I can't trust you to
behave?

MADDIE

Fuck you.

He grabs her by the feet and drags her back in to the middle of the room.

JOE

Kids these days.

Joe moves to steps over Maddie heading toward the axe. Maddie kicks out her legs trying to trip him. He stumbles but catches himself with a quick step.

JOE

Keep it up bitch.

MADDIE

Fuck you.

JOE

You might keep in mind that the
length of your life is related to
how useful you are.

She spits at him and misses.

MADDIE

Fuck you.

He grabs her by the hair and pulls her to her feet. She screams in agony the entire way up.

JOE

That's twice now you've spit at me.
One more time and--

She spits in his face cutting him off. There is a long moment where Joe's eyes are closed and his jaw is clenched. He wipes off his cheek and opens his eyes.

MADDIE

Fuck you.

He back hands her hard. She hits the floor equally hard. He grabs the axe and starts out of the room again.

JOE

We need to have a serious talk,
kitten, but I need a bit of closure
first.

He leaves the room and slams the door behind himself. Maddie groans.

EXT. TOWN

Simon is still half dead in the middle of town. The door to a house rips open and Joe marches out toward Simon.

JOE

She's pushing really hard. She
thinks she's got it all figured
out.

He kicks Simon. No response.

JOE

She thinks if she gets me angry
enough I'll just get it over with.

He kick Simon. No response.

JOE

Do something!

He kicks Simon in the face. Little more than a new streak of blood in the snow.

JOE

God damn it!

He swings the axe in a wide arc bringing it down on Simon. It connects at the wrist and takes off one of Simon's hands. There is a small delirious whimper but little else. Joe is huffing and puffing with rage.

JOE

What?

No response. Joe starts to forcibly slow his breathing. Within a few moments he's back at level ground again.

JOE

You're right. The romance is gone.
It's probably my fault. Easy

JOE
solution to that. What do you say
we just get this over with?

Simon mumbles incoherently.

JOE
My thoughts exactly.

He raises the axe for the killing blow. He makes a sharp
yelp and drops the axe to his side.

JOE
What the?

He reaches for his back. Just out of reach a neat hole
through his clothing is spilling out blood. He turns to find
Maddie standing there with knife in hand.

MADDIE
In through the lung and up toward
the heart.

Joe opens his mouth to the respond and the blade swipes
across in a flash. Joe's throat opens up and blood begins
pouring out. He puts both hands to his throat and staggers
away.

Maddie tosses the knife and immediately goes to Simon.

MADDIE
Simon?

No response. She checks his stump and his eyes before
lifting him off the ground.

MADDIE
You're gonna be okay. It'll be
okay.

She struggles to carry him toward one of the houses.

INT. MONITOR ROOM

Maddie stumbles in carrying Simon. She eases him down to the
floor and starts ripping the room apart searching. She
begins ripping apart some clothes and ties off his wrist in
a tourniquet.

INT. MONITOR ROOM - LATER

Maddie lowers Simon down on to the cot. The stump on his wrist is covered in makeshift bandages.

INT. BATHROOM

Maddie cleans herself up, getting the blood off herself.

INT. MONITOR ROOM

Simon is looking a bit better but still out on the cot. Maddie has cleaned up and has some new clothes on. She sits in front of the monitors barely able to keep her eyes open.

As she's drifting in and out there is movement on one of the monitors. She snaps to attention. A vehicle drives in to town, drops someone off and then disappears.

MADDIE

Simon?

He doesn't respond.

The figure, difficult to discern on the tiny monitor, walks around to the front of the bus. A moment later the lights are on and exhaust is spitting out the back.

MADDIE

Simon get up!

Maddie leaps across the room and pulls Simon out of bed.

MADDIE

Get up, it's time to go.

EXT. TOWN

Maddie emerges from one of the houses carrying Simon on one side and the axe on the other. Falling snow pelting against her face. The bus is idling a short distance away. She pushes hard toward it.

INT. BUS

The doors open and Maddie looks in. The Bus Driver sits in his seat, ready to leave.

BUS DRIVER
Is this all of you then?

Maddie nods.

BUS DRIVER
I'm afraid I can only take one.

Maddie's eyes narrow and her knuckles turn white around axe handle.

BUS DRIVER
I'm just messing with you. Come on,
get on. It's cold out there.

Maddie struggles to pull Simon on to the bus with her. The door closes.

BUS DRIVER
You guys really did a number on my
bus.

EXT. TOWN

The bus drives out of town disappearing behind a curtain of falling snow.